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### **“Saved in Translation”: The Polish Reception of Gerard Manley Hopkins's Poetry**

A Polish reader would have first come across the name of Gerard Manley Hopkins in 1939, in Stanisław Helsztyński's book entitled *Katoliccy poeci Anglii* (Catholic Poets of England). Apart from the selection of works by Alice Meynell, Francis Thompson, G.K. Chesterton and others, this volume, published in Poznań shortly before the war, offered two pieces by Hopkins: “Heaven-Haven” and “Morning, Midday and Evening Sacrifice” (henceforth Morning). This rather disappointing and hardly representative choice of Hopkins's poems, determined, it seems, mainly by the translator's limitations, was somewhat compensated for by the highly favourable opinion on Hopkins as a poet in Helsztyński's introduction to the book. There, described as a “link in the golden chain of English Catholic poets”, Hopkins appeared to be one of the greatest among them, capable of enrapturing the reading public of believers and non-believers alike. Helsztyński attributed Hopkins's late-achieved, yet well-deserved triumph not only to the advancement of form and unique poetic organization of his works but also to their captivating frankness and tragic depth; to, as he puts it, the metaphysical seriousness of his

organically Christian poetry, brilliantly rendering the spiritual – - “better beauty” – out of which it arose.

The space of a mere page allotted to Hopkins in Helsztyński's introduction could, of course, hardly allow for an elaborate biographical presentation or extensive discussion of specific works. It is, however, somewhat surprising that having managed to include a few facts from the poet's life (early death, conversion and Jesuit priesthood, and, finally the Deutschland's foundering), Helsztyński chose to make no mention whatsoever of even the greatest of Hopkins's works: evidently the `dangerous' fame of “The Wreck of the Deutschland” proved too much of a dragon even for a scholar of Helsztyński's stature.

Consequently, the emerging portrait was more of a caricature of the artist who, in view of the highly inadequate translations of the only two poems put before the reader, could by no means be regarded as “adjunct to the Muses' diadem”. Besides, deserved as it was, the Catholic label, by emphasizing the religious character of his poetry, marginalized Hopkins's achievement within a wider tradition of English poetry and poetry in general. And yet, despite this obvious disservice, Helsztyński's book, with its intriguing discrepancy between the critical appraisal and poetic fact, did put Hopkins on the map of Polish literary awareness. What is more, another indisputable advantage of it was that after Helsztyński's translations, each subsequent literary encounter between the poet and his reading public could only be better and more successful.

Its progress arrested by the outbreak of the war, the budding relationship was resurrected in post-war Poland where the Communist rule dramatically affected the nation's cultural life. Totally dependent on Censorship, the new god of the regime, it developed from one political thaw to another, and it was mainly in these brief periods of relative relaxation of the regime's discipline, coinciding with the change of the First Secretary in the country's leadership, that one was permitted to write about the West, to discuss or publish works of foreign, so-called `imperialist', authors. Truly free expression of thought was possible abroad, in Paris, London or New York, the

greatest emigré centres which took over the role of educators and developers of independent culture. Frequently, works of many writers and poets were first ‘discovered’ and/or discussed there, reaching Poland much later, usually through the underground ‘samizdat’ system of book distribution organized in the 1970s.

It was due to the existence and activities of independent publishers abroad that Polish work on Hopkins – after all a doubly dangerous poet, both religious and English – could continue in the politically troubled 1950s and 1960s. Conducted mainly in London and New York, it concentrated on the great task of translating the poet's works so that Hopkins could be appreciated not only by the enlightened few who knew the English language, or studied it in English departments but by the broader public.

An important step in this direction was the work of Władysław Pisarczyk who, in London in 1952 translated “The Starlight Night” and “Pied Beauty”. In New York, 1958, The East Europe Institute and Criterion Books published *Czas niepokoju* (Time of Anxiety)<sup>1</sup>, an anthology comprising modern British and American works. Translated by Adam Czerniawski, poems by Hopkins were presented for the first time in Polish, including “That Nature is a Heraclitean Fire and of the comfort of the Resurrection” (henceforth That Nature), “No worst, there is none”(henceforth ‘No worst’), and “Felix Randall” translated by Jerzy S. Sito. That same year Jerzy Pietrkiewicz's *Antologia liryki angielskiej: 1300-1950* (Anthology of English Lyrical Poetry: 1300-1950)<sup>2</sup> was released, a bilingual, London-published edition which, apart from “Heaven-Haven”, contained such new arrivals as “God's Grandeur”, “Spelt from Sibyl's Leaves” (henceforth “Spelt”) and “The Windhover”. Abroad, too, in London 1969, Zofia Ilińska, the first lady translator, rendered Hopkins's “The Leaden Echo and the Golden Echo” (henceforth “The Echo”) into Polish, offering her own interpretation of “Pied Beauty” and “God's Grandeur”.

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1 This anthology was republished in 1965 by a different New York publisher, Perspectives in Culture.

