

heterophemy

drine; in Eng. (Chapman, Pope, trans. Homer; Dryden, trans. Vergil), the heroic couplet.

heterophemy. (1) Twisting of components of a word so that one not intended is presented, e.g., 'calvary' for 'cavalry.' Cp. Spoonerism. (2) The use of a word or phrase in such a way as to show (by pause in speech; punctuation; or other device) that a different one is meant. A frequent device of euphemism; e.g., "You go to—Heligoland!"

hexameter. Pros. A line of 6 feet. In Gr. and L., esp. the dactylic hexameter, used in epic and widely elsewhere (save in lyric; it is not stanzaic); the 1st 4 feet may be dactyls or spondees, the last is a spondee with *syllaba anceps*. With a pentameter, it forms an elegaic distich. Christ 145-201. R.L.

hexastich. Pros. A group of 6 lines of verse. See Sestain; Stanza.

hiatus. See Romance Versification; Quantity.

high style. See Style; Medieval criticism.

higher criticism. Esp. in biblical scholarship; lower criticism considers the text and mechanism of a work, higher criticism, its intellectual and aesthetic values.

hilarody. See Magody.

hirmos. Rh. See Athrosmus.

historical present. Rh. Use of the present tense in relating incidents of past occurrence. In L., Fr., Russ., this is an expected element of style. In Eng., rarely used, though recently more often (*Hemingway; Komaroff; in trans. e.g., Ivan's poem in Brothers Karamazov*, Bk. V, 5) as giving immediacy, carrying the reader into the flow of the tale.

Historical-Geographical Method of folktale study. The oral tale may appear in hundreds of versions scattered over 2 or 3 continents, recorded, for the most part, within the past generation. The literary historian looks for a genealogical tree as the end of his researches. The historian of the oral folktale looks for a center of distribution; he attempts to follow the wave-like course from the center through all kinds of cross currents and disturbances to the farthest shore.

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The term 'historical-geographical method,' though aspects of it have long been used, is applied to the technique developed in Finland by Kaarle Krohn and Antti Aarne (sometimes, therefore, the 'Finnish method'). Recognizing that most folktales exist in both oral and literary forms, practitioners of this method arrange the oral versions in a geographical order and the literary ones in a chronological. Most successful studies have been based upon from 200 to 600 oral versions.

By an analysis of the tale type into its parts and by a statistical study of the handling of each trait in all the versions, an attempt is made to posit a theoretical original form. Sometimes the evidence unmistakably points to a form that would seem to be valid for the whole body of the tradition, but most often the study will show a number of regional types. From these, an attempt is made to construct a general archetype. From this theoretical construction the scholar now attempts to explain the special variations. To understand exactly what has happened he uses two approaches, the historical and the psychological. He must attempt to understand the streams of historic migration and other influences which might have carried tales from one place to another. He must be always on the watch for recurring varieties of change: forgetting items; omitting or adding from pure inventiveness; substituting the familiar for the unfamiliar; giving an indefinite story local characters and setting. One especially troubling feature is the mutual interaction of the literary version and the oral. An oral tale may be retold in a literary work so skilfully that the whole subsequent history is purely a matter of manuscripts and editions; on the other hand, literary tales have been taken over by the people so completely that the literary origin has been entirely forgotten. S.T.

HISTORY; historiography. In the Western tradition, the writing of history emerges by the 5th c. B.C. in all the essential forms it has since taken. The 4th c. had the works of Homer (ca. 9th c. B.C.) in which, as in the *Old Testament* of the Jews and the similar traditional stories of other peoples, myth, legend and facts are inextricably mingled to inculcate religious beliefs, sound morals, and patriotic sentiments; it had Herodotus' (484?

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425?) history of the wars of the Persians against the Greeks, in which that skilled lecturer tells with a thousand asides and anecdotes and with a fidelity to truth modern research has done much to confirm, the stirring tale of a conflict between two civilizations; and it had Thucydides' (471?-400?) history of the Peloponnesian War, in which that philosopher and soldier sought to diagnose from a dramatically clinical study of the recent past the evils of his own society. A body of religious, moral and patriotic teachings; a story; a philosophic (or "scientific") study of the behavior of men in the past; these 3 elements have ever since gone into the writing of history.

There survives, often in mutilated form, much distinguished historical writing in Gr. and L. In the work of Polybius (205?-123?), a penetrating foreigner throws light on the reasons for Rom. political success and the system of checks and balances; Plutarch (46?-120?) wrote elevating biographies of Gr. and Rom. leaders, an inexhaustible source for later dramatists, moralists, and historians; Livy's (59 B.C.-17 A.D.) history of the Roman Republic is a classic example of history written for patriotic purposes, also a storehouse of material; Tacitus (55? after 117?) is the indignant historian of the corruption and intrigue of the early Roman Empire. Lesser writings also survived the Middle Ages, and helped the Renaissance to live vicariously in classical antiquity.

The early Middle Ages witnessed a general decline in the writing of history. The first monastic chronicles are bare and limited, and the conventional lives of the saints and annals of the Orders almost wholly uncritical. But the best of the later chronicles (William of Malmesbury, 1095?-1143?; Matthew Paris, ca. 1200-1259; Otto of Freising, 1114?-1158) are good narrative histories of important events, written in adequate L., with a conscious attempt to separate fact and fable. Froissart (1337?-1410?), though not an accurate historian, is obviously a man of letters who tells a coherent story of the Hundred Years' War as seen through upper-class eyes. All medieval historical writing is of course the work of Christians who see in history the working-out of divine plans. St. Augustine's (?-604)

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City of God usually served as the base upon which the historian built his work.

With the humanists of the Renaissance, the writing of history gained in range, color, and accuracy. In the actual collection and assessment of materials, the line of progress is clear from Heribert Rosweyde (1569-1629) through the Bollandist monks of the 17th c. to Mabillon's *De re diplomatica* (1681) and the Maurist monks' *Art de vérifier les dates* (1765). "Scientific" detective work on sources by 1800 lacked only the finishing touches of refinement, the improvement of archival work, libraries, source collections, and methods of publication.

The great histories written in the early modern period rested, then, on a better basis of research than had been available even to the Romans. They are mostly long, serious works (Clie is not a light lady) written with thought to the style, though often with expressed partisan purpose, political and religious (Machiavelli, *Istorie florentine*, 1532; Guicciardini, *Storia d'Italia*, 1561; de Thou, *Historie sui temporis*, 1604-09; Bossuet, *Discours sur l'histoire U., verselle*, 1679; Clarendon, *History of the Rebellion and Civil Wars in England*, 1702-04).

The art of history attained a characteristic perfection in the 18th c. Gibbon's *Decline and Fall of the Roman Empire* (1776-88); Voltaire's *Siècle de Louis XIV* (1751) and *Essai sur les mœurs* (1756); Hume's *History of England* (1763); and Robertson's *Charles the Fifth* (1769) represent the serene and secure enlightenment of the age of reason turned to the contemplation of the past. Their tone is dignified, even when relieved by the wit of Voltaire or the skepticism of Hume, a bit patronizing—especially towards the Middle Ages—and steadily didactic. Bolingbroke, another child of the 18th c., aptly in their terms defined history as "Philosophy teaching by examples."

Sense of immediacy, feeling for the atmosphere of past times and remote places, emotional warmth, poetic strangeness, became the goals of the next generation of historians. The rising popular pride in the national and ethnic past, the generous hopes of Liberty, Equality, Fraternity, the romantic feeling for "old, unhappy, far-off things" stimulated especially by novelists like Sir Walter Scott, the mass of