



**Newsletter
of the
Monasterevin
Hopkins
Society**

opkins' Anvil

Issue No 1/18 – Summer 2018



Moore Abbey

Photo:

Andreas F. Borchert

Monasterevin Hopkins Society Annual Festival 2018



**Gerard Manley
Hopkins**

Friday, 27th July

Venue: Mercy Convent, Drogheda St., Monasterevin

4.00 pm Art Exhibition: Artists for Peace

Venue: Moore Abbey, Lecture Room

7.30 pm: Lecture: Prof Alice Jenkins, University of Glasgow, Scotland. "Hopkins and Euclid"

Venue: Moore Abbey, Baronial Hall

8.30pm: Concert: Aaron Doyle, a principal lead vocalist with Dulaman.

Saturday, 28th July

Venue: Moore Abbey, Lecture Room

10.00am: Lecture: Gail McConnell, Queens University, Belfast. "Hopkins and Irish Poetry"

11.30am: Lecture: John F Deane. "Hopkins: Becoming Jesus"

Venue: Presentation Generalate, Monasterevin House, Main St., Monasterevin

2.30pm: Poetry Readings: Arthur Broomfield, John F Deane, Gail McConnell

3.00pm: "My Favourite Hopkins Poem" – readings by participants

3.30pm: Close of Festival

See more information on page 9



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Note re sources for Hopkins' poems reproduced in Hopkins' Anvil:

Where differences exist between the versions shown as sources, the version given by The Major Works, Ed. Catherine Phillips, Oxford University Press, has been used.



Editorial by Áine Wilton-Jones



2018 has been flying by. All my good intentions went by the board, I'm afraid, as various family matters prevented me from producing a Spring issue of the Hopkins Anvil. I hope you will forgive me.

Already, we're in the second half of the year and it's nearly time for this year's Monasterevin Hopkins Society Festival. This issue gives the full details of the Festival and I think that you will agree that it looks pretty exciting. I've booked my accommodation and I'm really looking forward to coming across from Co Mayo a couple of weeks from now. I'm hoping to see many of you there.

The Festival is, of course, the main subject in this issue but there are also, of course, several of Hopkins' poems. I do aim to provide a good mix of subject matter and style in the poems I include, with a view to interesting both the newcomer to Hopkins' work and those who are well-versed in it (there's a pun for you!).

If you have a particular favourite piece you would like me to share with Anvil-readers, do let me know.

There is also an article about one of his less well-known poems. I'm a bit nervous about this article, as it's my own one and it's the first I've attempted on Hopkins. Having said that, I'm not afraid of criticism so I'll be very happy to receive any comments you might like to make. It would be really good to have discussions developing within the Anvil.

I've said enough. You can find out the rest for yourself by getting down to reading this issue! I hope you will enjoy it and pass it on to your friends, too. They can get their own copy sent to them in future by emailing me and asking to be added to the circulation list. Contact details are on the back cover.

[If you are new to the work of Hopkins or if you do not know about his connection with Monasterevin you may like to read *A brief introduction to Gerard Manley Hopkins, S.J. and to his connection with Monasterevin* (see page 19).]

Submission details

Whether you are new to Hopkins' work or very knowledgeable on the subject, you are invited to send your comments and items to be considered for inclusion in Hopkins' Anvil. Ideally, your submission should be sent by email, either in the body of the email or as a Word or Open Office attachment, so that the text can be easily transferred to another document. Please do not send in PDF format. Please see the back cover for contact details.



Spring and Fall *by* Gerard Manley Hopkins

to a Young Child

Margaret, are you gríeving
Over Goldengrove unleaving?
Leaves like the things of man, you
With your fresh thoughts care for, can you?
Ah! as the heart grows older
It will come to such sights colder
By and by, nor spare a sigh
Though worlds of wanwood leafmeal lie;
And yet you *will* weep and know why.
Now no matter, child, the name:
Sorrow's springs are the same.
Nor mouth had, no nor mind, expressed
What héart héárd of, ghóst guéssed:
It is the blight man was born for,
It is Margaret you mourn for.

