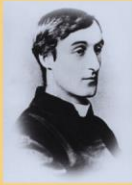




**Newsletter
of the
Monasterevin
Hopkins
Society**

opkins' Anvil

Issue No 1/24 – Summer 2024



MONASTEREVIN HOPKINS SOCIETY



ANNUAL FESTIVAL 2024

Friday July 26th

Please join us in Monasterevin Community Centre, Whelan's St., Monasterevin. W34 FH24

10.00am Artists for Peace Art Exhibition,
to 6.00pm & Exhibition of The Art of Gerard Manley Hopkins

4.00pm Official Opening of Festival

4.30pm Lecture: "The Harlem Renaissance" by Chairperson, Irene Kyffin

And in the evening:

at St Paul's Secondary School, Moore Abbey Demesne, Athy Rd., Monasterevin, W34 F576.

8.00pm Concert: Tenor Patrick Hyland

Accompanied by Anne Cullen, Pianist

Saturday July 27th

In the morning until lunchtime,

Please join us in Monasterevin Community Centre, Whelan's St., Monasterevin. W34 FH24

10.00am The Artists for Peace Art Exhibition continues
&

Lecture: "How Poets contribute to Society." by Olivia O'Leary

11.30am Lecture: "Emily Lawless, Kildare Poet & Author, 1845 - 1913"

by Eoghan Corry

1.00pm Lunch

After lunch,

Please join us in Monasterevin House, Main St., Monasterevin. W34 PV32.

3.00pm Poetry Reading

by Rita Kelly

3.30pm Open Call: "My Favourite Hopkins Poem"

To conclude our weekend of all things Hopkinsian,

Please join us in Monasterevin Community Centre, Whelan's St., Monasterevin. W34 FH24

4.30pm Raffle

Admission Fees:

Attendance at all events on both days: €40

Attendance at all events on Saturday only: €30

Individual event entry: Concert €20 / Lectures €10 each

Concert tickets are available in Earleys Fashion Shop, The Parish office & payable on entry

Lectures and exhibitions are payable on entry



(With thanks to Fola O'Grady for the production of this programme design)



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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 in *Gerard Manley Hopkins, The Major Works*, Ed. Catherine Phillips, published in 2002/reissued in 2009 by Oxford University Press, has been used, unless otherwise stated. For online sources referred to, these are current at the time of publication of the Anvil issue.



Editorial by Áine (Anni) Wilton-Jones



The purposes of the Monasterevin Hopkins Society Annual Festival are:

- to provide an enjoyable event of benefit to both the town of Monasterevin and to the people who attend
- to celebrate the town's links with the life of Hopkins
- to offer talks of conference quality and other events related to the arts in general but with a strong central focus on Hopkins, who, besides being an outstanding poet, was also an artist and a musician.

In association with the Festival, there is an art exhibition by Artists for Peace. As Hopkins was an artist, as well as a poet, it is very appropriate that the two events are held together. They share the official opening, at which local people perform to celebrate the work of local artists. The members of the Monasterevin Hopkins Society and the Art Exhibition's Curating Team look forward to welcoming you for this event and the rest of the festival, full details of which are within this issue of Hopkins' Anvil.

If you can't be there for the Festival, though, there are other items of interest within. There's an illustrated article about The Art of Gerard Manley Hopkins. This is followed by a another one which links three of Hopkins' poems to three of his sketches, both poems and sketches being reproduced within the article. A glossary of poetry terms and lots of photographs are included to inform and entertain you. There's also a call for papers for the 2025 Festival.

I hope you will enjoy this issue of Hopkins' Anvil 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, SJ, & his connection with Monasterevin*, p19.]

About the Festival

Registration	
People coming to the Festival may register on arrival on Friday, 30 July, or Saturday, 31 July. If you wish to pre-book, just to make sure, please see contact details (final page).	
Charges	
Fri, 26 July, Lecture	Free of charge
Fri, 26 July, Concert	€20
Sat, 27 July, Individual lectures	€10
Sat, 27 July, Two Morning Lectures & Two Afternoon Poetry Events	€30
Fri, 26 July, & Sat, 27 July, Full Festival	€40
Fri, 26 & Sat, 27 July, Art Exhibition	Free of charge
Sat, 27 July, Light buffet lunch	Donations welcomed

