DIC TIONARY
of WORLD
LITERATURE
CRITICISM—FORMS—TECHNIQUE
P R E F A C E

THE DICTIONARY OF WORLD LITERATURE: CRITICISM—FORMS—TECHNIQUE presents a consideration of critics and criticism, of literary schools, movements, forms, and techniques—including drama and the theatre—in eastern and western lands from the earliest times; of literary and critical terms and ideas; with other material that may provide background of understanding to all who, as creator, critic, or receptor, approach a literary or theatrical work.

All the material here included has been written especially for this volume. Every item is the product of planning, consultation, and consideration both before and after writing. As far as possible, especially in the longer articles, the style of every contributor has been respected. With some of the factual items principally (as in the classical field) the editor has had to use a freer hand, where a topic was covered for various periods by different scholars, or presented in detail beyond the proportioned capacity of this volume. The several problems of cuts and interlinkings have been met with the work as a whole in mind, in the effort to combine accuracy and adequacy of presentation with due proportion and scope. Bibliographies indicate further avenues of inquiry.

The listing of the contributors' names is no measure of their service. (In one or two discussions of current topics, the editor has inserted reference to the authors, who had modestly withheld such mention.) Many have been helpful, beyond any indication of their initials, in the organization of the material as well as in its final shaping. Suggestions have come most generously from Fernand Baldensperger; G. A. Borgese; A. K. Coomaraswamy; Marian Harman; Urban T. Holmes, Jr.; William S. Knickerbocker; Manuel Komroff; J. Craig La Dière; Eliseo Vivas. Allardyce Nicoll has been richly responsive with material concerning the theatre. In addition to contributing therein, William A. Oldfather has supervised the wide range of the classics. Walter A. Reichart has organized and edited the Germanic field. Clarence A. Manning has similarly covered the Russian and East European; Adolph B.
Benson, the Scandinavian. Among the few articles not submitted in English, I have to thank Bayard Q. Morgan for translation from the German.

The death of H. S. V. Jones of the University of Illinois, and of B. Malinowsky of Yale University, makes all readers of this book sharers in the loss of their ripe scholarship and mellow wisdom.

In the mechanics of the volume, Ruth Busch has been constantly helpful; in proof reading, also Irving Astrachan.

To all these, and to the many more whose names follow, the editor offers his grateful thanks, and the hope that the volume will justify their interest and their work.

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SUGGESTIVE LIST OF ASSOCIATED TOPICS

(For individual critics, see national surveys.)

Critic; criticism (several); Greek (classical); Aristotle; Latin; Horace; Cicero; medieval; Italian; French; Spanish; English; German; American; Russian; Scandinavian; Dutch; Baudelaire; Spanish-American; Bulgarian; Czechoslovak; Estonian; Finnish; Greek (modern); Hungarian; Latvian; Lithuanian; Lusatian; Polish; Rumanian; Soviet; Serbo-Croatian; Slovene; Ukrainian; Yiddish. Indian. Chinese. Grammarians as critics (ancient); Æneidomastix; bar dolatry.

Æsthetics (several); philosophy of criticism; truth in art; poetic justice; justice; value; verisimilitude; poetry and history; tragedy and history; vraisem blance; taste; judgment. Sublime; beauty; receptor; charm; sweetness and light; consistency; fancy; Stimmung; Welt schmerz; Graveyard School; sense (sensibility); sentimentality; emotion; objective correlatives; expression; revelation; inspiration; work; afflatus; Aganippe; originality; spontaneity; novelty; convention; grace; art; experience; nature; genius; imagination; invention; imitation; dream. Tone; symphonia; correspondence; ut pictura poesis; empathy; frame; psychic distance; shadow; play; escape; objective; instrument; art as; irony; tower; propaganda; value; didacticism; contemplation; literature and society; artist and society; art and life; average man; als ob; aesthetic meaning; art and literature; nationalism; intelligentsia; fellow-traveler; bourgeoisie; censorship; Bowdlerize; Index. Literacy; translation; review; and criticism; newspaper; newspapers and public taste; woman; courtly love; encouragement; salon; libraries; journalism; blurb; puffery; forgery and hoax; plagiarism; fame.

Literature; Literaturwissenschaft; history of ideas; development; period; progress; decadence; degeneration; tradition; comparative literature; world literature.

Style; form; Asianism; Atticism; Hellenism; Alexandrian; Almode-Literatur; Ancients and Moderns; Arcadia; diabolism. Word analysis; figure; trope; simile; metaphor; diction, poetic; pathetic fallacy; symbolism.

Expression; form; rule; usage; decorum; correctness; Victorianism; Bowdlerize; fitness; clearness; color; convention; standard; standards of judgment; method; manner; mannerism. Theme; situation; transition; tempo. Élegante; grand style; gusto; purism; préciosité; Petrarchism; Seicentismo; Euphuism; precious; blue-stocking; boulevard; dilettante; ivory tower; decadence; degeneration.

Music and literature; sonata form; motif; folksong; folklore; riddle; Arthurian legend; supernatural; otherworldly (drama); ghost; superstition; myth; mythology; mysticism; death.

Antirationalism; unconscious; psychanalys.; surrealism; madness; dream; supernatural; decadence; degeneration.

Associationism; convention; dogmatic; didactic; dissociation of ideas; synaesthesia; correspondence; unanonymism; symbolism; audition colorée; decadence; imagination; vorticism; surrealism; automatism; dadaism; creationism; ultraism; futurism; cubo-futurism; constructivism; art d'avant garde; new; neoterici; novelty; originality.

Classicism; formalism; scholasticism; catholic; arts; seven liberal; mysticism; Dark Ages; Renaissance; courtly love; humanism; rationalism; Neuklassik.

Romanticism; primitivism; baroque; Sturm und Drang; Cromwell; blue flower; exoticism; Apollonian-Dionysian; Frühromantik; Neuromantik; Generation of May; Young Vienna.

Realism; veritism; materialism; determinism; dialectic; naturalism; underground; costumbriismo; oriollismo; local color; regionalism; document; slice of life.

Idealism; transcendentalism.

Bourgeois; proletarian; democratic; émigré; Caroline; Cavalier.

Word, power of; diction; terminology; technical. Language; philology; grammar; punctuation; criticism, textual; bibliography; lectio difficilior; emendation. Word creation; addition; nonce word; ghost
word; etymology; language, international auxiliary; Basic English.

Ghost-writer; alonym; ananym; aptronym.

Meaning; emotive; semantics; signs; aesthetics and the theory of signs; intention; expression; form; analysis; definition; gloss. Repetition; *ob ovo*; emphasis; unity; fundamental image; variety; suggestion; connotation; symbolism; ambiguity; obscurity; contrast; squint; digression; periphrasis.

Archaism; slang; elegant variation; epithet; euphemism; conceit; precious; blue-stocking; salon. Malaprop; slipslop; pun; bull; wit; wit; false humor; switching; nonsense; fantasy; folly literature; Goliard; Grobianism; burlesque; parody; satire; irony.

Rhetoric; topic; *figura causae*; question of fact, of policy. Composition, the four forms; voice and address; viewpoint; rhetoric and poetic.

Poetry and prose; prosody; prosaic rhythm.

(Prosody): Accadian; Sumerian; Cannaite; Chinese; Japanese; Arabic; Indian; Persian; classical; classical meters in modern tongues; Old French and Provençal; Romance; Germanic; English; Old Norse; Cornish; Gaelic; Welsh. Poetry, oral. Four ages of poetry; trobar clus. *Meistergesang*; *Minnesang*; *Singschule*; Bardendichtung; contests; débat.

Meter; free verse; Whitman; polyphonic prose. Pure poetry; cosmic poetry; creation epic; astronomy; metaphysical poets; Pre-Raphaelite. Foot; mora; accent; scanning. Acatalectic; equivalence; *syllaba anceps*. Rhyme; alliteration; assonance; *bouts-rimés*; cento; caesura; ending; end-stopped; *enjambement*; reject.

Adonic; Alcaic; Alcanic; allócostropha; Anacreontic; Archilochian; Asclepiad. *Alba*; *fabliau*; *jeu parti*; *chanson*; *sirventes*; *cantiga*; *rondeau*; *arte menor*; *mayor*. Elegiac; *alexandrine*; epic; couplet; heroic couplet; *ottava rima*; *terza rima*; sonnet; ode; *ghazal*; *daint*; *gliss*; *cinquain*; *coba*. Bucoile; pastoral; mime; idyll; eclogue; Arcadia; elegy; lyric; melic; epithalamion; spiritual.

Folksong; action-song; farce; boasting-poem; *byline*; abuse; *gnomic*; *agitka*. Hymn; lament; complaint; *consolatio*; dirge; *carpe diem*; *ut ut* sund. Epigram; cavalier; *A B C*; *acrostic*; light verse; doggerel; limerick; *rondeau*; pantoum; echo verse.

Prose rhythm; composition, the four forms; dialogue; the; *diatribe*; chronicle; biography; character; autobiography; confession; fable; *epimythium*; folklore; *folk tale*; fairy-tale; *proverb*; history; travel literature; utopian literature; escape. Essay; letter; *epigram*; *emblem* book; *courtesy book*; *débat*.

Novel; novel, types; Greek novel; romance; romance, Greek; supernatural; superstition; epistolary fiction; *picaraque*; *gesta*. *Abenteuerroman*; detective story; *mystery*; Alger book; blue book; best seller. *Novella*; *Novelle*; *Falken theorie*; shortstory; conte; tale; episode; anecdote; *maxim*; *gnome*; *saga*; parable; *folk tale*; *historical-geographical method*.

Local color; *Dorfgeschichte*; regionalism; milieu; atmosphere; description (in the novel); document; truth in fiction. Justice; viewpoint; voice and address. Motivation; plot; action; situation; theme; formula; *climax*; *sonata-form*; promise; fish-hook; frame; accumulation.

Characterization; protagonist; aptronym; universality; distances, the three; consciousness, stream of; reader, ideal.

Drama; closet drama. Greek theatre; Roman; *fescennine*; *fabula*; *magnody*; trilogy; satyr play; *tetralogy*; New Comedy; Old Comedy. Medieval; *trope*; *basteoche*; dark ages; *auto sacramental*; miracle; morality; passion play; *entremés*; sotte. University wits; university drama; Jesuit; *Schuldrama*; English comedians; *Hauptaktion*; theatre, private; State and municipal theatres; Federal Theatre; theatre, amateur.

Chinese; Japanese; Indian; nätya; Wayang Wong.

Tragedy; Senecan drama; genre *serieux*; Diderot; middleclass drama; fate drama; analytical drama. *Harmatía*; catharsis; unities; action; *cothurnus*; exposition; *anagnorisis*; recognition; interest, point of highest; *climax*; conflict; complication; comic relief; psychic distance; *merveilleux*, le; *bien-seances*, les; tempo; Freytag (pyramid). Irony; expectancy; suspense; inevitability; motivation; characterization; villain; *agon*; protagonist.

Comedy; *commedia dell'arte*; court comedy; disguisings; farce; cabaret; vaudeville; repertory; road; melodrama; *mystery*; ten-twent'-thirt; folk drama; *carpa*; carnival.

Opera; musical comedy; ballad opera; operetta. Dance and the theatre; ballet; dance, modern. Circus; pantomime; puppies.

Plot; tempo; situation; theme; formula; *Boy Meets Girl*; *pièce-bien-faite*; actor-proof; *coup de théâtre*; succés; *Paradoxe sur le comédien*.

Dialogue; monologue; aside; *ad lib*; chorus; *stichomythia*; silence onstage;
Suggestive List of Associated Topics

sound; music and the drama; word and action.
Adaptation; version; contamination; Terence; collaboration.
Theatre architecture; stagesetting; setting; aisle; arena theatre; theatrical style; scientific method; constructivism; light; director; direction; stage directions; alarums and excursions; agonotheta. Eccyclena; feynte; secret.
Acting; actor; type; actor's preparation; Stanislavsky system; adjustment; improvisation; agon; impersonation; transvesticism; protagonist; bio-mechanics; business.
Criticim, dramatic; dramatic criticism (survey); critic, dramatic.
Ideal spectator; audience, taste of (ancient); als ob; participation, audience; suspense; ecstasy; empathy.
Motion picture; cutting; theatre and screen; film technique in the theatre. Radio drama. Adaptation.
ABBREVIATIONS

After the initial word of an item, abbreviations may indicate the language or the field. Of the many rhetorical terms (Rh.), the fullest English Renaissance listing is in Puttenham's Arte of English poesie, 1589 (E. Arber, 1869); this is indicated by P., often with Puttenham's paraphrase of the term quoted. See and q.v. always refer to items in the Dictionary; cp. and cf. may refer to other works.

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ABBREVIATIONS

PERIODICALS

AJP...American Journal of Philology
AS...American Speech
BJ of Psych...British Journal of Psychology
CJ...Classical Journal
CP...Classical Philology
CQ...Classical Quarterly
CR...Classical Review
CW...Classical Weekly
ELH...Journal of English Literary History
HSCP...Harvard Studies in Classical Philology
JA...Journal of Aesthetics
JAFL...Journal of American Folklore
JEGP...Journal of English and German Philology
JHI...Journal of the History of Ideas
JP...Journal of Philosophy
JPPSM...Journal of Philosophy, Psychology, and Scientific Method
JUS...Journal of Unified Science
Lang...Language
MLN...Modern Language Notes
MLQ...Modern Language Quarterly
MLR...Modern Language Review
MP...Modern Philology
Phil...Philologus
PhQ...Philological Quarterly
PhilW...Philologische Wochenschrift
PMLA...Publications of the Modern Language Association of America
PR...Philosophical Review
PSc...Philosophy of Science
QJS...Quarterly Journal of Speech
RdDM...Revue des Deux Mondes
RES...Review of English Studies
RLC...Revue de Littérature Comparée
RR...Romanic Review
SP...Studies in Philosophy
TAPA...Transactions of the American Philological Association

OTHER SYMBOLS

assoc...association; associated (with).
bib (bibliog)...bibliography.
c...century; centuries.
cal...about.
contrib...contributed (by); contributor(s).
crit...criticism; critical.
dram...drama; dramatic.
ed...editor; edited (by); edition.
f...and the following (singular and plural).
G...German.
Ge...Germanic.
Gr...Greek.
Hist...history; histories; historical.
Intro(d)...introduced (by); introduction.
L... (alone): Latin.
L... (with following letters): late.
M.A...middle ages

ME (MEng)...Middle English.
NED (N.E.D)...New English Dictionary.
OHG...Old High German.
OE (OEng)...Old English.
opp...opposite; opposed to.
p...page; pages.
prep...preparation.
Pros...prosody.
pub...published (by); publisher; publication.
Ren...Renaissance.
rep...reprint(s); reprinted; reproduction.
Shak...Shakespeare (his plays may be indicated by initials).
supp...supplement; supplementary.
th...theatre; theatrical.
trans...translated (by); translation.
( )...Unless otherwise made clear, authors or titles in parentheses are representative, not exhaustive.
A B C: Abseby. (1) A poem of which the successive lines or, usually, stanzas (Chaucer) begin with the successive letters of the alphabet. The 119th Psalm is a stanzaic A B C: of its 22 stanzas (for the 22 Hebrew letters) each has 8 couplets the first line of which begins with the same letter. (2) A book of the alphabet; or of the rudiments of a subject.

Abecedarius. See Acrostic.

Abenteuerroman. G. Novel of adventure rooted in the medieval Court Epic, developing under picaresque influence into realistic fiction (Grimmelshausen's Simplicissimus). In 17th c. Robinson Crusoe served as model for Robinsonade. The type deteriorated into popular adventure stories. W.A.R.

Abgesang. See Meistersang.

Abhinaya. Sanskrit Th. The suggestive imitation of moods and emotions of play characters; rhythmic showing; pantomime.

Abominatio. See Echphoros.

Ab ovo. (L., From the egg). In great detail. Used by Horace (Ars Poetica 147) of a dull account of the Trojan War, beginning with the egg of Leda from which Helen was born. Contrasted with a vivid narrative such as that of the Odyssey which begins in medias res. No relation with the proverbial expression ab ovo usque ad malam, "from egg to apples," which is comparable to our own "from soup to nuts" (Horace Satire 1, 3, 6). L.W.D.

Absolutism. See Relativism.

ABSTRACT, GENERAL. The particular, or singular, term names a determinate object or event (e.g. 'Bucephalus'). The general term denotes a class of objects, or an object as belonging to a class (e.g. 'horse'). The concrete term (which may be either singular or general) refers to the object itself, either as determinate (e.g. 'Bucephalus') or as a member of a class (e.g. 'horse'), i.e. possessing a certain quality or complex of qualities. The abstract term refers to the quality considered by itself, apart from the object (e.g. 'equity'). The term 'abstract' is sometimes extended to the sense which is here reserved for 'general'. And indeed the more general the concrete term, the more likely there is to be an abstract term corresponding to it; 'equity' is more likely to be a manageable abstraction than 'white-spotted colthood'. (W. E. Johnson, Logic, Pt. I, 1921, ch. VI, VII; Abraham Wolf, Textbook of Logic, 1930, p. 118-19).

In the plastic arts 'abstract' is equivalent to 'non-representational', and refers to an absence of similarity to things in the world of nature; the abstract is therefore to be distinguished from the conventional or stylized (H. Read, Art Now, 1933, p. 97-116). In literary criticism, certain kinds of writing may be said to have a 'general' or 'abstract' character in the sense that in them particular qualities of an individual are treated as if they constituted the whole individual, either to make the abstracted qualities exemplify the individual (as in personal caricature), or to make the individual represent the qualities generally (as in the morality play or the comedy of types). On the other hand, a certain kind of description may be called 'concrete' in the sense that it contains a sufficient amount of circumstantial detail to achieve verisimilitude or a degree of sensory realization (see Realism).

Creative or expressive writing is sometimes distinguished from scientific writing (see Poetry and Prose) in that the former possesses a greater degree of concreteness, but it must not be thought either that this difference is absolute or that it is the most significant difference between them. Aristotle contrasted poetry with history partly on the ground that the former, but not the latter, deals with that which is general or universal in human experience (Poetics, IX); this conception was exaggerated by neo-classic theorists and creative writers. Pope's Essay on Man and Johnson's Rambler, for example, are in harmony with Johnson's theory of "the grandeur of generality", his injunctions against numbering "the streaks of the trivial", and the concern of Reynolds for "the invariable general form which nature most frequently produces, and always seems to intend in her productions" (Idler, no. 82; cf. W. K. Wimsatt, Jr., The Prose Style of Samuel Johnson, 1941, p. 52-4, 92-103; A. O. Lovejoy, The Great Chain of Being, 1936, p. 290-4).
Strictly speaking, every word except a proper name or its substitutes is general, and no description can specify all qualities of the object described. As a stylistic phenomenon, abstraction is often found in close conjunction with concreteness ("Unregarded age in corners thrown", Shak. AYLI, II ii 42; "Laughter holding both his sides", Milton, L'Allegro, I. 32). 18th c. neo-classic style and recent imagism are perhaps endeavors toward extreme generality and extreme concreteness respectively, but most successful literary works lie between these poles. It does not seem that any one-sided critical standards (such as, that the work must express the whole thing, or that it must achieve universality) can be accepted without qualification. Hegel's distinction between the abstract universal and the concrete universal, as he applies it to the fine arts (Introduction to Hegel's Philosophy of Fine Art, trans. B. Bosanquet, 1886, p. 72-8, 183-37), is an effort to solve the paradox outlined in this article. Cf. J. C. Ransom, The World's Body, 1938, esp. p. 348-49. W.K.W. Jr. and M.C.B.

**abuse.** Poem of. Common in early poetry (a later e. is Skelton's "The Tunning of Elynour Rummynge"), this is a special genre among African peoples, such as the Galla, the Tuareg, and the Abyssinians. Women as well as men chant these often impromptu verses, ridiculing enemies or unpopular leaders.

**academic.** (1) Of the school of thought of Plato. (2) Scholarly; learned. Originally a term of praise; became derogatory through attacks by critics of the Academies' conservatism and emphasis on form; hence: (3) Concerned with rules of making rather than with the things made; motivated by a desire to teach a technique rather than practice it; seeking to learn rather than to do, or to explain rather than observe. (4) That cannot be translated into action; without practical consequence; e.g. an academic question.

**ACADEMICIAN.** See Gustavian.

**Academy** (Gr. academe, grove where Plato taught). A literary club, first among the Ren. humanists (Cosimo de Medici, Florence, 1450; Accademia della crusca, Florence 1557, whence dellacrucan, encrusted pedantry). The oldest European literary gathering, The Floral Games (Toulouse, 1323) later became an academy. Spreading everywhere (L'Académie Française, 1635, under Richelieu; Real Academia de la lengua Castellana, 1714), esp. in the 18th c., the Academy, usually founded to enrich and stabilize the language and promote the arts, usually became a rockbed of conservative weight. (Royal Swedish Academy, 1739; Royal Danish Academy, 1742; Eng. Royal Academy of Arts, 1768; American Academy of Arts and Letters, 1904).

**acataleptic.** Pros. Metrically complete; carrying through the basic pattern of the line. Catalectic: lacking one syllable of the pattern. Brachycatalectic: lacking two syllables, or a foot. Hypercatalectic: with an extra syllable (or foot); also called redundant. (n., Acatalexis).

**ACCADIAN** literature consists of a group of compositions inscribed on clay tablets dating largely from the first millennium B.C. Both in content and form they follow closely, though with significant variations, earlier Sumerian prototypes. It is in style and tone that the difference is most marked. The temper of the Sumerian compositions tends to be calm, restrained, deeply subdued; that of the Accadian, emphatic, emotional and impassioned. S.N.K.

**accent.** Pros. The stress placed upon certain syllables of a line as opposed to its lack on other, unaccented syllables; the metrical basis of accentual verse as opposed to that based on quantity (q.v.), syllable-counting, or other device. In Gr. verse 'arisis' meant the raising of the foot in marking time, at the first syllable of a metrical foot; 'thesis' meant the lowering at a sequent (and presumably stressed) syllable. In L. usage, the raising and lowering of the voice; hence 'arisis' came to indicate the stressed, 'thesis' the unstressed, part of the metrical foot; this sense is preserved in modern usage. The stress itself is called 'ictus'; often this metrical ictus does not correspond with the normal word-accent. This lack of accord was a bugbear with the Eliz. poets, who listed words of "indifferencie" (corresponding to L. syllaba accent) that might shift their accent. Gabriel Harvey protested (letter to Spenser) against turning "carpenter" into "carpenter"; such shifting is 'wrenched accent'. Poets use the conflict between metrical and word accent to break metrical monotony, e.g. (Keats) "To bend with apples the mossed cottage trees." In addition to (1) word accent and (2) metrical accent, (3) rhetorical accent may be a factor in pronunciation, as determined by intention. Thus "We have' our work done" means we secure some one to do it; "We have our work done" means it is completed. W. S. Gilbert (Patience) accents 4 different
accent

words in as many uses of the line "He was a little boy." Within a word, the syllable most heavily stressed receives the 'tonic accent' (Fr. accent tonique); 'atonic' syllables are un stressed. See Meter; Prosody.

acclamis. Rh. Feigned refusal, so that something may be pressed upon one, e.g. Cesar with the crown, in Shakespeare's *JC*. See Irony.

acclamation. Rh. Use of a short, isolated sentence to emphasize the preceding point.

accumulation. Rh. The adding of detail upon detail (Defoe, *Moll Flanders*; Dreiser; with appeal to different senses or aspects of thought, Proust). Sometimes within a passage; sometimes a method employed throughout a book, so that a single page may seem trivial, but the total effect will be great. See Amplification.

acetum Italicum. See Attic Salt.

ACMEISM (Gr. point, prime). A movement in 20th c. Russ. poetry (N. Gumilev, S. Gorodetski, O. Mandelshtam, Anna Akhmatova); a reaction to the excessive mysticism, vagueness, and abstraction of Symbolism. It rejected the "other world" of the Symbolists for the visible, sensate, tangible world with its colors, sounds, odors. It insisted that poetry be more concrete, that substance be returned to the word. N. Gumilev, "Nasledie simvolizma i akmeizma" ("The heritage of symbolism and acmeism"), *Apollon* (Apollo), 1913; Gorodetski, S., "Nekotorye technieia v sovremennoi russkoi poezii" ("Several currents in contemporary Russ. poetry"), *Apollon*, 1928; Mandelshtam, O. O poezii (On poetry), 1928. O.M.

Acoustics. See Sound.

acribology (Gr. exact speaking). Rh. The making precise, for emphasis, verisimilitude, or other end, of what the speaker or writer cannot exactly know, e.g. (Kipling) "the ugliest man in Asia, with two exceptions."

acroama (Gr., thing heard). (1) An entertainment, esp. musical or declamatory recitals at mealtime; later, dramatic presentations, or the players. (2) A lecture to the initiate. Pl. acroama, the esoteric discourses of Aristotle. W.R.J.

acroastic (h). I. Poem in which certain letters of successive lines (chapters in the rare prose acrostics) form a definite pattern or word. If the letters of the alphabet appear in order thus, the poem is an abecedarius, or alphabetical acrostic. If the initial letters make a word, it is a true acrostic; if medial letters, a mesostich; if final letters, a telestich. Ist letter of line 1, 2d letter of line 2, 3d letter of line 3, etc., a cross acrostic, e.g. Poe, "A Valentine." The oldest type is apparently the abecedarian: *Lamentations 1–4, Proverbs 31, 10–31*, and 12 of the *Psalms* (e.g. 34, 37, 111, 119). Mystical significance was ascribed to these lyrics; Cicero says they appear in Sibylline verse; though the original intent of the device may have been merely mnemonic. Acrostics were popular among the ancient Gr. and Rom. (e.g. the arguments to Plautus' comedies), the early Christians, the Ren. (e.g. Sir John Davies, 26 Hymns to Astrea; every one an initial acrostic of Elizabetha Regina). II. A symbolic word made from first letters, e.g. Ichys (Gr., fish) represents initials of the Gr. words for Jesus Christ, Son of God, Saviour. Modern advertising and martial terms often are formed in this fashion. Addition lists the acrostic as a variety of false wit. *EE*, *W.R.J*.

act. Th. A major division of a play. The division indicated by Aristotle (*see Freytag's pyramid*) and the choral movements suggested 5 acts; this was generally maintained until the late 19th c. when (Ibsen) condensation of the last two stages of the conflict produced the 4 act play. The usual current form, still more compact, is in 3 acts; musical comedy and comic opera prefer two. A short drama is often called a one-act play. Occasionally a work (e.g., Kaiser, *From Morn to Midnight*, 1920: 7 scenes) is divided into episodes or scenes, without act-division.

