From Place to Presence: Landscapes and Transcendence

Abstract
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Ranging from the Transcendental and Romantic writing of the nineteenth century through the experimental verse of Gerard Manley Hopkins and the iconic depictions of westward expansion in the landscape painting of Thomas Cole (and the Hudson River School), to the rural poetics of Robert Frost, this article argues that poets, like painters, must not merely sketch or describe the sublime or transcendental nature of a scene; they must capture its visual and emotional impact, and – through some artistic device – reenact its transcendence to move the reader or observer from place to presence.

Keywords: Transcendence, Landscape, Inscape, Poetics, Hopkins. From Place to Presence: Landscapes and Transcendence

In exploring transcendence for this collection of essays, the American Transcendental and English Romantic movements are a natural place to start. Emerson, Thoreau, Wordsworth, and Hopkins alike express a reverence for and awe of nature and natural scenes that often turns its gaze toward the sublime and transcendental. The Hudson River School of painting – with its attention to the dramatic and picturesque features of the American east – similarly shares an interest in and attention to the beauty and poetic force of natural scenes and landscapes. By comparing these movements, the medium of painting provides a critical lens through which we can examine how Transcendental and Romantic writers translate natural beauty and inspiration into artistic depictions of natural scenes and landscapes that capture, simultaneously, individuality and unity.

A sketch or painting of an inspiring landscape appears, in its medium, to be a more objective and direct representation of a natural scene – bordering on the graphic verisimilitude of landscape photography. But this same scene, placed in the medium of poetry or prose becomes a form of ekphrasis. To evoke the sublime and transcendental nature of the scene, the poet or writer must not merely sketch or describe the sublime or transcendental nature of the scene; they must capture its visual and emotional impact, and – through some artistic device – reenact its transcendence to move the reader or observer from place to presence. But this too is true for the painter.
Thomas Cole’s famous 1836 painting – View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm, or Oxbow – offers a particularly apt example for the comparison of transcendental enactment in painting, prose, and poetry. As David Bjelajac notes in “Thomas Cole’s Oxbow and American Zion Divided”, Cole’s painting was inspired, in part, by a topographical camera lucida etching of the Connecticut River Valley by Basil Hall in Forty Etchings Made with the Camera Lucida in North America in 1827 and 1828 (63). Cole first made a tracing of the scene in 1829 while traveling in London on a three-year European tour. A later pencil sketch from 1832 significantly develops the topographical tracing and anticipates the dramatic portrayal that Cole presents in his 1836 oil painting.

Cole’s pencil sketch is clean and simple. As a revision of his earlier tracing of Hall’s engraving, Bjelajac observes that the sketch importantly “widen[s] the angle of vision” and “rais[es] the beholder’s perspective to provide a commanding view of the oxbow bend and the valley below” (63). The landscape is picturesque. The rock outcrop in the near left corner, invites the viewer to imagine him or herself overlooking the valley below, with the oxbow curving through the center of the rich and verdant valley toward the faint hills on the horizon, then circling back toward the base of the mountain range sloping rightward in the foreground of the rock outcrop. The denser and jagged growth of the pines in the foreground gives way to the open valley with rounded trees and fields suggesting the cultivated landscape that Cole develops in more detail in his 1836 oil painting.

In Cole’s painting, the addition of cultivated fields with stooks of hay, plow lines and a patchwork of crops, punctuated with various threads of smoke ascending from homesteads, portrays man as part of nature and not merely an observer. The juxtaposition of man and nature can be variously read as a positive embrace of westward expansion and man’s dominion or an index of industrialization and the threat of industry toward the sublime wilderness of the American landscape. The presence of the steamer in the lower right corner of the painting signals, much as the sound of the train does for Thoreau in Walden (78–83), the threat of industrialization. However, a more positive message may also be inscribed in the landscape. As Bjelajac notes:

“Several art historians have also contended that Hebraic letters can be perceived on the low hill that gently rises along the horizon above and beyond the oxbow. Right side up, the letters approximate the biblical name ‘NOAH.’ Upside down, from the perspective of the heavenly sphere, the name ‘SHADDAI’ or the ‘Almighty’ reveals itself” (70).