2 The edition was reprinted in Warsaw, in 1987 by Instytut Wydawniczy PAX.

Meanwhile, back on the Vistula river, in Poland, the first post-war translation of Hopkins's works was not to occur until 1958, with J.S. Sito's highly simplified version of "Spring and Fall", followed by too free an interpretation of "Felix Randall" in 1959. After another long gap lasting till 1965 Sito resumed his translating activities, adding to the slender body of the already translated texts "Andromeda", 'I wake and feel' (henceforth 'I wake'), and producing his versions of "God's Grandeur" and "The Starlight Night". These works came together with Sito's critical study on Hopkins entitled *Sensualism and Asceticism*, the first serious discussion in Polish of Hopkins's poems. Two years later (1967) the entire body of poems, followed by the essay, was reprinted as part of Sito's book – *W pierwszej i trzeciej osobie* (In the First and the Third Person).

In 1974, represented by ten of his poems, Hopkins was included in the three-volume anthology entitled *Poeci języka angielskiego* (Poets of the English Language). Selected and edited by Henryk Krzeczkowski, J.S. Sito and Juliusz Żuławski, incorporating translations by J. Pietrkiewicz ("God's Grandeur", "Spelt"), A. Czerniawski ("That Nature"), Janusz A. Ihnatowicz ("The Wreck of the Deutschland" (henceforth "The Wreck"), 'Carrion Comfort', "Pied Beauty") and J.S. Sito ("Duns Scotus's Oxford", "Andromeda", 'I wake', "The Starlight Night" and "Spring and Fall"), the collection contained the first rendition of "The Wreck" and 'Carrion Comfort' by J.A. Ihnatowicz, and of "Duns Scotus's Oxford" by Sito. 1975 was marked by the emergence of two other translators of Hopkins's works: Witold Ostrowski in his debut of the first five stanzas of "The Wreck" and Tadeusz Ross who, apart from his interpretations of "God's Grandeur", "Pied Beauty", and "The Starlight Night", acquainted the Polish readers with Hopkins's "Spring", "The Caged Skylark" and "The Sea and the Skylark" (henceforth "The Sea").

However, the true significance of the decade for the Polish reception of Hopkins was yet to reveal itself, announced by the

appearance on the ‘translation scene’ of Stanisław Barańczak<sup>3</sup>. Himself a poet, critic and scholar, Barańczak undertook the task of preparing a volume of Hopkins's works, a mission he carried out very successfully indeed, and one that eventually earned him the reputation as the best translator of Hopkins in Poland.

After his ‘initiation’ in *Tygodnik Powszechny* in 1976, the results of his work were published in such renowned periodicals as *Przewodnik katolicki*, *Więź* and *Znak*, and having in the years 1976-77, translated anew many of the Hopkins works which had suffered at the hands of his previous interpreters, Barańczak offered new poems: ‘As kingfishers catch fire’ (henceforth ‘As kingfishers’), “Binsey Poplars” and “Hurrahing in Harvest” (henceforth “Hurrahing”). Barańczak's work on Hopkins's mature poems was finally crowned with the publication in 1981 of the first bilingual edition of exclusively Hopkins's works published in Poland. One can say this was a tribute by one artist to another; the achievement still unrivalled, and one which turned Barańczak into “the rarest-veined unraveller” of Hopkins's poetry in Poland. Monopolizing the two decades that followed (1976-1998), the “arch-especial” translator has “most sway[ed]” the Polish “spirits” to Hopkins and like no one before him,

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<sup>3</sup> Barańczak's prominent and unquestionable position as translator is well supported by his prolific work on Shakespeare's plays and sonnets, the metaphysical and modern poets, both English and American. Barańczak edited numerous collections of poems in which his translations were published from John Donne, George Herbert, Robert Herrick, Andrew Marvell, Thomas Campion, John Keats, Thomas Hardy, William Butler Yeats, T.S. Eliot, W.H. Auden, Dylan Thomas, Philip Larkin and Seamus Heaney. His American ‘fascinations’ comprise Emily Dickinson, Robert Lowell, E.E. Cummings, Robert Frost, and James Merrill. Barańczak occasionally translates from other languages.

Barańczak's work on translation criticism consists, among others, of such essays as: Gerard Manley Hopkins: Model świata i polscy tłumacze” (Gerard Manley Hopkins: The Model of the World and the Polish Translators”, later reprinted under the title Nieśmiertelny diament (i jego polscy szlifierze) [The Immortal Diamond (and its Polish cutters)], *Znak*, Kraków 1981; *Tablice z Macondo* (Macondo Registration Plate. Collected Essays on Writing and Translation), Aneks Publishers, London 1991; *Ocalone w tłumaczeniu* (Saved in Translation), 5a Publishers, Poznań 1992; *Poezja i duch* (Poetry and the Spirit), *Znak*, Kraków 1996 etc.

and actually no one so far has proved equally capable of capturing the proud fire of Hopkins's sonnets; of reproducing their unique language even if not always their quite exact meaning.

In 1981 the *Znak* edition of *Gerard Manley Hopkins. Wybór poezji* (Gerard Manley Hopkins: Selected Poems) became the largest Polish collection of Hopkins's mature works in translation. It contained 26 poems whose arrangement, with few exceptions, reflected the chronology suggested by W.H. Gardner's and N.H. MacKenzie's fourth edition of *The Poems of Gerard Manley Hopkins* (1967). Departing from their standard design, Barańczak's "Lantern out of Doors" (henceforth "Lantern") was placed right after "Spring" while "Peace", coming immediately after "Duns Scotus's Oxford", preceded "Morning", regarded as prior to "The Candle Indoors". Thus, eventually, Barańczak arranged his translations in the following sequence: "The Wreck", "God's Grandeur", "The Starlight Night", "Spring", "The Lantern", "The Sea", "The Windhover", "Pied Beauty", "Hurrahing", "The Caged Skylark", "Binsey Poplars", "Duns Scotus's Oxford", "Peace", "Morning", "The Candle Indoors", "Felix Randall", "Spring and Fall", 'As kingfishers', "The Echo", "Spelt", 'Carrion Comfort', 'No worst', 'I wake', "That Nature", 'Thou art indeed just' (henceforth 'Thou art'), and, finally, "To R.B.". Although *Wybór poezji* (Selected Poems) comprised mainly those works that had already been translated and published elsewhere, five completely new poems included "Peace", "The Candle Indoors", "The Lantern", 'Thou art' and "To R.B."