ACTING has in large part been determined by the theatrical style (q.v.) encompassing the players. In the classical drama, as in the orient, a definite formalism was inevitable, because of the masks, because of the conventionalism of the entire production. Perhaps among the medieval strolling players, among the Morality performers (how picture Gluttony says as the village fat boy?) there were impulses toward realistic acting; but even in the *commedia dell' arte* the types were exaggerated, stylized, Hamlet's advice to the players presents the less popular mode: not until the late 19th c. was there a strong movement toward natural acting, and even today the conscious use of voice, the measured stride, the rhetorical 'reading' of lines (Maurice Evans) are more frequent in Shakespearean performances than the realistic speaking of the words (John Gielgud) with apparently unstudied and lifelike manner on the stage.
One factor in the persistence of the presentational style has been the star system, with the star's tendency to 'upstage' the rest of the cast, and to play for a hand at exits. This has been opposed by the ensemble acting, the team-work, developed in the Russ. theatre, which regarded the entire performance as a unit; and from the opposite pole by the Abbey Theatre of Dublin, where every character part was given such excellent individual attention that no star could dominate. Stanislavsky, at the Moscow Art Theatre (which with Nemirovitch-Danchenko he founded, 1898) most fully developed the method of psychological naturalism, which set the actor to find within himself the justification of the words and deeds of the person he was to portray; to free himself of muscle tension so that he could live in the role; to so build himself into the situation that it became real to him and he had no need to 'act' the part. He must prepare by improvisation of actions of the character in imagined situations outside the play; by developing his 'sense memory': of physical conditions (lighting a cigarette) and his 'affective memory' of mental states (quarrelling with a friend), that may help him be natural in his role. This consciousness in the preparation but absorption in the performance, however, does not imply the emotional "living the part" that some actresses feel essential. Such tearing oneself to tatters was long ago brushed away in Diderot's *Paradoxe sur le comédien* (q.v.): "to move others, one must be unmoved", though more astutely stated by the Am. George M. Cohan: "to move others, one must seem not to be unmoved." (See Living the part.)

On the stage today, unrealistic styles of acting still prevail. They range from the formalism of the poetic theatre, where the actor may try to blend with the background as a sort of human painting, to the broad exaggerations of the musical comedy and the farce—wherein they are abetted by the screen. Each of the new production modes (expressionism; the Living Newspaper with its platform speeches, cartoon effects, loud speakers) brings its accordant acting. The Russ. 'rhythmic acting Thaïrov advised, and the 'plasticity' Vakhтангов sought, drew much from the ballet and the *commedia dell'arte*; even more gymnastic is the 'bio-mechanics' Meyerhold taught—treating the performer as a complex engine—for the stairs and scaffolds of his constructivist stage. Only in the problem play or domestic comedy is the naturalistic tradition likely to be seen, usually in a subdued or selective realism. 'Acting' on the stage, 'playing' a part: both verbs carry the connotation of pretending; not so much do they make you believe as lead you to make-believe; and in the modes of performance this tinge of unreality persists. Only on the levels of primitive ritual and melodrama is there full identification of, the actor with his role. The naive playgoer (Jacob Riis as a young man) may shout a warning to the hero in danger. Crossing the stage after the final curtain of *The Demon Barber of Fleet Street*, the villain and the hero are still hissed and cheered as such; after her most effective Queen Victoria, Helen Hayes the actress steps forth to be applauded for her performance. Fuller acceptance of unreality rushes up when the corpses in the cellar, of murdered men the spectators have never seen, come for their handcuffs and laughter after *Arsenic and Old Lace*. In the cinema the unreality has climbed the pole. While in character parts (Emil Jannings, Paul Muni, Harry Baur, the Russians) there may be an external naturalism, or in comedy (Fatty Arbuckle, Buster Keaton, Charlie Chaplin) a presentation of stock figures as in the *commedia dell'arte*, in most of the major parts the role is lost in the performer; even when 'telling the story' of a picture, the movie-goer uses the names not of the characters but of the stars: "In that picture she marries Clark Gable!" Both sorts of identity are irrelevant to the goal of art, of acting, which at its best draws the receptor both to contemplate and to share. See Melodrama.

Action is, according to Aristotle, basic in the drama. The Ren. agreed: tragedy is "to seyn to a certeyn storie"; but Dryden said bluntly: "The story is the least part." Vanbrugh makes the opposition clear: "I believe I could show that the chief entertainment as well as the moral lies more in the Character and the Diction than in the Business and the Event." The emphases are still disputed. Gilbert Murray (The *Classical Tradition in Poetry*, 1927) points out that we attend *The Tragic History of Romeo and Juliet*; Edith Hamilton (3 Gr. Plays, 1937) counters by reminding us that *Æschylus' Prometheus Bound* has the protagonist chained to a rock while all the others stand around and talk: "The drama consists solely in the unfolding of Prometheus' character by means of conversation. It is the exemplar that tragedy is essentially the suffering of a great soul who suffers greatly." Yet suffering is truly not passive; and action overhangs the defiant figure. The argument is no more to be concluded than that
of the bodily members as to which is the most important. See Novel.

**action-song.** A story in song, with character dancing. Popular primitive dramatic entertainment among the 18th and 19th c. Russ. peasants.

**ACTIVISM (coined by Kurt Hiller, 1915).** Doctrine of political action advocated by a group of G. intellectuals dissatisfied with the irrational trend of Expressionism (Heinrich Mann, Ludwig Rubiner, Kurt Heller, Carl Sternheim, Ernst Toller, Alfred Döblin). In direct descent from the *Aufklärung*, *Junges Deutschland*, *Naturalism*; added the Utopian notion of an international cultural elite that would devote itself to the creation of a social democracy from above. They balanced such writers as Voltaire and Tolstoy against Goethe and Stefan George and favored the genres (the novels, to some extent the drama) of greatest propaganda value. Wolfgang Paulsen, *Expressionismus and Aktivismus*, 1935. H.St.

**actor.** See histrion.

**actor,** type. One that has become known in a specific sort of role, for which he is continually cast. The cinema "types" its players, more than the stage.

**Actor-proof.** Of a play that will succeed despite mediocre performance. A good acting play (Shaw) "requires from the performers no qualifications beyond a plausible appearance and a little experience and address in stage business."

**actor's preparation.** It is the actor's function to bring the author's character to life. The first step is a thorough knowledge of both play and character. Then comes the analysis of the role—what the character does from moment to moment, and why—providing a full understanding of the character's mechanism, his thoughts, his biography. What the audience hears and sees — speech, movement, gesture, make-up, dress — is this understanding made concrete.

When these first steps in analysis and understanding are thoroughly assimilated, the need for action will appear; action that is harmonious with the character. There may be several ways of viewing an action; the actor should be able to see and know them all. Certain movements will appear imperative, others impossible; the character himself will plot his course about the stage, creating meanwhile the business necessary to project and maintain his purpose. At this point the character is delineated more forcibly by bringing forward some unique trait with which he can be identified: posture, gait, or manner of speech. At such times as the character does not emerge from the lines, improvisation (q.v.) will help give them the validity intended by the author. Dialogue (often acceptable as text) will grow out of such improvisations. As a last point the actor is ready to consider his make-up and costume. Here too some unique incidental may help complete the picture of the character.

All this is carried out under the supervision of the director, whose concept of the play determines every action, so that the various characters may be naturally joined in the movement of the drama. *Cp.* Stanislavsky system. S.J.

**acyrolog(ia)y.** See Periphrasis.

**Acronym.** The improper application of a word, *e.g.* *streams* of graces. When absurd in effect, or deliberately intended (as in caricature), called a malapropism.

**adage:** adagio (17th c.). See Proverb.

**ADAPTATION.** The fitting of one form into the uses of another. It has been useful, perhaps, and certainly profitable, to re-tell epics and primary historical sources in less archaic style, to recast poems into prose, to adapt the language of adult writings to the vocabulary of juvenile readers. These, however changed, are renderings, versions, *q.v.* Adaptation connotes a change of function and form. The business of adapting has evolved as a specialized craft out of theatre needs. In two generations, the increased development of mechanical means of theatrical presentation has created two major industries, the motion picture and the radio, whose almost insatiable demands for material have given the craft new techniques and new standards.

In simpler days, the adapter was often just a clever plagiarist or an actor-manager, like Garrick, either pirating a play or fitting it as a vehicle to himself or his company, or (W. S. Gilbert) translating a foreign play into the theatre vogue of his own country. This is the traditional background, often not respectable or expert, of what is now a very technical and, at least, honest craft.

With three fields of projection embraced by our composite theatre arts—the spoken drama, the stage; the visual drama, the cinema; the aural drama, the radio—it is apparent that a basic dramatic idea must undergo radical change to suit the particular uses of each. The play to be
adaptation
derived from the novel, or story; the
cinema-piece to be drawn in turn from
either; the radio program (or series)
to be based on—or contrived from—
a poem, play, historical event, biogra-
phy or any other so-called "original"
source, requires adaptation—change in
function and form—to make it fully effec-
tive in the new medium.

The actual process of adaptation can be
determined only by the new uses, the ac-
tual mechanics of each type of production
making the major demands. Thus the
adapter's craft, while interpretative, is
also re-creative.

The first consideration is suitability.
The good craftsman will reject or elimi-
ante material that cannot be re-created. Its
value in the original does not remain as
artistic value unless it will come over
into the new form with authentic force.
Theoretically, the story, the theme and
the quality of the original are the values
to be preserved. Sometimes, however,
because of the differences in media, no more
than the story survives in what is called
a successful adaptation. Audience demands
also affect suitability. The persons that,
as readers, enjoy a reflective, philosophical
novel, might reject it as entertainment
in a theatre, might turn it off abruptly,
hearing it in the shorter, interrupted cy-
cles of a radio sequence. The most fre-
cquent type of adaptation is of the play
derived from the novel. The original con-
sists largely of descriptive passages, nar-
native, dialogue, occasional reflective and
introspective cerebrations of either the
author or a character. Not only is the
novel a loose form, but it may be set
down by the reader and picked up again
at will. The novelist is under no obliga-
tion to present his material in any given
length of reading-time. The playwright
(in this case, the adapter) is limited by
the customs of the theatre. An audience
of often hundreds of persons must be
brought to a state of one-mindedness on
each presentation of his work. The char-
acters cannot proclaim their states of
mind, but must demonstrate them on a
stage.

The drama is a tight form; it takes the
story-cycle at a point near the climax;
it grows through crisis-in-conflict. The
adapter will reject a story with too long
a time-cycle or too slow a development to
be susceptible of this pruning to the es-
sense of conflict and crisis. In general,
theme and character survive best in the-
atre adaptation because emphasis is on
these; story and conflict serve them.

The novel or play for screen adapta-
tion must meet totally different require-
ments. The screen—with or without sound
track—is a visual art. It is also a narra-
tive art; it is the pictured story. It im-
poses fewer restrictions on the time-cycle.
The old chronicle play, always a doubtful
form in the theatre, may be approximated
with success in historical films (Caval-
cade). It admits, aesthetically and mechani-
cally, of more psychological visualization
(compared to the author's reflections)
than does the stage. It can use even the
novelist's device of stream of conscious-
ness, or pure fantasy; it can leap freely
across time and space. The restrictions
the motion picture imposes are related to
the mechanisms of projection. Theoreti-
cally, adaptation for pictures tells the
story as it would be seen through the eye
of the lens. That hypothetical "eye" is
the narrator, identified with the emotional
thinking of either the protagonist or an
abstract narrator. The ideal script is a
set of notes from which the director, over
the shoulder of the camera-man, tells the
story, preserving as much as possible of
its theme, overtones and inferences. Un-
like the theatre, the cinema emphasizes
story and story survives best in screen
adaptations.

The third branch of contemporary the-
atre, the radio, is a one-dimensional the-
atre of sound. A story must be reduced
to the speech of its characters and the
sound of the action involving them. The
adapter must also choose what will, logi-
cally and without artistic sacrifice, break
into short scenes, complete, unified, carry-
ing suspense past the immediate program
through the series. The condensed form,
and the obligation to present sound for
action, help to account for the high pro-
portion of melodrama on the air. Theme,
requiring subtlety and slower develop-
ment, suffers; more obvious story values
survive. Theme is likely to degenerate
into thesis, or propaganda.

Common to all processes of adaptation
is the story outline, a brief of the story's
development in the new form. Stage adap-
tations are assigned on this basis. The
usual procedure for motion pictures: 1st:
story idea, a very brief statement of the
main situation, development, resolution
and theme; 2nd, story outline, a slightly
more detailed statement of these elements;
3rd, story treatment, with some develop-
ment of sequences (q.v.), the cinema sub-
stitutes for the acts of a play; 4th, shooting
script (q.v.), with detailed sequences, busi-
ness, dialogue, cuts, blends and the pro-
posed camera angles for scenes. In most
cases, the shooting script is a collabora-
tion of adapter and director. In radio practice,
the adapter is expected to furnish a story
Adaptation

Outlines plus samples of individual programs, enough to establish suitability of material and practical continuity.

Criticism of adaptations, because the craft is new, suffers from unstable standards—the adapters' as well as the critics'. Critics, along with receptors, have inherited prejudice, which assumes that any translation in form is a weak adulteration of the original. The work of the adapter should be judged by its success in the new form, without reference to the particular qualities identified with the form of the original. See, also, Terence. D.R.

Ad Captandum. L., of an unsound though good-sounding argument (ad captandum vulgus, to take in the common crowd).

Additional. Style: equable, judicial, unruffled. The Spectator promised to attack the faults not of one man, but common to a thousand. A favorite remark of Sir Roger de Coverly's is: "There is much to be said on both sides." Addisonian termination (Bishop Hurd): one using a preposition to end the sentence with.

Addition. (1) Rh. Use of an extra letter, syllable, or sound. At the beginning (beloved, yclad): prosthesis. In the middle (blackamoors, Goldilocks): mesogoge, al sepanes (is) (y). At the end (often in Hebrew: Eng., peasant cp. Fr. paysan; dearie): paragoge. Opp. hyphaeresis. (2) See Riddle.

Address. See Voice.

Adjustment. The continuous achievement of a balance (in the Stanislavsky system, q.e.) between the basic characteristic or driving force of the person an actor represents, and the other persons and successive circumstances of the drama.

Ad lib. (Abbrev. of ad libitum, L., at pleasure). Indicating that a player may interpolate such dialogue (gags) or business as he pleases; often taking advantage of present persons or circumstances for (comic) effect. As a verb, to ad lib. Sometimes, in serious drama, the resort of a forgetful performer.

Adonie. (Adonius versus) Pros. A line consisting of a dactyl followed by a spondee or trochee — or — used, e.g., as the 4th line of the Sapphic strophe, e.g., lambit Hydaspes; There, on the hill top. R.L.

Adoxograph. (Gr. ignoble + to write). Writers of laudatioes who apply the legitimate methods of the encomium to persons or objects in themselves unwor-

Eneidomastix

Thy of praise, being trivial, ugly, useless, ridiculous, or dangerous. The literary type was established as early as the end of the 5th c., since encomia upon Palamedes and Helen are ascribed to Gorgias; also, his younger contemporary, Polycrates, wrote praises of mice and pebbles. The popularity of the genre is the result of various factors: the search for a form both brilliant and safe in periods of declining political freedom; the striving for novelty; the sophistic desire to present effectively the worse cause; the trend in art toward greater realism; scientific interest in the microscopic. A forerunner of the modern essay. A. S. Pease, CP, 1926. G.S.

Advance sheets. Unbound, but usually stitched or stapled, sheets of a book, pamphlet, article, furnished in advance of the date of publication, for review or other purposes. R.E.K.

Adversaria (L., opposed). Things written on the facing side, i.e. on one side of the paper. Applied in the 17th c. to a commonplace book, also to commentaries on a text.

Adynaton (Gr. 'impossible'). Rh. A form of hyperbole; magnifying an actual event by reference to an impossibility; e.g., "Sooner might you halt the rivers in their flight," Statius, Silvae; "Till the sun grows cold, and the stars are old," B. Taylor, Bedoin Love Song. H. V. Cantor, "Adynaton in Gr. and L. Poetry" AJP 51, 1930. L.W.D.

Aede. See Schudrama.

Æglogue. Archaic spelling of eclogue to justify its derivation from Gr. "goatherd talk."

Eneidomastix. Among Vergil's critics were Carvilius Pictor who wrote the Eneidomastix; Herennius who dwelt on his defects of style; Perellius Faustus whose criticism dealt with Vergil's plagiarism; Julius Hyginus, librarian of the Pala- tine Library; Agrrippa who charged Vergil with using familiar words in unusual ways; purists who challenged his right to coin new words; and Seneca who detected in some unfinished lines excessive archaism.

Asconius Pedianus (ca. 238) in his Contra Obsectatores Vergili defended Vergil from a few of the charges brought against him, esp. that he borrowed much from Homer. Atkins; D'Alton; H. N. DeWitt, "Vergil's detractors," CJ 25, 1929-30. K.T.C.
Ælist (L., Æolus, god of the winds.) (J. Swift). One that claims to be inspired. Hence, Ælistic, long-winded.

Æschylean (Æschylus, 525–456 B.C., first of the Gr. tragic poets). Of a sombre, granite grandeur.

Æsthetics. Definition. (Gr., aïsthesis, sense-perception.) The first author to use the word æsthetics in its modern sense was Alexander Baumgarten (1714–62). The investigation of its problems, of course, goes much farther back (see Historical survey); the field is often referred to as “the philosophy of beauty” or “of art,” where the term ‘philosophy’ means no more than ‘theory’, whether arrived at purely speculatively or more or less empirically.] Æsthetics, since Baumgarten’s time, has been defined as “the knowledge of the beautiful in nature and art, of its character, of its conditions, and of its conformity to law.” Thus defined, it has a broad scope including at least two major modes of approach, the philosophical and the psychological. Philosophers since Plato have been intensively concerned with problems of art and of beauty. They have been pursuing questions like the following: What is art? What is beauty? Is beauty objective? What is the relation of beauty to other values, i.e., what is the relation of the beautiful to the true and to the good? The method adopted by philosophers was long the deductive. The nature of the æsthetic categories, e.g., the ideally beautiful, the graceful, the worthy, the sublime, the tragic, the comical, and the grotesque, has been inferred from their alleged relation to fundamental a priori concepts, ideas or postulates.

An important change occurred with Fechner (1801–87), who emphasized the necessity of making æsthetics a science “from below”. Prompted by this conviction, Fechner became the father of psychological—even of experimental—æsthetics. During the past hundred years, æsthetics has emphasized the psychological approach (Lipps, Volkelt, Meumann, Dessoir, Jodl, Müller-Freienfels).

Psychological æsthetics has held as its aim the inquiry into two great problems, viz., I. Æsthetic enjoyment or experience of beauty and II. Æsthetic creation or the art-impulse. Some have thought that æsthetic appreciation resembles in nature æsthetic creation, the former being a recapitulation of the artist’s creative act (Alexander), the two problems thus essentially one. H.I.T.

Historical Survey. Occidental philosophy of art began in the 4th c. B.C. with the redefining of the poet’s place among men. Before Socrates and the Sophists, poets were accepted as thinkers and teachers as well as enchanting story-tellers. Plato tested this claim for poets and other “imitators” by a two-fold standard: the use of reason and the production of good. In Republic X he demonstrated their incompetence. Useless and irresponsible, their normal function is nothing but the mirroring of real objects and the stimulation of impure pleasure. The psychic origin of poetry Plato traced to enthusiasm (Iam; Apology). Having defined artists as mere mimics and vulgar enchanter, Plato felt constrained to expel them from his ideal Republic. Though the exaggerated reverence given to the poet as sage led Plato to “poet-whipping,” it is a mistake to find in his writings only this strain. The sweetness of the products of the Muses helps the educator to lead children toward the honeyless austerities of the laws (Republic II, III). In general, Plato approves art that is true and orderly and pleasure that is pure. In his last work, the Laws, he liberalizes his standard of acceptable art and shows more sympathy with the need for relaxation. The notion of beauty in Plato is distinct from that of art, but is fused with that of goodness (kaloskagathos). This composite ideal draws ambitious souls by the dynamic of Eros toward the contemplation of Beauty Absolute (Symposium).

Aristotle (Poetics) accepted the term “imitative” for poets and painters, but construed imitation anti-Platonically. A poet imitates the “probable and necessary” behind human life, not the literal detail of character, action, and manners—the task of the historian. Tragedy is the highest form, and Sophocles’ Oedipus Rex the supreme example of poetry. A perfect work of art is an absolute organism allowing neither addition nor subtraction without detriment. The pleasurable effects of art vary, and are salutary and in harmony with reason. A well-built tragedy purges the soul of pity and fear by a logical presentation of pitiful and fearful incidents. One end of music is to fill leisure with “rational enjoyment” (Politics). The properties of beauty are: order, symmetry, definiteness (Metaphysics).

Though in Neo-Platonism, the references to art are few, Platonism’s portrayal of Beauty, as the ineffable One shining silently through appearances here and luminating the troubled human soul over yonder, underlay much Renaissance poetry and plastic representation, e.g., the sonnets and sculp-
ture of Michelangelo. In medieval thought, the recalling splendor of the One becomes the radiance of the Holy Spirit shining upon the proportioned parts of matter. But light is often further identified with the sweetness of color. It also gives definition and effectiveness to "forms". Compared with modern views, medieval aesthetics is predominantly intellectual and practical. Not only is this illustrated by St. Augustine's emphasis on types of order in music, literature, and architecture, but it is proved by St. Thomas' definitions of beauty and art. St. Thomas names before radiance as essential attributes of beauty, integrity or perfection, and consonance or harmony. These rational properties require completeness in the object and in the fulfillment of the artist's intention; also firm and balanced structure. However, the human senses and emotions are not neglected by St. Thomas; beautiful things are those that please when seen. The artist himself is a workman bound in disciplined adherence to the rules of his art. For the excellence of art comes not from genius but lies in the workman-like product. A well-made thing exemplifies the design of the thing in emulation of the evidence of God's intention in natural species. Aesthetic doctrine in the Middle Ages appears not by itself but as part of the expositions of various topics, e.g., of the Divine Names, intellectual virtue, love, and desire. Variants of the basic ideas may be found in Albertus Magnus, Saint Bonaventura, Meister Eckhart.

The Renaissance, though fertile in critical work, produced little original philosophy. For a general view of the world, the classical frames handed down from Plato, Aristotle, and Plotinus sufficed. Not until the 18th c. did aesthetics take on fresh life. In 1725, in La Scienza Nuova, Giambattista Vico promulgated the heresy that the imagination is a separate and independent function, the pictorial language of primitive men. Poetry expresses the mentality of a people (e.g., Homer's Greece) in the first cycle of history. Reason, a later product, is irrelevant in poetry. Still earlier, the Frenchman Condillac (Essay on the Origin of Human Knowledge, 1716) developed a theory of the primitive language of gesture.

Eng. writers (Hutcheson, Shaftesbury, Hume, Kames, Reid, Alison, Reynolds), beginning with Addison (On the Imagination, 1711-12), applied Locke's "plain, historical method" to taste, seeking the mental "original" of our aesthetic pleasure. More consistently empirical than most, Edmund Burke (A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful, 1756) found the "original" in two main passions or instincts: the self-preserving and the social. The first explains the feeling for the sublime through the delights of distanced terror. The love of beauty derives from various forms of social passion. Hogarth (Analysis of Beauty, 1753) connected man's taste for ordered novelty and variety with the norm of a determinate serpentine line. The G. Baumgarten gave its name to the study in his Aesthetica (1750). Heir to the Cartesian ideal of clear and distinct ideas, he found the perfection of a poem in "extensive clarity," i.e., the maximum number of images compressible in a given poetical space without absolute fusion, e.g., the catalogue of ships in Iliad, Book II. Also rationalist in his standards was Lessing, who not only tried to discipline the rising G. drama according to the strict rule of Aristotle, but (Laocoon, 1766) established a clear canon, in the appropriateness of expression to medium, for distinguishing proper poetical from painterly and plastic effects. Painting must use shapes and colors in space to represent physical bodies; poetry, sounds moving in time to symbolize the actions of men.

In his Critique of Judgment (1790), Immanuel Kant labored to deal fairly with the conflicting elements in the preceding schools of thought. With the Brit. empiricists, he made disinterested pleasant feelings the stuff of aesthetic judgment. With the G. rationalists, he asserted an authoritative standard of taste based on the working hypothesis of the fitness of nature to man's systematizing apprehensions (purposiveness without purpose). This fitness is reflected in the mind by the harmonious interplay of sense and reason. Pure beauty is formal; adherent beauty allows reference to meaning or purpose, as in architecture. The feeling for the sublime adds a compensating sense of moral dignity to the humbling experience of human weakness before the power or extent of nature.

Goethe (1749-1832) figured in his time as a living exemplar of that harmony of sense and reason which Kant saw embodied in judgments of taste. Schiller (1759–1805) tried to carry on and correct Kant's analysis. The soul of man brought to unity by beauty is originally divided between two impulses: toward material things (Stofftrieb) and toward form (Formtrieb). The harmony of the two is the impulse to play. The play-impulse refers to an object: living form, or freedom in appearance. Civilization advances according as the free forms of art are
beyond bare necessities, and education reaches its fruition in inculcating such preferences (Letters upon the Aesthetic Education of Man, 1795).

