

Letters from the darkling plain : language and the grounds of knowledge in the poetry of Arnold and Hopkins

[Fulweiler, Howard W.](#)

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 [LettersDarklingPlain.pdf \(70.33Mb\)](#)

Date

1972

Contributor

[University of Missouri Press](#)

Format

[Book](#)

Metadata

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Abstract

The works of these two writers are especially appropriate for linguistic and epistemological study because we find in them an unusually large amount of theorizing about the function of poetry and language-implicit in their poetry and explicit in Arnold's formal criticism and in Hopkins' letters and journals. It is a striking fact that their theorizing is itself as internally divided as the obvious polarities within each man's career. The general thesis of this book is that the racking conflicts and painful doubts of Arnold and Hopkins about the role of poetry in the modern world-and in their own lives-were brought about in large part by the philosophical dilemma we have been discussing and, further, that their careers illuminate the problem with enormous and sometimes horrifying clarity.

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Poetry and the problem of language -- Matthew Arnold: the city of god without Beatrice -- Gerard Manley Hopkins: the struggle with Deism -- Language as creation and cognition

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poetry = human race inspires passion , beauty, and love to discover the human race. When Mr. Keating tells the boys to let the "powerful play go on" and "contribute a verse," what do these metaphorical statements mean? Do something meaningful. What is the other teacher's reaction to Keating's teaching techniques? What does Mr. Keating say he hopes to teach the boys? Students resurrect a club from the school's past called the dead poets society, where they meet in a cave to read poetry and have deep discussions. The students' newfound independence leads them to conflict with their parents and the school administration, ultimately leading to the suicide of one student and the firing of the teacher. Robin Williams is brilliant as the teacher. Dante's poetic vision, as Williams describes it, derives from an older, more nearly unified consciousness. For Dante, the symbols of his poem are the way he knows, are in fact the knowing itself. He did not conceive of his poem as an ornamental exercise somehow allegorizing a separate, autonomous, and objective "truth." Nor did he think of the Divine Comedy as simply an expression of his own soul in the manner of, say, Poe. Instead, he seems to have regarded the poem as a creative

mode of perceiving reality. Another influential student of the medieval consciousness, Erich Auerbach, has arrived Letters from the Darkling Plain: Language and the Grounds of Knowledge in the Poetry of Arnold and Hopkins by Howard W. Fulweiler (pp. 364-365). Review by: Gertrude M. White. <https://www.jstor.org/stable/3826654>. Cite this Item. Browning's Major Poetry by Ian Jack; Very Sure of God: Religious Language in the Poetry of Robert Browning by E. LeRoy Lawson. Browning's Major Poetry by Ian Jack; Very Sure of God: Religious Language in the Poetry of Robert Browning by E. LeRoy Lawson (pp. 365-367). Review by: W. David Shaw. <https://www.jstor.org/stable/3826655>. She might as well have carried on talking in her own funny language, Hester thought, for what she said made no sense at all. "Tom Natsworthy," said Oenone. She took Hester's hands in hers and smiled into her face. "He arrived this morning, aboard Anna Fang's old ship..." "No," said Hester, not believing it; not wanting to. The pulses of energy from the mysterious weapon upset the equally mysterious machines inside his head, making his eyes go blank and his armored body shudder helplessly. Lesser Stalkers, who did not have Grike's strength or Oenone Zero on hand to tend to them, fared even worse. At dawn the defenders of Forward Command found their battle-Stalkers scattered in the trenches like fallen lead soldiers.