Gerard Manley Hopkins’ Diacritics: A Corpus Based Study

by Claire Moore-Cantwell

This is my difficulty, what marks to use and when to use them: they are so much needed, and yet so objectionable.1

~Hopkins

1. Introduction

In a letter to his friend Robert Bridges, Hopkins once wrote: “... my apparent licences are counterbalanced, and more, by my strictness. In fact all English verse, except Milton’s, almost, offends me as ‘licentious’. Remember this.”2 The typical view held by modern critics can be seen in James Wimsatt’s 2006 volume, as he begins his discussion of sprung rhythm by saying, “For Hopkins the chief advantage of sprung rhythm lies in its bringing verse rhythms closer to natural speech rhythms than traditional verse systems usually allow.”3 In a later chapter, he also states that “[Hopkins’] stress indicators mark ‘actual stress’ which is both metrical and sense stress, part of linguistic meaning broadly understood to include feeling.”

In his 1989 article, Sprung Rhythm, Kiparsky asks the question “Wherein lies [sprung rhythm’s] unique strictness?” In answer to this question, he proposes a system of syllable quantity coupled with a set of metrical rules by which, he claims, all of Hopkins’ verse is metrical, but other conceivable lines are not.

This paper is an outgrowth of a larger project (Hayes & Moore-Cantwell in progress) in which Kiparsky’s claims are being analyzed in greater detail. In particular, we believe that Kiparsky’s system overgenerates, allowing too many different possible scansion for each line for it to be entirely falsifiable. The goal of the project is to tighten Kiparsky’s system by taking into account the gradience that can be found in metrical well-formedness, so that while many different scansion of a line may be

1 Letter to Bridges dated 1 April 1885. Letters pg. 215
2 21 August, 1877. Letters pg. 45
3 pg 19
permissible, one of them (the scansion intended by Hopkins) will be decidedly less metrically complex than all the others.

Thus, there is a metrical schema governing which scansions are possible at all, and a set of weighted (violable) constraints together assign each scansion a ‘complexity’ score. The project uses a computer program (affectionately known as “Chopkins”) to generate possible scansions along with their complexity scores.

The metrical diacritics that Hopkins uses, if understood, have the potential to place even stronger constraints on the developing theory since they would provide very detailed information about how exactly Hopkins intended each line to be scanned.

Since 1989, the task of describing them in detail has been rendered much more feasible by the publication of a volume of facsimiles of all Hopkins’ manuscripts. In this paper I use a corpus consisting of all of Hopkins’ poems in sprung rhythm, gathered from these facsimiles, together with Kiparsky’s proposed set of metrical rules, to analyze the distribution of each diacritic that appears there, in the hope of arriving at a more solid understanding of their meanings in metrical terms. Many are quite straightforward, but even after careful scrutiny many remain mysterious.

2. Previous Literature

Previous writings on the meanings of these diacritics in general do not look at them as having metrical meaning. Rather one of two stances is typically taken. The first, following Schneider (1986: 86-93) is that Hopkins contradicted himself by putting in the marks, that they are “purely idiosyncratic” and unaccountable. The second, following Wimsatt (2006: 51), as quoted above is that Hopkins did not intend the marks to have anything to do with the scansion, but rather included them to mark the “emotional stresses” of the poem.

3. Methods

3.1. The Corpus

The corpus was assembled using the volume *The Later Poetic Manuscripts of Gerard Manley Hopkins in Facsimiles*, edited and annotated by Norman H. Mackenzie in 1991. Contained in the volume are facsimiles of all of the surviving manuscripts of Hopkins’ sprung rhythm poems, often including multiple versions of each poem.

The manuscripts consist of two main albums, MS. A and MS. B. MS. A refers to the collection of autographs which Bridges assembled as Hopkins sent them to him.
As these were often the only complete copies of the poems, Bridges did not loan them out or mail them to anyone. In order to have a copy that he could loan out or mail, in 1883 he recopied all of the poems in MS. A into a new album, MS. B. This copy he then sent to Hopkins for corrections. As Bridges did not include the metrical marks when he recopied the poems, the majority of Hopkins’ editions to the album were to add them back in. However, in these additions, his system of 19 separate marks seems to be reduced to a system of four - acute accents marking strong positions, arcs between syllables marking paraphonological rules, arcs under syllables marking extrametricality, and vertical lines marking caesuras in a few of his longer poems.

An additional album, MS. H, which is in two volumes that Mackenzie refers to as MS. Hi and MS. Hii, consists of early drafts and a few fair copies written on sheets and scraps of paper of varying quality. It too was assembled by Bridges. Included in the facsimiles are also fair copies that Hopkins wrote and sent to his friend Richard Watson Dixon, and these are labeled MS. D.

3.2. How to tell what a mark means

(In a process like this one, which essentially consists of a mixture of mind-reading and use of a distribution system which is at best not fully understood and at worst totally circular, it is non-trivial to discuss how one can be sure one has arrived at a real understanding.)

There are four types of information we can bring to bear on the question of what exactly a particular mark means:

1) Hopkins’ discussion of it, either in letters or as notes to the mss.
2) The mark’s distribution relative to other marks: if Hopkins replaced it with another mark in a later ms, but did not change anything else about the line, both marks are potentially valid in that context. Likewise, if two marks occur in the same ms, it is unlikely that they mean exactly the same thing.
3) The mark’s distribution with respect to phonological structure (Does it always occur at a phonological phrase boundary? Does it always occur on stressless syllables? etc.)
4) The mark’s distribution with respect to metrical structure: The scansion-generating program will be used to discover possible scansionstions and their complexity scores.
4. *Kiparsky’s Scansion System*

As I will be using the theory of Hopkins’ Sprung Rhythm proposed by Kiparsky (1989), I will now summarize that system here.

4.1. **Syllable Weight**

It is clear from Hopkins’ explanations of his meter that syllable weight plays a rather large role in determining possible scansions. Kiparsky describes three types of syllables: always light, always heavy, and ambiguous. The ambiguous types can be treated as light or as heavy, depending on what the meter requires.

Light syllables are those which end in a short syllabic nucleus, which may be a short vowel or a syllabic sonorant. Some examples he gives are the first syllables of *pity, steady,* [’pti], [’stedi] as well as both syllables of *heaven,* and *babble* ([’hevən], [’bæbl]). Syllables which end in one or more consonants, or a long vowel or diphthong are heavy. For example, *plod,* and *gash* ([plɒd], [gæʃ]), and both syllables of *morning,* and *daylight’s* ([’mɔːnɪŋ], [’deɪlɜts]).

A series of rules can apply to make a heavy syllable optionally light, or a light syllable optionally heavy.