While balance of the mental faculties and harmony in art were the watchwords of the classical period of G. aesthetics, the romantic period that followed saw the claims of art and the artist pushed to an extreme. With Blake (1757-1827) poetry becomes exuberance and excess; with Jean Paul (1763-1825) and Novalis (1772-1801), magical incantation; with Friedrich Schlegel (1772-1828), divine insolence and irony; with Coleridge (1772-1834), “a repetition in the finite mind of the eternal act of creation in the infinite I AM.”

The Romantic poets and the Absolute Idealists (Schelling and Hegel) were agreed on the preeminence of art, particularly poetry, in life and reality, but differed in method. Schelling (1775-1854) and Hegel (1770-1831) used rational argument, discounted by the Romanticists, to prove the truth of the high place of poetry. Schelling did this less successfully than Hegel. His effort to “construe” the universe as God’s poem remains fanciful speculation. Hegel defines art as the manifestation to sense of the Absolute Spirit, and combines history with system in his method. Only after the appearances of things have been reborn in man’s creative imagination (not in their natural form) can they reveal metaphysical truth to eye and ear. This revelation evolves from Oriental symbolism (Egyptian tombs, Hebrew poetry) through Greek classical sculpture to Romantic music and irony. The test of art’s greatness is not merely to out-weight neither of sensuous vehicles nor profound communication. In Oriental art the material embodiment veils the idea; the Greek sculptors conveyed in adequate semblance the idealized humanity of the Greek gods: infinite meaning in finite shape; in modern painting, music, and poetry the sentiments (chivalric love, humor) outweigh the sensuous medium. Modern poetry, Hegel feels, almost abandons art for the prose of thought.

Rejecting all “Absolute” solutions, Arthur Schopenhauer (The World as Will and Idea, 1818) deepened Kant’s original dualism. Half of the world, phenomena in space and time, is man’s idea; the other half, the underlying Noumenon, Universal Will, or blind stress. Obeying the universal urge, man unfortunately wills to live and beget. But life is evil. Release may come through pure will-less contemplation of art. The arts—architecture, landscape gardening, sculpture, painting, poetry—correspond to moments in the Will’s evolution. But the greatest art is music, which is a direct copy of the Noumenal Will itself, a counterpart of the totality of nature. Schopenhauer’s mystical exaltation of the power and place of music caught the imagination of a succession of symbolists and anti-rationalistic poets later in the century, and particularly of Nietzsche.

For Nietzsche as for Schopenhauer the drive of the will is basic in life and conditions art. In his early work, The Birth of Tragedy (1870-71), Nietzsche derived Greek tragedy from the dreams sent by Apollo, God of Light, clarifying into form the drunken lust and vital energy of the rites of Dionysus. Later, Nietzsche developed his famous distinction between Dionysian art, music, dance, acting, lyric poetry, and Apollonian art, painting, sculpture, the epic.

The problem of the relation of the artist to society occupied Fr. and Eng. thinkers in the mid 19th c. The positivist August Comte (1798-1857) taught that art would help in bringing on a better social order. Hippolyte Taine (1828-93) insisted that the scientific and new experimental attitude toward art requires us to study it as a phenomenon of a given epoch and social milieu. In Eng. Ruskin and Morris bound art to the social order, not by science but by morals. Ruskin (1819-1900) was passionately persuaded that the abstraction of works of art from their makers, from the character of these agents and from their effects upon men, was false in theory and disastrous in practice. “Every nation’s vice, or virtue,” he taught, “is written in its art.” The socialist William Morris (1834-96) carried on Ruskin’s preaching. He defined art as “man’s expression of his joy in labor” and foresaw the solution of economic as well as artistic problems if handicraft could be restored. Tolstoy (1828-1910) defined art as activity “having for its purpose the transmission to others of the highest and best feelings.” In sharp contrast with the thinkers who emphasized art’s social obligations were the aesthetes, who treasured the supreme and absolute values of beautiful things. The “Art for Art’s Sake” movement took on many forms in many thinkers: for Walter Pater (1834-94), a maximum of concentration of pleasurable pulsations; for Flaubert (1821-80), the research of exquisite style; for Whistler (Ten o’clock Lecture, 1883) and Wilde (1856-1900), the clearance of art from all moral considerations.

A paper by Gustav Fechner, Zur experimentellen Ästhetik (1871), opened a peri-
history

od in which laboratory science was a dominating influence in aesthetics. Another scientific influence on aesthetics has come from the theory of evolution. The instincts of sex (Darwin, The Descent of Man, 1871), of play (Herbert Spencer, Principles of Psychology, 1870–72; Grant Allen, Physiological Aesthetics, 1877; Karl Groos, The Play of Animals, 1898, and The Play of Men, 1901) in man and animals, of construction (Samuel Alexander, Beauty and Other Forms of Value, 1933) are offered as biological roots of the sense of beauty and love of art. The idea of “escape” or “relief” has been brought in from psycho-analysis to supplement simple instinct (Yrjo Hiri, Origins of Art, 1900).

In our own generation Benedetto Croce (Estetica, 1900) has revived Vico's theory of the autonomy and primitive quality of the poet's imagination. He calls the imagination intuition-expression or lyrical-intuition; his doctrine has often been referred to as expressionism. Croce's ideas have influenced many philosophers and critics: E. F. Carritt (The Theory of Beauty, 1914; Philosophies of Beauty, 1931; What Is Beauty? 1932) and notably the archaologist of Roman Britain, R. G. Collingwood, who in his latest work (Principles of Art, 1938) has moved beyond Croce, although still chiefly occupied with defining the imagination as the language of feeling.

In the U.S. aesthetics took its present empirical direction with the publication of the psychologist Henry R. Marshall's pleasure theory of beauty (Aesthetic Principles) in 1895, but achieved brilliance with Santayana's Sense of Beauty in the next year. Before this, speculative philosophy had inspired some writing, e.g., the Hegelian C. C. Everett's Poetry, Comedy and Beauty. In his first phase, Santayana defined beauty as objectified pleasure. Though as a scientific materialist he gave evolutionary sources for aesthetic experience, his taste was conservative and classical, as is apparent in the series of his later works: Interpretation of Poetry and Religion (1900); Reason in Art (1905); Three Philosophical Poets (1910). In 1899 appeared Gayley and Scott's learned work of reference, Methods and Materials of Literary Criticism; the Bases in Aesthetics and Poetics, at once an introduction to the general laws of art and an application of these to literature. Ethel Puffer attracted attention by her “Studies in Symmetry” (1903), and Psychology of Beauty (1905), both exploiting the concept of equilibrium. In 1920 De Witt Parker's The Principles of Aesthetics and

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Herbert Langfeld's The Aesthetic Attitude began a series of general works for students and the intelligent public. No fewer than 3 appeared in 1929: C. J. Ducasse's Philosophy of Art, embodying an uncompromising "liberalism"; M. W. Prall's The Aesthetic Judgment, expounding types of intrinsic order in nature basic to the arts (which figured more prominently in his later Aesthetical Analysis, 1936), and W. T. Stace's The Meaning of Beauty, which defined beauty as the fusion of intellectual content with perceptual field. A listing of the many contributions to special problems made by psychological laboratories, including Am., is given in A. R. Chandler's A Bibliography of Experimental Aesthetics 1865–1932. Psychologists have also recently published valuable general treatises, such as Robert Ogden's The Psychology of Art (1938) and H. Lundholm's The Aesthetic Sentiment (1941). A Bibliography of Aesthetics from 1900 to 1932 was prepared by William A. Hammond in 1933, and Katharine Gilbert and Helmut Kuhn published in 1939 the first general history of the subject since Bosanquet's in 1892. The marked growth in interest in aesthetics, including the entrance into the field of America's most famous native philosopher, John Dewey, (Art As Experience, 1934), has brought about the founding of a Journal of Aesthetics and Art Criticism (ed. Dagobert D. Runes) and of a national organization, the American Society for Aesthetics (Thomas Munro, Pres.). K.E.G.

Aesthetic attitude. From the psychological standpoint the experience of beauty has been considered by most writers as resulting from the viewing of certain perceptual patterns under a special attitude of mind, "the aesthetic attitude." Thus, the problem of aesthetic appreciation resolves itself into two interdependent inquiries, viz., (a) the analysis of those patterns of the art-object which, viewed in the aesthetic attitude, give rise to the experience of beauty; and (b) the analysis of the aesthetic attitude as compared with the attitudes men are likely to adopt in non-aesthetic situations.

(a) The analysis of the art-object has led to the recognition of its formal or abstract properties, on the one hand, and its thematic or concrete properties on the other. By the latter is meant the concretely meaningful content that the art-object represents; the story it tells, the event it depicts. As abstract formal properties are mentioned such factors as rhythm, balance, proportion, harmony and, above all, unity. Insofar as these properties are
quantifiable, attempts have been made to express them mathematically (Zeising, Birkhoff). The concept of unity refers not only to the unity of the abstract patterns per se but, also to the final unity of abstract and thematic properties. Such unity has been considered a necessary criterion of all art (unity in the multitude). The successful apprehension of that unity is considered to result in a peculiar pleasure which is the aesthetic enjoyment (Alexander, Lundholm). Hedonistic aesthetics holds aesthetic pleasure to be simply the pleasure associated with perceptual impressions in the fields of vision and audition (Marshall, Grant Allen).

(b) Many suggestions have been as to the nature of the aesthetic attitude. In modern times it has been fairly generally claimed that art lacks utility and purpose. Such characterization of art implies that our attitude in aesthetic contemplation is fundamentally different from the practical attitudes of life, in which we view things essentially as goals, as obstacles to goal-atainment, and as auxiliaries in the overcoming of obstacles. Specific qualifications of the aesthetic attitude have been attempted as follows: (1) Essential in the aesthetic attitude is the fact that we animate the art-object, i.e., that we project it something of our own nature (see Empathy). (2) In the aesthetic attitude is implicit the illusionary character of the art-object (Lange). Of similar significance is the criterion of aesthetic or psychic distance (g.v.) and the suggestion that the aesthetic attitude is relatively devoid of "reality concern", being an attitude in which you neither affirm, nor deny, nor doubt, the reality of the art-object (Stout, Lundholm). Thus Münsterberg thinks that the aesthetic attitude is one of "detachment of the subject" and "isolation of the object"; Puffer declares that it is one of "complete repose in the object of beauty." (3) Demanding, on the contrary, full alertness of being are such theories as that of I. A. Richards—which pictures a concordant and balanced organization of impulses (see Synaesthesia)—and of John Dewey, who posits a "dynamic organization" and declares (Art as Experience, 1934) that "in a distinctively aesthetic experience, characteristics that are subdued in other experiences are dominant; those that are subordinate are controlling—namely, the characteristics in virtue of which the experience is an integrated complete experience on its own account." H. L. U.

Perception Theory. There is no fixed and unassailable theory of the aesthetic attitude. Its etymology, however, suggests that it is simply perception, for the intrinsic values to be had in perception, unmixed with concern for anything beyond full perception itself. This theory, that the aesthetic attitude is perception conceived as an end, enables one immediately to distinguish it from the attitudes commonly recognized as distinct from it, e.g., the practical and the scientific attitudes. Both use perception as a means, not as an end. The pure perception theory brings order into the maze of cogent yet conflicting current aesthetical doctrines. All such views (see above) become intelligible and coherent if taken as describing diverse accessories of pure perception.

The aesthetic attitude may occur at various levels, from a bare sensation such as a sour taste or a sudden flash of pink which holds perception by its intrinsic quality, to the experience of an imaginarily complex and powerful works of art. But in all cases the aesthetic attitude has two aspects, attention and interest.

The attention aspect is constituted by the powers operating in perception to discriminate the object, e.g. in more complex cases, sensation, intuition, imagination, feeling, intellect. Suppose one is witnessing a drama. One has myriad sensations of lights, colors, sounds. One intuits spatial and temporal patterns of colors, shapes, masses, sounds, objects. One responds to the drama imaginatively, entering empathically into the actions portrayed, imagining the people and things before one in manifold forms which "really" they are not, e.g. that they are John Doe and Molly Pitcher violently in love. Furthermore, one perceives the spectacle as embodying all sorts of feeling-qualities: it is gay, tiresome, erotic, bombastic, delicate, coarse. Finally, one constantly interprets the sensory, intuitive, imaginative, affective factors of the drama, and builds up, critically or uncritically, a complex conception of the whole.

The interest aspect of the aesthetic attitude underlies and operates through these attentive powers. Thus, one senses, one intuits, one imagines, one feels, one interprets, insofar as the object has or promises to be something of interest. The interests here may be of the most diverse sorts. They may be interests in lighting and technical stage craft, in love, inroll characters and other human content, in dramatic form or deeply evoked feeling, in anything from the harshest sensations to the most subtle overtones of commentary on human life and fate. But if the attitude of the receptor is aesthetic, there will be a further interest present. This is
the interest in perceiving the object for what it has to offer, i.e., for its intrinsic values to perception whatever these may be. Only insofar as this interest is present, is the attitude of the receptor aesthetic.

The same theory has been presented in a different form by Eliseo Vivas ("A Definition of the Aesthetic Experience," JP 34), who defines the aesthetic attitude as one of "intransitive attention" (e.g., beauty as intransitive love) on an object for the sake of "its full presentational immediacy." D.W.G.

**Art Impulse.** The second problem of psychological aesthetics, viz., the art-impulse, has turned attention upon: (1) the study of child drawings, (2) the anthropological study of primitive art, and (3) the testimony of great artists.

The most important theories of the nature of the art-impulse are the following: (1) The art-impulse is a derivative of the play-impulse (Schiller, Spencer). (2) It derives from a desire to attract attention by pleasing others (Marshall), (3) It derives from a desire of self-display (Baldwin). (4) It appears when the impulse prompting play is at the same time prompted by a desire for self-display, i.e., a desire for an audience (Langfeld). (5) It is a sublimation of the constructive impulse; the same impulse as, on the animal level, prompts the building of a nest, on the level of man prompts the construction of various extrinsic auxiliaries. On the level of artistic creation it prompts the construction of extrinsic permanent things which are beyond adaptive necessity (Alexander). (6) It is a substitutive outlet for the energies of the Oedipus-complex, i.e., a sublimated outlet of frustrated sexuality (Freud). (7) It might be a sublimation of any one crude impulse (McDougall, Lundholm). (8) Many forms of so-called primitive art were not originally created for the purpose of ornamentation or beautification but, rather, for utilitarian reasons, e.g., sexual attraction, facilitation of cooperative labor, the frightening of enemies and the effecting of magic. However, it has been held that at some indeterminate stage in cultural evolution men began to create objects for the sheer purpose of contemplation, i.e., independently of any auxiliary aim (Hirn).

The concept of art as a means of information or of stirring religious or other sentiments, though studied by many, does not belong to aesthetics proper; in fact, such considerations allege to art properties quite extraneous to its beauty. H.Lu.

**Experimental Aesthetics.** The investigation of aesthetics by experimental methods embraces any type of observation in which the conditions are rearranged by the experimenter with the aim of controlling the factors upon which the occurrence of the observed aesthetic effect depends.

G.T. Fletcher (1801-57) observed the affective preferences of various persons for certain simple and abstracted elements of aesthetic perception (e.g., rectangles, the sounds of spoken vowels). His more significant contributions were to methodology: the particular psychophysical procedures by which materials may be arranged and presented by the experimenter for preferential discrimination by each experimental subject. His methods of choice (Wahl), of construction (Herstellung), and measurement of aesthetic proportions in existing objects (Verwendung), coupled with simple statistical treatment of the data, are still basic.

The experimental investigation of problems and phenomena of aesthetics has rapidly developed; it has been employed at many levels of complexity of data, not only of aesthetic perception and appreciation but also of aesthetic creation. Experimental investigations of music, painting, and poetry are the most numerous, but there is also a large body of experiments on prose literature, drama, cinema, and radio. Experimenters have been attracted from a variety of fields: philology, phonetics, physiology, psychology, sociology, education, psychiatry, and the arts themselves. While the early experiments almost invariably, in the interest of simplification and rigid control of conditions, dealt with the simpler sensory elements or forms of the arts, such as tones, lines, color, and rhythm, the more recent experiments indicate a trend toward the investigation of the more complex stimulus situations, frequently complete works of art.

Observational methods have shown a parallel evolution from those applicable only to the strictly laboratory situation to those which can be utilized in ordinary life situations or approximations of them. Electrical, mechanical, and photographic recording and reproducing apparatus now increases the accuracy and range of observations, as well as provides means of repeated presentation of complex stimuli. Statistical methods of treating observed data have advanced, too, from the simple averaging and ranking of a few decades ago, to the use of modern methods of psychophysical scaling, small sample technique, correlation, and factor analysis, which have proved capable of more direct
application to the intrinsically complex data of aesthetics, with the added advantage of providing estimates of observational or predictive error. Finally, with the aid of the improved tests of fundamental abilities and processes in the creation and appreciation of art, it has become possible to apply the results of experimental aesthetics to the discovery and more effective education of individuals with artistic aptitudes. J.T.C.

Aesthetics of literature. Literature is a genus too large for effective definition; but its chief species are often taken as surrogates for the larger class; hence speculation e.g., about poetry is nearly equivalent to philosophy of literature abstracted from philosophy of art and from literary criticism. The status of literature, especially epic and gnomic poetry, as a source of wisdom and useful knowledge in various fields, was shaken by the advent of speculative thought. The competition of philosophy as true wisdom with literature as popular opinion, referred to by Xenophanes and Heraclitus, is already old in Plato's time. The most influential theory of literature may be traced to Plato and Aristotle who employ the word imitation, as opposed to creation in the sense of craftsmanship, to define the essential function of the literary artist (see above, historical survey.) The influence of either Plato or Aristotle is rarely indiscernible in the subsequent history of thought, though their ideas are often subjected to confused or divergent interpretation. Emphasis on the practical and didactic aims of literature is largely due to Horace, for whom the Poet's aim is to blend the delightful and the useful. So for Plutarch, poetry has instruction for its aim and the reader is to emulate the good and eschew the evil as represented in literary imitations of nature; and for Longinus, literature (mainly oratory) is the expression of the great ideas of a noble soul serving to discipline our minds to greatness and to give us noble thoughts about gods and heroes. Criticism has tended to limit the function of literature to one or another phase of Aristotle's conception: e.g., to imitation of nature or to the truth of things. Pushed to an extreme, imitation alone tends toward the creation of indiscernible counterfeits or the illusion of a present reality. This idea had some vogue in artistic thought of the Roman Empire, and echoes since. The degree of accuracy to be achieved by imitation is indicated by a demand for resemblance to truth (q.v.), the authentic truth of things and human actions, as by Sidney and others. The critical dictum 'true to life' here finds its justification. That kind of imitation, however, which gives us creations of a new kind, or which attempts to body forth ideas, demands a skill which is more than imitative; which, in fact, is imaginative. Thus Apollonius of Tyana, on the basis of previous speculation, voices the demand for a greater rationalization of poetic skill by appeal to imagination (phantasia). Thus imagination is added to the endowment of the poet as a faculty which can make the unseen look like the actual. So for Cicero the ideal image is already present in the mind of the poet ready to be transferred to the receptive medium; for Dio Chrysostom, the ideal image does not exist in clear form until the artist has completed giving it shape. Imitation and imagination thus compete as sources of literary art.

The process of creating a representation requires an efficient cause of the arrangement of the literary material. The idea of the poet as the 'maker' is prevalent in the Middle Ages in two senses: the poet not only presents the mental images but he also bodies forth the essence of his concept. Allegory and vision show the attempt to interpret abstract and spiritual reality in terms of the sensuous image. Their inadequacy as literary forms is due to the incomplete subjugation of spiritual truth to the repertoire of imagination; their validity turns on the metaphysical emanation of the actual world from that of spiritual reality. Allegory and vision avoid the deception which the medieval thinker was prone to find in the fictional use of imagination. Saint Augustine admits that poetry is innocently deceptive for the purpose of instruction; in this, he is followed by many. The long history of the didactic aim of literature claims Boccaccio who, however, asserts that the literary artist is not a mere imagist but rather a philosopher, or lover of wisdom, because he is an interpreter of the forms and causes of things. Poetry is a kind of theology whereby the poet, divinely inspired, reveals lofty secrets. Petrarch also attempts to elevate poetry by allying it with theology as an agent for good in the service of the church. The literary critics of the late Renaissance reiterate preceding ideas with varying emphasis. The acceptance of imagination as a faculty in its own right has several times been reaffirmed as metaphysically valid, e.g., by Descartes, Hobbes, and Vico. It must not be subjected to formal categories, however, but must be allowed a spontaneity akin to inspiration. Thus Hobbes allows it a degree of freedom within the range of associated ideas and a
sublimity when the poet carries us beyond the conventions of mere contiguity. For Boileau, the wayward fancy must be guided by rules until the literary product resembles a rational order. Hence the quarrel between natural genius and conventional art. Varying emphasis on competitive principles runs through the thought of writers from Spenser on. Literary art for Pope is imitation of human nature, meaning the universal and rational element in the life and society of the time; for passion and good sense, being everywhere the same, will be recognized and admired. Nevertheless, the plastic power of inventing new associations of ideas may create ideas and meanings which never actually existed in nature. When aided by the faculty of taste we can discern the universal beauty in both the form and content of literary products. Modern idealistic philosophy assigns to literature the role of interpreting the spiritual world in terms of sense. It is one means whereby the realm of freedom, or the kingdom of en is made visible on the sensuous level. Imagination is raised by Kant to full rank as a cognitive faculty which creates, as it were, a second nature out of the material supplied to it by actual nature. The manifold of sense, when worked up into material for the understanding, permits the poet by the free play of imagination to "emulate the serious business of understanding ... with a completeness to which nature affords no parallel." Working in the opposite direction, Schiller postulates as the highest aim of imagination the representation of supersensuous reality directly translated into terms of deterministic nature. This translation is mediated by the discovery in man of a transcendental principle, namely an absolute consciousness. For both Schiller and Schelling the universe is itself a work of art; the latter uses the concept of art as the organon for his system of thought. Literature, in its own way, is a middle point of resolution between the finite and the infinite; i.e., it is one of the stages at which the self is at one with its object. So, also for Goethe, poetry is a spontaneous product of the imagination when it rises to the height of universal reason and that which is universally human speaks to mankind. The literary artist takes up into himself all nature in order to transform it into the highest intelligible appearance. For Novalis, poetry is a genuine absolute reality; for Hegel, literature is one of the categories in which the Absolute comes to expression in the Beauty of art, namely, that wherein the spirit predominates over matter by using the sensuous image to reveal the spirit while yet retaining the wholly mental image as content. F. von Schlegel regards the universal element in literature as contributed by the quintessence of those special products by which the age or nation comes to expression. Literature for Solger is universal world-thinking as it occurs in the superconsciousness of the artist; and its various forms are determined by the degree of balance between the Absolute and its appearances. A more concrete application of this theory is made by Belinsky who recognizes the actuality of a world literature, in addition to national literatures, as the expression of human consciousness in the realm of the word. Allusion to a world literature is found in the Communist Manifesto. The influence of evolutionary and scientific thought is seen in Taine who regards literature as the fossil remains of consciousness determined by race, environment and epoch, as in such a phenomenon as Zola's experimental novel. With universal cooperation, the novel would collect the facts of social organization, whence the laws of character could be determined. Literature is thus a field for the exploitation of Comte's third stage of thought. Special theories of recent times are those of Bergson, for whom literature reveals an intuition of reality although the direct vision of it is veiled from us by the necessity of working in the medium of sensuous and rational thought; of Nietzsche who substitutes the poet for Schopenhauer's musician. The illusion that metaphysics can fathom the depths of reality demands art; and the poet is he who creates the reality of dreams and shows us the truth underlying appearances. Axiological interest accords literature the rank of an eternal value. Modern social theory approaches literature as part of the culture of a people and affords an objective ground devoid of the usual critical principles.

L.W.E.


[15]

ÄSTHETICS and the theory of signs. To the extent that the arts are forms of linguistic communication, they fall within the subject-matter of the general theory of signs. The problem then becomes that of distinguishing the aesthetic sign from other signs (such as the scientific and the religious). I. A. Richards has approached this problem in terms of the distinction of the referential and the emotive use of signs. The present author has proposed the view that the aesthetic sign is an icon (a sign which is like what it denotes) signifying the value or significance of an object. A wider formulation would make the aesthetic sign an exponent (or expressive sign): the aesthetic sign expresses to the interpreter the significance, for the interpreter of the sign, of something otherwise referred to. Either formulation has the merit of not denying the referential element in the arts while still distinguishing them from scientific discourse. On such an approach, ästhetik, as the science of aesthetic signs, becomes part of the general theory of signs (semiotic). Discussions of the first formulation, as given in the article "Ästhetik and the Theory of Signs," JUS 8, 1939, are found in John Crowe Ransom's The New Criticism, 1941, and Allen Tate's Reason in Madness, 1941. The differentiation of the arts would, within this theory, be found in the differences of the media from which the signs are drawn, and in the range of values to which different media can give expression. At present the most that can be said is that the semiotical approach shows promise and vitality. In its development it should lead not merely to an
aesthetics and signs

aesthetics, but to a theory as to the nature and function of aesthetic criticism. C.M.

aetiology. Rh. The accompanying of a statement or command with the reason therefor.

