

THE SHAPING  
VISION OF  
GERARD  
MANLEY  
HOPKINS

BY  
ALAN HEUSER

# Shaping Vision Of Gerard Manley Hopkins

**Dr A. Antony**



## Shaping Vision Of Gerard Manley Hopkins:

The Shaping Vision of Gerard Manley Hopkins Alan Heuser, 1958      *The Shaping Vision of Gerard Manley Hopkins* Alan Heuser, 1968      **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 Shaping Vision of Gerard Manley Hopkins. Alan Heuser, 1958      **Gerard Manley Hopkins and the Victorian Visual World** Catherine Phillips, 2007-12-06 In her fascinating and beautifully illustrated book, Catherine Phillips uses letters, new archival material, and contemporary publications to reconstruct the visual world Gerard Manley Hopkins knew between 1862 and 1889, with its illustrated journals, art exhibitions, Gothic architecture, photographic shows, and changing art criticism, and to show how it was connected to the startling originality of his writing.

*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's life and work offers a detailed account of Hopkins's life and creative development, an extensive introduction to Hopkins's 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's work and seeking not only a guide to the poems but a way through the wealth of contextual and critical material that surrounds them.

*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.

*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's 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 *inscape*, *instress*, and *sprung* rhythm have been much discussed. The book acquaints the readers with Hopkins's 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.

**The Collected Works of Gerard Manley Hopkins**, 2024-10-16. Sketches and Scholarly Studies, Part II: Musical Settings and Sketches brings together two crucial aspects of Gerard Manley Hopkins's insatiable drive to create drawing

predominantly but not exclusively from the early part of his life when he had ambitions to be a painter and music from the later part of his life when he found in music suggestions of a new contact with the eternal Hopkins grew up in a home that emphasized cultural and artistic accomplishments his brothers Arthur and Everard were both professional illustrators and his sister Grace was an accomplished pianist Limited as the corpus of Hopkins s drawings is four small sketchbooks and a handful of loose drawings there is certainly evidence to suggest that he might have been a successful illustrator adhering to Ruskinian principles This edition reproduces the surviving drawings with a full introduction and annotations placing them in the context of Hopkins s creative life His musical compositions are presented in both manuscript facsimiles and new transcriptions revealing his exploration in a new mode of ideas of rhythm harmony and counterpoint Gerald Manley Hopkins David A. Downes,2018-02-27 First published in 1959 this book is a reading of G M Hopkins as a meditative poet whose poetic experience originated primarily from his learning and living the Spiritual Exercises of St Ignatius Loyola It is the main intent of this study to examine to what extent Hopkins art was influenced by Ignatian spirituality 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 **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      *The Collected Works of Gerard Manley Hopkins* Gerard Manley Hopkins, 2006 Gerard Manley Hopkins was not only one of the most gifted Victorian poets he was a compelling diarist who used his journals for everything from daily to do lists to the most intimate spiritual self assessments This volume represents Hopkins as a man of extremes both emotionally and psychologically There are mundane memoranda about neckties to purchase or letters to write but also exacting revisions of poems There are entries of quiet rapture his attention caught by the beauty of the natural world Paintings sculptures and works of literature are stringently assessed his aesthetic principles freely exercised There are also nightmares relived undergraduate sins unsparingly recorded signs of heavenly mercy carefully noted This is the first unexpurgated edition of all extant diaries The entries extend from September 1863 during his second term at Oxford until February 1875 while studying theology as a Jesuit in his beloved Wales and from February 1884 until July 1885 while Hopkins was living at a third remove in Dublin      **Language, Discourse and**

**Literature** Ronald Carter, Paul Simpson, 2003-09-02 This collection shows students of English and applied linguistics ways in which language and literary study can be integrated By drawing on a wide range of texts by mainly British and American writers from a variety of different periods the contributors show how discourse stylistics can provide models for the systematic description of for example dialogue in fiction language of drama and balladic poetry speech presentation the interactive properties of metre the communicative context of author reader Among the texts examined are novels poetry and drama by major twentieth century writers such as Joyce Auden Pinter and Hopkins as well as examples from Shakespeare Donne and Milton Each chapter has a wide range of exercises for practical analysis an extensive glossary and a comprehensive bibliography with suggestions for further reading The book will be particularly useful to undergraduate students of English and applied linguistics and advanced students of modern languages or English as a foreign language

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 in *scap* 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 serving in Hopkins writings David Anthony Downes *Christianity and Literature* Of the many attempts to define it *The Road to Beaver Park* Janice E. Kirk, 2016-04-13 Learn to paint learn to see it will change your life On Sabbatical Janice carries her art pack and folding stool into one of the most incredible landscapes on the planet the canyons deserts mountains and river valleys of the greater Southwest Awed amazed inspired and humbled by what she finds there she sketches and paints en plein air The family fishes hikes catches bugs chases lizards digs fossils photographs and studies plants The year long campout in National Parks and Forest Service sites becomes a journey of the heart The family grows to love the way the great outdoors is put together Part travelogue part natural history part field course in art appreciation the author records her development as an artist as she learns to paint and learns to see To her surprise a spiritual awakening sneaks up on her and the journey turns into something more a pilgrimage *The Victorian Diary* Anne-Marie Millim, 2016-02-17 In her examination of neglected diaristic texts Anne Marie Millim expands the field of Victorian diary criticism by complicating the conventional notion of diaries as mainly private sources of biographical

information She argues that for Elizabeth Rigby Eastlake Henry Crabb Robinson George Eliot George Gissing John Ruskin Edith Simcox and Gerard Manley Hopkins the exposure or publication of their diaries was a real possibility that they either coveted or feared Millim locates the diary at the intersection of the public and private spheres to show that well known writers and public figures of both sexes exploited the diary's self reflexive diurnal structure in order to enhance their creativity and establish themselves as authors Their object was to manage rather than to indulge or repress their emotions for the purposes of perfecting their observational and critical skills Reading these diaries as literary works in their own right Millim analyses their crucial role in the construction of authorship By relating these Victorian writers diaries to their publications and to contemporary works of cultural criticism Millim shows the multifarious ways in which diaristic practices emotional management and professional output corresponded to experiences of the literary marketplace and to nineteenth century codes of propriety

G.M. Hopkins' Poetry Preaches the Word of God Dr A. Antony, 2021-12-13 The book G M Hopkins Poetry Preaches the Word of God begins with an account of the relation between art and religion in general and art and literature in particular This is followed by five chapters the first four of them are a discussion on the four divisions of the Bible and an attempt to classify Hopkins poetry under these four biblical divisions This is followed by the conclusion that the poetry of Hopkins attempts to preach the Bible to effect the conversion of the readers particularly the people of England to the Catholic Church

**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



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