Sources: Poetry Foundation (at poetryfoundation.org) *and* Gerard Manley Hopkins, *The Major Works*, Ed. Catherine Phillips, Oxford University Press.



Moore Abbey – Photograph by Andreas F, Borchert

Venue for Concert and Lectures



Festival News

This year's Annual Monasterevin Hopkins Festival will take place on Friday, 27, and Saturday, 28 July, 2018. Most events take place in stately Moore Abbey but, during the Saturday afternoon, Monasterevin House, with its special connections to Hopkins, becomes the venue. This means that, if you come to the festival, you will be able to spend the time in two wonderful historic venues. There is also an art exhibition in Mercy Convent, Drogheda St., Monasterevin and, whilst you are in the town, you can enjoy exploring what it can offer

Monasterevin is a beautiful small town of great antiquity. There is evidence of Neolithic occupation in the area and remains of fortified settlements date back to the Bronze Age. The St Evin who founded a monastic settlement, as reflected in the town's name, was a contemporary of St Patrick.

The town that stands today was mainly built between 1790 and 1860 though the present Moore Abbey was built a little earlier, in 1765-70, and incorporates the fabric of previous buildings from c 1150 and c 1650. The town contains lovely Georgian houses and boasts both the Barrowline from the Grand Canal and the Barrow River. Monasterevin has been called the Venice of Ireland because of all its bridges. Sights worth seeing are, for example, the Lifting Bridge and the Bell Harbour, with its flock of water-birds.

Speaker



Prof. Alice Jenkins, Head of School and Professor of Victorian Literature and Culture (English Literature), University of Glasgow

Hopkins and Euclid

Alice Jenkins is Professor of Victorian Literature and Culture and works mainly on the emergence of the knowledge economy in the nineteenth century. Since encountering Hopkins during A-level English classes at school, she has had a passion for his poetry and, in 2006, published a Routledge Sourcebook on Hopkins. She has recently completed a book on Victorian ideas about the ultimate unity of knowledge, as well as a cultural history of Euclidean geometry in the nineteenth century, which was written as part of her three-year project, "Nineteenth-Century Euclid", funded by the European Research Council. Her talk at Monasterevin brings Hopkins and Euclid together.

Abstract: Like all the young men educated at Oxford – or Cambridge – in the Victorian period, Hopkins was required to be familiar with Euclidean geometry, not for its own sake but as a tool for disciplining the mind. Passionate nineteenth-century Euclideans such as Wordsworth and Ruskin found an education in geometry to be, additionally, an education of the feelings. In this talk, I will read Hopkins's mathematical sensibility in the context of the broader picture of Victorian Euclideanism, whose notable figures include Charles Dodgson and John Henry Newman.

<https://www.gla.ac.uk/schools/critical/staff/alicejenkins/>



Speaker/Poetry Reading



John F Deane

Hopkins: Becoming Jesus

Born Achill Island 1943; founded Poetry Ireland - the National Poetry Society - and *The Poetry Ireland Review*, 1979; published several collections of poetry and some fiction; won the *O'Shaughnessy Award for Irish Poetry*, the *Marten Toonder Award* for Literature and poetry prizes from Italy and Romania; shortlisted for both the T.S.Eliot prize and The Irish Times Poetry Now Award; won residencies in Bavaria, Monaco and Paris. His poetry collection *The Instruments of Art* came from Carcanet in 2005; *In Dogged Loyalty*, essays on religious poetry, Columba 2006, and *From The Marrow-Bone*, also from Columba, 2008; latest short story collection *The Heather Fields and Other Stories*, Blackstaff Press 2007. Poetry collection, *A Little Book of*

Hours, Carcanet 2008, of which David Morley wrote, in *Poetry Review*: "These are beautiful, solemn, gravid poems, best read aloud for, like John Tavener, Deane has to be heard to be believed".