Crue! you be that can say nay
Since you delight in others' woe.
In phil., the science of causation. See DicatioLOGY.

affectation. The assumption of a method or style that does not fit the person, subject, or occasion. In 18th c. applied mainly to diction and order; since, also to tone and spirit. Specif., the assumption of elegance, as opposed to 'rude simplicity.' Marked in periods of exuberance (as the Ren.) or of decadence (as the late 19th c.). Satirized by W. S. Gilbert, in PATIENCE. See Sentecismo.

afflatus. See Word creation.

afflatus, divine (L., breathed upon). 1. State of exaltation just before creative composition (Shelley), as moved by divine impulses. 2. hence (from attack on the romantics) affectation, over-adornment; evidence of self-importance in the writer. N.M.

Aganippe (Spring on Mt. Helicon, sacred to the Muses, who are thence referred to as Aganippides). Poetic inspiration.

ages of poetry. See Four ages . . .

agitka. Russ. propaganda poem.

agnification. Rh. (cp. personification.) The representation of humans as sheep (e.g., Pierre Pathelin). Also in religious reference: the paschal lamb; the pastor and his flock. (Congregation; L, a gathered herd).

agnomination. Rh. (Used in 16th and 17th c. for) 1. paranomasia. 2. alliteration.

agon (Gk. contest, conflict). A portion of a Gr. play, especially of a comedy, devoted conventionally to debate or verbal combat between two actors, each supported by half the chorus, e.g., quarrel between Just Discourse (typifying average Athenian citizen) and Unjust Discourse (representing subversive ideas) in Aristophanes' Clouds. PROTAGONIST. Leading actor of a drama. Thespis is said to have added this first actor (ca. 535 B.C.) to the chorus and its leader, making possible extensive dialogue. In modern use, the word denotes rather the chief character of a play or story. DEUTERAGONIST. Second actor, added by Æschylus to make possible

the larger development of dramatic action. Sometimes denotes the character of second importance. TRITAGONIST. Third actor, added by Sophocles (ca. 470 B.C.). Gr. dramas were conventionally limited to these three actors, with a few possible exceptions. Each by change of mask and costume might assume several roles. The second actor often played the role of ANTAGONIST, or chief adversary, while the third assumed a series of minor roles. See Speech, Divisions of a.

agonothæa. Gr. Officers in charge of public games or contests at ancient festivals. They served as umpires and distributed the prizes. In Hellenistic times the task of the agonothæa became an unofficial liturgy. Also athloithæa. L.R.L.

agony column (U. S., personals column). Section of newspaper advertisements of a personal nature, as a plea for a runaway girl to come home. For a time a vogue in the Sat. Rev. of Lit. A frequent source of plot material.

agrarian. See Regionalism.

aischrologia. See Cacophony.

aisle. Th. Avenue of exit, dividing the rows of seats in a theatre. In small houses, sometimes only at the sides. 'On the aisle': seats along the center aisle, favored (and usually assigned the critics) as affording swifter exit. 'Lay 'em in the aisle': to rock the audience with laughter (Th. slang).

ākhyāna (Ind. tale form). Beast-fable or folk tale in prose, with climax or essential part of dialogue in verse. The verse (in the jātaka, story of the past) is the canonical part, the utterance of the Bodhisatta (the future Buddha). The jātaka is always preceded by a story of the present (an incident in the life of the historical Buddha) that prompts him to tell the story of the past; then comes the identification of the characters in previous births with those of the present story.

ALAIN (ÉMILE CHARTIER, b. 1868). Fr. Has taught philosophy all his life, esp. at the Lycée of Rouen and at the Lycée Henry IV at Paris, through which he has exercised a great influence on the development and ideas of several generations. In one way his teaching of philosophy was a form of literary criticism. He drew his theory of the emotions from the study of certain great novelists, esp. Balzac, to whom he has devoted a book, On Reading Balzac. The other authors he quotes most frequently are Stendhal, Homer, Tolstoi,
Alain

Kipling; among the philosophers themselves, Plato, Descartes, Hegel. Of the last three he has written searching studies, collected as *Idées*. Alain never criticizes a doctrine he expounds. He thinks that one must approach an author not antagonistically but in an effort to understand and share his thought. In this, he has himself admirably succeeded. His favorite form of expression is what he calls a *propos* (chat), a short article of 700 or 800 words that corresponds most harmoniously with the nature of his inspiration. He has written, in the course of his life, thousands of *propos*; those that treat of books and authors have been collected as *Propos de Littérature*. In them are many original ideas, put forth in a vigorous and even poetic style. The *Système des Beaux-Arts*, written while Alain was at the front in World War I, is a rich study of the general principles of the arts and the nature of the beautiful. While it is a treatise on aesthetics rather than a study in criticism, the critic will find in it profound and valid ideas on the art of writing and composition. He lays stress on the importance of the act of creation, the activity itself, as fertile. Alain is a much more important writer than is generally recognized outside of France; he will appear to later ages as a Montaigne of our time. A.M.

*Alamode-Litteratur.* The artificial G. literature of the 17th c. that stressed a foreign and exotic style influenced particularly by Fr. Characterized by the popular use of Fr. and L. phrases to emphasize learning and cosmopolitanism. The term became derogatory through the sharp attack upon such affectation by Grimmelhausen, Moscherosch, Logau, Enrich Schmidt, *Charakteristiken 1*, 1902. W.A.R.

alarums and excursions. Stage direction (of Eliz. drama) indicating martial sounds, and the rush and clash of troops. 

*alazon.* (Gr., braggart). The imposter of Old Comedy. Aristotle states that if the mean under consideration is truthfulness he who exaggerates that mean is an *alazon*, he who depreciates it is an *eiron*. The boaster pretends to possess traits generally admired, or to have been a participant in marvellous adventures. The *Tractatus Coelitinius* enumerates as the three comedy character types: the buffoon, the ironical, and the imposter (the 'scientists' in Aristophanes' *Birds*; *Tartuffe*; the delightful menace of *The School for Scandal*). Plautus tells us, of the *Miles Gloriosus*: "Alazon Graece huic nomen est comœdis: id nos Latine glorius dicimus." Lane Cooper, *An Aristotelian Theory of Comedy*, 1922. W.R.J.

*alba.* (Prov.) *Aube, aubade* (Fr.) *Tageley* (G.) A song of the parting of lovers at the break of dawn, a theme which, in the albas of the Troubadours, grew to a distinct literary genre. The medieval albas were inspired in large part by Ovid, in whose works are found laments over the approaching dawn that ends a tryst. R. Schevill, *Ovid and the Ren.* in Sp., 1913. Occasionally religious, to the Virgin. S.B.S.

*Alec.* A strophe 1st found in the work of Alceus (of Lesbos, early 6th c. B.C.), frequently used by Horace, of the pattern

\[
\begin{array}{cccccccc}
\circ & \circ & \circ & \circ & \circ & \circ & \circ & \\end{array}
\]

Occasionally attempted in Eng., notably by Tennyson; his *Milton* begins: "O mighty-mouthed inventor of harmonies." R.L.

*Alcmanic verse.* A dactylic tetramer line, used by Alcman. It is found in Gr. and occasionally in L. dramatic poetry. An Archilochian verse combined with a dactylic hexamer makes the Alcmanic strophe. W. J. W. Koster: *Traité de Métrique Gr.*, 1936. C.C.H.

Alexandrian School. During the reign of Ptolemy Soter (King of Egypt, 305–285 B.C.) intellectual leadership passed from Athens to Alexandria, where a different type of literature developed and new institutions encouraged scholarly, philological, and critical pursuits. In the Alexandrian Library the literary works of the classical period were made available to the scholars of the Museum.

Alexandrian scholarship passed through three stages. In the first period (323–222 B.C.) scholar-poets produced a literature which greatly influenced Roman writers, and took the first steps in literary and textual criticism, as well as in biographical and grammatical studies. In the second period (222–143 B.C.) scholarship was divorced from creative writing, and in becoming more specialized gained greater power. In the third period, persecution under Physcon at Alexandria sent scholars to Pergamum, Athens, Rhodes, where they served as an important channel for the spread of the literary motives and critical theories that came to be known as Alexandrianism.

In the field of literary criticism the most important product of these scholarly
activities was the formulation of a new theory of poetics which, because of the almost complete disappearance of Aristotle’s *Poetics*, lacked his rational and philosophical treatment, but nevertheless exerted a tremendous influence not only upon Roman but even upon Renaissance criticism. Its emphasis was upon technical systematization, infused with a didactic purpose instead of with philosophical speculation. The Alexandrian treatises on poetry followed a three-fold scheme: (1) *poetis*, or the subject-matter suitable for poetry, (2) *poema*, or the proper form and expression, including the genres and their component parts, and (3) *poeta*, or matters relating to the poet himself. This is the basis of Horace’s *Ars Poetica* and Quintilian’s *Institutio Oratoria*, while its influence can be seen even in Ben Jonson’s discussion of “the Poeme, the Poesy, and the Poet” (*Discoveries*).

The treatment of these topics involved the revival of three problems for which only inadequate solutions had previously been found, namely, (1) the favorite Stoic doctrine of art versus nature, now applied to literature, esp. to the question of the relative importance in a poet of natural genius and technical training; (2) subject-matter versus form as the essential element in poetry; and (3) the didactic versus the hedonistic function of poetry. The seriousness with which poetical theories was taken is illustrated by the quarrel between Callimachus and Apollonius of Rhodes, the former maintaining that the traditional long epic must be superseded by short works in elegant technical form.

Better known work of the Alexandrian School was concerned with literary history, grammar, philology, and rhetoric, by the many scholars that, with the magnificent support of the government, were free to devote themselves to the books in the Alexandrian libraries. In literary history and biography Callimachus produced the first of a series of *Pinaces*, or lists of writers and their works. Historico-critical works such as Eratosthenes’ 20 v. on *Old Attic Comedy*, and treatises by Stoics, such as Zeno’s *Concerning the Study of Poetry*, had their influence upon contemporary Hellenistic and subsequent Rom. literary studies.

Here also appeared the first Gr. grammar (still extant) by Dionysius Thrax, in which grammar was so defined that it really constituted literary interpretation: (1) reading aloud, (2) interpretation of figures of speech, (3) explanation of obsolete words and customs, (4) etymology, (5) study of grammatical forms, (6) criticism of poetry. Philological activity concentrated on the text of Homer, producing the first recension based upon existing mss., by Zenodotus, creating a true science of textual criticism which was applied also to other writers, and composing commentaries and scholia that contained the elements of an aesthetic appreciation of poetry and a judicial criticism that gives evidence of a careful study of the actual texts.

In general the Alexandrian School was concerned chiefly with verbal criticism; the few attempts to enlarge the sphere of interest to include antiquities, chronology, history of art, occasioned only contemptuous comment on the part of the more versatile scholars of Pergamum. Alexandria marks a break with the classical tradition, and is characterized by an emphasis upon technique and the first evidences of the clash between Ancients and Moderns that has continued ever since. Sandys; Saints.; Atkins. M.H.

**Alexandrianism.** The ornate style (or an instance thereof) of the Gr. poets of the Alexandrian period. The medieval chroniclers labeled everything from the east Alexandrian, as Alexandria was the gateway to the Orient.

**Alexandrine.** Fr. heroic verse of 12 syllables, named from O Fr. developments of the Alexander cycle, 12th and 13th c. Ronsard and the Pléiade brought it back into use in the 16th c.; in the 17th, it became, and has remained, the preferred Fr. form for serious and elevated poetry (like the L. hexameter and the Eng. pentameter). The Alexandrine has a generally rhythmic beat and accentual exceptions, esp. with and since the Romantics, 3 (Alexandrin *ternaire*, Hugo). The caesura regularly comes after the 6th syllable, but may be varied. The Eng. “Alexandrine” with its 6 iambic feet is really longer than the Fr. 4-beat *Alexandrin*. Hence the error (Edna St. V. Millay with Baudelaire) of trans. *alexandrins* into hexameters; hence Pope’s characterization of the most familiar instance in Eng., the last line of the Spenserian stanza: “a needless Alexandrine... That, like a wounded snake, drags its slow length along.” Bridges’ *Testament of Beauty* is in what he calls “my loose Alexandrines.” G.R.H.

**Alfred’s scholars.** The group gathered by Alfred the Great, king of the West Saxons 871–901, to help revive learning. Translated Bede, Boethius; probably be-
Alfred's scholars

gan the Anglo-Saxon Chronicle. Werfrith, Bishop of Worcester; 3 Mercians, Ethelstan, Plagmund, and Werwulf; the Welsh Asser; Saxon John; Fr. Grimbalde.

Alger books. (Am. Horatio Alger 1832-99.) Outstanding examples of a popular type of juvenile fiction, wherein the poor but worthy lad rises despite tremendous obstacles to great success. Often with alliterative titles (Sink or Swim) and authors (Oliver Optic). A stage of literacy between the penny dreadfuls and dime novels (with heroes like Frank Merriwell and Dick Deadeye) and the stories of school life by Ralph Henry Barbour and of history by G. A. Henty (Eng. 1832-1902). The books of the last-named (With Clive in India) usually carry two boys through exciting adventures in the midst of historic events, which separate them in imminent peril to reunite them in mutual rescue at the close. The Alger books have been superseded by the daily tabloid 'true-story', pulp fiction, and the cartoons.

allegorical interpretation. A process of (ancient) literary criticism by which the words of a writer are given a hidden, subjective meaning. It involves a series of metaphors and etymologies. It should be carefully distinguished from personalisation, direct identification: e.g., Hephaestus is in Homer regarded both as a god and as the element fire; this does not constitute an allegory. Allegorical interpretation is essentially a form of religious fundamentalism applied by critics of Homer, Vergil, and the Bible in order to preserve their mythology against the attacks of philosophic rationalism. The speculations of theologians or critics gave rise to 2 types each readily recognized: (a) physical; (b) ethical.

Theagenes of Rhegium (5th c. B.C.) wrote an Apology for Homer, explaining the battle of the gods in the 20th book of the Iliad on physical and ethical grounds. To Metrodorus, his student, Apollo represented the human soul, Demeter the liver, Dionysus the spleen. The early investigator of the influences of climate, Diogenes of Apollonia, regarded Zeus as an allegorical form of the air; he also believed that Medea was not a witch, as Euripides had portrayed her, but a female scientist who proposed to rejuvenate weakened bodies by calisthenics and hot baths. These scholars professed to discover deep scientific and ethical truths, not mere myths, in Homer.

Allegorical interpretation began to flourish with the rise of rationalism and the philosophic schools of the 5th and 4th c. B.C. Anaxagoras the sophist looked upon Homer's poems as containing the reflection of justice and virtue. Antisthenes the Cynic, teacher of Diogenes of Apollonia, ridiculed the rhapsodists who neglected to apply the method to Homer; he saw in Odysseus the type of the true Cynic sage. Plato, in turn, made fun of those who read hidden meanings into Homer; his successors, together with the Epicureans, continued this opposition to the Stoics. Zeno the Stoic, in his allegorical analysis, employed the naive etymology that increasingly characterized the later stages of allegorical interpretation.

Euhemerus (late 4th c. B.C.) created a system of allegory embodied in his Holy Writ (Hieria Anagraphe), which he pretended to have found on an island in the Indian Ocean; he described the gods as originally mortal men who had been deified after their death for their services to mankind. This attempt to rationalize the origins of Gr. divinities had a wide influence (the Rom. poet Ennius wrote a work called Euhemerus); the notion is called euhemerism.

Two writers of the 1st c. B.C. and 1st c. A.D. respectively wrote books which had much to do with the extension of allegorical interpretation in the Christian era. Pseudo-Heraclitus, in the Homeric Allegories, employed the ethical type of allegory. Cornutus, a teacher of Persius and Lucan, banished by the emperor Nero, wrote a book called Concerning the Gods, which uses the physical type of allegory. To him the marriage of Cronus and Rhea was the marriage of time with earth; thus he interpreted Cronus' swallowing all his children except Zeus: time governs the birth and death of all mortals, but Zeus, as his name implies (Cornutus devised an etymology connecting it with the Gr. verb 'to live'), is immortal. In the defeat of Cronus by Zeus, life overcame time.

The interpretation of the writings of Vergil holds the same position in the religious and literary criticism of Rome as Homer held among the Greeks and the Bible among Jews and Christians. Many obscure passages in the Aeneid lent themselves readily to such interpretation; deep wisdom was attributed to Vergil's most trivial words. The Christians looked upon Vergil as a Christian before Christ, (D. Comparetti, Vergil in the Middle Ages). Lactantius, Augustine, and especially the mythologic writer of the 6th c. A.D., Fabius Planciades Fulgentius (Vergiliana Continetitia), emphasized the allegorical content in Vergil's works, particularly
the 4th Eclogue and the Aeneid. His work is full of ridiculous etymologies similar to those in the Mythographi Vaticani. Judaism, and early Christianity, were deeply influenced by the allegorical interpretation of the pagans. Philo of Alexandria is of especial importance in the attempt to reduce it to a system. In their defense of the Biblical narratives against the attacks of the Gr. apologists, Abraham was revealed as the symbol of intelligence, Sarah of virtue, the Passover as synonymous with the purification of the soul. New Testament exegesis was affected by Jewish allegory. St. Paul and the writer of the Epistle to the Hebrews make use of the method. Origen, indeed, elevated allegorical interpretation to the status of a pseudo-scientific dogma: it was his view that where the literal meaning of Scripture led to absurdity the reader must discover the hidden meaning. The Catholic Church the Christ as the bride of Christ. RE, Suppl. IV (1924); A. B. Hersman, Studies in Gr. Allegorical Interpretation, 1906; J. Tate, CR 41, 1927; CQ 28, 1929 p. 41 f.; p. 142 f.; 28, 1934. L.R.L.

allegory (Gr., to speak other). Rh. A trope in which a second meaning is to be read beneath and concurrent with the surface story. Distinguished from metaphor and parable as an extended story that may hold interest for the surface tale (The Faerie Queene; Pilgrim’s Progress; Idylls of the King) as well as for the (usually ethical) meaning borne along. A mixed allegory is one that explains the buried thought. See Medieval Criticism; op. Pastoral.

alliteration. Rh. The recurrence of an initial sound. Frequent in most early poetry, save the Gr.; basis of early Germanic versification (q.v.). Frequent in L. (Ennius, Lucretius); a popular device in modern poetry. Occasionally accidental and cacophonous (e.g., Voltaire, “Non, il n’est rien que Nature n’l honore”) though such harsh juxtaposition may be sought for special effects (Browning). Apt alliteration’s artful aid is also an occasional ornament in prose, or for emphasis, as in reduplicate words (Jim-flam; title-tattle), epithets (fickle fortune; likely less; primrose path), phrases (bed and board; prunes and prisms) and in saps and slogans (Look before you leap). It may be simple (Who loves to lie with me; Shakespeare) or complex (The Juvæn follows free: Coleridge; O his nimble finger, his gnarled grip: Hopkins). Swinburne’s “Dolores” presents intricate and subtle in-
sold as an annual Book of Facts or distributed as an advertisement. When it flourished (16th–18th c.) also called ephemeries, prognostication, calendar (L., calends, first of the month. Used in Eng. till 17th c. ‘On the Gr. calends’ means never—the word was not used in Gr.). W. Uhl, Unser Kalender in seiner Entwicklung, 1893; C. D. Brigham, An Account of the Am. Almanac, 1925; F. P. Wilson, “Some Eng. Mock-Prognostications,” The Library, Je. 1935. H.R.+

alphabet. In the beginning was the word. The letter is a corruption of a pictogram or other word-form. In many tongues, each letter is a name (e.g., Runic ḳ, hail; ᳨, ice). Alphabet poems (see abecedarius) were written in many tongues (Norse, Hebrew). Kallias (ancient Athens) wrote an alphabet drama, a grammatical play: the comic chorus of 24 represented the 24 letters of the Ionic alphabet; in songs, each consonant is mated with every vowel. Southey wrote a lament for the passing of the juvenile alphabet (hornbook) through which children learnt to read.

als ob. (G., as if, theory of). Notion advanced by Hans Vaihinger, 1911, as basic in mankind’s idealistic activity, cp. “willing suspension of disbelief”, which Colderidge thinks must be granted by the receptor of a work of art, but which that work must rather induce in the receptor. In comedy, there is a similar suspension of the common social codes: what rouses our pity in Othello wakes our laughter in The Way of the World. Comedy thus restores a cosmic sense of proportion to anthropocentric man.

alterratio. L. Originally that part of a Roman legal or forensic argumentation devoted to cross-questioning, with rapid give and take of question and answer, e.g., in Cicero’s letter to Atticus 1,16,9. By the 3rd c., a particular type of popular literature in the form of a dialogue in brief questions and answers. Frequent in medieval church literature in this form; it may have been the model for the catechisms. Used widely for school books, both in antiquity and the Middle Ages; also in secular literature (Alterratio Vini et Cerevisiae, wine vs. beer), from western Asia throughout Europe into the 16th c. See Débat. L. W. Daly, Alterratio . . . and the Question-and-Answer Dialogue, 1939; H. Walther, Das Streitgedicht in der Lit. des Mittelalters, 1914. L.W.D.

alternance. See Romance versification.

ambiguity. See Theatre, amateur.

ambage. Rh. (16th c.) periphrasis; evasive or deceitful circumlocution.

ambiguity. (L., driving, both ways). A passage of, or the fact of, doubtful meaning; the possibility of more than one interpretation. Amphiboly, amphibology (q.v., the earlier and more popular form: Gr., to throw on both sides): ambiguity arising from uncertain construction, where the words themselves are clear. Equivocation (L., with the same voice): in logic, using the same word in different senses within one argument; commonly, using a word with more than one interpretation, in order to mislead. An expression thus employed is an equivoque.

Ambiguity may of course be most dangerous in legal documents, laws. It may rise from dual possibilities of word-division, of accent, of grammatical form, of punctuation; or from the existence of homonyms. Hermogenes cites e.g., hetaira khrysta ei phoroi, demosia esto; accent demosia on the antepenult, this means ‘If a courtesan wears gold ornaments, they are to become public property’; accent demosia on the penult: ‘she is to become public property’. Amphiboly is an occasional device in literature, for irony or humor; e.g., the letter in N. Udall’s Ralph Roister Doister (ca. 1558) which is first read:

Sweete mistress where as I love you nothing at all.

Regarding your substance and richesse chiefe of all.

For your personage, beauty . . .

but when the dismissed lover, bewildered at its effect, comes to complain to the scrivener, he hears it, instead:

Sweet mistress where as I love you, nothing at all.

Regarding your substance and richesse:

chiefe of all.

For your personage, beauty . . .

Other forms may obviously turn upon a pun. C.E.F.

Ambiguity may be a fault; it is also considered (I. A. Richards, The Philosophy of Rhetoric, 1936) an inevitable and basic aspect of language.

In Seven Types of Ambiguity (1931) W. Empson broadens the concept to include “any consequence of language which adds some nuance to the direct statement of prose”. His 1st type, “a word or syntax effective in several ways at once”, is the archetypal ambiguity, of which the succeeding 6 are reflections from different angles. The 2d type occurs when
“two or more meanings all add to the single meaning of the author”. The 8th type is the pun type where “two ideas... connected only by both being relevant in the context”, are “given in one word simultaneously”. This type he traces from Milton through Marvell and Dryden down to the 18th c. In the 4th type “two or more meanings of a statement do not agree among themselves, but combine to make clear a more complicated state of mind in the author”. Here the illustrations are from Shakespeare, Donne, and Gerard Manley Hopkins. The 5th type occurs “when... there is a simile which applies to nothing exactly but lies halfway between two things when the author is moving from one to the other”. An ambiguity of the 6th type occurs when a statement “says nothing, by tautology, by contradiction, or by irrelevant statements, if any; so that the reader is forced to invent statements of his own and they are liable to conflict with one another”. The 7th type occurs when “two meanings... are the opposite meanings defined by the context, so that the total effect is to show a fundamental division in the author’s mind.” This concept of Ambiguity permits a fresh and searching examination of literary works. J.L.S.

amblysis. (Gr., blunting). Rh. Speech (or an instance thereof) so phrased as to make gentle preparation for a coming dire announcement—though its effect often is to stir alarm. Used by a bearer of ill tidings to soften the blow (which in olden times was repaid upon his own back or neck). Common in early drama, where violent deeds were kept off-stage, and reported by messenger.

Ambrosian hymn. See Hymn, Mediaeval; Quantity.