1. A syllable which ends in a syllabic sonorant may optionally count as heavy.
   (as in the last syllables of *heaven* [’hevən]/[’hevən], *dapple* [’dæpl])

2. An unstressed syllable whose nucleus is short and which ends in a single consonant may optionally count as light.
   (as in the last syllables of *spirit,* [’spɪ.rɪt] *riding,* [raɪ.dɪŋ] and even *heavens* [’he.ˈvənɪs])

3. Correction: In unstressed syllables, a final long vowel or diphthong occurring before a vowel or glide (y, w, h, r) may optionally count as light.
   (as in *Hōw he rung* [haʊ ðə ˈrʌŋ], *Nōw hër all,* [nɔʊ ðə ˈɔːɭ] but not *Hōw that rung* [haʊ ðə ˈrʌŋ])

4. Function words ending in a high or mid vowel or diphthong can optionally be counted as short.
   (as in *me* [mi:], *you* [ juː], *no* [nəʊ], but not *I* [’ai], *my* [məɪ], *by* [bai])
In summary:

<table>
<thead>
<tr>
<th>Light</th>
<th>Heavy</th>
<th>Ambiguous</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Syllables which end in a short vowel (ɪ, e, æ, ə, u, ʊ, ɔ)⁴</td>
<td>-Stressed syllables which end in a consonant or a long vowel (iː, uː, αː, ɔː, ɔi, aɪ, əʊ, au, ɪə, ʊə, ɛə)⁵</td>
<td>-Syllables which end in a syllabic sonorant</td>
</tr>
<tr>
<td>-Syllables which end in two or more non-sonorant consonants</td>
<td>-Unstressed syllables whose nucleus is short and which end in a consonant</td>
<td></td>
</tr>
<tr>
<td></td>
<td>-Unstressed syllables which end in a long vowel or diphthong and are followed by a vowel or glide in the next word</td>
<td></td>
</tr>
<tr>
<td></td>
<td>-Function words which end in a high or mid long vowel or diphthong</td>
<td></td>
</tr>
</tbody>
</table>

4.2. Resolution

Given these weight conditions, Kiparsky proposes that it is possible for a sequence of syllables to behave as one syllable. This he terms ‘resolution’. A sequence of stressless light syllables may be counted as one syllable. Also, a sequence of two light syllables may count as one syllable if the first is stressed, so long as the second is not. Example of such disyllabic sequences are *pity* ['pɪ.ti], *dapple* ['dæ.pl], *steady* ['ste.dɪ].

4.3. Filling Strong and Weak Positions

The basic metrical grid that Kiparsky proposes is simply a fixed number of strong positions alternating with weak positions. The positions are not necessarily arranged into iambs or trochees. Also, between the last strong position of one line and the first strong position of the next, only one weak position is allowed - Hopkins called this ‘overreaving’.

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⁵ ditto
For example, in the last two lines of *The Windhover*, which is in pentameter:

*Shine, and blue-bleak embers, ah my dear*

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S W S W S W S W S
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*Fall, gáll themsélves and gásh  göld-vermílion.*

```
W S W S W S (W) S W S W
```

Since ‘Fall’ must be scanned in W, this sequence would be illegal if the previous line ended in a weak position, as in:

* *Shine, and blue-bleak embers, ah my darling*

```
S W S W S W S W S W
```

*Fall, gáll themsélves and gásh  göld-vermílion.*

```
W S W S W S (W) S W S W
```

With the above definition of length and resolution, Kiparsky proposes that metrical positions can be filled in the following way:

**Metrical Strong position can be filled by:**

1. A stressed heavy syllable (most common)
   
   *And the á{zurous} hung hills are his wórld-wíelding shóulder*
   
   (Hurrahing in Harvest)

2. A stressed light syllable⁶
   
   *And the á{zurous} hung hills are his wórld-wíelding shóulder*

3. A heavy stressless syllable
   
   *Mágarét áre you gríeving*
   
   (Spring and Fall)

4. A disyllabic resolved sequence where the first syllable is stressed
   
   *No wónder of it: shéer plód makes plóugh down síllion*
   
   (The Windhover)

5. Nothing (Only attested in two poems)
   
   *Eárnest, éarthless, équal, attúneable, váulty, volúminous, ⋯ stupéndous*
   
   (Spelt from Sibyl’s Leaves)

   *Back Beaúty, kéept it, beáuty, beáuty, beáuty, ⋯ from vánishing awáy*
   
   (The Leaden Echo and the Golden Echo)⁷

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⁶ This option is very rare.

⁷ This second example is a bit problematic, since the meter changes with each line. Although Kiparsky includes it in the poem in the list of poems he is analyzing, I will not, since I do not know how to tell how many feet each line ought to have.
Metrical Weak position can be filled by:

1. An unstressed monosyllable
   
   *I cãught this mõrning mõrning’s mínion, kíng-

   (The Windhover)

2. A stressed monosyllable, provided that it is a monosyllabic word

   *This Jack, jóke, poor pót{sherd}, patch mátchwood, immórtal diamond

   (Nature is a Heraclitean Fire)

3. Nothing – weak positions can be empty

   *The hért__rêars__wíngs__bóld and bólder

   (Hurrahing in Harvest)

4. A resolved sequence, either of two or more unstressed light syllables
   or of two light syllables, the first of which is stressed

   *Though as a béech-bole fírm, fínds hís as at a róll-call ránk

   (Harry Ploughman)

   *Summer énds {now}, now bárbarous in béeauty the stóoks ríse

   (Hurrahing in Harvest)

4.4. Outrides

Kiparsky also includes extrametrical syllables and sequences of syllables, called ‘outrides’ by Hopkins, in his description of sprung rhythm. He concludes that they “can be realized in all the same ways as regular weak positions and in no others” (pg 323). He also concludes that these outrides must come before a syntactic break, but not necessarily an intonational phrase boundary. In fact, outrides can come at the edge of noun phrases before their prepositional complements, and even at the edge of adjective modifiers.