After this 'explosion of Hopkins', enhanced also through the publication in *Znak* that same year of such poems as "The Echo", "The Sea", "The Lantern", 'No worst', "Morning", 'Carrion Comfort', "Spelt", and 'Thou art' there followed a very silent decade. With Barańczak no longer in the country now suffering under Martial Law, the work on translation virtually came to a stop; the memory of the poet, of the translator too, was revived once – when 'Carrion Comfort' was reprinted in *Radar* 1982. This silence was broken by *W drodze*, which, after almost eight years' break, in 1990 published "Pied Beauty", "The Windhover", "God's Grandeur", yet also 'No worst', 'I

wake', and `Thou art', addressing Hopkins to a new generation of Poles, still glorying in their liberation from almost half a century of Russian occupation. A green light for Hopkins was on again and in 1991 another translator appeared, Radosław Okulicz-Kozaryn, so far, however, he offered only his version of “Duns Scotus's Oxford”. A year later, again under the aegis of the Znak publishers, 22 out of the 1981 *Selected Poems* were republished in Barańczak's anthology of religious poetry in translation, entitled “*Z Tobą, więc ze wszystkim*”: 222 arcydzieła angielskiej i amerykańskiej liryki religijnej (With You, so with Everything, 222 Masterpieces of English and American Religious Poetry). What emerged as the second largest selection of Hopkins's works, (excluding, however undeservedly, “Morning”, “Spring and Fall”, “Echo” and “To R.B.”), included such poems as “The Wreck”, “God's Grandeur”, “The Starlight Night”, “Spring”, “The Lantern”, “The Sea”, “The Windhover”, “Pied Beauty”, “Hurrahing”, “The Caged Skylark”, “Binsey Poplars”, “Duns Scotus' Oxford”, “Peace”, “The Candle Indoors”, “Felix Randall”, `As kingfishers', “Spelt”, `Carrion Comfort', `No worst', `I wake', “That Nature”, and `Thou art'.

The important place Hopkins occupied in this new Polish reality became manifest again in 1993 with a publication of the biggest selection from Hopkins's mature poems to date. Bilingual like its 1981 predecessor, *Gerard Manley Hopkins: 33 wiersze* (Gerard Manley Hopkins : 33 Poems) introduced a different arrangement of poems -- based on C. Phillips's *Oxford Authors* series -- in which `As kingfishers' appears right after “The Starlight Night”, “Spring” is placed immediately after “The Sea” and “The Caged Skylark” precedes “Hurrahing” followed by “The Lantern”; where, too, “Morning” returns to its proper place after “Peace” and where, somewhat controversially, the `terrible sonnets' are followed respectively by “Spelt” and “That Nature”. Thus revised, the 1993 Arka publishers' edition was enlarged by the inclusion of such new works as “In the Valley of the Elwy”, “Henry Purcell”, “Inversnaid”, “To What Serves Mortal Beauty”, `Patience, hard thing', `My own heart', and finally, `The shepherd's brow'.

It can only be hoped that Barańczak will not content himself with the translation of only 33 out of all Hopkins's major works and that he will set himself "to pen" also the remaining dark and Dromore sonnets, "Ribblesdale" and "In Honour of St. Alphonsus Rodriguez", "The Loss of the Eurydice", "The Blessed Virgin compared to the Air We Breathe" not to mention some juvenile poems. In the meantime, however, it must be admitted that the only new poem translated since 1993 is "Rosa Mystica", rendered into Polish by Jadwiga Stabińska, and published in *Rycerz Niepokalany* in June 1995.

Much is still to be translated from Hopkins's prose works. So far, Władysław Toporowski translated only a passage from G.M.Hopkins's letter to his mother (24.04.1875) in London, in 1976, and in 1979 T. Ross rendered into Polish Hopkins's famous sermon on Christ as his Hero (*W drodze*, nr 4, 1977, pp. 99-105). Apart from these, all Hopkins's letters, journals and sermons wait for another Barańczak, whose imagination and talent will one day let them obtain a passport to the Polish readership that they so deserve, a task perhaps not impossible after all, given all the instructions and translation criticism Barańczak has left for Hopkins's lovers.

His earliest 'object-lesson' dates back to 1981, when *Literatura na świecie*, a prestigious monthly of national circulation, published his seminal study "Gerard Manley Hopkins: model świata i polscy tłumacze" (Gerard Manley Hopkins: A Model of the World and Polish Translators) which, alongside with explicating the specificity of Hopkins's poetic universe, suggested some ways of preserving this specificity in translation. There, confessing that he found the inspiration for arguing his case while reading the available Polish translations, he first offers some general comments on how to approach Hopkins's poems and then uses the principles he has worked out as a point of reference against which to expose the cardinal sins of Polish translators.

