

**DIRECTORATE OF DISTANCE EDUCATION**

**UNIVERSITY OF NORTH BENGAL**

**MASTER OF ARTS-ENGLISH**

**SEMESTER –II**

**19<sup>TH</sup> CENTURY STUDIES-II**

**SOFT CORE-203**

**BLOCK-2**

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## **FOREWORD**

The Self Learning Material (SLM) is written with the aim of providing simple and organized study content to all the learners. The SLMs are prepared on the framework of being mutually cohesive, internally consistent and structured as per the university's syllabi. It is a humble attempt to give glimpses of the various approaches and dimensions to the topic of study and to kindle the learner's interest to the subject

We have tried to put together information from various sources into this book that has been written in an engaging style with interesting and relevant examples. It introduces you to the insights of subject concepts and theories and presents them in a way that is easy to understand and comprehend.

We always believe in continuous improvement and would periodically update the content in the very interest of the learners. It may be added that despite enormous efforts and coordination, there is every possibility for some omission or inadequacy in few areas or topics, which would definitely be rectified in future.

We hope you enjoy learning from this book and the experience truly enrich your learning and help you to advance in your career and future endeavours.



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# 19TH CENTUARY STUDIES-II

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## BLOCK 1

- Unit 1 Introduction to 19<sup>th</sup> Century Poetry
- Unit 2 Tennyson – The Life and Works
- Unit 3 Tennyson: The Lady of Shallot and In Memoriam
- Unit 4 Tennyson – Morte D’Arthur and The Lotus Eaters
- Unit 5 Browning – His Life and Works
- Unit 6 Browning – Rabbi Ben Ezra and My Last Duchess
- Unit 7 Browning – Porphyria’s Lover and One Word More

## BLOCK 2

<b>UNIT - 8: Arnold - His Life and Works .....</b>	<b>7</b>
<b>UNIT - 9: Arnold - Dover Beach .....</b>	<b>37</b>
<b>UNIT - 10: Arnold - Growing Old and Memorial Verses .....</b>	<b>64</b>
<b>UNIT - 11: Hopkins – His Life and Works.....</b>	<b>92</b>
<b>UNIT - 12: Hopkins – The Wind Hover .....</b>	<b>121</b>
<b>UNIT - 13: Hopkins – The Wreck of Deutschland and Pied Beauty .....</b>	<b>143</b>
<b>UNIT - 14: In a nutshell – Victorian Age in English Literature .....</b>	<b>177</b>

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## **BLOCK-2 19TH CENTUARY STUDIES-II**

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This module gives the glimpse of Victorian age of English Literature. This paper helps to understand the various plays as a part of the literary work of Arnold and Hopkins. This module comprises of seven units which comprises of the literary work of John Arnold and Hopkins like - Dover Beach, Growing Old and Memorial Verses, The Wind Hover, The Wreck of Deutschland and Pied Beauty.

**Unit-8** introduce to the life of Arnold. It gives the insight of the early days of him along with personal life. It shows how his career moved from early age to later part of his age.

**Unit-9** helps to interpret the “Dover Beach”. It gives the critical insight into the “Dover Beach”. It helps to understand and interpret in critical aspect.

**Unit-10** discuss analysis and interpretation of the “Growing Old and Memorial Verses”. It also provides the critical analysis of the same.

**Unit-11** introduce to the life of Hopkins. It gives the insight of the early days of him along with personal life.

**Unit-12** moreover gives the interpretation and analysis of the “Wind hover” and provides dimensions of the work of Hopkins in them.

**Unit13** discuss analysis and interpretation of the play The Wreck of Deutschland and Pied Beauty. It also provides the critical analysis of “The Wreck of Deutschland and Pied Beauty”.

**Unit-14** this module gives the glimpse of Victorian age of English Literature.

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# UNIT - 8: ARNOLD - HIS LIFE AND WORKS

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## STRUCTURE

8.0 Objectives

8.1 Introduction

8.1.1 Early years

8.1.2 Marriage and Career

8.1.3 Death

8.2 Literary Career

8.3 Arnold's Character

8.3.1 As an emerging Poet

8.4 Poetry

8.4.1 Professor of Poetry

8.5 Prose

8.5.1 As an Essayist

8.6 Criticism

8.6.1 Literary Criticism

8.6.2 Social Criticism

8.6.3 Journalistic Criticism

8.6.4 Religious Criticism

8.7 Poetic Achievements

8.7.1 Major Works

8.7.2 Awards and Achievements

8.7.3 Personal Life and Legacy

8.8 Let's Sum Up

8.9 Keywords

8.10 Questions for Review

8.11 Suggested Readings and References

8.12 Answers to Check Your Progress

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## 8.0 OBJECTIVES

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The Objective of the unit is to introduce about Life of Arnold and his Literary Career. It also gives the insight about the poetry of Arnold along with his achievements and major works.

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## 8.1 INTRODUCTION

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### Life of Arnold

**Matthew Arnold** (24 December 1822 – 15 April 1888) was an English poet and cultural critic who worked as an inspector of schools. He was the son of Thomas Arnold, the famed headmaster of Rugby School, and brother to both Tom Arnold, literary professor, and William Delafield Arnold, novelist and colonial administrator. Matthew Arnold has been characterised as a sage writer, a type of writer who chastises and instructs the reader on contemporary social issues.

### 8.1.1 Early years

The Reverend John Keble remained as adoptive parent to Matthew. Thomas Arnold respected Keble's *Christian Year*, first distributed in 1827, however the senior Arnold got disillusioned with Keble when he turned into a pioneer of the Oxford or Tractarian Movement (1833–



1845), whose pioneers had an arrangement for the reestablishment of the Church of England that Thomas Arnold viewed as excessively preservationist and conventionalist. In 1828, Arnold's dad was delegated Headmaster of Rugby School and his young family took up living arrangement, that year, in the Headmaster's home. In 1831, Arnold was guided by his uncle, Rev. John Buckland in the little town of Laleham. In 1834, the Arnolds involved an occasion home, Fox How, in the Lake District. William Wordsworth was a neighbor and dear companion. In 1836, Arnold was sent to Winchester College, however in 1837 he came back to Rugby School where he was joined up with the fifth structure. He moved to the 6th structure in 1838 and in this manner went under the immediate tutelage of his dad. He composed stanza for the original copy Fox How Magazine, co-created with his sibling Tom for the family's delight from 1838 to 1843. During his years there, he won school prizes for English article composing, and Latin and English verse. His prize sonnet, "Alaric at Rome", was printed at Rugby.

In 1841, he won an open grant to Balliol College, Oxford. During his habitation at Oxford, his fellowship got more grounded with Arthur Hugh Clough, another Rugby old kid who had been one of his dad's top picks. Arnold went to John Henry Newman's lessons at St. Mary's yet didn't join the Oxford Movement. His dad passed on abruptly of coronary illness in 1842, and Fox How turned into his family's lasting living arrangement. Arnold's lyric Cromwell won the 1843 Newdigate prize. He graduated in the next year with a second class respects degree in Literae Humaniores (casually Greats).

## Notes

In 1845, after a short recess of educating at Rugby, he was chosen Fellow of Oriel College, Oxford. In 1847, he became Private Secretary to Lord Lansdowne, Lord President of the Council. In 1849, he distributed his first book of verse, *The Strayed Reveler*. In 1850 Wordsworth kicked the bucket; Arnold distributed his "Commemoration Verses" on the more established writer in *Fraser's Magazine*.

### 8.1.2 Marriage and a career

Wishing to marry, but unable to support a family on the wages of a private secretary, Arnold sought the position of, and was appointed, in April 1851, one of Her Majesty's Inspectors of Schools. After two months, he wedded Frances Lucy, girl of Sir William Wightman, Justice of the Queen's Bench. The Arnolds had six youngsters: Thomas (1852–1868); Trevenen William (1853–1872); Richard Penrose (1855–1908), a controller of processing plants; Lucy Charlotte (1858–1934) who wedded Frederick W. Whitridge of New York, whom she had met during Arnold's American talk visit; Eleanore Mary Caroline (1861–1936) wedded (1) Hon. Armine Wodehouse (MP) in 1889, (2) William Mansfield, first Viscount Sandhurst, in 1909; Basil Francis (1866–1868).

Arnold frequently portrayed his obligations as a school reviewer as "drudgery," in spite of the fact that "at different occasions he recognized the advantage of ordinary work." The inspectorship required him, at any rate from the start, to traverse quite a bit of England. "At first, Arnold was answerable for examining Nonconformist schools over a wide swath of focal England. He spent numerous terrible hours during the 1850s in railroad sitting areas and community lodgings, and longer hours still in

tuning in to kids recounting their exercises and guardians discussing their complaints. In any case, that additionally implied that he, among the original of the railroad age, traversed a greater amount of England than any man of letters had ever done. In spite of the fact that his obligations were later limited to a littler zone, Arnold knew the general public of common England superior to a large portion of the metropolitan creators and government officials of the day."

### 8.2.3 Death

Arnold died suddenly in 1888 of heart failure whilst running to meet a train that would have taken him to the Liverpool Landing Stage to see his daughter, who was visiting from the United States where she had moved after marrying an American. He was survived by his wife, who died in June 1901.

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## 8.2 LITERARY CAREER

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In 1852, Arnold published his second volume of poems, *Empedocles on Etna, and Other Poems*. In 1853, he published *Poems: A New Edition*, a selection from the two earlier volumes famously excluding *Empedocles on Etna*, but adding new poems, *Sohrab and Rustum* and *The Scholar Gipsy*. In 1854, *Poems: Second Series* appeared; also a selection, it included the new poem, *Balder Dead*.

Arnold was elected Professor of Poetry at Oxford in 1857, and he was the first in this position to deliver his lectures in English rather than in Latin. He was re-chosen in 1862. On Translating Homer (1861) and the underlying contemplations that Arnold would change into Culture and

## Notes

Anarchy were among the products of the Oxford addresses. In 1859, he directed the first of three excursions to the landmass at the command of parliament to think about European instructive practices. He independently published *The Popular Education of France* (1861), the prologue to which was later distributed under the title *Democracy* (1879).

In 1865, Arnold distributed *Essays in Criticism: First Series*. *Papers in Criticism: Second Series* would not show up until November 1888, soon after his unfavorable demise. In 1866, he distributed *Thyrsis*, his funeral poem to Clough who had kicked the bucket in 1861. *Culture and Anarchy*, Arnold's significant work in social analysis (and one of only a handful hardly any bits of his writing work at present in print) was distributed in 1869. *Writing and Dogma*, Arnold's significant work in strict analysis showed up in 1873. In 1883 and 1884, Arnold visited the United States and Canada conveying addresses on instruction, majority rules system and Ralph Waldo Emerson. He was chosen a Foreign Honorary Member of the American Academy of Arts and Sciences in 1883. In 1886, he resigned from school examination and made another excursion to America. A release of *Poems* by Matthew Arnold, with a presentation by A. C. Benson and representations by Henry Osipov, was distributed in 1900 by John Lane.

### Check your progress I

Q1. Give the insight of life of Arnold.

Answer.....  
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Q2. Discuss the last days of Arnold

Answer.....

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Q3. Give the brief account of Litrary career of Arnold

Answer.....

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### **8.3 ARNOLD'S CHARACTER**

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"Matthew Arnold," wrote G. W. E. Russell in *Portraits of the Seventies*, is "a man of the world entirely free from worldliness and a man of letters without the faintest trace of pedantry". Arnold was a familiar figure at the Athenaeum Club, a frequent diner-out and guest at great country houses, charming, fond of fishing (but not of shooting), and a lively conversationalist, with a self-consciously cultivated air combining foppishness and Olympian grandeur. He read constantly, widely, and deeply, and in the intervals of supporting himself and his family by the quiet drudgery of school inspecting, filled notebook after notebook with meditations of an almost monastic tone. In his writings, he often baffled and sometimes annoyed his contemporaries by the apparent contradiction between his urbane, even frivolous manner in controversy, and the "high seriousness" of his critical views and the melancholy, almost plaintive note of much of his poetry. "A voice poking fun in the wilderness" was T. H. Warren's description of him.

#### **8.4.1 As An Emerging Poet**

## Notes

- In 1844, Mathew Arnold began his career as a teacher at the Rugby School. Sorely disappointed by his result, he now began working for a fellowship at Oriel College, Oxford, winning the same in 1845. Many years ago, his father was also a fellow of the same college.
- At Oriel, he studied both Western and Oriental philosophy. He also read English, French and German literature extensively, especially admiring the writings of George Sand. His studies here widened his intellectual perception.
- In April 1847, he was appointed Private Secretary to Lord Lansdowne, then the Lord President of the Council in the Liberal government. Matthew moved to London to take up the post. All along he continued to write poems, publishing his first collection, 'The Strayed Reveller and Other Poems' two years later.
- The poems in 'The Strayed Reveller', published in 1847 under the pseudonym of "A", were mostly of melancholic in nature. This surprised his family and friends, who had all along known him as a lighthearted young man. However, the sale was poor and the book was subsequently withdrawn.
- In April 1851, Arnold secured the position of an Inspector of Schools with the assistance of Lord Lansdowne, a job he held until 1886. Although he found it dull and boring, he was aware of the benefit of holding a regular job and hence continued with it.
- As Inspector of Schools, he was required to travel a lot, visiting nonconformist schools in a large area in central England. While this allowed him to see much of England, it also meant much of his time was spent in railway coaches and waiting rooms.

- His job also required him to listen to the students reciting their lessons and their guardians complaining about facilities. While such a work was anything but enjoyable, it allowed him come face to face with the society in provincial England, knowing them better than many of his contemporary authors.
- In 1852, Matthew Arnold published his second collection of poems, 'Empedocles on Etna, and Other Poems'. It was also a nonstarter with only fifty copies being sold. Thereafter, the book was withdrawn.
- In 1853, he had his third book, 'Poems: A New Edition' published. Although it mostly contained a selection from the two earlier volumes, two new poems, 'Sohrab and Rustum' and 'The Scholar Gipsy' were added.
- In 1854, he had his second selection, 'Poems: Second Series' published. Along with previously published poems, it included 'Balder Dead' a new narrative poem, drawn upon Norse mythology. Very soon, Arnold was famous enough to merit a position at Oxford.

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## 8.4 POETRY

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Arnold is sometimes called the third great Victorian poet, along with Alfred, Lord Tennyson and Robert Browning. Arnold was keenly aware of his place in poetry. In an 1869 letter to his mother, he wrote:

My poems represent, on the whole, the main movement of mind of the last quarter of a century, and thus they will probably have their day as people become conscious to themselves of what that movement of mind

## Notes

is, and interested in the literary productions which reflect it. It may be reasonably asked that I have less poetical estimation than Tennyson and less educated energy and wealth than Browning; yet on the grounds that I have maybe to a greater degree a combination of the two than both of them, and have all the more consistently applied that combination to the fundamental line of present day improvement, I am likely enough to have my turn as they have had theirs.

Stefan Collini views this as "an outstandingly honest, however not out of line, self-evaluation. ... Arnold's verse keeps on having academic consideration showered upon it, to some degree since it appears to outfit such striking proof for a few focal parts of the scholarly history of the nineteenth century, particularly the erosion of 'Confidence' by 'Uncertainty'. No writer, apparently, would wish to be brought by later ages just as a verifiable observer, yet the sheer savvy handle of Arnold's refrain renders it unconventionally at risk to this treatment."

Harold Bloom echoes Arnold's self-portrayal in his presentation (as arrangement supervisor) to the *Modern Critical Views* volume on Arnold: "Arnold got into his verse what Tennyson and Browning barely required (yet assimilated at any rate), the primary walk of psyche of his time." Of his verse, Bloom says,

Whatever his accomplishment as a pundit of writing, society, or religion, his work as a writer may not justify the notoriety it has kept on holding in the twentieth century. Arnold is, at his best, a generally excellent yet profoundly subsidiary artist. ... Likewise with Tennyson, Hopkins, and Rossetti, Arnold's predominant forerunner was Keats, however this is a



miserable riddle, since Arnold (in contrast to the others) purported not to respect Keats extraordinarily, while composing his very own elegiac ballads in a phrasing, meter, imagistic system, that are embarrassingly near Keats.

Sir Edmund Chambers noticed that "in a correlation between the best works of Matthew Arnold and that of his six biggest counterparts ... the extent of work which suffers is more prominent on account of Matthew Arnold than in any of them." Chambers passed judgment on Arnold's beautiful vision by its effortlessness, clarity, and straightforwardness; its exactitude ... ; the saving utilization of aureate words, or of unrealistic words, which are even more compelling when they come; the evasion of reversals, and the general explicitness of linguistic structure, which gives full an incentive to the treats of a changed beat, and makes it, of all refrain that I know, the least demanding to peruse resoundingly.

He has an elementary school named after him in Liverpool, where he passed on, and auxiliary schools named after him in Oxford and Staines. His scholarly profession — forgetting about the two prize lyrics — had started in 1849 with the distribution of *The Strayed Reveler and Other Poems* by A., which pulled in little notice and was before long pulled back. It contained what is maybe Arnold's most absolutely poetical sonnet, "The Forsaken Merman." *Empedocles on Etna and Other Poems* (among them "Tristram and Iseult"), distributed in 1852, had a comparative destiny. In 1858 he distributed his catastrophe of *Merope*, determined, he kept in touch with a companion, "maybe to introduce my Professorship with pride over to move profoundly the present race of

## Notes

people," and predominantly striking for certain tests in strange – and fruitless – meters.

His 1867 ballad, "Dover Beach," delineated a nightmarish world from which the old strict verities have subsided. It is once in a while held up as an early, if not the principal, case of the advanced reasonableness. In a celebrated prelude to a choice of the lyrics of William Wordsworth, Arnold recognized, a little incidentally, as a "Wordsworthian." The impact of Wordsworth, both in thoughts and in expression, is unquestionable in Arnold's best verse. Arnold's lyric, "Dover Beach" was incorporated into Ray Bradbury's epic, *Fahrenheit 451*, and is likewise highlighted noticeably in the novel *Saturday* by Ian McEwan. It has likewise been cited or insinuated in an assortment of different settings (see *Dover Beach*).

Some believe Arnold to be the extension among Romanticism and Modernism. His utilization of emblematic scenes was regular of the Romantic period, while his incredulous and negative point of view was ordinary of the Modern time. The rationalistic inclination of sure of his compositions offered offense to numerous perusers, and the adequacy of his hardware in grant for managing a portion of the subjects which he dealt with was brought being referred to, however he without a doubt practiced an animating effect on his time. His works are portrayed by the best culture, high reason, earnestness, and a style of incredible qualification, and quite a bit of his verse has a choice and unobtrusive excellence, however here likewise it has been questioned whether high culture and wide information on verse didn't some of the time replace genuine lovely fire. Henry James composed that Matthew Arnold's verse

will engage the individuals who "like their joys uncommon" and who like to hear the writer "taking breath."

The state of mind of Arnold's verse will in general be of sad reflection, and he is controlled in communicating feeling. He felt that verse ought to be the 'analysis of life' and express a way of thinking. Arnold's way of thinking is that genuine joy originates from inside, and that individuals should look for inside themselves for good, while being surrendered in acknowledgment of outward things and dodging the inconsequential strife of the world. Nonetheless, he contends that we ought not live in the conviction that we will one day acquire interminable rapture. If we are not happy on earth, we should moderate our desires rather than live in dreams of something that may never be attained. This philosophy is clearly expressed in such poems as "Dover Beach" and in these lines from "Stanzas from the Grande Chartreuse":

Wandering between two worlds, one dead

The other powerless to be born,

With nowhere yet to rest my head

Like these, on earth I wait forlorn.

Arnold valued natural scenery for its peace and permanence in contrast with the ceaseless change of human things. His descriptions are often picturesque, and marked by striking similes. However, at the same time he liked subdued colours, mist and moonlight. He seems to prefer the 'spent lights' of the sea-depths in "The Forsaken Mermaid" to the village life preferred by the mermaid's lost wife.

## Notes

In his poetry he derived not only the subject matter of his narrative poems from various traditional or literary sources but even much of the romantic melancholy of his earlier poems from Senancour's "Obermann".

### 8.4.1 Professor of Poetry

- In 1857, while working as the Inspector of Schools, Arnold was elected Professor of Poetry at Oxford, a part time position, requiring the appointee to give only three lectures per year. While traditionally the professors gave the lectures in Latin, Arnold spoke in English, setting up a new precedence.
- While he continued to publish poems such as 'Merope. A Tragedy' (1858), he now began to steer towards prose. 'On Translating Homer', published in January 1861, was one such work. It was based on a series of lectures he gave at Oxford from 3 November 1860 to 18 December 1860.
- 'The Popular Education of France', also published in 1861, was another important work of this period. In 1859, he had conducted a trip to the continent at the request of the parliament to study the European educational system and the work was an outcome of it.
- In 1862, he was reelected as Professor of Poetry at Oxford for another five-year term. In the same year, he published 'Last Words on Translating Homer', a sequel to his 1861 publication, 'On Translating Homer' entitled.
- Continuing to write both poems and prose, he published 'Essays in Criticism: First Series' in 1865, and 'Thyrsis', an elegy to his old friend Clough, in 1866. He also wanted to publish 'Essays in

Criticism: Second Series'; but that did not happen until after his death.

- In 1867, he had his last book of poems, 'New Poems', published. Among many other well-known works, the collection contained his famous poem, 'Dover' Beach', which he wrote while on his honeymoon. Within the following year, the book sold 1000 copies. Thereafter, he mainly concentrated on essays.

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## 8.5 PROSE

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Assessing the importance of Arnold's prose work in 1988, Stefan Collini stated, "for reasons to do with our own cultural preoccupations as much as with the merits of his writing, the best of his prose has a claim on us today that cannot be matched by his poetry. Certainly there may still be some readers who, vaguely recalling 'Dover Beach' or 'The Scholar Gipsy' from school anthologies, are surprised to find he 'also' wrote prose."

George Watson follows George Saintsbury in dividing Arnold's career as a prose writer into three phases: 1) early literary criticism that begins with his preface to the 1853 edition of his poems and ends with the first series of *Essays in Criticism* (1865); 2) a prolonged middle period (overlapping the first and third phases) characterised by social, political and religious writing (roughly 1860–1875); 3) a return to literary criticism with the selecting and editing of collections of Wordsworth's and Byron's poetry and the second series of *Essays in Criticism*. Both Watson and Saintsbury declare their preference for Arnold's literary criticism over his social or religious criticism. More recent writers, such

## Notes

as Collini, have shown a greater interest in his social writing, while over the years a significant second tier of criticism has focused on Arnold's religious writing. His writing on education has not drawn a significant critical endeavour separable from the criticism of his social writings.

### 8.5.1 As An Essayist

- In 1868, Mathew Arnold began a new phase of his life with the publication of 'Essay on the Study of Celtic Literature'. It was stimulating exercise in philosophy and anthropology in imitation of Renan and Gobineau.
- In 1869, he had one of his most important works, 'Culture and Anarchy', published in book form. It was a collection of essays published in 1867-1868 in the Cornhill Magazine. After this, he turned to religion, writing four books on the subject.
- 'St. Paul and Protestantism' his first book on religion, was published in 1870. It was followed by, 'Literature and Dogma', published 1873, 'God and the Bible' published in 1875, and 'Last Essays on Church and Religion' published in 1877.
- By then, Matthew Arnold had made his name as an esteemed lecturer. 'Last Essays on Church and Religion' contained his famous lecture, 'The Church of England', delivered at the London Clergy at Sion College. In it, he rebuked them for their deference to the landed gentry because such attitude was not in conformity with Christianity.
- In 1883, William Gladstone, Prime Minister of England, offered him a yearly pension of £250. In the same year, he was invited to

the United States of America, touring both the USA and Canada until 1884, delivering lectures on democracy and education.

- In 1886, he retired from his job as Inspector of Schools and traveled to the USA once more. He continued to work, writing essays almost until his sudden and untimely death two years later.

### Check your progress II

Q1. Give the detail about the Arnold as emerging poet.

Answer.....

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Q2. Define Arnold as an Essayist.

Answer.....

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## 8.6 CRITICISM

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### 8.6.1 Literary criticism

Arnold's work as a literary critic began with the 1853 "Preface to the Poems". In it, he attempted to explain his extreme act of self-censorship in excluding the dramatic poem "Empedocles on Etna". With its emphasis on the importance of subject in poetry, on "clearness of arrangement, rigor of development, simplicity of style" learned from the Greeks, and in the strong imprint of Goethe and Wordsworth, may be observed nearly all the essential elements in his critical theory. George Watson described the preface, written by the thirty-one-year-old Arnold,

## Notes

as "oddly stiff and graceless when we think of the elegance of his later prose."

Criticism began to take first place in Arnold's writing with his appointment in 1857 to the professorship of poetry at Oxford, which he held for two successive terms of five years. In 1861 his talks *On Translating Homer* were distributed, to be followed in 1862 by *Last Words on Translating Homer*, the two volumes outstanding in style and brimming with striking decisions and intriguing comments, however based on rather subjective presumptions and arriving at no settled resolutions. Particularly trademark, both of his deformities and his characteristics, are from one perspective, Arnold's unconvincing promotion of English hexameters and his formation of a sort of abstract outright in the "stupendous style," and, on different, his sharp sentiment of the requirement for a uninvolved and wise analysis in England.

In spite of the fact that Arnold's verse got just blended audits and consideration during his lifetime, his invasions into abstract analysis were progressively effective. Arnold is celebrated for presenting a procedure of artistic analysis somewhere close to the historicist approach normal to numerous pundits at the time and the individual article; he regularly moved rapidly and effectively from scholarly subjects to political and social issues. His *Essays in Criticism* (1865, 1888), stays a noteworthy effect on pundits right up 'til today, and his prefatory article to that assortment, "The Function of Criticism at the Present Time", is one of the most compelling papers composed on the job of the pundit in distinguishing and raising writing — even while conceding, "The basic power is of lower rank than the inventive." Comparing himself to the



French liberal writer Ernest Renan, who looked to teach profound quality in France, Arnold considered his to be as instilling insight in England.[27] In one of his most well known expositions on the subject, "The Study of Poetry", Arnold composed that, "Without verse, our science will seem deficient; and a large portion of what currently goes with us for religion and reasoning will be supplanted by verse". He considered the most significant criteria used to pass judgment on the estimation of a sonnet were "high truth" and "high reality". By this standard, Chaucer's Canterbury Tales didn't justify Arnold's endorsement. Further, Arnold thought the works that had been demonstrated to have both "high truth" and "high earnestness, for example, those of Shakespeare and Milton, could be utilized as a premise of correlation with decide the value of different works of verse. He likewise looked for artistic analysis to stay uninvolved, and said that the gratefulness ought to be of "the item as in itself it truly may be."

### **8.6.2 Social criticism**

He was led on from literary criticism to a more general critique of the spirit of his age. Somewhere in the range of 1867 and 1869 he composed Culture and Anarchy, renowned for the term he promoted for the white collar class of the English Victorian period populace: "Philistines", a word which determines its advanced social importance (in English – the German-language utilization was settled) from him. Culture and Anarchy is likewise celebrated for its advancement of the expression "sweetness and light," first authored by Jonathan Swift.

## Notes

In *Culture and Anarchy*, Arnold recognizes himself as a Liberal and "a devotee to culture" and takes up what antiquarian Richard Bellamy calls the "extensively Gladstonian exertion to change the Liberal Party into a vehicle of political moralism." Arnold saw with suspicion the plutocratic getting a handle on in financial issues, and drew in the inquiries which vexed numerous Victorian nonconformists on the idea of influence and the state's job in moral direction. Arnold energetically assaulted the Nonconformists and the presumption of "the incomparable Philistine working class, the ace power in our governmental issues." The Philistines were "uninteresting individuals, captives to schedule, adversaries to light" who accepted that England's enormity was because of her material riches alone and looked into culture. Liberal training was basic, and Arnold implied a nearby perusing and connection to the social works of art, combined with basic reflection. Arnold saw the "experience" and "reflection" of Liberalism as normally prompting the moral finish of "disavowal," as bringing out the "best self" to stifle one's "conventional self." Despite his fights with the Nonconformists, Arnold stayed a faithful Liberal for an amazing duration, and in 1883, William Gladstone granted him a yearly annuity of 250 pounds "as an open acknowledgment of administration to the verse and writing of England."

Numerous ensuing pundits, for example, Edward Alexander, Lionel Trilling, George Scialabba, and Russell Jacoby have stressed the liberal character of Arnold's idea. Hugh Stuart Jones portrays Arnold's work as a "liberal investigate of Victorian radicalism" while Alan S. Kahan places Arnold's evaluate of white collar class philistinism, realism, and unremarkableness inside the custom of 'distinguished radicalism' as

exemplified by liberal masterminds, for example, John Stuart Mill and Alexis de Tocqueville.

Arnold's "need of rationale and painstaking quality of thought" as verified by John M. Robertson in *Modern Humanists* was a part of the irregularity of which Arnold was charged. Not many of his thoughts were his own, and he neglected to accommodate the clashing impacts which moved him so firmly. "There are four individuals, in particular," he once kept in touch with Cardinal Newman, "from whom I am aware of having educated – an altogether different thing from just accepting a solid impression – learnt propensities, strategies, administering thoughts, which are always with me; and the four are – Goethe, Wordsworth, Sainte-Beuve, and yourself." Dr. Arnold must be included; the child's key resemblance to the dad was early brought up by Swinburne, and was later confirmed by Matthew Arnold's grandson, Mr. Arnold Whitridge. Others, for example, Stefan Collini propose that a significant part of the analysis went for Arnold depends on "an advantageous farce of what he should have represented" as opposed to the real thing.