Some examples that Kiparsky gives (pg 324) are:

1. *Of realty the rarest veinèd unraveller; a not
   
   W S W S W S ( ) W S W S

   (Duns Scotus’s Oxford: 12)

2. *When thou at the random grim forge, powerful amidst peers
   
   W S W S ( ) W S (W) S W S (W) S

   (Felix Randal: 13)

5. The marks and their proposed meanings

In this section I will use the method laid out in section 3.2 to discover each mark’s meaning in metrical terms. To begin with, they are summarized below:
<table>
<thead>
<tr>
<th>Mark</th>
<th>Hypothesized meaning</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acute Accent</td>
<td>Metrical Strong</td>
<td>5.1</td>
</tr>
<tr>
<td>Small Superscript Arc</td>
<td>Paraphonology</td>
<td>5.2</td>
</tr>
<tr>
<td>Subscript Arc</td>
<td>Extrametrical Sequence</td>
<td>5.3</td>
</tr>
<tr>
<td>Great Colon</td>
<td>Empty W position</td>
<td>5.4</td>
</tr>
<tr>
<td>Double Acute Accent</td>
<td>Stressed Heavy in Strong</td>
<td>5.5</td>
</tr>
<tr>
<td>Double Grave Accent</td>
<td>Stressed Heavy in Weak</td>
<td>5.6</td>
</tr>
<tr>
<td>Vertical Line</td>
<td>Caesura</td>
<td>5.7</td>
</tr>
<tr>
<td>Long Superscript Arc</td>
<td>‘Hurried weak’</td>
<td>5.8</td>
</tr>
<tr>
<td>Fermata</td>
<td>Sense stress?</td>
<td>5.9</td>
</tr>
<tr>
<td>Circumflex</td>
<td>Stressed Heavy in Strong</td>
<td>5.9</td>
</tr>
<tr>
<td>Superscript Tilde</td>
<td>Lengthening of a syllable</td>
<td>5.10</td>
</tr>
<tr>
<td>Musical Accent</td>
<td>Metrical Strong</td>
<td>5.11</td>
</tr>
<tr>
<td>Underline</td>
<td>???</td>
<td>5.12</td>
</tr>
<tr>
<td>All Caps</td>
<td>???</td>
<td>5.13</td>
</tr>
<tr>
<td>Ellipsis</td>
<td>Empty Metrical Strong</td>
<td>5.13</td>
</tr>
<tr>
<td>Caron</td>
<td>???</td>
<td>5.13</td>
</tr>
</tbody>
</table>

5.1. **The Acute Accent**

Example: (Spring and Fall: 1)\(^8\)

![Facsimiles, pg 214](image)

Simple acute accents are by far the most common diacritic in Hopkins’ verse. Together with outrides, they are also the mark which Hopkins most frequently added back in to Bridges’ manuscripts when Bridges had left out all or most of the diacritics from the autograph. While some (e.g. Wimsatt 2006) have argued that these accents indicate ‘sense stress’, several factors suggest that they actually indicate metrical strong position.

If the accents indicated ‘sense stress’, we would only find them on content words, and occasionally on pronouns with focus stress. However, they are often found on stressless syllables of content words, or on function words that are unlikely to have focus stress. For example:

\(^8\) *Facsimiles*, pg 214
While one could imagine that Hopkins meant for the ‘or’ to be especially stressed, the meaning this would yield seems unlikely, and there is really no conceivable meaning attached to stressing the last syllables of ‘Margaret’ or ‘lashtender’.

If, on the other hand, the accents marked the metrical strong position, we would expect them to occur only on syllables that can be put in metrical strong position. According to Kiparsky, this set includes heavy syllables, both stressed and unstressed, and stressed light syllables, but not stressless light syllables. In fact, in the corpus there are 369 instances of the accent mark, distributed in the following way:

<table>
<thead>
<tr>
<th>Type</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>H (stressed heavy syllable)</td>
<td>258</td>
</tr>
<tr>
<td>h (stressless heavy syllable)</td>
<td>78</td>
</tr>
<tr>
<td>L (stressed light syllable)</td>
<td>33</td>
</tr>
<tr>
<td>l (stressless light syllable)</td>
<td>0</td>
</tr>
</tbody>
</table>

There are no examples at all of accent marks occurring on syllables that could not possibly go in strong position, such as:

(6) * Thé torréntial láshtendér cómbs créepe

In the corpus, the syllable types are distributed in the following way:

<table>
<thead>
<tr>
<th>Type</th>
<th>H</th>
<th>L</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stressed</td>
<td>2706</td>
<td>277</td>
</tr>
<tr>
<td>Unstressed</td>
<td>2418</td>
<td>341</td>
</tr>
</tbody>
</table>

Taking just the unstressed syllables, we might construct the following contingency table:

<table>
<thead>
<tr>
<th>Type</th>
<th>h</th>
<th>l</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accented</td>
<td>78</td>
<td>0</td>
</tr>
<tr>
<td>Unaccented</td>
<td>2340</td>
<td>341</td>
</tr>
</tbody>
</table>

The entire phrase is “Whether on a December day and furled they are, or their clammyish lashtender combs creep...” It seems unlikely that Hopkins meant ‘they might be furled on a December day, but I really want you to consider the rather surprising option that their clammyish lashtender combs might creep’
A chi-square test was run on this distribution, yeilding $X = 10.18$, $p = 0.001$. Thus, the lack of accented stressless light syllables is not just an effect of the overall rarity of stressless light syllables in the corpus.

According to Kiparsky the most common option for filling a strong position is a stressed heavy syllable. If Hopkins were marking some strong positions and ignoring others at random, we would expect that most of the accent marks would fall on such syllables, and that is indeed the case. However, Hopkins probably didn’t let his marks fall at random - in letters to Bridges, he discusses a dilemma: that the marks are necessary, but objectionable. He concludes that he will only mark ‘where the reader is likely to mistake’\(^{10}\). He also states in a note at the bottom of an autograph of *Harry Ploughman* that the acute accent marks metrical strong “in doubtful cases only”. It then remains to be explained why Hopkins would have marked these ‘obvious’ cases.

In the corpus, accents on stressed heavy syllables often occur in two contexts: 1) next to an empty W, and 2) when every S of a complex line is marked, presumably in order to make the scansion absolutely clear. An example of the latter is:

(9)
*But thése two; wǽre of a wórld where bút thése twó tell, éach off thé óther; of a rǽck*  
(Spelt from Sibyl’s Leaves: 13)

This poem is an octameter, which is a difficult meter to scan, and the line contains three stressed syllables in W and three stressless syllables in S. It is quite metrically complex. The intuitive scansion of this line, something like:

(10)
*But thése two; wǽre of a wórld where bút thése twó tell, éach off thé óther; of a rǽck*  

S S S S S S S S S S

Is not metrical, since ‘But these’ and ‘where but’ are not legal W positions - ‘these’ is heavy and thus cannot resolve with ‘But’, as is ‘where’.

While the placement of ‘ware’, ‘world’, ‘rack’, ‘each’, and ‘other’ into S is fairly intuitive, because of the other difficulties, perhaps Hopkins marked them anyway just to leave no doubts about the scansion of the line.

Of the 258 accents occurring on stressed heavy syllables in the corpus, 193 of them occur in such lines. (65 are left over.)