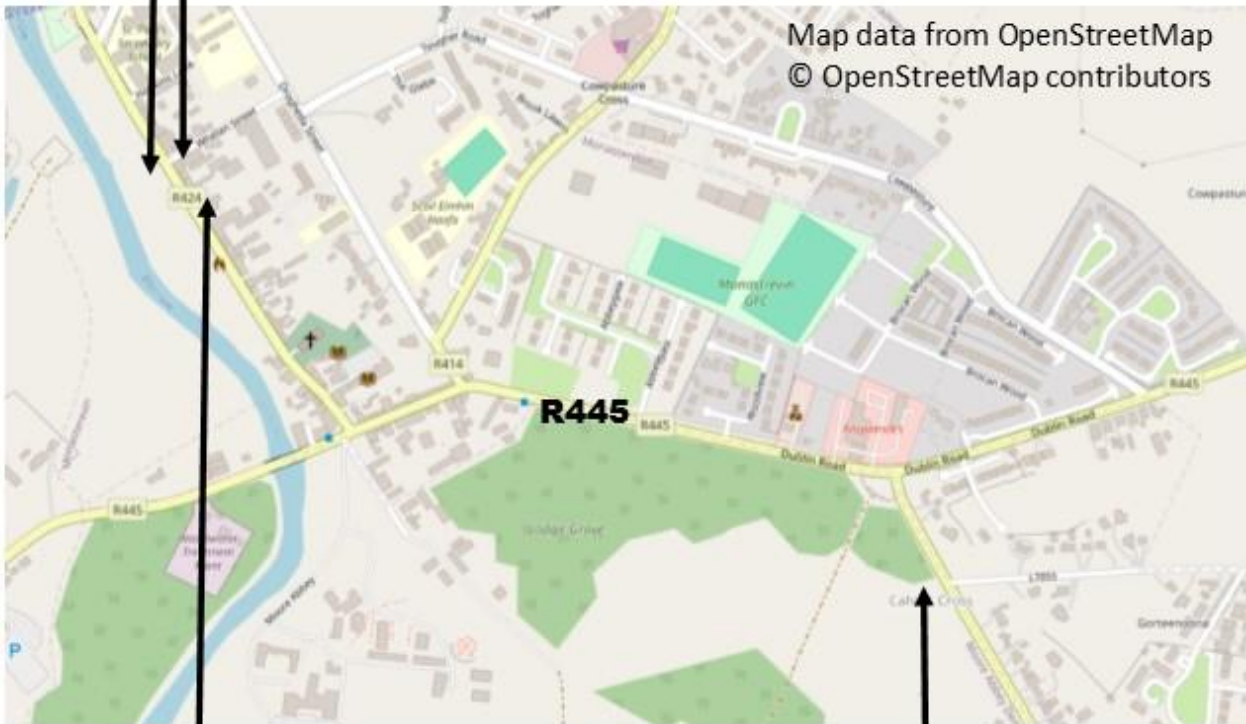


Festival News

Hopkins Garden and Memorial



Monasterevin Community Centre



Map data from OpenStreetMap
© OpenStreetMap contributors



Monasterevin House

St Paul's Secondary School

Monasterevin Hopkins Society is very much looking forward to welcoming you to the 2024 Annual Monasterevin Hopkins Society Festival, which will take place on Friday, 26 July and Saturday, 27 July.



No 1/24, Hopkins' Anvil – newsletter of the Monasterevin Hopkins Society

The Monasterevin Hopkins Society extends its thanks to the providers of all the Festival venues for their kind cooperation. A new venue this year is the brand new St Paul's Secondary School, which is where the Concert will take place.

The lectures and Art Exhibition this year will again be held in Monasterevin Community Centre, a former RIC Barracks. For the poetry reading events this year, we will be welcomed to the lovely setting of Monasterevin House (Presentation Generalate, Main Street), the erstwhile home of the Cassidy sisters, where Hopkins stayed. Attendees might also like to spend a little time visiting the Hopkins Garden and the Hopkins Memorial which are located very closely to both venues.

There is a lot of history in these venues, for those with an interest in local heritage, and the same applies to Monasterevin itself and the area around. 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 Bell Harbour, with its flock of water-birds – see the photographs below – and the Lifting Bridge. All in all, Monasterevin and the Festival are well worth visiting.

Some of the accommodation in the area

Castle View, Lackaghmore, Kildare, Co. Kildare, W34 C525
045521816/0868224092; www.kildarebandb.com; info@kildarebandb.com

Cloncarlin House, Globeisland, Monasterevin, Co. Kildare W34 W229;
045525722, www.cloncarlinhouse.com; maire@cloncarlinhouse.com

Heritage Hotel, Killenard, Co. Laois, R32 PW10
0578645500; www.theheritage.com; info@theheritage.com

Old Rectory, The, Drogheda St., Monasterevin, W34 EF88;
0862313785;

Robins Rest, Old Grange Avenue, Monasterevin, Co Kildare, W34 C525;
0864469282





Biographies

Concert Performer – Patrick Hyland



<https://www.patrickhylandtenor.com/>

Award-winning Irish tenor Patrick Hyland is a regular on the concert and operatic stage, performing globally in venues including Glyndebourne; the Royal Albert Hall; BAM New York; National Opera House, Wexford; and the National Concert Hall, Dublin. Having studied at the Royal Irish Academy of Music under Veronica Dunne, he has received widespread critical acclaim from leading global opera magazines – *Opera News*, *Opera Today* and *Opera* – with the *Irish Independent* hailing his debut performance with the RTÉ National Symphony Orchestra as “exceptional”.