### **8.6.3 Journalistic criticism**

In 1887, Arnold was credited with coining the phrase "New Journalism", a term that went on to define an entire genre of newspaper history, particularly Lord Northcliffe's turn-of-the-century press empire. However, at the time, the target of Arnold's irritation was not Northcliffe, but the sensational journalism of Pall Mall Gazette editor, W.T. Stead.<sup>[43]</sup> Arnold had enjoyed a long and mutually beneficial association with the Pall Mall Gazette since its inception in 1865. As an occasional

## Notes

contributor, he had formed a particular friendship with its first editor, Frederick Greenwood and a close acquaintance with its second, John Morley. But he strongly disapproved of the muck-raking Stead, and declared that, under Stead, "the P.M.G., whatever may be its merits, is fast ceasing to be literature."

He was appalled at the shamelessness of the sensationalistic new journalism of the sort he witnessed on his tour the United States in 1886. In his account of that tour, "Civilization in the United States", he observed, "if one were searching for the best means to efface and kill in a whole nation the discipline of self-respect, the feeling for what is elevated, he could do no better than take the American newspapers."

### **8.6.4 Religious criticism**

His religious views were unusual for his time and caused sorrow to some of his best friends. Scholars of Arnold's works disagree on the nature of Arnold's personal religious beliefs. Affected by Baruch Spinoza and his dad, Dr. Thomas Arnold, he dismissed the powerful components in religion, even while holding an interest for chapel ceremonies. In the introduction to *God and the Bible*, written in 1875, Arnold relates an amazing message he went to examining the "salvation by Jesus Christ", he states: "Never let us deny to this story power and sentiment, or treat with threatening vibe thoughts which have entered so profound into the life of Christendom. Be that as it may, the story isn't valid; it never truly occurred".

He keeps on communicating his worry with Biblical truth clarifying that "The personages of the Christian paradise and their discussions are not

any more self-evident certainty than the personages of the Greek Olympus and their discussions." He likewise wrote in *Literature and Dogma*: "The word 'God' is utilized as a rule as in no way, shape or form a term of science or precise information, yet a term of verse and expert articulation, a term tossed out, in a manner of speaking, as a not completely got a handle on object of the speaker's cognizance – an abstract term, in short; and humanity mean various things by it as their awareness contrasts." He characterized religion as "profound quality contacted with feeling".

In any case, he likewise wrote in a similar book, "to go from a Christianity depending on its supernatural occurrences to a Christianity depending on its normal truth is an extraordinary change. It must be achieved by those whose connection to Christianity is such, that they can't leave behind it, but can't yet manage it earnestly."

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## 8.7 POETIC ACHIEVEMENT

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The work that gives Arnold his high place in the history of literature and the history of ideas was all accomplished in the time he could spare from his official duties. His first volume of verse was *The Strayed Reveller, and Other Poems. By A.* (1849); this was followed (in 1852) by another under the same initial: *Empedocles on Etna, and Other Poems*. In 1853 appeared the first volume of poems published under his own name; it consisted partly of poems selected from the earlier volumes and also contained the well-known preface explaining (among other things) why *Empedocles* was excluded from the selection: it was a dramatic poem "in which the suffering finds no vent in action," in which there is

## Notes

“everything to be endured, nothing to be done.” This preface foreshadows his later criticism in its insistence upon the classic virtues of unity, impersonality, universality, and architectonic power and upon the value of the classical masterpieces as models for “an age of spiritual discomfort”—an age “wanting in moral grandeur.” Other editions followed, and *Merope*, Arnold’s classical tragedy, appeared in 1858, and *New Poems* in 1867. After that date, though there were further editions, Arnold wrote little additional verse.

Not much of Arnold’s verse will stand the test of his own criteria; far from being classically poised, impersonal, serene, and grand, it is often intimate, personal, full of romantic regret, sentimental pessimism, and nostalgia. As a public and social character and as a prose writer, Arnold was sunny, debonair, and sanguine; but beneath ran the current of his buried life, and of this much of his poetry is the echo:

From the soul’s subterranean depth upborne

As from an infinitely distant land,

Come airs, and floating echoes, and convey

A melancholy into all our day.

“I am past thirty,” he wrote a friend in 1853, “and three parts iced over.”

The impulse to write poetry came typically when

A bolt is shot back somewhere in the breast,

And a lost pulse of feeling stirs again.

Though he was “never quite benumb’d by the world’s sway,” these hours of insight became more and more rare, and the stirrings of buried feeling were associated with moods of regret for lost youth, regret for the freshness of the early world, moods of self-pity, moods of longing for

The hills where his life rose

And the sea where it goes.

Yet, though much of Arnold’s most characteristic verse is in this vein of soliloquy or intimate confession, he can sometimes rise, as in “Sohrab and Rustum,” to epic severity and impersonality; to lofty meditation, as in “Dover Beach”; and to sustained magnificence and richness, as in “The Scholar Gipsy” and “Thyrsis”—where he wields an intricate stanza form without a stumble.

In 1857, assisted by the vote of his godfather (and predecessor) John Keble, Arnold was elected to the Oxford chair of poetry, which he held for 10 years. It was characteristic of him that he revolutionized this professorship. The keynote was struck in his inaugural lecture: “On the Modern Element in Literature,” “modern” being taken to mean not merely “contemporary” (for Greece was “modern”), but the spirit that, contemplating the vast and complex spectacle of life, craves for moral and intellectual “deliverance.” Several of the lectures were afterward published as critical essays, but the most substantial fruits of his professorship were the three lectures *On Translating Homer* (1861)—in which he recommended Homer’s plainness and nobility as medicine for the modern world, with its “sick hurry and divided aims” and condemned Francis Newman’s recent translation as ignoble and eccentric—and the

## Notes

lectures *On the Study of Celtic Literature* (1867), in which, without much knowledge of his subject or of anthropology, he used the Celtic strain as a symbol of that which rejects the despotism of the commonplace and the utilitarian.

### 8.8.1 Major Works

- Arnold is best remembered for his essay, 'Culture and Anarchy'. In it, he defined culture as “a study of perfection” and said that England could only be saved if critical intelligence capable of questioning the authority was allowed to develop. He also criticized the contemporary politicians for their lack of purpose.
- In 'Literature and Dogma', his other major work, he argued that the Church was a time-honored social institution that must be reformed; but without undermining its position in English history and culture. It also said that Bible, with its great literary value, should not be discredited because of historical inaccuracy.
- 'Dover Beach', written in 1851 and published in his 'New Poems' in 1867, is one of his most notable poems. It is also the most difficult poem to analyze and different critics have analyzed it differently. It also finds mention in number of novels, plays, poems and films.

### 8.8.2 Awards & Achievements

- In 1883, Arnold was elected a Foreign Honorary Member of the American Academy of Arts and Sciences.

### 8.8.3 Personal Life & Legacy



- In June 1851, Mathew Arnold married Frances Lucy Wightman, daughter of Sir William Wightman, Justice of the Queen's Bench. They had six children; Thomas, Trevenen William, Richard Penrose, Lucy Charlotte, Eleanore Mary Caroline and Basil Francis.
- On 15 April, 1888, Arnold died of heart failure in Liverpool, where he had gone to meet his daughter Lucy Charlotte, on a visit from the USA. He now lies buried at the graveyard of All Saints Church, Laleham.
- Many consider Mathew Arnold to be the third great Victorian poet after Alfred Tennyson and Robert Browning while others consider him to be a bridge between Romanticism and Modernism.
- Today, he has a local country supported comprehensive school in Laleham, a primary school in Liverpool and secondary schools in Oxford and Staines named after him.
- A London County Council blue plaque marks his residence at 2 Chester Square, Belgravia in London.

**Check your progress III**

Q1. Give the insight of different criticism through eyes of Arnold.

Answer.....  
.....  
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Q2. Discuss the major works of Arnold

Answer.....  
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## 8.8 LET'S SUM UP

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If the poems arnold is obviously referring to tend to be overly intellectual (one notes the word “analyzed”), they often compensate by a feeling of intimacy. They are poems of the speaking voice, sharing thoughts with the reader as he walks or stands or sits with the speaker, and if not intense in expression, the best of them awaken a response to ideas that have evoked emotion as well as thought in the poet. This blend of participation and detachment, an aloof and considering stance modified by an engaged sympathy, is characteristic of arnold, and is often a source of that charm which, in a depressed moment, he told clough he lacked musings of the earlier poem.

To make of the love poems and the elegies a second major division among arnold’s poems is to see them, first, as dominated by the need for self-discovery and for wholeness of personality, and secondly, as poems in which the contrasting claims on man’s nature of passion and reason, and of solitude and society, find their most intense and personal expression. They are poems of confessional suffering and fractured sensibility, where the poet is too much involved in the emotional struggle to interpret experience in the light of philosophical alternatives or a dialectical process. They show the divided or alienated mind which so many, including arnold himself, have seen as the marks of his early writing.

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## 8.9 KEYWORDS

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**Liberal:** willing to respect or accept behaviour or opinions different from one's own; open to new ideas.

**Articulation :** the formation of clear and distinct sounds in speech.

**Profound :** (of a state, quality, or emotion) very great or intense.

**Cognizance :** knowledge or awareness.

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## 8.10 QUESTIONS FOR REVIEW

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- What, according to Matthew Arnold, are the functions and qualifications of critic?
- Describe Arnold's view of criticism of life
- Discuss Matthew Arnold's concept of culture.
- How does Matthew Arnold use Nature in his poems?
- Mathew Arnold's poetry as a glory of the vanished past?

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## 8.11 SUGGESTED READINGS AND REFERENCES

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## 8.12 ANSWERS TO CHECK YOUR PROGRESS

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Check your progress I:

Answer 1 : Check Section 8.2

Answer 2 : Check Section 8.2.3

Answer 3 : Check Section 8.3

Check your progress II:

Answer 1 : Check Section 8.4.1

Answer 2 : Check Section 8.6.1

Check your progress III:

Answer 1 : Check Section 8.7

Answer 2 : Check Section 8.8.1

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# **UNIT - 9: ARNOLD - DOVER BEACH**

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## **STRUCTURE**

9.0 Objectives

9.1 Introduction : Dover Beach

9.2 Analysis

9.3 Composition

9.4 Interpretation

9.5 Influence

9.6 Let's Sum Up

9.7 Keywords

9.8 Questions For Review

9.9 Suggested Readings and References

9.10 Answers to Check Your Progress

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## **9.0 OBJECTIVES**

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The Objectives of the unit is to provide the introduction of his literary work Dover Beach.

This unit provides the different perspective on the following points:

- Introduction : Dover Beach
- Analysis
- Composition
- Interpretation
- Influence
- Conclusion

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## 9.1 INTRODUCTION

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"**Dover Beach**" is a lyric poem by the English poet Matthew Arnold. It was first published in 1867 in the collection *New Poems*, but surviving notes indicate its composition may have begun as early as 1849. The most likely date is 1851.

The title, region and subject of the sonnet's expressive opening lines is the shore of the English ship port of Dover, in Kent, confronting Calais, in France, at the Strait of Dover, the tightest part [21 miles (34 km)] of the English Channel, where Arnold honeymooned in 1851. A large number of the sea shores in this piece of England are comprised of little stones or rocks instead of sand, and Arnold depicts the ocean ebbing over the stones as a "grinding thunder".

The sonnet starts with the sentimental convention style for example utilizing basic language. The writer says "the ocean is quiet today around evening time". The line is finished in itself and essentially implies that all is well and quiet.

In the following line, he distinctively depicts the vista around him. As indicated by the artist, not surprisingly, the tide is full and the moon is helping the waterways for example the shores.

On the opposite side, for example the France coast, the light flashes and afterward evaporates (like the twinkling of stars). At the point when the light evaporates, the writer sees the White Cliffs which are sparkling in the evening glow on the Shore of England. Presumably the light on the

French side disappears in light of the fact that White Cliffs hinder the beams of evening glow.

Presently just because (in the ballad), the writer associates with his significant other. He demands her to go to the window side and appreciate the charming demeanor of the night. He at that point asks her (utilizing the word 'Just') to concentrate on the edge where the ocean meets the land (long queue of shower). The land is Moon whitened for example looking white and glossy because of the evening glow.

In the following line, the state of mind all of a sudden changes. There is a move from delight to distress. The artist says 'tune in!' to the horrendous and cruel sound of rocks that are hauled out by the solid tides and walked out on the shore when the tide return. The procedure is ceaseless and the writer centers around their musical development.

The development of stones is 'tremulous rhythm moderate' for example they are trembling in a moderate cadenced development. The musical sound of rocks blends with that of the sonnet. This development of the stones with horrendous sound is obviously not wonderful and draws out the note or music that is pitiful and ceaseless.

The stanza 2 starts with reference to Sophocles. It was the custom of Victorians to allude to the old style artists and essayists in their works. The artist says that Sophocles had just heard this endless note of pity while sitting on the shores of Aegean.

The turbid recurring pattern" signifies the development of water in and out. It additionally alludes to the loss of Faith. Sophocles contrasted

## Notes

endless development and the agonies of people which like them are additionally ceaseless. This is the means by which he prevailing with regards to making difficult disasters.

As per the artist, he can hear a similar sound of ocean sand and withdrawing tide by sitting, similar to Sophocles, on the Shore of the Northern Sea (English Channel). Far off implies a long way from Sophocles.

The term 'We' in a context refers to the poet and his bride but in a broader sense, it refers to every human. In this sense, the poet draws out attention to the universality and eternity of sadness.

### Stanza 3

The term Sea of Faith as usually understood doesn't simply mean religion. According to the poet, the Sea of Faith once had united the whole of mankind but now it has declined.

He hears its sadness, longings and roars of pulling away of faith as night wind is hovering over the sky. What remains there are the naked stones which have been pulled out of the earth by the tides.

The poet is mixing the natural happening with the human faith. As we know the poem was written during the Victorian age. At that time there was a development of industrialisation that led to capitalism which further led to individualism and greed.



The Sea of Faith that once existed among mankind gradually vanished.

The Faith can refer to trust humanity religion, kindness, sympathy spiritualism and so on. Thus the greed gave a death blow to this faith.

In this sense, the whole scene which was calm and pleasant (from stanza one) can be considered as the Sea of Faith. But suddenly the night wind or industrialisation or Science and Technology came that murdered that peace and spirituality.

Instead, it made the greed (that was hidden because of spirituality) Naked shingles or bare. The whole poem including the scene, symbols, loves etc become a metaphor and make the poem quite symbolic.

Stanza 4

Stanza 4 is characterized by a feeling of escapism. The poet asks his beloved to be true to him. Note that these lines relate to the Sea of Faith (He wants to bring that faith back)

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## 9.2 ANALYSIS

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Ostensibly Matthew Arnold's most well-known ballad, "Dover Beach" figures out how to remark on his most repeating subjects in spite of its generally short length. Its message - like that of a significant number of his different ballads - is that the world's riddle has declined even with advancement. In any case, that decay is here painted as especially questionable, dim, and unpredictable.

What likewise makes the sonnet especially incredible is that his sentimental streak has no tinge of the strict. Rather, he talks about the

## Notes

"Ocean of Faith" without connecting it to any god or paradise. This "confidence" has a positive humanist tinge - it appears to have once guided choices and covered up the world's issues, integrating everybody in a significant way. It is no mishap that the sight rousing such reflection is that of immaculate nature, on the whole missing from any human inclusion. Indeed, the speaker's actual reflection starts once the main indication of life - the light over in France - douses. What Arnold is communicating is an inborn quality, a characteristic drive towards excellence.

He investigates this inconsistency through what is conceivably the sonnet's most well known stanza, that which thinks about his experience to that of Sophocles. The examination could be trite, if the fact of the matter were only that somebody well before had valued a similar kind of magnificence that he does. Be that as it may, it is piercing on the grounds that it uncovers a darker potential in the excellent. What normal excellence helps us to remember is human hopelessness. Since we can perceive the magnificence in nature, yet can never fully rise above our restricted natures to arrive at it, we may be attracted to regret just as commend it. The two reactions are not fundamentally unrelated. This opposing inclination is investigated in a significant number of Arnold's lyrics - "The Scholar-Gipsy" and "A Dream" are two models - and he appears in different ballads a sense towards the unfortunate, the human failure to rise above our shortcoming (a model would be "Comfort," which presents time as an appalling power). Along these lines, the mention to Socrates, a Greek writer celebrated for his disasters, is especially well-suited.

Such a double encounter - between festivity of and regret for humankind - is especially workable for Arnold, since humankind has exchanged confidence for science following the production of *On the Origin of Species* and the ascent of Darwinism. Unexpectedly, the tumult of nature - out on the sea - is nothing contrasted with the tumult of this better approach forever. It is this last tumult that scares the speaker, that has him ask his darling to remain consistent with him. He stresses that the bedlam of the cutting edge world will be excessively extraordinary, and that she will be stunned to find that even within the sight of incredible magnificence like that outside their window, humanity is preparing for decimation. Behind even the presence of confidence is the new request, and he trusts that they may utilize this minute to keep them together in spite of such vulnerability.

The lyric exemplifies a specific sort of graceful experience, wherein the writer centers around a solitary minute so as to find significant profundities. Here, the minute is the instinctive peacefulness the speaker feels in contemplating the scene, and the conflicting trepidation that that tranquility at that point drives him to feel. To achieve that end, the lyric uses a ton of symbolism and tangible data. It starts with for the most part visual delineations, depicting the quiet ocean, the reasonable moon, and the lights in France over the Channel. "The precipices of England stand/Glimmering and tremendous" portrays the scene, yet sets up how little the two people point by point in the ballad are even with nature.

Maybe most strangely, the main stanza changes from visual to sound-related depictions, including "the grinding thunder" and "tremulous rhythm moderate." The summoning of a few detects rounds out the

## Notes

experience more, and makes the feeling of a staggering and sweeping minute.

The lyric likewise utilizes a great deal of enjambment (the lovely system of leaving a sentence incomplete on one line, to proceed and complete it on the following). The impact is to give the lyric a quicker pace: the data hits us in fast progression, framing a reasonable picture in our brains gradually. It additionally proposes that Arnold doesn't wish to make a pretty picture implied for reflection. Rather, the wonderful sight is noteworthy on account of the dread and nervousness it rouses in the speaker. Since the lyric so brilliantly straddles the line between beautiful reflection and frantic vulnerability, it has stayed a well-adored piece consistently.

In Stefan Collini's opinion, "Dover Beach" is a difficult poem to analyze, and some of its passages and metaphors have become so well known that they are hard to see with "fresh eyes". Arnold begins with a naturalistic and detailed nightscape of the beach at Dover in which auditory imagery plays a significant role ("Listen! you hear the grating roar"). The beach, however, is bare, with only a hint of humanity in a light that "gleams and is gone". Reflecting the traditional notion that the poem was written during Arnold's honeymoon (see composition section), one critic notes that "the speaker might be talking to his bride".

The sea is calm to-night.

The tide is full, the moon lies fair

Upon the straits; —on the French coast the light

Gleams and is gone; the cliffs of England stand,

Glimmering and vast, out in the tranquil bay.

Come to the window, sweet is the night-air!

Only, from the long line of spray

Where the sea meets the moon-blanch'd land,

Listen! you hear the grating roar

Of pebbles which the waves draw back, and fling,

At their return, up the high strand,

Begin, and cease, and then again begin,

With tremulous cadence slow, and bring

The eternal note of sadness in.

Arnold looks at two aspects of this scene, its soundscape (in the first and second stanzas) and the retreating action of the tide (in the third stanza). He hears the sound of the sea as "the eternal note of sadness". Sophocles, a 5th-century BC Greek playwright who wrote tragedies on fate and the will of the gods, also heard this sound as he stood upon the shore of the Aegean Sea. Critics differ widely on how to interpret this image of the Greek classical age. One sees a difference between Sophocles interpreting the "note of sadness" humanistically, while Arnold, in the industrial nineteenth century, hears in this sound the retreat of religion and faith. A more recent critic connects the two as artists, Sophocles the tragedian, Arnold the lyric poet, each attempting to transform this note of sadness into "a higher order of experience".

Sophocles long ago

Heard it on the Ægæan, and it brought

Into his mind the turbid ebb and flow

## Notes

Of human misery; we  
Find also in the sound a thought,  
Hearing it by this distant northern sea.

Having examined the soundscape, Arnold turns to the action of the water wave itself and sees in its retreat a metaphor for the loss of faith in the modern age, once again expressed in an auditory image ("But now I only hear / Its melancholy, long, withdrawing roar"). This fourth stanza begins with an image not of sadness, but of "joyous fulness" similar in beauty to the image with which the poem opens.

The Sea of Faith  
Was once, too, at the full, and round earth's shore  
Lay like the folds of a bright girdle furl'd.  
But now I only hear  
Its melancholy, long, withdrawing roar,  
Retreating, to the breath  
Of the night-wind, down the vast edges drear  
And naked shingles of the world.

The final stanza begins with an appeal to love, then moves on to the famous ending metaphor. Critics have varied in their interpretation of the first two lines; one calls them a "perfunctory gesture ... swallowed up by the poem's powerfully dark picture",<sup>1</sup> while another sees in them "a stand against a world of broken faith". Midway between these is one of Arnold's biographers, who describes being "true / To one another" as "a precarious notion" in a world that has become "a maze of confusion".

The metaphor with which the poem ends is most likely an allusion to a passage in Thucydides's account of the Peloponnesian War (Book 7, 44). He describes an ancient battle that occurred on a similar beach during the Athenian invasion of Sicily. The battle took place at night; the attacking army became disoriented while fighting in the darkness and many of their soldiers inadvertently killed each other. This final image has also been variously interpreted by the critics. Culler calls the "darkling plain" Arnold's "central statement" of the human condition. Pratt sees the final line as "only metaphor" and thus susceptible to the "uncertainty" of poetic language.

Ah, love, let us be true  
 To one another! for the world, which seems  
 To lie before us like a land of dreams,  
 So various, so beautiful, so new,  
 Hath really neither joy, nor love, nor light,  
 Nor certitude, nor peace, nor help for pain;  
 And we are here as on a darkling plain  
 Swept with confused alarms of struggle and flight,  
 Where ignorant armies clash by night.

"The lyric's talk", Honan lets us know, "moves actually and emblematically from the present, to Sophocles on the Aegean, from Medieval Europe back to the present—and the sound-related and visual pictures are emotional and mimetic and instructive. Investigating the dim fear that lies underneath his satisfaction in adoration, the speaker sets out to love—and exigencies of history and the nexus between darlings are the ballad's main problems. That darlings might be 'genuine/To each

## Notes

other' is a tricky thought: love in the cutting edge city quickly gives harmony, yet nothing else in a post-medieval society reflects or affirms the reliability of sweethearts. Without affection and light the world is a labyrinth of perplexity left by 'withdrawing' confidence."

Pundits have scrutinized the solidarity of the sonnet, taking note of that the ocean of the opening stanza doesn't show up in the last stanza, while the "darkling plain" of the last line isn't obvious in the opening. Different answers for this issue have been proffered. One pundit saw the "darkling plain" with which the ballad finishes as similar to the "stripped shingles of the world". "Shingles" here implies level sea shore cobbles, normal for some wave-cleared coasts. Another found the ballad "sincerely persuading" regardless of whether its rationale might be flawed. A similar pundit noticed that "the ballad overturns our desires for representation" and finds in this the focal intensity of the sonnet. The sonnet's historicism makes another muddling dynamic. Starting in the present it movements to the traditional time of Greece, at that point (with its anxieties for the ocean of confidence) it goes to Medieval Europe, before at long last coming back to the present. The type of the ballad itself has drawn impressive remark. Pundits have noticed the cautious expression in the opening depiction, the by and large, hypnotizing musicality and rhythm of the ballad and its sensational character. One pundit sees the strophe-antistrophe of the tribute at work in the lyric, with a consummation that contains something of the "catastrophe" of catastrophe. At long last, one pundit sees the unpredictability of the sonnet's structure bringing about "the principal major 'free-section' lyric in the language".



**Check your progress I**

Q1. Give the insight of analysis of Dover Beach

Answer.....  
.....  
.....

Q2. Share the brief summary of Dover Beach

Answer.....  
.....  
.....

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### **9.3 COMPOSITION**

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According to Tinker and Lowry, "a draft of the first twenty-eight lines of the poem" was written in pencil "on the back of a folded sheet of paper containing notes on the career of Empedocles". Allott concludes that the notes are probably from around 1849–50. "Empedocles on Etna", again according to Allott, was probably written 1849–52; the notes on Empedocles are likely to be contemporary with the writing of that poem.

The final line of this draft is:

And naked shingles of the world. Ah love &c

Tinker and Lowry conclude that this "seem[s] to indicate that the last nine lines of the poem as we know it were already in existence when the portion regarding the ebb and flow of the sea at Dover was composed." This would make the manuscript "a prelude to the concluding paragraph" of the poem in which "there is no reference to the sea or tides".

Ah, love, let us be true

## Notes

To one another! for the world, which seems  
To lie before us like a land of dreams,  
So various, so beautiful, so new,  
Hath really neither joy, nor love, nor light,  
Nor certitude, nor peace, nor help from pain;  
And we are here as on a darkling plain  
Swept with confused alarms of struggle and flight,  
Where ignorant armies clash by night.

Arnold's visits to Dover may also provide some clue to the date of composition. Allott has Arnold in Dover in June 1851 and again in October of that year "on his return from his delayed continental honeymoon". To critics who conclude that ll. 1–28 were written at Dover and ll. 29–37 "were rescued from some discarded poem" Allott suggests the contrary, i.e., that the final lines "were written at Dover in late June," while "ll. 29–37 were written in London shortly afterwards".

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## 9.4 INTERPRETATION OF DOVER BEACH

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Dover Beach is a poem that offers the reader different perspectives on life, love and landscape. Arnold chose to use first, second and third person point of view in order to fully engage with the reader. This adds a little uncertainty. Note the changes in lines 6, 9, 18, 24, 29, 35.

There is varied line length, 37 in total, split into 4 stanzas, the first of which is a mixed up sonnet with a rhyme scheme **abacebecdfcgfg**, a sure signal of a break with convention.

The second stanza of 6 lines also has end rhymes, as does the third stanza, and the fourth stanza of 9 lines concludes with a repeat of the initial end rhymes.

Rhyming always brings with it a clear relationship between pattern and harmony, between voice and ear. The more frequent the rhyme of regular lines the more confident the reader becomes and arguably, the less complex the poem.

When that rhyme is varied, as in *Dover Beach*, more interest is generated for the reader and listener. Line length, enjambment and internal rhyme also help to add spice.

- Enjambment is very important in this poem as it reinforces the action of the tidal sea, coming in, relaxing, then moving out again. As in lines 9-14 for example. Enjambment works together with other punctuation to maintain this pattern throughout *Dover Beach*.

The third stanza, with figurative language, contains a fascinating word mix, the letters f, d and l being prominent, whilst **assonance** plays its role:

*once/too/round/shore*

*like/bright/girdle*

*melancholy/long/roar*

Two examples of **simile** can be found in lines 23 and 31.

**Anaphora**, repeated words, are used in lines 32 and 34.

## Notes

Combinations such as *bright girdle furl'd* and *naked shingles of the world* add to the liquid feel of the scene.

- **Alliteration** can be found in the last stanza:

*To lie before us like a land of dreams,*

And the final two lines are packed with an irresistible spread of vowels:

*Swept with **confused** **alarms** of **struggle** and **flight**,*

*Where ignorant armies clash by night.*

Arnold sees life ahead as a continual battle against the darkness and, with the decay of Christianity and the demise of faith, only the beacon of interpersonal love can light the way.

Dover Beach is a complex poem about the challenges to theosophical, existential and moral issues. Important questions are raised after reading this poem. What is life without faith? How do we gauge happiness and loneliness? What gives life meaning?

The first stanza starts with a straightforward description of the sea and the effects of light, but note the change in pace as the syllabic content forces then relaxes with long and short vowels, mimicking the sea as wavelets shift the pebbles.

*the moon lies fair*

*Upon the straits;*

and again:

*Gleams and is gone.....*

*Glimmering and vast.....*

Then in lines 6 and 9 there is an invitation - to come and fill your senses - for the reader or for the speaker's companion? The speaker, despite momentary excitement, concludes that the moonstruck sea evokes sadness, perhaps because of the timeless monotony of the waves.

A certain melancholy flows into the second stanza. Note the allusion to Sophocles, a Greek dramatist (496-406BC), which brings a historical perspective to the poem. His play *Antigone* has an interesting few lines:

"Happy are they whose life has not tasted evils. But for those whose house has been shaken by God, no mass of ruin fails to creep upon their families. It is like the sea-swell...when an undersea darkness drives upon it with gusts of Thracian wind; it rolls the dark sand from the depths, and the beaches, beaten by the waves and wind, groan and roar."

So the tide becomes a metaphor for human misery; it comes in, it goes out, bringing with it all the detritus, all the beauty and power, contained in human life. Time and tide wait for no man so the saying goes, but the waves are indifferent, hypnotically following the cycle of the moon.

Stanza three introduces the idea of religion into the equation. Faith is at low tide, on its way out, where once it had been full. Christianity can no longer wash away the sins of humanity; it is on the retreat.

Matthew Arnold was well aware of the profound changes at work in western society. He knew that the old establishments were beginning to

## Notes

crumble - people were losing their faith in God as the advancements in technology and science and evolution encroached.

This vacuum needed to be filled and the speaker in stanza four suggests that only strong personal love between individuals can withstand the negative forces in the world. Staying true to each other can bring meaning to an otherwise confused and confusing world.

It's as if the speaker is looking into the future, with regard for the past, declaring love for a special companion (or love for all humanity?) to be the way forward if the world is to be survived.

Wars may rage on, the evolutionary struggle continue, only the foundation of truth within love can guarantee solace.

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## 9.5 INFLUENCE

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William Butler Yeats responds directly to Arnold's pessimism in his four-line poem, "The Nineteenth Century and After" (1929):

Though the great song return no more  
There's keen delight in what we have:  
The rattle of pebbles on the shore  
Under the receding wave.

Anthony Hecht, US Poet Laureate, replied to "Dover Beach" in his poem "The Dover Bitch".

