

p.97 What might be called the canon of Greek romance, comprising the authors

p.98 just mentioned, had been established some two hundred years before the text of either Chariton or Xenophon of Ephesus was discovered and published (Chariton in 1750 and Xenophon in 1726). The fact that Chariton was the latest of the romancers to be made known to the modern public, and that Heliodorus, Longus,

and Achilles had for many years been accepted as standard, created the false impression, strong though not consciously reasoned, that his romance was also the latest of its kind to be written; and the complete absence of any sure reference to this author in either ancient or Byzantine writers encouraged the belief that he

was unimportant and so, presumably, late. We owe the preservation of his book, along with that of Xenophon of Ephesus, to a single manuscript of the thirteenth century, which remained the property of a small Florentine monastery until late in the eighteenth century, when it was transferred to the great Medicean library.

p.176 The word "development" implies a steady progression in the same direction, and in the sequence of time, towards a single, preconceived end or object; but there is no such thing in literature, as there is, for example, in the manufacture of passenger automobiles meant for speedy, safe, and comfortable transportation.

What was the end toward which the ancient novel moved? Every different novel aimed, necessarily, at a different point on the compass of aesthetic value and orientation.

p. 282 So much for the structural features of the Apuleian story and the aesthetic effects that they produce. More important, for the realization of where Apuleius with his Metamorphoses stands in the history of prose fiction, is the fact that he has superimposed upon a basically comic, picaresque or satirical narrative, which was something cold and impersonal, the warm ideal values of sympathetic character portrayal which had previously been exploited only in poetry - except insofar as they had spilled over occasionally into historiography and other prose forms wherein they were contraband elements, as in Herodotus(cf. p. 251 above).