As a finalist at the Veronica Dunne International Singing Competition 2016, he was awarded the Dermot Troy Prize for the best Irish singer. He has performed lunchtime concerts with both the RTÉ National Symphony Orchestra and the RTÉ Concert Orchestra. Operatic roles include Erik Oxenstjerna in Foroni's *Cristina, regina di Svezia* (Wexford Festival Opera); Nemorino in Donizetti's *L'elisir d'amore* and Tamino in Mozart's *The Magic Flute*; Oratorio performances include Elgar's *The Dream of Gerontius*, Haydn's *The Creation* and *Stabat Mater* and Handel's *Messiah*.

However, Patrick is versatile and his extensive repertoire spans various genres. He adapts his musical style to create the perfect ambiance.

Speaker – Olivia O'Leary



Photograph by Nick Bradshaw

Olivia's talk is entitled: *How Poets Contribute to Society*.

Olivia O'Leary is a journalist and broadcaster. She has presented current affairs programmes for RTE, BBC and ITV. In recent years she presented RTE Radio One's *The Poetry Programme*.

The O'Brien Press has published two collections of her radio columns for RTE's Drivetime-*Politicians and Other Animals*, and *Party Animals*. She has won three Jacob's awards for her work with RTE and a Sony Award for the BBC Radio 4 series, *Between Ourselves*.



Speaker – Irene Kyffin



www.art-science.com/IK/index.html

Last year, Irene spoke on *Geometric Abstraction* and returns this year to give a lecture entitled *The Harlem Renaissance*.

Irene moved to the UK from Ireland in her late teens. She began studying in her late thirties, took a Degree in teaching Speech and Drama and went on to do a Masters in Social Anthropology. Irene has taught in Primary, Secondary and Further Education sectors. She has also lectured at University. Irene worked in Dyslexia for about eighteen years. In Further Education, she ran workshops for tutors. Since leaving, she has been giving public lectures in Dyslexia.

Irene devised a programme, *The Nature of Hopkins*, with the famous jazz pianist Stan Tracey. Hopkins' poems were read as jazz/poetry fusion. This programme was presented at many Literature Festivals in the UK. Irene wrote papers on Hopkins and presented them at conferences for a number of years. She has given papers and readings in the US, the UK, Ireland and Nepal. She is teaching *An Architectural History of the Theatre* at the University of the Third Age, as well as giving papers in the Arts. Irene has been writing poetry for a number of years and has been published. She is currently in the Chair of Monasterevin Hopkins Society.

Speaker – Eoghan Corry



Eoghan's talk is entitled: *Emily Lawless, Irish poet and author from Kildare 1845-1913*.

Eoghan Corry is a writer and broadcaster and will recount his love story with Emily, with whom he felt connected through his childhood just two kilometres from her birthplace in Ardclough, Co Kildare and the stirring ballads of Corca Baiscinn, his parents' childhood home in Co Clare.

It led to a lifelong interest in her work and the many complex dimensions of a writer who loomed large over popular culture and the Anglo Irish literary scene in her lifetime, and has been reinterpreted many times and in many directions in the century since.

The Emily that he will describe is a woman of contradictions. She was sister of an evicting landlord and arch-Unionist despot of the land war and, at the same time, a granddaughter of a 1798 leader and prospective president of independent Ireland had Robert Emmett's rebellion succeeded.





Guest Poet – Rita Kelly



Rita was born in 1953 and is from Ballinasloe in eastern County Galway

A poet and writer in both Irish and English, she has won various awards and prizes since the beginning of her career. Her work has been translated into French, German, Spanish, Italian, Dutch and Galatian. Her work has been placed on different courses, most notably, post-graduate courses at Yale University.

She holds an MA. She was awarded a PhD by UCC.

She has published many books of poetry and prose; her latest book is 'Aistear-Dánta' Coiscéim, Dublin, 2024.

She has lived in many places throughout Ireland. She has also lived abroad. At present, she lives in Birr, Co Offaly.

Art Exhibition Curator - Ann Scully RSM



Sister Ann Scully, of the Mercy Convent in Monasterevin, is the figure behind the Artists for Peace Art Exhibitions, held in association with the Monasterevin Hopkins Society. As in previous years, Sister Ann has arranged an exhibition of a wide range of art-works by artists from the Monasterevin area and beyond.

A team of voluntary helpers from the Knit and Natter Group is crucial in ensuring the Art Exhibition runs smoothly. This year, Sister Ann has arranged for her helpers to receive a formal course of training in curating art exhibitions and the team members are to be congratulated on the successful completion of their training.