So there stood Matthew Arnold and this girl  
With the cliffs of England crumbling away behind them,

And he said to her, "Try to be true to me,  
 And I'll do the same for you, for things are bad  
 All over, etc. etc."

The anonymous figure to whom Arnold addresses his poem becomes the subject of Hecht's poem. In Hecht's poem she "caught the bitter allusion to the sea", imagined "what his whiskers would feel like / On the back of her neck", and felt sad as she looked out across the channel. "And then she got really angry" at the thought that she had become "a sort of mournful cosmic last resort". After which she says "one or two unprintable things".

But you mustn't judge her by that. What I mean to say is,  
 She's really all right. I still see her once in a while  
 And she always treats me right.

Kenneth and Miriam Allott, referring to "Dover Bitch" as "an irreverent *jeu d'esprit*", nonetheless see, particularly in the line "a sort of mournful cosmic last resort", an extension of the original poem's main theme.

"Dover Beach" has been mentioned in a number of novels, plays, poems, and films:

- In Dodie Smith's novel, *I Capture the Castle* (1940), the book's protagonist remarks that Debussy's *Clair de Lune* reminds her of "Dover Beach" (in the film adaptation of the novel, the character quotes (or, rather, misquotes) a line from the poem).
- In *Fahrenheit 451* (1951), author Ray Bradbury has his protagonist Guy Montag read part of "Dover Beach" to his wife

## Notes

Mildred and her friends after attempts at intellectual conversation fail and Montag discovers just how shallow and uncaring they are about their families and the world around them. One of Mildred's friends cries over the poem while the other chastises Montag for exposing them to something she deems obscene and the two break off their friendship with Mildred in disgust as they leave the house.

- Joseph Heller's novel *Catch-22* (1961) alludes to the poem in the chapter "Havermyer": "the open-air movie theater in which—for the daily amusement of the dying—ignorant armies clashed by night on a collapsible screen."
- In Charles M. Fair's "The Dying Self", he speaks of "the coming of this unhappy epoch, in which men are a danger to themselves roughly in proportion to their own triviality, announced in the Victorian Age" and exemplified by "the only first-rate poem Arnold ever wrote: 'Dover Beach'."
- Ian McEwan quotes part of the poem in his novel *Saturday* (2005), where the effects of its beauty and language are so strong and impressive that it moves a brutal criminal to tears and remorse. He also seems to have borrowed the main setting of his novella *On Chesil Beach* (2005) from *Dover Beach*, additionally playing with the fact that Arnold's poem was composed on his honeymoon (see above).
- Sam Wharton quotes the final stanza in his Jonathan Hare novel 'Ignorant Armies' set in 1954, and one of his characters uses it as a commentary on the failure of senior people to maintain appropriate standards of conduct.



- In the musical *Cabaret* (1966), the American aspiring novelist Cliff Bradshaw recites parts of the poem to the singer Sally Bowles because being English she wants to hear proper English after having been in Berlin for some time.
- In her novel *Devices and Desires* (1989) P.D. James's character Adam Dalgliesh, thinking about his response to a police officer after having discovered a murder on a beach on the north-east coast of Norfolk about "walking and thinking" on the beach notes that "I was thinking about the clash of ignorant armies by night, since no poet walks by the sea at moonlight without silently reciting Matthew Arnold's marvellous poem."

The poem is mentioned in:

- *Fahrenheit 451* by Ray Bradbury,
- *Jakarta* by Alice Munro,
- *The Last Gentleman* by Walker Percy,
- *A Song For Lya* by George R.R. Martin,
- *Portnoy's Complaint* by Philip Roth,
- Rush's song "Armour and Sword", from the album *Snakes and Arrows* (lyrics by Neil Peart),
- The Bangles' song "Dover Beach", from the album *All Over the Place* (lyrics by Susanna Hoffs and Vicki Peterson)
- *Nora's Lost*, a short drama by Alan Haehnel,
- Daljit Nagra's prize-winning poem "Look We Have Coming to Dover!" which quotes the line, "So various, so beautiful, so new" as its epigraph,
- the poem "Moon" by Billy Collins,

## Notes

- the travel narrative *A Summer in Gascony* (2008) by Martin Calder.
- The Flying Dutchman character quotes the last 12 lines as he looks towards the sea in the movie, Pandora and the Flying Dutchman.
- Kevin Kline's character, Cal Gold, in the film *The Anniversary Party* recites part of "Dover Beach" as a toast.
- Samuel Barber composed a setting of "Dover Beach" for string quartet and baritone.
- Jeffrey Eugenides "The Marriage Plot", p. 201 (bottom), Farrar Straus and Giroux paperback edn 2011
- Jo Baker 'A Country Road, A Tree' (2015) p 24, when protagonist Samuel Beckett recalls lines 9-10 when walking by the sea at Greystones, Co. Wicklow
- *The Man Without a Shadow*, novel by Joyce Carol Oates, (2016)

The poem has also provided a ready source for titles:

- *On a Darkling Plain* by Clifford Irving, *A Darkling Plain* by Philip Reeve, *As on a Darkling Plain* by Ben Bova (the title refers to the plain of a Saturnian moon covered with strange unexplained artefacts), *A Tour of the Darkling Plain* (the *Finnegans Wake* correspondence of Adaline Glasheen and Thornton Wilder), *Clash by Night*, a play by Clifford Odets (later made into a film noir by Fritz Lang), *Clash by Night* a science fiction novel by Lewis Padgett [Henry Kuttner & CL Moore], *Ignorant Armies* by Sam Wharton, and Norman Mailer's

National Book Award winner *The Armies of the Night* about the 1967 March on the Pentagon.

- The Sea of Faith movement is so called as the name is taken from this poem, as the poet expresses regret that belief in a supernatural world is slowly slipping away; the "sea of faith" is withdrawing like the ebbing tide.
- *Sea of Faith* by John Brehm, a collection of poems [The University of Wisconsin Press, 2004] (and the title of the eponymous poem which begins *Once when I was teaching "Dover Beach"*)
- *Dover Beach* by Billy Collins

Even in the U. S. Supreme Court the poem has had its influence: Justice William Rehnquist, in his concurring opinion in *Northern Pipeline Co. v. Marathon Pipe Line Co.*, 458 US 50 (1982), called judicial decisions regarding Congress's power to create legislative courts "landmarks on a judicial 'darkling plain' where ignorant armies have clashed by night."

**Check your progress I**

Q1. Give the composition of Dover beach

Answer.....  
.....  
.....

Q2. Discuss the brief about analysis of Stanza 2 and 3

Answer.....  
.....  
.....

Q3. Give the influence of Dover Beach on other Literary arts.

Answer.....  
.....  
.....

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## 9.6 LET'S SUM UP

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Arnold through 'Dover Beach' portrays the impacts of industrialization of the nineteenth century England. Victorian world was changing quickly with the development of science and innovation. This sonnet denounces the loss of confidence, religion and the importance of life coming about because of the industrialization and headway in science and innovation.

Arnold depicts the contrast between the appearance and truth of the Victorian world. It looks new and excellent like a place where there is dreams however as a general rule this world doesn't generally have delight, love, light, harmony, certitude or any assistance for torment. He depicts the world as a dim plain which is getting considerably darker as the time passes. He analyzes the individuals battling and running in their desire to the armed forces battling around evening time, obscure of why and with whom they are battling.

Despite the fact that, this sonnet had demonstrated the loss of confidence, religion and love of nineteenth century it is comparable with regards to the 21st century also. Individuals have lost their confidence in God. They are occupied with business. They have become materialistic which has diminished their fulfillment throughout everyday life. They are increasingly detached and forlorn. Presently, they have overlooked "us" and just recollect that "I". Along these lines, the artist needs to mindful all the person from this debacle made by the sufferings, distresses and

despairing. The main way out of this catastrophe as per Arnold is to adore and to have a confidence in each other and do put stock in God and live actually instead of the place where there is dreams.

Arnold's dexterous utilization of expound analogies and enthusiastic pictures has made the message of the ballad much increasingly impactful.

The artist accepts that the world which resembled the Land of Dreams or how he depicted it, in the first place, is, actually, empty from inside. There is no satisfaction, love, light, sureness, harmony, compassion in it.

Both the artist and his darling are on a 'darkling plain' for example a dim and appalling world. They hear the sound of battle and battles of the individuals who are battling without seeing one another.

This battle can be viewed as the battle of contradicting belief systems in the brain of man or that of powers of realism or inconsequential clashes of age and youth or additionally narrow minded and political powers. The lyric along these lines closes with the horrendous picture of society during the Victorian age.

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## 9.7 KEYWORDS

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1. **strait** : a narrow channel joining two larger bodies of water
2. **vast**: unusually great in size or amount or extent or scope
3. **tranquil** : free from disturbance by heavy waves
4. **bay**: an indentation of a shoreline smaller than a gulf
5. **blanch** : turn pale, as if in fear

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## 9.8 QUESTIONS FOR REVIEW

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- Who is the speaker of “Dover Beach”? Is it Matthew Arnold or a character he created? What type of person do you think the speaker is?
- What is the theme of "Dover Beach" by Matthew Arnold?
- Explain the conflict between religion and science in Matthew Arnold's poem "Dover Beach."
- How does the poem "Dover Beach" imply that in the contemporary spiritual wasteland, love is the only consolation?
- How is "Dover Beach" by Matthew Arnold a dramatic monologue?

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## 9.9 SUGGESTED READINGS AND REFERENCES

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Professors Chauncey Brewster Tinker and Howard Foster Lowry, *The Poetry of Matthew Arnold: A Commentary* (New York: Oxford University Press, 1940), Alibris ID 8235403151

Kenneth Allott (editor), *The Poems of Matthew Arnold* (London and New York: Longman Norton, 1965), ISBN 0-393-04377-0

Park Honan, *Matthew Arnold, a life* (New York: McGraw-Hill, 1981), ISBN 0-07-029697-9

A. Dwight Culler, *Imaginative Reason: The Poetry of Matthew Arnold* (New Haven: Yale University Press, 1966).

Stefan Collini, *Arnold* (Oxford: Oxford University Press, 1988),

ISBN 0-19-287660-0

Linda Ray Pratt, *Matthew Arnold Revisited*, (New York: Twayne

Publishers, 2000), ISBN 0-8057-1698-X

The text of the poem is as in *Poetry and Criticism of Matthew*

*Arnold*, edited by Dwight Culler, Boston: Houghton Mifflin

Company, 1961; ISBN 0-395-05152-5 and *Matthew Arnold's Poems*

ed. Kenneth Allott (pub. J. M. Dent & Sons Ltd, 1965). The editors

of this page have opted for the elided spellings on several words

("blanch'd," "furl'd") consistent with these texts.

Melvyn Bragg, *In Our Time – Victorian Pessimism*, BBC Radio 4,

Thu 10 May 2007

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## 9.10 ANSWERS TO CHECK YOUR PROGRESS

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Check your progress I :

Answer 1 : Check Section 9.3

Answer 2 : Check Section 9.2

Check your progress II :

Answer 1 : Check Section 9.4

Answer 2 : Check Section 9.5

Answer 2 : Check Section 9.6

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# UNIT - 10: ARNOLD - GROWING OLD AND MEMORIAL VERSES

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## STRUCTURE

10.0 Objectives

10.1 Introduction: Growing Old

10.2 Summary : Growing Old

10.2.1 Context in Growing Old

10.2.2 Rhyme Scheme in Growing Old and Rhetorical Devices

10.2.3 Arnold's view on after life

10.3 Analysis on Growing Old

10.4 Memorial Verses : Summary

10.4.1 Context in Memorial Verses

10.4.2 Rhyme Scheme in Growing Old and Rhetorical Devices

10.5 Comparison between Byron, Goethe, and Wordsworth

10.6 Let's Sum Up

10.7 Keywords

10.8 Questions for Review

10.9 Suggested Readings And References

10.10 Answers To Check Your Progress

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## 10.0 OBJECTIVES

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It provides the various styles of poets at that era and how romanticism moves ahead with time in that era. It shows insight about analysis and interpretation of Arnold poems Growing Old and Memorial Verses.

It fulfils the following objectives :

- Introduction of Growing Old



- Summary of Growing Old
- Analysis on Growing Old
- Summary of Memorial Verses

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## 10.1 INTRODUCTION

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This poem by poet Matthew Arnold, “*Growing Old*,” is made up of seven stanzas, each of which is five lines long. This piece was first published in 1867 and has no rhyme scheme, but the lines match up stanza to stanza, in approximate length and syllable number.

Though Arnold wrote poetry throughout his life, he was elected Professor of Poetry at Oxford in 1857, and much of his later career was dedicated to his essays rather than to his poetry.

Ultimately, while Arnold wrote on a wide variety of subjects, his recurring fascinations - with nature, faith, mankind, and the power of art - make his work feel parts of a unified whole.

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## 10.2 SUMMARY OF GROWING OLD

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“*Growing Old*” is a piece full of questions, answers, and descriptions of what old age is actually like. The ballad starts with an underlying inquiry that is replied by the consummation of the sonnet, "What is it to develop old?" This inquiry is developed and depicted in the accompanying stanzas. The first depicts the loss of physical excellence and the second about the loss of physical quality and feeling in appendages. The third stanza of the lyric starts to talk on the desires one had about age during youth and how these desires are not satisfied. Mature age is certainly not a warm nightfall, it isn't to think back on one's existence with affection.

## Notes

Truth be told, caught in one's body as a jail, one feels as though they were rarely youthful. The sonnet finishes up by portraying how before the finish of life one will come to despise their own body, censuring their maturing jail for their loss of soul, quality, and feeling.

**10.3.1 Context in Growing Old :** This part of the poem analysis focuses on why 'Growing Old' is considered an autobiographical poem. This lyric was distributed in 1967, an insignificant eleven years before Arnold was to kick the bucket. In any case, Arnold's demise was ostensibly not at an extremely ready age; in certainty he was just sixty-six years of age when he passed away. In any case, in 1867, Arnold may have been experiencing an emotional meltdown without a doubt, and that is the thing that may have incited him to engage considerations on the quickness of human life, and to form 'Growing Old' thus.

Arnold is best known for his ballads that evaluate contemporary British society in the Victorian time, for he is a sharp onlooker of the individuals, the traditions, and the habits of his occasions. Arnold likewise composes exquisitely on parts of what he considers to be the widespread human condition. In that sense, 'Growing Old' may appear to be an atypical sonnet for Arnold to compose from the outset.

It is self-portraying, yet Arnold doesn't expound on his remarkable and individual encounters by and large. Nonetheless, we as perusers must consider the way that maturing is an encounter that each person must experience sooner or later, and maybe Arnold implies his experience of maturing to be illustrative of humankind's experience itself. Found along these lines, 'Growing Old' never again appears to be atypical.

### 10.3.2 Rhyme Scheme in *Growing Old* and Rhetorical Devices:

'Growing Old' is written in free refrain which, a perusing of Arnold's verse will appear, was possibly received by Arnold when he felt that he was managing a significant subject. It is clear from the chief take a gander at how effectively each line streams into the accompanying that growing was a subject that had a strong handle over Arnold's brilliant inventive personality at the hour of this present poem's piece, out of nowhere.

To the degree one can see, not a singular intra-stanzaic end rhyme happens all through the thirty lines that make up this melody. We can simply figure on whether this was done deliberately by Arnold, anyway we are most likely not going to land at an unquestionable reaction to this request.

This verse explanation would be lacking without referencing the device of non-genuine request that Arnold has used liberally in 'Growing Old'. The underlying two stanzas, which speak to 33% of the piece with everything taken into account, are completely made out of such non-genuine request. Flippant inquiries will be questions that are posed in an interesting way considering the way that the reactions to them are plainly obvious.

Here when Arnold requests whether the experience from growing can be isolated to just the physical responses of the body, the proper reaction is an unequivocal 'NO'. That is the explanation Arnold chooses to offer these as consistent friendly exchanges to propose growing has altogether more to do with supernatural or good responses to the loss of youth.

**10.3.3 Arnold's View on the Afterlife:** This part of the poem explanation focuses on how 'Growing Old' can be seen as a formulation of Arnold's opinion of what happens to human beings after death. Even a single reading of this poem is enough to convince readers that Arnold does not believe in afterlife, or rebirth. He believes that death is the be all and end all of life as we know it.

This is evident from the tone that he adopts in 'Growing Old'. His tone is pessimistic, and he makes it clear that aging men have nothing whatsoever to look forward to. This might be an effect of the widespread acceptance of empirical methods in the sciences during the Victorian era, which depended on sense experiences, and gave rise to the notion that what the human eye cannot see does not exist at all. Since man could not actually look upon life after death, Arnold denies any possibility of it occurring.

On the other hand, being the quintessential man of his times, religion did not have a very profound impact on his mind. Though he was born and brought up in a catholic household, Arnold does not offer his readers any hope of salvation or of paradise after death.

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### **10.3 ANALYSIS OF GROWING OLD**

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Arnold's cynicism on the subject of aging leaves no room for brightness or optimism. The reader come across such negativity right away, for in the first stanza Arnold ascertains, in answer to his question "What is it to grow old?" that aging entails "[losing] the glory of the form." The words "lose the glory" brings to understanding, a disastrous and rather

catastrophic experience. Arnold experiences an absence of feeling in accordance with his age.

Inevitably, old age has its downsides, yet, if met with joyful expectancy can ascertain a fulfilling experience. The final choice is whether to give in to old age and its blows, both on mind and body, or whether to seek fulfillment from the understanding and knowledge gained from old age, depends entirely on the reader. The choice which Arnold makes, to cringe with old age's blows, brings him nothing but deep, pulsating depression.

## First Stanza

This piece begins with a central question which will be contemplated, discussed, and answered throughout the rest of the poem.

What is it to grow old?

It is important to return to this question as one reads through the piece. Another question follows, expanding on the first. This question begins to ask about the physical degradation of aging. Whether *growing old* is about losing the glorious form of one's body, or the "luster" in the eye. Another question follows, and is answered, making up the fourth and fifth lines of the poem.

Is it for beauty to forego her wreath?

—Yes, but not this alone.

## Notes

The last question of this stanza asks whether aging means that Beauty, as an entity, will take away, “her wreath.” One’s physical beauty, embodied as a wreath given by Beauty herself, will degrade and one will no longer receive it. The last line of the poem answers “yes” to these questions but stipulates that answer by saying, it is these things, but it also more.

### **Second Stanza**

The second stanza of the piece begins with more questions, these around the issue of losing strength and function of the body.

Is it to feel our strength—

Not our bloom only, but our strength—decay?

Not only will the bloom, the beauty, of the body degrade, so too will its strength. This stanza is asking whether it is this feeling of one’s strength leaving the body what aging is about. The next lines expand on this idea, giving it more detail. The last three lines speak on individual limbs “grow[ing] stiffer” and losing “exact[ness]” of “function.” Each nerve of these limbs is “more loosely strung.” No part of the body is as strong, sensitive, or functional as it used to be.

### **Third Stanza**

The third stanza speaks on the loss of hope of what the future will be and a disappointment that old age does not bring what one expected in their youth. The first line references the last stanza, just as happens at the end

of the first stanza, the statements are confirmed, but the speaker makes sure to note that these are still not the only things that aging is about.

This stanza also speaks about what ones hopes, and expectations, of old age were, and how they have not been fulfilled. Old age is,

...not what in youth we dreamed 'twould be!

The speaker then goes through what those expectations were and how they were not fulfilled. It is not, he says, to

...have our life

Mellowed and softened as with sunset glow,

Life does not become simpler, warmer, or easier with old age. In reality, there is not the peace of a sunset that one might expect. The ending of one's life is not, "A golden day's decline."

## Fourth Stanza

The fourth stanza continues on this topic, giving further information about what the end of life is truly like.

'Tis not to see the world

As from a height, with rapt prophetic eyes,

And heart profoundly stirred;

These first three lines of the fourth stanza describe how there is no height of wisdom which one reaches in which they can look over the world, and

## Notes

their own life, and see the truth, with a full and emotional heart. Old age does not bring a happiness in having lived a life well lived. In fact, the speaker says, there is no “fullness of the past” to feel and weep, happily and fondly, over.

### **Fifth Stanza**

It is to spend long days

And not once feel that we were ever young;

There is not the fond reminiscing on life, but the feeling that old age is all that one ever experienced. It is endless and all encompassing. The speaker describes feeling trapped in the present, in a “hot prison,” a miserable depiction, with months and months passing “with weary pain.” This experience of old age feels inescapable, one is trapped in their own “weary” body.

### **Sixth Stanza**

It is not all of these things that one might expect, but instead is to suffer these months of pain. There are still emotions, the speaker stipulates, but they are half what they used to be. They are feeble in comparison to those they experienced in their youth. One will know that,

Deep in our hidden heart

There are experiences and emotions of “change” but one is not able to access the emotion of them. There is just nothing there when one probes what used to move them.



## Seventh Stanza

The final stanza of this piece is written as the “last stage of all,” when one is no longer even able to move.

When we are frozen up within, and quite

The phantom of ourselves,

As one reaches the end of their life they are no longer able to physically take care of themselves, and all of the person they used to be is trapped inside one’s body. They are unable to express or support themselves. The poem concludes with these two lines,

To hear the world applaud the hollow ghost

Which blamed the living man.

It is important at this point to return to the initial question of the poem,

What is it to grow old?

It is, the speaker concludes, to hear the world, one’s family and friends, applaud one’s life and everything one has accomplished, while on the inside, the “hollow ghost” that was once full of spirit and emotion, blames the living body it inhabits for what is happening. One turns against their own body, they are trapped in their own “weary,” “painful,” prison.

### Check your progress I

Q1. Give the insight of summary of Growing Old

Answer.....

.....  
.....

Q2. Discuss the analysis of Growing Old.

Answer.....

.....  
.....

Q3. Give the brief account on Arnold's View on the Afterlife:

Answer.....

.....  
.....

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### **10.4 MEMORIAL VERSES : SUMMARY**

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"Commemoration Verses" is a requiem of acclaim and regret to Wordsworth. It lauds his capacity to identify with nature and to inspire feeling through his verse and it regrets his passing. Arnold thinks about Wordsworth to two other incredible artists (obviously these are Arnold's three most loved artists) so as to emphasize Wordsworth's enormity and commitment through the contrastive correlation with Byron and Goethe. Arnold dedicates lopsided segments to Byron, Goethe and Wordsworth accordingly underscoring their relative incentive to the world. Byron has the most limited, Goethe has a medium space while Wordsworth has the biggest portion of the lyric's space.

Since each area is given to one of these three writers and the centrality of their work, it isn't right to say that Arnold talks about "verse by and large." He makes no broad remarks: his remarks are altogether coordinated toward Byron, Goethe or Wordsworth. The main segment

that may perhaps be deciphered as alluding to "verse by and large" are the lines that ask who will ascend after Wordsworth to make us feel the delight of nature and to cause us to disregard the intensity of destiny over us. The implicit answer, obviously, is "No one." It may be said however that Arnold communicates his conviction that verse as a rule is intended to increase the value of life to make it simpler or progressively euphoric or increasingly significant or increasingly intelligible to navigate.

Arnold's lyric communicates a dread that has a specific reverberation with us today – the dread that the extraordinary period of verse has completed and we are left afterward. It elegizes three figures of Romantic verse, Byron, Goethe and Wordsworth, three artists whose impact is felt unequivocally by Arnold. The sonnet fills in as a proclamation for verse, clarifying the characteristics of Romantic verse that intrigue for Arnold. Just as a laudatory for Wordsworth, there is a sense where the lyric battles against him, attempting to let go at long last the 'deadening' weight of attempting to satisfy these strong antecedents.

It is fitting that in this, what I believe is the most dominant of Arnold's lyrics, he takes the position we find in his famous articles – looking at the estimation of verse, and what makes a lyric decent. A vacillation towards Byron adjusts from one viewpoint his obvious power, 'Had felt him like the thunder's roll', and on the other what Arnold feels to be his shameless impact, 'the hardship we saw/Of enthusiasm with unceasing law'. There is a tangled, practically blameworthy regard for Byron's perplexing and valiant character, 'the wellspring of red hot life', reference to the Titans gives a feeling of Byron's battle against 'interminable law' as both worthless and honorable. On the off chance that this fire and enthusiasm is one thing perceived by Arnold as a sign of extraordinary

## Notes

verse, it is stood out effectively from his picture of Goethe as the medicinally exact rationalist, 'struck his finger on the spot/And stated: Thou ailest here, and here!' The canny and significant idea of Goethe is regarded and yet strikes us as cold and insensitive in correlation with Byron's capacity to move the feelings. The whole-world destroying tone of Goethe's prediction envisions an incredible flood overwhelming the world, 'take asylum there!' This calamitous symbolism is maybe started by describing Byron as a spring of gushing lava, 'the wellspring of red hot life' – Byron is in some sense associated with this damaging power on the planet which Goethe is upbraiding. The two artist's sensibilities appear to do fight over the destiny of the earth, as the 'shocking streams/of fear', the magma of Byron's spring of gushing lava, goes underneath Goethe's feet. Arnold clarifies that Goethe has the ethical high ground, yet enters us into his very own tangled profound respect for them both.

In Wordsworth these two warring sensibilities discover immaculate solidarity – the quiet and good trustworthiness of Goethe with the closeness and expressiveness of Byron. Wordsworth's uniqueness is flawlessly depicted in the absolute most moving lines of the sonnet, 'Others will reinforce us to endure –/But who, ah! who, will make us feel?' His voice portrayed as a breeze that profits youth to the individuals who hear it, utilizing Wordsworth's very own cherished analogy of wind as idyllic motivation alongside the basic topic of the significance of adolescence. In the last lines is the understood dread that the adjust and request of Wordsworth's verse forced on the world is presently breaking down since the extraordinary artist is no more.

Going through the sonnet is a profound uneasiness about the province of Europe – an express that these dead writers were attempting to patch. Goethe is the doctor for Europe's 'withering hour/Of erratic dream and hot power', Arnold communicates the confused and unusual governmental issues of nineteenth Century Europe, with states storing up military power 'hotly'. There is an obvious sense that some destructive change is coming, in the realistic symbolism of 'terminating life' and 'dim days'. The 'iron time' has its impact on both Goethe and Wordsworth, however obviously Arnold felt them free from the servitude that torments him, 'the age had bound/Our spirits in its dulling round'. Here we can see that the whole-world destroying note is tolling verse for verse itself – Arnold is communicating a profound dread that the period of motorization has made wonderful significance unimaginable.

In elegizing these incredible impacts and particularly Wordsworth, Arnold is in one sense additionally attempting to beat them and put them behind him. In recognizing Wordsworth's loss of optimist radicalism, 'questions, debates, interruptions, fears', there is maybe an endeavor to propose that in some regard these ancestor writers fizzled (an intriguing correlation could be made between this sonnet and Browning's *The Lost Leader*). The way he goes into and afterward establishes a discharge from Wordsworth's style in lines 47-57 likewise mirrors this. The resurrection in the lap of Nature may help us to remember *Intimations of Immortality of Three Years she Grew* that I composed on a few days ago. The 'breeze' and 'sunlit fields' are two pictures found over again in Wordsworth's verse. The accompanying line is then particularly unique in feel, 'Our temples felt the breeze and downpour'. The romanticized country scene has been entered and afterward modified, made

## Notes

increasingly reasonable and less welcoming. So it is that the 'shedding' that happens in line 54 is incomprehensibly both achieved by and a shedding of Wordsworth's impact. This purging custom is introduced to us as the artist's own understanding, yet we are left to choose how successful it is – doesn't the last line 'The freshness of the early world' sound the most like Wordsworth of every one of them?

This lyric is a festival and a show of all the incentive in Romanticism – its blazing singularity, prophetic certainty and closeness. Simultaneously it is an explanation that the age has passed, an endeavor to beat the inheritance of the extraordinary writers who apply a repressing effect on the artist by recommending they missed the mark in certain regards. At last it is a significant articulation of uneasiness about what's in store both for verse and for the world – and an endeavor to prompt self-assurance in the writer, who currently feels that he is confronting these difficulties alone, without the direction of his forbearers.

Goethe in Weimar sleeps, and Greece,  
Long since, saw Byron's struggle cease.  
But one such death remain'd to come;  
The last poetic voice is dumb—  
We stand to-day by Wordsworth's tomb.  
When Byron's eyes were shut in death,  
We bow'd our head and held our breath.  
He taught us little; but our soul  
Had *felt* him like the thunder's roll.  
With shivering heart the strife we saw  
Of passion with eternal law;  
And yet with reverential awe

We watch'd the fount of fiery life  
Which served for that Titanic strife.  
When Goethe's death was told, we said:  
Sunk, then, is Europe's sagest head.  
Physician of the iron age,  
Goethe has done his pilgrimage.  
He took the suffering human race,  
He read each wound, each weakness clear;  
And struck his finger on the place,  
And said: *Thou ailest here, and here!*  
He look'd on Europe's dying hour  
Of fitful dream and feverish power;  
His eye plunged down the weltering strife,  
The turmoil of expiring life—  
He said: The end is everywhere,  
Art still has truth, take refuge there!  
And he was happy, if to know  
Causes of things, and far below  
His feet to see the lurid flow  
Of terror, and insane distress,  
And headlong fate, be happiness.  
And Wordsworth!—Ah, pale ghosts, rejoice!  
For never has such soothing voice  
Been to your shadowy world convey'd,  
Since erst, at morn, some wandering shade  
Heard the clear song of Orpheus come  
Through Hades, and the mournful gloom.

## Notes

Wordsworth has gone from us—and ye,  
Ah, may ye feel his voice as we!  
He too upon a wintry clime  
Had fallen—on this iron time  
Of doubts, disputes, distractions, fears.  
He found us when the age had bound  
Our souls in its benumbing round;  
He spoke, and loosed our heart in tears.  
He laid us as we lay at birth  
On the cool flowery lap of earth,  
Smiles broke from us and we had ease;  
The hills were round us, and the breeze  
Went o'er the sun-lit fields again;  
Our foreheads felt the wind and rain.  
Our youth return'd; for there was shed  
On spirits that had long been dead,  
Spirits dried up and closely furl'd,  
The freshness of the early world.  
Ah! since dark days still bring to light  
Man's prudence and man's fiery might,  
Time may restore us in his course  
Goethe's sage mind and Byron's force;  
But where will Europe's latter hour  
Again find Wordsworth's healing power?  
Others will teach us how to dare,  
And against fear our breast to steel;  
Others will strengthen us to bear—



But who, ah! who, will make us feel?