22 accents on heavy stressed syllables occur either next to another syllable bearing an accent mark, or next to a great colon (see section 5.4 for discussion of the great colon). Both these configurations indicate the presence of an empty weak

\(^{10}\) *Letters* pg 189
position, and it seems that one of the mechanisms Hopkins used to indicate an empty W was simply to put accents on the two syllables flanking it. Here is an example of such a line:

(11) 
With- a- wét- shéen- shót fúrls.  
(Harry Ploughman: 20)

An additional 14 accents on stressed heavy syllables occur in contexts where there are many stressed heavy syllables in a row, and it is therefore difficult to tell which of them should be in weak position, and which in strong. For example, from Felix Randal, line 23:

(12) 
This Jack, jóke, poor pót- sherd, / patch, match- wood, im- mor- tal di- amond,  
(Nature is a Heraclitean Fire: 23)

Here, there is an adjacent string of four heavy stressed syllables, and, were the accent marks not there, the reader might be very confused about which of them to put in S and which in W.

Of the 29 which are now left over, 6 occur next to marked very long W positions. For example:

(13) Fáll to the residuary worm; / world's wild-fire, leave but ash:  
(Nature is a Heraclitean Fire: 20)

Eight of them occur in lines where every S is marked in half of the line, as in:

(14) Mán, how fást his fire- dint, / his mark on mind, is gone!  
(Nature is a Heraclitean Fire: 11)

All of this leaves only 14 accents on stressed heavy syllables without explanation. They are listed here:

And áll : trades, their gear and tackle and trim.  
(Pied Beauty: 6)

With, périlous, O nó: nor yet plod safe shod sound;  
(Tom's Garland: 14)

Each mortal thínk does one thing and the same:  
(As Kingfishers Catch Fire: 5)

And, éyes, héart, what looks, what lips yet gáve you a  
(Hurrahing in Harvest: 7)

Nothing else is like it, no, not all so strains  
(The Bugler's First Communion: 29)

Let mé though sée no more of him, and not dissapointment  
(The Bugler's First Communion: 36)

Yet both droop deadly sóme-times in their cells  
(The Caged Skylark: 7)

Stírred for a bird,-- the achieve of, the mastery of the thing!  
(The Windhover: 8)
Young Jóhn: then féar, then joy
Now her áll in twó flocks, twó folds- bláck, white; / right, wrong; réckon but, réck but, mind.
But frail clay, nay but foul clay. Hére it is: the háert.

5.2. The Superscript Arc

Example: (Spelt from Sibyl’s Leaves: 10)¹¹

In his note at the end of Harry Ploughman, Hopkins writes:

(15) 5) between syllables sheaves¹² them into one

In his 1977 paper The Rhythmic Structure of English Verse, Kiparsky proposes three ‘prosodic rules’ which “apply to linguistic representation, giving them the form that they must have for purposes of metrical rules.” (Sec. 11) They are:

(16) Prosodic rule (PR) 1

\[ V_{[-\text{stress}]} \rightarrow \emptyset/V([-\text{cons}]) \]

A stressless vowel can delete after another vowel, even if a glide intervenes. Some examples Kiparsky gives of words where this occurs are: going, flying, voyage.

(17) PR 2

\[ V_{[-\text{stress}]} \rightarrow \emptyset/VC_{[+\text{son}]}.V_{[-\text{stress}]} \]

A stressless vowel can delete after a VC sequence, and before a sonorant followed by another stressless vowel. Some examples Kiparsky gives are: victory, imagery, asterisk.

(18) PR 3

\[ V_{-[\text{stress}]} \rightarrow [-\text{syllabic}]/V_{[+\text{high}]} \]

A stressless high vowel may become a glide before another vowel. Some examples Kiparsky gives are: envious, hideous, annual.

¹¹ Facsimiles, pg 301
¹² I can’t read Hopkins’ handwriting well enough to tell for sure what this word is, but the meaning of the whole phrase is nonetheless clear. This note can be found in Mackenzie (1991), pg 311, plate 487.
Of the 31 of these short arcs between syllables that occur in the corpus, 17 of them occur between two syllables which can be straightforwardly compressed into one via PR 3. Nine of these two-syllable sequences are ‘the’ followed by a vowel-initial word, for example, from the first line of *Brothers*:

(19)  
*How lovely is the elder brother’s*  
(Brothers: 1)  
There are also eight sequences with this mark which can be compressed into one syllable via PR 1. For example:

(20)  
*Crying What I do is me: for that I came.*  
(As Kingfishers Catch Fire: 8. MS. H)  

Four of the remaining five instances of the short arc occur between a word ending in the diphthong [ʊə] and a word beginning in a vowel. For example:

(21)  
*O in turns of tempest, me heaped there; me frantic to avoid thee and flee?*  
(Carrion Comfort: 8, MS. H)  

Probably the definition of PR 3 should be extended so that it can apply to mid vowels as well, then these sequences too can be shortened to one via PR 3. The remaining two instances of the short arc are:

(22)  
*Hard as hurdle arms, with a broth of goldish flue*  
(Harry Ploughman:1, MSS. A, D, B)  

(23)  
*As kingfishers catch fire, dragonflies draw flame;*  
(As Kingfishers Catch Fire: 1, MS H)  

It would not be a stretch to apply PR3 to the sequence in (22) ‘hurdle arms’, or [hʊəd ɑːms], simply desyllabifying the [l], yielding ['hʊd.ɑːms]. The sequence in (23) is actually resolvable, since the first syllable is stressed and light, and the second is also light [dæ.gən].

### 5.3. The Subscript Arc

Example: (That Nature is a Herculitean Fire: 1)\(^{13}\)

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\(^{13}\) *Facsimiles*, pg 1
In a list of ‘marks used’ at the end of the autograph of Harry Ploughman, Hopkins writes:

7) the outride; under one or more syllables makes them extrametrical: a slight pause follows as if the voice were silently making its way back to the highroad of the verse.\(^{11}\)

In the corpus, there are 120 ‘outride’ marks, occurring in 10 different poems, six of the twelve pentameters in the corpus, and all four of the hexameters. They do not occur in any of the four tetrameters or one trimeter, and they also do not occur in *Spelt from Sibyl’s Leaves*, the one octameter.

Kiparsky believes that extrametrical sequences in Sprung Rhythm “can be realized in all the same ways as regular weak positions and no others.” (1989, pg 323) Thus, they can consist of a single syllable, stressed or stressless, heavy or light. They can also consist of a sequence of syllables, provided that sequence can be resolved - thus, it must consist either of a sequence of stressed light followed by unstressed light, or else a sequence of all stressless light (or ambiguous) syllables. He also believes that they must occur before a syntactic boundary, and that they do not occur at all in shorter meters (heptameters and trimeters).