The Art Exhibition – Artists for Peace by Sister Ann Scully



Once again as part of the Hopkins festival in Monasterevin there is the Art Exhibition. Over the past number of years this has become an important feature of the festival.

This year we are so grateful to Anni Wilton-Jones who has sourced some copies of GM Hopkins sketches. Thanks to Anni who prepared the script and to both Anni and Fola O'Grady who worked on formatting, printing etc. This piece of work is a huge addition to our exhibition this year and into the future. Thanks.

There are also art expressions in many other mediums, paint, needlework, lace making, sculpturing, woodturning, etc. Many of the exhibitors are professional artists, others are amateurs, some are nine and some are ninety but all give expression to the search for peace in the midst of a turbulent world.



I spoke with one of the Artists, Richard Berry, a member of the Men's Shed, originally from South Africa and living in Ireland for the past 24 years.

Richard is a wood turner. He never buys wood, he finds wooden doors etc in skips, trees that are windfalls, locally felled trees.

In woodturning, he looks for interesting shapes in the wood, the knots and the weave of the grain. He says there is tremendous satisfaction in this creative art.

What he said next reminded me so much of Michaelangelo, "I don't design a shape. The shape emerges organically from the wood." Environmentally sustainable and at one with our universe

The exhibition this year will be open on Friday, 26 July from 10 am until 6 pm. The official opening will be at 4pm. On Saturday, 27 July, it will be open from 10 am to 5 pm. A raffle will also be held over the weekend with the draw taking place at 4.30 pm on Saturday. These are examples of the raffle prizes:





Photographic Gallery 2023

Artists for Peace Art Exhibition



Displays

Eugene Nolan

Displays

Festival Poet



Pat Boran

2023

Festival Concert



Dominic McGorian, Tenor

Festival Speakers



Irene Kyffin



Gary Wade



Lewis Roberts

Christmas Carols Concert



L TO R Back Row:
Wayne Harrington
Aaron Doyle, Tenor
Donal Hennessy, Pianist
Paschal O'Brien

L TO R Front Row:
Sr Ann Scully
Richard O'Rourke



About Hopkins and His Work



Áine (Anni) Wilton-Jones, from Wales but now living in Ireland, was on the *Writers of Wales* list and a member of *Salem*, a five-poet performing group. She has read in Ireland, UK and USA. Her publications include *Bridges*, *Winter Whiting*, several chapbooks and journalistic articles. She is also a keen photographer. She is the Public Relations Officer for the Monasterevin Hopkins Society and the Editor of Hopkins' Anvil.

The Art of Gerard Manley Hopkins

(article adapted from the exhibition poster)

Gerard Manley Hopkins, the innovative poet, was a man of many talents. As well as his poetry, he also wrote prose. He played the piano and organ – composing music for both instruments – and, significantly for us, painted and sketched. In fact, if he had kept to his original ambition of becoming a painter, we might only have had very few poems by Hopkins to enjoy!

Gerard was born, in 1844, into a family and a society in which the arts were a part of everyday life and where those with talent were encouraged and supported. Considering the visual arts alone, there were talented individuals aplenty in Gerard's family.

His father, Manley, a poet, prose-writer and critic, used to produce pen and ink sketches and illustrated some of his stories with them. Gerard's paternal aunt, Anne Hopkins, known to him as Aunt Annie, and his maternal aunt, Maria Smith Giberne, both had a hand in teaching him to sketch and paint. His maternal uncle, Edward Smith, and his maternal great-uncle, Richard James Lane, both professional artists, also gave him much support, as did two of Lane's daughters, who were exhibiting artists.

Gerard became a skilled draughtsman but his poetry and his priestly duties took him in a different direction. It was left to two of his younger brothers, Arthur and Everard, to take on his mantle and become highly successful artists. Meanwhile, Gerard was finding his training in visual art, like his musical training, was a great help to him in his work as a poet. In particular, his love for, and understanding of, colour comes out strongly in many of his poems.

He did not abandon his visual art, however. He continued to sketch throughout his life and, as an adult, he was inspired by the work of John Ruskin and the Pre-Raphaelites. His sketch books and illustrated journals are now held in various archives. Two of these archives have made copies of the sketches available for us to use in the Hopkins' Anvil and in the exhibition that has been prepared for display at the Artists for Peace Art Exhibition. Small copies of the display items are shown on the next page and further sketches illustrate the poems by Hopkins that are in the next section of this issue.

These drawings feature some of Gerard's favourite subjects: rocks, water, trees, clouds, a building or two and animals. Of particular interest is the sketch entitled *Monasterevan*, which was drawn during one of his visits to the Cassidy sisters, in Monasterevin House. It is dated 29 December, 1888, less than six months before his early death on 8 June, 1889.

Holding the **Artists for Peace Art Exhibition**, in association with the **Monasterevin Hopkins Society Annual Festival**, is a fitting memorial to Gerard Manley Hopkins and his works and a celebration of the work of artists in the present day.