The cloud of mortal destiny,

Others will front it fearlessly—

But who, like him, will put it by?

Keep fresh the grass upon his grave,

O Rotha, with thy living wave!

Sing him thy best! for few or none

Hears thy voice right, now he is gone.

This poem summary focuses on the elegy 'Memorial Verses' by the Victorian poet Matthew Arnold. This is Arnold's tribute to the Romantic writer William Wordsworth, however he likewise speaks finally about Byron and Goethe (the German artist), both of whom are counterparts of Wordsworth. In this specific situation, Arnold likewise speaks all the more for the most part about the age going before his own time – the Romantic age. In any case, this dialog eventually drives him to voice the tensions of the Victorian time. Experience the point by point rundown of Memorial Verses by Matthew Arnold.

'Dedication Verses' is comprised of eight stanzas. Every one of these eight stanzas is again comprised of differing quantities of lines. The principal stanza comprises of five lines. Arnold here talks in his own individual. He infers that the three extraordinary writers of the Romantic period were Byron, Goethe, and Wordsworth. Byron and Goethe had just passed away, and they lie covered at Weimar and Greece individually. Be that as it may, the last extraordinary voice among the Romantics, that of Wordsworth, has likewise calmed down now and he is stood up to just

## Notes

by Wordsworth's tomb and not his individual. This makes Arnold despairing, and gives the event to composing 'Remembrance Verses'.

The subsequent stanza comprises of nine lines. In this stanza, Arnold talks just about Byron, delineating both the qualities and shortcomings of his verse. Arnold says that Byron's demise influenced individuals not on the grounds that his verse had been pedantic and instructed us to be insightful, but since the feelings his verse had stirred couldn't be put to rest as effectively as his cadaver had been. Byron, he says, battled between the enthusiasm that remained to defeat him all occasions and the manages of the Christian religion, which lecture balance no matter what. This battle Arnold depicts as being "Titanic", and says its very power transformed Byron into a well of lava – at risk to emit immediately.

**The third stanza** comprises of eight lines. In this stanza, Arnold centers solely around Goethe. Goethe, in contrast to Byron, had all the earmarks of being now and again a sage and on occasion a doctor to Arnold. In either case, Goethe was both a holder and a propagator of significant information. This is particularly surprising during a time of motorization, for example, the one where Goethe lived and composed. His most noteworthy quality lay in the way that he could analyze every one of the sufferings of mankind and give solutions for them also.

**The fourth stanza** comprises of eleven lines. Here Arnold keeps on talking about Goethe, and says that Goethe could see that life on the Continent (of Europe), as he knew it, was decreasing. He could see that all social and graceful driving forces were being trodden underneath by the impacts of industrialization. Furthermore, wars were being battled to

keep alive a weapons contest. Amidst this circumstance, Goethe still had confidence in the intensity of craftsmanship to free man from his dread and trouble, and was glad to take asylum in workmanship consequently.

**The fifth stanza** comprises of seventeen lines. In this stanza, Arnold at last lands at the subject of William Wordsworth. Wordsworth, he says, ought to be heartily invited into the domain of apparitions, for other than Orpheus, no voice as mitigating as Wordsworth's has ever been conveyed to life following death. Truth be told, Arnold encourages the pale apparitions to celebrate in Wordsworth's voice as we individuals had done before them. Like Goethe, he had lived in when machines had caused the human heart to go numb all things considered. Nonetheless, he disentangled the bunches of in spirits and made us both giggle and cry decisively. It brought us alleviation when we could see nothing of the sort in locate.

**The 6th stanza** comprises of seven lines. In this stanza, Arnold gives the feeling that our entire being had been dead until Wordsworth landed on the scene and breathed life into them back. He did as such by summoning recollections of our childhood, when we could encounter both sun and downpour with a similar sort of availability, could take both bliss and distress in our walk.

**The seventh stanza** comprises of thirteen lines. Here Arnold says that since light consistently pursues murkiness, and history rehashes itself, we may experience minds like Goethe's and Byron's with their knowledge and their energy by and by. In any case, the recuperating intensity of a mind like Wordsworth's will be rare. Despite our unchangeable destiny,

## Notes

different writers will instruct us to be valiant and to persevere through all hardships, yet nobody will have the option to turn our psyche to the silver covering that hides behind each foreboding shadow as Wordsworth had. In this manner no verse of the Victorian time will have the option to quiet the psyches of the huge number, and will focus on issues as opposed to on arrangements. This is a reason for uneasiness in Arnold's estimation.

The seventh and last stanza comprises of four lines. Here Arnold encourages the stream Rotha, on whose banks Wordsworth lies covered, to renew his grave regularly with its tranquil waters. This would be Rotha's method for compensating Wordsworth for composing numerous wonderful sonnets about the occasions he had spent close to the waterway while he was as yet alive. The speaker goes as far to say that "our youth returned; for there was shed//On spirits that had long been dead" meaning that Wordsworth was revealing to people an almost childlike joy in his writing at times, which I fully agree with.

Wordsworth's appreciation for children and innocence was often evident. The speaker though he respects other poets that he knows and likely feels too were great at times, he has such appreciation for Wordsworth and love of what the man has created that he sets him on a higher pedestal. "Again find Wordsworth's healing power?... But who, ah! Who, will make us feel?"

Wordsworth was well respected, though he does mention others in passing. Goethe and Byron are both mentioned. The speaker says that Byron "taught us little; but our soul//Had felt him like the thunder's roll.//With shivering heart the strife we saw//Of passion with eternal law"

Which to me feels that while he enjoyed Byron's work and was touched by it at times, as he knew many were by the man's deep passion, the speaker himself did not feel he learned from Byron. As for Goethe, a German poet (I believe?), he seems to have a deeper respect for his work, calling him a "Physician of the iron age" and appreciate his almost painful accuracy, "He reach each wound, each weakness clear; // And struck his finger on the place, // And said: Thou ailest here and here!" That Goethe was a man who could identify problems of society. The speaker does believe that there could be other Goethe-like or Byronic poets, "time may restore us in his course // Goethe's sage mind and Byron's force" though he doubts this is likely for Wordsworth. Considering he lives in an era which demanded readers to "Close thy Byron; open thy Goethe" it's actually interesting he mentions these two specifically.

#### **10.4.1 Context of Memorial Verses:**

'Memorial Verses' has a subtitle that cannot go unnoticed. The subtitle says that it was written in April 1850. This is when Wordsworth died and was buried. 'Memorial Verses' is an elegy (as mentioned before in the poem summary). An elegy is a lament for someone's death, but also an effort to appreciate their merits and contributions. English poetry has a long history of poets writing elegies for their predecessors. Thus Arnold falls in the same league as Milton (who has written 'Lycidas'), and others. Also like Milton, he writes about the fate of the world in Wordsworth's absence – its continuing machination, lack of empathy, and ability to numb the human mind. In that sense 'Memorial Verses',

with its larger concerns for Victorian poetry and its nature imagery, is a typical elegy.

### **10.4.2 Rhyme Scheme in Memorial Verses and Rhetorical Devices:**

No single rhyme scheme is followed throughout the eight stanzas of ‘Memorial Verses’. However, the pattern of end rhymes in each stanza is easy to follow and contributes significantly to the pleasure of reading this poem. For example, the pattern of the first stanza is AABBB, and that of the second stanza is AABBBCCDD. Tracing out all of these stanza-wise patterns is beyond the scope of this poem explanation, but individual readers can take this up as an exercise in exploring Arnold’s diverse and atypical use of rhyme.

This poem analysis would be incomplete without mentioning Arnold’s use of two rhetorical devices in this poem – apostrophe, and personification. Apostrophe is a mode of address using the first person with which poets often summon up the image of a listener in their individual poems. Arnold uses this to especial effect in the fifth stanza, when he addresses his words directly to ghosts and urges them to welcome and rejoice in Wordsworth’s soothing voice.

In the eighth stanza, in addition to apostrophe, Arnold also uses the device of personification. Rotha would be capitalized anyway as it is a common noun, but its capitalization also emphasizes the fact that Arnold endows it with the ability to perform human actions. Just like human

beings water their plants, Arnold conjures up the image of Rotha watering Wordsworth's grave as a form of tribute to the great poet.

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## **10.5 COMPARISON BETWEEN BYRON, GOETHE, AND WORDSWORTH:**

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Arnold was additionally a scholarly pundit notwithstanding being a writer. Consequently he was generally perused in Romantic verse. He knew the benefits and bad marks of each significant artist of the Romantic age, and this is actually what he voices in 'Commemoration Verses'. Therefore a lyric clarification of 'Remembrance Verses' must, of need, talk about the three popular writers whom he makes reference to in the ballad.

Byron's energy originated from his passionate contribution with the standards of the French Revolution. In spite of the fact that he was conceived and raised in a Catholic family, his inclinations were more towards the political existence of Europe, and the growing pattern of majority rules system. More than some other Romantic artist, the substance of his best verse was political in nature, and he composed handouts also. Progressive musings contradicted some common norms of Christian confidence, and this made the difficulty of which Arnold talks in the second stanza of 'Dedication Verses'.

Goethe could see into the most profound human feelings, and coax out every one of the debasements he found in individuals around him. This is the thing that structures the substance of his most celebrated works, Faust and The Sorrows of Young Werther. Consequently it is Goethe's capacity

## Notes

to analyze the contemporary human condition that records for the high respect where Arnold holds him.

Wordsworth's commitments are fundamentally extraordinary, and more prominent in measure, than those of Byron and Goethe, as Arnold would see it. Wordsworth doesn't simply analyze. Wordsworth doesn't unsettle either. Rather, he gives a quiet and mitigating message to the mass of humankind, saying that life is something else under the surface the eye. This is maybe why Byron is given minimal space in 'Dedication Verses', Goethe somewhat more, and Wordsworth the most space of all.

### Check your progress II

Q1. Give the insight of Rhyme Scheme in Memorial Verses.

Answer.....  
.....  
.....

Q2. Give the brief summary on Memorial Verses.

Answer.....  
.....  
.....

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## 10.6 LET'S SUM UP

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For Arnold, unlike **Thomas Hardy** in 'I Look into My Glass', growing old means *feeling* old – to the extent that we can no longer recall what it was to be young. Whereas Hardy, in his great poem about ageing, curses the fact that his body is weak but his spirit (and desire) is still willing, Arnold sees advancing age as a total erosion of one's youth



– including our memories of what that youth *felt* like. Arnold's two greatest points are that

(1) Wordsworth's poetry is the greatest Arnold ever experienced since Wordsworth's poetry is an experience in the art of feeling sympathy with nature, and that

(2) no one can ever come along who will replace Wordsworth because no one will ever come along who will see and feel nature the way Wordsworth did.

Matthew Arnold doesn't get as much credit as he deserves for his metrical innovation. At a time when most of his contemporaries such as Tennyson and Browning were still wedded to the tried and tested poetic forms and metres – rhyming couplets, quatrains, pentameters, blank verse – Arnold wasn't afraid to experiment with new approaches to these features of poetry. Here, as his editor Miriam Allott notes in her *Selected Poems and Prose* of Arnold, the five-line unrhymed stanza is Arnold's own invention.

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## 10.7 KEYWORDS

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- **Grate:** :make a grinding sound by rubbing together
- **Fling:** throw with force or recklessness
- **strand :** a poetic term for a shore
- **tremulous:** quivering as from weakness or fear
- **Cadence:** a recurrent rhythmical series. *With*

*tremulous cadence slow, and bring*

- **eternal** : continuing forever or indefinitely *With tremulous cadence slow, and bring The eternal note of sadness in.*

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### 10.8 QUESTIONS FOR REVIEW

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- In Matthew Arnold's "Memorial Verses" for Wordsworth, he talks about Wordsworth and poetry in general. What are the main points he concentrates on in his poem?
- Discuss the theme of Growing Old.
- Derive the poetic device derived in Memorial Verses.
- Give the detailed theme of Memorial Verses.

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### 10.9 SUGGESTED READINGS AND REFERENCES

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- Barber, Lynn. *The heyday of natural history, 1820-1870* (1980).
- Barrow, L. *Independent Spirits: Spiritualism and English Plebeians 1850-1910*. London 1986.
- POEMS | by | Matthew Arnold. | *The Second Volume* | Lyric, Dramatic, and Elegiac Poems. | (Etc., as above.) Crown 8vo. Vol. I., viii + 272 pp.; Vol. II., viii + 312 pp.
- SELECTED POEMS | of | Matthew Arnold. | [*Illustration.*] | London: | Macmillan and Co. | 1878. Small 8vo. viii + 235 pp. [Golden Treasury Series.] Also large paper, crown 8vo, 250 copies. The selection made by the author.
- GEIST'S GRAVE | by [ Matthew Arnold. | London: | Printed only for a few Friends. | 1881. Small 8vo. 11 pp. [Appeared first in the *Fortnightly Review*, January, 1881.]

- <https://beamingnotes.com/2016/08/05/memorial-verses-matthew-arnold-summary/>
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## **10.10 ANSWERS TO CHECK YOUR PROGRESS**

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Check your progress I:

Answer 1 : Check Section 10.3

Answer 2 : Check Section 10.4

Answer 3: Check Section 10.3.3

Check your progress II:

Answer 1 : Check Section 10.5.2

Answer 2 : Check Section 10.5

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# **UNIT - 11: HOPKINS – HIS LIFE AND WORKS**

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## **STRUCTURE**

11.0 Objectives

11.1 Introduction

11.1.1 Life

11.1.2 Oxford and Priesthood

11.2 Poetry

11.3.1 Use of Language

11.3 Influence

Erotic

Influence on others

11.4 Works in Biographical and Historical Context

11.5 Works in Literary Context

11.6 Works in Critical Context

11.7 Literary and historical contemporaries

11.8 Common Human Experience

11.9 Responses to Literature

11.10 Let's Sum Up

11.11 Keywords

11.12 Questions for Review

11.13 Suggested Reading and references

11.14 Answers to Check your progress

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## **11.0 OBJECTIVES**

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The Objective of the unit is to introduce about Life of Hopkins and his Literary Career. It also gives the insight about the poetry of Hopkins along with his achievements and major works.

This Unit helps to achieve the following objectives:

- **Introduction about the life of Hopkins**
- **Provide the insight about the Poetry of Hopkins**
- **Gives information about the Influence of Hopkins on Poetry**
- **His works in Biographical and Historical, Literary ,Critical Context**

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## **11.1 INTRODUCTION**

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Gerard Manley Hopkins (28 July 1844 – 8 June 1889) was an English poet and Jesuit priest, whose posthumous fame established him among the leading Victorian poets. His manipulation of prosody – particularly his concept of sprung rhythm and use of imagery – established him as an innovative writer of verse. Two of his major themes were nature and religion. Only after his death did Robert Bridges begin to publish a few of Hopkins's mature poems in anthologies, hoping to prepare the way for wider acceptance of his style. By 1930 his work was recognized as being among the most original literary accomplishments of his century. It had a marked influence on such leading 20th-century poets as T. S. Eliot, Dylan Thomas, W. H. Auden, Stephen Spender and C. Day Lewis.

### **11.1.1 Life**

#### **Early life and family**

## Notes

Gerard Manley Hopkins was born in Stratford, Essex (now in Greater London), as the eldest of probably nine children to Manley and Catherine Hopkins, née Smith. He was christened at the Anglican church of St John's, Stratford. His father founded a marine insurance firm and at one time served as Hawaiian consul-general in London. He was also for a time churchwarden at St John-at-Hampstead. His grandfather was the physician John Simm Smith, a university colleague of John Keats, and close friend of the eccentric philanthropist Ann Thwaytes.

As a poet, Hopkins's father published works including *A Philosopher's Stone and Other Poems* (1843), *Pietas Metrica* (1849), and *Spicelegium Poeticum, A Gathering of Verses by Manley Hopkins* (1892). He reviewed poetry for *The Times* and wrote one novel. Catherine (Smith) Hopkins was the daughter of a London physician, particularly fond of music and of reading, especially German philosophy, literature and the novels of Dickens. Both parents were deeply religious high-church Anglicans. Catherine's sister, Maria Smith Giberne, taught her nephew Gerard to sketch. The interest was supported by his uncle, Edward Smith, his great-uncle Richard James Lane, a professional artist, and many other family members. Hopkins's first ambition was to be a painter, and he would continue to sketch throughout his life, inspired as an adult by the work of John Ruskin and the Pre-Raphaelites.

Hopkins became a skilled draughtsman, and found his early training in visual art supported his later work as a poet. His siblings were greatly inspired by language, religion and the creative arts. Milicent (1849–1946) joined an Anglican sisterhood in 1878. Kate (1856–1933) would go on to help Hopkins publish the first edition of his poetry. Hopkins's

youngest sister Grace (1857–1945) set many of his poems to music. Lionel (1854–1952) became a world-famous expert on archaic and colloquial Chinese. Arthur (1848–1930) and Everard (1860–1928) were both highly successful artists. Cyril (1846–1932) was to join his father's insurance firm.

Manley Hopkins moved his family to Hampstead in 1852, near where John Keats had lived thirty years before and close to the wide green spaces of Hampstead Heath. When he was ten years old, Gerard was sent to board at Highgate School (1854–1863). While studying Keats's poetry, he wrote "The Escorial" (1860), his earliest extant poem. Here he practised early attempts at asceticism. He once argued that most people drank more liquids than they really needed and bet that he could go without drinking for a week. He persisted until his tongue was black and he collapsed at drill. On another occasion, he abstained from salt for a week. Among his teachers at Highgate was Richard Watson Dixon, who became an enduring friend and correspondent, and among the older pupils Hopkins recalls in his boarding house was the poet Philip Stanhope Worsley, who won the Newdigate Prize.

### **11.1.2 Oxford and the priesthood**

Hopkins contemplated works of art at Balliol College, Oxford (1863–1867). He started his time in Oxford as a sharp socialite and productive artist, yet he appears to have frightened himself with the adjustments in his conduct that came about. At Oxford he fabricated a profound established family relationship with Robert Bridges (conceivable Poet Laureate of the United Kingdom), which would be of criticalness in his improvement as an author and in working up his after death acknowledgment. Hopkins was significantly fascinated with created by Christina Rossetti and she got one of his most important contemporary

## Notes

effects, meeting him in 1864. During this time he considered with the well known writer and savant Walter Pater, who guided him in 1866 and remained a buddy until Hopkins left Oxford in September 1879.

Alfred William Garrett, William Alexander Comyn Macfarlane and Gerard Manley Hopkins (left to right) by Thomas C. Bayfield, 1866

On 18 January 1866, Hopkins made his most tightfisted verse, *The Habit of Perfection*. On 23 January, he included refrain in the overview of things to be given up for Lent. In July, he decided to transform into a Roman Catholic and made an excursion to Birmingham in September to advise the pioneer of the Oxford changes over, John Henry Newman. Newman got him into the Roman Catholic Church on 21 October 1866.

The decision to change over offended him from his family and from a portion of his associates. After his graduation in 1867, Hopkins was outfitted by Newman with an indicating post at the Oratory in Birmingham. While there he began to contemplate the violin. On 5 May 1868 Hopkins ardently "set out to be a severe." Less than seven days sometime later, he made a burst of his pieces and gave up refrain generally speaking for quite a while. He in like manner felt the call to enter the administration and decided to transform into a Jesuit. He halted to at first visit Switzerland, which legitimately denied Jesuits to enter. Hopkins began his Jesuit newcomer at Manresa House, Roehampton, in September 1868. Following two years, he moved to St Mary's Hall, Stonyhurst, for his philosophical assessments, taking guarantees of dejection, immaculateness and accommodation on 8 September 1870. He felt his excitement for section had stopped him giving himself totally to religion. Regardless, on scrutinizing Duns Scotus in 1872, he saw that the two need not battle. He continued forming a point by point piece journal some place in the scope of 1868 and 1875. Unfit to cover his aching to delineate the normal world, he moreover formed music, laid out, and for house of prayer occasions stayed in contact with specific "holds back," as he called them. He would later form exercises and distinctive exacting pieces.

In 1874 Hopkins returned to Manresa House to teach gems. While he was packing in the Jesuit spot of philosophical examinations, St Beuno's,



close St Asaph in North Wales, he was asked by his severe superior to make a verse to recall the foundering of a German ship in a whirlwind. So in 1875, he was moved to take up refrain again and form a long song, "The Wreck of the Deutschland". The work was impelled by the Deutschland scene, a maritime catastrophe where 157 people passed on, including five Franciscan nuns who had been leaving Germany in view of ruthless foe of Catholic laws (see Kulturkampf). The work shows both the severe concerns and a bit of the astonishing meter and rhythms of his resulting refrain not present in his couple of remaining early works. It not simply depicts the passionate events and bold deeds yet also relates the craftsman's obliging the dreadful events with God's higher explanation. The verse was recognized anyway not printed by a Jesuit circulation. This rejection fed his uncertainty about his section. By far most of his section remained unpublished until after his destruction.

Hopkins picked the serious and restrictive presence of a Jesuit and was now and again hopeless. Biographer Robert Bernard Martin observes that "the eventual fate of a man transforming into a beginner at twenty-one was twenty-three a more noteworthy number of years rather than the forty years of folks of a comparative age in the comprehensive network." The stunning understudy who had left Oxford with a first class regards degree shelled his last strict way of thinking test. This failure almost certainly suggested that, yet named in 1877, Hopkins would not progress in the solicitation. In 1877 he formed God's Grandeur, an assortment of works which in any case "The Starlight Night". He finished "The Windhover" only a few months before his arrangement. Notwithstanding the way that intensive, isolated and a portion of the time unfortunate, his life during Jesuit getting ready had most likely some strength; the flawed and vacillated work after arrangement was a lot harder on his sensibilities. In October 1877, not long after he completed "The Sea and the Skylark" and only a month after he had been delegated as a priest, Hopkins took up his commitments as sub-minister and educator at Mount St. Mary's College, Chesterfield. In July 1878 he became priest at the Jesuit church in Mount Street, London, and in December that of St. Aloysius' Church, Oxford, by then moving to Manchester, Liverpool and Glasgow. While serving in Oxford, he diverted into a setting up

## Notes

individual from the Oxford University Newman Society, an overall population developed in 1878 for the Catholic people from the University of Oxford. He demonstrated Greek and Latin at Mount St Mary's College, Sheffield, and Stonyhurst College, Lancashire.

In 1884 he became teacher of Greek and Latin at University College Dublin. His English roots and his contention with the Irish administrative issues of the time, similarly as his own one of a kind little stature (5 feet 2 inches), unprepossessing nature and individual characteristics suggested that he was not a particularly ground-breaking teacher. This, similarly as his separation in Ireland, built up his anguish. His verses of the time, for instance, "I Wake and Feel the Fell of Dark, not Day", reflected this. They came to be known as the "horrendous pieces", not on account of their quality but since as indicated by Hopkins' companion Canon Richard Watson Dixon, they came to the "awful gem", implying that they solidified the melancholic despondency that tormented the later piece of Hopkins' life.

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## 11.2 POETRY

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### "The sonnets of desolation"

According to John Bayley, "All his life Hopkins was haunted by the sense of personal bankruptcy and impotence, the straining of 'time's eunuch' with no more to 'spend'... " a sense of inadequacy, graphically expressed in his last sonnets. Toward the end of his life, Hopkins suffered several long bouts of depression. His "terrible sonnets" struggle with problems of religious doubt. He described them to Bridges as "[t]he thin gleanings of a long weary while."

"Thou Art Indeed Just, Lord" (1889) echoes *Jeremiah* 12:1 in asking why the wicked prosper. It reflects the exasperation of a faithful servant who feels he has been neglected, and is addressed to a divine person

("Sir") capable of hearing the complaint, but seemingly unwilling to listen. Hopkins uses parched roots as a metaphor for despair.

The image of the poet's estrangement from God figures in "I wake and feel the fell of dark, not day", in which he describes lying awake before dawn, likening his prayers to "dead letters sent To dearest him that lives alas! away." The opening line recalls Lamentations 3:2: "He hath led me, and brought me into darkness, but not into light."

"No Worst, There is None" and "Carrion Comfort" are also counted among the "terrible sonnets".

## **Sprung rhythm**

### **"Pied Beauty"**

Glory be to God for dappled things—  
 For skies of couple-colour as a brindled cow;  
 For rose-moles all in stipple upon trout that swim;  
 Fresh-firecoal chestnut-falls; finches' wings;  
 Landscape plotted and pieced—fold, fallow, and plough;  
 And áll trádes, their gear and tackle and trim.  
 All things counter, original, spare, strange;  
 Whatever is fickle, freckled (who knows how?)  
 With swift, slow; sweet, sour; adazzle, dim;  
 He fathers-forth whose beauty is past change:  
 Praise him.

*"Pied Beauty" written 1877.*

## Notes

Much of Hopkins's historical importance has to do with the changes he brought to the form of poetry, which ran contrary to conventional ideas of metre. Prior to Hopkins, most Middle English and Modern English poetry was based on a rhythmic structure inherited from the Norman side of English literary heritage. This structure is based on repeating "feet" of two or three syllables, with the stressed syllable falling in the same place on each repetition. Hopkins called this structure "running rhythm", and although he wrote some of his early verse in running rhythm, he became fascinated with the older rhythmic structure of the Anglo-Saxon tradition, of which *Beowulf* is the most famous example.

Hopkins called his own rhythmic structure sprung rhythm. Sprung rhythm is structured around feet with a variable number of syllables, generally between one and four syllables per foot, with the stress always falling on the first syllable in a foot. It is similar to the "rolling stresses" of Robinson Jeffers, another poet who rejected conventional metre. Hopkins saw sprung rhythm as a way to escape the constraints of running rhythm, which he said inevitably pushed poetry written in it to become "same and tame". In this way, Hopkins sprung rhythm can be seen as anticipating much of free verse. His work has no great affinity with either of the contemporary Pre-Raphaelite and neo-romanticism schools, although he does share their descriptive love of nature and he is often seen as a precursor to modernist poetry, or as a bridge between the two poetic eras.

### 11.2.1 Use of language

The language of Hopkins's poems is often striking. His imagery can be simple, as in *Heaven-Haven*, where the comparison is between a nun entering a convent and a ship entering a harbour out of a storm. It can be splendidly metaphysical and intricate, as it is in *As Kingfishers Catch Fire*, where he leaps from one image to another to show how each thing expresses its own uniqueness, and how divinity reflects itself through all of them.

Hopkins was a supporter of linguistic purism in English. In an 1882 letter to Robert Bridges, Hopkins writes: "It makes one weep to think what English might have been; for in spite of all that Shakespeare and Milton have done... no beauty in a language can make up for want of purity." He took time to learn Old English, which became a major influence on his writing. In the same letter to Bridges he calls Old English "a vastly superior thing to what we have now."

He uses many archaic and dialect words but also coins new words. One example of this is *twindles*, which seems from its context in *Inversnaid* to mean a combination of *twines* and *dwindles*. He often creates compound adjectives, sometimes with a hyphen (such as *dapple-dawn-drawn falcon*) but often without, as in *rolling level underneath him steady air*. This use of compound adjectives, similar to the Old English use of compound nouns, concentrates his images, communicating to his readers the intensity of the poet's perceptions of an inscape.

## Notes

Added richness comes from Hopkins's extensive use of alliteration, assonance, onomatopoeia and rhyme, both at the end of lines and internally as in:

As kingfishers catch fire, dragonflies draw flame;

As tumbled over rim in roundy wells

Stones ring; like each tucked string tells, each hung bell's

Bow swung finds tongue to fling out broad its name;

Hopkins was influenced by the Welsh language, which he had acquired while studying theology at St Beuno's near St Asaph. The poetic forms of Welsh literature and particularly *cynghanedd*, with its emphasis on repeating sounds, accorded with his own style and became a prominent feature of his work. This reliance on similar-sounding words with close or differing senses means that his poems are best understood if read aloud. An important element in his work is Hopkins's own concept of *inscape*, which was derived in part from the medieval theologian Duns Scotus. Anthony Domestico explains,

*Inscape*, for Hopkins, is the charged essence, the absolute singularity that gives each created thing its being; *instress* is both the energy that holds the *inscape* together and the process by which this *inscape* is perceived by an observer. We *instress* the *inscape* of a tulip, Hopkins would say, when we appreciate the particular delicacy of its petals, when we are enraptured by its specific, inimitable shade of pink."

*The Windhover* aims to depict not the bird in general, but instead one instance and its relation to the breeze. This is just one interpretation of Hopkins's most famous poem, one which he felt was his best

I caught this morning morning's minion, king-  
 dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding  
 Of the rolling level underneath him steady air, and striding  
 High there, how he rung upon the rein of a wimpling wing  
 In his ecstasy! then off, off forth on swing,  
 As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding  
 Rebuffed the big wind. My heart in hiding  
 Stirred for a bird, — the achieve of, the mastery of the thing!

*The first stanza of "The Windhover"*

*written 30 May 1877, published 1918.*

During his lifetime, Hopkins published few poems. It was only through the efforts of Robert Bridges that his works were seen. Despite Hopkins burning all his poems on entering the Jesuit novitiate, he had already sent some to Bridges, who with some other friends, was one of the few people to see many of them for some years. After Hopkins's death they were distributed to a wider audience, mostly fellow poets, and in 1918 Bridges, by then poet laureate, published a collected edition; an expanded edition, prepared by Charles Williams, appeared in 1930, and a greatly expanded edition by William Henry Gardner appeared in 1948 (eventually reaching a fourth edition, 1967, with N. H. Mackenzie).

