Abstract
This article considers Gerard Manley Hopkins's *The Wreck of the Deutschland* (1876) in the light of the emblematic practice of the seventeenth century. It
examines Hopkins's poem as a meditative and mystical text, composed with deliberate reference to the School of the Heart emblems seen in both Francis Quarles's *Emblems* (1635) and, more particularly, Henry Hawkins's *The Devout Heart* (1634).
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