AMERICAN CRITICISM, to 1919, was dominated, roughly speaking, by five successive ideals. The first was essentially neo-classic, echoing current British criteria and sobered by the American inheritance of Puritan moralism and utilitarianism. This criticism, mainly in periodicals, may be studied in Lyon Richardson’s History of Early American Magazines, 1741-1789. Pope and Swift represented the ideals of poetry and prose. Critical criteria derived esp. from such widely used textbooks as Lord Kames’ Elements of Criticism (1762), Hugh Blair’s Lectures on Rhetoric (1783), and Archibald Alison’s Nature and Principles of Taste (1790). Beyond conventional neo-classicism, however, two trends were esp. important in America in the later 18th c.; these resulted from the influence on literary theory of Newtonian science, fostering nature-analogies, orderliness, and “perspicuity”; and esp. after the Revolution, of nationalism and the consequent revolt against imitation and tradition. Franklin, Jefferson, Paine, and Frenau owed many of their literary ideals to science. Even the conservative Presbyterian Rev. Samuel Miller, in his 2 v. Brief retrospect of the 18th c. (1808, II, 101, 234), which includes much literary criticism, concludes that “the scientific spirit of the age has extended itself remarkably, in giving to our language that precision, spirit, force, polish, and chaste ornament” in which he thought his age excelled. “The discoveries in science... have also conferred some peculiarity on the poetic character of the age, by furnishing the poet with new images, and more just and comprehensive views of nature.” As early as 1770 John Trumbull’s Essay on the Use and Advantages of the Fine Arts had attacked “luxurious effeminacy” and “false taste” which he fathered on “pedantry,” “admirers of antiquity,” and “servile imitation” of European writers. He urged a “common and natural expression” and expressed confidence that a native Shakespeare would soon appear. Neo-classicism is represented by three influential college lecturers: Yale’s Timothy Dwight; Princeton’s John Witherspoon (Lectures on Eloquence, 1803); and Harvard’s John Quincy Adams (Lectures on Rhetoric and Oratory, 2 v., 1810). In journalism it is represented by C. B. Brown, whose yardsticks were correctness, elegance, propriety, moralism, and nationalism; and by Joseph Dennis’s Portfolio, 1801-09, who was more reactionary, except for the fact that he favorably introduced Wordsworth and Coleridge to American readers. W. C. Bryant’s Early American Verse, 1818, attacked “a sickly and affected imitation” of the English neo-classicists; his 4 Lectures on Poetry, 1825, urged the harmonious combination of imagination and emotion rigorously restrained by judgment; but being transitional he praised Wordsworth, advocated originality, nationalism and prosodic flexibility. The weighty North American Review, founded in 1815 as essentially neo-classic, helped to prepare for romantic transcendentalism by elaborate discussions of German literary trends and their eloquent interpreter, S. T. Coleridge. Criticism from 1810-1835 is dominated by social principles; the critic must be the watch-dog of society;
he attacks whatever savors of rebellion, of immorality, of pessimism, of mysticism, of the egocentric, says Charvat. This neo-classical ideal was gradually superseded by a 2d, essentially romantic or transcendental, prepared for by James Marsh's persuasive and elaborate introd. to Coleridge's Aids to Reflection, 1820, and The Friend, 1811, and by the essay on Coleridge in the Christian Examiner, 1833, by F. H. Hedge. The latter's work in introducing the critical ideas of German writers (of whom Coleridge and Carlyle were interpreters: Kant, Fichte, Schelling, the Schlegels, Goethe) was strongly reinforced by such widely influential journalistic critics as George Ripley (for 51 years reviewer of the New York Tribune) and by Margaret Fuller (ed. of the transcendental Dial and Ripley's successor). Broadly speaking, transcendentalist criticism revolved against not only classicism as over-stressing external form and the judicial application of rules and substituted a concern for the inward spiritual power of the individual. The Unitarian W. E. Channing, friend and follower of Coleridge, suggested the new criteria in urging "a poetry which pierces beneath the exterior of life to the depths of the soul, and which lays open its mysterious working, borrowing from the whole outward creation [nature] fresh images and correspondences, with which to illuminate the secrets of the world within us." Among those who held up this ideal, in varying degrees, were R. H. Dana, Sr., George Bancroft, Henry Reed (ed. and disciple of Wordsworth), J. S. Dwight (ed. who related music to literature), W. G. T. Shedd (ed. 1852, and trenchant interpreter, of Coleridge), Bronson Alcott, Theodore Parker, G. H. Colvert; critics who used Coleridge's approach to Shakespeare such as E. P. Whipple, Julian Verplanck, Jones Very, and H. N. Hudson; and leaders of the St. Louis School of Transcendentalism such as Denton Snider (who tempered transcendentalism with Hegel's views in long critical books on Homer, Dante, Shakespeare, Goethe). Noah Porter, Pres. of Yale, in Books and Reading, 1876 (pp. 285-284) summed up the "new criticism" (which he thought to be of German origin): it has "a more enlarged and profound conception of literature itself"; it is catholic, liberal and appreciative in spirit; it is more philosophical in its methods; it is "more generous and genial ...", for its cardinal maxim is, the critic cannot be just to an author unless he puts himself "in the author's place"; it strives to re-live the author's vision rather than to judge; to interpret "the times of the author by means of his writings", and "the secrets of their hearts, and to open to us the hidden springs of their character."

The man who gave this transcendental ideal its most commanding vogue in America, by virtue of his warm genius, personality, and style, is R. W. Emerson, esp. in his Representative Men, 1850. Believing that "beauty is the mark God sets upon virtue" and that "expression is organic" and will take form as the spontaneous by-product of an inspired idea, Emerson disregarded the mere mechanisms of literature. Critics should be poets, dealing with "the order of...thoughts and the essential quality of...mind" of writers. A post-Kantian idealist, Emerson judged literature by its approach to archetypes existing in the highest imagination of mankind. Of this he wrote only as it sought the "text in nature" with which poems must "tally." The "fundamental law" of criticism was to teach the reader to partake at first-hand of "the same spirit which gave...forth" the timeless work of the great genius. Hence it should be not destructive, but "guiding, instructive, inspiring."

"America is a poem in our eyes," he announced, calling for geniuses to write it down and use the common, wholesome facts of its existence to symbolize the universal spiritual laws. Emerson dealt with the broad ethical contributions of an author, esp. exploring his use of the world's variety to show forth the One, the unity of mankind's spiritual power. Stylistic beauty and optimism gave him inspirational power and charm.

The excessive appreciative sympathy and spirituality of the transcendentalists doubtless helped to stimulate a reaction against them toward a 3d critical ideal, that of rigorously evaluating literature in the light of absolute aesthetic standards. Of this, the best representative is E. A. Poe, who used the "tomahawk" methods of sensational journalism as a reviewer of mostly minor current authors, to save criticism from what he regarded as provincial sins of moralism, chauvinism, and a neglect of conscious artistic craftsmanship. In "Exordium," 1842, he said the critic should be concerned with opinions in a book only to judge how artistically they are handled. Poe would "limit criticism to comment upon Art." Apart from its rules, the critic should be "absolutely independent." He thought E. P. Whipple was our best critic. His emphasis on rationality, form, and unity was of the 18th
(to 1919)
c., as were his interest in melancholy, graveyardism, horror, and desire (Eureka) to model art upon the symmetrical unity of the Newtonian universe. Coming ever more under the influence of the Schlegels' critical ideas as he matured, he sought to write in terms of the divine creativity and idealistic immortality of the higher imagination interpenetrated by the higher Reason. Like Coleridge, he insisted upon "particular and methodical application" of his rules to each work, maintaining that pleasure through beauty, not truth, was the essence of "The Poetic Principle." Deeply concerned with prosody, he equated poetry and music, holding melody essential to verse. He first formalized the technique of the short story, seeking totality through effect by compression, immediacy, versimilitude, and finality. The critic's primary task, he said, was "in pointing out and analyzing definitions of form.

The New England common sense in Lowell came as a mediator between these two extremes. Although Lowell admired Emerson personally, especially as a decorous and urbane banquet speaker, he ridiculed transcendentalists such as Thoreau for their mystical attempts to live off "the internal revenues of the spirit." To Emerson's ethical earnestness (which Poe deemed irrelevant) Lowell added much more scholarly and extensive knowledge of literature, and an ability to handle strictly literary matters such as philosophy, style, and form. He developed through three phases, emphasizing humanitarianism to about 1850, nationalism to about 1867, and thereafter the self-conquest of the individual guided by the long experience of humanity embodied in great literature (such as The Divine Comedy), which he thought should be "judged...absolutely, with reference, that is, to the highest standard, and not relatively to the fashions and opportunities of the age." Among his major contributions was his helping to found American regionalism with the Biglow Papers, which exalted rustic good sense, attacked bookish writing, and (Pref.) urged a native and indigenous literature in earthy dialect. As a founder of the Atlantic Monthly, 1857, he gave both opportunities for publication and high sanction to this sort of writing. On the other hand, his rich critical essays did much to open the minds of an aesthetically starved and chauvinistically narrowed people to the treasures of their cultural past. Lowell strove to follow the Greeks in "absolute" judgment of literature in terms of organism, harmonized form and permanent, universal ethical values. He was the most rounded and scholarly American critic. Originality, sympathy, insight, and imaginativeness redoubled his influence.

Another practitioner of judicial criticism of wide influence was E. C. Stedman, the Wall Street broker, who answered the question "What is criticism?" by defining it as "the art...of declaring in what degree any work...conforms to the Right." This he measured by traditional standards of the unity and purity of "verity, aesthetics, and morals," which he held could be intuitively apprehended and checked against the teachings of the past. If in this he resembled Emerson, he was even more like Poe (whom he edited and loved) not only in his judicial approach but in his hostility to didacticism; Stedman's Nature and Elements of Poetry, 1892, develops the idea that poetry is the creation of pure beauty independent of moral considerations. Indeed, "a poetic moral is injurious to virtue by making it repulsive." To him beauty is "absolute and objective," and genius alone produces poetry. These were the criteria, involving a good deal of attention to form, that Stedman applied in his Poets of America, 1885, and Victorian Poets, 1887. He is perhaps most forward-looking in his discussion of the "approaching harmony of Poetry and Science," in his plea that criticism be a constructive agent of literary evolution, and in his recognition of Whitman.

Nevertheless, Stedman's general diffuseness, rhetoric, timidity, and air of vague impressionism encouraged the turn to a 4th critical ideal, inspired by evolutionary science and equilibrarian democracy, which emphasized realism considered as the quest of the average and which (following Hippolyte Taine) regarded literature as determined by the author's time, place, and race and hence as an index to the nation's social history. Of this ideal the most famed spokesman is Walt Whitman, who sought to be a revolutionist in criticism as in poetry. His Democratic Vistas proposed to announce "a native-expression spirit" for America, independent, and inspired by "science...and the principles of its own democratic spirit only." Literature he would have "the divine mirror" of the "People"; he attacks all writing not favorable to democracy. Thus, while he admires Shakespeare as "the lofliest of the singers," he warns against his "theatralism." Scott, Tennyson and Carlyle are similarly held up as writers subversive of "progressive
politics.” Burns won praise for championing the downtrodden; but he had too “little spirituality” to be a model for the New World. In later age Whitman came to temper this early conclusiveness with internationalism and a desire for universality of spirit. He saw the democratic ideal embracing all mankind in spiritual as well as physical comradeship and he sought literature to “celebrate the divine idea of All.” A literary theorist urging new ideas to be embodied by himself and others, Whitman stands historically as a powerful seminal figure. His actual criticism, however, suffered from misplaced emphases and a failure to see beyond his peculiar yardstick.

As a critic of fiction the high priest of realism in America was William Dean Howells, who owed his widely influential theories to a conjunction of native democracy with science and its subsidiaries, Tolstolian evolutionary ethics and Taine’s determinism. Realism was simply “fidelity to experience and probability of motive,” he wrote. It was democracy in taste, and its sole artistic duty was to “interpret the common feelings of commonplace people.” The realist must regard the world with the same objective utilitarianism as the scientist, neither idealizing nor selecting but representing life itself “without a plan.” Since Victorian ethics, particularly in Tolstoi, recognized ethical growth as a part of scientific evolution, Howells believed that factual presentations of literature must be ethically constructed and aesthetically good; for the perfect aesthetics result from the perfect ethics. Science, too, supported the determinism of Taine, and Howells besought the critic to become like the botanist; “observing, recording, and comparing . . . analyzing the material . . . then synthesizing its impressions” was to be his non-judicial, objective job. Howell’s own best criticism was broad appreciation of Literary Friends and Acquaintances (1900), such as Mark Twain, from a personalized standpoint. He is also noteworthy for having secured public favor for Emily Dickinson, Garland, Crane, and Norris.

Henry James had deeper roots in tradition and idealism than his friend Howells, but what has been most influential in his work is not without kinship with the realistic and scientific age. He continued the symbolism of Hawthorne, the idealism of Emerson, and the cosmopolitanism of Lowell; on these 3 men he wrote discerning and appreciative essays. He thought the novel should be “both a picture and an idea,” that it should “represent life” rather than merely please; censuring Fr. writers such as Maupassant for creating characters without “the reflective part which governs conduct and produces character,” he valued fiction for its representation of life as made up of the physical, intellectual, and spiritual properly proportioned. “Art is essentially selection, but it is selection whose main care is to be typical, to be inclusive,” to avoid merely artificial “re-arrangement” which might militate against “the illusion of life.” In his essay on Criticism, however, as elsewhere, he follows his master Sainte-Beauv, in seeking merely to steep himself, “sentient and restless,” in the writing concerned until he understood and appreciated it fully. His expressionism in criticism, and the inconclusiveness of many of the ethical conclusions of his novels (The Ambassadors), seem the counterpart of his admiration for his brother William’s Pragmatism which, with its denial of absolutes and its espousal of empiricism and relativity, did much to provide sanction for realism and naturalism. How far he departed from Holmes’ Cambridge is apparent in James’ extended appreciations of Zola, high priest of “scientific” naturalism. His modernism is most apparent, however, in his absorption in psychology and the study of motives, and his anti-transcendental and very self-conscious delight in experimentation in all the subtleties of form and construction (use of “reflectors,” etc.). In later years, as Mrs. Wharton complained, he came close to criticizing the novel solely as a technician.

More typical of indigenous realism was Hamlin Garland, whose Crumbling Idols (1894) illustrates the way in which Darwinism inspired a revolt against tradition and “the statical idea of life and literature.” He adopted “two great literary concepts—that truth was a higher quality than beauty, and that to spread the reign of justice should everywhere be the design and intent of the artist.” H. H. Boyesen and H. W. Mabin emphasized the manner in which new interpretations of life inspired by science led to new techniques in fiction and criticism. C. D. Warner summed up The Relation of Literature to Life (1896) in the thesis “that all genuine enduring literature is the outcome of the time that produces it . . . and that consequently the most remunerative method of studying a literature is to study the people for whom it was produced.” Perhaps the most representative signpost in 1900 is W. M. Payne’s “American Literary Criticism and the Doctrine of Evolu-
tion" (International Monthly, II); science is said to have transformed criticism, and since Taine’s determinist method is “unsurpassed,” we should be relativistic rather than judicial and study the time, place, and race that “produced” the books being criticized.

This brings us to what may be called the 5th general movement in American criticism: to the growing conflict after 1900 between those that rely on some aspect of tradition, emphasizing the good life and conventional literary form, and those that would describe or express gusto or “disgusto” on the basis of an author’s being nationalistic, indigenous, or frankly naturalistic. Among the 1st group are G. E. Woodberry, exalter of “the race-mind” and lover of Lowell; George Santayana, who loved form and hated Whitman; W. P. Trent, defender of The Authority of Criticism; W. C. Brownell, austere judge of Victorian Prose Masters (1901) and of American Prose Masters (1909), emphasizing “the criterion of reason”; P. E. More, whose Shelburne Essays (1904–35, 14 v.) sought “to temper the enthusiasm of the living by the authority of the dead” and the yardstick of dualism; and Irving Babbitt, More’s fellow Humanist, whose Masters of Modern French Criticism (1912) and Rousseau and Romanticism (1919), sharply judicial, did most to provoke the anti-traditionalists. Among the 2nd group are John Burroughs, loving interpreter of Whitman, whose relativistic Literary Values (1902) emphasized sympathy, personality, and naturalism; Brander Matthews, devoted to Mark Twain, to the indigenous, and to criticism as sympathetic appreciation; Frank Norris, preacher of The Responsibilities of the Novelist (1903) to tell the naturalistic truth about the victims of an Octopus capitalism; T. R. Lounsbury, scholarly critic of Chaucer, Shakespeare, and Cooper, and apostle for a racy dialect literature; F. L. Pattee, dean of American literature professors whose main criterion was nationalism; John Macy, impressionist and nationalist; James Huneker, whose many Promenades of an Impressionist (1910) explored the exotic in foreign lands and related music and literature; Van Wyck Brooks, whose America’s Coming of Age (1915) provoked wide discussion by its attack on “Our Poets” as being, except for Whitman, lacking in “Americanism”; and H. L. Mencken, whose frank identification of criticism as extreme impressionistic Prejudices (1919 f.), coming in the same year as Babbitt’s Rousseau and Romanticism, did much to establish the polarity of critical debate during the next two decades.


Recent. Joel Elias Spingarn’s The New Criticism (1911, reprinted 1931) is a work of slight intrinsic merit, but it came out at the right time to challenge the complacency of the “old order.” Spingarn, a disciple of Croce, insisted upon aesthetic standards and a consciousness of literature as art; and it is hardly too much to say that without his pioneer work, the new school of “critical realism” which centered in The Seven Arts and The Masses could not have been born. Although Van Wyck Brooks’ America’s Coming of Age (1915) and Randolph Bourne’s The History of a Literary Radical, and Other Essays (1920) are concerned with the social milieu of American writing, these two pioneer books ask a leading question that owes much to the influence of Spingarn: What are the limiting and frustrating influences in American life, which have prevented the growth of a literature that in scope and maturity, and in aesthetic disinterestedness, can challenge the literatures of Europe?

With this question the recent American critical movement was born. Two other writers of considerable talent added to its power: Waldo Frank, whose Salvos (1924) and The Rediscovery of America (1928) set forth a mystical vision of a better America, although not based upon
wide American experience; and Lewis Mumford, whose The Golden Day (1926) and The Brown Decades (1931) followed closely the main thesis of Van Wyck Brooks, that our narrow Puritanism and pioneering had betrayed the early promise of the great New Englanders: Hawthorne, Melville, Emerson. These critics were more or less unconsciously concerned not with judging the merit of works of literature but with Matthew Arnold’s more general idea of “culture.” They performed a great service in exposing the cultural defects of a society dominated by industrial capitalism; but weakness of specific critical judgment, a facile nationalism (even a whooping it up for the American article), and an intolerance of the unpopular are the marks of this school in its decline, in writers like Bernard de Voto and Howard Mumford Jones. A powerful support for this movement came late in the twenties in Vernon Louis Par- rington’s Main Currents in American Thought (1927-30), which also influenced the Marxists of the next decade.

Meanwhile an expatriate in England, T. S. Eliot, had been reexamining the basis of the European traditions of literature. His first collection of essays, The Sacred Wood (1920), also owes much, in its insistence upon cosmopolitan culture, to Matthew Arnold, but it broke the Victorian domination in poetry, and opened to the imagination a range of subject and of method that the immediate Victorian past could not provide. As editor of The Criterion Eliot wielded vast influence, even upon writers who opposed his growing religious interests, for he more than any other critic of the period set the limits and the subjects of discussion. His Selected Essays (1932) is probably the leading critical achievement of our age.

Around the example of Eliot the “younger generation” rallied, in opposition (though it still owed a debt) to the school of Van Wyck Brooks. These younger men felt that their interests could not be represented in the established journals, Harper’s, Scribner’s, The Atlantic Monthly, The Yale Review; so beginning with the first World War a succession of “unpopular” magazines has run down to the present: The Little Review, Secession, The Dial (the chief organ of the Eliot influence, 1921-28), Howl and Horn, The Symposium, The Southern Review, Partisan Review, and The Kenyon Review. Of these only the last two have survived public indifference or, more recently, the pressure of war. Although great variety of political bias is exhibited by these journals, they nevertheless form a single tra-
dition from the literary point of view: they have all unconsciously hewed to the critical line in assuming the value and even the autonomy of works of the imagination.

While these two forces, the historical-patriotic under Brooks and the critical under Eliot, were struggling for supremacy, an older school of critics, the Humanists, headed by Paul Elmer More and Irving Babbitt, had, at the end of the twenties, a brief resurgence. A Humanist symposium, Humanism and America (1930), edited by Norman Foerster, re-affirmed traditional morals and moralistic critical standards. It was immediately attacked by a counter-symposium, under the editorship of Hartley Grattan, The Critique of Humanism (1930), in which for the occasion collaborated critics of many views. (The confusion of the issues involved is betrayed by Eliot’s appearance in the Humanist volume, while many of his school were in the opposition.) A violent controversy ensued, but quickly subsided after a year, in which no issues were decided. The defects of More and Babbitt as literary critics were tellingly exposed, but in the heat of controversy their value in another direction was ignorantly dismissed. Both men were primarily informal historians of ideas; both were concerned, Babbitt as a non-religious moralist, More as religious moralist, with the forces and ideas that have made for the decay of the modern world. The prime failure of both men lay in their inability to understand the creative imagination, which must be concerned with what is, not with what ought to be. The 11 volumes of More’s Shelburne Essays are a distinguished critical achievement, while Babbitt’s Literature and the American College (1908) and On Being Creative, and Other Essays (1932) will in time win recognition of their lasting value.

The collapse of the stock market in 1929 and the Humanist controversy marked the end of a critical era and the rise of the Marxist school of critics, of whom Kenneth Burke, James T. Farrell, Newton Arvin, and Edmund Wilson were the most conspicuous. (Wilson had formerly been “without politics,” had written for The Dial, and was conceded to be our best expositor of the new writers, Eliot, Pound, Joyce.) Wilson’s Axel’s Castle (1934) and Burke’s Counter-Statement (1931) and Permanence and Change (1935) are probably the ablest criticism from the Marxist point of view in this period. Farrell’s A Note on Literary Criticism (1936) corrected many of the grosser errors of his fellow Marxists who sup-
posed that “proletarian” literature could be fundamentally different from other literature; and that was the value of many occasional essayists of this school: Horace Gregory, Robert Cantwell, Malcolm Cowley, Philip Rahv, William Phillips, Frederick Dupey, Joseph Freeman.

While the Marxist fanatics, like Bernard Smith in *Forces in Am. Crit.* (1939), were as dogmatic as the Humanists, and even narrower, what is sound in the best Marxist writers fuses with the traditional body of common sense about literature in all times: literature must come out of life. Towards the end of the thirties the Marxist group began to break up; an expansion of interest and a greater objectivity marked their later writings (e.g., Burke, *The Philosophy of Literary Form*, 1941). Under the threat of the coming war the Marx began to appear in journals like *The Sewanee Review* and *The Kenyon Review*, and the contributors to these journals in *Partisan Review*, a Marxist journal, being moved to collaborate no doubt by the awareness of the growing menace of the war to all schools of critical thought.

*The Southern Review* (1935-42) and *The Kenyon Review* (1938- ) brought to a limited public the work of a group known as the “intellectualists.” The former of these journals took the regionalist line during the Marxist thirties, the most powerful regionalist criticism of the period being Donald Davidson’s *The Attack on Leviathan* (1938), most of which had appeared in *The Southern Review*; but it nevertheless published much of the best Marxism criticism; and many of its regular contributors came down from *The Dial* and *Hound & Horn. The World’s Body* (1938), by John Crowe Ransom, editor of *The Kenyon Review*, is probably the best philosophical defense of poetry in our time; his more recent *The New Criticism* (1941) is a narrower and more academic performance. Associated with Ransom and Davidson as an editor of *The Fugitive* [Tenn. 1922-25, prominent among poetry magazines that followed Harriet Monroe’s *Poetry* (Chicago, 1912- ) in the resurgence of Am. verse], Allen Tate has maintained a defense of poetry against positivism and sociology, concerned with principles rather than individuals, in *Reactionary Essays on Poetry and Ideas* (1936) and *Reason In Madness* (1941). Cleanth Brooks’ *Modern Poetry and the Tradition* (1940) is a valuable, if extreme, statement of the case for modern poetry, based upon a synthesis of the views of Eliot and I. A. Rich-ards (the Eng. Richards is now resident at Harvard, and influential in turning many to problems of meaning and value, and other basic aesthetic concerns). R. P. Blackmur, who since the demise of *Hound & Horn* has come to be associated with this group, in *The Double Agent* (1935) provides our closest analysis of the language of certain modern poets. Yvor Winters has not been linked with any school; he has much in common with the “intellectualists” and has been influenced by Irving Babbitt. His *Primitivism and Decadence in Contemporary Poetry* (1937) is a fragmentary but penetrating discussion of “modernist” poetry. Winters has great powers of analysis, particularly of metrical effects. His *Maule’s Curse* (1939) contains brilliant discussions on Emily Dickinson and Henry James, but as a whole is marred by an eccentric violence of statement. Mark Van Doren’s *The Private Reader* (1942) is close to this group in its sensitive reading of literary texts.

In this period academic scholars entered the critical arena, with distinguished and urbane work of which their predecessors seemed to be incapable: Austin Warren, F. O. Matthiessen, Lionel Trilling, F. Cudworth Flint, Arthur Mizener, Theodore Spencer, Morton D. Zabel, Robert Penn Warren; among their elders, Fred Lewis Pattee and John Livingston Lowes. Non-academic critics who have done good work in this period but who have not published books include William Troy, Delmore Schwartz, Philip Rahv.

Archibald MacLeish (The *Irresponsible*, 1940) and Van Wyck Brooks (*What Is Primary Literature*, 1941) have recently led a reaction against criticism in favor of a patriotic nationalism; these men repudiated modern literature as decadent and called imaginative writers to action and propaganda. Brooks’ *The Flowering of New England* (1936) and *New England: Indian Summer* (1940) had dissolved literature into its historical backgrounds, a procedure from which could have been predicted a loss of confidence in the creative imagination and its supporting activity, rational criticism.

The period 1919-41 is the most active and comprehensive in the history of American criticism. The “great critic” has probably not appeared; yet for the first time we have evinced an awareness of critical method and a resourcefulness and range of attack, which are the marks of critical maturity.