2 You can link to Cole’s 1832 sketch in the Detroit Institute of the Arts through the bibliography.
3 Bjelac, “Thomas Cole’s Oxbow and the American Zion Divided”, 63.
4 You can link to Cole’s 1836 oil painting in the Metropolitan Museum of Art through the bibliography.
6 Bjelac, “Thomas Cole’s Oxbow and the American Zion Divided”, 70.
Although these additions to the simple sketch of the oxbow scene add thematic depth and interest, they are not the device that moves the observer from place to presence. Rather, the thunderstorm provides the dramatic force that distinguishes the painting from the sketch. The vivid colors and vast horizon force perspective through the jagged, storm-beaten tree and mist-fading clouds that trick us, for a moment, from focusing on the parasol, pack, and painter – poised almost imperceptibly over the ridge assembling the varied elements of the landscape into a sublime whole.

What is missing in the sketch is the hand of the artist. The landscape, as a template, remains fairly consistent across the engraving, tracing, and sketch, but the perspective is shifted dramatically with the addition of the thunder-struck tree and dark clouds giving way to mist, divine light, and the purple glow of the valley below. The presence of the painter is not a gratuitous self-portrait; it is an index of art and artifice. It reminds us that someone has assembled the various parts of the scene into a unified whole. When successful, this artistry moves the observer from a mere contemplation of the place to a presence in the landscape itself. This is the transcendental turn.

In the Transcendental and Romantic movements, there is a similar focus on the role of the artist in observing and reassembling the parts of nature into a unified whole. In his essay on *Nature*, Emerson speaks of the reverence that the stars awaken in man and the “kindred impression” that natural objects make on us when we are “open to their influence” (23)\(^7\). He then turns to an observation on the role of the poet as a mediator of the poetic force of natural objects and scenes that is similar to the contrast I have drawn between Cole’s sketch and painting:

“When we speak of nature in this manner, we have a distinct but most poetical sense in the mind. We mean the integrity of impression made by manifold natural objects. It is this which distinguishes the stick of timber of the wood-cutter from the tree of the poet. The charming landscape which I saw this morning is indubitably made up of some twenty or thirty farms. Miller owns this field, Locke that, and Manning the woodland beyond. But none of them owns the landscape. There is a property in the horizon which no man has but he whose eye can integrate all the parts, that is, the poet”. (23)\(^8\).

For Emerson, the integration of the parts derives from a poetic disposition that sees, in the landscape and horizon, something more than the common man sees as field or woodlot. The timber is the sketch, but the poet’s tree is transcendent.

In his metaphor of the transparent eyeball, Emerson goes one step further, portraying the poet as a medium through which the “integrity of impression made by manifold natural objects” is integrated:

“In the woods, we return to reason and faith. There I feel that nothing can befall me in life, – no disgrace, no calamity (leaving me my eyes), which nature cannot repair. Standing on the bare ground, – my head bathed by the blithe air and uplifted into infinite space, – all mean egotism

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\(^8\) Emerson, “Nature”, 23.
vanishes. I become a transparent eyeball; I am nothing; I see all; the currents of the Universal Being circulate through me; I am part or parcel of God….In the tranquil landscape, and especially in the distant line of the horizon, man beholds somewhat as beautiful as his own nature” (24)

Here, the self dissipates and becomes “part or parcel of God”. In the contemplation of the landscape and focus on the horizon, Emerson loses himself and transcends from place to presence. Though Emerson does not paint a picture of the landscape that inspires him, and his description of Miller’s field and Manning’s woodland lacks poetic detail, he importantly identifies the landscape, horizon, and integrating eye as essential to the transcendent act. He offers us a sketch, and he raises the question of what makes the poet’s tree or painter’s scene artistic and transcendent.

To answer that question, and to further connect the Transcendental and Romantic movements with landscape painting and Cole’s Oxbow, I will turn to Gerard Manley Hopkins’ journals, where various sketches of clouds, flowers, and fields focus Hopkins’ attention on the “behavior” of nature and natural scenes and give rise to his notions of inscape and instress.