First of all, we see that indeed all of the outride marks do occur in pentameters or hexameters. Of the 120 marks, 87 mark off one syllable, 30 mark off two syllables, and only 3 mark off three syllable sequences. All but two of the two-syllable sequences and one of the three-syllable sequences consist of stressless light or ambiguous syllables. The four lines that do not are:

(24)  
*Then left to the Lord of the Eucharist, I here lie by;*  
(The Bugler’s First Communion: 44)

The last two syllables of ‘Eucharist’, [ˈjuː.kə.ɪst] cannot resolve because the second is doubly closed, and thus obligatorily heavy. One possible way around this is to conjecture that Hopkins, being a priest, used the word often enough for it to undergo syncope, becoming [ˈjuː.kɪst]

(25)  
*Why, hear him, hear him babble and drop down to his nest,*  
(The Caged Skylark, line 10)

Here, the sequence [bl.ænd] is not resolvable because ‘and’ is again doubly closed, and therefore obligatorily heavy. There are two possible solutions to this. 1) ‘and’ here was pronounced without the [ɔ], as [nd], or 2) since [bæ.bl] is a resolvable

\(^{14}\) *Facsimiles* pg 311, plate 487
sequence, it is possible to fill the S with that and have just ‘and’ as an outride. It is unlikely that this is a typo since Hopkins repeated it in two separate manuscripts.

The last two non-resolvable sequences are also trisyllabic sequences:

(26) 
Forward-like, but however, and like favourable heaven heard these.  
(The Bugler’s First Communion: 48)

(27) 
Hies headstrong to its well-being of a self= wise self= will!  
(The Bugler’s First Communion, line 24)

All but these four lines consist of sequences that could go in W, and thus could also be extrametrical according to Kiparsky.

Of the 120 of these marks, 78 of them mark off sequences that occur at the edge of an intonational phrase (indicated by punctuation), and 32 of them mark off sequences that occur at the edge of a phonological phrase (usually a noun phrase, adjective phrase or prepositional phrase). Of the remaining 10, 2 occur on a verb, but before its prepositional phrase complement:

(28) 
Pining, pining, till time when reason rambled in it, and some  
(Felix Randal: 3)

Tendered to him. Ah well, God rest him all road ever he offended!  
(Felix Randal: 8)

One occurs before a clausal complement:

(29) 
O in turn of tempest, me heaped there; me frantic to avoid thee and flee?  
(Carrion Comfort: 8)

Six of them separate a clitic group. Three of these are exactly the three tri-syllabic outrides, and another is in line 10 of The Caged Skylark, mentioned above because it is a disyllabic sequence that does not resolve (‘babble and’). The remaining two are:

(30) 
Or love, or pity, or all that sweet notes not his might nurse:  
(Henry Purcell: 6)

(31) 
Low-latched in leaf-light housel his too huge godhead.  
(The Bugler’s First Communion: 12)

There is one outride mark which actually occurs on the first syllable of a monomorphemic word, excluding the second:
Kiparsky notes this mark in a footnote (page 323), saying that he believes it to be the result of Hopkins’ hasty revision of ‘heaven-force’ to ‘heaven-holding’. (see Mackensie pp 280-281, and 316 for these). In Hopkins’ first autograph, this line reads:

(33)  
But cheer whom? The hero whose force there flung me, whose foot trod

He rewrites it later on the same page as:

(34)  
Cheer whom then? The hero whose heavenforce there flung me, foot there trod

But the next two times he writes the line, it appears exactly as it does above, in (32). There is no manuscript in which ‘force’ is crossed out, and replaced with ‘handling’, and Hopkins actually repeated ‘heaven-handling’ twice in two separate manuscripts. Furthermore, this is one of those lines for which Hopkins has marked every S with an acute accent, so we can tell very nearly what he intended the scansion to be:

(35)  
Cheer whom though? The hero whose heaven-handling flung me, foot trod

W S W S W S W S (W) S

Since ‘handling’ bears lexical stress and both of its syllables are heavy, it cannot fill a W, nor can the entire word be extrametrical. The only option left is to make just ‘hand’ extrametrical.

As for the metrical distribution of these ‘outrides’, of the 120 of them in the corpus, 48 of them must scan as extrametrical according to Kiparsky’s system. An additional 32 scan as extrametrical in the conjectured best scansion that Kiparsky’s system predicts. For an additional 9, Kiparsky’s system produces a scansion that scans them as extrametrical, but it is not the current conjectured best scansion. Once the constraints being used are assigned weights, these 9 may wind up extrametrical in the
best scansion. There are in addition 5 outride marks which occur on monosyllabic phrases, for example:

(37)  
\[Thy \text{ tears that touched my heart, child, Felix, poor Felix Randal;}\]  
\[\text{(Felix Randal: 11)}\]

Kiparsky notes these cases, saying that they do not really bear phrasal stress, and thus are reasonably acceptable as extrametrical.

There are also 3 outride marks that occur at the beginning of a line, as in:

(38)  
\[\underline{These \ --} \text{ broad in bluff hide his frowning feet lashed! raced}\]  
\[\text{(Harry Ploughman: 17)}\]

With the theory of overreaving that Kiparsky proposes, these can be explained as extrametricals on the last syllable of the previous line, necessary because something else fills the line-initial W. In the example, ‘broad’ must go in W for the line to scan, and since ‘broad’ is both heavy and stressed, this leaves no room for ‘these’ to fit into that position as well. For this line, and the other two, it is the case that the last syllable of the previous line scans as S, and that the first W of the line (the only W between the last S of the previous line and the first S of this line) must be filled with something else.

There are 23 outride marks which do not scan as extrametricals.

5.4. The Great Colon

Example: (Pied Beauty: 10 & 11)\(^\text{15}\)

There are two pieces of evidence suggesting that whatever it is that Hopkins used the great colon to mark, that thing can also be indicated using accents. The first is a line from a letter which Hopkins wrote to Bridges on August 8, 1877: “The Deutschland\(^\text{16}\), though in sprung rhythm, is marked with accents, not great colons,

\(^{15}\) Facsimiles, pg 126
\(^{16}\) This is his first ever Sprung Rhythm poem, whose rules are slightly different than the rest.
which I had not then thought of.” Also, while correcting Bridges’ volume of his poems, he did not use great colons at all, but rather, where there was a great colon in the autograph, he often wrote in stresses on the syllables which has flanked it. For example, in *Henry Purcell*:

(39)

Hopkins’ Autograph: *Have fair : fallen, O fair, : fair have fallen, so dear*

Bridges’ Copy: *Have fairoffallen, O fair, fair have fallen, so dear*

There are twelve such cases in the manuscripts, where a great colon in the autograph is marked instead as a pair of acute accents on the flanking syllables in Bridges’ volume. There are also an additional three cases in which Hopkins himself both marked a great colon, and placed acute accents on the flanking syllables.