There are no surveys of the period, but a few symposia (e.g., *The Intent of the Critic*, 1941) and anthologies: *Crit. in
American criticism

amphibrach,(us)(ys)(ee). One long syllable flanked by 2 short ones — — e.g., according. Doubtful, however, whether such a unit was actually recognized by classical poets. Christ. R.L.

amphig(ory)(ouri). Writing that sounds well, but lacks sense, e.g., nonsense verse of the Leer type, that lures with promise of meaning, then absurdly breaks its promise. Swinburne's self-parody, Nepheclidia, is a noted instance.

amphilog(ism)(y). Rh. Rare term for Ambiguity.

amphimac(ere). A foot, q.v. One short between 2 long syllables, — — e.g., attitude.

amplification (Gr. Auxesis); Extenuation (Gr. Meiosis). Rh. The magnifying or minifying of a matter by means of language. (1) By choice of word. 'They mauled' or 'murdered' him, for 'beat him'; 'They barely touched him' for 'They struck him down'. (2) By successive contrast of terms: 'not a thief but a plunderer, not an adulterer but a ravisher'. (3) By incrementum: building up several degrees of emphasis. This is equivalent to the modern climax (q.v.) but not to the classical (for which see Gradation). (4) By comparison with something less (or more) striking in the sort, so as to make this seem greater (or less) by contrast. (5) By rationation: enlarging an incidental matter so as to imply the point itself, e.g., Cicero about to reproach Antony with his drunkenness: "You with such a throat, such flanks, such burly strength in every limb of your prize-fighter's frame," to prepare the hearers to judge the colossal quantities of wine imbibed. (6) By accumulation (congeries): repetition of synonyms. "What was that sword of yours doing, Tubero, the sword you drew on the field of Pharsalus? Against whose body did you aim its point? What meant those arms you bore? Whither were your thoughts, your eyes, your hand, your fiery courage, directed on that day?"... A matter may be minified by the same methods by which it is magnified, e.g., Cicero, of a speech by Rullus: "A few, however, who stood nearest to him suspected that he had intended to say something about the agrarian law." Amplification was overdeveloped (esp. in Biblical paraphrase) by Johnson, Blackmore, Prior; then scorned; by the 18th c., Pope calls it "the spinning-wheel of the bathos." O.A.D.+
anachrobenesis, anachrophaloiosis. Rh. Repetition; categorical or summary repetition of the main points at the end of an argument or division thereof.
anachinosis. Rh. See Anacœnosis.
anachoresis. Rh. See Echasis.
anachorism. Rh. (Lowell, by analogy with anchorism). Locating something in a country where it does not belong, e.g., the seacoast of Bohemia (Shak.)
anachronism. The setting of something in the wrong period of time. Usually a slip, as with the clock in Julius Caesar (Shak.) Sometimes a literary device. Before its time, prochronism (or prolepsis, q.v.), as in Mark Twain, A Conn. Yankee at King Arthur's Court. After its time, parachronism, e.g., Bellamy, Looking Backward. The error (as opposed to figure) of post-dating is metachronism.
anacasis. Pros. A metrical readjustment (for fluidity or variety—or convenience of scansion) wherein a final long syllable in a foot changes place with the initial short of the following foot. See Ionic. R.L.
anacœnosis. Rh. Asking the opinion of one’s readers or hearers, or specifically addressing a judge, opponent, or other real or imagined listener. Thus Demosthenes, to the assembled Athenians: “Tell me, is Æschines a patriot or a mercenary?” (As he deliberately mispronounced the last word, the audience, correcting his pronunciation, shouted back the word he wanted them to cry!) See Erotesis.
anacolithia. Rh. Lack of grammatical sequence; change amidsequence to a new construction.
anacoluthon. Rh. An instance of the above. Though often an error in the ignorant, an effective device for emphasis and other effects, esp. in dialogue. e.g., “If you fail to do your duty—but we will not speak of that.” “Instead of denying humanity a spirit, nature is endowed with a soul.” (If unintentional and awkward, the unrelated opening of this example is known as a dangling participle construction.) Literary instances of the figure are frequent, e.g., Milton:
Both turned, and under the open sky adored
The God that made both sky, earth, air, and heaven,
And starry pole. Thou also madest the night...


Anacreontic poetry. Derived from Anacreon (Gr., late 6th c. B.C.) these lyres were popular with the Ren. Pléïade; in 18th c. G. Anacreontiker (Gleim; Uz; Hagedorn); in Eng. Thos. Moore trans. Odes of Anacreon, 1800. The immediate source was in pseudo-Anacreontic poems stressing Epicureanism, pub. 16th c. Graceful, well-turned phrases, a playful piquant wit and pronounced sensuality accentuated a shallow and artificial form of poetic dallying. For Anacreontic meter, see Ionic. W.A.R.
anacrasis. Pros. An extra syllable at the beginning of a line, before the basic meter of the poem. Introduced (Hermann, Elementa Doctrinae Metrice, 1816) as a principle to reduce all classical verse to a descending rhythm (i.e., with stress on the initial syllable), it is virtually discarded save for logosic verse. It may still be applied, however, as a method of variety in modern verse, e.g.,
Clearer loves sound other ways,
I miss my little human praise.
Hardie, Res Metrica. O.A.D.+
anadiplosis. See Repetition.
anagnorisys. Th. Discovery (Odipus’, of his parricide and incest) or recognition (Electra’s, of Orestes) leading to the turn of action (perpetua) that brings on the dénouement of a play. Regarded as a test of the dramatist’s skill (ep. the Electra recognitions of Lébation-Bearers, Æschylus; Electra, Sophocles; Euripides). An important aspect of all serious drama, e.g., Othello; Hedda Gabler. B. Perrin, AJP 30, 1909; D. C. Stuart, AJP 39, 1918. L.R.L.+
anagog(e)y. Mystical or spiritual interpretation, as of the passages in Virgil said to fortell the coming of the Christ. See Allegorical Interpretation.
anagram. A word (name) formed by transposition of the letters of another. The error of transposed letters is metagrammatism; see Spoonerism. Often used for a game (love to ruin > revolution; there we sat > sweetheart); Writers have thus chosen pen-names, characters (Dickens, Cabell) or titles (Butler, Brevhám). As usual with word-play, some ages have seen in it a mystical significance. Pilate’s question, Quid est Verbus? (John xviii 38) is an anagram of Est vir qui adest: Christ.
analogy. (1) A resemblance supposed to exist. Frequent, as an explained simile, e.g., “Money is like much, not good unless it is spent” (Bacon). (2) Inference that things alike in some (supposedly basic) respects are alike in others. A device in argument; a basis of (unconscious, folk) procedure in word-creation, q.v.

analogy-anomaly. Two rival principles of linguistic correctness or purism, end of the Rom. Republic and beginning of the Empire. The analogists held that language is based upon principles observable in the formation of words, esp. as to their inflectional terminations, and that choice of words should be determined thereby. The anomalists insisted upon the irrationality of language and made established practice the criterion of correctness in diction. The debate attached itself to the more important question of Atticism vs. Asiantism (q.v.), the proponents of the florid Asiantic style usually being the anomalists. G. L. Hendrickson: “The De Analogia of Julius Caesar, etc.” CP 1, 1908. L.W.D.

analysis. To analyze an object is to describe it in terms of its elements, or at least partially to discriminate and distinguish its elements (e.g., in grammar analysis is the division of a sentence into its functional parts, subject, predicate, etc.) To analyze a concept is to explicate it in terms of several concepts which are contained in it and which, taken together, are equivalent to it (for example, the analysis of a long discourse is a synopsis of its main points); this process is thus a species of definition, as is interpretation, but analysis goes beyond the latter (John Wisdom, Interpretation and Analysis, 1931). Analysis is usually contrasted with synthesis, in that it proceeds by dissecting, or breaking down a whole into its parts. But where precision is particularly necessary in the use of the term, it should be carefully distinguished from both partition and resolution (W. E. Johnson, Logic, 1921–24, ch. 7).

As a critical term, ‘analysis’ is sometimes used to describe a way of revealing character or of developing an incident (Proust; Joyce), e.g., W. D. Howell’s statement (Criticism and Fiction, 1891, p. 21) that Scott “was tediously analytical where the modern novelist is dramatic.”

“Esthetic analysis” consists in the determination and description in exact terms of the conditions in an artistic medium under which aesthetic structures arise (e.g., pitch, interval, saturation of color, brightness, accent, rhythm, and their orders and relations. D. W. Prall, Esthetic Analysis, 1936. M.C.B.

analytical drama. That in which only the catastrophe is presented upon the stage; the causal factors leading to it have already taken place before the rise of the curtain, but are gradually revealed through the course of the action. (Sophocles’ Edipus Rex; Ibsen; Hauptmann). W.A.R.

analyzed rhyme. See Rhyme.

anamnesis. Rh. The recalling of ideas, events, or persons. It may color an entire work (reminiscences; Proust, A la recherche du temps perdu) or be employed for brief effect, as of contrast, e.g., the constant juxtapositions in T. S. Eliot, The Waste Land; Ezra Pound, Cantos.

anonym. A form of anagram: a real name written backward, e.g., Los, the creative spirit in Blake’s mystical poems (Sol, the sun).

anapest, anapest. Pros. A foot, q.v.: 2 short syllables followed by a long — — e.g., underneath. Frequent in Gr. drama; common in English poetry (Morris, Sigurd the Volsung; Swinburne, Hymn to Proserpine; Shelley, Arethusa; Cowper, Alexander Selkirk; Byron, “The Assyrian came down like a wolf on the fold”). R.L.+ anaphonema. Rh. See Echephonesis.

anaphora. Rh. See Repetition.

anastrophe. Rh. Withholding expected words, esp. verb or preposition, for suspense or stress. If simple, Inversion, q.v., more complex or unusual transplanting: Parallage. Modifiers badly out of place; affected word order: Cacosyntheton. See Repetition; Hyperbaton.

anatomical literature. Derogatory term for the products of naturalism, in allusion to its presumed practice of dwelling upon bodily particulars.

anatomy. Rh. (Eliz.) Logical analysis of a subject, with examination of its several parts. Used as a title, e.g., Lyly, Euphuies or the Anatomy of Wit, 1579; Stubbes,
Anatomy of Abuses, 1583; Nashe, Anatomy of Absurdities, 1589; Burton, Anatomy of Melancholy, 1621.

Ancients and the Moderns, Quarrel. (1687–1716, split by a stretch of calm from 1700 to 1713; but hardly to be disjoined from current in the revival of learning and from more than a century of consequences.)

The Italians and French came in the 16th c. to a pretty general belief, encouraged by religion and patriotism, in the worth of native letters. A feud over the relative merits of Ariosto and Tasso widened in the 17th c. when Alessandro Tasconi (Pensieri Diversi, Bk. 9, 1612) placed both above Homer and Virgil, and in Bk. 10 (1620), declared the supremacy of modern Italians in science, industry, arts, and letters. The Pensieri, translated soon after by Baudouin of the French Academy, probably stirred his colleague Boisrobert (1635) to attack Homer before that body and to blame the failure of his own plays on veneration of the ancients. Boisrobert’s friend Desmareset de St. Soralin, hurt by Boileau’s dispraise of his Christian epic Clovis (1657), in 4 essays (1669–75) struck at the Greeks and Romans, banned pagan fables in favor of Christian, gave the bays to modern poets, and in his dying Alexandrines assigned the cause to Charles Perrault.

After further ineffectual fire, Perrault at length declared war in Jan. 1687 before the Academy with Le Siècle de Louis le Grand, a poem which professed esteem but not reverence for the classics, and maintained the greater merits of Fr. François de Callières, parrying 9 months later, ended his mock-heroic battle of books with a suave and polite judgment that happens to be also the voice of his party (Boileau, Racine, La Fontaine, Bossuet, La Bruyère, Fénélon, Huet, the Daciers—nearly all the genius and scholarship of the day): judicious imitation of the ancients is imitation of Nature and therefore proper; even the subjects should be drawn or imitated from the ancients though made fresh in meaning and invention; the rules of Aristotle must be followed because genius needs discipline and the old rules are still the best; the moderns have often equalled the ancients and should try always to outdo them. Perrault countercharged with Parallèles entre les Anciens et les Modernes (1688–97), dialogues in which he brought a wide but often superficial learning to claim full victory for the moderns; though willing at the end to except literature as a courtesy of debate, his preference was clear.

His chief ally was Bernard de Fontenelle, who had already brushed the question in Dialogue des Morts (1653) and attacked it more seriously in the Digression sur les Anciens et les Modernes (1658). Fontenelle, like Perrault, cared mainly for knowledge, condescended to poetry, was ill-equipped as a critic of ancient languages and letters; but as a witty and intelligent apostle of science he influenced academies and salons. In Réflexions sur Longin (1694) Boileau proved that Perrault was unfit to criticize the classics, and offered as “sure and infallible proof” of their greatness the approval of generations, but left unargued the issue of progress. An armistice was sealed in Boileau’s public letter of 1700, which admitted that his century was greater than any single century of the past, and opposed to the belief in undifferentiated literary progress the more supple view that each type has its place and hour.

Meanwhile, Saint-Evremond in exile had introduced the quarrel to England, whence in 1690 Sir William Temple raked the French Moderns with inaccurate fire. He wrote ignorantly of modern science and literature, and rested much of his defense on Æsop and the Epistles of Phalaris, which he assumed to be genuine. This blunder shifted attention to minor issues, and forced Wotton and Bentley, accurate scholars and liberal partisans of antiquity, to discredit its defender. Swift’s Battle of the Books, inspired by Callières and loyalty to Temple, stumbled over Phalaris but combined praise of the ancients with intelligent views on imitation and the nature of poetry. Written in 1697, when Dryden was defending the Æneid against Desmareset and Perrault, the Battle was published in 1704 after the triumph of Bentley, and ends the English quarrel with an odd effect of anachronism.

Hostilities reopened in France with a lively debate on Homer, battered veteran of 150 years’ polemics. In 1713 Houdard de la Motte, ignorant of Greek, versified Madame Dacier’s faithful prose Iliad, cutting it to 12 books and ‘improving’ Homer when he galled the refined taste of the salons. The accompanying Discours sur Homère drew an angry answer from Madame Dacier, who denounced LaMotte’s ideas and abused his ‘translation’. The tumult swelled with LaMotte’s reply, d’Aubignac’s denial of Homer’s existence, and Terrasson’s doctrine of inevitable progress, which he linked with disparagement of Homer and a flattering view of the moderns. Fénélon, a convinced but liberal Ancient, tried to please both sides.
and unhappily succeeded. With the recollection of Madame Dacier and La Motte (1716), the Quarrel proper ended.

The Moderns cared mainly for ideas, especially Descartes' exaltation of reason and contempt of the past, and the theory of progress. Tassoni, though pre-Cartesian, was hostile to traditionalism, believed in the freedom of reason, and discussed the notion of a progress carried by successive peoples and vulnerable only to accident. Desmaretz qualified his faith in progress by the pessimism inherent in the doctrine of original sin. Perrault, following Descartes and Pascal, saw the moderns as the true ancients ("The human race should be considered as one eternal man" advancing, though not indefinitely), and thought the tide of wisdom and talent already near the flood, even in literature, which should grow, he said, with knowledge of the mind and heart. Fontenelle, like all his party, fought the theory of progressive decay: he asserted not only the permanence of Nature's forces and the equality of talents in all ages (frustrated often by acts of God and Man) but the certainty of steady advance in knowledge. Terrasson refused to separate knowledge from art and society, and so announced the 18th c. doctrine of total perfectibility. Only Fontenelle and Wotton distinguished between science, which grows slowly through massed evidence and hard-earned method, and literature, born of imagination and a grown-up language. Fontenelle believed ancient supremacy in letters possible, and Wotton did justice to modern knowledge.

As literary critics, the French Ancients had learning and judgment on their side. They narrowed down the scope of art by deference to authority, and made too much ado about reason and good sense in poetry; but they shared and by their own practice justified DuBellay's belief that Frenchmen, nourished by antiquity, would equal and even surpass it; and they generally knew good work from bad. The Moderns confused mediocrity with genius, salon elegance with beauty; they looked upon poetry as a kind of lesser science, and they unsinewed classical education for a century to come. But their official and popular triumph was in the long run fatal to uncreative imitation and the spirit of authority, and their faith in progress begot the Enlightenment.

The French Romanticists owed something to the Moderns, but not much. Desmaretz in epic and Fontenelle in pastoral preferred their own rules and conventions to those of the ancients, and even when rebellion was not conscious it was implicit in the Moderns' position; but both sides respected rules. The preface to Cromwell swept them all away and left imagination free. This is a logical result of the Quarrel; but the Moderns themselves were not fighting for imagination (which was stronger in the Ancients) nor for freedom from rules: rather for reason unclouded by tradition, and the glory of a new age. J. B. Bury, The Idea of Progress, 1920; H. Gillot, La Querelle des Anciens et des Modernes, 1914; G. Lanson, Hist. de la lit. fr., 1923; H. Rigault, Hist. de la Querelle des Anciens et des Modernes, 1859. L.D.P.

Anthrimer, a liberal Norw. journal of aesthetic criticism, 1851. A.B.B.

Anecdote. (Gr., unpublished). Secret or unpub. notes (Secret History of Procopius, 6th c. A.D.) In modern usage (1) portions of ancient writers pub. for the first time (2) individual incidents (at first, items of gossip), told as being inherently striking or interesting. Ancient equivalents of the latter meaning are 'diatribe', (L., exemplum), 'apophthegm', testimoni-um. H. B. Dewing, Procopius, v. 6, 1935; Eliz, H. Haight, The Roman Use of Anec- dotes, 1940. G.S.

Angle. Colloq. replacing 'slant'. The point of view or aspect to be emphasized (in commercial writing of articles, stories, motion pictures).

Anglicism. See Hellenism.

Anglo-Saxon verse. See Germanic.

Animal tale. See Bestiary; Fable.

Annal. See Chronicle.

Anomoiosis. Rh. See Omoiosis.

Antagonist. See Agon.

Antanaclasis. Rh. See Repetition.

Antanagoge. Rh. See Procatalepsis.

Antepirrhema. The second of a pair of epirrhema, q.v.

Anteposition. Rh. See Hyperbaton.

Anthem. See Hymn.

Anthology (G., gathering of flowers; L., florilegium). A collection of short poems, esp. epigrams; occasionally, of prose. Loosely synonymous with chrestomathy, a selection of memorable passages, and with
eclogue (Gr., a selection; cp. eclectic). The *Greek Anthology*—of ca. 4100 epigrams and over 2000 other pieces, mostly in elegiac verse: amatory, dedicatory, sepulchral, epideictic, horatatory, convivial, humorous—is a compilation of the collections of Meleager, 1st c. B.C.; Philippus, 1st c. A.D.; Agathias, 6th c.; these were rearranged by Cephias, 10th c. and Plaucides, 14th c., whose ms. were combined with a Cephias ms. (*the Palatine Anthology*) found in 1606–7, to form the present collection. There were many early Roman collections of *sententiae*. Ca. 7th c. A.D. the *Anthologia Latina* was prepared, mainly by Luxorius (ed. A. Riese 1894–1906). H.L.R.

ANTHROPOLOGY AND LITERATURE. The 'literature' of primitive peoples is an oral literature. Most of it is preserved in their folklore and mythology, while a great part of it is, of course, to be found in their more purely secular stories. In all these aspects of primitive culture, making every allowance for the profound differences in cultural organization, the same grand *motifs* are to be found throughout the world. This fact constitutes one of the most striking indications of the basic likeness of the human mind in every ethnic group.

The study of the 'literary' forms of primitive peoples would provide the primary materials upon which to build a science both of literary creation and of literary criticism. An overwhelming quantity of such material is available, principally in works published by anthropologists during the last 100 years. Thus far this rich store of material has been utilized for comparative critical literary purposes, as understood in this Dictionary, by the Chadwicks alone, and they have tapped but a small part of it.

The oral literature of primitive peoples traverses the full orbit of the elementary forms of human experience, and often in the same community, from the simplest to the most complex character. Every form of literature familiar to the Western world, not excluding the long novel, with its plot, counterplot, episodes, and happy or unhappy denouement, is to be found among them. Naturally these oral literatures reflect the character of the culture in which they occur. Everywhere men in society draw upon their experience for its imaginative treatment in myth, folklore, poetry, religion, and secular literature. Because primitive cultures are relatively more compact than our own, and because their literature is so much more easily traced in its relations to the past and present history of the group, they constitute particularly favorable subject matter for the study of the origin, the rise and development of all forms of literary processes. Thus, the study of primitive oral literatures is of twofold value, as the means of understanding, first, the fundamental processes involved in literary creation, and second, which literary elements may be original to a people and which borrowed from other cultures. A prolegomena to the first part of such a history has been written by Gandz. [S. Gandz, "The Dawn of Lit."


With the discovery, in the middle of the eighteenth century, of the existence of primitive peoples by Captain Cook, Bougainvilliers, and others, there was opened to the consciousness of European writers a whole new world of experience. This was substantially, and significantly, augmented by the re-discovery, and widely circulated accounts, of the Bornean "Wild Man of the Woods," i.e., the orang-outang, and the African chimpanzee, both of which had been known and described in Europe since the middle of the 17th c.

Since intellectuals of every sort are everywhere in the habit of gravitating towards one another, and since, as is not generally realized, scientific works were a staple article of diet among many literary men from the birth of the "New Philosophy" at the beginning of the 17th c., the latter were much influenced by the writings of the virtuosi. From John Donne to Aldous Huxley and T. S. Eliot the succession of scientific influences upon literary men has been unbroken. But the influence of anthropology upon literature, in spite of some obvious traces in the writings of Addison and Blackmore, cannot be said to have begun properly until the publication of Swift's *Gulliver's Travels* in 1726. This was followed by Rousseau's brilliant amalgamation of the materials relating to the apes and uncivilized men in his *Discours sur l'Origine et les Fondements et l'Inégalité Parmi les Hommes* (1754), in which the conception of the "noble savage" is first developed, culminating in such a popular work as St. Pierre's *Paul et Virginie* (1788).

The influence of anthropological discovery upon literature and criticism was no less significant in G. and in Eng. The
anthropology

father of G. romanticism was Herder, and perhaps no work in any literature shows the influence of anthropological ideas so clearly as his Ideen (1784). In Goethe, Novalis, Schiller, Lessing, Hardenberg, and many other G. writers these ideas play a prominent role. In Eng. a three-decker novel was, at the beginning of the 19th c., devoted to an orang-outang as hero: Peacock's Melincourt (1817), a logical development of the "noble savage" idea. Shelley's Queen Mab displays similar anthropological influences. But it was not until the latter part of the 19th c. that the anthropological romance came into its own. The first work of this kind was Henry Curwen's anonymously published Zit and Zoe (London, 1886, New York, 1887). H. G. Wells' A Story of the Stone Age, pub. 1899, and others, were imaginative reconstructions, in terms of recent anthropological science, of the early history of mankind.

Anthropological knowledge, and personal experience of contemporary primitive peoples, were in England utilized for literary purposes by such writers as Rider Haggard and Kipling, in America by Bret Harte, Fenimore Cooper, Longfellow and numerous others. The pattern of movement which, on the whole, characterizes most of these works, appears to follow much the same form as that which characterized the "noble savage" school. We may perceive in most of these works a reaction to the materialism of the industrial age; an exhibition of the virtues of more "natural" men in contrast to the degraded humanity of the western world (Eleanor Dark, The Timeless Land, 1941). But there is a class of novel in which anthropological materials are utilized simply for the sake of telling a story without any moral whatsoever (Rider Haggard, King Solomon's Mines; She). Further such popularization appears in the motion pictures (Tarzan) and newspaper cartoon "comics". Commencing with T. S. Eliot's The Waste Land, 1922, modern English poetry has been significantly influenced (Auden, Spender, Roy Campbell) by the growing corpus of anthropological writings. G. McCollery, Literature and Science, 1940; J. M. Drachman, Studies in the Literature of Natural Science, 1930; L. J. Henkin, Darwinism in the English Novel 1860–1910, 1940; A. Gode-von Aracch, Natural Science in German Romanticism, 1941; K. Allott, Jules Verne, 1941; B. Willey, The Eighteenth Century Background, 1941; P. B. Grove, The Imaginary Voyage in Prose Fiction, 1941. See Folklore. M.F.A.M.

antihypophora. Rh. See Procatalepsis; Erotesis.

antibach(bacchus). Pros. A foot g.v., 2 long syllables than a short — —. e.g., "climb down the high mountain". Sometimes called palimbacchus (a reversed bacchus).

antclimax. Rh. (1) A series in descending order of importance. (2) A sudden disappointment of roused expectancy. Sometimes the result of ineptitude, it can be very effective in humor (C. S. Calverley; Goldsmith "On a Cat, Drowned in a Bowl of Goldfish." See Bathos.

anti-intellectualism. See Antirationalism.

antilogy. Rh. A contradiction in terms; an illogicality.

antimasque. See Masque.

antitermes. See Enallaxis.

antimetabole. Rh. See Repetition.

antimetathesis. Rh. See Repetition.

antimoralism. See Didacticism.

antinomy. A contradiction between two laws or logical conclusions that seem equally binding or necessary. To those that suggest-synesthesia as an explanation of beauty, art involves the resolution of what elsewhere in life are basic antinomies; intellectual and emotional stimulation; the universal and the particular—the rest of the world, and I. Kant's "antinomy of taste" (Critique of Judgment, sect. 55–7) consists of the statements that there both can, and cannot, be a reasonable argument about taste.

anti-Petrarchism. See Petrarchism.

antiphon. See Hymn; Quantity.

antiphasis. Rh. The use of a word to mean its opposite. This may be in irony, e.g., "See yonder giant!" as a dwarf comes on; the "honorable men" of Julius Caesar, or to ward off evil, as superstitions folk speak disparagingly of what they prize, as evil spirits are called Eumenides, "the good folk," etc. (the pseudo-etymology of the rhetoricians here included the Parcae, fates, because nemini parcunt, they spare no one; and bellum
antiphraision

because war is never bell, good). Cp. Cacemphaton.

antipodia. Pros. Equivalence. The substitution of another foot for the normal or expected one.

antiptosis. Rh. See Enallaxis.

antiquities, popular. See Folklore.

ANTIRATIONALISM. There has been no such continuous tradition of antirationalism in art theory as may be found in the history of religious philosophy or epistemology. Nor has antirationalism in aesthetics often been derived from a theory of knowledge. It has arisen rather from a desire to establish a distinction between aesthetic and logical values, and in some cases it is merely the expression of the futility of analysis and dialectic in dealing with the infinite complexity of the experience of art. It may, however, emphasize the intuitional nature of that experience and thus involve the affirmation of a non-rational type of metaphysics. Illustrations of the various kinds of antirationalism may be found sporadically through the ages, both among critics of art and literature and among systematic philosophers.

Plato, along with ideas of an intellectualistic tendency, expressed the conception that beauty is perceived when we love it, is felt in a moment of enthusiasm, and is judged to be beauty without the mediation of dialectic processes. Hence the Schwärmerei that, since the Renaissance, has frequently been practised and championed, as if the only profitable articulate reaction to a work of art were to write a poem about it. The hedonistic theory, half-justified in Horace, has been developed chiefly by positivistic philosophers. As usually formulated, it does not easily permit of a distinction in quality between the pleasures of the art experience and the appetitive pleasures of the animal organism. The theory is therefore not widely accepted among those lovers of art that are capable of an introspective analysis of their experience; any more than is the notion that art is sufficiently described as biologically a form of play (see Didacticism).

In the Romantic Movement, esp. in G., where the idea became current that das dämonische is the supreme power and authority in the Dichter, or Genius, a new and rich development was given to intuitionist theories. These have been revived and modified by some modern writers (Bergson; Croce). Croce's intuitionist theory is perhaps the most influential aesthetic development in recent times, in part because of his artistic sensitiveness and literary skill. But his theory has been sharply criticized, as all antirationalist theories must be, for providing no place for the aesthetic judgment as a necessary part of the aesthetic experience. See also Surrealism. L.I.B.

ANTI-SHAKEPEARE THEORIES. The Shakespeare-Bacon controversy, though it began earlier, has been continuous since 1856. In that year two studies purported to find in the plays of Shakespeare the learning and the ideas of Bacon. They were made by an American teacher, Miss Delia Salter Bacon (Putnam's Magazine, expanded as The Philosophy of the Plays of Shakespeare unfolded, 1857); and by an English solicitor, William Henry Smith (pamphlet Was Lord Bacon the Author of Shakespeare's Plays?, also expanded). Both authors had been taught by romantic criticism to think Shakespeare's wisdom little less than divine; both discovered Bacon as the man whose unique learning qualified him alone to be author of the plays. A flood of writing has been loosed by these books. The challenge of Shakespeare's authorship may be summarized under 3 heads. (1) The author of the plays was a learned man, not a half-educated villager. His learning is apparent in his complex knowledge of law, of medicine, of war, of science, of philosophy, of political thought, of literature. The simple statement to this idea is that the learning of the playwright no longer seems overpowering, merely that of a remote time. As we have studied the Elizabethan mind, we realize that the playwright was not very learned, though he was amazingly alert to the life and thought of those about him. This argument against Shakespeare is not seriously pressed today. It is sufficiently disposed of in detail by J. M. Robertson in The Baconian Heresy (1913).

(2) Evidence of Bacon's authorship of the plays has been supposed imbedded in the text of the plays in the disguise of a secret cipher. Ignatius Donnelly, an American politician, elaborated this material in his enormous The Great CRYPTOGRAM (1898). Of subsequent enthusiasts, most striking is Mrs. Elizabeth Wells Gallup, an American teacher, whose Bi-Literal Cypher of Francis Bacon (1899-1910) reveals Bacon as not only Shakespeare but Marlowe, Peele, Greene, Spenser, and Burton, not to mention other men concealed in cipher within the text.
of the 1st collected edition of Shakespeare's works. It is incontrovertible that Bacon does describe a 5-letter cipher in his *De Augmentis*, and it is this cipher that Mrs. Gallup pursued with great vigor and success. But it is enough to say of her researches that the secret messages she found are in 16th c. English, and could not therefore have been written by Bacon. A little ingenuity serves to discover cipher messages not only anywhere but everywhere one looks.

(3) The anti-Shakespeare case is now most plausibly rested on one kind of proof, the supposed inadequacy of the evidence for Shakespeare's authorship (Sir George Greenwood, *The Shakespeare Problem Repeated*, 1908; J. T. Looney, *Shakespeare Identified*, 1920): (a) No manuscripts of Shakespeare's works survive, and no documentary records of his acting, writing, or publishing them. Plentiful documentary evidence attests the life of Shakespeare the actor from Stratford, but none of it proves him a playwright. (b) The sole evidence of his authorship is the printed texts themselves, often anonymous or spurious, never authenticated by any word in them from the author. (c) The flood of allusions to Shakespeare's plays, which begin as early as 1592, merely proves that Shakespeare was believed the author, not that he was the author.

In rebuttal: (a) No such documents survive of most Elizabethan writers. This argument *ex silentio* is not significant. (b) The printed texts of the plays are too numerous to be ignored: 16 plays were printed separately in quarto during Shakespeare's lifetime in some 50 editions, and all 36 were published in a folio edition by his fellow-actors after his death. The quartos were not sponsored by the author, but they were presumably not his property, as the Elizabethan practice was to sell plays outright. Shakespeare signed his name to the dedications of his first 2 published works, the non-dramatic poems *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594), which were his to publish. The folio was authenticated by a preface over the names of Shakespeare's surviving partners, and by poems by Ben Jonson and others. (c) Perhaps many contemporary admirers of Shakespeare could have mistaken their man, but surely not Ben Jonson, who knew him and whose private as well as public testimony is alone enough to warrant Shakespeare.

Even if the case for Shakespeare were not made, as it lavishly is, the challenger would still need to produce evidence in favor of another author. There is no such evidence. Not a scrap of paper, not a single clear word or statement of any kind, justifies the suspicion that an unknown author arranged to father the plays on the actor. No evidence whatsoever can be found for the authorship of any concealed poet: whether Bacon or, as it is now more fashionable to pretend, the 17th Earl of Oxford (d. 1604), who actually wrote verse and was interested in the theatre; or the 5th Earl of Rutland (abroad 1595–97), or the 6th Earl of Derby (b. 1575), or other noble amateurs; or a group of Rosicrucians under Bacon; or, by way of climax, a syndicate headed by Sidney's sister Lady Pembroke and including Marlowe and Raleigh (*Seven Shakespeare*, Gilbert Slater, 1931). These speculations are interesting, challenging, and futile. There is no Shakespeare problem.


In "*Shakespeare* Identified, 1920, Edward de Vere, 17th Earl of Oxford (1550–1604), Tudor nobleman hailed in his day as the foremost Court poet and an outstanding writer of comedy, was rescued from oblivion by J. Thomas Looney and put forward as the true William Shakespeare. Mr. Looney shows that contemporary critics (William Webbe, 1556; the author of *The Arte of English Poesie*, 1589; Francis Meres, 1598) mention Oxford as "most excellent" in the "rare devices of poetry" and a practicing dramatist, though his "doings cannot be found out and made public with the rest." He had several companies of players, and two well-known Shakespearean actors—William Kemp and John Lowen—are recorded as members of one of these groups in 1592. Despite his widely acclaimed activities as poet and dramatist, no book of poetry and no play bearing his name or title has ever come to light. If his important work survives, it does so under an appellation other than his own.

While hundreds of significant Shakespearean connections have been found in Lord Oxford's documentation—including his ownership of a country seat on the River Avon in Warwickshire—one set of circumstances that gives his claims unique value is the discovery that previously concealed facts regarding his private life are realistically commented upon in *Shakespeare's Sonnets*.

Research through the public Record Office and elsewhere shows that in March 1581, Ann Vavasor, dark-eyed, dark-haired Gentlewoman of the Queen's Bedchamber, gave birth to a son by the Earl
anti-Shakespeare theories

in Greenwich Palace. As a result, both she and Oxford were imprisoned in the Tower of London. The son was given the Earl's family name—Edward Vere. He grew up to be a famous military hero and was knighted for gallantry in 1607. Ben Jonson was his friend.

Because he loved this youth—his "other self" who bore "name of single one" with him—Lord Oxford would not have him publicly branded as a bastard by acknowledging him. All of these matters are categorically mentioned in the Sonnets, e.g., 36, 39. Meanwhile, Sir Edward Vere remained a genealogical mystery to British historians. Like Shakespeare's plays and poems, he lacked credible parentage.

A series of studies (News-Letter of The Shakespeare Fellowship of New York, 1941–42) shows that the poet Earl of Oxford's intimate connection with the same type of persons as are described in the Sonnets—including the Third Earl of Southampton, who for two years was urged to marry Oxford's daughter, Elizabeth Vere—together with the playwriting peer's responsibility for the development of unusual situations, similar to those adumbrated by the Bard in "his sugared Sonnets among his private friends" (Meres, 1598), provide a long chain of evidence that cannot be ignored in any consideration of the Shakespearean creative background. C.W.B.

antispast. Pros. A foot, q.v., 2 long syllables between 2 short, \_\_\_\_/ \_\_/ e.g., "about-facing." Choriamb. The existence of an antispast is disputed. Paul Shorey, "Choriambic Dimeter and the Rehabilitation of the Antispast," TAPA 38, 1907, R.L.

antistasis. Rh. See Repetition.

antistoichon. Rh. See Oxymoron.

antistrophe. The second of a pair of strophes, often (in Gr. dramatic chorus) a reply to the first, and in the same meter. Also see Repetition.

antistrophon. Rh. See Procatadepsis.

antisyzygy. Rh. Union of opposites, e.g., "darkness visible" (Milton). See Oxymoron.


Antithesis is associated with the rise of classicism and conscious art in modern literature. The prose of Caxton yields few clear antitheses; that of Lyly abounds in them, artfully re-enforced by transverse alliteration: "Although the hetherto Euphues I have shrined thee in my heart for a trussle frende, I will shunne thee hereafter as a trothles foe". In the curt form of Senecan prose antithesis is sharp and deft, though often asymmetrical and hence very natural in tone: "Children sweeten labours, but they make misfortunes more bitter" (Bacon, Essays, VII). The antithesis extended into two or more parallel words and made precise by abstraction is characteristic of the later 18th c.; e.g., Johnson: "If you are pleased with prognostics of good, you will be terrified likewise with tokens of evil" (Rasselas, chap. XIII). Antithesis appears to good advantage in verse, where rhyme adds the complexity of a counter pattern and accents inversion or ellipsis: "Whose wight was want, whose plenty made him pore, Who had enough, yett wished ever more" (Faerie Queene, I, iv, 29); esp. in the heroic couplet: "Favours to none, to all she smiles extends; Oft she rejects, but never once offendst" (Rape of the Lock, II, 11). Alliteration often pressures the contrast home.

Demetrius, differing from most classic rhetoricians, disapproved of antithesis because of its artificiality (§§247, 250), and in the 20th c. it has, along with the rest of Graeco-Roman rhetoric, fallen into neglect. Macaulay is the last British writer to employ it with conspicuous success. Yet all thoughtful writing tells what one means and what one does not mean, what is and what should be or might be; positive and negative make for mutual clarity. When antithesis is not concentrated into nicely opposed words or phrases, it is expressed in longer and approximately balanced phrases or sentences, or often it lurks implied in comparisons, exceptions, or concessions. Verbal antithesis is the formal epitome of
antithesis
what in a broader sense is usually called contrast. See Oxymoron. W.K.W., Jr.

antitheton. See Oxymoron.

antonomasia. (L., pronominatio). Rh. The substitution of an epithet for a proper name, e.g., the Bard of Avon; or the use of a proper name as a common noun, e.g., a modern Nero. A form of synecdoche; cp. Metonymy. O.A.D.

antonym. (1) A term that means the opposite of another. (2) Rh. A frequent form of periphrasis, for emphasis or adornment, is to affirm something by denying the opposite (cp. litotes). Many poems (Milton, *Il Penseroso*; Keats, *Ode on Melancholy*) use the device. e.g., Gertrude: What shall I do? Hamlet: Not this, by no means, that I bid thee do!...

apangellia. See Voice; Narrative.

aparithmetic. Rh. See Athroæmus.

a parte. Th. Aside. See Monologue.

apeche. Rh. See Ecphonesis.

apheresis. Aphesis, Aphethism. See Hyphenesis.

aphorism. Term made current in Fr. and then in Eng., from the * Aphorisms* of Hippocrates. It meant at first a concise scientific principle; today it is synonymous with maxim, but not so common. U.T.H., Jr.

apocalyptic literature. Dealing with revelation, esp. of the next world. Esp. the Bk. of Revelations by St. John. Dunsany, *The Glittering Gate*; M. Connelly, *The Green Pastures*; the motion picture *Here Comes Mr. Jordan* are more recent works of the type.

apocope. Rh. See Hyphenesis.

apocrypha. (1) Of unknown authorship; esp. books included in the Septuagint and the Vulgate, not originally in Hebrew, excluded from the Sacred Canon at the Protestant reformation. Similarly, of the New Testament. Shakespeare apocrypha: plays once but no longer attributed to him. (2) Unaccepted, in general, e.g., Pope:
What’s now apocrypha, my wit,
In time to come may pass for Holy Writ.

apod(e)ixis. Rh. See Dicaiology; Speech, divisions of a.

apodiabolosis. Rh. Presenting as though a manifestation of the devil.

Apollonian-Dionysian

apodixia. Rh. See Procatalepsis.

apodosis. Rh. See Omoiosis.

APOLLONIAN-DIONYSIAN. Terms used by Friedrich Nietzsche in his first book, 1872, *The Birth of Tragedy out of the Spirit of Music*, or (later subtitle) *Hellenism and Pessimism*. The Greek gods Apollo and Dionysus symbolized for Nietzsche antithetical forces. In the frequently vague and obscure rhetoric of this early work (some of the faults of which the author recognized in a note appended to later editions) the terms lose much of their sharpness, and are opposed about as Classicism and Romanticism. Briefly, the antitheses are those of reason (Apollo) and instinct (Dionysus), the individual and the mass, civilization and a state of nature, rationalism and myth. These aspects of life, as revealed in the plastic arts (Apollo) and music (Dionysus), were according to Nietzsche fused in Gr. tragedy, which reflected the deep optimism and affirmation of life characteristic of the Gr. people. Even drama, however, showed the contrast, in the reflective (Apollonian) nature of the dialogue as opposed to the dithyrambic music of the chorus. The spirit of rationalism introduced by Socrates and Plato was, for Nietzsche, the beginning of Gr. decadence; in fact, the title of his essay might well have been "The Death of Tragedy through the Spirit of Rationalism." (Cp. "The Problem of Socrates" in his *Twilight of the Gods*.)

Nietzsche saw hope for the decadent Gr. art of his own day in the wild viruous music of Wagner (a second Æschylus), which he regarded as a rebirth of the Dionysian spirit. It is apparent that Nietzsche, among other errors unconfessed by him, overemphasized the dithyrambic element in drama; trained as he was in classical scholarship, it should not have escaped him that Dionysus himself figures less than any other important mythical figure, in Gr. tragedy.

*The Birth of Tragedy* is one of the first documents in the literature devoted by the G. to "thinking with the blood," to submerging the individual within the mass, to creating a feeling of blind subservience to emotion and the will of a master, which has culminated in the systematic anti-intellectualism of the Nazi state. A. H. J. Knight, *Some Aspects of the Life and Work of Nietzsche*, 1933. L.R.L.

Similar polarities have been drawn with other terms. Hellenism (q.v.) and Hebraism, M. Arnold; also Puritan and Pagan. Naiv (q.v.) and sentimentalisch, F. Schil-
pler. Antiquity and modern; classical and baroque or romantic. Democratic (q.v.) and aristocratic. Not all of these oppositions are equally suggestive. The terms have led to endless disputes when considered as mutually exclusive modes, but may be fruitful if treated as tendencies that (like body and mind in every individual) are present in different degrees of emphasis in every work.

apologue: A narrative of fictitious events intended to present useful truths. (Aesop’s Fables). Refers particularly to a story of brute creatures or inanimate things, thus is not limited by probability. Often used in sermons. N.M.

apology, the, stems from the Apology of Plato and a number of other speeches ascribed to Socrates. It represents a defense in court, with no admission of wrong doing or regret. The Epicureans, Stoics, Cynics, Academicians, and Cicero (De natura deorum) discussed the existence and nature of God, predominantly influencing Christian Apologetics. In modern literature the Apology persists: Sidney, Apologia for Poetrie, 1580; Apology vs. a Pamphlet vs. Smectymynus, 1642; Apology for the Life of Mr. Colley Cibber, Comedian, 1740; Newman, Apologia pro vita sua, 1864; Chesterton, The Defendant, 1902. J. Gfection, “Die altchristliche Apologetik,” Neue Jahrb. 15, 1905; W. A. Oldfather, “Socrates in Court,” CW, Apr. 25, 1938. H.C.M.

apocope: Rh. Seeming to deny what is really affirmed. Feigning to pass it by while really stressing it: Paralipsis. Touching on it casually: Metastasis. Pretending to shield or conceal while really displaying: Parasiopesis; also called pretention. See Autocesis.

apophthegm, apothe(g)m. A brief pointed saying, a bon mot frequently involving a proverb (q.v.) and usually assigned to some individual. The most famous collection of ancient apopthegms is by Plutarch, which has served as a sort of Commonplace Book (q.v.). See Gnome. L.W.D.

Apopremata to Homer. Gr. Questions raised in connection with Homer’s poetry. In his lost work, Homeric Apopremata (or Homeric Puzzles), Aristotle defended Homer’s poems against the rationalist critics of his day on the basis of their value in Gr. education. The Poetics, ch. 25, preserves the gist of this lost work; it was followed by the historically minded Alexandrian school of Homeric criticism. Schmid-Stählin. L.R.L.
aporia. Rh. The expression of or implying of doubt. Logism(us) directly. Through objections and answers (the Socratic method): dialogism(os). By raising questions: diaporesis. Classical declamations (Seneca; Quintilian) often sought applause for skill and subtility through these, sometimes presenting them as paradoxes, e.g., if punishment for rape is marriage or death, at the victim’s will: suppose a man twice guilty; one girl demands death, the other marriage?
aposiopesis. Rh. A breaking off in the midst of a sentence, to imply a warning, or because of strong emotion. Cp. anacoluthon. e.g., Virgil, quos ego—; Keats, in Hymn to Pan. Pope calls this an excellent figure for the ignorant, as “What shall I say?” when one has nothing to say.
aposteriori. See A priori.
apostrophe. Gr. Rh. A diversion, from a direct address to a judge, to an attack on an adversary; or an invocation; or an entreaty that would bring odium on one’s opponents: a device to divert the attention of the hearers from the question before them. Also frequent in the poets to heighten interest, or for metrical convenience. Fr. Kretschmer, De apostrophae apud poetae graece velutiores usu, Diss. Breslau, 1922; E. Hampel, De apostrophæ apud Romanorum poetas usu, Diss. Jena, 1908; C. Bonner, “The Use of the Apostrophe in Homer,” CR 19, 1905; R. M. Henry, “The Use and Origin of Apostrophe in Homer,” CR 19, 1905. W.B. & H.C.M.
apotheosis. Rh. Deification; exalting a human to the ranks of the gods, as the Caesars.
apriori knowledge is that which is innate in the mind or obtained independently of experience. In contrast to a posteriori knowledge (which is obtained from or through experience), it consists of propositions that are necessarily and universally true. Kant states that there is an a priori element in all judgments of aesthetic beauty (Critique of Judgment, §§ 30–40). M.C.B.
aprismo (from APRA—Alianza Popular Revolucionaria Americana) an anti-foreign, pro-Indian social movement founded by Victor Raul Haya de la Torre of Peru early in the 1920’s. It exerted a strong influence on the literature of the predominantly Indian countries of So. Am.—Peru, Ecuador, and Bolivia. E.H.H.
apron. The part of the stage in front of the proscenium arch and the curtain. In 19th c. theatres, usually a long, narrow area where a comic couple or a tap-dancer might entertain while behind the curtain scene-shifters are at work. The apron is all that survives of the Eliz. outer stage; in many modern theatres, of the picture-frame type, it has quite disappeared.

apsides. See Astronomy.

apronym (ie). [coined by a columnist, F. P. A (dams).] A name that fits the nature or occupation: Mr. Glass, the glazier. In many lands, names were originally thus bestowed. Frequent in literature as (1) a label: direct in the moralities, Bunyan; often slightly disguised: Spenser, Gran-torto (Great Wrong, the tyrant); Blake, Urizen (the power of thought; you reason); Lemercier, Psychologie (the soul of the universe). Named from an event or characteristic: the Bible, passim, many figures being renamed after an important incident: Homer, Telemachus (the far-wanderer); in Shaks. (of the minor figures) and esp. Restoration drama (of the major): Mouldy, Feeble; Shallow; Lydia Languish; Mrs. Malaprop; Sir Topling Flutters. (2) As a grotesquerie, Fielding: Blifil; Trulliber; Swift. (3) Conveying the character, but with an air of reality: Scott, Dr. Heavysternes, Dr. Dryasdust; Kennaukhair; Thackeray; Deuceace; New-come; Becky Sharp; Tiler and Feltham, Hatters and Accoutrement Makers. Dickens and Balzac drew almost all their names from real life; all Dickens: Weller; Snodgrass; Pecksniff; Cherryble; but also Lord Verisopht; Dotheboys Hall. Even with names in realistic fiction, there is a tendency to select those that seem to accord with the natures.

ara. Rh. See Ecphonus.

ARABIC POETRY. Arabic metric is quantitative. The word-accent probably contributed to the rhythm of the verse. Practically all verses consist of two half-verses (misrā'). The last word of the second misrā' contains the rhyme (minimum rhyme: [vowel +] consonant [+ vowel]) which is considered indispensable in any poetic composition and which is retained unchanged throughout the poem. The earliest poetry shows a considerable variety of meters, two of which (mutaqārib and ramal) may have developed under Sasanian influence (see Persian poetry). It is possible to some extent to use the occurrence of certain meters as one of the criteria for the reconstruction of the poetical schools of the classical period. The works of this epoch, ca. 450 A.D. to the appearance of Islam ca. 620, presuppose a fairly long preparatory period, as their poetical technique seems already highly developed by groups or schools maintaining definite artistic traditions. Halil b. Ahmad (d. ca. 788) is credited with the invention of the science of prosody ('arūd) and its terminology. He seems to have introduced the method of representing the different meters with forms derived from the root f'āl. Thus the basic formula of tawil, the most frequent meter of the earlier period, reads (for one misrā'): fā'ālun mafā'īlun fā'ālun mafā'īlun; that of hasaj, popular in post-classical days: mafā'īlun mafā'īlun. Some of the terms, however, had been current much earlier than Halil, possibly under Syrian influence. The characteristic use of bāt (tent, house) for 'verse' occurs in Syria as early as the 6th c. Halil specifies 16 meters, most of them occurring in classical poetry. Some metrical variants traceable in pre-Islamic times but eliminated, as it were, by the consensus of literary men, are disregarded. The etymology of the šā'ār, poet, the "knower," points to the religious or magic origin of his art. The standard form of the classical poem was the qasīda, whose compass and composition were strictly conventionalized: an amatory prelude (nasīb) is followed by a journey undertaken to assure the poet's love-pains and providing ample opportunities for descriptions of the desert, of the poet's mount, of certain animals (camel, horse, wild ass, gazelle, ostrich) and of hunting. In the end, the poet either acts as the political mouthpiece of his group, indulges in self-glorification, or praises the chieftain to whose tents the perilous journey had been directed. Convivial scenes occur, at times suggesting Persian models in their details. Polemics, both tribal and personal, take up a considerable proportion of the poet's activities. From the middle of the 7th c. the rigidity of the form gradually decreases. Some poets sound a more personal note, especially in erotic songs. About 100 years later, religious sentiment is more regularly admitted. Although the poets frequently use short forms (qiṭa, fragment), the qasīda (primarily represented by the mu'allaqāt, outstanding poems by classical poets, Imru'ulqais, Tarafa, Zuhair), theoretically remains the normative pattern even for the later court-poets, amongst whom al-Mutanabbi (d. 965) is most highly esteemed by the Arabs. Side by side with this artistic poetry flourished the semi-popular rajaz (mustafīlun mustafīlun; not divided into misrā') and, particularly in 'Abbāsid days
Arabic poetry

and more vividly in the Arabic West, a vernacular art with its own strophic forms in which word and verse tones coincide. Ibn Haldûn (d. 1406) refers to some of the popular song-types of his time: muwasshah, zajal, dâ-bait (-two verses'; synonymous with rubâ‘i, plural rubâ‘iyât), kân-wa-kân, and the mawâlîyâ (generally used in present-day folk-song). The prosodical structure of Provençal love poetry suggests a connection with the Arabic strophic forms as perfected in Spain. This formal dependence of the Provençal troubadour song provides the strongest argument in favor of the assumption of Arabic influence on the European minnesang. In modern times European stimuli have helped to remodel Arabic lyrics, but classical tradition has by no means disappeared. G. E. von G.

arbiter elegantiae. Director of the pleasures of the imperial court of Rome. Esp. applied to Petronius (d. ca. 66 A.D.), boon-fellow to Nero. 'Arbiter', as of one whose opinion or taste is authoritative, has been frequently applied in the fields of fashion and literature, esp. in the 18th c.—to men (Johnson; Fox) and to things (Custom; Use the arbiter of language).

arbœ fourschu (Fr., forked tree). Printing a poem (esp. the lai) with the short lines not indented but flush with the long ones, supposedly creating the effect of bare branches outthrust from a tree-trunk.

ARCADIA. Referring originally to a mountainous region in the Peloponnesus inhabited by primitive shepherds and hunters, Arcadia became synonymous in the Virgilian pastoral with an ideal land where peace and simplicity ruled as in the Golden Age. In the pastoral romance Arcadia (1590) Sir Philip Sidney developed a highly metaphorical style (called Arcadianism) distinct from the current euphuism of John Lyly. T.P.H., Jr.

Arcadian Academies. In 1690 Crescimbeni, Gravina and others organized the Arcadia in Rome, to reform the time’s taste (see Sentiment) by classic simplicity of style. Throughout It., academies recited sentimental verses under assumed fanciful names. Vernon Lee, Studies in the 18th c. in It., !907; G. Toffanin, L’Eredità di Rinascimento in Arcadia, 1924; E. Portal, L’Arcadia, 1922. K.McK.

archaism. Rh. The deliberate use of words or expressions appropriate to an older period. Used in Bible translations to lend reverence or dignity: He hath holpen his servant Israel. Poetically, for various facts, as in Spenser. Its affectation in 19th c. Eng. has been labeled Wardour Street Eng., from the many shops of spurious antiques there situate. Archaisms must be used with restraint, and introduced naturally; when Chas. Lamb read the opening of Wordsworth’s The Force of Prayer: “What is good for a bootless bene?” his sister Mary cried “A shoeless peal!” Ph. W. Harsh, “Prolegomena... L. Lit.” TAPA 69, 1938.