To face the challenge Hopkins -- after all one of the most difficult poets writing in English -- represents a potential translator is encouraged to analyze meticulously the model of the world recreated in his sonnets, studying them in such crucial aspects as the

communicative situation, the relation of the ideological and the artistic, the principle(s) of the organization of the poetic language, the degree of its modernity and innovativeness etc. Examining all of these is not only the translator's duty towards a poet like Hopkins; without this preparatory procedure, Barańczak claims, no effective transposition of a poetic universe into the substance of a different ethnic language is possible.

What Barańczak considers of fundamental importance is the translator's rendering of this dominant characteristic of Hopkins's poems: the incessant clash between harmony and dissonance, the dialectic manifesting itself on the level of each sonnet's structure, semantics and syntax. Special attention should be paid to the onomatopoeic effects, vital for demonstrating the selfhood of things and recreating the dramatic tension inherent in the reality captured by a Hopkins's poem. Other imperatives are to preserve and recreate, whenever possible, Hopkins's innovative approach to language, to be very cautious indeed where one is tempted to simplify or modify the original meaning, and finally, never to 'Victorianize' Hopkins, making his lines sound 'nice' according to the dictates of the traditional 19th c. poetic canons. Equally fatal is explicating Hopkins, which, inevitably, results in destroying much of the structure-imposed meaning.

Evaluating the translations by Helsztyński, Ichnatowicz, Czerniawski and Sito in the light of the afore-mentioned principles, Barańczak demonstrates how, only too often, the model of the world they project destroys the original creation, irrecoverably lost in the interpreters' partial concentration on but one aspect of a given work. Their mistakes are roughly divided into two kinds of simplifications: the translators either expose the irregularities of Hopkins's language, disregarding the stylistic devices and operations capable of balancing these 'oddities' with regularities or, at the other extreme, they neglect the poetic information in favour of literalness.

Helsztyński, however, was guilty of yet another crime, never repeated since. He was the only translator who did not respect the degree of Hopkins's innovation. And even though he was himself aware of the avant-garde idiom of the 1930s, he stylized Hopkins's

poems, forcing them into the artificial 19th c. convention. As a result, compactness was replaced with descriptiveness, which prolonged, falsified and trivialized the original lines. The resignation from the enjambments or original stresses further robbed the poems of their dramatic contrasts.

Discussing Ihnatowicz's version of "The Wreck", which he calls 'a catastrophe', Barańczak accuses the author of the exclusive preoccupation with philological correctness. In the process, the ode's drama, its tensions, even its alliterations cease to exist. Not only does the translator eliminate the rhymes and the rhythmic structure of subsequent stanzas, but multiplying inversions and ellipses as well as loosening up the syntax, he ruins the original artistic effect. What remains is a comprehensible message completely devoid of poetry. Similar crimes in 'Carrion Comfort', notable for its disregard of condensation of meaning, lead eventually to a devastation of the sonnet form, prolonged to the monstrous length of 22 lines.

Sito's "Felix Randall" mirrors the 'sin' of total disregard for the literal meaning of the text. For the most part of stanza 1, Sito adds what was never in the original in the first place. What is more, emphasizing the oddities of Hopkins's style, Sito, also through his excessive experimentation, succeeds only in shattering the effect Hopkins achieves by balancing his irregularities with regularities.

Finally, Czerniawski's 'No worst' is also criticized for its determined effort to preserve language correctness at the cost of poetic information contained in the organization of speech sounds and rhythm (the plosive "ps" and the explosive combination of word stresses). Without this vital indicator of the work's emotional temperature and the sound picture of the speaker's anguish, this "terrible" sonnet turns into a terrible mistake. Insufficient concern with the onomatopoeic effects also manifests itself in Czerniawski's "That Nature".

Barańczak criticizes other works, yet he always offers some improved solution, cleverly demonstrating how one can combine both harmony and dissonance even in the Polish versions of Hopkins's poems. This didactic approach prevails in his other critical works, for

instance in *Ocalone w tłumaczeniu* (Saved in Translation). There, having restated his old postulates outlined in “Nieśmiertelny diament” (The Immortal Diamond)<sup>4</sup>, Barańczak concentrates on “Hurrahing”, and treats the sonnet as an example to discuss certain practical aspects of translation. He first analyzes the use of sprung rhythm, suggesting a step by step method of how to go about accomplishing a similar effect in the Polish language. Barańczak suggests here experimentation with Polish tonic verse, explaining the manner in which it can be adapted so as to sound Hopkins-like. Then as a key to this translation task he offers his own version of the poem, strategically placed in a different section of the book.

These remarks on the subject of the Polish translation of Hopkins have by no means exhausted the problem of his reception which, to offer its full spectrum, should also be studied with regard to scholarly criticism as well as to the teaching of his poetry. However, I hope that this brief outline, covering almost 60 years of Hopkins's presence in the Polish literary consciousness, has made it clear that the poet has become an important aspect of Polish culture and that he has a very secure niche in a country priding itself on its own priest-poets. I hope to have demonstrated that among translators Hopkins has had over the years, Stanisław Barańczak is the unquestionable number one, his accomplishment evident both in the bulk of poems available in translation and in his criticism. One can but hope that he will find followers as faithful and true to Hopkins as he has been himself.