In the preface to *The Poetical Works of Gerard Manley Hopkins*, Mackenzie expresses the view that great colons indicate “a ‘spring’ in the Sprung Rhythm, where it leaps from one stress to another over an omitted slack,” and he therefore omits the great colons in his text and instead places acute accent marks on the syllables that flanked them.

If the great colon does in fact stand for an empty W, we would expect it never to occur next to a syllable that could never go in S. That is, it should never be flanked by a light stressless syllable. In the corpus, there are 89 great colons, distributed in the following way (where ‘#’ means ‘the beginning of a line’)

(40)

```plaintext
#_H  30
_H_H  51
#_L  2
_H_L  1
_H_H  4
_H_H  1
```

Not only does a great colon never occur next to a stressless light syllable, but it very rarely occurs next to a stressless syllable at all. This probably indicates that there are restrictions as to where an empty W can occur. It may be the case that empty W’s should not occur next to stressless syllables, even if they are in strong position, but there are other constraints that could override this preference in a pinch.

---

17 See especially *Henry Purcell, Hurrahing in Harvest, Pied Beauty, and The Caged Skylark*

18 pg liv
Indeed, the 5 cases in which the great colon does occur next to a stressless syllable are somewhat exceptional. The H_H case is the last line of *Pied Beauty*, and consists of just two words:

(41) Praise : him. (Pied Beauty: 11)

In three of the four cases of H_H, the first syllables are all function words:

(42) Who to wedlock, his : wonder wedlock (At the Wedding March: 11)
    Wanting which two when they once : meet (Hurrahing in Harvest: 12)

In once case, the great colon occurs after an outride:

(43) If a wuthering of his palmy snow- pinions : scatter a colossal smile (Henry Purcell: 13, MS A)

We could easily imagine a constraint *MONOMETER*, outranking *EMPTYWNEXTTOSTRESSLESS*, which would force (7) to contain an empty W. For (9), we could imagine some stress on ‘once’, given the context. (8) and (10), however, remain mysterious.

5.5. The Double Acute Accent

Example: (Ashboughs: 1)¹⁹

The double acute accent occurs mainly in four poems, *The Soldier*, *Harry Ploughman*, *Ashboughs*, and *Tom’s Garland*. There are two of them in *Spelt from Sibyl’s Leaves*, and one in *That Nature is a Heraclitean Fire*. In a note at the end of *Tom’s Garland*, Hopkins writes “Heavy stresses marked double, thus ‘’ and stresses of sense, independent of the natural stress of the verse, thus ‘‘.”²⁰ There are 36 of them in the corpus, occurring in *Harry Ploughman*, *Ashboughs*, *Nature is a Heraclitean Fire*, *The Soldier*, and *Tom’s Garland*. 33 of them occur on stressed heavy syllables. The remaining three are:

¹⁹ *Facsimiles*, pg 315
²⁰ *Facsimiles*, pg 318
(44)

Head and foot, shōul- dēr and shánk--

And scárlet wēar the spirit of wār thēre expréss.

Bóth āre in an ūnfāthomable, āll ēs in an enōrmous dárk

(Harry Ploughman: 4)
(The Soldier: 8)
(Nature is a Heraclitean Fire: 12)

Of the 36 double acute accents in the corpus, 24 must be scanned in S, and 11 are scanned in S in the conjectured best scansion produced by Kiparsky’s system. There is only one double acute accent which does not appear in S, and that is the one in Harry Ploughman, line 4, quoted above.

5.6. The Double Grave Accent

Example: (Tom’s Garland: 4)²¹

The double grave accent only occurs in the poems Ashboughs and Tom’s Garland. It occurs a total of 12 times. In the note at the end of Tom’s Garland, mentioned above, Hopkins writes: “Heavy stresses marked double, thus ſ“ and stresses of sense, independent of the natural stress of the verse, thus ſ‘’.” If Hopkins used his diacritics only when absolutely necessary, it would make little sense for him to mark ‘sense stresses’, these being mostly apparent to native speakers of English, except in the metrically complex cases where they fall in weak position in the scansion. Perhaps, then, these double grave accents mark ‘a stressed heavy syllable which occurs in weak position’.

All fifteen of the syllables on which the double grave accent occurs are heavy. Eleven of them are stressed monosyllabic content words: sighs, break, combs, wide, piles, Tom, low, gold, steel, care, share

(sighs, break, and combs take the double grave in two separate MS and are therefore counted twice)

The fifteenth is the first syllable of ūndenized, found in Tom’s Garland, line 15. Perhaps Hopkins means here to make a point that Tom is not denized, which

²¹ Facsimiles, pg 318
meaning fits in with the theme of the poem, and his own explanation of it is his letter to Bridges\textsuperscript{22}: “...this is all very well for those who are in, however low in, the Commonwealth and share in any way the Common weal; but that the curse of our times is that many do not share it, that they are outcasts from it...” If so, it seems just possible that he means for this syllable to bear some stress.

Nine of these fifteen syllables must, by Kiparsky’s system, scan into weak position. An example is:

(45)
\[
\begin{array}{cccccccc}
\text{Fast} & \text{ór} & \text{they in} & \text{clam-} & \text{my-} & \text{ish} & \text{lāsh-} & \text{ten-} & \text{der} \\
W & S & W & S & W & S & W & S & S
\end{array}
\]

(Ashboughs: 5)

The only way to avoid placing ‘combs’ in W is to put both ‘combs’ and ‘creep’ in S, with an empty W in between them. But this then forces ‘clammyish’ to squeeze into one S position, and the stress of ‘lash-tender’ to be mismatched:

(46)
\[
\begin{array}{cccccccc}
\text{Fast} & \text{ór} & \text{they in} & \text{clam-} & \text{my-} & \text{ish} & \text{lāsh-} & \text{ten-} & \text{der} \\
W & S & W & S & (\text{outride}) & W & S & W & (W) & S
\end{array}
\]

A strong position consisting of a resolved sequence and an outride is quite complex, as is the stress mismatching, so provided that the constraints militating against these things are together weighted higher than a constraint militating against a stress in W, the scansion in (45) should be the most harmonic.

As for the other six syllables on which the double grave occurs, three of them by Kiparsky’s scansion might just as easily occur in W as in S, for example:

(47)
\[
\begin{array}{cccccccc}
\text{In side the world’s} & \text{weal;} & \text{rāre göld, bold stēel, bāre} \\
W & S & W & S & (W) & S & W & S & W & S & S
\end{array}
\]

(\textit{Tom’s Garland}, line 17)

Here, the question is just whether to put the empty W between ‘weal’ and ‘rare’, or between ‘steel’ and ‘bare’. In both cases, the same number of stressed syllables would have to be placed in W, and there would be the same number of empty W’s.

Of the remaining three, two are instances of the same line in different manuscripts, namely:

\textsuperscript{22} To RB, CLIX
Poetry  to it, as a tree whose boughs brēak in the sky.