Left-hand poster

Monasterevin (dated 'Dec. 29 '88')

Campion Hall Archives, Papers of Gerard Manley Hopkins, sketchbook E, reproduced by kind permission of Campion Hall, Oxford

Right-hand poster

At the Baths of Rosenlaur (dated 'July 18')

Benenden, Kent, fr Hemsted Park (dated 'Oct. 11. 1863')

Croydon (dated 'Aug. 27')

Near Oxford (dated 'May 12')

Shanklin (dated 'Sept. 12')

Gerard Manley Hopkins Collection at Harry Ransom Center, The University of Texas at Austin, and made available under a CC0 Creative Commons licence, through Project REVEAL

Text

White, Norman. "Hopkins, Gerard Manley (1844–1889)". *Oxford Dictionary of National Biography*. Oxford University Press

Poetry Foundation Biography *Gerard Manley Hopkins*, <https://www.poetryfoundation.org/poets/gerard-manley-hopkins>. Accessed 8 June 2024

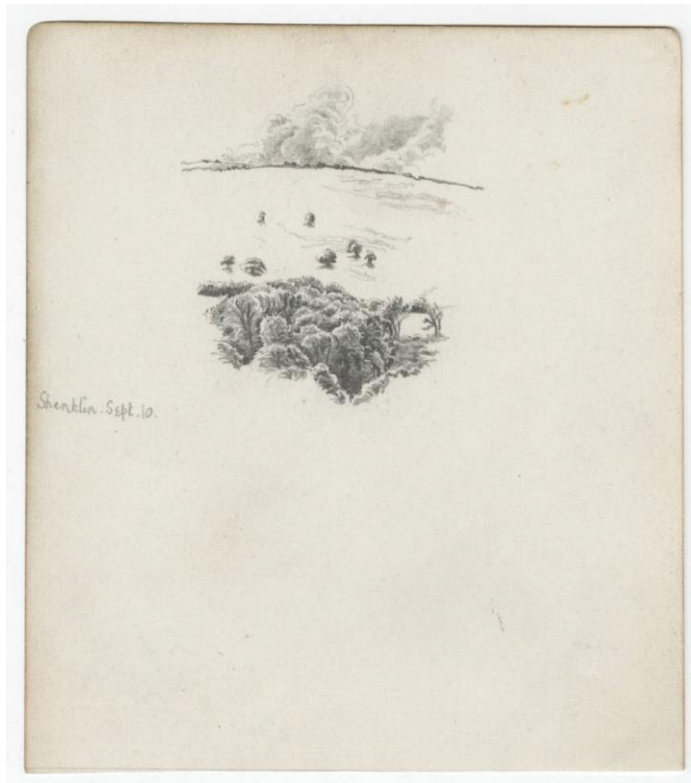
Phillips C (2007) *Gerard Manley Hopkins and the Victorian Visual World*, Oxford University Press



That Reminds Me of a Poem

This section links some of Hopkins' poems to some of his sketches. In each case, the link is in my mind. I am not suggesting it was in Hopkins' mind!

Shanklin (dated Sept 10)



Gerard Manley Hopkins Collection at Harry Ransom Center, The University of Texas at Austin, and made available under a CC0 Creative Commons licence, through Project REVEAL

'Like shuttles fleet the clouds' (Oxford Bells) by Gerard Manley Hopkins

Like shuttles fleet the clouds, and after
A drop of shade rolls over field and flock;
The wind comes breaking here and there with laughter:
The violet moves and copses rock.

.....
When the wind drops you hear the skylarks sing;
From Oxford comes the throng and hum of bells
Breaking the air of spring.

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

The sketch, entitled *Shanklin*, shows two subjects Hopkins often drew – trees and clouds. As a photographer, I also have a liking for these two subjects so the sketch has a special appeal for me. The clouds are powerful and I can almost feel the movement in the trees. These are the reasons I see a link with the poem. Though the settings are far apart, in both the wind rocks the trees, the clouds shade the land. Did Hopkins hear skylarks when the wind dropped at Shanklin – or were they only to be heard near Oxford?



(Rabbit, mouse, parrot, and butterfly), 25 Nov. 1854



Gerard Manley Hopkins Collection at Harry Ransom Center, The University of Texas at Austin, and made available under a CC0 Creative Commons licence, through Project REVEAL

lo by Gerard Manley Hopkins

Forward she leans, with hollowing back, stock-still,
Her white weed-bathèd knees are shut together,
Her silky coat is sheeny, like a hill
Gem-fleeced at morn, so brilliant is the weather.
Her nostril glistens; and her wet black eye
Her lids half-meshing shelter from the sky.