He is a member of Aosdána, the body established by the Arts Council to honour artists "whose work had made an outstanding contribution to the arts in Ireland". In 2007 the French Government honoured him by making him "Chevalier de l'ordre des arts et des lettres". In 2008, he was visiting scholar in the Burns Library of Boston College. In October 2010, a new novel, *Where No Storms Come*, was published by Blackstaff Press and in December Columba Press published a book of essays, *The Works of Love*, a study of poetry, ecology and Christianity. New poetry collection, *Eye of the Hare*, published by Carcanet in June 2011. A *New and Selected Poems*, titled *Snow Falling on Chestnut Hill* was published by Carcanet in October 2012, and in March 2015, Columba Press published a unique memoir, *Give Dust a Tongue: A Faith and Poetry Memoir*.

May 2015 saw the publication of another collection of poetry, from Carcanet, entitled *Semibreve*. 2016 will see the publication of a new collection, from Carcanet, *Dear Pilgrims*. In 2011, he was awarded the Golden Key of Smererevo award, a Serbian prize given annually for a body of poetry, and in the same year the *Laudomia Bonanni International Award*, organized in l'Aquila, Italy. In April, 2012, John F. Deane was Distinguished Visiting Scholar in Suffolk University, Boston, USA. In the Fall semester of 2016, he was Teilhard de Chardin Fellow in Loyola University, Chicago. He has recently edited eight issues of *Poetry Ireland Review*, and is a contributing editor to *Poem*.

<http://www.johnfdeane.com/>



Speaker/Poetry Reading



Gail McConnell, Lecturer, School of Arts, English and Languages, Queen's University, Belfast

Hopkins and Irish Poetry

Dr. Gail McConnell is Lecturer in English at Queen's University Belfast and the author of *Northern Irish Poetry and Theology* (Palgrave, 2014). Her monograph explores the relationship between theology and form in Northern Irish poetry, with attention to the poetry of Seamus Heaney, Michael Longley and Derek Mahon. She has published articles on Northern Irish poetry after the peace process and on Seamus Heaney, photography and manuscript drafts of 'Strange Fruit'. Her debut poetry pamphlet is forthcoming with Green Bottle Press (2018) and a second is forthcoming with Ink, Sweat and Tears (2019). She is co-editor of *The Irish Review*

[https://pure.qub.ac.uk/portal/en/persons/gail-mcconnell\(37f1f167-a92a-4f02-b2ee-daa2f58e2dc1\).html](https://pure.qub.ac.uk/portal/en/persons/gail-mcconnell(37f1f167-a92a-4f02-b2ee-daa2f58e2dc1).html)

Poetry Reading



Dr Arthur Broomfield

Dr Arthur Broomfield is a graduate of NUI Maynooth B.A., M.A., and was awarded his Ph. D by Mary Immaculate College, University of Limerick for his thesis on the works of Maria Edgeworth. He is a poet, literary critic and fiction writer from Ballyfin, County Laois. His poetry collection *Cold Coffee at Emo Court* [Revival Press 2016] is his latest publication. His study on the works of Samuel Beckett *The Empty Too: language and philosophy in the works of Samuel Beckett* [Cambridge Scholars' Publishing 2014] has been critically acclaimed. His other works include *Mice at the Threshing* [Lapwing 2015], *The Poetry Reading at Semple Stadium* [Lapwing 2013] and *When the Dust Settles* [International University Press 1993]. Dr Broomfield's poetry has been widely published in Ireland in 'Poetry Ireland review', 'The Honest Ulsterman,' 'Salmon', 'Abridged', 'The Sunday Tribune', and the *Stony Thursday Anthology*; in the UK, in 'Agenda', 'Acumen', 'Envoi' and 'Orbis' ; in the USA and Mexico and in 'SETU', a bilingual publication in India. He has written a number of essays and delivered lectures on Beckett's works. Inspired by the thinking of André Breton and the English surrealist poet, Hilda Sheehan, he now writes surreal poetry.

