

Collected works of Gerard Manley Hopkins

Oxford University Press - The Collected Works of Gerard Manley Hopkins: Volume IV:
Oxford Essays and Notes 1863

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The Serious Work of Play: Wordplay in the
"Dark Sonnets" of Gerard Manley Hopkins

Abstract: As a student at Oxford University, the young Gerard Manley Hopkins used his notes on Greek philosophy to explore what was to become part of his poetry: the relationship between the "word" and the "thing." This paper explores, using the ideas in the mind," and this notion underlies his struggle to find the energy of the word and the West, or thought and being, throughout his poetic career. Hopkins's early work, in particular, is characterized by its punning, neologisms, and convoluted and contracted syntax, frequently based in Latin and Greek. In this paper, I examine the development of the "scope" of the word and the West, Joseph Henry, for example, has provided a detailed analysis of Hopkins's use of Latin and Greek in his poems and in his linguistic playfulness. It is more difficult, however, to make sure "why" play-in-the-word is important to Hopkins. Hopkins's first volume of poems, mostly composed in 1865 and 1866 in which Hopkins explores the realm of isolating words and phrases, is a good place to begin. In this paper, I look at some sonnets "To seem the stranger," "Waste," and "No word, there is none," "Censure," "Content," "Fossils from dust," and "My own heart." Hopkins employs his puns and neologisms in these poems to explore the distance he finds in his distancing of his words from those of "normal" speech echoes the distance that Hopkins finds in his life.

Keywords: Dark Sonnets, dialect, Gerard Manley Hopkins, neologism, intrinsics, linguistic, basic function of language, neologism, puns, sound effects, sprung rhythm, syntax, wordplay in poetry

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The Collected Works of Gerard Manley Hopkins: Volume VI: Sketches and Scholarly Studies: Part 1: Academic, Classical, and Lectures on Poetry by R. K. R. Thornton, Hardcover

It has been suggested and disputed that the examiners thought Hopkins heterodox in his preference for Duns Scotus over Thomas Aquinas.

satis.farmjournal.com: The Collected Works of Gerard Manley Hopkins: Volume IV: Oxford Essays and Notes 1863

O Gerard my darling boy are you indeed gone from me? Also included are notes from a commonplace book, a remarkable 'dialogue' about aesthetics featuring a fictionalized John Ruskin figure , and the lecture notes Hopkins prepared in the winter of 1868 while teaching at John Henry Newman's Oratory School in Birmingham-writings in which he explores, for the first time, the theories of inscape and instress so central to his poetic practice. IX Essays Hilary term 1867 D. With David Latham, she is the co-general editor of the Collected Works of Walter Pater, now in development for OUP.

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It is a scene that could easily have been allegorised the source of light entangled with darkness , but in his half-awake state Hopkins can experience it as pure joy: I awoke in the Midsummer not-to-call night, in the white and the walk of the morning: The moon, dwindled and thinned to the fringe of a fingernail held to the candle, Or paring of paradisaical fruit, lovely in waning but lustreless, Stepped from the stool, drew back from the barrow, of dark Maenefa the mountain; A cusp still clasped him, a fluke yet fanged him, entangled him, not quit utterly. The twelve notebooks represent Hopkins's intellectual and aesthetic development while studying with some of the greatest scholars of the era Benjamin Jowett, Walter Pater, and T.

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The holder of research fellowships from the American Council of Learned Societies, the National Endowment for the Humanities, and the Radcliffe Institute for Advanced Study at Harvard University, he is also Honorary Curator of the University of Virginia's special collections and Professor of English. The Collected Works of Gerard Manley Hopkins Volumes I and II: Correspondence Edited by R. Whether evaluating Aristotle's Nicomachean Ethics, the role of 'neutral' England in the American civil war, or the comparative merits of classical sculpture, his first instinct was always to frame the difficult questions involved and work towards a 'counter' argument.

Helen Vendler · I have not lived up to it: Melancholy Hopkins · LRB 2 April 2014

He has in the last decade taken to publishing his poetry which, with painting and drawing, form his usual relaxation. It is set out in a single chronological sequence, placing all the replies and queries at their appropriate place within the correspondence, thus providing as far as can be achieved, a narrative sequence.

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After the issuing of the poems, the Jesuits hastened to write about Hopkins in somewhat defensive ways they feared, Bridges said, what the opening of Hopkins to the public eye might reveal — without specifying what that might be.

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