Her finger-long new horns are capp'd with black;
In hollows of her form the shadow clings;
Her milk-white throat and folded dew-lap slack
Are still; her neck is creased in close-ply rings;
Her hue's a various brown with creamy lakes,
Like a cupp'd chestnut damask'd with dark breaks.

Backward are laid her pretty black-fleeced ears;
The feathery knot of locks upon her head
Plays to the breeze; where now are fled her fears,
Her jailor with his vigil-organ dead?
Morn does not now new-basilisk his stare,
Nor night is blown with flame-rings everywhere.

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



Io, an Argive princess and Naiad-nymph, was one of many maidens whom Zeus seduced. His wife, Hera, who had herself been seduced by Zeus, broke in on the lovers so Zeus transformed Io into a white heifer. Hera was not deceived but, instead, begged to have the cow as a gift and then set Argos Panoptes, a giant with a hundred eyes, to guard the animal. Hermes, acting on orders from Zeus, killed the giant.

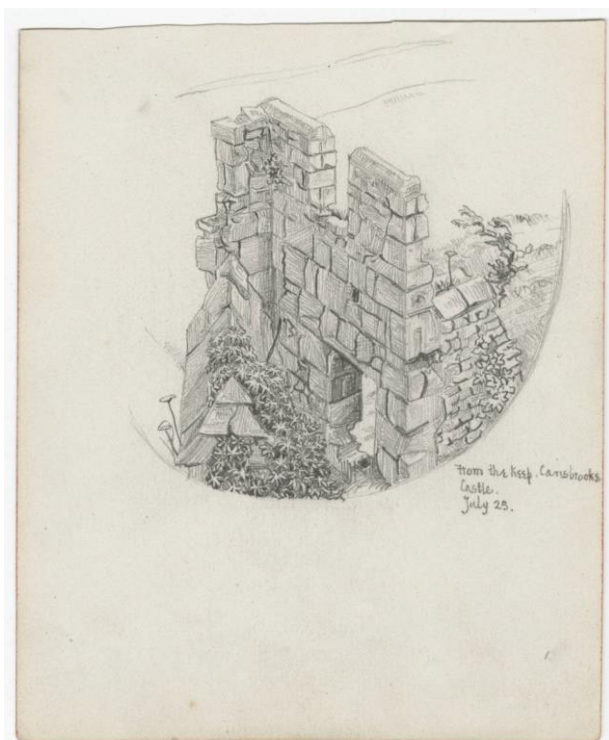
In revenge, Hera set a gadfly onto the cow. The stinging insect maddened the poor cow and it wandered across Europe and Asia and ended up in Egypt. There, Zeus, with a touch of his hand, turned the white heifer back to her real form. Io then gave birth to their son Epaphos, who became the ruler of Egypt. (Based on information from Theoi Greek Mythology, <https://www.theoi.com/Heroine/Io.html>)

The poem (Hopkins called it a fragment) concentrates on one scene in the story of Io. We learn, in the third verse, it is after the death of Argos Panoptes and Io, still in the form of a heifer but now freed from captivity and fear, is enjoying the 'brilliant' weather and the breeze.

From the delightful description that Hopkins provides, we know that she has not yet been inflicted with the gadfly. In spite of her 'hollowing back' and 'folded dew-lap slack', she is clearly beautiful – an adjective we would not normally apply to a sturdy bovine farm animal! Indeed, the *feel* of the description (though not the description itself) is that of a race-horse. The artist in Hopkins has painted a perfect word picture of this cow's attributes. We know all the colours of her coat and horns. We know her stance and her facial expression. The poet, though, has left out that which is mundane so we see Hopkins' picture laid on top of our own knowledge of a cow's shape.

So, why did the set of sketches act, for me, as a link to the poem? Because of similarities but also contrasts. Each one shows Hopkins' ability to capture the essence of an animal but the sketches do this by accurately reproducing the appearance of several animals, whilst the poem does it by selective word-painting. There is a place for both methods in the world of the Arts!

From the keep, Carisbrooke Castle (dated July 25)



Gerard Manley Hopkins Collection at Harry Ransom Center, The University of Texas at Austin, and made available under a CC0 Creative Commons licence, through Project REVEAL



How all is one way wrought! by Gerard Manley Hopkins

How all is one way wrought!
How all things suit and sit!
Then ah! the tune that thought
Trode to that fancied it.

Nor angel insight can
Learn how the heart is hence:
Since all the make of man
Is law's indifference.

Who built these walls made known
The music of his mind,
Yet here he has but shewn
His ruder-rounded rind.

Not free in this because
His powers seemed free to play:
He swept what scope he was
To sweep and must obey.

Though down his being's bent
Like air he changed in choice,
That was an instrument
Which overvaulted voice.

Therefore this masterhood,
This piece of perfect song,
This fault-not-found-with good,
Is neither right nor wrong.

No more than red and blue,
No more than Re and Mi,
Or sweet the golden glue
That's built for by the bee.