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4 The essay is a reprint of the 1981 version, under a different title.

**HOPKINS'S WORKS IN TRANSLATION 1939-1997**

1939

– “Przystań niebios” (Heaven-Haven) and “Ofiara poranna, południowa i wieczorna” (Morning, Midday, and Evening Sacrifice) trans. by Stanisław Helsztyński in *Katoliccy poeci Anglii*, Naczelny Instytut Akcji Katolickiej, Poznań 1939, pp. 39-40.

1952

– “Gwiazdzista noc” (The Starlight Night) trans. by Władysław Pisarczyk in *Życie*, Londyn 1952, 51-2, p.7.  
 – “Pstrokate piękno” (Pied Beauty) trans. by Władysław Pisarczyk in *Życie*, Londyn 1952, 30, p.2.

1958

– “Że przyroda jest ogniem Heraklita i o procesie zmartwychwstania” (That Nature is a Heraclitean Fire and of the Comfort of the Resurrection) trans. by Adam Czerniawski  
 – “Końca temu nie ma” (No worst, there is none) trans. by Adam Czerniawski  
 – “Felix Randall” (Felix Randall), trans. by Jerzy S. Sito

All available in *Czas niepokoju. Antologia współczesnej poezji brytyjskiej i amerykańskiej* (Time of Anxiety. Anthology of Modern British and American Poetry), ed. by Piotr Mayewski, with an introduction by K. Shapiro, The East Europe Institute & Criterion Books, New York 1958, pp. 1-3.

1958

– *Antologia liryki angielskiej 1300-1950* (Anthology of English Lyrical Poetry: 1300-1950), selected and translated by Jerzy Pietrkiewicz, Veritas, Londyn 1958, pp. 229-235.  
 In this bilingual anthology of English lyrical poetry Pietrkiewicz translated the following works by Hopkins:  
 – “Niebo-przystań” (Heaven-Haven), p. 229.

- “Świetność Boga” (God's Grandeur), pp. 230-231.
- “Wyczytane z kart Sybilli” (Spelt from Sibyl's Leaves), pp. 234-235.
- “Sokół” (The Windhover), pp. 232-233.

The same anthology was republished in Warsaw in 1987 and edited by PAX Publishers, Warszawa 1987, pp. 228-235.

- “Niebo-przystań (Zakonnica w dniu obłóczyn)”, pp. 228-229
- “Świetność Boga”, pp. 230-231.
- “Wyczytane z kart Sybilli”, pp. 234-235.
- “Sokół”, pp. 232-233.

1958

- “Wiosna i jesień: do małego dziecka” (Spring and Fall), trans. by J.S. Sito, in *Współczesność* 1958, nr 20, p.5.

1959

- “Felix Randall” (Felix Randall) trans. by J. S. Sito, in *Nasz znak* 1959, nr 4, pp. 22-3.

1965

- *Czas niepokoju. Antologia współczesnej poezji brytyjskiej i amerykańskiej* (Time of Anxiety), ed. by Piotr Mayewski, with an introduction by K. Shapiro was republished by Perspectives in Culture, New York.
- “Że przyroda jest ogniem Heraklita i o procesie zmartwychwstania” (That Nature is a Heraclitean Fire and of the Comfort of the Resurrection) trans. by Adam Czerniawski, pp. 1-2. – “Końca temu nie ma” (‘No worst, there is none’) trans. by Adam Czerniawski, p.2.
- “Felix Randall” (Felix Randall), trans. by J.S. Sito, p. 3.

1965

- “Wiosna i jesień” (Spring and Fall),
- Budzę się i dotykam nie dnia, lecz ciemności (‘I wake and feel’)
- “Andromeda”
- “Noc gwiazdzista” (The Starlight Night)

– “Wielkość Boga” (God's Grandeur)

All trans. by J.S.Sito in *Współczesność* 1965, nr 25/6, p. 7.

All these poems, together with Sito's essay on Hopkins, “Zmysłowość i asceza” (Sensualism and Asceticism), were reprinted in 1967 in Sito's *W pierwszej i trzeciej osobie* (In the First and The Third Person), PIW, Warszawa 1967, pp. 269-89. Poems -- pp. 285-289, essay -- pp. 269-284.

1969

– “Echo ołowiane i echo złote (Pieśni dziewczeczek przy studni Św. Winifredy)” (The Leaden Echo and the Golden Echo)

– “Ogromność Boga” (God's Grandeur)

– “Piękno nakrapiane” (Pied Beauty)

All these works translated by Zofia Ilińska were published in *Oficyna poetów i malarzy*, 1969, nr 1, pp. 39-40.

1974

– *Poeci języka angielskiego* (Poets of the English Language), selected and ed. by Henryk Krzeczkowski, Jerzy S. Sito, Juliusz Żuławski, PIW, Warszawa 1974, vol. III, pp. 8-28.

In this anthology one finds the following translations from Hopkins's:

by J. Pietrkiewicz

– “Świetność Boga” (God's Grandeur), pp. 8-9.

– “Wyczytane z kart Sybilli” (Spelt from Sibyl's Leaves), pp. 9-10.

by Adam Czerniawski

– “Że przyroda jest ogniem Heraklita i o pociesze zmartwychwstania” (That Nature), pp. 10-11.

by Janusz A. Ihnatowicz

– “Zatonięcie `Deutschland“ (The Wreck of the Deutschland), pp. 11-22.