<https://www.facebook.com/Arthur-Broomfield-Poetry-306282433098605/>



Performer



Aaron Doyle

Aaron Doyle is a twenty-one-year-old Tenor, who hails from Monasterevin, Co. Kildare. Aaron is currently a principal lead vocalist with internationally acclaimed show Dúlamán - Voice of the Celts. Aaron attended Clongowes Wood College, as a recipient of The Alberto Hurtado Scholarship programme. During his time in Clongowes, Aaron was a distinguished principal vocalist of both the Clongowes Wood College Senior choir and the Schola Cantorum.

Aaron then studied Vocal Studies in The Royal Irish Academy of Music under the tutelage of Dr Veronica Dunne and répétiteur Dr Dearbhla Collins. Aaron began his musical studies as a junior chorister in St Peter's Boys School choir under the directorship of Mr John Proctor and vocal coach Mrs Elizabeth Cleary. Aaron then furthered his musical studies with Mrs Berna Hayden in Herbert Lodge School of Music. Dúlamán - Voice of the Celts having been signed by Sony Records, their self titled album held the number one spot in German World music charts. Having returned from an extremely successful tour of Germany, the show is now embarking on further tours for 2018 – 2019, including the United States of America.

<https://www.facebook.com/dulamanceltic/>

Registration

People coming to the Festival may register on arrival on Friday, 27th July, or Saturday, 28th July

.Charges

Fri. 27 th , Concert:	€ 15
Fri. 27 th , Lecture:	€ 5
Fri. 27 th , Concert and Lecture:	€ 20
Sat. 28 th , One Morning Lectures	€ 5
Sat. 28 th , Two Morning Lectures	€ 10
Sat. 28 th , Two Morning Lectures & Poetry Reading:	€ 15
Sat. 28 th , Afternoon Poetry Reading:	€ 10
Full Day Sat, 28 th ,	€ 25
Fri. 27 th , and Sat. 28 th , Full Festival	€ 30



The Starlight Night *by Gerard Manley Hopkins*

Look at the stars! look, look up at the skies!

O look at all the fire-folk sitting in the air!

The bright boroughs, the circle-citadels there!

Down in dim woods the diamond delves! the elves'-eyes!

The grey lawns cold where gold, where quickgold lies!

Wind-beat whitebeam! airy abeles set on a flare!

Flake-doves sent floating forth at a farmyard scare!

Ah well! it is all a purchase, all is a prize.

Buy then! bid then! — What? — Prayer, patience, alms, vows.

Look, look: a May-mess, like on orchard boughs!

Look! March-bloom, like on mealed-with-yellow shallows!

These are indeed the barn; withindoors house

The shocks. This piece-bright paling shuts the spouse

Christ home, Christ and his mother and all his hallows.

Sources: Poetry Foundation (at poetryfoundation.org) and Gerard Manley Hopkins, *The Major Works*, Ed. Catherine Phillips, Oxford University Press.



Mercy Convent, Drogheda St., Monasterevin

Venue for Art Exhibition



Can you see yourself?

Can you guess which year each picture was taken?



Previous Monasterevin Hopkins Society Festivals



Miss Story's character *by* Gerard Manley Hopkins

Miss Story's character! too much you ask,
When 'tis the confidante that sets the task.
How dare I paint Miss Story to Miss May?
And what if she my confidence betray!
What if my Subject, seeing this, resent
What were worth nothing if all compliment!
No: shewn to her it cannot but offend;
But candour never hurt the dearest *friend* .