Notable collections of Hopkins's manuscripts and publications are in Campion Hall, Oxford; the Bodleian Library, Oxford; and the Foley Library at Gonzaga University in Spokane, Washington.

**Check your progress I**

## Notes

Q1. Give the insight of early life of Hopkins.

Answer.....  
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Q2. Discuss the usage of language in the poetry of Hopkins.

Answer.....  
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Q3. Give the brief account of education of Hopkins.

Answer.....  
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## 11.3 INFLUENCES

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### 11.3.1 Erotic

Timothy d'Arch Smith, curator book retailer, attributes to Hopkins stifled suggestive driving forces which he sees as taking on a level of explicitness after Hopkins met Robert Bridges' far off cousin, companion, and individual Etonian Digby Mackworth Dolben, "a Christian Uranian". Robert Martin affirms that when Hopkins initially met Dolben, on Dolben's seventeenth birthday celebration in Oxford in February 1865, it "was, basically, the most pivotal enthusiastic occasion of [his] undergrad years, presumably of his whole life." according to Robert Martin, "Hopkins was completely taken with Dolben, who was around four years his lesser, and his private journal for affirmations the following year exhibits how absorbed he was in not entirely smothered



arousing contemplations of him." Martin also considers it "conceivable that [Hopkins] would have been significantly dazed at reality of sexual closeness with another person."

Hopkins made two verses about Dolben, "Where craftsmanship thou friend" and "The Beginning of the End". Robert Bridges, who changed the essential form of Dolben's works similarly as Hopkins's, prompted that the resulting melody "ought to never be printed," anyway Bridges himself included it in the chief discharge (1918). Another indication of the possibility of his expressions of love for Dolben is that Hopkins' high Anglican inquisitor seems to have unlawful him to have any contact with Dolben beside by letter. Hopkins never watched Dolben again after the last's short visit to Oxford during which they met, and any continuation of their relationship was all of a sudden wrapped up by Dolben's stifling two years afterward in June 1867. Hopkins' tendency for Dolben seems to have cooled by then, anyway he was in any case amazingly affected by his death. "Out of the blue, fate may have offered more through Dolben's going than it could ever have gave through longer life ... [for] immense quantities of Hopkins' best pieces – impregnated with an elegiac hurting for Dolben, his lost worshiped and his fantasy – were the result." Hopkins' relationship with Dolben is researched in the novel *The Hopkins Conundrum*

A part of Hopkins' verses, for instance, *The Bugler's First Communion* and *Epithalamion*, apparently represent homoerotic points, in spite of the way that the resulting verse was engineered by Robert Bridges from enduring pieces. One contemporary savant, M. M. Kaylor, fought for Hopkins' consolidation with the Uranian craftsmen, a social occasion

## Notes

whose creations induced, from various perspectives, from article works of Walter Pater, Hopkins' insightful tutor for his Greats tests and later a dependable buddy.

A couple of intellectuals have fought that homoerotic readings are either significantly divided, or that they can be requested under the more broad grouping of "homosociality", over the sex, sexual-express "gay" term. Hopkins' journal organizations, they fight, offer a sensible thankfulness for feminized greatness. In his book *Hopkins Reconstructed* (2000), Justus George Lawler censures Robert Martin's questionable biography *Gerard Manley Hopkins: A Very Private Life* (1991) by prescribing that Martin "can't see the hetero bar... for the gay authentic piece in his own one of a kind eye... it indicates a slanted eisegesis". The anthems that move homoerotic readings can be scrutinized not just as exercises in sublimation anyway as astonishing renditions of severe conviction, a conviction that caused strain in his family and even drove him to expend a couple of works that he felt were unnecessarily narcissistic. Julia Saville's book *A Queer Chivalry* sees the severe imagery in the poems as Hopkins' strategy for discussing the weight with gay character and need.

Christopher Ricks observes that Hopkins busy with different penitential practices, "yet these self-disciplines were not self-condemnations to him, and they are his business – or are his perception of what it was truly pursuing to be about his Father's old news." Ricks can't help contradicting Martin's obvious nonattendance of valuation for the importance of the activity of Hopkins' severe guarantee to his organization, and alarms against doling out a need of effect to any sexual faculties over various components, for instance, Hopkins' distance from

his family. Biographer Paul Mariani finds in Hopkins ballads "a beyond reconciliation pressure – from one viewpoint, the benevolence requested by Jesuit order; on the other, the appearing to be extravagance of wonderful creation."

### 11.3.2 Influence on others

Ricks called Hopkins "the most original poet of the Victorian age." Hopkins is considered as influential as T. S. Eliot in initiating the modern movement in poetry. His experiments with elliptical phrasing and double meanings and quirky conversational rhythms turned out to be liberating to poets such as W. H. Auden and Dylan Thomas.

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## 11.4 WORKS IN BIOGRAPHICAL AND HISTORICAL CONTEXT

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*Religious Childhood and Introduction to the Arts* The oldest of Manley and Kate Hopkins's nine children, Gerard Manley Hopkins was born in Stratford, Essex, England, and raised in a cultured and religious environment. Both parents were readers and devout High

Church Anglicans; his father also taught Sunday School and was a published poet.

At grammar school, Hopkins excelled in his courses, especially painting and writing. Though he wanted to be a painter, he eventually made a shift from the visual to the verbal. The young poet's verses were filled with colorful pictorial images characteristic of Victorian word-painting. In 1863 Hopkins obtained a scholarship to Oxford University. There he pursued his interests in poetry, music, sketching, and art criticism,

## Notes

established important friendships, and, most importantly, came under the influence of John Henry Newman, an important Catholic educator.

Hopkins was educated during what is known as the Victorian era of the United Kingdom. During the rule of Queen Victoria, a ruler known for expanding the British Empire and catalyzing the Industrial Revolution, England experienced immense prosperity. The literature produced during this period bridges the Romantic period with twentieth-century literature; it was during this period that the novel became the most significant literary form.

*Leaving the Church of England* After months of soul-searching, Hopkins resolved to leave the Church of England and become a Roman Catholic, which led to a permanent estrangement from his family. He graduated from Oxford in 1867, and in the spring of 1868, he decided to become a Jesuit priest. He burned all his early poems, vowing to give up writing and dedicate himself fully to his religious calling. After his ordination in 1877, Hopkins served as a priest in London, Oxford, Liverpool, and Glasgow parishes and taught classics at the Jesuit Stonyhurst College. In 1884 he was appointed a fellow in classics at the Royal University of Ireland and professor of Greek at the University College in Dublin. As time passed, he became progressively more isolated, depressed, and plagued with ill health and spiritual doubts, particularly during his years in Ireland.

*Sprung Rhythm* After destroying his early poems, Hopkins wrote essentially no poetry for nine years. But, in 1875, with the approval of his superior, he returned to writing verse, strictly limiting the time he

spent on composition. The first work Hopkins produced after he resumed writing, “The Wreck of the Deutschland” (1875), is an account of the widely publicized loss at sea of a German ship, in which he also examines his spiritual struggles. In this poem, Hopkins introduces his revolutionary sprung rhythm.

Unlike conventional poetic meter, in which the rhythm is based on regular alternation of stressed and unstressed syllables, the meter of sprung rhythm is determined by the number of stressed syllables alone. Thus, in a line where few unstressed syllables are used, the movement is slow and heavy, while the use of many unstressed syllables creates a rapid, light effect. “The Wreck of the Deutschland” also introduces the central philosophical concerns of Hopkins's mature poetry, reflecting both his belief in the doctrine that humans are created to praise God and his commitment to the Jesuit practices of meditation and spiritual self-examination.

*Nature Poetry* Hopkins continued to experiment with style, language, and meter. He is perhaps best known for his shorter poems on nature, many of which were written in the early years of his priesthood. In such celebrations of natural beauty as “Pied Beauty,” “God's Grandeur,” and his best-known sonnet, “The Windh-over,” Hopkins strove to capture the essence of creation as a means of knowing and praising God. For most of his contemporaries, however, nature existed only to be exploited, as the effects of the Industrial Revolution consumed the wilderness. This apparent disappearance of God from nature in the nineteenth century inspired some of the didacticism that pervades Hopkins's later nature poetry.

*The “Terrible Sonnets”* Hopkins's last works, known as the “terrible sonnets,” express spiritual struggle. These consist of the six original “terrible sonnets” of 1885—“Carrion Comfort,” “No worst, there is none,” “To seem the stranger,” “I wake and feel,” “Patience,” and “My own heart”—and three sonnets of 1889—“Thou art indeed just,” “The Shepherd's Brow,” and “To R. B.” Most of these poems focus on *acedia*, the fourth deadly sin, the sin of “spiritual sloth” or

“desolation.” In others he works toward a resolution of his spiritual questionings. Although Hopkins feared that his poetic power was declining in his final years, the terrible sonnets are highly regarded by critics for his unguarded self-revelation and mastery of the sonnet form.

In 1889 Hopkins died in Dublin, Ireland of typhoid fever, apparently caused by the polluted urban water supply. He is buried in Glasnevin cemetery. None of Hopkins's major works were published in his lifetime. He submitted a few of them to periodicals and anthologies, but they were rejected. Following Hopkins's death, Robert Bridges, his literary executor, arranged for a few of his simpler works to appear in verse anthologies. The selections by Hopkins in these works received little notice, however, except in Catholic circles, where “Heaven Haven” and “The Habit of Perfection” were praised for their religious content.

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## 11.5 WORKS IN LITERARY CONTEXT

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As a young writer, Hopkins had several great influences. The poet Christina Rossetti became for Hopkins the embodiment of the pre-Raphaelites and Victorian religious poetry. In the 1860s he was profoundly influenced by her example. Both Hopkins and Rossetti

believed that religion was more important than art. The outline of Hopkins's career followed that of Christina Rossetti's: an outwardly drab, plodding life of submission quietly bursting into splendor in holiness and poetry. Both felt that religious inspiration was more important than artistic inspiration: Poetry had to be subordinated to religion.

During the early 1870s, Hopkins began to study the teachings of the thirteenth-century Franciscan scholar John Duns Scotus. From Duns Scotus's teaching of the "thisness" of all things, Hopkins developed the concepts of "inscape," a term he coined to describe the inward, distinctive, essential quality of a thing, and "instress," which refers to the force that gives a natural object its inscape and allows that inscape to be seen and expressed by the poet. These teachings are what inspired Hopkins to write again.

***Sprung Rhythm*** Many of Hopkins's poems are noted for their musical rhythm. His use of sprung rhythm was new and quite different from that of his contemporaries. However, Hopkins claimed that his meter of sprung rhythm appears in classical literature, Old English and Welsh poetry, nursery rhymes, and the works of William Shakespeare and John Milton. Moreover, he valued it as "nearest to the rhythm of prose, that is, the native and natural rhythm of speech."

By using sprung rhythm, Hopkins recovered the rhythms of early English prose, with its two-beat phrases held together by stress patterns within and between phrases, its dependence on rhythm more than syntax to determine meaning, and its stringing together of main clauses connected by *and* and *but*. Just as Hopkins's poetry was influenced by Old and

## Notes

Middle English alliterative verse, his prose was influenced by early English prose. Understanding Hopkins' relationship to medieval composition and refrain conventions drives us to the core of Hopkins' abstract accomplishment. He carried verse nearer to the musicality of composition.

Notwithstanding exploring different avenues regarding meter in this lyric, Hopkins utilized a few other idyllic strategies for which he is known. His lingual authority is described by bizarre compound words, instituted expressions, and terms acquired from vernacular. He includes greater multifaceted nature by including purposeful ambiguities and numerous implications. In addition, he frequently utilizes elliptical phrasing, compression, internal rhyme, assonance, alliteration, and metaphor.

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### **11.6 WORKS IN CRITICAL CONTEXT**

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Because much of Hopkins's work was not published during his lifetime, his critics did not emerge until Bridges compiled and published *Poems of Gerard Manley Hopkins*, the first collection of the poet's works. A few reviewers of the collection praised Hopkins's expression of religious feeling, but the predominant response was one of bewildered incomprehension.

*A Model of Stylistic Originality* During the 1920s, the lyrics found a little however select after among such essayists as Laura Riding, Robert Graves, I. A. Richards, and William Empson. Early promoters of a close by scrutinizing of the charming substance, these intellectuals regarded the unpredictability of Hopkins' works and his intricate inventiveness.



The 1930s saw a gigantic advancement of eagerness for Hopkins' works. In 1933 dynamic intellectuals Joseph Sheed and Maisie Ward, creating for *Form in Modern Poetry*, depict the fate of Hopkins' work in deterministic terms, referring to his virtuoso as the reason behind the late divulgence of his work, "Hopkins is marginally ascending out of the cloudiness to which his exceptional virtuoso reviled him. It is an ordinary story; nothing could have made Hopkins' stanza surely understood in his day: it was significant that it ought to at first be devoured by the sensibility of another time of scholars, and by them bit to a fitting squash for less keen characters." In that decade his letters and individual papers were first disseminated, together with a second, created arrival of the melodies. Among the young specialists of the 1930s, Hopkins was revered as a model. His effect is clear in progress of columnists as different as the Welsh craftsman Dylan Thomas, British author W. H. Auden, Irish craftsman Cecil Day Lewis, and American craftsman Robert Lowell.

With the era of's first experience with the world in 1944, different fundamental articles and thanks appeared, and since that time his works have continued attracting expansive examination. At any rate his work as a rule has dependably contradicted request. Intellectual Alan Heuser perceives this while offering a proposition in his fundamental article "The Shaping Vision of Gerard Manley Hopkins" (1958), "Setting Hopkins' refrain in the English beautiful custom has been found an inconvenient task... . If an unquestionable imprint is required, possibly 'flowery' is for all intents and purposes great, conveying the enthusiastic

## Notes

and singing appearance of thought in word-made-substance, the word rendered exciting." Hopkins' works have exhibited significantly fit to New Critical philosophies, which underscore explanation and clarification of individual anthems with explicit respect for their style, beat, and imagery. His pieces have similarly gotten the evaluation of poststructuralist and deconstructionist intellectuals, who consider his usage of purposefully dubious language of noteworthy interest.

Later adroit conveyances on Hopkins' work reveal the boundless potential results for clarification his work oversees. Dissecting the legitimate setting of his day, savant Marie Banfield portrays Hopkins' refrain as going to far past straightforward improvements in style. In her article "Darwinism, Doxology, and Energy Physics: the New Sciences, the Poetry and the Poetics of Gerard Manley Hopkins" (2007), she communicates, "He associates with Darwin's multi-structure, individuated, and diverse world yet ordinarily moves back in his hankering for solicitation, plan, and solidarity, setting a power past the totally mechanical. He is pulled in to and draws back from the universe made by thermodynamics, with its apparently conflicting laws." While not all researchers concede to the most suitable focal point through which to see his work, the decent variety of contemporary grant on Hopkins' poetry addresses his commitment to English writing.

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## 11.7 LITERARY AND HISTORICAL CONTEMPORARIES

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Hopkins's famous contemporaries include:

**Robert Bridges** (1844–1930): Bridges, an English poet and poet laureate in 1913, was friends with Gerard Manley Hopkins and assembled Hopkins's posthumous first volume of poetry.

**Charles Darwin** (1809–1882): In 1859, this English naturalist published *On the Origin of Species*, a book that highlights his theory of evolution through variation and natural selection.

**John Fowler** (1826–1864): Fowler, an English agricultural engineer and inventor, developed a much faster method of plowing fields, enabling more land to be cultivated than previously possible.

**William Morris** (1834–1896): Morris, an English artist and writer, founded the British arts and crafts movement, which originated as a reaction against the mass production made possible by the Industrial Revolution.

**Christina Rossetti** (1830–1894): English poet and sister of the artist Dante Gabriel Rossetti; she is best known today for her poem “The Goblin Market.”

*Enduring Reputation as an Innovative Stylist* Hopkins has been the subject of numerous studies undertaken from a wide range of critical perspectives, and though a few commentators maintain that he is essentially a minor author because of the narrowness of his experience, he is now regarded as one of the greatest poets of the Victorian era. Acclaimed for his powerful influence on modern poetry, Hopkins continues to be praised as an innovative and revolutionary stylist who

wrote some of the most challenging poems in the English language on the subjects of the self, nature, and religion.

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### 11.8 COMMON HUMAN EXPERIENCE

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Hopkins's poems about nature explore its mysterious beauty and see the hand of God in its creation. Here are some other works that examine nature and ways of considering it:

“Nature” (1836), an essay by Ralph Waldo Emerson. In this work, the American philosopher explores how the divine can be discovered through nature.

*Refuge* (1991), a memoir and natural history book by Terry Tempest Williams. A Mormon naturalist tells of the flooding of a bird refuge on the Great Salt Lake in Utah, and her mother's death from cancer, linked to nuclear testing in a nearby state.

*Remarkable Trees of the World* (2002), a photography book by Thomas Pakenham. This work includes sixty photographs of extraordinary trees from Europe, Africa, Australia, and the United States, among other places, as well as commentary.

*Secrets from the Center of the World* (1989), a poetry collection by Joy Harjo, photographs by Stephen Strom. This book of prose poems by Harjo, the Native American poet, and photographs of the American West emphasize the traditional Native American belief in the interconnectedness of all things.

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## 11.9 RESPONSES TO LITERATURE

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1. Read “Pied Beauty” and “God's Grandeur.” Compare and contrast how Hopkins views nature, God, and human nature in these poems.
2. Gerard Manley Hopkins put his calling as a priest ahead of his talent and love for poetry. Do you think that the two are compatible? Can someone devote their life to two callings?
3. Hopkins coined the phrase “sprung rhythm” to describe his poetic style. In sprung rhythm a single line may have many stressed syllables right in a row rather than having them spaced out with unstressed syllables. Write a poem about something you believe in strongly, loading the lines with stressed syllables. Use the poem “The Wreck of the Deutschland” as a guide.
4. Read Hopkins's “terrible sonnets.” In a class discussion, explain how the images and themes of these last sonnets are different from his earlier works. Use specific lines to support your argument.

### Check your progress I

Q1. Give the Critical Context in the poetry of Hopkins.

Answer.....

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Q2. Discuss Historical Context through the work of Hopkins.

Answer.....

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Q3. Give the brief account of literary context of Hopkins works

Answer.....  
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## 11.10 LET'S SUM UP

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Several issues brought about this melancholic state and restricted his poetic inspiration during the last five years of his life. His work load was extremely heavy. He disliked living in Dublin, away from England and friends; he was also disappointed at how far the city had fallen from its Georgian elegance of the previous century. His general health deteriorated as his eyesight began to fail. He felt confined and dejected. As a devout Jesuit, he found himself in an artistic dilemma. To subdue any egotism which would violate the humility required by his religious position, he decided never to publish his poems. But Hopkins realised that any true poet requires an audience for criticism and encouragement. This conflict between his religious obligations and his poetic talent caused him to feel that he had failed them both.

After suffering ill health for several years and bouts of diarrhoea, Hopkins died of typhoid fever in 1889 and was buried in Glasnevin Cemetery, following his funeral in Saint Francis Xavier Church on Gardiner Street, located in Georgian Dublin. He is thought to have suffered throughout his life from what today might be diagnosed as either bipolar disorder or chronic unipolar depression, and battled a deep sense of melancholic anguish. However, on his death bed, his last words were, "I am so happy, I am so happy. I loved my life."

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## 11.11 KEYWORDS

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**Portray:** depict (someone or something) in a work of art or literature.

**Cemetery :** a large burial ground, especially one not in a churchyard.

**Anguish :** severe mental or physical pain or suffering.

**Melancholy :** a feeling of pensive sadness, typically with no obvious cause.

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## 11.12 QUESTIONS FOR REVIEW

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- Write a note on G.M. Hopkins as a modern poet.
- Write a note on G.M. Hopkins as a religious poet.
- How does Hopkins utilize the sonnet form in his poetry?
- Write about the Victorian elements in the poetry of Hopkins.
- How is religion infused in the poetry of Hopkins?

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## 11.13 SUGGESTED READINGS AND REFERENCES

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## 11.14 ANSWERS TO CHECK YOUR PROGRESS

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Check your progress I:

Answer 1 : Check Section 11.2.1

Answer 2 : Check Section 11.3.1

Answer 3: Check Section 11.2.2

Check your progress II:

Answer 1 : Check Section 11.7

Answer 2 : Check Section 11.5

Answer 3 : Check Section 11.6



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# UNIT - 12: HOPKINS – THE WIND HOVER

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## STRUCTURE

12.0 Objectives

12.1 Introduction

12.2 Summary

12.3 Analysis

12.4 Let's Sum Up

12.5 Keywords

12.6 Questions for Review

12.7 Suggested Readings And References

12.8 Answers To Check Your Progress

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## 12.0 OBJECTIVES

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The objective of the unit is to study the various trends of 19<sup>th</sup> Century poetry.

It provides the various styles of poets at that era and how romanticism moves ahead with time in that era.

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## 12.1 INTRODUCTION

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Gerard Manley Hopkins wrote "The Windhover" in May, 1877. He had been a student at St Bueno's Theological College for three years, and this was a productive period: the year of "God's Grandeur", "Spring" and "The Starlight Night", among others. "The Windhover" is the most startlingly experimental of this gorgeous tranche of sonnets. Hopkins seems at ease, fully in control of the energies of his sprung rhythm and effortlessly folding the extra-metrical feet he called outrides (see line

## Notes

two, for example) into the conventional sonnet form. He recognised his own achievement, and, sending a revised copy to his friend Robert Bridges, declared that this was the best poem he'd ever written.

Much discussed and interpreted, "The Windhover" plainly begins with, and takes its rhythmic expansiveness from, a vividly observed kestrel. That the bird is also a symbol of Christ, the poem's dedicatee, is equally certain. Perhaps too, its ecstatic flight unconsciously represents for Hopkins his own creative energy. When he exclaims "How he rung upon the rein..." his image might extend to the restraints and liberations of composition. The phrase means to lead a horse in a circle on the end of a long rein held by its trainer, and it certainly makes a neat poetic metaphor.

What a marvellous sentence Hopkins sets soaring across the first seven lines of the octet: I particularly like those cliff-hanger adjectives summoned "in the riding/ Of the rolling level underneath him steady air". The diction throughout is rich and strange: "wimpling" (rippling and pleating), "sillion" (a strip of land between two furrows), "the hurl", "the achieve". There are resonant ambiguities: "buckle" for example could be imperative or indicative, and it could mean any of three things: to prepare for action (an archaic meaning), to fasten together, or to bend, crumple and nearly break ("buckled like a bicycle wheel" as William Empson remarked when analysing the poem in *Seven Types of Ambiguity*).

The metaphysics may be complex but the imagery of riding and skating are plain enough. The wheeling skate brilliantly inscapes the bird's flight-path. It's important to our sensation of sheer, untrammelled energy that we see only the heel of the skate, and not the skater. Empson wrote that

he supposed Hopkins would have been angered by the bicycle-wheel comparison, but I am not at all sure he would have been: the poem welcomes ordinary physical activity, and a cyclist has his heroic energies and painful accidents like any other athlete.

Christ's Passion is central to the poem, the core from which everything else spirals and to which everything returns. The plunge of the windhover onto its prey suggests not simply the Fall of man and nature, but the descent of a redemptive Christ into the abyss of human misery and cruelty. References to equestrian and military valour (the dauphin, the chevalier) evoke the Soldier Christ, a figure to be found in the *Spiritual Exercises* of St Ignatius of Loyola which Hopkins devotedly practised. The swoop of this hawk-like dove is essentially spiritual, of course. But the poem doesn't forget or devalue the "sheer plod" of the farm-labourer – another alter ego, I suspect.

It's remarkable how the sestet slows down without losing energy. Instead of flight there is fire: is this a reference to Christ's post-mortem descent into Hell? The adoring "O my Chevalier" softens to a Herbert-like, tender "Ah my dear". And now the great impressionist painter, having so far resisted any colour beyond that suggestive "dapple-dawn", splashes out liberally with the "blue-bleak" embers and the "gold-vermilion" produced by their "gall" and "gash" (both words, of course, associated with the Crucifixion). Again, there is terra firma as well as metaphysics. The earth is broken by the plough in order to flare gloriously again, and the warm colours suggest crops as well as Christ's redemptive blood. Beyond that, we glimpse some other-worldly shining, a richness not of earth alone. As always in Hopkins's theology, Grace in the religious

sense is not to be divorced from athletic, natural, often homoerotic, grace. In fact, it is fuelled by it.

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### **12.2 SUMMARY: WINDHOVER**

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The windhover is a bird with the rare ability to hover in the air, essentially flying in place while it scans the ground in search of prey. The poet describes how he saw (or “caught”) one of these birds in the midst of its hovering. The bird strikes the poet as the darling (“minion”) of the morning, the crown prince (“dauphin”) of the kingdom of daylight, drawn by the dappled colors of dawn. It rides the air as if it were on horseback, moving with steady control like a rider whose hold on the rein is sure and firm. In the poet’s imagination, the windhover sits high and proud, tightly reined in, wings quivering and tense. Its motion is controlled and suspended in an ecstatic moment of concentrated energy. Then, in the next moment, the bird is off again, now like an ice skater balancing forces as he makes a turn. The bird, first matching the wind’s force in order to stay still, now “rebuff[s] the big wind” with its forward propulsion. At the same moment, the poet feels his own heart stir, or lurch forward out of “hiding,” as it were—moved by “the achieve of, the mastery of” the bird’s performance.

#### **“The Windhover”**

To Christ our Lord

I caught this morning morning’s minion, king-  
dom of daylight’s dauphin, dapple-dawn-drawn Falcon, in his riding  
Of the rolling level underneath him steady air, and striding

High there, how he rung upon the rein of a wimpling wing  
 In his ecstasy! then off, off forth on swing,  
 As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding  
 Rebuffed the big wind. My heart in hiding  
 Stirred for a bird,—the achieve of, the mastery of the thing!

Brute beauty and valour and act, oh, air, pride, plume, here  
 Buckle! AND the fire that breaks from thee then, a billion  
 Times told lovelier, more dangerous, O my chevalier!

No wonder of it: sheer plod makes plough down sillion  
 Shine, and blue-bleak embers, ah my dear,  
 Fall, gall themselves, and gash gold-vermillion.

The opening of the sestet serves as both a further elaboration on the bird's movement and an injunction to the poet's own heart. The "beauty," "valour," and "act" (like "air," "pride," and "plume") "here buckle." "Buckle" is the verb here; it denotes either a fastening (like the buckling of a belt), a coming together of these different parts of a creature's being, or an acquiescent collapse (like the "buckling" of the knees), in which all parts subordinate themselves into some larger purpose or cause. In either case, a unification takes place. At the moment of this integration, a glorious fire issues forth, of the same order as the glory of Christ's life and crucifixion, though not as grand.

## Form

## Notes

The confusing grammatical structures and sentence order in this sonnet contribute to its difficulty, but they also represent a masterful use of language. Hopkins blends and confuses adjectives, verbs, and subjects in order to echo his theme of smooth merging: the bird's perfect immersion in the air, and the fact that his self and his action are inseparable. Note, too, how important the "-ing" ending is to the poem's rhyme scheme; it occurs in verbs, adjectives, and nouns, linking the different parts of the sentences together in an intense unity. A great number of verbs are packed into a short space of lines, as Hopkins tries to nail down with as much descriptive precision as possible the exact character of the bird's motion.

"The Windhover" is written in "sprung rhythm," a meter in which the number of accents in a line are counted but the number of syllables does not matter. This technique allows Hopkins to vary the speed of his lines so as to capture the bird's pausing and racing. Listen to the hovering rhythm of "the rolling level underneath him steady air," and the arched brightness of "and striding high there." The poem slows abruptly at the end, pausing in awe to reflect on Christ.

## Commentary

This poem follows the pattern of so many of Hopkins's sonnets, in that a sensuous experience or description leads to a set of moral reflections. Part of the beauty of the poem lies in the way Hopkins integrates his masterful description of a bird's physical feat with an account of his own heart's response at the end of the first stanza. However, the sestet has puzzled many readers because it seems to diverge so widely from the

material introduced in the octave. At line nine, the poem shifts into the present tense, away from the recollection of the bird. The horse-and-rider metaphor with which Hopkins depicted the windhover's motion now give way to the phrase "my chevalier"—a traditional Medieval image of Christ as a knight on horseback, to which the poem's subtitle (or dedication) gives the reader a clue. The transition between octave and sestet comes with the statement in lines 9-11 that the natural ("brute") beauty of the bird in flight is but a spark in comparison with the glory of Christ, whose grandeur and spiritual power are "a billion times told lovelier, more dangerous."

The first sentence of the sestet can read as either descriptive or imperative, or both. The idea is that something glorious happens when a being's physical body, will, and action are all brought into accord with God's will, culminating in the perfect self-expression. Hopkins, realizing that his own heart was "in hiding," or not fully committed to its own purpose, draws inspiration from the bird's perfectly self-contained, self-reflecting action. Just as the hovering is the action most distinctive and self-defining for the windhover, so spiritual striving is man's most essential aspect. At moments when humans arrive at the fullness of their moral nature, they achieve something great. But that greatness necessarily pales in comparison with the ultimate act of self-sacrifice performed by Christ, which nevertheless serves as our model and standard for our own behavior.

### **Check your progress I**

Q1. Give the brief introduction of Windhover

Answer.....

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Q2. Summarize the Windhover in brief

Answer.....

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### 12.3 ANALYSIS OF WINDHOVER - RHYME AND SPRUNG RHYTHM

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The riddling in *The Windhover* begins with the title itself. The use of “windhover” for “falcon” acts as a kenning which, like *hildenædre* (literally “battle adder,” meaning “arrow”) *merehengest* (literally “sea-horse,” meaning “ship”), is a “riddle in embryo.” Kennings are perhaps the most obvious manifestation of the influence of Old English poetics on Hopkins during this period; his use of “bone-house” (*The Caged Sky-Lark*, l.2) for “body” seems to be a translation of the Old English kenning *banhus* (literally “bone-house” and also used to signify “body”). Hopkins’s title-kenning is important because in the poem’s opening lines the majestic creature which captivates Hopkins’s first-person narrator is introduced to the audience solely through the enigmatic epithets, “morning’s minion” and “king- /dom of daylight’s dauphin” (ll.1—2). It is only at the end of the second line that we come to the name of the creature itself: “dapple-dawn-drawn fal-con” (l.2). If it were not for the poem’s title, we should not know the identity of the creature until this moment. All the imagery thus far has been of light and morning. So far there has been nothing to suggest flight or the sky or anything else which might prompt us to guess the identity of the poem’s



subject; it is the poem's title which ensures that on first reading the riddlic description of the bird the reader knows what is being described.

***The Windhover* is a sonnet of fourteen lines.**

- The octet (eight lines) is separate from the sestet (six lines) signifying a change or turn in the meaning of the whole. Note the full end rhymes of the octet :  
*king/riding/striding/wing/swing/gliding/hiding/thing.*
- The sestet has a slightly different rhyming sequence :  
*here/billion/chevalier/sillion/dear/vermilion.* So the change in this second part of the sonnet is a definite break from what has gone before.

The first eight lines represent the speaker being inspired by the flight of the falcon and the next six lines represent the spiritual influence of Christ, transformed out of the '*fire that breaks.*'

So, Hopkins chose the sonnet form because of its association with love and the romantic tradition, but made it his own by compressing the syllables, doing away with the usual rhyme schemes and using unusual words.

And don't forget that :

- Hopkins developed a language of his own to help describe the inner rhythmic world of the poem he had created. He used the word *inscape* to denote the unique characteristics of a poem, its essence, and the word *instress* which conveys the experience a person has of the inscape.

## Notes

- He also created the term *sprung rhythm* to help make the rhythms of his verse '*brighter, livelier, more lustrous*'. This metrical system is based on abrupt use of strong stresses followed by unstressed, the energy of the stresses springing through the alliterative syllables that make up the rest of the line.

### Further Analysis of Windhover

This poem is best read out loud several times, only then will the ear become accustomed to the rhythms and sound patterns of these complex but beautiful lines.

What strikes from the outset is the amount of alliteration and assonance throughout - the poet is showing off somewhat, which could be a reflection of the action of the falcon, a master of the air.

The use of the simple past *I caught* suggests caught sight of, but could also imply the act of catching, as when a falcon is caught by the falconer.

By splitting the word *kingdom* at the end of the first line the poet introduces enjambment, a natural way of pausing whilst sustaining the sense; *king* also implies the regal authority of the bird.

The poet is also reinforcing the idea of wonder, for here is a predatory bird manipulating the wind in a light that seems to set it on fire. Could it be that the alliteration suspends time as the reader catches breath to finish the line?

Note however that, within the many lines that suspend then run and hold on by a thread, the end rhymes keep everything in order, they stop the

whole bursting out or breaking: they act as a skin, keeping the organic contents tight.

When you read through the poem a number of times, these full end rhymes become crucial, as does the use of enjambment, the running of one line into another, to maintain the sense.

For example, when we move from the second to third line the emphasis is on the bird's skill - note the caesura (natural break) needed after *rolling level* - as it maintains its position before swinging away in a perfect curve later on in lines five and six.

*Rung upon the rein* is a term used to describe the circle made by a horse when kept at pace on a tight rein, so the bird is able to use the rippling wing before moving off smoothly, ecstatically, somewhat like a skater rounding a bend.

- The bird then beats back the strong wind which is uplifting for the speaker, in fact, so inspiring is the flight and aerial prowess of the falcon a transformation takes place. All the qualities of the kestrel in the whole airborne act, buckle, that is, collapse and then re-combine as one in a spiritual fire : the clean, cruciform profile of the bird when it breaks from a hover, is symbolic of Christ.

This revelatory scene is both beautifully exquisite and thrilling - this is a different dimension, connected to the world of flesh and bone and earth yet transcending reality. The speaker addresses the bird (Christ) as *chevalier*, a french word meaning knight or champion.

## Notes

But we shouldn't be surprised when this fabulous falcon elicits such spiritual energy. Take the routine of the humble plough, even that can make the furrowed ridges shine and outwardly dull embers suddenly break and reveal this gorgeous golden red.

The speaker is in awe of this everyday occurrence - a kestrel hovering then moving on against the wind - and likens the event to a wondrous religious experience. The suggestion is that common things hold an almost mystical significance and are charged with potential.

The poem is almost impossible to understand without good background knowledge about Hopkins's ideas and his odd words. There are many words of the Anglo-Saxon origin like *rung* (past tense of 'ring' meaning go round), *minion*, *dauphin*, *chevalier* (prince), etc. There are also unusual combinations like "dapple-dawn-drawn", which is an image of the bird. The last stanza is particularly complex because of the associatively linked words related to Christ and his sacrifice. Finally, the grammar is also odd; actually the poem does not follow any traditional grammar and structure. In short, the poem can be discussed as a sonnet because it has some of the features of the typical sonnet, but it must be called a modified sonnet adapted to a different kind of subject, word-game and music.

By implication, the poem is therefore a poem of thanksgiving to Christ. It is a hymn that is romantic in form but religious in theme. When the poet sees the beautiful bird, he is reminded of Christ and becomes thankful and appreciative of him. The poem's theme is therefore related to the poet's praise of Christ rather than being about the bird.

The Windhover is, the most remarkable and the most eloquent devotional poem. Hopkins wrote "The Windhover" only a few months before his ordination as a Jesuit priest, the ultimate commitment to sacrifice his worldly ambitions. "The Windhover" To Christ our Lord, is a sonnet by Gerard Manley Hopkins and is regarded as a masterpiece. It was written on May 30, 1877, but not published until 1918, when it was included as part of the collection Poems of Gerard Manley Hopkins. "The Windhover To Christ our Lord" is the greatest of Hopkins' poems of this period, in the implications of its subject, and in its metrical accomplishment. Hopkins himself referred to it as "the best thing I ever wrote". It is indeed "the achieve of mastery of the thing". (Pick, 70) He dedicated the poem to Christ, our Lord. The sub-title "To Christ Our Lord" emphasizes religious significance. The falcon in the poem is a symbol of Christ. The speaker watches a falcon flying through the sky and finds traces of Christ in its flight path. The beauty of the bird causes the speaker to reflect on the beauty of Christ because the speaker sees a divine imprint on all living things. When the poet sees a kestrel (or a falcon) in flight; the bird becomes for the poet a symbol of natural beauty which by a sudden and drastic transition, is compared with the spiritual beauty of Christ's sacrifice. "Hopkins's finds Christ in early morning experience of watching a bird of prey. The force of experience described in 'The Windhover' ( a local name for a kestrel) is that of a man who senses God through the masterly behavior of a wild creature"(Gorman,538) The Windhover by Gerard Manley Hopkins is a semi-romantic, religious poem dedicated to Christ. It is a usual Hopkins style of sonnet that begins with description of nature and ends in meditation about God and Christ and his beauty, greatness and grace.

## Notes

This poem follows the pattern of so many of Hopkins's sonnets, in that a sensuous experience or description leads to a set of moral reflections. Hopkins shows a distinct preference for the Italian structure of the sonnet form over the Shakespearean or English structure.

The Italian structure has two divisions –the octave consisting of eight lines and the sestet consisting of six lines. The octave describes the bird, and the sestet begins by recognizing what the bird signifies. The poet's main idea in the poem is that the brute beauty of the falcon is only a faint flash of the glory and splendor of Christ. The beauty of the poem lies in the way Hopkins integrates his masterful description of a bird's physical feat with an account of his own heart's response at the end of the first stanza. The subject of this sonnet is the skill with which wind hover or falcon controls its flight through the air and the majesty and grandeur of the bird. It is possible to interpret the poem as attribute to the Savior, the falcon in that case being regarded as a symbol of Christ and the attributes of the falcon being equally valid when applied to Christ. The sonnet is a masterpiece in its originality in the use of words and its striking imagery. One of the most gifted Englishmen of his generation, Gerard Manley Hopkins's whose most recognized contribution to the literary world was his approach to rhythmic structure as he stands as the founder and developer "sprung rhythm. It is a poetic rhythm designed to imitate the rhythm of natural speech. It is constructed from feet in which the first syllable is stressed and may be followed by a variable number of unstressed syllables. In sprung rhythm, the poet counts the number of accented syllables in the line, but places no limit on the total number of syllables. As opposed to syllabic meters (such as the iambic), which

count both stresses and syllables, this form allows for greater freedom in the position and proportion of stresses. This gives Hopkins great control over the speed of his lines and their dramatic effects.

This technique allows Hopkins in the poem to vary the speed of his lines so as to capture the bird's pausing and racing. The hovering rhythm of "the rolling level underneath him steady air," and the arched brightness of "and striding high there." The poem slows abruptly at the end, pausing in awe to reflect on Christ. He also uses internal rhyme, The words dawn and drawn rhyme, but since they appear within the same line, that's called an internal rhyme helping the flow of the poem and once again giving greater strength to certain words and lines. "Dawndrawn" "Stirred for a bird" "Fall gall". His sonnet 'The Windhover' the bird can be viewed as a metaphor for Christ or of divine epiphany. It demonstrates the correlation of nature with religion, as the poet uses a Kestrel to symbolize Christ, to whom the poem is dedicated. The Windhover refers to an exquisitely beautiful bird of prey which Gerald Manley Hopkins has obviously caught in his sights in the glory of the early morning and encapsulated in poetry. "When Hopkins early one spring morning, in a subdued frame of mind, went out from St Beuno's College and caught the flight of the windhover, the sonnet which sprang from his blend of excitement and sober musings about the future was destined to become , out of all lyrics since the middle of the nineteenth century, the one that has probably attracted the most thought and commentary". (MacKenzie,76) I caught this morning morning's minion, king- dom of daylight's dauphin, dapple-dawn-drawn Falcon,( Gorman,538) The poem begins with a description of a falcon, or "Windhover" which is beautiful

## Notes

and graceful, “striding” and “riding” through the air. He uses the metaphors of "minion" and "dauphin" to express his view that beautiful and powerful as the kestrel is, it still belongs to creation and to God. So Hopkins is thanking God for sharing the majesty of creation with him, and praising him for his skill in designing it. Suddenly the narrator notices the bird taking a sudden splendid change of flight, he makes use of a simile to describe it. "As a skate's heel sweeps smooth—the achieve of; the mastery of the thing!" (538) The narrator then appears in awe of the falcon's flight, and uses some stirring action words to quicken the pace of the poem and to better express the daring and perfect aerial acrobatics of the bird of prey. The language "skate" and "sweeps" or "hurl" and "gliding" add impetus and drive to the poem, as well as describing with great observational detail, the daring grace of the falcon. In the second section, the narrator describes the extent of his love towards God. The kestrel is often seen as a metaphor for Christ who sacrificed himself to die for the sins of Christians "hurling" himself downwards like the wind or the kestrel in the poem. Though the bird is majestic and graceful, it hardly compares to the wonders of God, and the moment the narrator makes contact with him. “A billion times told lovelier”. The narrator then begins to show the contrast between inner and outer beauty. The mere plodding of a ploughman as he pushes the plough down the “sillion”, instead of wearing it down, actually polishes it—causing it to sparkle and shine. It appears that the poet too wishes to be able to make those kinds of sacrifices and efforts in the service of his master - to be a plough in the work of cultivating the spirituality of mankind.



. The subsequent image is of embers breaking open to reveal a smoldering interior. Hopkins words this image so as to relate the concept back to the Crucifixion: The verb “gash” suggests the wounding of Christ’s body and the shedding of his “gold-vermilion” blood. The poet through suffering and mortification for the sake of Christ would experience a spiritual glory. ‘The Windhover’ is but one demonstration of Hopkins’ use of poetry as the most articulate way of unifying his experience of the world and God. J. Hillis Miller provides a useful expansion on this thought: beginning with a sense of his own isolation and idiosyncrasy, Hopkins turns outside himself to nature, to poetry, and to God. Gradually he integrates all things into one chorus of many voices all singing, in their different ways, the name of Christ. Poetry is the imitation and echo of this chorus (323). Hopkins found that the most fitting way of expressing his devotion to Christ was through the inscape of words, in his poetry. The poem is remarkable for conveying the writer’s “inscape” and “instress”. In none of his sonnets does Hopkins succeed in capturing the instress of a particular event in nature so skillfully, or in applying it to his own peculiar position so aptly as in this one. The manner in which the falcon, its majesty, its skill, its triumphant flight, its feeling of ecstasy are imaged in this sonnet is the supreme illustration of Hopkins’s poetic theory, with its characteristic emphasis on the “inscape” of Nature, and the “instress” of things in the Windhover. The falcon in the poem is a symbol of Christ. The epithets used for the falcon are such as could be applied to Christ too; The pride, the plume, the valor refer to the bird’s struggle against the elements, a struggle which is symbolic of the struggle of Christ himself against the forces of evil. In the bird the poet thus sees the image of Christian

## Notes

endeavor, the struggle and the achievement in face of all difficulties, thus the bird has become the instrument of God. He links fire and Christ in “The Windhover,” as the speaker sees a flame burst at the exact moment in which he realizes that the falcon contains Christ. The poem is actually not to the bird at all; it is ‘To Christ our Lord’, i.e. a religious poem. Clearly, the poet is going to dedicate the pure joy both he and the kestrel experience in the majesty of creation to his God. There are two main themes that become apparent in this poem, the division between the physical abilities of the falcon compared to that of the earthbound narrator. The other theme is the contrast between the man’s outer appearance, and his inner burning love for God. The tone of the poem is distinctly religious and regal. The regal tone first comes apparent when the poet uses the word “dauphin”, or heir to the throne, as well as words such as “kingdom”, “valour” and “chevalier”. The religious tone of the poem is developed through the use of language such as “morning’s minion” and through the images of the dawn. “And the fire that breaks up...” as well as the through the subtitle “To Christ our Lord”. This poem is evidently directed towards Christ. Hopkins is one of the greatest Nature-poets in English. He is fascinated by nature not only because of its beauty, splendor, grandeur but also because it mirrors God and reveals Him to us in all its manifestations. In the poem the falcon serves as a direct symbol of Christ. The perfect self-control and the poised daring of the falcon brings home to the poet the spiritual riches of Christ. In the last three lines of his sonnet Hopkins suggest that even the humblest objects, events and actions can give off the radiance of the obviously beautiful falcon. In the last three lines Christ’s humility and suffering, rather than his princely glory have been indicated. Hopkins has

combined his fascination for Nature with his religious fervor in the poem. He expresses his sense of gratitude to God for giving us a beautiful nature.

Hopkins would use poetry to describe the individual, unique characteristics of different objects (like the windhover) that made them absolutely one-of-a-kind. When the poet sees the beautiful bird, he is reminded of Christ and becomes thankful and appreciative of him. The poem's theme is therefore related to the poet's praise of Christ rather than being about the bird. – To conclude, this poem is regarded as one of Hopkins's masterpiece and certainly deserves to be so regarded as it is overflowing with style, diction and imagery. The close of the poem shows that the contemplation of higher flights of spiritual and worldly endeavor by Christ has given purpose to the humble struggle of Hopkins, the priest. The poem is thus a declaration of Christian purpose and a triumphant confirmation of the writer's personal faith- the faith that was his very existence. Overall, though this poem is relatively short, it conveys a significant message is with two meaningful themes about man's love for God and one's inner beauty. The poem is therefore a poem of thanksgiving to Christ. It is a hymn that is romantic in form but religious in theme.

**Check your progress I**

Q1. Analyze the Windhover in your own words.

Answer.....  
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Q2. Discuss the technique used in Windhover

Answer.....

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## 12.4 LET'S SUM UP

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The last tercet inside the sestet announces that this marvel isn't a "wonder," yet rather an ordinary event—some portion of being human. This endeavoring, a long way from depleting the individual, serves to draw out their internal gleam—much as the everyday utilization of a metal furrow, rather than wearing it out, really cleans it—making it shimmer and sparkle. The proposal is that there is a sparkling, iridescent center to each person, which a coordinated strict life can uncover. The consequent picture is of coals tearing open to uncover a seething inside. Hopkins words this picture to relate the idea back to the Crucifixion: The action word "slash" (which copies for "spout") proposes the injuring of Christ's body and the shedding of his "gold-vermilion" blood.

The Windhover is a standout amongst other known poems by Gerard Manley Hopkins and was motivated by seeing a little hawk, a kestrel, which regularly faces against the breeze to float over its prey. Subsequently the elective name of windhover.

Increasingly huge anyway is the change of the winged creature into a profound image of Christ. As a Jesuit minister Hopkins was clear in his conviction that the excellence in Nature reflected the magnificence of God. A lot of his verse was made so as to discover an approach to God, through the Christ figure.

Through perception and consideration Hopkins had the option to satisfy one of the profound activities he rehearsed, made by Ignatius, author of the Society of Jesus. Investigation of the regular world specifically propelled his verse, which he trusted would express the affection he had for magnificence.

So a fledgling, for example, the kestrel, with its remarkable capacity to hold itself enduring in a breeze and afterward all of a sudden with scarcely a wing move, swing and circle away, held an uncommon spot in the writer's heart.

The trip of the fowl is 'spoke to in the rhythms and developments of the sound of the verbally expressed verse', so composed Hopkins, a sharp specialized artist and maker of the one of a kind sprung cadence, which utilizes similar sounding word usage and fluctuated pressure beats to make abnormally finished lines

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## 12.5 KEYWORDS

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- **Rhythmic** :having or relating to rhythm., "a rhythmic dance"
- **Ploughman** :a person who uses a plough.
- **Narrator** : a person who narrates something, especially a character who recounts the events of a novel or narrative poem., "his poetic efforts are mocked by the **narrator of the story**"
- **Exquisite** : extremely beautiful and delicate.

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## 12.6 QUESTIONS FOR REVIEW

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- Describe the setting of the poem "The Windhover" by Gerard Manley Hopkins.
- What special poetic language is used in Hopkins' poem "The Windhover"?
- What are the similarities and differences in the the writing style of Hopkins in his poems "The Windhover","Pied Beauty" and "As Kingfishers Catch Fire"?
- What is the form of this poem? What are the artistic reasons for giving this form to it? What literary devices are used in this poem and what functions do they serve?
- How is the falcon depicted in this poem? What emotions does this poem communicate?

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## 12.7 SUGGESTED READINGS AND REFERENCES

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## Notes

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## 12.8 ANSWERS TO CHECK YOUR PROGRESS

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Check your progress I:

Answer 1 : Check Section 12.2

Answer 2 : Check Section 112.3

Check your progress II:

Answer 1 : Check Section 12.4

Answer 2 : Check Section 12.4

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# UNIT - 13: HOPKINS – THE WRECK OF DEUTSCHLAND AND PIED BEAUTY

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## STRUTCURE

13.0 Objectives

13.1 Introduction

13.2 Summary : The Wreck of Deutschland

13.3 Analysis of the The Wreck of Deutschland

13.4 Summary :Pied Beauty

13.5 Analysis : Pied Beauty

13.6 Let's Sum Up

13.7 Keywords

13.8 Questions for Review

13.9 Suggested Readings And References

13.10 Answers To Check Your Progress

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## 13.0 OBJECTIVES

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The objective of the unit is to study the various trends of 19<sup>th</sup> Century poetry. The unit depicts various aspects of “The wreck of Deutschland and Pied Beauty”.

It give trends of the following :

- Introduction
- Summary : The Wreck of Deutschland
- Analysis of the The Wreck of Deutschland
- Summary : Pied Beauty
- Analysis : Pied Beauty

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## 13.1 INTRODUCTION

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The lyric is the first of Hopkins' significant sonnets, and the longest. After his change to Roman Catholicism, he had chosen to repudiate the composition of verse, however he kept on contemplating it, in any event, giving a course of talks on it while still in preparing for the brotherhood at Roehampton.

Be that as it may, in 1875, while he was at St. Beuno's College in North Wales, he was sent a record of the sinking of a German traveler pontoon off the English coast among Harwich and the Thames Estuary.

What struck Hopkins was that among the fifty or so individuals suffocated were five German nuns, who had needed to leave Germany on account of new and severe laws (the 'Falck Laws') against the Catholic requests gave by the Prussian Chancellor, Bismarck.

He imparted this to the Principal or Rector of the College, Father Jones, who commented to Hopkins that somebody should compose a ballad on it. Hopkins accepting this as either a solicitation or authorization to compose verse by and by.

### **A new poetic style**

Hopkins had been forming in his mind a new sort of verse, which he was to call sprung rhythm. He saw this as an opportunity to put into practice what he had been thinking about, and so the poem represents his first effort.



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## 13.2 SUMMARY: "THE WRECK OF THE DEUTSCHLAND"

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"The Wreck of the Deutschland" is a 35-stanza poem that employs a number of internal rhymes in a loose meter and includes a number of Biblical allusions all in service of describing the wreck of the SS Deutschland, a Scottish-made passenger vessel that ran aground during a blizzard in 1875. Hopkins composed the poem after having become a Jesuit priest. Among the nearly 200 passengers, the victims included five Franciscan nuns from Westphalia who were cast out of Germany as a result of the so-called Falk Laws (1873–5) which cast out Jesuits, Nuns of the Sacred Heart, Lazarists, and other Catholic orders from the Kingdom of Prussia.

The poem begins by addressing himself to God, explaining that God has "mastered" him in the past. The poet claims to have had several encounters with a fearsome God. The poet explains that, as a result of these encounters, he is chastened and lives in quiet and repentant fear of God.

The poem next explains Jesus's journey to Galilee and crucifixion in allusive language, insisting his belief that Jesus must be revered as King. The poet then begins to describe the shipwreck itself, first focusing on the entire group of passengers ("Two hundred souls in the round") who never suspected the possibility of a shipwreck. The poet remarks that the ship runs aground not on reef or rock but on the sands of a shoal.

After laying out the general circumstances of the accident, the poet focuses on the specific experiences of the passengers, especially one nun

## Notes

named Gertrude (a "lioness"). She was one of five whom the poet exalts for her purity (comparing her with a "lily"). The poet also remarks on the tragic irony that these nuns were "banned by the land of their birth" as a result of the expulsion laws.

As the passengers were suffering, the poet admits the personal detail that he was "under a roof here... at rest" while they were "prey of the gales." The poet (himself a Jesuit priest) naturally questions the divine purpose of it all, questioning for what was the "feast of the one woman without stain.

I

Thou mastering me

God! giver of breath and bread;

World's strand, sway of the sea;

Lord of living and dead;

Thou hast bound bones & veins in me, fastened me flesh,

And after it almost unmade, what with dread,

Thy doing: and dost thou touch me afresh?

Over again I feel thy finger and find thee.

I did say yes

O at lightning and lashed rod;

Thou heardst me truer than tongue confess

Thy terror, O Christ, O God;

Thou knowest the walls, altar and hour and night:

The swoon of a heart that the sweep and the hurl of thee trod

Hard down with a horror of height:

And the midriff astrain with leaning of, laced with fire of stress.

The frown of his face

Before me, the hurtle of hell

Behind, where, where was a, where was a place?

I whirled out wings that spell

And fled with a fling of the heart to the heart of the Host.

My heart, but you were dovewinged, I can tell,

Carrier-witted, I am bold to boast,

To flash from the flame to the flame then, tower from the grace to the  
grace.

I am soft sift

In an hourglass—at the wall

Fast, but mined with a motion, a drift,

And it crowds and it combs to the fall;

I steady as a water in a well, to a poise, to a pane,

But roped with, always, all the way down from the tall

Fells or flanks of the voel, a vein

Of the gospel proffer, a pressure, a principle, Christ's gift.

I kiss my hand

To the stars, lovely-asunder

Starlight, wafting him out of it; and

Glow, glory in thunder;

Kiss my hand to the dappled-with-damson west:

## Notes

Since, tho' he is under the world's splendour and wonder,  
His mystery must be instressed, stressed;  
For I greet him the days I meet him, and bless when I understand.

Not out of his bliss  
Springs the stress felt  
Nor first from heaven (and few know this)  
Swings the stroke dealt—  
Stroke and a stress that stars and storms deliver,  
That guilt is hushed by, hearts are flushed by and melt—  
But it rides time like riding a river  
(And here the faithful waver, the faithless fable and miss).

It dates from day  
Of his going in Galilee;  
Warm-laid grave of a womb-life grey;  
Manger, maiden's knee;  
The dense and the driven Passion, and frightful sweat;  
Thence the discharge of it, there its swelling to be,  
Though felt before, though in high flood yet—  
What none would have known of it, only the heart, being hard at bay,

Is out with it! Oh,  
We lash with the best or worst  
Word last! How a lush-kept plush-capped sloe  
Will, mouthed to flesh-burst,  
Gush!—flush the man, the being with it, sour or sweet,

Brim, in a flash, full!—Hither then, last or first,  
 To hero of Calvary, Christ,'s feet—  
 Never ask if meaning it, wanting it, warned of it—men go.

Be adored among men,  
 God, three-numberéd form;  
 Wring thy rebel, dogged in den,  
 Man's malice, with wrecking and storm.  
 Beyond saying sweet, past telling of tongue,  
 Thou art lightning and love, I found it, a winter and warm;  
 Father and fondler of heart thou hast wrung:  
 Hast thy dark descending and most art merciful then.

With an anvil-ding  
 And with fire in him forge thy will  
 Or rather, rather then, stealing as Spring  
 Through him, melt him but master him still:  
 Whether at once, as once at a crash Paul,  
 Or as Austin, a lingering-out swéet skill,  
 Make mercy in all of us, out of us all  
 Mastery, but be adored, but be adored King.

II

"Some find me a sword; some  
 The flange and the rail; flame,  
 Fang, or flood" goes Death on drum,

## Notes

And storms bugle his fame.

But wé dréam we are rooted in earth—Dust!

Flesh falls within sight of us, we, though our flower the same,

Wave with the meadow, forget that there must

The sour scythe cringe, and the blear share come.

On Saturday sailed from Bremen,

American-outward-bound,

Take settler and seamen, tell men with women,

Two hundred souls in the round—

O Father, not under thy feathers nor ever as guessing

The goal was a shoal, of a fourth the doom to be drowned;

Yet did the dark side of the bay of thy blessing

Not vault them, the million of rounds of thy mercy not reeve even them in?

Into the snows she sweeps,

Hurling the haven behind,

The Deutschland, on Sunday; and so the sky keeps,

For the infinite air is unkind,

And the sea flint-flake, black-backed in the regular blow,

Sitting Eastnortheast, in cursed quarter, the wind;

Wiry and white-fiery and whirlwind-swivellèd snow

Spins to the widow-making unchilding unfathering deeps.

She drove in the dark to leeward,

She struck—not a reef or a rock

But the combs of a smother of sand: night drew her

Dead to the Kentish Knock;  
And she beat the bank down with her bows and the ride of her keel:  
The breakers rolled on her beam with ruinous shock;  
And canvass and compass, the whorl and the wheel  
Idle for ever to waft her or wind her with, these she endured.

Hope had grown grey hairs,  
Hope had mourning on,  
Trenched with tears, carved with cares,  
Hope was twelve hours gone;  
And frightful a nightfall folded rueful a day  
Nor rescue, only rocket and lightship, shone,  
And lives at last were washing away:  
To the shrouds they took,—they shook in the hurling and horrible airs.

One stirred from the rigging to save  
The wild woman-kind below,  
With a rope's end round the man, handy and brave—  
He was pitched to his death at a blow,  
For all his dreadnought breast and braids of thew:  
They could tell him for hours, dandled the to and fro  
Through the cobbled foam-fleece, what could he do  
With the burl of the fountains of air, buck and the flood of the wave?

They fought with God's cold—  
And they could not and fell to the deck  
(Crushed them) or water (and drowned them) or rolled

## Notes

With the sea-romp over the wreck.

Night roared, with the heart-break hearing a heart-broke rabble,

The woman's wailing, the crying of child without check—

Till a lioness arose breasting the babble,

A prophetess towered in the tumult, a virginal tongue told.

Ah, touched in your bower of bone

Are you! turned for an exquisite smart,

Have you! make words break from me here all alone,

Do you!—mother of being in me, heart.

O unteachably after evil, but uttering truth,

Why, tears! is it? tears; such a melting, a madrigal start!

Never-eldering revel and river of youth,

What can it be, this glee? the good you have there of your own?

Sister, a sister calling

A master, her master and mine!—

And the inboard seas run swirling and hawling;

The rash smart slogging brine

Blinds her; but she that weather sees one thing, one;

Has one fetch in her: she rears herself to divine

Ears, and the call of the tall nun

To the men in the tops and the tackle rode over the storm's brawling.

She was first of a five and came

Of a coifèd sisterhood.

(O Deutschland, double a desperate name!



O world wide of its good!

But Gertrude, lily, and Luther, are two of a town,

Christ's lily and beast of the waste wood:

From life's dawn it is drawn down,

Abel is Cain's brother and breasts they have sucked the same.)

Loathed for a love men knew in them,

Banned by the land of their birth,

Rhine refused them, Thames would ruin them;

Surf, snow, river and earth

Gnashed: but thou art above, thou Orion of light;

Thy unchallenging poisoning palms were weighing the worth,

Thou martyr-master: in thy sight

Storm flakes were scroll-leaved flowers, lily showers—sweet heaven was  
astrew in them.

Five! the finding and sake

And cipher of suffering Christ.

Mark, the mark is of man's make

And the word of it Sacrificed.

But he scores it in scarlet himself on his own bespoken,

Before-time-taken, dearest prizèd and priced—

Stigma, signal, cinquefoil token

For lettering of the lamb's fleece, ruddying of the rose-flake.

Joy fall to thee, father Francis,

Drawn to the Life that died;

## Notes

With the gnarls of the nails in thee, niche of the lance, his

Lovescape crucified

And seal of his seraph-arrival! and these thy daughters

And five-livèd and leavèd favour and pride,

Are sisterly sealed in wild waters,

To bathe in his fall-gold mercies, to breathe in his all-fire glances.

Away in the loveable west,

On a pastoral forehead of Wales,

I was under a roof here, I was at rest,

And they the prey of the gales;

She to the black-about air, to the breaker, the thickly

Falling flakes, to the throng that catches and quails

Was calling "O Christ, Christ, come quickly":

The cross to her she calls Christ to her, christens her wildworst Best.

The majesty! what did she mean?

Breathe, arch and original Breath.

Is it love in her of the being as her lover had been?

Breathe, body of lovely Death.

They were else-minded then, altogether, the men

Woke thee with a we are perishing in the weather of Gennesareth.

Or is it that she cried for the crown then,

The keener to come at the comfort for feeling the combating keen?

For how to the heart's cheering

The down-dugged ground-hugged grey  
 Hovers off, the jay-blue heavens appearing  
 Of pied and peeled May!  
 Blue-beating and hoary-glow height; or night, still higher,  
 With belled fire and the moth-soft Milky way,  
 What by your measure is the heaven of desire,  
 The treasure never eyesight got, nor was ever guessed what for the hearing?

No, but it was not these.

The jading and jar of the cart,  
 Time's tasking, it is fathers that asking for ease  
 Of the sodden-with-its-sorrowing heart,  
 Not danger, electrical horror; then further it finds  
 The appealing of the Passion is tenderer in prayer apart:  
 Other, I gather, in measure her mind's  
 Burden, in wind's burly and beat of endragonèd seas.

But how shall I . . . make me room there:  
 Reach me a ... Fancy, come faster—  
 Strike you the sight of it? look at it loom there,  
 Thing that she ... there then! the Master,  
*Ipsè*, the only one, Christ, King, Head:  
 He was to cure the extremity where he had cast her;  
 Do, deal, lord it with living and dead;  
 Let him ride, her pride, in his triumph, despatch and have done with his  
 doom there.

## Notes

Ah! there was a heart right

There was single eye!

Read the unshapeable shock night

And knew the who and the why;

Wording it how but by him that present and past,

Heaven and earth are word of, worded by?—

The Simon Peter of a soul! to the blast

Tarpeian-fast, but a blown beacon of light.

Jesu, heart's light,

Jesu, maid's son,

What was the feast followed the night

Thou hadst glory of this nun?—

Feast of the one woman without stain.

For so conceived, so to conceive thee is done;

But here was heart-throe, birth of a brain,

Word, that heard and kept thee and uttered thee outright.

Well, she has thee for the pain, for the

Patience; but pity of the rest of them!

Heart, go and bleed at a bitterer vein for the

Comfortless unconfessed of them—

No not uncomforted: lovely-felicitous Providence

Finger of a tender of, O of a feathery delicacy, the breast of the

Maiden could obey so, be a bell to, ring of it, and

Startle the poor sheep back! is the shipwreck then a harvest, does tempest

carry the grain for thee?

I admire thee, master of the tides,  
Of the Yore-flood, of the year's fall;  
The recurb and the recovery of the gulf's sides,  
The girth of it and the wharf of it and the wall;  
Staunching, quenching ocean of a motionable mind;  
Ground of being, and granite of it: past all  
Grasp God, throned behind  
Death with a sovereignty that heeds but hides, bodes but abides;

With a mercy that outrides  
The all of water, an ark  
For the listener; for the lingerer with a love glides  
Lower than death and the dark;  
A vein for the visiting of the past-prayer, pent in prison,  
The-last-breath penitent spirits—the uttermost mark  
Our passion-plungèd giant risen,  
The Christ of the Father compassionate, fetched in the storm of his strides.

Now burn, new born to the world,  
Doubled-naturèd name,  
The heaven-flung, heart-fleshed, maiden-furled  
Miracle-in-Mary-of-flame,  
Mid-numbered he in three of the thunder-throne!  
Not a dooms-day dazzle in his coming nor dark as he came;  
Kind, but royally reclaiming his own;  
A released shower, let flash to the shire, not a lightning of fíre hard-hurled.

## Notes

Dame, at our door  
Drowned, and among our shoals,  
Remember us in the roads, the heaven-haven of the Reward:  
Our Kíng back, Oh, upon énglish sóuls!  
Let him easter in us, be a dayspring to the dimness of us, be a crimson-  
cresseted east,  
More brightening her, rare-dear Britain, as his reign rolls,  
Pride, rose, prince, hero of us, high-priest,  
Our hearts' charity's hearth's fire, our thoughts' chivalry's throng's Lord.

The poet ends with a dialogue with God in which he ponders the future of England and alludes to a wish for a return to Catholicism ("Our Kíng back, Oh, upon énglish sóuls!").

It is a remarkable effort. It is sustained through 280 lines of 35 eight-line stanzas. Each stanza has the same intricate rhyme pattern and number of feet (see scansion), but the style and the rhythm are extremely complicated and quite difficult. It is definitely not the poem to start with if you are just coming to Hopkins!

### **Public reception**

The poem's reception reflected its difficulty. Hopkins sent it to the Jesuit magazine, *The Month*, for publication. They accepted it at first but then turned it down, probably because it was too difficult for its readers. When he sent it to his friend Robert Bridges, Bridges was just as discouraging, refusing to read it a second time.

Nevertheless, Hopkins felt he had succeeded in doing what he wanted in the poem, both putting his new theory into practice, and writing a poem that was truly a religious one, one that expressed his own faith.

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### 13.3 ANALYSIS OF THE WRECK OF DEUTSCHLAND

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#### Stanza 1

The poem opens with an address to God rooted in Hopkins' own experience and beliefs. God has 'mastered' him in the past, in his conversion, and now is mastering him again to write the poem. The term 'mastery' is a key one for Hopkins. Later, he uses other power terminology, such as 'head', 'king', 'Lord', all applied to God. This is important in his theodicy. Sometimes people question whether God is too weak to prevent such tragedies. Hopkins wants to make it known at once that he does not consider God weak in any sense whatever.

Just as God orders the world, so he does Hopkins: 'fastened me flesh'. But having made Hopkins, he has almost 'unmade' him, an autobiographical reference Hopkins goes on to explain in the next stanzas. Now he feels God is 'touching' him to write again. There is a sense in which Hopkins is paralleling his own life with that of the shipwreck in this 'unmaking'.

#### Stanza 2

This fills out the autobiographical detail mentioned in the first stanza. Clearly, Hopkins had been through some sort of spiritual crisis which had affected him physically, too. It would seem most obvious to apply

## Notes

this to his own conversion whilst a student at Oxford, but some critics have suggested it is how he was first affected by hearing the news of the shipwreck, and his 'wrestling' with God to make sense of it.

The language is very powerful. Throughout the poem Hopkins uses dramatic verbs and nouns, not only of the shipwreck, which we would expect, but of God's dealings with humans. Hopkins' theology is a tough, dramatic one.

### Stanza 3

The next stanza continues the description of Hopkins' fearsome personal encounter with God. Many spiritual experiences can only be told through images, and have to be grasped intuitively. In a sense, Hopkins is trying to create 'stress' in us as readers, in conveying his own. His awareness of God's anger and of Hell itself may be something way out of his readers' own experience, but the force of Hopkins' expression still conveys something powerful to the imagination.

In the end of 'that spell' (i.e. that time), as in many conversion accounts, Hopkins surrendered to God's power, 'And fled with a fling of the heart.' Having done that, there is an immediate change of consciousness, not to defeat at all, but to having come home, or having found a safe place. Hence such phrases as 'you were dovewinged', 'carrier-witted', referring to homing or carrier pigeons, who can instinctively make their way home wherever they are released. (There may also be an allusion here to the dove as a symbol of the Holy Spirit. See Big ideas: Dove)

There are some technical theological words in the stanza:



- the 'Host' refers to the body of Christ, which is at the centre of the Catholic Mass.
- 'the flame to the flame' refers to various biblical symbols of fire, the first being hellfire, the second being the fire of spiritual regeneration through the Holy Spirit. For example:

'...will be in danger of the fire of hell' (Matthew 5:22)

and

'They saw what seemed to be tongues of fire that separated and came to rest on each of them. All of them were filled with the Holy Spirit.' (Acts 2:3-4)

*More on the Holy Spirit:* Elsewhere, the coming of the Holy Spirit is described in terms of a dove: 'he saw the Spirit of God descending like a dove and lighting on him' (Matthew 3:16) referring to Jesus at his baptism).

- 'tower from the grace to the grace' also is technical:
- the first grace is the dreadful experience itself, since it is God's coming to Hopkins, however unpleasant it felt
- the second grace is of salvation, or perhaps of calling, since the experience may, too, have had within it the sense of Hopkins' call to be a priest
- 'tower' not only has the sense of flying upwards, as the falcon does in *The Windhover*, but of being in a safe place. Hopkins echoes biblical language here:

## Notes

'The Lord is my rock and my fortress ... my high tower' (Psalms 62:2) 'Blessed be the Lord ... my high tower' (Psalms 144:1-2)

### Stanza 4

Hopkins describes himself as he feels now, someone who has surrendered to God but still lives with spiritual tensions. He uses two contrasting images, perhaps reflecting the spiritual struggles described by Paul in Romans Chapter 7:

'So then, I myself in my mind am a slave to God's law, but in the sinful nature a slave to the law of sin.' Romans 7:25)

The first image (ll.1-4) is of an hourglass, where the sand seems to be unmoving when you look at the edges, but, in the centre, it is 'mined with a motion' as it 'combs to the fall' through the hole.

- 'Combs', as in *Inversnoid*, means the patterns a moving surface makes. The image suggests apparent placidity on the surface, but really there is a downward instability.

The second image (ll.5-8) works upwards. It is of water at the bottom of the well. Water, too, is calm on the surface, but as water is drawn up by means of a rope, so it is replenished by an underground stream that comes down or through a mountain, 'the voel'. The latter is a Welsh term derived from *moel*, meaning 'hill'. (There was actually a hill called 'Moel' just near St. Beuno's). This symbolises the renewing power of the Holy Spirit, as in Jesus' words:

“Whoever believes in me ... streams of living water will flow from within him.” By this, he meant the Spirit.' (John 7:38-39)

This can be tied in with Jesus' conversation with a Samaritan woman at a well:

'Indeed the water I give him will become in him a spring of water welling up into eternal life.' (John 4:14)

This is 'the gospel proffer', 'Christ's gift'. The stream of water falling down the mountain is like a rope or a vein. The water, seeping into the well, is then roped up as a constant source of renewing spiritual life for the Christian.

### Stanza 5

This brings us to the end of Hopkins' personal statement or confession, placing himself where he is right now. For the first time he uses nature images (which came to typify most of his other poetry written whilst at St. Beuno's). Nature is a revelation of God, too, 'wafting him out of it'. However it is not a revelation he experiences every day, so he has to 'greet him the days I meet him'. Nor does this revelation always bring understanding - anticipating the difficulty of understanding the meaning of the shipwreck.

- the key here is the terms 'instressed, stressed', which we have already noted. God still has to impress on our spirits who he is: revelation doesn't just come automatically by looking at beautiful scenery
- 'mystery' in biblical language means some secret which only the initiated can understand, those to whom its meaning has been revealed. Jesus tells his disciples:

## Notes

'Unto you is given to know the mystery of the kingdom of God.'

(Mark 4:11)

In the poem, the mystery will become the suffering and disaster.

*More on Hopkins' theology:* Hopkins' theology is a Romantic one, which tends not to see nature as fallen or full of evil, but rather as good. Thus, storms and hurricanes, being still a manifestation of nature, cannot be held as being intrinsically evil or part of a disordered universe caused by the Fall of humankind. You may be able to see how this could become problematic in his theodicy.

### Check your progress I

**Q1. State the summary of The Wreck of Deutschland in brief .**

Answer.....

.....  
.....

**Q2. Give the insight of the analysis of The Wreck of Deutschland.**

Answer.....

.....  
.....

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## 13.4 SUMMARY: PIED BEAUTY BY GERALD MANLEY HOPKINS

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*Pied Beauty* is a reduced form of the sonnet, known as a curtal sonnet, and is one of many poems written by Hopkins that gives praise to God's natural omnipotence.

- The poem focuses on things in nature that have distinct patterning and unusual design and compares and contrasts differences or similarities. In eleven lines the poet distills the essence of these whilst noting that their beauty comes from a single source - God.

Gerard Manley Hopkins converted to Catholicism in 1866 and went on to become a Jesuit priest and teacher. He wrote poems as a young man but burnt most of them when his calling came. It was only in 1875 that he returned to verse.

*Pied Beauty*, written in the summer of 1877, was inspired by the Welsh countryside and contains sprung rhythm, a special metre (meter in USA) invented by Hopkins to bring fresh, stressed vitality to conventional iambic lines.

He was one of the first Victorian poets to move away from traditional rhythms and form in verse, exploring his relationship with God through experimental stress patterns, syntax and language.

### **Complete Text**

Glory be to God for dappled things—  
 For skies of couple-colour as a brinded cow;  
 For rose-moles all in stipple upon trout that swim;  
 Fresh-firecoal chestnut-falls; finches' wings;  
 Landscape plotted and pieced—fold, fallow, and plough;  
 And áll trádes, their gear and tackle and trim.  
 All things counter, original, spare, strange;  
 Whatever is fickle, freckled (who knows how?)

## Notes

With swift, slow; sweet, sour; adazzle, dim;

He fathers-forth whose beauty is past change: Praise Him.

The poem opens with an offering: “Glory be to God for dappled things.”

In the next five lines, Hopkins elaborates with examples of what things he means to include under this rubric of “dappled.” He includes the mottled white and blue colors of the sky, the “brinded” (brindled or streaked) hide of a cow, and the patches of contrasting color on a trout. The chestnuts offer a slightly more complex image: When they fall they open to reveal the meaty interior normally concealed by the hard shell; they are compared to the coals in a fire, black on the outside and glowing within. The wings of finches are multicolored, as is a patchwork of farmland in which sections look different according to whether they are planted and green, fallow, or freshly plowed. The final example is of the “trades” and activities of man, with their rich diversity of materials and equipment.

In the final five lines, Hopkins goes on to consider more closely the characteristics of these examples he has given, attaching moral qualities now to the concept of variety and diversity that he has elaborated thus far mostly in terms of physical characteristics. The poem becomes an apology for these unconventional or “strange” things, things that might not normally be valued or thought beautiful. They are all, he avers, creations of God, which, in their multiplicity, point always to the unity and permanence of His power and inspire us to “Praise Him.”

## Form

This is one of Hopkins' "curtal" (or abridged) poems, in which he scales down the customary piece structure by decreasing the eight lines of the octave to six (here two tercets rhyming ABC) and shortening the six lines of the sestet to four and a half. This adjustment of the work structure is very fitting for a lyric supporting innovation and oppositeness. The strikingly melodic reiteration of sounds all through the ballad ("dappled," "stipple," "handle," "whimsical," "freckled," "adazzle," for instance) institutes the inventive demonstration the sonnet praises: the meshing together of assorted things into a satisfying and intelligent entirety.

Pied Beauty is a curtal work by Gerald Manley Hopkins distributed after death in 1918 however written in 1877. In spite of the fact that the vast majority of the Victorian artists manage the topic of disappointment, uneasiness, rot, loss of human qualities and confidence, Gerard Manley Hopkins is the just a single writer who discovers trust in God. Along these lines, human confidence and god's greatness are the basic subjects of his composition.

In this short lyric, Hopkins acknowledges the quality of the god known to man. Every one of the things known to man contain the pied excellence. Sky has the couple shading, trout are spotted and chestnut has the numerous shading. Various exchanges do have the diverse reason and various instruments have various tunes. Furthermore, the scene is pieced, plotted, crease, pursue and furrowed. Assortment and pied excellence can be found in the scene and the things of this universe. Not a solitary thing takes after with the other. At that point pied excellence is

## Notes

the predominant aspect of this universe and for this pied magnificence he offers greatness to god since god is the main source or father of every one of these things. Considering this brilliance of God, Hopkins requests that humanity acclaim him, at that point every one of the issues of the universe can be settled calmly.

Hopkins has an alternate structure. He says each sonnet must have inscape and ought to be in structure. The particular structure makes lyric a ballad. Thus, he utilizes the musicality as sprung cadence. Sprung cadence is a beautiful example looking like to general discourse with each foot having one focused on syllable that is trailed by changing the quantity of unstressed syllables. Sprung musicality doesn't pursue the customary metrical example rather its example is the example of topics which implies it conveys the subject. Here, pied excellence itself is the topic. Some place there is interior rhyme which is sprung mood and brings the subject of the sonnet. The structure of the lyric relates to the plan of the universe.

His curial work is an uncommon piece where he limits the conventional type of a poem by decreasing the eight lines in six and the six lines sestet into four and a half. Variety is there in the example, some place there is similar sounding word usage. The redundancies of the sounds in the ballad through the words like 'dappled', 'stipple', 'handle', 'flighty', 'freckled', 'adazzle' and so on strengthens the subject of the lyric by entwining the differing things of the nature made by the god into an excellent and understandable entirety.



The consummation of the sonnet has juxtaposition. The change of his manifestations and their nonstop transition in nature is compared with the unchanging idea of God. This gives a mellow incongruity in the lyric and furthermore amazes the perusers. The speaker simply needs every one of the individuals to laud the master for his assortment of manifestations.

The lyric can be taken as a type of psalm of creation. The writer lauds the assortment and excellent things of the world which are fathered by the god. By adulating the creation, he commended the god-like god. He lauds the vast intensity of God to make the changes of things and furthermore for the ability to bring consistency notwithstanding the assorted variety.

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## 13.5 ANALYSIS OF PIED BEAUTY

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*Pied Beauty* is a special sonnet consisting of a sestet + quintain, the last line of which is shortened. The rhyme scheme **abcabcdbedc** neatly tightens up the whole poem, the full end rhymes, all monosyllabic, help bring a crisp finish.

Sprung rhythm occurs when stress is placed on two consecutive feet, and the usual iambic beat is broken, with alliteration often present, giving a burst of energy and reflecting more natural conversation:

For **rose-moles all in stipple upon trout that swim;** (line 3)

**Fresh-firecoal chestnut-falls; finches' wings;**

- Finding the right rhythmic balance internally when reading this poem is a challenge, which is why it is a good idea to read

## Notes

through several times, taking into account the punctuation and dense language.

### **Rhyme and Rhythm**

There are some interesting word combinations and internal near rhymes in *Pied Beauty*. Look out for:

*dappled/couple/stipple/plotted*

*cow/trout/plough/counter/how/sour*

*For rose moles/Fresh-firecoal/fold,fallow/who knows/slow/whose*

And the hyphenated combinations of:

*couple-colour/rose-moles/Fresh-firecoal/chestnut-falls/fathers-forth*

These all combine to produce a pied effect themselves, a multitude of sounds, arranged stresses and images, all tied up with full end rhymes - what some have called an aesthetic of contrast.

### **Special Words in *Pied Beauty***

dappled - marked with spots or rounded patches of colour or light.

brinded - archaic word which is now brindled, brownish with streaks of varying colour.

rose-moles - reddish spots on the side of trout.

stipple - small dots of or specks of colour.

fold - a small hill or hollow in the ground.

fallow - land that is ploughed and harrowed then rested ready for seeding.

trim - equipment.

counter - contrary.

spare - rare.

### **Analysis Lines 1 - 6**

*Pied Beauty* begins with a direct, respectful expression of gratitude - to God - for the multitude of things that are dappled, beautiful to the eye in their design and patterning. The speaker announces the presence of God, a reflection of the poet's religious beliefs.

God is the creator of these natural phenomena and, as the title suggests, expresses beauty through them.

Take the sky, which can be full of loose, textured cloud, or blotchy cloud, or a variation on a theme of brindle, just like the hides of cows. Look up at the colours then check out the cattle in the field. There is a connection between the two according to the speaker.

Hopkins was living in North Wales when he wrote this poem and loved to walk from his house to a nearby church through meadows and fields. He was a keen observer of all things natural. In his diary he wrote: 'Sunset over oaks, a dapple of rosy clouds blotted with purple....'

- *couple-colour* is a special alliterative word created by Hopkins to denote a sky with two colours. As you read through the line it is

## Notes

part of, the eye tends to treat this combination as one word and so the voice alters a little, the sound changes subtly.

In line three another combination appears: rose-moles, which are reddish spots on the sides of trout. This line has **assonance** in a 13 syllable mix of vowels - like the flow that runs over and hits stones in a stream:

*For rose-moles all in a stipple upon trout that swim;*

This second hyphenated word reinforces the idea of things being connected/related. From the celestial to the terrestrial to the liquid, air, earth and water, the three elements, needing only fire to complete the set.

Line four bursts with alliteration and internal half-rhyme:

*Fresh-firecoal chestnut-falls; finches' wings;*

Here is the fourth element, fire, in the form of recently fallen chestnuts (either horse or sweet), which tend to shine as if they're alight when they're fresh on the ground. The variegated texture and colour of finches' wings is well known, the goldfinch being especially beautiful.

But could it be that Hopkins chose the finch to highlight his discomfort with Darwin's theory of evolution? Darwin used the finch (and the different types of beak/bill shape within a species) to help form his earth shattering theory.

Both Darwin and Hopkins were aware of the bewildering variety of design in nature - Hopkins saw this as evidence of the 'soul of the deity' and created his own spiritual poetry to help express his own inner feelings.

Darwin, on the other hand, was above else a scientist and chose to publish his findings in a book, *The Origin of Species*.

Line five moves the reader out into the countryside, where neat fields fit together with copse and woodland, where the texture and colour vary. Again alliteration is present, as is a minifeast of long and short vowels in *fold, fallow, and plough*.

Human interaction is brought into the poem for the first time as line six follows the plough, the speaker suggesting that the work of humankind is also to be attributed to the all encompassing dappledness, God-given.

Trades - all the work done by people - need tools and equipment and the speaker reaffirms the work of God in the regular *their gear and tackle and trim*.

So ends the sestet, a packed stanza with heavy punctuation (semi-colons at the end of most lines) and unusual rhythms, giving the reader an insight into all things pied, as inspired by the speaker's God.

### **Further Analysis Lines 7 - 11**

*Pied Beauty* is a sort of hymn, a paeon, and the next five lines reinforce this notion of a changeless God divinely creating dappledness, complexity, variety and flux.

Everything that is a little bit odd, nuanced, rare and contrary; all fickle things, including humankind, all freckled things (including faces and skin) are mysteriously brought into the world by God. The whole

**Notes**

spectrum of nature in all its beauty is germinated by Him, who is worthy of praise.

The alliteration continues right to line 10 and culminates in the six stressed line 9:

With **swift, slow; sweet, sour; adazzle, dim;**

And the poem comes to the imperative **LET’S SUM UP - Praise him.**

**Check your progress II**

**Q1. State the summary of “Pied Beauty” in brief .**

**Answer**.....  
.....  
.....

**Q2. Give the insight of the analysis of “Pied Beauty”.**

**Answer**.....  
.....  
.....

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**13.6 LET’S SUM UP**

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As indicated by his very own declaration Hopkins was dependent upon despairing for his entire life, yet his "horrible emotion," as Dixon called it, is generally clear in these late poems. Following Saint Ignatius, Hopkins characterized "profound sloth" or "devastation" as "obscurity and disarray of soul ... shyness without trust and without adoration, so that [the soul] gets itself by and large lethargic, lukewarm, tragic, and figuratively speaking isolated from its Creator and Lord." Called acedia in Latin, this transgression is separated from physical sloth by the way

that the injured individual understands his dilemma, stresses over it, and attempts to beat it.

The feeling of briskness, barrenness, and inefficiency apparent in Hopkins' strict verse of the 1860s is a significant component of acedia, yet by a wide margin the most significant is "world distress," the quandary bemoaned in Hopkins' "No most exceedingly terrible, there is none" (1885). An incredible scope of feelings are "grouped and crouched" together in this "primary" or "boss" trouble as Hopkins calls it in the ballad. Other than barrenness and world distress fundamentally, the acedia disorder incorporates sentiments of outcast and antagonism, haziness, the vanishing of God, despair, the desire to die, and fascination in suicide—all feelings which repeat for an incredible duration and craftsmanship yet become especially obvious at the end.

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## 13.7 KEYWORDS

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- **Dappled:** marked with spots or rounded patches.
- **Brinded** gray or tawny with darker streaks or spot
- **Stipple :** (in drawing, painting, and engraving) mark (a surface) with numerous small dots or specks.
- **Finches :**a seed-eating songbird that typically has a stout bill and colorful plumage.

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## 13.8 QUESTIONS FOR REVIEW

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- What is Gerard Manley Hopkins praising in "Pied Beauty"?
- In "Pied Beauty," what is an example of onomatopoeia?
- List and develop the ideas of beauty in the poem "Pied Beauty."
- What is the theme of "The Wreck of Deutschland"?

- Is it "tell men with women" or "tall men with women" in the Deutschland?

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## 13.9 SUGGESTED READINGS AND REFERENCES

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- Readings of the Wreck. Ed. Peter Milward and Raymond Schoder. Chicago: University of Loyola Press, 1976.
- Gerard manley hopkins the wreck of the deutschland with introduction and notes by nigel foxell
- White, Adam. "The Wreck of the Deutschland". *The Literary Encyclopedia*. First published 19 March 2016
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- .Quoted from Gerard '^-anley Horikins by Y.^ Leavis in Hop'cins: A Collection of Critical Fssays. Ed. Geoffrey rl. Ilartmn. (New Delhi, 1980). p.19. 2. !?ote-rooks and Papers of Gerard Manley Hopkins. Ed. Humphry House. (London, 1937). p.337.
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## 13.10 ANSWERS TO CHECK YOUR PROGRESS

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Check your progress I:

Answer 1 : Check Section 13.3

Answer 2 : Check Section 13.4

Check your progress II:

Answer 1 : Check Section 13.5

**Answer 2 : Check Section 13.6**



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# **UNIT - 14: IN A NUTSHELL – VICTORIAN AGE IN ENGLISH LITERATURE**

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## **STRUTCURE**

14.0 Objectives

14.1 Introduction

14.2 Victorian Literature

14.3 The style of the Victorian novel

14.4 The influence of Empire

14.5 The influence of Victorian literature

14.6 English literature: The Victorian Age

14.7 Characteristics

14.8 Let's Sum Up

14.9 Keywords

14.10 Questions for Review

14.11 Suggested Readings And References

14.12 Answers To Check Your Progress

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## **14.0 OBJECTIVES**

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The objective of the unit is to study the various trends of 19<sup>th</sup> Century poetry.

Unit helps to achieve the following objective:

- Introduction of Victorian Literature
- The style of the Victorian novel
- The influence of Empire on Victorian age
- Characteristics of Victorian age

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## 14.1 INTRODUCTION

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In the primary portion of the 19C the English turned into a country of ardent novel-perusers. Theaters were notorious, potentially even in moral. Verse, particularly Byron's was famous yet individuals needed stories. Ladies had as of now triumphantly shown their capacity to contend effectively with their sibling authors. Mrs Radcliffe (1764-1823), Fanny Burney (1752-1840), Maria Edgeworth (1767-1849), Jane Austen (1775-1817). Adding to a fast ascent in the prominence of the books were the development of a rich, leisured and taught white collar class understanding open, and an expansion in the quantity of flowing libraries. Serialization was somewhat a masterful strain on the writers, yet many significant works, especially those by Dickens, Thackeray and Hardy were first distributed thusly. Thackeray was conceived in 1811, Dickens in 1812, Trollope in 1815, Charlotte Bronte in 1816, Emily Bronte in 1818, George Eliot in 1819, Samuel Butler in 1835, George Meredith in 1828 and Thomas Hardy in 1840. The authors of the principal half of the century recognized themselves with their age and shared an extraordinary atmosphere of thoughts, sentiments and presumptions. They acknowledged advancement absent a lot of inquiry. The age spoke to the triumph of protestantism. The forbidden on the straight to the point acknowledgment and articulation of sex had appeared gradually. Handling was ousted. Later authors came to address and criticize and became antagonistic to the predominant suppositions of the age. The character of logical disclosure was genuinely upsetting the 19C personalities. Rather than giving proof that the universe is both steady and straightforward to the mind, it demonstrated the universe to be ceaselessly changing and most likely represented by the laws of possibility. After the distribution of *The Principles of Geology* (1830-3) by Charles Lyell and later *On the Origin of Species* (1859) and *The Descent of Man* (1871) by Charles Darwin, numerous scholarly people were constrained into strict incredulity, or into some type of individual religions which, however it may contain

components of Christianity, was basically untheological. The Scottish logician, David Hume, in his *Treatise on Human Nature*, conveyed doubt so far that it offered a test for reformulation by Immanuel Kant - a German savant of Scottish plummet. Another Scot, Thomas Carlyle (1795-1881) made German idea generally known in Britain, Goethe being the main impact. Carlyle drove another soul of change, a longing for singular satisfaction and freedom, "the religion of legend worship" or faction of extraordinary men, a response against the rule of free enterprise and the utilitarianism of Jeremy Bentham and James Stuart Mill. He enlivened the flood of "social issue" books somewhere in the range of 1830 and 1860, remarkably probably the best by Elizabeth Gaskell, Disraeli, and Dickens.

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## 14.2 VICTORIAN LITERATURE

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**Victorian literature** is the body of poetry, fiction, essays, and letters produced during the reign of Queen Victoria (1837–1901) and during the era which bears her name. It forms a link and transition between the writers of the romantic period and the modernist literature of the twentieth century.

During the nineteenth century the novel become the leading form of literature in English. The works by pre-Victorian writers such as Jane Austen and Walter Scott had perfected both closely observed social satire and historical fiction. Serialized popular novels won unprecedented readership and led to increasing artistic sophistication. The nineteenth century is often regarded as a high point in European literature and Victorian literature, including the works of Emily and Charlotte Brontë), Robert Browning, Elizabeth Barrett Browning, Lewis Carroll, Wilkie Collins, Charles Dickens, George Eliot, Thomas Hardy, A. E. Housman,

## Notes

Rudyard Kipling, Robert Louis Stevenson, Bram Stoker, Alfred Lord Tennyson, William Makepeace Thackeray, Anthony Trollope, and Oscar Wilde remain widely popular and part of the core curricula in most universities and secondary schools.

### Novelists

Charles Dickens exemplifies the Victorian novelist better than any other writer. Extraordinarily popular in his day with his characters taking on a life of their own beyond the page, Dickens is still the most popular and read author of the time. The nineteenth century saw the rise of numerous literary journals that carried serial installments that were eagerly anticipated and widely read. His first real novel, *The Pickwick Papers*, written when he was only 25, was an overnight success, and all his subsequent works sold extremely well. He was in effect a self-made man who worked diligently and prolifically to produce exactly what the public wanted; often reacting to the public taste and changing the plot direction of his stories between monthly installments. The comedy of his first novel has a satirical edge which pervades his writings. These deal with the plight of the poor and oppressed and end with a ghost story cut short by his death. The slow trend in his fiction towards darker themes is mirrored in much of the writing of the century, and literature after his death in 1870 is notably different from that at the start of the era.

William Makepeace Thackeray was Dickens' great rival at the time. With a similar style but a slightly more detached, acerbic and barbed satirical view of his characters, he also tended to depict situations of a more middle class flavor than Dickens. He is best known for his novel *Vanity*

*Fair*, subtitled *A Novel without a Hero*, which is also an example of a form popular in Victorian literature: the historical novel, in which very recent history is depicted. Anthony Trollope tended to write about a slightly different part of the structure, namely the landowning and professional classes.

Away from the big cities and the literary society, Haworth in West Yorkshire was the site of some of the era's most important novel writing: the home of the Brontë family. Anne, Charlotte and Emily Brontë had time in their short lives to produce masterpieces of fiction although these were not immediately appreciated by Victorian critics. *Wuthering Heights*, Emily's only work, in particular has violence, passion, the supernatural, heightened emotion, and emotional distance, an unusual mix for any novel but particularly at this time. It is a prime example of Gothic Romanticism from a woman's point of view during this period of time, examining class, myth, and gender. Another important writer of the period was George Eliot, a pseudonym which concealed a woman, Mary Ann Evans, who wished to write novels which would be taken seriously rather than the silly romances which all women of the time were supposed to write.

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### 14.3 THE STYLE OF THE VICTORIAN NOVEL

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Virginia Woolf in her arrangement of expositions *The Common Reader* called George Eliot's *Middlemarch* "one of only a handful scarcely any English books composed for grown-up individuals." This analysis, albeit rather extensively covering as it does all English writing, is somewhat a reasonable remark on a great part of the fiction of the Victorian Era. Affected as they were by the huge

## Notes

rambling books of reasonableness of the first age they would in general be admired pictures of troublesome lives in which difficult work, determination, love and karma win out at last; temperance would be remunerated and miscreants are appropriately rebuffed. They would in general be of an improving nature with a focal good exercise on the most fundamental level, advising the peruser how to be a decent Victorian. This equation was the reason for quite a bit of before Victorian fiction however as the century advanced the tone became darker.

Eliot specifically took a stab at authenticity in her fiction and attempted to oust the beautiful and the vaudeville from her work. Another lady essayist Elizabeth Gaskell composed much grimmer, grittier books about the poor in the north of England yet even these normally had upbeat endings. After the demise of Dickens in 1870 cheerful endings turned out to be less normal. Such a significant abstract figure as Charles Dickens would in general manage the heading of all writing of the time, not least since he altered *All the Year Round* an artistic diary of the time. His affection for a glad closure with all the last details conveniently tied up is clear and in spite of the fact that he is outstanding for expounding on the lives of poor people they are sentimentalized representations, made satisfactory for individuals of character to peruse; to be stunned however not nauseated. The more horrendous black market of Victorian city life was uncovered by Henry Mayhew in his articles and book *London Labor and the London Poor*.

This adjustment in style in Victorian fiction was moderate coming yet clear before the century's over, with the books during the 1880s and 1890s having an increasingly sensible and frequently grimmer cast. Indeed, even scholars of the high Victorian age were rebuffed for their plots assaulting the shows of the day; *Adam Bede* was classified "the despicable outpourings of a vulgar lady's psyche" and *The Tenant of Wildfell Hall* "totally unfit to be placed under the

control of young ladies." The sicken of the perusing crowd maybe arrived at a top with Thomas Hardy's *Jude the Obscure* which was allegedly singed by an insulted Bishop of Wakefield. The reason for such fierceness was Hardy's candid treatment of sex, religion and his dismissal for the subject of marriage; a subject near the Victorians' heart. The predominant plot of the Victorian tale is in some cases depicted as a quest for a right marriage.

Strong had begun his vocation as apparently a somewhat protected writer composing rural scenes of provincial life however his offense with a portion of the organizations of Victorian Britain was available just as a hidden distress for the changing idea of the English open country. He reacted to the unfriendly gathering to *Jude* in 1895 by surrendering his novel composition, however he kept composing verse into the mid 1920s. Different creators, for example, Samuel Butler and George Gissing went up against their animosities to specific parts of marriage, religion or Victorian profound quality and peppered their fiction with questionable screw-ups. Head servant's *Erewhon*, for one, is an idealistic novel caricaturizing numerous parts of Victorian culture with Butler's specific abhorrence of the strict bad faith the focal point of his most prominent hatred in the delineation of "Melodic Banks."

While numerous incredible authors were grinding away at the time, the huge quantities of ravenous however uncritical pursuers implied that poor essayists, delivering obscene and offensive books or records, discovered anxious spectators. A considerable lot of the flaws regular to much better scholars were utilized bounteously by essayists presently generally overlooked: over-wistfulness, ridiculous plots and lecturing that darkened the story. Albeit gigantically well known in his day, Edward Bulwer-Lytton is presently held up for instance of the most exceedingly terrible of Victorian writing with his sentimentalist story-lines and his over-bubbled style of exposition. Different journalists well known at the time however generally overlooked presently are:

## Notes

Mary Elizabeth Braddon, Charlotte Mary Yonge, Charles Kingsley, R. D. Blackmore, and even Benjamin Disraeli, a future Prime Minister.

The Victorians are now and then credited with 'designing youth', mostly by means of their endeavors to stop youngster work and the presentation of necessary training. As youngsters had the option to peruse, writing for youngsters turned into a development industry with, not just, grown-up authors creating works for kids, for example, Dickens' *A Child's History of England* yet in addition committed kids' writers. Authors like Lewis Carroll, R. M. Ballantyne, and Anna Sewell composed primarily for kids, despite the fact that they had a grown-up following, and drivel refrain, verse which required a kid like intrigue, was created by Edward Lear among others. The subject of school additionally turned into a rich region for books with Thomas Hughes' *Tom Brown's Schooldays* only one of the most well known models.

### Poetry

Poetry in a sense settled down from the upheavals of the romantic era and much of the work of the time is seen as a bridge between this earlier era and the modernist poetry of the next century. Alfred Lord Tennyson held the poet laureateship for over 40 years and his verse became rather stale by the end but his early work is rightly praised. Some of the poetry highly regarded at the time such as *Invictus* and *If—* are now seen as jingoistic and bombastic but Tennyson's *Charge of the Light Brigade* was a fierce criticism of a famous military blunder; a pillar of the establishment not failing to attack the establishment.

It seems wrong to classify Oscar Wilde as a Victorian writer as his plays and poems seem to belong to the later age of Edwardian literature, but as he died in 1900, he was most definitely Victorian. His plays stand apart



from the many now forgotten plays of Victorian times and have a much closer relationship to those of George Bernard Shaw's, many of whose most important works were written in the twentieth century.

The husband and wife poetry team of Elizabeth Barrett Browning and Robert Browning conducted their love affair through verse and produced many tender and passionate poems. Both Matthew Arnold and Gerard Manley Hopkins wrote poems which sit somewhere in between the exultation of nature of the romantic Poetry and the Georgian Poetry of the early twentieth century. Arnold's works harks forward to some of the themes of these later poets while Hopkins drew for inspiration on verse forms from Old English poetry such as *Beowulf*.

The reclaiming of the past was a major part of Victorian literature with an interest in both classical literature but also the medieval literature of England. The Victorians loved the heroic, chivalrous stories of knights of old and they hoped to regain some of that noble, courtly behavior and impress it upon the people both at home and in the wider empire. The best example of this is Alfred Tennyson's *Idylls of the King* which blended the stories of King Arthur, particularly those by Thomas Malory, with contemporary concerns and ideas. The Pre-Raphaelite Brotherhood also drew on myth and folklore for their art with Dante Gabriel Rossetti contemporaneously regarded as the chief poet amongst them, although his sister Christina is now held by scholars to be a stronger poet.

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## 14.4 THE INFLUENCE OF EMPIRE

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The interest in older works of literature led the Victorians much further afield to find new old works with a great interest in translating of

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literature from the farthest flung corners of their new empire and beyond. Arabic and Sanskrit literature were some of the richest bodies of work to be discovered and translated for popular consumption. The Rubaiyat of Omar Khayyam is one of the best of these works, translated by Edward FitzGerald who introduced much of his own poetic skill into a rather free adaptation of the eleventh century work. The explorer Richard Francis Burton also translated many exotic works from beyond Europe including *The Perfumed Garden*, *The Arabian Nights* and the *Kama Sutra*.

### **Science, philosophy and discovery**

Charles Darwin's work *On the Origin of Species* affected society and thought in the Victoria era, and still does today.

The Victorian era was an important time for the development of science and the Victorians had a mission to describe and classify the entire natural world. Much of this writing does not rise to the level of being regarded as literature but one book in particular, Charles Darwin's *On the Origin of Species*, remains famous. The theory of evolution contained within the work shook many of the ideas the Victorians had about themselves and their place in the world and although it took a long time to be widely accepted it would change, dramatically, subsequent thought and literature.

Other important non-fiction works of the time are the philosophical writings of John Stuart Mill covering logic, economics, liberty, and utilitarianism. The large and influential histories of Thomas Carlyle: *The French Revolution, A History*, *On Heroes and Hero Worship* and Thomas Babington Macaulay: *The History of England from the*

*Accession of James II.* The greater number of novels that contained overt criticism of religion did not stifle a vigorous list of publications on the subject of religion. Two of the most important of these are John Henry Newman and Henry Edward Cardinal Manning who both wished to revitalize Anglicanism with a return to the Roman Catholic Church. In a somewhat opposite direction, the ideas of socialism were permeating political thought at the time with Friedrich Engels writing his *Condition of the Working Classes in England* and William Morris writing the early socialist utopian novel *News from Nowhere*. One other important and monumental work begun in this era was the *Oxford English Dictionary* which would eventually become the most important historical dictionary of the English language.

**Supernatural and fantastic literature**

A new form of supernatural, mystery and fantastic literature during this period, often centered on larger-than-life characters such as Sherlock Holmes famous detective of the times, Barry Lee big time gang leader of the Victorian Times, Sexton Blakes, Phileas Foggs, Frankenstein fictional characters of the era, Dracula, Edward Hyde, The Invisible Man, and many other fictional characters who often had exotic enemies to foil.

**Check your progress I**

Q1. State the summary of Victorian Literature

Answer.....  
.....

Q2. Give the insight of the style of the Victorian novel

Answer.....  
.....  
.....

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## 14.5 THE INFLUENCE OF VICTORIAN LITERATURE

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Harriet Beecher Stowe wrote Victorian fiction outside of Victoria's domains.

Writers from the former colony of The United States of America and the remaining colonies of Australia, New Zealand, and Canada could not avoid being influenced by the literature of Britain and they are often classed as a part of Victorian literature although they were gradually developing their own distinctive voices. Victorian writers of Canadian literature include Grant Allen, Susanna Moodie, and Catherine Parr Traill. Australian literature has the poets Adam Lindsay Gordon and Banjo Paterson, who wrote *Waltzing Matilda* and New Zealand literature includes Thomas Bracken and Frederick Edward Maning. From the sphere of literature of the United States during this time are some of the country's greats including: Emily Dickinson, Ralph Waldo Emerson, Oliver Wendell Holmes, Sr., Henry James, Herman Melville, Harriet Beecher Stowe, Henry David Thoreau, Mark Twain, and Walt Whitman.

The problem with the classification of Victorian literature is great difference between the early works of the period and the later works which had more in common with the writers of the Edwardian period and many writers straddle this divide. People such as Arthur Conan Doyle, Rudyard Kipling, H. G. Wells, Bram Stoker, H. Rider Haggard, Jerome

K. Jerome, and Joseph Conrad all wrote some of their important works during Victoria's reign but the sensibility of their writing is frequently regarded as Edwardian.

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## 14.6 ENGLISH LITERATURE: THE VICTORIAN AGE

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- The Reform Bill of 1832 gave the middle class the political power it needed to consolidate—and to hold—the economic position it had already achieved. Industry and commerce burgeoned. While the affluence of the middle class increased, the lower classes, thrown off their land and into the cities to form the great urban working class, lived ever more wretchedly. The social changes were so swift and brutal that Godwinian utopianism rapidly gave way to attempts either to justify the new economic and urban conditions, or to change them. The intellectuals and artists of the age had to deal in some way with the upheavals in society, the obvious inequities of abundance for a few and squalor for many, and, emanating from the throne of Queen Victoria (1837–1901), an emphasis on public rectitude and moral propriety.

### The Novel

- The Victorian era was the great age of the English novel—realistic, thickly plotted, crowded with characters, and long. It was the ideal form to describe contemporary life and to entertain the middle class. The novels of Charles Dickens, full to overflowing with drama, humor, and an endless variety of vivid

## Notes

characters and plot complications, nonetheless spare nothing in their portrayal of what urban life was like for all classes. William Makepeace Thackeray is best known for *Vanity Fair* (1848), which wickedly satirizes hypocrisy and greed.

- Emily Brontë's (see Brontë , family) single novel, *Wuthering Heights* (1847), is a unique masterpiece propelled by a vision of elemental passions but controlled by an uncompromising artistic sense. The fine novels of Emily's sister Charlotte Brontë, especially *Jane Eyre* (1847) and *Villette* (1853), are more rooted in convention, but daring in their own ways. The novels of George Eliot (Mary Ann Evans) appeared during the 1860s and 70s. A woman of great erudition and moral fervor, Eliot was concerned with ethical conflicts and social problems. George Meredith produced comic novels noted for their psychological perception. Another novelist of the late 19th cent. was the prolific Anthony Trollope , famous for sequences of related novels that explore social, ecclesiastical, and political life in England.
- Thomas Hardy 's profoundly pessimistic novels are all set in the harsh, punishing midland county he called Wessex. Samuel Butler produced novels satirizing the Victorian ethos, and Robert Louis Stevenson , a master of his craft, wrote arresting adventure fiction and children's verse. The mathematician Charles Lutwidge Dodgson, writing under the name Lewis Carroll , produced the complex and sophisticated children's classics *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871). Lesser novelists of considerable merit include Benjamin Disraeli , George Gissing , Elizabeth Gaskell, and Wilkie Collins . By the

end of the period, the novel was considered not only the premier form of entertainment but also a primary means of analyzing and offering solutions to social and political problems.

### **Nonfiction**

- Among the Victorian masters of nonfiction were the great Whig historian Thomas Macaulay and Thomas Carlyle , the historian, social critic, and prophet whose rhetoric thundered through the age. Influential thinkers included John Stuart Mill , the great liberal scholar and philosopher; Thomas Henry Huxley , a scientist and popularizer of Darwinian theory; and John Henry, Cardinal Newman , who wrote earnestly of religion, philosophy, and education. The founders of Communism, Karl Marx and Friedrich Engels , researched and wrote their books in the free environment of England. The great art historian and critic John Ruskin also concerned himself with social and economic problems. Matthew Arnold 's theories of literature and culture laid the foundations for modern literary criticism, and his poetry is also notable.

### **Poetry**

- The preeminent poet of the Victorian age was Alfred, Lord Tennyson . Although romantic in subject matter, his poetry was tempered by personal melancholy; in its mixture of social certitude and religious doubt it reflected the age. The poetry of Robert Browning and his wife, Elizabeth Barrett Browning , was immensely popular, though Elizabeth's was more venerated

## Notes

during their lifetimes. Browning is best remembered for his superb dramatic monologues. Rudyard Kipling , the poet of the empire triumphant, captured the quality of the life of the soldiers of British expansion. Some fine religious poetry was produced by Francis Thompson , Alice Meynell , Christina Rossetti , and Lionel Johnson .

- In the middle of the 19th cent. the so-called Pre-Raphaelites , led by the painter-poet Dante Gabriel Rossetti , sought to revive what they judged to be the simple, natural values and techniques of medieval life and art. Their quest for a rich symbolic art led them away, however, from the mainstream. William Morris — designer, inventor, printer, poet, and social philosopher—was the most versatile of the group, which included the poets Christina Rossetti and Coventry Patmore .
- Algernon Charles Swinburne began as a Pre-Raphaelite but soon developed his own classically influenced, sometimes florid style. A. E. Housman and Thomas Hardy, Victorian figures who lived on into the 20th cent., share a pessimistic view in their poetry, but Housman's well-constructed verse is rather more superficial. The great innovator among the late Victorian poets was the Jesuit priest Gerard Manley Hopkins . The concentration and originality of his imagery, as well as his jolting meter ( sprung rhythm ), had a profound effect on 20th-century poetry.
- During the 1890s the most conspicuous figures on the English literary scene were the decadents . The principal figures in the group were Arthur Symons , Ernest Dowson , and, first among them in both notoriety and talent, Oscar Wilde . The Decadents'



disgust with bourgeois complacency led them to extremes of behavior and expression. However limited their accomplishments, they pointed out the hypocrisies in Victorian values and institutions. The sparkling, witty comedies of Oscar Wilde and the comic operettas of W. S. Gilbert and Sir Arthur Sullivan were perhaps the brightest achievements of 19th-century British drama.

### **SELECTIONS FOR READING.**

Typical selections from all authors named in the text are found in Manly, English Poetry, English Prose; Pancoast, Standard English Poems, Standard English Prose; and several other collections, which are especially useful in a study of the minor writers. The works of the major authors may be read to much better advantage in various inexpensive editions prepared for school use. Only a few such editions are named below for each author, but a fairly complete list is given under Texts in the General Bibliography.

Tennyson's selected minor poems, *Idylls of the King*, *The Princess* and *In Memoriam*, in Standard English Classics, Riverside Literature, Pocket Classics, Silver Classics. A good volume containing the best of Tennyson's poems in Athenæum Press Series.

Browning and Mrs. Browning, selected poems in Standard English Classics, Lake Classics, English Readings, Belles Lettres Series.

Matthew Arnold, selected poems in Golden Treasury Series, Maynard's English Classics; *Sohrab and Rustum* in Standard English Classics; prose selections in English Readings, Academy Classics.

## Notes

Dickens, *Tale of Two Cities*, *David Copperfield*, *Christmas Carol* in *Standard English Classics*, *Lake Classics*; other novels in *Everyman's Library*.

Thackeray, *Henry Esmond* in *Standard English Classics*, *Pocket Classics*; *English Humorists* in *Lake Classics*, *English Readings*; other works in *Everyman's Library*.

George Eliot, *Silas Marner*, in *Standard English Classics*, *Riverside Literature*; *Mill on the Floss* and other novels in *Everyman's Library*.

Blackmore's *Lorna Doone* and Mrs. Gaskell's *Cranford* in *Standard English Classics*. *Reade's Cloister and the Hearth*, Kingsley's *Westward Ho* and *Hypatia* in *Everyman's Library*.

Macaulay, selected essays in *Standard English Classics*, *Riverside Literature*, *Lake Classics*.

Carlyle, *Essay on Burns* in *Standard English Classics*, *Academy Classics*; *Heroes and Hero Worship* in *Athenæum Press*, *Pocket Classics*; *French Revolution* in *Everyman's Library*.

Ruskin, *Sesame and Lilies* and selected essays and letters in *Standard English Classics*; selections from Ruskin's art books in *Riverside Literature*; other works in *Everyman's Library*.

**BIBLIOGRAPHY.** The works named below are selected from a large list dealing with the Victorian age chiefly. For more extended works see the *General Bibliography*.

**HISTORY.** McCarthy, History of Our Own Times and The Epoch of Reform. Oman, England in the Nineteenth Century; Lee, Queen Victoria; Bryce, Studies in Contemporary Biography.

**LITERATURE.** Saintsbury, History of Nineteenth Century Literature; Harrison, Studies in Early Victorian Literature; Mrs. Oliphant, Literary History of England in the Nineteenth Century;

Walker, The Age of Tennyson; Morley, Literature of the Age of Victoria; Stedman, Victorian Poets; Brownell, Victorian Prose Masters.

*Tennyson.* Life, by Lyall (English Men of Letters Series), by Horton; Alfred Lord Tennyson, a Memoir by his Son. Napier, Homes and Haunts of Tennyson; Andrew Lang, Alfred Tennyson; Dixon, A Tennyson Primer; Sneath, The Mind of Tennyson; Van Dyke, The Poetry of Tennyson. Essays by Harrison, in Tennyson, Ruskin, Mill and Other Literary Estimates; by Stedman, in Victorian Poets; by Hutton, in Literary Essays; by Dowden, in Studies in Literature; by Forster, in Great Teachers; by Gates, in Studies and Appreciations.

*Browning.* Life, by Sharp (Great Writers Series), by Chesterton (E. M. of L.). Alexander, Introduction to Browning (Ginn and Company); Corson, Introduction to the Study of Browning; Phelps, Browning: How to Know Him; Symonds, Introduction to the Study of Browning; Brooke, Poetry of Robert Browning; Harrington, Browning Studies. Essays by Stedman, Dowden, Hutton, Forster.

*Dickens.* Life, by Forster, by Ward (E. M. of L.), by Marzials. Gissing, Charles Dickens; Chesterton, Charles Dickens; Kitton, Novels of

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Dickens. Essays by Harrison, Bagehot; A. Lang, in Gadshill edition of Dickens's works.

*Thackeray*. Life, by Merivale and Marzials, by Trollope (E. M. of L.). Crowe, Homes and Haunts of Thackeray. Essays, by Brownell, in English Prose Masters; by Lilly, in Four English Humorists; by Harrison, in Studies in Early Victorian Literature; by Scudder, in Social Ideals in English Letters.

*George Eliot*. Life, by L. Stephen (E. M. of L.), by O. Browning, by Cross. Cooke, George Eliot: a Critical Study of her Life and Writings. Essays by Brownell, Harrison, Dowden, Hutton.

*Macaulay*. Life, by Trevelyan, by Morrison (E. M. of L.). Essays by L. Stephen, Bagehot, Saintsbury, Harrison, M. Arnold.

*Carlyle*. Life, by Garnett, by Nichol (E. M. of L.), by Froude. Carlyle's Letters and Reminiscences, edited by Norton. Craig, The Making of Carlyle. Essays by Lowell, Brownell, Hutton, Harrison.

*Ruskin*. Life, by Harrison (E. M. of L.), by Collingwood. Ruskin's *Præterita* (autobiography). Mather, Ruskin, his Life and Teaching; Cooke, Studies in Ruskin; Waldstein, The Work of John Ruskin; W. M. Rossetti, Ruskin, Rossetti and Pre-Raphaelitism. Essays by Brownell, Saintsbury, Forster, Harrison.

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## 14.7 CHARACTERISTICS

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### Victorian Realism

Coming down to the history of English Literature from the Romantic Age of Idealism to the Victorian era of Realism, one experiences the feeling of a return from solitude to society, from nature to industry, from concepts to issues, from spiritualism to pragmatism, from optimism to agnosticism, from lyricism to criticism and from organicism to compromise.

A large part of the complex of change that comes about in English Literature from early 19<sup>th</sup> century to the later 19<sup>th</sup> century can be measured from the kind of the change, the images of the ocean undergo when we move from Byron to Arnold.

The movement of Realism is generally a minor movement in the later 19<sup>th</sup> century, which began in France and was later, followed by England.

### Victorian Compromise

In terms of philosophical ideas, the Victorian period, unlike the earlier periods of literary history in England, was marked by conflicting movement carried on through crusades and counter-crusades, attacks and counter-attacks.

The Victorian Compromise was a combination of the positive and negative aspects of the Victorian Age:

## Notes

1. The expansion, great technology, communication and colonial empire (Middle Class).
2. Poverty, injustices, starvation, slums (working class).

Whereas, the Romantics could afford to withdraw from the town in the initial stages of the Industrialisation, the Victorians, facing the flowering of the Industrial Revolution had no such soft option available to them.

Therefore rather than living in solitude, writers of the Victorian Age had to cope with the process of change in which the old agrarian way of life had to make the place for the new individual civilisation.

## Utilitarianism

Against the chain of thinkers, including Newman, Arnold and Ruskin, who were essentially religious, was the formidable force of utilitarian thinkers, continued by J.S. Mill and agnostic scientists like Darwin, Spencer, Huxley, etc.

Although utilitarianism was propounded by Jeremy Bentham, the philosophy came into operation during the Victorian era. Both the state and the industry came under the heavy influence of this mechanical approach to matters of the human soul.

The celebrated principle, “the greatest good of the greatest number” was the governing rule of the utilitarian thought on morals, law, politics and administration.

## Agnosticism

Agnosticism is defined as the belief, “that nothing is known or can be known of immaterial things, especially of existence or nature of God”.

The term “**agnostic**” was coined by T.H. Huxley in 1869 A.D.

The realisation that God’s existence is neither observable nor provable drove society into a state of uncertainty.

People of the Victorian Era sought to explore and understand questions about the metaphysical world, but ultimately found no answers and were left in doubt.

Agnosticism was a means of identifying the scepticism that stemmed from the inability to logically support the existence of spiritual beings.

Like the other forms of the literature, namely poetry and novel, the Victorian prose was also informed by the spirit of Realism.

While the prose of Romantic Movement was highly imaginative, written for the sole purpose of describing personal experiences, nor for exploring the realms of imaginations, but for intellectual debate on contemporary problems of religion, philosophy, politics and arts.

### Check your progress II

Q1. State the influence of Victorian literature

Answer.....  
 .....  
 .....

Q2. Give the brief about of English literature in The Victorian Age

Answer.....  
.....  
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Q3. Give the Characteristics of Victorian age.

Answer.....  
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### 14.8 LET'S SUM UP

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Amid the many changes which make the reign of Victoria the most progressive in English history, one may discover three tendencies which have profoundly affected our present life and literature. The first is political and democratic: it may be said to have begun with the Reform Bill of 1832; it is still in progress, and it's evident end is to deliver the government of England into the hands of the common people. In earlier ages we witnessed a government which laid stress on royalty and class privilege, the spirit of which was clarified by Shakespeare in the lines: Not all the water in the rough rude sea Can wash the balm from an anointed king. In the Victorian or modern age the divine right of kings is as obsolete as a suit of arm or; the privileges of royalty and nobility are either curbed or abolished, and ordinary men by their representatives in the House of Commons are the real rulers of England. With a change in government comes a corresponding change in literature. In former ages literature was almost as exclusive as politics; it was largely in the hands of the few; it was supported by princely patrons; it reflected the taste of the upper classes. Now the masses of men begin to be educated, begin to think for themselves, and a host of periodicals appear in answer to their



demand for reading matter. Poets, novelists, essayists, historians,--all serious writers feel the inspiration of a great audience, and their works have a thousand readers where formerly they had but one. In a word, English government, society and literature have all become more democratic. This is the most significant feature of modern history. The second tendency may be summed up in the word "scientific." At the basis of this tendency is man's desire to know the truth, if possible the whole truth of life; and it sets no limits to the exploring spirit, whether in the heavens above or the earth beneath or the waters under the earth. From star-dust in infinite space (which we hope to measure) to fossils on the bed of an ocean which is no longer unfathomed, nothing is too great or too small to attract man, to fascinate him, to influence his thought, his life, his literature. Darwin's *Origin of Species* (1859), which laid the foundation for a general theory of evolution, is one of the most famous books of the age, and of the world. Associated with Darwin were Wallace, Lyell, Huxley, Tyndall and many others, whose essays are, in their own way, quite as significant as the poems of Tennyson or the novels of Dickens.

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## **14.9 KEYWORDS**

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**Realism:** the attitude or practice of accepting a situation as it is and being prepared to deal with it accordingly.

**Solitude:** the state or situation of being alone. "she savoured her few hours of freedom and solitude"

**Diligently** : in a way that shows care and conscientiousness in one's work or duties., "he spends his nights diligently working on his dissertation"

**Pursuer** : a person or thing that pursues another., a person who brings a case against another into court; a plaintiff.

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### 14.10 QUESTIONS FOR REVIEW

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- The Victorian era *technically* begins with Queen Victoria taking the throne, and it abruptly ends when she dies. But does it make sense to define a literary period by the person on the throne?
- Some critics divide up the Romantic period by generation: the "first generation Romantics" (Wordsworth and Coleridge) vs. the "second generation Romantics" (Keats and Shelley). Are Victorians just third-generation Romantics? Or is their lit doing something so different that they need their own category?
- Victorians loved their Romantic poetry. If they were so interested in the previous generation's poetry, does it still make sense to separate the two groups?
- Romantic poetry gets tons of attention, but Victorian poets also had some big inventions, like Robert Browning's dramatic monologue. If you had to sum it up, how is Victorian poetry different from Romantic poetry?
- If we were defining Victorian lit by its major works instead of by Queen Victoria's life, which texts would you choose? Which work would kick things off, and which would signal it was all over?

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## 14.11 SUGGESTED READINGS AND REFERENCES

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## 14.12 ANSWERS TO CHECK YOUR PROGRESS

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Check your progress I:

Answer 1 : Check Section 14.3

Answer 2 : Check Section 14.4

Check your progress II:

Answer 1 : Check Section 14.6

Answer 2 : Check Section 14.7

Answer 3 : Check Section 14.8