The sketches in Hopkins’ journals, like Cole’s sketch of the oxbow, are clean and simple. Some, like the study of a wave or cloud formation, are more detailed and developed, while others – like the sketch of a bluebell flower – are mere outlines of the shape of the object. The pictorial study of the natural object, which focuses on its uniqueness, is often accompanied by a prose exposition. In his 1870 journal entry from May 18th, Hopkins observes:

“One day when the bluebells were in bloom I wrote the following. I do not think I have ever seen anything more beautiful than the bluebell I have been looking at. I know the beauty of our Lord by it. It [is inscape] is [mixed of] strength and grace, like an ash [tree]. The head is strongly drawn over [backwards] and arched down like a cutwater [drawing itself back from the line of the keel]” (199)

Illustrated with a simple sketch in the margin, Hopkins’ description of the bluebell goes on for one hundred more words – detailing the lines, shapes, and geometry of the bluebell. For Hopkins, the detailed inscape of an object, though often based on simile – “strength and grace like an ash tree” – is a kaleidoscopic assemblage of parts into a unified whole that captures the uniqueness of the object at hand.

For this uniqueness, Hopkins coined the term inscape, drawing on Duns Scotus’ notions of haecceitis (or ‘thisness’) and formalitas, which Bernadette Waterman Ward describes as “aspects of a thing that are separable realities and yet are identical in a single thing” in “Philosophy and Inscape: Hopkins and the Formalitas of Duns Scotus” (214). The notion of inscape, or the thisness of an object is complicated by Hopkins’ notion of instress, which is both the distinguishing force by which uniqueness is perceived, and the artistic or poetic form through which it is projected.

In a journal entry from September 14, 1871, Hopkins contemplates the fleeting nature of instress and its ability to distinguish and individualize things:

“On this walk I came to a crossroad I had been at in the morning carrying it in another ‘running instress’. I was surprised to recognise it and the moment I did it lost its present instress, breaking off from what had immediately gone before, and fell into the morning’s. It is so true what Ruskin says talking of the carriage in Turner’s Pass at Faido that what he could not forget was that ‘he had come by the road’. And what is this running instress, so independent of at least the immediate inscape of the thing, which unmistakeably distinguishes and individualises things?” (215)\(^\text{12}\).

In his contemplation of the instress of the scene that he loses for a moment – falling off into the instess of the morning itself – Hopkins interestingly pauses to reflect on Joseph Turner’s 1843 watercolor painting of The Pass of St. Gotthard, near Faido, which depicts a swirling torrent of water careening through the St. Gotthard pass in Switzerland. Like Cole’s painting of the Oxbow, Turner subtly places a carriage and rider in the landscape as an index of artifice and a device of transcendence.

The “immediate inscape of the thing” that Hopkins notes in his scene is the visual link with painting, and instress is the device by which the whole of the inscape – that which is seeable and that which is transcendent – is enacted. Though this enactment is transient, poetry and painting alike can capture and reproduce its effect. In moving from the natural world to its reproduction in art, Hopkins writes in “Poetry and Verse” that “poetry is in fact speech only employed to carry the inscape of speech for inscape’s sake – and therefore the inscape must be dwelt on” (289)\(^\text{15}\).

Hopkins sprung rhythm sonnet Hurrahing in Harvest offers an excellent opportunity to compare the painterly and poetic depiction of an inspiring scene and its inscape. In a letter from 1878, Hopkins notes that “the Hurrahing sonnet was the outcome of half an hour of extreme enthusiasm as I walked home alone one day from fishing in the Elwy” (269)\(^\text{14}\). Enacting the immediacy of the scene, Hopkins paints a picture of the landscape and dwells on its inscape through poetic devices that enact its transcendence. The poem begins with a broad outline of the natural scene and setting (70)\(^\text{15}\):

> “Summer ends now; now, barbarous in beauty, the stooks rise Around; up above, what wind-walks! What lovely behaviour Of silk-sack clouds! Has wilder, wilful-wavier Meale-drift moulded ever and melted across skies?”

Here, at the end of summer, stooks of hay spread out to dry across harvest fields that stretch toward the hills and horizon. The stooks are “barbarous in [their] beauty”; they are not neatly bound bundles of hay stacked in rectangular blocks or round rolls of hay neatly tied and left to keep. Rather, they are unkempt sheaves of hay in tent formations,


\(^{13}\) Journals and Papers, 289.