Miss Story has a moderate power of will,
But, having that, believes it greater still:
And, hide it though she does, one may divine
She inly nourishes a wish to shine;
Is very capable of strong affection
Tho' apt to throw it in a strange direction;
Is fond of flattery, as any she,
But has not learnt to take it gracefully;
Things that she likes seems often to despise,
And loves — a fatal fault — to patronize;
Has wit enough, if she would make it known
And charms — but they should be more freely shewn.
About herself she is most sensitive,
Talks of self-sacrifice, yet can't forgive;
She's framed to triumph in adversity;
Prudence she has, but wise she'll never be;
And, well supplied with virtues on the whole,
Is slightly selfish in her inmost soul
Her character she does not realize,
And cannot see at all with others' eyes;
Believes herself religious, and is not;
And, thinking that she thinks, has never thought;
Married, will make a sweet and matchless wife,
But single, lead a misdirected life.

Sources: Poetry Nook (at poetrynook.com) and Gerard Manley Hopkins, *The Major Works*, Ed. Catherine Phillips, Oxford University Press.



Miss Story's Character – Merriment or Misogyny?

One of the features of the Monasterevin Hopkins Society's annual festival is the final session, My Favourite Hopkins Poem. This is when participants have the chance to read out a Hopkins' poem of their choice. For regular participants, though, it's not so much a matter of choosing one's favourite as of choosing a different poem each time – one, perhaps, that will be unfamiliar to those present.

It was in the course of a search for a poem to read this year that I came upon Miss Story's Character and a check amongst fellow Hopkins-lovers showed they are not all familiar with it. Some admitted they were not even aware of it.

Research, however brought to light some commentaries by academics and other writers. Fr Joseph Feeney, SJ, in *The Playfulness of Gerard Manley Hopkins*, remarks that "...his wit is dry in Miss Story's character!...", which Fr Feeney describes as a 'light poem'. In an article entitled *An Interview: A poet writes a play about Gerard Manley Hopkins* (<http://www.masspoetry.org/a-poet-writes-a-play/>), Miss Story's Character is described as "light-hearted" though it is unclear whether the words are those of Tom Daley, the writer of the play, or Jacquelyn Malone, the writer of the article. The play includes the full text of, or quotations from, over twenty of Hopkins poems, including Miss Story's Character.

In *Gerard Manley Hopkins (1844-1889): a study of poetic idiosyncrasy in relation to poetic tradition, Volume 2*, William Henry Gardner uses the term "satirical verses", which is somewhat of a move away from "light-hearted". However, this would still be within the realm of the playfulness that Feeney sees in Hopkins' work.

Miss Story's Character was written around the time of Hopkins' twentieth birthday. He was on holiday with his friends in a place where five young women were also staying. The surname of four of them was Story. The fifth was named Louisa May. The presence of these young women had led Hopkins' friends into ribald conversations and we know from a letter Hopkins wrote at the time that he was very uncomfortable with this talk:

Back to the Story story in the holiday-cum-exam-preparation letter of July 24 where Hopkins writes that he "has a hard time of it to resist contamination from the bawdy jokes and allusions of Bond and Hardy [fellow vacationers]."
Hopkins Re-Constructed, Justus George Lawler

In the same paragraph and quoting from the same letter by Hopkins, Lawler gives some background to the poem and adds his own comment:

"...We have four Miss Storys staying in the house", he informed Baillie, "girls from Reading. This is a great advantage — but not to reading." The pun on Reading/reading indicates self-mocking infatuation; the resulting poem indicates that, along with a whimsically accepted rebuff

I am not too sure about the inferences drawn by Lawler as regards indications of a self-mocking infatuation or a whimsically accepted rebuff though I am prepared to consider them, in the light of any further evidence that might be presented! Overall, though, Lawler's view of the poem is still, generally, in accordance with the other comments.



Paddy Kitchen, in her book Gerard Manley Hopkins, refers to Miss Story's Character, which, she says:

...gives an indication of the jokey tenor of the period spent with Bond and Gathorne-Hardy, and shows that — despite his squeamishness about bawdiness and talk of debauchery — Hopkins could enter unprudishly into a teasing, slightly flirtatious, relationship.