– “Trupia pociecha” (Carrion Comfort), pp. 23-4.

– “Cętkowane piękno” (Pied Beauty), p.24.

by Jerzy. S. Sito

– “Oxford Dunsza Szkota” (Duns Scotus's Oxford), pp. 24-5.

– “Andromeda” (Andromeda), pp. 25-6.

- ‘Budzę się i dotykam nie dnia, lecz ciemności’ (‘I wake and feel’). Sito, p. 26.
- “Noc gwiazdzista” (The Starlight Night), p. 27.
- “Wiosna i jesień : Do małego dziecka” (Spring and Fall), pp. 27-8.

1975

- W. Ostrowski's biographical article on Hopkins “Pierwsze i drugie życie Gerarda Manleya Hopkinsa” (The First and Second Life of Gerard Manley Hopkins), pp. 64-77, followed by T. Ross's translations of
    - “Wspaniałość Boga” (God's Grandeur), p. 78.
    - “Pstre piękno” (Pied Beauty), p. 78.
    - “Wiosna” (Spring), p. 79.
    - “Gwiezdna noc” (The Starlight Night), p. 79.
    - “Uwięziony skowronek” (The Caged Skylark), p. 80.
    - “Morze i skowronek” (The Sea and the Skylark), p. 80.
- and W. Ostrowski's attempt at translating the first five stanzas of the Wreck
- “Rozbicie statku Deutschland”, pp. 81-2.
- All available in *Życie i myśl* 1975, nr 9(255).

1976

- Stanisław Barańczak, in *Tygodnik powszechny* 1976, nr 47, p. 5:
  - Gwiazdzista noc (The Starlight Night), Sokół (The Windhover),
  - Drzewa w Binsey (Binsey Poplars), Felix Randall, Że przyroda jest...
  - (That Nature)

1976

- “Pstre piękno” (Pied Beauty)
  - “Wiosna i jesień” (Spring and Fall)
  - ‘Budzę się, lecz nie świetle...’ (‘I wake and feel’)
- All translated by Stanisław Barańczak appeared in *Przewodnik katolicki* 1976, nr 50, p. 5.

1976

– “Przeszłość, więcej jej nie będzie” (Moonless Darkness), trans. by Tadeusz Ross in *Życie i myśl* 1976, nr 12, p. 8.

1977

– “Katastrofa statku Deutschland” (The Wreck of the Deutschland) trans. by Stanisław Barańczak in *Więź* 1977, nr 2, pp. 27-37.

1977

– “Radość w porze żniw” (Hurrahing in Harvest), p. 445.

– “Wiosna” (Spring), p. 445.

– “Oxford Dunsza Szkota” (Duns Scotus's Oxford), p. 446.

– ‘I ważek wartkie drżenia...’ (‘As kingfishers catch fire’), p. 446.

– “Blask Boga” (God's Grandeur), p. 447.

All translated by Stanisław Barańczak and published in *Znak* 1977, nr 4, pp. 445-44.

1981

– Stanisław Barańczak, *Gerard Manley Hopkins. Wybór poezji* (Gerard Manley Hopkins: Selected Poems), selected, translated and with an introduction by St. Barańczak, Znak Publishers, Kraków 1981.

This bilingual edition contains the following poems:

– “Katastrofa statku Deutschland” (The Wreck), pp. 22-54.

– “Blask Boga” (God's Grandeur), pp. 46-7.

– “Gwiazdzista noc” (The Starlight Night), pp. 48-9.

– “Wiosna” (Spring), pp. 50-1.

– “Latarnia na dworze” (The Lantern Out of Doors), pp. 52-3.

– “Morze i skowronek” (The Sea and the Skylark), pp. 54-5.

– “Sokół” (The Windhover), pp. 56-7.

– “Pstre piękno” (Pied Beauty), pp. 58-59.

– “Radość w porze żniw” (Hurrahing in Harvest), pp. 60-1.

– “Skowronek w klatce” (The Caged Skylark), pp. 62-3.

– “Drzewa w Binsey” (Binsey Poplars), pp. 64-5.

- “Oxford Dunsza Szkota” (Duns Scotus's Oxford), pp. 66-7. – –
- “Spokój” (Peace), pp. 68-9.
- “Ofiara o poranku, w południe i wieczorem” (Morning, Midday, and Evening Sacrifice), pp. 70-1.
- “Świeca we wnętrzu” (The Candle Indoors), pp. 72-3.
- “Felix Randall”, pp. 74-5.
- “Wiosna i jesień” (Spring and Fall), pp. 76-7.
- ‘I ważek wartkie wrzenia, zimorodków zimne...’ (‘As kingfishers catch fire’), pp. 78-9.
- “Echo ołowiane i echo złote” (The Leaden Echo and the Golden Echo), pp. 80-85.
- “Wycytane z kart Sybilli” (Spelt from Sibyl's Leaves), pp. 86-87.
- ‘Trupia otucha’ (‘Carrion Comfort’), pp. 88-9.
- ‘Nie ma dna udreń. Miota się za metą męki...’ (‘No worst’), pp. 90-1.
- ‘Budzę się, lecz nie w świetle dziennym – w sierści ciemnej ...’ (‘I wake and feel’), pp. 92-3.
- “Że przyroda jest heraklitejskim ogniem i o pociesze Zmartwychwstania” (That Nature), pp. 94-7.
- ‘Zaiste, prawy byłbyś w naszych sporach wielu...’ (‘Thou art indeed’), pp. 98-9.
- “Do R.B.” (To R.B.), pp. 100-1.

