

p. 328 The modern controversy between what is sometimes called the "new criticism" - which insists on regarding the literary work as an independent, self-existent, work of art, to be described, analyzed, and evaluated without regard to its author's intention or to any other extrinsic consideration - and historical criticism thus centers on the question of emphasis and proportion.

✓ p. 331 Clearly, the establishment of the text is a pre-condition for critical analysis and evaluation, and the studies of bibliography, paleography and textual criticism, which have developed enormously in the present century, are essential servants of criticism. Critics may differ as to whether concern with an author's intention is legitimate or not, but all would agree that the discovery of what the author wrote, rather than the perpetuation of inaccurate or even seriously corrupt texts, is of the first importance.

p. 332 Bibliography (the study of the processes by which a work is transferred from manuscript to a printed book, and of the whole procedure of printing and bookmaking) and textual criticism, which so often depends on bibliographical knowledge, are today highly technical studies equipped to solve in a rigorous and scientific manner a great number of problems about the text of literary works. . . . the bibliographer has to try to get behind the printed text to the manuscript which the printer had before him when he set up the type. And then he must try to determine the relation between that manuscript and the author's autograph text.

In the first one-volume American edition of the collected poems of W. B. Yeats there are at least half a dozen misprints which completely change the meaning of the passages in which they occur, and in some cases critics have actually analyzed the misprinted poems unaware of the errors, and have justified and even praised the mistaken words.

✓ p. 338 Lyrical poetry, which can be so much more personal in mood and subject matter than other kinds of literature, is often subjected to biographical interpretation. Why did Gray feel melancholy in the country churchyard? Which of Donne's love poems were written to his wife? (Grierson distinguishes three strata in Donne's love poetry, the cynical, the passionate, and the conventionally Petrarchan, and the suggestion is that the first were written to mistresses, the second to his wife, and the third as poems of compliment to ladies of higher social position than the poet. Is this distinction critically useful?) How useful, to the reader of the poem as a poem, is such biographical information? Is it more relevant in some kinds of poems than in others?

p. 295 Eliot's method, with its rigorous concern for the literary process, for the devices which go to achieve the literary effect, is symptomatic of an increasing amount of modern criticism from the 1920s onward. The revolt against impressionism, autobiography, general discourse concentrating on the effect of the work on the critic, as well as against the eclectic mingling of scholarship and "appreciation," was one of the features of the second quarter of the present century, and it produced ever more rigorous analytic techniques.

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