So far, the words being used in relation to the poem and the relationship described are “light” and “light-hearted”, “whimsical”, “satire” (seemingly also light in nature) and “teasing”. It is quite a leap, therefore, to the views expressed by Margaret Johnson, in Gerard Manley Hopkins and Tractarian Poetry:

Miss Story is presented as possessing qualities which could be considered modestly becoming, but instead are criticized as inadequacies... .Nevertheless, such flaws in her personality are mendable, given the right conditions; and the necessary conditions to salvage Miss Story (if not her character) are a good, strong dose of masculine control; for she,

Married, will make a sweet and matchless wife,
But single, lead a misdirected life.

As I have indicated, I had some difficulty with the inferences Lawler drew from the poem but I have still more with Margaret Johnson's contention that Hopkins is stating that Miss Story would be cured of her flaws by a good, strong, dose of masculine control. He merely says that she would be a 'good and matchless wife' but that, if she is single (as she is currently), her life will be 'misdirected'. It is Margaret Johnson who introduces the idea of a 'good, strong dose of masculine control' — these words are not present in the poem. If that is what Hopkins wants us to think, he has not given us sufficient indication. In fact, for all we know, Miss Story may already be subject to masculine control from her father and, if so, that is, apparently, not sufficient to give her life direction. Going by what Hopkins has said, we can only be sure that he means that it is being married that will prevent Miss Story's life from being misdirected. However, whether this is because of the control her husband might exercise or because marriage will give her life purpose so that she becomes less concerned about herself or for some other reason, Hopkins does not make clear.

It is important to take into account that, for most women in what were then the middle and upper classes, marriage was the only way in which they could have a purpose in life. Were Hopkins writing now, he might say that Miss Story could go out and get a good job!

As it stands, I feel that the final lines come over more as a remark along the lines of 'she'll be fine once she marries and settles down'. A similar remark could be made about a man, too, and such sentiments are still heard today, in relation to both men and women, though the 'marries' might nowadays be replaced with 'finds someone suitable'. In fact, with a few little adjustments to adapt it to current social and secular practices, the whole poem is still applicable to the modern day.

Directly after her comments, as quoted above, Margaret Johnson goes on to describe Hopkins' attitude as 'misogynistic'. For me, this raises two questions:



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1. Is it fair to judge a person's attitudes against the standards of a society that exists nearly a century and a half after they wrote the piece in question?
2. Whether it is fair to judge or not, does Hopkins's attitude actually indicate misogyny?

The word misogyny can be traced back to the mid-17th Century but it was very little used. There was a slight increase in usage from around the turn of the 20th Century but wasn't until the late 1950s that it started to become more commonly used, with a steep increase in use becoming apparent from the mid-70s. Its use peaked around the time Margaret Johnson's book was published in 1997. This was, therefore, a word and a concept that would be more familiar to her than it would have been to people back in Hopkins' time.

However, back in the 19th Century, even for those who knew the word, it seems unlikely the concept would be one that would have been seen by Hopkins and other men of his time – certainly when he was only twenty, in 1864 – as having much to do with their attitudes to women. Yes, they recognised differences between men and women and believed that the differences meant that men and women should be treated differently. Nowadays we might disagree with their views. However, in my view, that does not justify a charge of misogyny. In fact, they might well argue, and with justification, that treating women differently was a sign of respect for a woman's needs! It would be as unreasonable to expect them to have adopted attitudes that could be seen as acceptable today as it would be to expect us to adopt attitudes that will be seen as acceptable to people in the 22nd Century.

It is my contention that, to assess whether an individual is a misogynist or displays a misogynistic attitude, it is necessary to look beyond their actions to the motivation behind them, particularly when they lived at a different period of history.