1981

- “Latarnia na dworze” (The Lantern Out of Doors), p. 583. – “Morze i skowronek” (The Sea and the Skylark), p.583.
- “Skowronek w klatce” (The Caged Skylark), p. 584.
- “Spokój” (Peace), p. 584.
- “Ofiara o poranku, południe i wieczorem” (Morning, Midday and Evening Sacrifice), pp. 584-4.
- “Świeca we wnętrzu” (The Candle Indoors), p. 585.
- “Echo ołowiane i echo złote” (The Leaden Echo and the Golden Echo), p. 585-7.
- “Wycytane z kart Sybilli” (Spelt from Sibyl's Leaves), pp. 587-8.
- ‘Trupia otucha’ (‘Carrion Comfort’), pp. 588-9.
- ‘Zaiste, prawy byłbyś...’ (‘Thou art indeed’), p. 589.

– “Do R.B.” (To R.B.), p. 589.

All translated by Stanisław Barańczak and published in *Znak* 1981, nr 4/5, pp. 583-589.

1982

– “Trupia otucha” (Carrion Comfort) trans. by Stanisław Barańczak in *Radar* 1982, nr 1, p. 20.

1990

- “Sokół” (The Windhover), p. 56.
- “Pstre piękno” (Pied Beauty), p. 56.
- “Blask Boga” (God's Grandeur), p. 57.
- “Nie ma dna udreć” (‘No worst’), p. 57.
- “Miota się” (‘I wake and feel’), p. 57.
- “Zaiste, prawyś” (‘Thou art indeed’), p. 63.

All translated by Stanisław Barańczak and published in *W drodze* 1990, nr 4, pp. 56-7 and 63.

1991

– “Oxford Dunsza Szkota” (Duns Scotus's Oxford trans. by Radosław Okulicz Kozaryn, in *W drodze* 1991, nr 9, p. 2.

1992

– Stanisław Barańczak, “Z Tobą, więc ze Wszystkim”. *222 arcydzieła angielskiej i amerykańskiej liryki religijnej* (With You, so with Everything. 222 Masterpieces of English and American Religious Poetry), selected, translated and with an introduction by St. Barańczak, *Znak*, Kraków 1992, pp. 227-255.

Preceded by a short biographical note (p. 226), the selection contains the following translations of Hopkins's works:

- “Katastrofa statku ‘Deutschland’” (The Wreck), pp. 227-37.
- “Blask Boga” (God's Grandeur), p. 237.
- “Gwiazdzista noc” (The Starlight Night), p. 237.
- “Wiosna” (Spring), p. 238.
- “Latarnia na dworze” (The Lantern out of Doors), p. 239.

- “Morze i skowronek” (The Sea and the Skylark), p. 240.
- “Sokół” (The Windhover), p. 241.
- “Pstre piękno” (Pied Beauty), p. 241.
- “Radość w porze żniw” (Hurrahing in Harvest), p. 242.
- “Skowronek w klatce” (The Caged Skylark), p. 243.
- “Drzewa w Binsey” (Binsey Poplars), p. 244.
- “Oxford Dunsza Szkota” (Duns Scotus's Oxford), p. 245.
- “Spokój” (Peace), p. 246.
- “Świeca we wnętrzu” (The Candle Indoors), p. 247.
- “Felix Randall”, p. 248.
- “I ważek wartkie wrzenia” (‘As kingfishers catch fire’), p. 249.
- “Wycytane z kart Sybilli” (Spelt from Sibyl's Leaves), p. 250.
- `Trupia otucha' (‘Carrion Comfort’), p. 251.
- `Nie ma dna udrek' (‘No worst’), p. 252.
- `Budzę się, lecz...’ (‘I wake and feel’), p. 253.
- “Że przyroda jest heraklitejskim ogniem i o pociesze Zmartwychwstania” (That Nature), p. 254.
- `Zaiste prawy byłbyś w sporach naszych wielu' (‘Thou art indeed’), p. 255.

1993

– Stanisław Barańczak, *Gerard Manley Hopkins: 33 wiersze* (Gerard Manley Hopkins: 33 Poems); second and revised edition of *Gerard Manley Hopkins: Wybór poezji* (Znak 1981), now published as vol. 5 in the series of *Biblioteczka poetów języka angielskiego*, Arka Publishers, Kraków 1993.

This edition, also bilingual, was enriched by inclusion of the translations of the following works:

- “W dolinie rzeki Elwy” (In the Valley of the Elwy), pp. 64-5.
- “Henry Purcell”, pp. 80-1.
- “Inversnaid”, pp. 92-3.
- “Czemu służy śmiertelne piękno?” (To What Serves Mortal Beauty?), pp. 104-5.
- `Cierpliwość, trudna sztuka' (‘Patience, hard thing’), pp. 108-9.
- `Nad własnym sercem' (‘My own heart’), pp. 110-1.

– ‘Twarzą ku rozwidlonej błyskawicy’ (‘The Shepherd's Brow’), pp. 120-1.

1995

– “Róża Mistyczna” (Rosa Mystica), trans. by Jadwiga Stabińska in *Rycerz Niepokalanej*, June 1995, p. 209.

#### **FIRST TRANSLATIONS OF HOPKINS'S POEMS INTO POLISH**

- “Heaven Haven” – 1939 – Stanisław Helsztyński  
 “Morning, Midday and Evening Sacrifice” – 1939 – Stanisław Helsztyński  
 “The Starlight Night” – 1952 – Władysław Pisarczyk  
 “Pied Beauty” – 1952 – Władysław Pisarczyk  
 “That Nature is a Heraclitean Fire” – 1958 – Adam Czerniawski  
 ‘No worst, there is none’ – 1958 – Adam Czerniawski  
 “Felix Randall” – 1958 – Jerzy S. Sito  
 “God's Grandeur” – 1958 – Jerzy Pietrkiewicz  
 “Spelt from Sibyl's Leaves” – 1958 – Jerzy Pietrkiewicz  
 “The Windhover” – 1958 – Jerzy Pietrkiewicz  
 “Spring and Fall” – 1958 – Jerzy S. Sito  
 “Andromeda” – 1965 – Jerzy S. Sito  
 ‘I wake and feel’ – 1965 – Jerzy S. Sito  
 “The Leaden Echo and the Golden Echo” – 1969 – Zofia Ilińska  
 “The Wreck of the Deutschland” – 1974 – Janusz A. Ihnatowicz  
 ‘Carrion Comfort’ – 1974 – Janusz A. Ihnatowicz  
 “Duns Scotus' Oxford” – 1974 – Jerzy S. Sito  
 “Spring” – 1975 – Tadeusz Ross  
 “The Caged Skylark” – 1975 – Tadeusz Ross  
 “The Sea and the Skylark” – 1975 – Tadeusz Ross  
 “Moonless darkness” – 1976 – Tadeusz Ross  
 “Binsey Poplars” – 1976 – Stanisław Barańczak  
 ‘As kingfishers catch fire’ – 1977 – Stanisław Barańczak  
 “Hurrahing in Harvest” – 1977 – Stanisław Barańczak

- “The Lantern Out of Doors” – 1981 – Stanisław Barańczak  
“Peace” – 1981 – Stanisław Barańczak  
“The Candle Indoors” – 1981 – Stanisław Barańczak  
‘Thou art indeed’ – 1981 – Stanisław Barańczak  
“To R.B.” – 1981 – Stanisław Barańczak  
“In the Valley of the Elwy” – 1993 – Stanisław Barańczak  
“Henry Purcell” – 1993 – Stanisław Barańczak  
“Inversnaid” – 1993 – Stanisław Barańczak  
“To What Serves Mortal Beauty?” – 1993 – Stanisław Barańczak  
‘Patience, hard thing’ – 1993 – Stanisław Barańczak  
‘My own heart’ – 1993 – Stanisław Barańczak  
‘The shepherd’s brow’ – 1993 – Stanisław Barańczak  
“Rosa Mystica” – 1995 – Jadwiga Stabińska

#### **HOPKINS’S POEMS EXISTING IN MORE THAN ONE TRANSLATION**

- “Heaven Haven” – St. Helsztyński (1939), J. Pietrkiewicz (1958)  
“The Wreck of the Deutschland” – J.A. Ihnatowicz (1974), W. Ostrowski (5 stanzas 1975), St. Barańczak (1977)  
“God’s Grandeur” – J. Pietrkiewicz (1958), J.S. Sito (1965), Z. Ilińska (1969), T. Ross (1975), St. Barańczak (1977)  
“The Starlight Night” – Wł. Pisarczyk (1952), J.S. Sito (1965), Z. Ilińska (1969), J.A. Ihnatowicz (1974), T. Ross (1975), St. Barańczak (1976)  
“Spring” – T. Ross (1975), St. Barańczak (1977)  
“The Sea and the Skylark” – T. Ross (1975), J. Pietrkiewicz (1958), St. Barańczak (1981)  
“The Windhover” – J. Pietrkiewicz (1958), St. Barańczak (1976)  
“Pied Beauty” – Wł. Pisarczyk (1952), Z. Ilińska (1969), J.A. Ihnatowicz (1974), T. Ross (1975), St. Barańczak (1976)  
“The Caged Skylark” – T. Ross (1975), St. Barańczak (1981)  
“Duns Scotus’s Oxford” – J. S. Sito (1974), R. Okulicz-Kozaryn (1991), St. Barańczak (1977)

- “Morning, Midday and Evening Sacrifice” – St. Hellsztyński (1939), St. Barańczak (1981)
- “Felix Randall” – J.S. Sito (1958), St. Barańczak (1976)
- “Spring and Fall” – J.S. Sito (1958), St. Barańczak (1976)
- “The Leaden Echo and the Golden Echo” – Z. Ilińska (1969), St. Barańczak (1981)
- “Spelt from Sybil's Leaves” – J. Pietrkiewicz (1958), St. Barańczak (1981)
- ‘Carrion Comfort’ – J.A. Ihnatowicz (1974), St. Barańczak (1981)
- ‘No worst, there is none’ – A. Czerniawski (1958), St. Barańczak (1981)
- ‘I wake and feel’ – J.S. Sito (1965), St. Barańczak (1976)
- “That Nature Is A Heraclitean Fire” – A. Czerniawski (1958), St. Barańczak (1976)