What makes the man and what
The man within that makes:
Ask whom he serves or not
Serves and what side he takes.

For good grows wild and wide,
Has shades, is nowhere none;
But right must seek a side
And choose for chieftain one.

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

It is not surprising, I think, that I recognise a link between the architectural study, *From the keep, Carisbrooke Castle*, and this poem, in which Hopkins uses architecture as an example of the art an artist creates. He then considers the extent to which the artist is actually responsible for his artwork and his moral obligations in this respect. The poem is an unfinished work.



Why Hopkins' Anvil?

I've been asked that question on a number of occasions and perhaps you have been wondering, too.

Hopkins used or alluded to 'anvil' in three of his most famous poems.

In *Felix Randal*, about a farrier (immortalised, under a pseudonym, by Hopkins' poem) who had died after a period of much sickness. Hopkins remembers him as he was during this time. Then, in the last three lines, Hopkins thinks back to when this man was in his prime:

How far from then forethought of, all thy more boisterous years,
When thou at the random grim forge, powerful amidst peers,
Didst fettle for the great grey drayhorse his bright and battering sandal!

Fettle, in this sense, means to 'shape' so Hopkins is referring to this fine powerful man hammering the horseshoe on the anvil.

In *No worst, there is none*, Hopkins tells us what his distress, his 'pangs', make him feel.

My cries heave, herds-long; huddle in a main, a chief
Woe, wórd-sorrow; on an áge-old anvil wince and sing –
Then lull, then leave off.

We can infer that it is like being hammered intermittently on an anvil.

In *The Wreck of the Deutschland*, Stanza 10, the first two lines are:

With an anvil-ding
And with fire in him forge thy will:

One analysis (<https://www.englishliterature.info/2023/03/the-wreck-of-deutschland-stanza-10.html>), by a literature-loving stock-market trader in India, sums up this quotation as follows:

The poet compares God to a blacksmith and wants Him to use anvil-ding and fire to compel the rebellious man to come to the right path. In other words, poet wants Him to use His power to correct and chasten the revolting persons. The poet wants God to strike the iron when it is too hot.

Hopkins' anvil, therefore, can be seen as a symbol of human strength and skill, of suffering and of God's greatness. For me, this also makes it a symbol of Hopkins' versatility and the power of his poetry and other works – hence the title of publication!

As an aside, I have also been asked why it is Hopkins' Anvil and not Hopkins's Anvil. Whether or not the additional 's' should appear with names ending in 's' is a much-discussed grammatical question in certain circles, both versions being found in writings on Hopkins. Omission of that 's' may be considered appropriate only for the deity, for the deity and significant individuals, or for all names ending in 's'. One's views are likely to depend one's own academic background or that of one's grammar teacher! The decision to omit the 's' in Hopkins' Anvil was an editorial one, based on the editor's grammatical background.

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



A brief introduction to Gerard Manley Hopkins, SJ, & his connection with Monasterevin

Who was Gerard Manley Hopkins

Gerard Manley Hopkins, SJ, 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.



About Submissions

Call for Papers – Monasterevin Hopkins Society Festival 2025

The Monasterevin Hopkins Society runs a Festival in the town of Monasterevin, Co Kildare, Ireland, on the last weekend in July. The Festival includes lectures on subjects related to Gerard Manley Hopkins, such as his works, his life, the times in which he lived, the places he lived in or visited and the people to whom he was connected.

The Society is calling for papers on a relevant subject, for presentation at the 2025 Festival. Papers should be suitable for a delivery time of around forty minutes, to include any slides or other illustrations. Those submitting are asked to bear in mind that the audience is of an informed but not necessarily academic nature.

With express permission from the author, the paper or a recording of its delivery, in whole or part, may be shown on the Society's website and/or published in the Society's newsletter, after the Festival.

Please submit either (i) proposals/abstracts of around 250 words or (ii) papers in full, and accompany these with a brief résumé, for a deadline of 1 September 2024.

To submit or to request further information, please contact the Public Relations Officer at monasterevinhopkinssociety.pro@aol.com.

Hopkins' Anvil – 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, LibreOffice or OpenOffice attachment, so that the text can be easily transferred to another document. Please do not send in PDF format.

Photographs are also welcome and can be submitted by email or by a transfer programme like WeTransfer.

Please see the back cover for contact details.



About Poetry

Glossary

For those new to the study of poetry, this glossary is included to explain, in basic terms, words and phrases you may meet in discussions of Hopkins' poetry.

Alliteration – the use of the same sound or sounds, especially consonants, at the beginning of two or more words that are close together, eg The dog did not do it.

Assonance – a figure of speech in which the same vowel sound repeats within a group of words that are reasonably close together, eg Whose is that beautiful shoe?