(Ashboughs, line 3)

This line is problematic in many ways; there are five stressed syllables, and the poem is in pentameter, but there are six stressless syllables between ‘Po-’ and ‘tree’, far too many to resolve into one weak position. Even if this problem is solved, however, there are two options for scanning the last three positions:

(48)
whose boughs  brēak  in the sky
whose boughs brēak  in  the  sky

| W | S | W | S | W | S |

The choice is between a resolved weak position, or a combination of a stressed syllable in weak and a stressless syllable in strong. Resolved weak positions of this type (two stressless syllables of light or ambiguous weight) are quite common in Hopkins’ verse, while stress mismatching is not. It therefore seems doubtful that the second scansion would turn out to be the correct one.

5.7.  The Vertical Line

Example: (Spelt from Sibyl’s Leaves: 1)

The vertical line occurs throughout three poems, Spelt from Sibyl’s Leaves, a poem in octameter, and That Nature is a Heraclitean Fire, and The Soldier, which are both in hexameter. There is usually one per line, and never more than one. In Spelt, the final autograph, from album A, has one each line. In earlier autographs, Hopkins included them only sometimes, or not at all, and he did not add them to Bridges’ manuscript in album B. There is only one autograph of Heraclitean Fire, and in this the vertical lines occur in every line except lines 6, 12, and 15, 18, and 21. The last three are shorter lines, with three feet. Of The Soldier, there is again only one autograph, and the vertical lines occur sporadically in lines 1, 2, 4, 5, 7, 10, 11, 12, and 14. In his notes for this poem, Mackenzie (pg 282) calls these vertical lines ‘caesural divisions’.

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23 *Facsimiles*, pg 300
If these lines do mark caesuras, we should only find them in the fourth foot of the hexameters, and the fifth foot of the octameter. Of 41 of these marks found in the corpus, 19 of them occur immediately before the syllable that is scanned as the fourth S if the line is a hexameter, or the fifth S if the line is an octameter, in the best scansion produced by Kiparsky’s system. 19 of the marks occur before the syllable that must be scanned as the fourth W for hexameters, or the fifth W for octameters. For the remaining three lines, Kiparsky’s system predicts no scansion at all.

Whether Hopkins chose to mark the caesura before the W or before the S seems to depend on the juncture between the preceding S and the W, and between the W and the S. There are 23 lines from the three poems in which an intonational phrase break (marked by punctuation such as a comma, semicolon, or period) occurs between the middle two strongs. In all but two of these cases the vertical line is placed at the phrase boundary.

The two exceptions are:

(49) Deightfully the bright wind boisterous / ropes, wrestles, beats earth bare

(50) Squandering ooze to squeezed / dough, crúst, dust; stánches, stárches

5.8. The Long Superscript Arc

Example: (Ashboughs: 2)²⁴

In his list of ‘marks used’ at the end of the autograph of Harry Ploughman, Hopkins writes:

1) over three or more syllables gives them the time of one half foot

These long superscript arcs occur 28 times, in 6 poems, Ashboughs, Harry Ploughman, Nature is a Heraclitean Fire, Tom’s Garland, No Worst, and Spelt from Sibyl’s Leaves. Of these, 20 are resolvable sequences of stressless light syllables, and thus could legally fill a W position (half a foot). Also, 19 occur next to an acute accent or double acute accent (marking S).

²⁴ Facsimiles, pg 315
The lines in which these long superscript arcs occur next to or flanked by acute accents (and thus seemingly are intended to be scanned in W), but do not resolve into sequences that could legally fill W are:

(51)
Poetry to it, as a tree whose boughs break in the sky. (Ashboughs: 3)
A heart's-clarion! Away grief's gasping, | joyless days, dejection.

(Nature is a Heraclitean Fire: 17)
Woe, world-sorrow; on an age-old anvil wince and sing-
By him and rips out rock-fire home-forth -- sturdy Dick; (No Worst: 6)

In all of these but the last, the sequence subsumed under the arc contains a lexical stress, and at least two more syllables - a configuration that can never go in W according to Kiparsky’s system. In the last, the sequence subsumed under the arc contains the heavy syllable ‘and’ and thus cannot resolve.

The remaining four lines in which a long superscript arc occurs over a sequence that cannot, according to Kiparsky, scan as W are:

(52) He leans to it, Harry bends, look. Back, elbow, and liquid waist (Harry Ploughman: 12)
In him, all quail to the wallowing o’ the plough. ‘S cheek crimsons; curls (Harry Ploughman: 14)
But vastness blurs and time / beats level. Enough! the Resurrection.

(Nature is a Heraclitean Fire: 16)
What! country is honour enough in all us-- lordly head, (Tom’s Garland: 10)

What Hopkins intended with these marks across sequences containing heavy syllables, syllables or syllables with lexical stress is mysterious.

5.9. The Circumflex Accent and the Fermata

Example of circumflex: (Harry Ploughman: 4)²⁵

²⁵ Facsimiles, pg 310
Example of Fermata: (Harry Ploughman: 9)\(^\text{26}\)

In his list of ‘marks used’ at the end of the autograph of Harry Ploughman, Hopkins writes:

\[
\begin{align*}
1) & \quad \text{^ strong stress; which does not differ much from} \\
2) & \quad \text{pause or dwell on a syllable, which need not however have the metrical stress;}\(^\text{27}\)
\end{align*}
\]

These two marks have nearly identical distributions, and will thus be discussed together here. Their meaning is somewhat of a mystery. The circumflex accent occurs only 8 times in the corpus - seven of them in *Harry Ploughman*, and one in *The Soldier*. The fermata also occurs 8 times, six of them in *Harry Ploughman*, one of them in *Carrion Comfort*, and one in *No Worst*. Hopkins used both the circumflex and the fermata in the same draft of *Harry Ploughman*, implying that there is some difference between them, but given his notes about them, the difference was apparently too subtle for him to clearly state it. On the other hand, two lines in *Harry Ploughman* take circumflexes in one manuscript, but fermatas in a later manuscript:

(53)

line 13: MS. A\(^\text{28}\)

\[
\underline{\text{In him, all quail to the wallowing o’ the plough. ‘S cheek crimsons; curls}}
\]

MSS. D, B\(^\text{29}\)

\[
\underline{\text{In him, all quail to the wallowing o’ the plough. ‘S cheek crimsons; curls}}
\]

line 16: MS. A\(^\text{30}\)

\[
\underline{\text{Churl’s grace too, child of Amansstrength, how it hangs or hurls}}
\]

