

p.15 Owing chiefly to the influences mentioned above, namely Aristotle, biological thinking, and modern ideas of progress in general, this concept has become so familiar and so sacred an idol that even the best of scholars and critics are liable to bow before it without thinking, or do it lip service, to the extent of disregarding the ordinary dictates of logic, common sense, and literary realities of which they themselves are well aware when they meet them in any other context, or alone. Here let us dwell for a moment on a concrete example . . .

p.19 A principal tenet of this false doctrine, shared by ancients and moderns alike, is that the literary form, fixed by nature as something eternal and unchangeable, predetermines the content of a given work. And modern critics have doubled the error by putting the same proposition into reverse, concluding that the contents of a given work, or a plurality of its parts, externally considered - for they cannot be considered otherwise, being parts - are reliable criteria by which to identify the form to which it belongs, or that from which it has been derived. Such are the premises, for example, on which romance, according to a well-known theory about its origins, is derived from the exercises on sensational themes assigned by rhetoricians to their pupils in the schools, the so-called controversiae.<sup>7</sup> Herein, as in many similar speculations, content is derived from content, in naive disregard of the mind which rises above it, controls it, and manipulates it for its own purpose. Everything is carefully scrutinized except the main idea which is left severely alone. Another critic, who seems to think that certain types of subject-matter and technical procedure belong in fee simple each to one or two of the well recognized genres, has found in the romance what he calls the "debris" of all the other genres;<sup>8</sup> & still another Quellenforscher has taken/ the pains to catalogue these disiecta membra, along with the indication of their respective sources, in a book dealing with the manifold "elements" of which Greek romance is composed, as represented by Chariton. This listing of elements and the tracing of their sources is a popular philological game, but not much more profitable than the working

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