To address the second point, it is necessary to consider the meaning of the word misogyny. The first syllable means hate and the second means woman. The Oxford English Dictionary defines misogyny as dislike of, contempt for, or ingrained prejudice against women. It indicates far deeper and stronger emotions than does the word sexism, which means prejudice, stereotyping, or discrimination, typically against women, on the basis of sex.

Looking at the poem, which is where Margaret Johnson bases her justification of the charge, does Hopkins exhibit any of these misogynistic feelings?

Taking the poem at its face value, and there is little else we can do, it is written as a response to a real question posed to Hopkins by Miss Story's confidante, Louisa May. (This Miss Story is likely to be the eldest of the 'Story girls' – if they were all sisters – as the younger sisters would have been referred to as Miss {forename} Story.)

In the poem, Hopkins indicates that he is describing Miss Story's character because he has been asked to do so. In other words, he is writing about a woman because he has been asked to do so – or, rather more likely, because the question has given him the inspiration to do so. It is not a poem that has come out of a deeply-felt antipathy. It is, indeed, light-hearted and the tone is set in the first several lines, e.g.:

How dare I paint Miss Story to Miss May?
And what if she my confidence betray!



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However, if we accept that it is unlikely that the poem was deliberately misogynistic, is there any evidence that it is misogynistic at all? I would contend that Hopkins is providing an honest description of Miss Story's character as he has observed it to be. He is not painting a false picture conjured up from supposed hatred of women or ingrained prejudice against them. Nor does he appear to be attributing any failings to the fact that she is a woman. It is, perhaps, unfortunate that there is no corresponding poem by Hopkins about a man, which would allow a comparison to be made between the attitudes shown.

In particular, Margaret Johnson appears to be basing her charge on the notion that Miss Story's character would be mended by a 'good, strong dose of masculine control', resulting from marriage, I would repeat I see no evidence that Hopkins was suggesting this at all. The phrase about masculine control comes, like the charge of a misogynistic attitude, from Margaret Johnson's interpretation, not from Hopkins' words.

It is my considered opinion that any suggestion that the poem demonstrates a misogynistic attitude is unfounded and even a lesser charge of sexism would be highly questionable.

Perhaps surprisingly, in view of its light-heartedness, this is a poem into which Hopkins put a lot of work. He wrote seventy lines, in total, which he brought down to thirty-two. The final result is a tight piece in rhyming couplets, particularly appropriate for humour. Whimsical, yes; playful, yes: but with a bit of a bite and a hint of spice.

What did happen to Miss Story? Did she marry? Did she stay single and misdirected? Does anybody know?

Áine Wilton-Jones – biography



Áine Wilton-Jones is the editor of the Hopkins Anvil. A comparative newcomer to the poetry of Gerard Manley Hopkins, she has presented here her first article on one of his works.

Áine (also known as Anni) is the presenter of an arts programme, At The Crossroads, on Claremorris Community Radio. She also writes poetry, which she performs both on her own and as a member of the Hermit Collective, and has recently moved into the field of photography.

Have you found this article interesting, thought-provoking, perhaps even infuriating?

Why not send in your response, for inclusion in the next Hopkins' Anvil?

Whether you send a few words, a longer email or letter or a full article, it will be considered for publication. If you prefer, the item will be published anonymously but please include your name and contact details when you write.



The Shepherd's Brow by Gerard Manley Hopkins

The shepherd's brow, fronting forked lightning, owns
The horror and the havoc and the glory
Of it. Angels fall, they are towers, from heaven — a story
Of just, majestic, and giant groans.
But man — we, scaffold of score brittle bones;
Who breathe, from groundlong babyhood to hoary
Age gasp; whose breath is our *memento mori* —
What bass is *our* viol for tragic tones?
He! Hand to mouth he lives, and voids with shame;
And, blazoned in however bold the name,
Man Jack the man is, just; his mate a hussy.
And I that die these deaths, that feed this flame,
That ... in smooth spoons spy life's masque mirrored: tame
My tempests there, my fire and fever fussy.