MS. B

\(^{26}\) *Facsimiles*, pg 310
\(^{27}\) *Facsimiles* pg 311, plate 487
\(^{28}\) *Mackenzie* (), pg 310, plate 486
\(^{29}\) pg 312, 313 plates 488, 489. These are both autograph; Hopkins inscribed the poem himself into album B.
\(^{30}\) pg 310, plate 486
Churlsgrace too, child of Amansstrength, how it hangs or hurls

MS. D

Churlsgrace too, child of Amansstrength, how it hangs or hurls

In at least these positions, apparently the fermata and the circumflex are interchangeable. Also, line 4 of *Harry Ploughman* alternates thus among the mss:

(54)

<table>
<thead>
<tr>
<th>MS. A</th>
<th>MS. D</th>
<th>MS. B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Head and foot, shoul'der and shánk</td>
<td>Head and foot, shoul'der and shánk</td>
<td>Head and foot, shoul'der and shánk</td>
</tr>
</tbody>
</table>

Thus, apparently the circumflex is also interchangeable here with either a double acute accent or a tilde over the syllable. The tilde has the effect of making the syllable long, or ‘nearly two’ (see Section ...), but signifies nothing about the metrical position. The double acute accent probably means something very similar to the single acute accent (namely, ‘metrical strong’), but the exact difference is mysterious (see Section ...).

The remaining three lines containing circumflexes are:

(55)

*Harry Ploughman*

line 12: MS. A

He leans to it, Harry bends, look. Back, elbow, ans liquid waist

line 14b: MS. B

Wag or crossbridle, in a wind lifted, windlaced

*The Soldier*

line 2: MS. H

Our rédcoats, our tars? Bóth these being the gréater párt,

Of the remaining fermatas, two of them in *Harry Ploughman* were replaced by double acute accents in MS. D, but Hopkins then corrected them back to fermatas:

(56)
line 6:
\begin{center}
Stand \textsuperscript{\textcircled{h}} at stress. Each limb’s barrowy and brawny thew
\end{center}

line 9:
\begin{center}
Though as a beech-cole firm, \textsuperscript{\textcircled{i}} finds his, as at a rollcall, rank
\end{center}

This correction probably indicates that the two symbols are different, but only subtly. That is, perhaps the double accent was acceptable enough here for Hopkins to have put it in in the first place, but on second thought, Hopkins realized that the fermata really indicated better what he meant. Also, though there are both double accents and fermatas elsewhere in this ms, these are the first two fermatas. Perhaps Hopkins got as far as line 9 intending only to use the double accent, but there decided to use both accents and fermatas (to distinguish between them?), and thus edited the lines he had already written accordingly.

The remaining three lines with fermatas are:

\begin{itemize}
\item (57)
\begin{center}
\begin{quote}
These -- broad in bluff hide his frowning feet lashed! raced
\end{quote}
(Harry Ploughman: 17, MSS. A, B)
\end{center}
\begin{center}
Hand rather, my heart lo! lapped strength, stole joy, give a laugh could, cheer
\end{center}
(Carrion Comfort: 11d, MS. H)
\begin{center}
-ering! Let me be fell: force I must be brief.”\textsuperscript{32}
\end{center}
(No Worst: 8 MS. H)
\end{itemize}

All of the syllables on which either of these marks occur are heavy and stressed. Of the circumflexes, all but the one (Soldier, line 2) must go into S according to Kiparsky’s system. Of the fermatas, three must go into S, two must go into W, one goes in S according the the conjectured best scansion produced by Kiparsky’s system, and two go in W according to the conjectured best scansion. Given all this, part of the meaning of the circumflex may well be ‘in S’, but the fermata does not seem to be tied to a particular metrical position. Since all of these marks (except, arguably, the one on ‘these’ in Soldier) occur on content words, it is equally plausible that they signify an emphasis of sense rather than a metrical position.

\textsuperscript{32} The previous line reads: ‘ Then lull, the leave off. Fury has shrieked “No ling- ‘
5.10. **The Superscripted Tilde**

In his list of ‘marks used’ at the end of the autograph of Harry Ploughman, Hopkins writes:

4] ～ quiver or circumflexion making one syllable nearly two, most used with diphthongs and liquids

This ‘quiver or circumflexion’ occurs 11 times in the corpus, in *Harry Ploughman, The Bugler’s First Communion, Pied Beauty*, and *Ribblesdale*. Here is a list of the syllables over which it occurs: shoulder, soared, furls, curls, fire, sour, surely, churls, hurls, heir, there.

5.11. **Musical Accent**

The musical accent occurs 7 times, only in *The Windhover*, in the two MS. A versions. The lines are:

(58)

*I caught this morn morning’s minion, king*

: Stirred for a bird - for the māstery of the thing!

Brute beauty and valour and act; Oh air, pride, plūme, here

Buckle! And the fire that breaks from thee then, a billion

No wōnder of it: sheer: plod makes plough down sillion

Fall, gall themselves, and gash: göld-vermillion.

All seven of the syllables which it marks are heavy, and all but ‘and’ are stressed. Also, all seven of them must, according to Kiparsky’s system, be scanned in S. As the two

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33 *Facsimiles*, pg 310
34 *Facsimiles*, pg 311
35 *Facsimiles*, pg 122
mss in which these accents occur lack acute accents, it is conceivable that Hopkins was experimenting with another way of marking metrical strong position.

### 5.12. The Underline

Example: (Carrion Comfort: 3)

And yet you will weep and know why.

Fatal four disorders, cankered contended?

Not, I'll not, carrion comfort, Despair, O not feast on thee;

In me or, most weary, cry I can no more. I can;

He had no work to hold

There are 5 sequences of varying length in the corpus which Hopkins underlined. The use of the underline is completely mysterious. The lines are:

(59)

And yet you *will* weep and know why.  

Fatal *four* disorders, cankered contended?  

Not, *I'll not*, carrion comfort, *Despair, O not* feast on thee;  

In me *or*, most weary, cry *I can no more*. *I can*;  

He had no work to hold

(Spring and Fall: 9)  

(Felix Randal, line 4)  

(Carrion Comfort: 1)  

(Carrion Comfort: 3)  

(Brothers, line 26)

### 5.13. Marks that only occur once

There are three marks which only occur once in the corpus:

All caps:

In *The Windhover*, line 10:

Ellipsis:

In *Spelt from Sibyl’s leaves*, line 1:

(Presumably this denotes an empty S position)

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36 *Facsimiles*, pg 283  
37 *Facsimiles*, pg 122  
38 *Facsimiles*, pg 300
6. Conclusion

While some of these diacritics remain mysterious, distinct patterns are discernible throughout the texts. We can be sure enough about what most of the marks mean to use them to assume Hopkins' intended scansions. Upon closer study of the meter, some of the apparent exceptions in Hopkins' usage of these marks may be explained as well, making the system even tighter.

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39 Facsimiles, pg 264
References: