

Gerard Manley Hopkins and the Victorian Temper



by Alison G. Sulloway

Gerard Manley Hopkins And The Victorian Temper

Aakanksha Virkar Yates



Gerard Manley Hopkins And The Victorian Temper:

Gerard Manley Hopkins and the Victorian Temper Alison G. Sulloway, 1972-01-01 **Gerard Manley Hopkins and Victorian Catholicism** Jill Muller, 2004-08-02 This book restores the poet to his full intellectual and literary context as a Victorian convert to Catholicism **Gerard Manley Hopkins: A Study of Selected Poems** John Gilroy, 2016 the book offers a detailed commentary on the poetry of Hopkins exploring the significance of contemporary cultural issues and the poet's life as Catholic convert and Jesuit priest Part 1 traces Hopkins's life from his early schooldays his undergraduate years at Oxford and conversion to Catholicism to his work as a Jesuit scholar and poet priest Part 2 explains the core principles of Hopkins's innovative and challenging poetry including sections on inscape instress and sprung rhythm Part 3 provides a detailed critical commentary on most of the major poems including *The Wreck of the Deutschland* *God's Grandeur* *The Windhover* *Pied Beauty* *The Caged Skylark* *Hurrahing in Harvest* *Felix Randal* *Spring and Fall* *Inversnaid* the six *Terrible Sonnets* and *That Nature is a Heraclitean Fire* Part 4 explores the history of Hopkins criticism from that of his own contemporaries to twentieth century and current critical approaches John Gilroy is also the author of *Reading Philip Larkin* *Selected Poms* *The Contemplative Poetry of Gerard Manley Hopkins* Maria R. Lichtmann, 2014-07-14 In 1989 the centenary of his death Gerard Manley Hopkins continues to provoke fundamental questions among scholars what major poetic strategy informs his work and how did his reflections on the nature of poetry affect his writing While form meant a great deal to Hopkins it was never mere form Maria Lichtmann demonstrates that the poet a student of Scripture all his life adopted Scripture's predominant form parallelism as his own major poetic strategy Hopkins saw that parallelism struck deep into the heart and soul tapping into unconscious rhythms and bringing about a healing response that he identified as contemplation Parallelism was to him the perfect statement of the integrity of outward form and inner meaning Other critics have seen the parallelism in Hopkins's poems only on the auditory level of alliterations and assonances Lichtmann however builds on the views held by Hopkins himself who spoke of a parallelism of words and of thought engendered by the parallelism of sound She distinguishes the integrating Parmenidean parallelisms of resemblance from the disintegrating Heraclitean parallelisms of antithesis The tension between Parmenidean unity and Heraclitean variety is resolved only in the wordless communion of contemplation This emphasis on contemplation offers a corrective to the overly emphasized Ignatian interpretation of Hopkins's poetry as meditative poetry The book also makes clear that Hopkins's preference for contemplation sharply differentiates him from his Romantic predecessors as well as from the structuralists who now claim him Originally published in 1989 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books

published by Princeton University Press since its founding in 1905 **The Philosophical Mysticism of Gerard Manley Hopkins** Aakanksha Virkar Yates, 2018-04-27 Through the lens of Hopkins's masterwork *The Philosophical Mysticism of Gerard Manley Hopkins* readdresses Hopkins's frequently overlooked mysticism as an interior narrative within his corpus. Drawing on a range of religious literary and visual traditions from Augustine's *Confessions* to the seventeenth-century spiritual emblem, this book demonstrates the ways in which the Wreck deliberately constructs and conceals a mystical and contemplative narrative. Typology and allegory are some of the important hermeneutic tools used in this re-reading of Hopkins relating the poet to the discursive tradition surrounding the Old Testament Song of Songs, the philosophical theology of the Greek Fathers and perhaps most intriguingly the meditative and visual tradition of the baroque heart emblem. On the centenary of the publication of Hopkins's poems, this book places the writer firmly within a mystical tradition necessitating a fundamental reconsideration of the legacy of this major Victorian poet.

The Split World of Gerard Manley Hopkins Dennis Sobolev, 2011-05 For the first time in almost half a century the world of Hopkins is examined as an indivisible whole. *The Split World of Gerard Manley Hopkins* is a synthetic study of Hopkins's writings written within a framework of semiotic phenomenology.

The Collected Works of Gerard Manley Hopkins: Volume IV: Oxford Essays and Notes 1863-1868 Gerard Manley Hopkins, 2006-10-05 The first of eight volumes of Hopkins's *Collected Works* to be published, *Oxford Essays and Notes* presents a remarkable cache of previously unpublished papers including forty-five essays which Hopkins produced during his undergraduate career at Oxford 1863-1867, only seven of which were reproduced in the 1959 edition of *Journals and Papers*. Topics range from Platonic philosophy to theories of the imagination from ancient history to then contemporary politics and voting rights. Also included are notes from a commonplace book, a remarkable dialogue about aesthetics featuring a fictionalized John Ruskin figure and the lecture notes Hopkins prepared in the winter of 1868 while teaching at John Henry Newman's Oratory School in Birmingham, writings in which he explores for the first time the theories of *inscape* and *instress* so central to his poetic practice. The edition is fully annotated and provides a detailed introduction that situates historically Hopkins's academic and creative efforts. The twelve notebooks represent Hopkins's intellectual and aesthetic development while studying with some of the greatest scholars of the era: Benjamin Jowett, Walter Pater, and T. H. Green, as well as the ethical and spiritual anxieties he wrestled with while deciding to convert to Catholicism. John Henry Newman received him into the Church in 1866. Hopkins never wrote to please his tutors or the university professors; he wrote vividly and searchingly in response to the challenges they presented. Whether evaluating Aristotle's *Nicomachean Ethics*, the role of neutral England in the American civil war, or the comparative merits of classical sculpture, his first instinct was always to frame the difficult questions involved and work towards a counter argument.

Gerard Manley Hopkins Angus Easson, 2010-12-14 Gerard Manley Hopkins was among the most innovative writers of the Victorian period. Experimental and idiosyncratic, his work remains important for any student of nineteenth-century literature and culture. This guide to Hopkins

life and work offers a detailed account of Hopkins life and creative development an extensive introduction to Hopkins poems their critical history and the many interpretations of his work cross references between documents and sections of the guide in order to suggest links between texts contexts and criticism suggestions for further reading Part of the Routledge Guides to Literature series this volume is essential reading for all those beginning detailed study of Hopkins work and seeking not only a guide to the poems but a way through the wealth of contextual and critical material that surrounds them **Gerard Manley Hopkins** Robert Bernard Martin, 2011-06-16 Will surely rank as one of the foremost literary biographies of our time John Carey Sunday Times In his lifetime Gerard Manley Hopkins 1844 1889 published just a single poem only a few close friends were aware he wrote Much of his work was burnt by fellow Jesuits on his death And yet Hopkins is today a huge figure in English literature Homosexual but terribly repressed he channeled his emotions toward nature and God with profound results Princeton emeritus professor Martin the only biographer to have unrestricted use of Hopkins private papers tells this extraordinary story from Hopkins early life and studies at Oxford through his tortuous conversion from Anglicanism to Catholicism to his struggle in later years to retain his very sanity In Martin the unhappy and tormented genius has found the most sympathetic and intelligent interpreter The book goes to the heart of Hopkins and plants him firmly before us as a Victorian and a great one Allan Massie Sunday Telegraph Martin follows Hopkins through his toils with sympathy and a great unshowy command of the facts In this magnificently solicitous biography he has re established the contours of the story definitively and made the homosexual drama integral to the better known drama of conversion and poetics Seamus Heaney Independent on Sunday The triumph of this learned scrupulously detailed and persuasive biography is that it brings the reader as near as it is perhaps possible to come to living Hopkins life to sensing the mysterious crushing pressures that were for him intimately bound up with the richness and complexity of his writing Hilary Spurling Daily Telegraph *Gerard Manley Hopkins and Tractarian Poetry* Margaret Johnson, 2016-12-05 Gerard Manley Hopkins and Tractarian Poetry for the first time locates Hopkins and his work within the vital aesthetic and religious cultures of his youth It introduces some of the most powerful cultural influences on his poetry as well as some of the most influential poets from the well known fellow convert John Henry Newman to the almost forgotten historian and poet Richard Dixon From within the context of Hopkins developing catholic sensibilities it assesses the impact of and his responses to issues of the time which related to his own religious and aesthetic perceptions and provides a rich and intricate background against which to view both his early often neglected poetry and the justly famous idiosyncratic and deeply moving verse of his mature years By detailing the influences Tractarian poetry had upon Hopkins early work and applying these to the productions of his later years Gerard Manley Hopkins and Tractarian Poetry demonstrates how Hopkins best known mature works evolved from his upbringing in the Church of England and remained always indebted to this early culture It offers readings of his works in light of a new appraisal of the contexts from which Hopkins himself grew providing a fresh approach to this most challenging and

rewarding of poets *Gerard Manley Hopkins A Critical Study* S.K. Swarnkar, 2005 The Present Book Gerard Manley Hopkins A Critical Study Aims To Introduce The Readers To The Universally Acknowledged English Poet G M Hopkins Although Not Recognized In His Times His Popularity Has Increased With The Passing Of Years And Today His Poems Are Held In High Esteem His Concept Of Poetry And Poetic Diction Distinguished Him From His Contemporary Victorian Poets He Has Been Held By Many As Belonging More To The Twentieth Century Than The Nineteenth Owing To His Technical Innovation And Intense Style In His Poetry The Rhythm Of The Verse Has Been Perfectly Fused With The Flow And Varying Emphasis Of Spoken Language In Fact Hopkins Skilfully United The Rhythmical Freedom Of The Middle Ages The Religious Intensity Of The Early Seventeenth Century The Response To Nature Of The Early Nineteenth And He Envisioned The Twentieth Century In Challenging Conventional Encumbrances In Poetic Form The Present Book Makes An In Depth Study Of All The Aspects Of Poetic Art Of Hopkins Since Hopkins Poems Have Been Considered By Many Students Of English Literature As Difficult To Analyse The Book Aims At Providing A Complete Analytic Exposition Of His Major Works So As To Induce Interest In Readers By Enabling Them To Have An Easy Understanding Of His Poetic Style And Works Beginning With A Biographical Sketch Of The Poet The Book Elucidates His Theory Of Poetry His Concepts Of Inscap Instress And Sprung Rhythm Have Been Much Discussed The Book Acquaints The Readers With Hopkins Treatment Of Nature Which Has Always Been The Background Of His Poems A Critical Analysis Of His Major Poems Is Another Attraction Of The Present Book It Is Hoped That The Book Would Be Highly Useful To The Students And Teachers Of English Literature It Will Encourage The General Readers To Read The Masterpiece Works Of G M Hopkins *Gerard Manley Hopkins* Gerald Roberts, 2013-10-31 The Critical Heritage gathers together a large body of critical sources on major figures in literature Each volume presents contemporary responses to a writer s work enabling students and researchers to read for themselves for example comments on early performances of Shakespeare s plays or reactions to the first publication of Jane Austen s novels The carefully selected sources range from landmark essays in the history of criticism to journalism and contemporary opinion and little published documentary material such as letters and diaries Significant pieces of criticism from later periods are also included in order to demonstrate the fluctuations in an author s reputation Each volume contains an introduction to the writer s published works a selected bibliography and an index of works authors and subjects The Collected Critical Heritage set will be available as a set of 68 volumes and the series will also be available in mini sets selected by period in slipcase boxes and as individual volumes **Gerard Manley Hopkins and His Poetics of Fancy** Kumiko Tanabe, 2015-09-10 This book explores the poetics of fancy in the works of Gerard Manley Hopkins a term often paired with imagination in well known Romantic poetics It sheds new light on this concept which is described positively in Hopkins s poetics and later becomes the essence of his idiosyncratic concept of inscape as shown here Chapter One discusses the influence of Coleridge and Ruskin on Hopkins s poetics of fancy Hopkins s experiments in the language of inspiration produced by fancy before his conversion

to Catholicism his idea of inscape as revealed by fancy and the relation between his fancy and the aesthetics of Romantic poets such as Keats and Wordsworth Chapter Two focuses on the concept of fancy in Hopkins's predecessors William Shakespeare and Alfred Lord Tennyson who along with Coleridge and Ruskin had a major influence on the writer leading him to pen the play *Floris in Italy* and the sonnet series *The Beginning of the End* in order to experiment with the language of inspiration which he argued only fancy could produce This chapter also discusses Hopkins's interest in J E Millais and the impact of the Pre Raphaelites in the development of his poetics of fancy Hopkins's fancy as metalanguage the contrast between his fancy and the impressionism of Walter Pater and the role of fancy in Hopkins's sonnets Chapter Three treats Hopkins's conversion to Catholicism and his views on Catholic art including his interest in William Butterfield and the Gothic Revival as well as the abrupt parallelism between Christ and fancy in *The Wreck of the Deutschland* Hopkins's poetic diction is a condensed evocation of art and nature with fancy as the source of his inspiration His metaphors are not ordinary figures expressing the attributes of things but are autonomous and have their nature within themselves Hopkins's poetic idiosyncrasy is generated by the parallelism between distinctive and autonomous images which repeat the surprise and ecstasy of the poet contemplating art and nature He endeavoured to achieve the poetry of inspiration with his emphasis on fancy as the basis of his poetic diction so as to reinstate it as the source of a new Realism Hopkins's fancy foregrounds the discontinuous nature of a new poetic diction which demonstrates unfettered combinations between autonomous images and signs in metalanguage in advance of semiotic literary theories

Daybooks of Discovery Mary Ellen Bellanca, 2007 Rooted in a thriving culture of amateur natural history the keeping of nature journals and diaries flourished in late eighteenth and early nineteenth century Britain As prescientific worldviews ceded to a more materialist outlook informed by an explosion of factual knowledge lovers of nature both famous and obscure began to use daily composition as a quest for information about and a celebration of their surroundings A central site of encounter discovery and expression nature diaries took part in a vigorous cultural dialogue performing in an era called the golden age of nature writing an engaging alchemy of language science and art In *Daybooks of Discovery Nature Diaries in Britain 1770-1870* Mary Ellen Bellanca offers the first critical study of this genre In looking at the diaries of Gilbert White Dorothy Wordsworth Emily Shore George Eliot and Gerard Manley Hopkins as well as those of lesser known figures she explores the writer's pursuit of empirical knowledge of nature for its own sake rather than focusing on Romantic nature philosophy or on ecology as a metaphor for spiritual connectedness Each chapter situates an individual author's journals amid contemporary discourses of natural history examining how journal writing enabled and mediated the diarist's practice as naturalist A mélange of fact narrative and imaginative re-creation the nature diary played a crucial role in literature and science in a period of burgeoning knowledge about the natural world For students and scholars of environmental history the history of science ecocriticism and Victorian studies *Daybooks of Discovery* will prove an essential tool for understanding this distinct genre

The Poem as Sacrament Philip A.

Ballinger,2000 Through a study of the writings and intellectual development of Gerard Manley Hopkins Dr Philip Ballinger demonstrates why poetry is as Hans Urs von Balthasar stated the absolutely appropriate theological language While circling Hopkins visions of the nature of sensual experience intuitive cognition and the function of language Ballinger focuses upon the sacramental intention of the Victorian Jesuit s poetry Underlying Hopkins poetry is a vision of reality as divinely revelatory or self expressive For Hopkins this revelatory character of creation is determined by the incarnation and beauty in fact is a word for Christic self expressiveness *Victorian Poetry* Isobel Armstrong,2019-01-30 In *Victorian Poetry Poetry Poetics and Politics* Isobel Armstrong rescued Victorian poetry from its longstanding sepia image as a moralised form of romantic verse and unearthed its often subversive critique of nineteenth century culture and politics In this uniquely comprehensive and theoretically astute new edition Armstrong provides an entirely new preface that notes the key advances in the criticism of Victorian poetry since her classic work was first published in 1993 A new chapter on the alternative fin de si cle sees Armstrong discuss Michael Field Rudyard Kipling Alice Meynell and a selection of Hardy lyrics The extensive bibliography acts as a key resource for students and scholars alike Lovescape Crucified Soumyajit Samanta,2005

Material Spirit Manuel Asensi,Carl Good,2013-12-02 The essays in this collection examine philosophical religious and literary or artistic texts using methodologies and insights that have grown out of reflection on literature and art In them them phrase material spirit becomes a point of departure for considering the continuing spectral effects of religious texts and concerns in ways that do not simply call for or assume new or renewed forms of religiosity The writers in this collection seek to examine religion beyond traditional notions of transcendence Their topics range from early Christian religious practices to global climate change Some of the essays explore religious themes or tones in literary texts for example works by Wordsworth Hopkins Proust Woolf and Teresa of Avila Others approach in a literarycritical mood philosophical or para philosophical writers such as Bataille Husserl Derrida and Benjamin Still others treat writers of a more explicitly religious orientation such as Augustine Rosenzweig or Bernard of Clairvaux **Poetry and Revelation** Kevin Hart,2017-04-20 Religious poetry has often been regarded as minor poetry and dismissed in large part because poetry is taken to require direct experience whereas religious poetry is taken to be based on faith that is on second or third hand experience The best methods of thinking about experience are given to us by phenomenology Poetry and Revelation is the first study of religious poetry through a phenomenological lens one that works with the distinction between manifestation in which everything is made manifest and revelation in which the mystery is re veiled as well as revealed Providing a phenomenological investigation of a wide range of religious poems some medieval some modern some written in English others written in European languages some from America some from Britain and some from Australia Kevin Hart provides a unique new way of thinking about religious poetry and the nature of revelation itself World as Word Bernadette Waterman Ward,2002 The arresting poetry of Gerard Manley Hopkins arises from philosophical engagement with the Trinity the Incarnation and other

mysteries of Christian revelation No previous study has explored his poetry in the light of his philosophical theology Hopkins's thoughts on justice and language challenge today's inhuman literary theories With explications of more than twenty nine of Hopkins's intricate poems and difficult prose this study traces Hopkins's engagement with his age New philosophically rigorous definitions of Hopkins's key poetic terms *inscape* and *instress* detail exactly how he discovered the possibility of multiple true concepts of things each grounded in reality but demanding the participation of the moral will Doubt of the possibility of historical truth drove many Victorians to scientism or vague religious sentimentalism Hopkins asserted that humans physically can and morally must learn truth Haunted by a sense that experience is incommunicably singular and aware that culture and consciousness shape history he found support in the personalist religious epistemology of John Henry Newman On it Hopkins formed his poetics later enriched by John Duns Scotus's communitarian theory of justice in language Scotus deeply influenced Hopkins's idea of poetry coloring not only his arguments and images but the metrical and verbal music of his style Lovers of Hopkins's poetry will find a deeper understanding of his music philosophers will find an epistemology and aesthetics worthy of respect Students of literature will find a challenging theory of the relationship between linguistic structures and the world of experience In today's intellectual environment which treats the notion of truth as a cynical tool of politics and deception as inherent in language Hopkins's luminous vision of sacrificial love and community at the heart of poetry offers a refreshing antidote to the dry suspicions of academic literary theory Bernadette Waterman Ward is associate professor of English at the University of Dallas An extraordinarily fine and indeed often deeply inspiring book Ward provides dextrous and detailed readings of a number of Hopkins poems and her discussions wonderfully integrate clarification of idea with analysis of how stylistic features like alliteration and sprung rhythm contribute to the power of the lyrics communications She understands better than many others Hopkins true dedication to his poetry writing besides recognizing his intellectual openness to such positions as theistic evolutionism and his sternly chaste but psychologically honest dealing with admitted personal homoerotic feelings One of the most valuable Hopkins studies ever to appear Jeffrey B Loomis *The Year's Work in Hopkins Studies* Victorian Poetry Ward's excellent study as it reveals the confluence of intellectual and spiritual aspirations whether viewed in their poetic or their philosophical manifestation makes for stimulating reading In this book philosophers learn about poetry and poets learn about philosophy This book is a useful tool for advanced undergraduates graduate students and specialists in literature philosophy or theology as well as anyone interested in the Jesuit intellectual spiritual tradition as it appears in the poetry of Gerard Manley Hopkins Mary Beth Ingham *American Catholic Philosophical Quarterly* A valuable contribution to research on Hopkins Her scholarship is wide and solid Although the focuses are not new their fresh assembly is lucid and their application to Hopkins firmly demonstrated The exposition of Scotus's influence is especially rich and suggestive in understanding the interactive dynamic of *selving* in Hopkins writings David Anthony Downes *Christianity and Literature* Of the many attempts to define t

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Table of Contents Gerard Manley Hopkins And The Victorian Temper

1. Understanding the eBook Gerard Manley Hopkins And The Victorian Temper
 - The Rise of Digital Reading Gerard Manley Hopkins And The Victorian Temper
 - Advantages of eBooks Over Traditional Books
2. Identifying Gerard Manley Hopkins And The Victorian Temper
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Gerard Manley Hopkins And The Victorian Temper
 - User-Friendly Interface
4. Exploring eBook Recommendations from Gerard Manley Hopkins And The Victorian Temper
 - Personalized Recommendations
 - Gerard Manley Hopkins And The Victorian Temper User Reviews and Ratings
 - Gerard Manley Hopkins And The Victorian Temper and Bestseller Lists

5. Accessing Gerard Manley Hopkins And The Victorian Temper Free and Paid eBooks
 - Gerard Manley Hopkins And The Victorian Temper Public Domain eBooks
 - Gerard Manley Hopkins And The Victorian Temper eBook Subscription Services
 - Gerard Manley Hopkins And The Victorian Temper Budget-Friendly Options
6. Navigating Gerard Manley Hopkins And The Victorian Temper eBook Formats
 - ePub, PDF, MOBI, and More
 - Gerard Manley Hopkins And The Victorian Temper Compatibility with Devices
 - Gerard Manley Hopkins And The Victorian Temper Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Gerard Manley Hopkins And The Victorian Temper
 - Highlighting and Note-Taking Gerard Manley Hopkins And The Victorian Temper
 - Interactive Elements Gerard Manley Hopkins And The Victorian Temper
8. Staying Engaged with Gerard Manley Hopkins And The Victorian Temper
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Gerard Manley Hopkins And The Victorian Temper
9. Balancing eBooks and Physical Books Gerard Manley Hopkins And The Victorian Temper
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Gerard Manley Hopkins And The Victorian Temper
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Gerard Manley Hopkins And The Victorian Temper
 - Setting Reading Goals Gerard Manley Hopkins And The Victorian Temper
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Gerard Manley Hopkins And The Victorian Temper
 - Fact-Checking eBook Content of Gerard Manley Hopkins And The Victorian Temper
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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