\(^{15}\) Hopkins, Bridges, Gardner, MacKenzie, The Poems of Gerard Manley Hopkins, 70.
pointing upward to the “silk-sack clouds”, whose “lovely behaviour” leads Hopkins to contemplate their inscape and signification. He continues:

“I walk, I lift up, I lift up heart, eyes,
Down all that glory in the heavens to glean our Saviour;
And éyes, heart, what looks, what lips gave you a
Rapturous love’s greeting of realer, of rounder replies?”

In a moment of exhilaration, Hopkins lifts his eyes, heart, and soul heavenward to harvest and glean “our Saviour”.

In this transcendent moment, Hopkins moves beyond the landscape and its natural beauty to a contemplation of the divine presence of God in nature, imagining the hills on the horizon as God’s shoulders, holding up the world and meeting with the sky and clouds above.

“And the azurous hung hills are his world-wielding shoulder
Majestic – as a stallion stalwart, very-violet-sweet! –”.

Turning, then, from the description of the landscape, Hopkins highlights the transcendental turn and instress of the scene, moving the observer from place to presence.

“These things, these things were here and but the beholder
Wanting; which two when they once meet,
The heart rears wings bold and bolder
And hurls for him, O half hurls earth for him off under his feet”.

The stooks, the clouds, and hills are but a sketch of the landscape. They were always here. Glimpsing their behavior, the poet observes their inscape and, through instress, the individuality and the synergy of their poetic force is experienced. The moment is quite similar to Emerson’s transcendental eyeball, but Hopkins dwells on the scene longer and draws out its artistry through various poetic devices that are akin to the use of perspective in Cole’s Oxbow.

For example, in the opening quatrain, the alliteration of /w/ on “what wind-walks” and “wilder, wilful-wavier” mimics the movement and shape of the “silk-sack clouds”, but the subtler artifice lies in Hopkins’ sprung rhythm. In the first line, scanned below, there are several poetic devices that belie the otherwise regular iambic template of w(eak) and s(trong) positions.

**Summer ends now; now, barbarous in beauty, the stooks rise**

\[ w s w s w s w s s \]

The first device is the resolution of the two short syllables of “summer” and the second syllable of “beauty” with the article “the” into what Paul Kiparsky terms a split weak position in his essay on “Sprung Rhythm” (312). Outrides on the first “now” and the second and third syllable of “barbarous” tighten the abstract metrical template and add rhythmic

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depth. As Hopkins explains in the preface to his Poems, outrides are “one, two, or three slack syllables added to a foot and not counting in the nominal scanning” (48).17

When taken into account, the split weak positions and outrides produce a regular iambic template that culminates in the strong spondaic clash of “stooks rise”. An even stronger clash occurs in line thirteen, when the landscape and the observer meet: “The heart rears wings bold and bolder”. Juxtaposing four consecutive strong beats on “heart”, “rears”, “wings”, “bold”, Hopkins emphasizes the emotional and spiritual force of the moment, and the observer “hurls earth...off under his feet” – transcending from place to presence.

These poetic devices enact the transcendent force experienced by the poet and present it back to the reader to experience as art. The final gesture, similar to Cole’s placement of the painter and Turner’s placement of the carriage in the landscape is a subtle index of artifice that Hopkins leaves in the landscape of the poem for the keen observer dwelling on the details to find. Line six ends with the rhyme on “Saviour”, where the stress occurs on the first syllable and the linguistic rime is /eɪ/, and it expands across the unstressed second syllable, where the linguistic rime is /ɪə/18. To match this rhyme, Hopkins employs a rove over between lines seven and eight, where the rhyme and meter stretch across the two lines: “gave you a / Rapturous...”19.

In line seven, “gave” completes the meter with a final stress, and “you a” functions as the first split weak position of line eight. The first syllable of “rapturous” completes the first iamb of line eight and the <r> completes the abstract rhyme in line seven. To dwell on the details, the rime in “gave” /eɪ/ matches the stressed rime in “saviour”, and the unstressed rime of “saviour” is satisfied by eliding the phonology of the unstressed “you a” with the <r> of “rapturous”, reworking – for the purpose of rhyme – the onset as a coda /ɪə/. To add another layer of artifice, Hopkins’ dialect was likely non-rhotic, and the <r> on “savior” would not have been pronounced. In both rhymes, then, the <r> would be part of a sight rhyme; it would be there and not there – like the fleeting nature of instress itself.