Sources: Bartleby.com and Gerard Manley Hopkins, *The Major Works*, Ed. Catherine Phillips, Oxford University Press.



Monasterevin House

Venue for the Poetry Readings



Monasterevin Hopkins Society Committee

Honorary President: Rev. Denis O'Sullivan, P.E.

Honorary Vice Presidents: Dr Norman White
Noel Maher

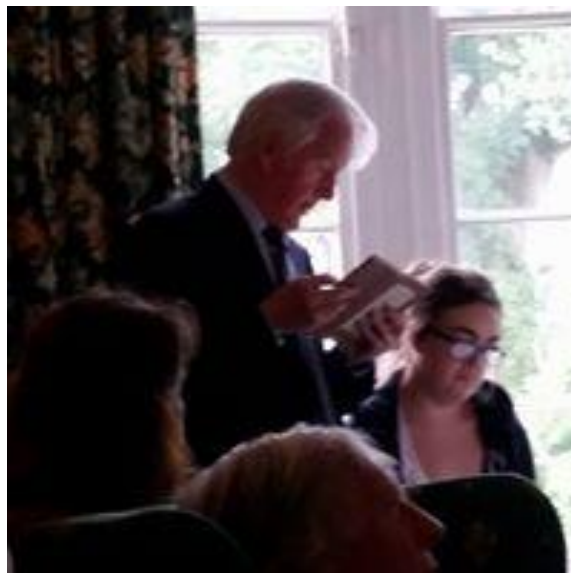
Chairman: Richard O'Rourke
Vice Chair: Irene Kyffin

Treasurers: Ambrose Sharpe,
Paschal O'Brien

Secretary: Dan Carmody

P.R.O.: Áine Wilton-Jones

Members: Wayne Harrington,
Douglas Harrington,
Sr Ann Scully



What shall I read?

My Favourite Hopkins Poem session



A brief introduction to Gerard Manley Hopkins, S.J. and to his connection with Monasterevin

Gerard Manley Hopkins, S.J., lived from 28 July 1844 to 8 June 1889. He was an English poet, a Roman Catholic convert and a Jesuit priest, whose posthumous fame established him among the leading Victorian poets. His experimental explorations in prosody (i.e. the patterns of rhythm and sound used in poetry), especially sprung rhythm, and his use of imagery established him as a daring innovator in a period of largely traditional verse.

Hopkins in Monasterevin

Hopkins moved to Dublin in 1884 and died there in 1889. During this time he was a professor of Greek and Latin at University College Dublin. In letters to his mother and friend, English Poet Laureate Robert Bridges, he fondly mentions taking six or seven short breaks at Monasterevin House with the Cassidy sisters, commencing in 1886. The Cassidy family were wealthy Catholic whiskey distillers.

Monasterevin Celebrating Hopkins

Monasterevin has been celebrating the Hopkins' association since 1988, when a module on Hopkins was included in the Monasterevin Canal Festival. The Monasterevin community has supported and organised the Annual Monasterevin Hopkins Festival every year since, under the aegis of a number of community organisations. Since 2010, the Annual Hopkins Festival has been organised by the Monasterevin Hopkins Society.

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the Monasterevin Hopkins Society.**

Hopkins' Anvil is circulated by email. To be added to the circulation list or to
submit items for inclusion in Hopkins' Anvil, please email

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to discuss alternative arrangements.

The Monasterevin Hopkins Society organises an
Annual Monasterevin Hopkins Festival,
a celebration of Hopkins, his poetry and his connection with Monasterevin.
The program consists of poetry, literature, lectures and music and aims to
educate and stimulate the community.

For more information about the Monasterevin Hopkins Society and the
Annual Monasterevin Hopkins Festival, visit
monasterevinhopkinssociety.org.

You can also contact the society direct for information or to discuss
delivering a paper or talk at a festival. Contact details are as follows:

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