PREFACE

My interest in G.M. Hopkins is part of a larger interest in experiments in modern literature. What struck me in the study of Hopkins's poetry is his apparent ambiguity. In exploring this ambiguity, the general pattern of my thesis slowly emerged. I discovered that Hopkins is the least understood of all modern poets, not because of abstruse, out-of-the-way ideas, imperfectly communicated. I found that poetry need not communicate - : a startling proposition!

But this is what Hopkins stood for. He believed that poetry is primarily a structure of language. Sound contributes powerfully to the making of poetry. Poetry need not have a basis in meaning. Hopkins interprets the Aristotelian Form as an emergent Pattern. In other words, Poetry is primarily a kind of patterning.

Hopkins anticipates Wimsatt's Verbal Icon, and Donald Davie's Articulate Energy. Many modern analysts, including Archibald Macleish ('Poetry and Experience'), and Hamburger ('The Truth of Poetry') are simply echoing what Hopkins did almost a century earlier. Ezra Pound is no exception. It will be revealed that many basic ideas of Pound, as analysed by Hugh Kenner, go back to Hopkins's bold experiments with language.

I am indebted to many scholars, working in allied fields. I acknowledge my indebtedness to my teacher, Prof. R.K. Sen. He suggested to me the basic idea of my thesis, and supervised my work at all stages. I am indebted to Father Hardie, S.J. of St. Xaviers' College for occasional help. I am indebted also to the Librarian and staff of National Library, Calcutta and Calcutta University Library.