To expand the analysis of poetic transcendence, I will turn to two final poems: William Wordsworth’s “My Heart Leaps Up” and Robert Frost’s “Stopping by the Woods on a Snowy Evening”. Both poems share a focus on nature and natural scenes that connects them with my analysis of Hopkins, Emerson, and Cole. But the transcendence in Wordsworth’s “My heart leaps up when I behold / A rainbow in the sky” – is not in the sublime image of the rainbow or the contemplation of its symbolism as a promise

18 Here, I distinguish between rhyme, which is a feature of poetry, and rime, which is a constituent of the syllable composed of the nucleus and coda with the exclusion of the onset.
19 In the preface to his Poems, Hopkins writes that “It is natural in Sprung Rhythm for the lines to be rove over, that is for the scanning of each line immediately to take up that of the one before, so that if the first has one or more syllables at its end the other must have so many the less at its beginning; and in fact the scanning runs on without break from the beginning, say, of a stanza to the end and all the stanza is one long strain, though written in lines asunder” (48).
to mankind. And unlike Hopkins, where there is an attempt – through mimesis and meter – to capture the emotional force of the scene, the ecstasy of Wordsworth’s observation of the rainbow is hardly captured in the declaration “my heart leaps up”.

Rather, transcendence in this poem emerges as Wordsworth moves from the rainbow’s place in the landscape to a contemplation of aging and mortality that ends in a prayer to live bound by “natural Piety”. The image of the rainbow moves the speaker from an outward observation, through an inward contemplation of self, to a spiritual yearning for piety, and the emotional or spiritual force of the poem is supported by its rhetorical and poetic structure.

As indicated by my mapping of the rhyme scheme and line lengths below, Wordsworth makes use of several poetic devices to highlight and support the emotional and spiritual structure of the poem and the poet’s emotional state in “My Heart Leaps Up” (105)²⁰.

<table>
<thead>
<tr>
<th>Rhyme</th>
<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>My heart leaps up when I behold</td>
<td>a</td>
</tr>
<tr>
<td>A rainbow in the sky:</td>
<td>b</td>
</tr>
<tr>
<td>So was it when my life began;</td>
<td>c</td>
</tr>
<tr>
<td>So is it now I am a man;</td>
<td>c</td>
</tr>
<tr>
<td>So be it when I shall grow old,</td>
<td>a</td>
</tr>
<tr>
<td>Or let me die!</td>
<td>b</td>
</tr>
<tr>
<td>The Child is father of the Man;</td>
<td>c</td>
</tr>
<tr>
<td>And I could wish my days to be</td>
<td>d</td>
</tr>
<tr>
<td>Bound each to each by natural piety.</td>
<td>d</td>
</tr>
</tbody>
</table>

The poem begins with a simple declarative statement that functions as a closed couplet: “My heart leaps up when I behold / A rainbow in the sky”. The regular iambic meter of a tetrameter line followed by a trimeter line starts out like the common meter used in ballads and hymns, though the grammatical structure of the lines ends with a colon that supports three sentences beginning with an appositional ‘so’: “So was it when my life began”; “So is it now I am a man”; and “So be it when I shall grow old”. The final clause or sentence varies from the two others by supporting the coordinating clause “Or let me die!” of line six.

Structurally, the opening sestet of the poem unifies three separate movements: the opening couplet; the three appositional clauses; and the closing dimeter line, where the shift in tone is punctuated by the shift in meter. The artifice of this is underscored by the way the rhyme mirrors the emotional space of the poem. The rhyme of “sky” and “die” link the external gaze with the spiritual contemplation, as does the rhyme of “behold” and “old”. The internal rhyme of “man” and “began” serve as a transition between

these emotional spaces and link the opening sestet with the closing three lines through rhyme and meter.

“The Child is father of the Man;
And I could wish my days to be
Bound each to each by natural piety”.

The poetic structure of line seven links it with lines three and four; all three lines are iambic tetrameter ending in the rime /æn/. But line seven stands out, much like line six. It is different to what has come before. Were this a sonnet, line seven would be the volta or turn of the poem. Rhetorically, the line is a declarative statement, but its paradoxical nature forces the reader to contemplate how the child is the father of the man. If this device is successful, it moves the reader from the place of mere observer to an active presence within the emotional and spiritual interior of the poem.