Cynghanedd – a strict intricate system of assonance, alliteration and rhyme, found in Welsh poetry but adopted by some non-Welsh poets, too. (See en.wikipedia.org/wiki/Cynghanedd for a more detailed explanation and theguardian.com/books/booksblog/2014/sep/15/poem-of-the-week-gerard-manley-hopkins-the-sea-and-the-skylark for a discussion of one of Hopkins' poems featuring the technique.)

Enjambment – where a sentence or clause is carried over to the next line without pause.

Epigram – a concise poem (or saying) dealing pointedly and often satirically with a single thought or event and often ending with an ingenious turn of thought. Coleridge wrote an epigram to define an epigram (poets.org):

What is an Epigram? A dwarfish whole,
Its body brevity, and wit its soul.

Metaphor – a figure of speech that describes something by saying it IS something else. It is used often in poetry because it is stronger than a **simile**, which says something is LIKE (or as something as) something else. Examples:

I am a ship, sailing in uncharted waters – metaphor
I am like a ship, sailing in uncharted waters – simile
I am as lost as a ship, sailing in uncharted waters - simile

Extended metaphor – where the same metaphor is used throughout several lines or even the whole of a poem or piece of writing. For example, a whole poem might be written about a person, as if they were a ship.

Metrical marks (or markings) – marks used above syllables in words to distinguish the ones to be stressed from the ones that are not. There are many different systems for metrical marking. Hopkins used metrical marks particularly to show where stress should be applied in poems using sprung rhythm. The term **prosodic marks** (or **markings**) is also used for the same purpose, in relation, for example, to Hopkins work.

Parallelism – a figure of speech in which two or more elements of a sentence (or series of sentences) have the same grammatical structure. In some cases, parallelism involves the exact repetition of words, but all that is required to fit the definition of parallelism is the repetition of grammatical elements.

Personification – giving human feelings and actions to objects or ideas. Example:
Hunger stalked the streets.



Prosodic marks (or markings) – See Metrical marks.

Rhyme – the repetition of similar sounds in two or more words. Rhyming is common in many types of poetry, especially at the ends of lines.

Internal rhyme – rhyme that occurs in the middle of lines of poetry, instead of at the ends of lines. A single line of poetry can contain internal rhyme (with two or more words in the same line rhyming), or the rhyming words can occur across multiple lines.

Rhyming (or rhyme) pattern or scheme – is the pattern according to which end rhymes (rhymes located at the end of lines) are repeated in a poem. Rhyming schemes are described using letters of the alphabet, such that all the lines in a poem are assigned a letter, beginning with A, and those that rhyme with each other are assigned the same letter. Example:

<i>Hey Diddle Diddle,</i>	A
<i>The cat and the fiddle.</i>	A
<i>The cow jumped over the moon.</i>	B
<i>The little dog laughed to see such fun</i>	C
<i>And the dish ran away with the spoon.</i>	B

The rhyming pattern or scheme is AABCB.

Sibilants – speech sounds resembling the hiss of a snake, such as **s z sh zh ch j** in English. Alliteration/repetition of sibilants is called sibilance.

Simile – See Metaphor.

Sonnet – a fourteen-line poem, with a variable rhyming scheme, originating in Italy and brought to England in the 16th century. Literally a “little song”, the sonnet traditionally reflects upon a single sentiment, with a clarification or “turn” of thought in its concluding lines. There are many different types of sonnets, for example, the following two forms are found in Hopkins’ early works:

Petrarchan (or Italian) sonnet – This was perfected by the Italian poet Petrarch. The fourteen lines are divided into two sections: an eight-line stanza (octave) rhyming ABBAABBA, and a six-line stanza (sestet) rhyming CDCDCD or CDECDE..

Curtal sonnet - a shortened version of the sonnet, devised by Gerard Manley Hopkins and consisting of ten lines and a final half-line, rhyming ABCABC DEBDE.

Sprung rhythm – this refers to the arrangement of stresses rather than syllables in a line of verse. The first syllable is stressed and is followed by a number of unstressed other syllables. That number can vary but was usually between one and four in Hopkins’s work. Hopkins believed that this type of rhyme better mimicked the natural patterns of speech, as it is dynamic and variable.

Stress – the emphasis that falls on certain syllables and not others. The arrangement of stresses within a poem is the foundation of poetic rhythm.

Syntax – the arrangement of words and phrases in a specific order. If you change the position of even one word, it’s possible to change the meaning of the entire sentence. All languages have specific rules about which words go where, and skilled writers can manipulate these rules to make sentences or poems sound more poignant or poetic, to produce deliberate ambiguities, etc. Bad syntax, though, can produce a nonsensical or misleading result.



About Monasterevin Hopkins Society

Committee

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The Monasterevin Hopkins Society organises an Annual Monasterevin Hopkins Festival, a celebration of Hopkins, his poetry and his connection with Monasterevin. The programme 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:

Email: info@monasterevinhopkinssociety.org

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