

p. 12 When all the parts of the literary organism have been accumulated fortuitously in the tide of history - for like attracts like - the idea which it embodies becomes apparent for the first time, being the result of the process instead of its cause.

It is unlikely, of course, that anyone would defend this method of inquiry consciously and on principle in the radical form in which I have stated it; but I find much of it to be implicit, nevertheless, in what has been written about the growth of literary forms, and I myself in the past have often been misled by it. In the absence of a positive and well-recognized theory as to how literature evolves, the familiar concepts of biological evolution, with all their prestige as science, have moved into the vacuum as it were by default, unnoticed and unchallenged, so that what is conceded to be valid in the method of the one discipline is often thoughtlessly assumed to be so in the other.

The analogy of biological evolution is false and misleading in the realm of literary history, because it ignores the human will and capacity to create new forms at frequent intervals in response to its own spiritual or intellectual needs.<sup>3</sup>

p. 331 Footnote 3

Anyone who thinks or writes about the origins of literary forms would do well to ponder carefully what Wellek and Warren (pp.267 f.) have to say about the descent of literary genres on the analogy of biological evolution as represented by Brunetiere's theory. This is a subject to which I shall return near the end of this chapter (p. 37) in the critique of Ludvikovsky's theory of how the Greek romance originated.

p. 12 These needs, which vary greatly with time, place, readers addressed, and the author's personality, broadly considered, may be either those of society as a whole or a large part of it, corresponding to important phases of its outlook and interests, or they may be only those of an individual writer. . . .

p. 13 In writing on the history of the English novel no one would attempt to trace a line of development by successive stages of imitation or precedent running through all the separate novels from Richardson to Joyce, because - and perhaps only because - too many of the varieties would be seen at once to be simultaneous in appearance, or eccentric, or reverse in their tendency, with the result that the supposed line