Closing, with a couplet, much like the poem begins, Wordsworth offers yet another metrical variation, ending with an iambic pentameter line that is, like Hopkins’ rove over, his signature or painter in the landscape of the poem. In lines eight and nine, the rhymes ‘be’ and ‘piety’ fall on the final syllable /i/, but the primary stress of ‘piety’ falls on the rime /ɑɪ/ and echoes in assonance back through ‘die’ and ‘sky’. Through a simple expansion of a metrical foot, Wordsworth captures two rhymes in one word and transforms the despair of death with the hope of life and redemption.

To broaden the connections between landscape painting and the focus on natural scenes and landscapes shared among the Transcendentalists, Romantics, and landscape painters like Thomas Cole and Joseph Turner, I will close with an analysis of Robert Frost’s “Stopping by the Woods on a Snowy Evening” and further illustrate how the enactment of poetic transcendence extends beyond the Transcendental and Romantic movements in which the sublime or transcendental is central to their aesthetic or philosophic foundations.

Frost’s “Stopping by the Woods” begins with a regular iambic tetrameter line; and the meter, with some variation on caesura, remains regular throughout the poem. In “Stopping by the Woods”, the diction and point-of-view are direct (207)21:

“Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow”.

In this first line, the speaker begins with a question but ends in a statement. He knows whose woods these are, and he is not taking anything that is not his. He is merely stopping to watch the snow. But as with Emerson’s reflection on Miller’s fields and Manning’s woodlot, there is something here in the landscape that no one owns, but which the poet can integrate into a unified whole.

This integration, or at least its individualization, begins in the second stanza, where the speaker shifts to the perspective of his horse:

“My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year”.

In the first two quatrains, the language remains simple and direct, as does the meter. The rhyme scheme, alternating aaba, connects the two quatrains through the b-rhyme and relies on full rhymes that are carried by monosyllabic words. This pattern is disrupted in line ten by the only polysyllabic rhyme in the poem: mistake.

“He gives his harness bells a shake
To ask if there is some mistake.
The only other sound’s the sweep
Of easy wind and downy flake”.

Here, in the dark and frozen landscape, the speaker and horse stare into the horizon, beyond the woods, as snow drifts and melds into the foreground. In this still and contemplative scene, the “shake” of the bell and the “sweep / Of easy wind and downy flake” disturb the stillness and heighten the speaker’s perception for a moment. In this moment, he observes, and concludes:

“The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep”.

The misaligned caesura that contrasts the simple observation that “the woods are lovely”, with the description of them as “dark and deep” provides an emotional transition from place to presence.

The speaker’s simple description of the landscape, mediated through the perspective of the horse, and heightened by the acoustic landscape, transcends to a metaphorical plane. There’s something in the landscape that invites the speaker in. The depth of the woods is both physical and emotional. In this liminal space, the speaker returns to the scene, and by no mistake breaks the rhyme scheme in resignation: “But I have promises to keep”.

The repetition of the line, “and miles to go before I sleep”, is heightened by the break in the rhyme scheme, and it effects a closure that links back to the sweep of the previous stanza: sweep, deep, keep, sleep, sleep: and miles to go before I sleep. As with the shift in perspective from the speaker to the horse, the simple use of repetition moves the speaker from observation to contemplation, and the depth of thought moves us, the reader, from place to presence – and we repeat: and miles to go before I sleep.

As with Wordsworth, Hopkins, Emerson, and Cole, Frost’s “Stopping by the Woods on a Snowy Evening” is inspired by the beauty and emotional force of a natural scene or setting. And there are elements of the description that are a mere sketch. Like Emerson’s
description of Miller’s field, “between the woods and frozen lake” lacks poetic detail and does not distinguish this landscape from thousands of others like it. But as I have argued in this essay, the deployment of subtler poetic devices – like the shift of perspective in Cole’s Oxbow, the mimesis of meter and emotion in Hopkins, the variation of line-lengths and rhyme in Wordsworth, and the effect of closure and repetition in Frost – enact poetic transcendence and, when successful, capture the emotional force of a natural scene or landscape in a way that moves the reader or viewer from place to presence.

**Bibliography**