Archilochian verse. (Gr. poet Archilochus, ca. 700 B.C.) A dactylic tetrameter catalectic. The Lesser Archilochian is a dactylic trimeter catalectic. The Greater Archilochian is a dactylic tetrameter plus a trochaic tripody. Other variants are the Iambelegus, a trochaic dimeter catalectic with anacrusis plus a Lesser Archilochian; and the Elegiambus, an Iambelegus reversed.

There are also 4 classes of Archilochian strophes: the 1st, a dactylic hexameter followed by a Lesser Archilochian; the 2d, a dactylic hexameter followed by an Iambelegus; the 3d, an iambic trimeter followed by an Elegiambus; the 4th, a Greater Archilochian followed by an iambic trimeter catalectic. All these forms are found in Horace. Christ. H.C.M.

arch(i)mome. The chief jester; specif. the mime that in Rom. funeral processions burlesqued the deceased. One of the ancestors of the commedia dell’arte.

architectonics. The principle of good design, considered as a branch of learning. (Ezra Pound): the process of so ordering the elements of a work of art as to give them meaning only through the organism, in the companionship of the whole.

architecture. See Stagesetting; Theatre.

arch-poet. (1) term applied to Goliath (glutton), imaginary poet-priest in 12th and 13th c. satirical L. songs vs. the monks. The goliard was a wandering student, author of satiric and drinking songs. (2) (Pope): poet-laureate.

ARENA THEATRE, circus theatre. One in which plays are performed in a central acting area, which the audience surrounds. ‘Arena’ (L. sandy place) indicated the central area of an amphitheatre; the Romans used it for gladiatorial, athletic and other non-literary spectacles.

There is some basis for assuming that during the very early period of Gr. drama (7th and 6th c. B.C.) dramatic rituals were performed in a circular dancing place completely surrounded by audience, but it
is well established that by the 5th c. (Æschylus, etc.) the audience was arranged in a semi-circle, and a background was provided for the actors. The Romans adopted the Gr. stage, elaborating the scenic background. During the middle ages in Europe religious and folk plays were frequently performed on improvised outdoor stages, in some instances probably surrounded by the audience. With the Renaissance came the proscenium arch and the gradual retreat (over a period of 3 centuries) of the stage proper to the area back of the arch. At the beginning of the 20th c., when the climax of this development was reached, a reaction set in, and various designers and directors (the Swiss Adolphe Appia, the Eng. Gordon Craig) began urging a closer relationship between actors and audience.

In 1910 Max Reinhardt employed a modified circus technique in his G. production of Ædipus. He maintained a scenic stage at one end of the auditorium from which action flowed into the central acting area. The most extensive modern experiments with arena technique have been in Soviet Russia, esp. in the Moscow Realistico Th. under the direction of Nikolai Okhlopkov, 1932, where, e.g., Gorki's Mother was performed on a centrally located elevation consisting of circular steps and platform.

In America considerable impetus has been given to arena theatricals by the U. of Washington. There, beginning 1932, a series of drawing-room comedies was presented in arena style in a large private penthouse. In 1940 a Penthouse Theatre was constructed.

The effect of arena staging is to emphasize characterization and dialogue. The acting tends to be more natural than on a proscenium arch stage because the actor, spared the necessity of projecting the play through the missing "fourth wall," may conduct himself as he would in actual life, facing in any direction without losing contact with the audience. It is also possible for the arena actor to speak rapidly and in natural tones and still reach an audience which, spread away from the stage in one direction, would require unnatural slowness of pace and loudness of tone.

Although scenic backgrounds cannot be employed in an arena theatre, period and locale can be established by means of furniture, properties and costumes. When changes of scene are required the changes must be made in full sight of the audience. This technical frankness, however, is readily accepted by the audience. The modern use of arena technique in play production appears to be the result of two factors: dissatisfaction with the conventional proscenium arch theatre; and the influence of the motion picture, which has conditioned audiences to a close-up view of actors and easy hearing, while setting a standard of scenic backgrounds which cannot be matched in the legitimate theatre. The arena theatre avoids comparison with the film in the latter regard, and meets its challenge in the former.


argot (Fr., ultimate source unknown). A class jargon that is unintelligible to uninitiated listeners. Applied first to the jargon of Paris thieves, then to the picturesque slang of the boulevards. Today it is the Fr. equivalent for slang (q.v.). U.T.H.Jr.

argument. The L. argumentum and argumentatio, Eng. 'argument' and 'argumentation,' originally the means of establishing proof, and the discourse or activity of proving, were soon used interchangeably. Either term, however, includes both attempts to convince and attempts to persuade. As the former seek belief and the latter action, the former appeal primarily to the reason; the latter, to the emotions. The methods and devices of the two modes of argument differ correspondingly. See Question.

argumentation. See Composition, 4 forms of.

argumentum ad (L., appeal to), used in various phrases. Arg. ad baculum (L., stick): use of force, Arg. ad crumenam (L., wallet): appeal to the receptor's material interests. Arg. ad hominem 1. appeal to the individual receptor's emotions. 2. (More often) personal attack upon one's opponent; see hominem. Arg. ad ignorantiam: reliance upon the receptor's being uninformed, e.g., "I assure you, the Bible itself says so twice: 'There is no God'!" (Psalm 14, 53: "The fool hath said in his heart, there is no god"). Misrepresentative quotations, not quite so distorted as the above, are common. Arg. ad populum: appeal to crowd passions. Arg. ad verecundiam (L., modesty): Argument so turned that its answer risks breach of propriety.
aristocratic spirit in poetry. See Demo-
cratic.

ARISTOTLE (384-322 B.C.) is taken by those that have studied him to be the most helpful of all literary critics; he is the first from whom we have extant systematic writings on poetry, eloquence, and related subjects. His chief predecessor in criticism was Plato, whose school, the Academy, Aristotle entered at the age of 17, but whose extant discussions of eloquence and poetry are in the shape of literary dialogue. In Aristotle's Rhetoric and Poetics, however, the author refers to many other authorities, some of whom wrote systematic treatises on subjects related to his. In these 2 books, accordingly, he does not regard himself as a pioneer; he does so regard himself in his study of logic. As a student of poetry and speaking, he was able to organize the work of earlier men, to sift, complete, and round it out; his generalizations proceed as well from a thorough knowledge of Gr. masterpieces in every domain of art.

In poetry, the chief object of interpretation and criticism had been the Iliad and the Odyssey; as we can see from the Republic and other dialogues of Plato, and from the closing section of Aristotle's Poetics, which deals with problems in criticism and their solution. But there had been writers on the drama too, probably Sophocles and Agathon, not to forget the body of keen criticism in the comedies of Aristophanes and others; and writers on speaking, as Tisias, Corax, and Theodorus. For poetry, again, the study of Aristotle's Rhetoric is very significant; the references in this work to Homer, Sophocles, and other poets, form a valuable appendix to those in the Poetics. Aristotle in effect distinctly advises poets and critics of poetry to study the Rhetoric, for this work tells one how to understand and address an audience; once a tragic poet, for example, has laid down his plot, and begins to compose, his task from the first word to the last is that of producing speeches, mostly in dialogue. The Rhetoric thus becomes a subsection of the Poetics larger than the Poetics itself. Unfortunately, the more casual students of the Poetics, as they neglect the last section of this work, do not pay attention enough to the Rhetoric.

The Poetics is a mine of ideas on art in general, on epic poetry, and on tragedy. With proper adaptation and caution, it becomes a mine for ideas on comedy as well, though the work as we have it does not include the explicit treatment of comedy which it promises; the fragmentary Tractatus Coelstianus becomes illuminating when the curt abstract is made subsidiary to the Poetics, and is applied to the comedies of Aristophanes and other comic plays.

In a drama or an epic poem Aristotle demands that the plan, the living outline, shall be treated as the element of first importance. The plot must, indeed, issue from the nature of the agents, who, in a tragic story, must be good (that is, must tend, when not under strain, to be kind and just), must be true to type and to life, must be consistent, or at all events consistently portrayed, and, withal, must suffer from some defect or shortcoming, the tragic hamartia, out of which the action shall arise. So the action of the Iliad arises from the anger of Agamemnon and Achilles, and the action of Oedipus the King from the anger, and at times the laxity, of Oedipus and others. Accordingly, it is untrue to say that Aristotle undervalues the portrayal of character in the drama. He maintains that character is an indispensable dramatic element, second only to the plot or organization of the whole, and that the arguments of the speakers are next in importance to their character. 4th comes diction; 5th, the musical element, for Gr. drama closely resembled modern opera; and 6th, the element of spectacle, for the whole play may be regarded as something directly presented to the eye. All 6 of these elements Aristotle held to be, we may say, the necessary tissues of a play, like the constituent parts, interwoven, of a living animal. To Aristotle, who was a biologist in the widest sense, a work of art, such as a drama, is best understood when we compare it to a living creature; this organic comparison is fundamental to Gr. literary and political thought, as we may judge, e.g., from the Phaedrus of Plato.

Other main ideas of the Poetics are these. Each kind of art affords the qualified observer of it a special pleasure, though the pleasure in general is that of learning. Take a dramatic recognition, such as Oedipus' discovery that he was the son of Laius and Jocasta, and has unwittingly killed his father and married his mother; this affords the audience the pleasure of learning; allied to that is the catharsis of pity and fear, since we pity one like ourselves when he suffers from a mistake, yet beyond his deserts, and we fear, since we feel ourselves capable of a like mistake and like suffering. The arousal and relief of our fear and pity as the drama advances and comes to an end is the characteristic pleasure of tragedy. Aristotle no doubt conceived of
Aristotle

comedy as providing a similar catharsis of the emotions which are associated with laughter; Eng. writers of the 18th c., to some extent sharing in the ancient medical tradition of humors, thought that comedy freed the spectator from spleen. We believe that Aristotle also recognized the positive delight we take in the beauty of a play like Aristophanes’ *Birds*. We here note Aristotle’s view that beauty arises from order and size. A beautiful object must be neither too large nor too small; it has magnitude, and we must see the whole and the parts in their mutual relation.

Some harm has arisen from the failure of later critics to discover the wealth of concepts about art, and, above all, the art of poetry, in Aristotle’s work on the subject, and from an overemphasis of some few notions in it, or even of notions partly or erroneously derived from it. Such are the notions about the unities, so-called, of time and place. Nothing is said in the *Poetics* about a unity of place; of a “unity of time,” Aristotle merely notes that later Gr. dramatists, not the earlier ones, “try to confine the action” to the time of one revolution of the sun, or but little more. Aristotle demands but one unity of a drama or an epic poem, namely an organic unity of the whole as seen in the plot. He mentions other unities, however, as when he says that having “one” man for a story does not entail unity of plot. He also recognizes a unity of the whole that comprises the quantitative parts of a drama, the episodes and choral odes, when they properly form a work that is continuous, complete, and entire. We see too that he regards the *Iliad* or the *Odyssey* as one whole discourse made up by the junction of many separate speeches.

The history of the *Poetics* after Aristotle’s death is for a long period obscure. Like most of his other extant writings, including the *Rhetoric*, it was not revised by him for publication, and may have been known to the Alexandrian scholars only through oral tradition or the notes of students. His more finished dialogue *On Poets* survives only in disconnected fragments. When the section on comedy became detached from our *Poetics* we probably never shall know; it could have meant little to the Semitic writers for whom the *Poetics*, as we judge from the Arabic version, did not mean much. There is evidence that the *Poetics* was known at Byzantium, or at other centres of Gr. learning, in the earlier centuries of the Christian era. It was translated into Syriac as well as Arabic. It must have been copied from time to time in Gr. down to the 10th c. and was trans. into L. in the 13th. So far as we can judge, it had an amazingly small influence up to the time of Dante and just after, as compared, say, with what he learned through his study, in L., of the *Rhetoric*. In the 14th c. there seems to be a surprising reference to the *Poetics* by Chaucer when he alludes to the *Antheus* of Agathon. Of the 2 mss. of the L. trans. that was rediscovered in our time, one was found at Toledo, and the other at Eton. In all this time, doubtless the *Poetics* and *Rhetoric* commonly were together in mss. and trans. But the medieval Arts of Poetry as they were known to Chaucer and his Fr. predecessors, were mainly of a rhetorical cast, and otherwise were indebted to the *Ars Poetica* of Horace; this in turn, as we revert to Rome, was very indirectly indebted to Aristotle through Alexandrian scholars who somehow knew something of the *Poetics*.

In the 16th c. the work became better known through more L. trans., as Valla’s (1498, 1504, etc.), and through the Semitic tradition as this came to Spain; knowledge of the *Poetics*, already spreading in It. in the 15th c., became very influential in the It. Academies, above all through the commentaries of Robortelli (1548), Minturno (1559), Scaliger (1561), and Castelvetro (1570). Many other It. scholars, as Maggi, Lombardi, Vettori, Piccolomini, Riccoboni, Salviati, devoted much effort to an interpretation of the *Poetics*. A too high regard for Senecan tragedy, and the preponderant influence of Horace through the *Ars Poetica*, to some extent interfered with a correct understanding of Aristotle as a critic. We must remember that the Classical Renaissance was in essence more Latin than Greek.

From It. the influence of the *Poetics* spread to Fr., G., and the Netherlands. Thus the doctrine of the unity of place, which probably came from the practice of Menander and other poets of the New Gr. Comedy, then actually through Terence, seems to have been formulated by the It. scholars. It was accepted by Fr. dramatists, e.g., Corneille, as binding; so also the unity of time, which troubled Corneille. By many the “Unities” are still supposed to be an invention of Aristotle, enjoined by him upon dramatists; Am. Freshmen in classes held by departments of Fr. still call them the “unities of Aristotle.”

In Eng., Sidney’s *Defence of Poeties* (1595) betrays a first-hand reading of Plato; Sidney writes as if he had examined the *Poetics* of Aristotle; but his
(influence)

well-organized treatise consists rather of material derived from a number of it that really had studied Aristotle, and influenced one another. Seemingly there is not one concept in Sidney's "Defence" that cannot be found in the works of his It. predecessors. He defends the unities of time and place. Shakespeare flouts them in "The Winter's Tale." preserves them in "The Tempest." Ben Jonson knows the Poetics at first hand, but sees Aristotle partly through the good eyes of the Dutch scholar Heinsius. In "Timber" Jonson notes the position of literary "dictator" to which Aristotle had been elevated by his followers on the Continent. The It. Platonists and Aristotelians had, in fact, embroiled themselves in a needless dispute over the respective merits of Aristotle and Plato in philosophy and science; the dispute which brought Galileo into prison, and Bruno to the fiery stake. The independent Jonson refuses to take Aristotle as a dictator in literary taste, yet sensibly recognizes his pre-eminent merit in this domain. Dryden, likewise an exemplar of good sense, is yet unduly troubled by the Fr. preoccupation with the minor unities. "Good sense" is the watchword of his contemporary, Boileau; more directly in the Aristotelian tradition stand Bossu and Dacier. But Dryden barely sees the merit of another Fr. contemporary, Molière, perhaps the most unerring dramatist of modern times, whose works well illustrate the principles of Aristotle when these are applied to comedy. Boileau perceived the excellence of Molière; but his Fr. Art of Poetry is in the tradition, not of Aristotle mainly, but of the It. Vida (1527), of Horace, of the Alexandrian Neoptolemus, and perhaps of Agathon; for Agathon may have been the first to write in verse on the relation of "Nature" to "Art." It seems impossible to differentiate between the influence of these Arts of Poetry from Agathon to Pope and the influence of Aristotle down the ages; nor can we separate the influence of Plato from Horace, or that of Horace from the medieval arts. But Horace and Pope lack the deep perspective, the wealth of ideas, and the inclusive scope of Aristotle's systematic treatise.

There has, in general, been a better understanding of the Poetics since the time of Dryden. Dennis, ill-used by Pope, knew the work far better than did his satirist. The better understanding grew quietly beneath the surface in the writings of men that are known to the historians of literature, but otherwise commonly forgotten, such as Rymer, Blackmore, Drake, and Trapp. But in Dryden's time we must not fail to note the poet Milton, who certainly consulted Aristotle at first hand, was well acquainted with it, commentaries on the Poetics, and consciously brought its principles into play in Paradise Lost and Samson Agonistes. He also thoroughly understood the Rhetoric. Milton is the great example in Eng. of the poet in whose work a good theory, completely assimilated, became a second nature, and was utilized to the great advantage of his poetry. This he knew; and his poetry best shows what Aristotle meant to him.

After the age of Dryden and Dennis we come to that of Dr. Johnson, whose study of the Poetics may be traced in his Lives of the Poets; in his circle, the brothers Warton gave special attention to Aristotle. We approach the age of modern scholarship with the work of Pye (1788), Twining (1789), Tyrwhitt above all (1794), and Taylor (1811). They bring us down to the more recent generation of commentators almost numberless, from whom we may, for the Poetics, single out Vahlen, Bywater, Rostagni, Valigimigli, and Gudeman, whose commentary is the richest of all.

Among the Eng. writers who have made conscious use of the Poetics are Addison, Matthew Arnold, Beattie, Burke, Coleridge, Congreve, Fielding, Gray, Hallam, Keble, Newman, and Wordsworth. A very good example of such use is that of George Eliot in her novel Romola.

It is well to study the Poetics of Aristotle, as also his Rhetoric, in themselves, and for oneself, more than one studies books about them. In a translation, if care is taken to expand the brief references to examples, and to add other examples that fit the case, the Poetics, like the Rhetoric, becomes a very intelligible and illuminating book. Both works are so condensed that it behoves the reader to dwell long on every principle which their author laid down, and to dwell longer on those one now meets for the first time than upon the more hackneyed things one has met before.

Thus employed, the Poetics still seems capable of doing now what it did for the Renaissance, when it put a form upon the vernacular literature inherited from the Middle Ages. The popular novel of our time, and poetry in general, have again become formless. A study of the Poetics, the Rhetoric, and the Gr. classics in general, would revive that sense of form which Milton found lacking in Eng., and the lack of which is obvious esp. in American literature to-day.

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Aristotle, of course, has not said the last word on poetry and eloquence. His analysis will not lay bare the secret in the loftier flights of Plato, nor in the Psalms or the Magnificat. But no one is likely to go farther than Aristotle in the study of poetry, that lacks the patience to go with him as far as he will take us. He will take us far. The Rhetoric on epideictic eloquence will help us to understand the Psalms of praise. In the analysis of maxims it will help us to understand the Sermon on the Mount. The reader who at any point thinks himself more intelligent than Aristotle is commonly making a mistake. Aristotleis De Arte Poetica Liber, ed. Johannes Vahlen, 1885; Poetik, ed. Alfred Gudeman, 1934; Art Rhetorica, ed. Adolf Roemer, 1885; Aristotele, La Poetica, ed. Augusto Rostagni, 1934; ed. Manara Valgimigli, 1934; ed. Ferdinando Albergiani, 1934; Aristotle On the Art of Poetry, ed. Ingram Bywater, 1909; trans. Lane Cooper, 1913; Aristotle, Rhetoric, trans. Lane Cooper, 1932. Lane Cooper, The Poetics of Aristotle; its Meaning and Influence, 1920; Lane Cooper and Alfred Gudeman, A Bibliog. of the Poetics of Aristotle, 1928; Marvin T. Herrick, "A Supplement to Cooper and Gudeman’s Bibliog.," AJP, 52, 1931; The Poetics of Aristotle in Eng., 1930; W. Rys Roberts, Gr. Rhetoric and Lit. Crit., 1928; Atkins; J. P. Pritchard, Return to the Fountain, 1942; Lane Cooper, An Aristotelian Theory of Comedy, 1922; Supplement from the Poetics, in 15 Greek Plays, 1943. L.C.

Arlecchino. Lively clown in Commedia dell’arte, q.v.

ars est celare artem. (L., The art consists in concealing the art.) Aphoristic phrasing of Ovid’s expression (The Art of Love) si latet ars, prodest; “If the art is hidden, it succeeds.” Quoted often as an indication that the best art seems spontaneous. Many have phrased analogous thoughts, e.g., Stevenson: “Your easy reading is damned hard writing.” Developed by Ruskin to the idea that a great work carries us on wings of fancy till in the vision we forget the magic carpet whereon we fly: “They make themselves be-forgotten in what they represent.” Note, however, that this achievement of the greatest art is also the effortless attainment of the most naive reader or playgoer, who, unwitting of the form, accepts the story as real.

arsis. The stressed or emphasized syllable of a foot, opposed to thesis. The Gr.

however, meant by arsis the raising of the foot in a march or dance step, and by thesis the setting down of the foot. This would result in the thesis receiving the stress. In view of such confusion, the modern writer who proposes to use these terms must be careful to define them. Pentarsis, of a verse having 5 stresses. Hardie, Res Metrica, 1920; Christ. See Accent. R.L.

ars moriendi: Literature on the art of dying well, written esp. in the late 14th and 15th c., throughout Europe; for the guidance and consolation of lay-folk in an age when death was visible on every side, in life and in art, when the medieval preacher painted in terrifying language the pangs of death and the torments of hell.

No single source for these tracts on dying well has been determined, although the writers owe much to the L. treatise, De Arte Morienti; a Fr. book, L’Art de bien Vivre et bien Mourir, the block books and part of Gerson’s Opusculum Tripartitum and Suso’s Orlogium Sapientiae. The material is drawn from patristic writings, the works of medieval churchmen and the Roman ritual.

The content, sometimes elaborated, sometimes condensed, follows a general pattern which may be divided roughly into 3 parts:

Part I. Analysis of the nature of death; its dangers; the 5 temptations to the soul at the hour of death (disbelief, despair, impatience, self-pride, avarice). Part II. Questions and instructions for the dying. Realizing that this illness may be mortal, the sick man should prayerfully meditate on Christ’s passion, take the sacrament, make a will, repent, and confess his faith. Part III. Exhortations and prayers for the dying and his friends. The 15th c. ars moriendi became a part of the popular devotional literature of the 16th and 17th c., and the bare outlines of a little tract such as Wynkyn de Worde’s The Doctrynal of deth develop into the magnificent eloquence of Jeremy Taylor’s Holy Dying.

The Ars Moriendi (Editio Princept, circa 1550), ed. Rylands, 1881; The Book of the Craft of Dying, and Other Early English Tracts Concerning Death, ed. F. M. M. Comper, 1917; G. G. Coulton, Five Centuries of Religion, 1929; J. Huizanga, The Wanting of the Middle Ages, 1924; Lecoy de La Marche, La Chaire Pr. au Moyen Age; E. Male, L’Art religieux du 13è siècle en Fr., 1902; L’Art religieux à la fin du Moyen Age en Fr., 1908; G. R. Owst, Preaching in Medi-
ART AND LIFE. Generally speaking art can be used in two ways, either as an end, or as a means to ends extrinsic to itself. We can approach an art object in order to find out what it embodies or expresses, because it is of intrinsic interest, irrespective of consequences that may follow upon that approach; or because we are chiefly interested in those consequences. We need not be fully aware of the kind of interest that motivates us, and it is likely that both interests are always present in varying strengths in our commerce with art. But even if they are always found mixed, we can distinguish them clearly in our minds. Let us call the experience in which an aesthetic object enters fully for its own intrinsic sake an 'aesthetic experience.' Whether trivial or valuable, it is an experience in which an aesthetic object is the exclusively controlling stimulus. The person undergoing it remains attentive to the controlling object because it is an intrinsically interesting object. If such experience has any value at all, it must be an intrinsic value, possessed by it because inherent in the kind of activity that it involves. Hence this value is a different kind of value from that which attaches to our commerce with art when our interest is not intrinsively in the object, but in its subsequent effects. Let us call the value that depends on our intrinsically interesting 'the resident' or 'intrinsic' value of the aesthetic experience, and the other the 'non-resident' or 'extrinsic' value. To justify art we have to answer two questions, then, which are all too frequently left entangled with each other: In what specifically consists the resident value of art and in what its non-resident?

Modern psychology gives us an answer to the first question. Practical awareness, it tells us, does not explore an object attentively, but fastens hastily on those traits that may serve roughly to distinguish the object from others, or that are of importance in handling it. Even in the scientific laboratory — where objects are scrutinized with great care — an object's traits are used merely as signs pointing beyond themselves to a complex of invariant relationships that is the true goal of the scientist's interest. As we hurry towards our office we cannot give much time to the display in the flower shop window, to the arrangement of colors and masses and textures; we notice it hastily, but it serves chiefly to remind us of a sick friend whom we must visit in the hospital. This is the nature of ordinary experience — in haste we slide over the quality of things whose surface and whose meanings, if we had time to attend on them intrinsively, would hold us entranced because of their intrinsic interest. But the aesthetic object shocks our attention and holds it; particularly if created purposely to that end: it is fresh, unified, varied, self-sufficient; hence arouses and feeds our interest. Each line, each chord, each episode or scene, contributes to this end; together they make up an object whose significance is felt only when we concentrate intensely and intrinsively on what is immediately before us. And because we are intent on it, it possesses us, and all else the frustration and pain of daily living, the scattered irrelevancies of loose association — is erased and neutralized, and we live concentratedly and satisfactorily. In this then consists the resident value of art: the object — a landscape, a dramatic conflict, a complex structure of sounds — is fully grasped, and in grasping it our heightened awareness of its specific uniqueness brings us to a full sense of living. But if this were its only value, it is doubtful whether art would occupy the important place it does in human affairs. Earnest moralists, or men intent on the mastery of a world which is at best obdurate — and these are the men that create and sustain cultures — would place art on the plane with mere games, as useful, but not particularly contributing to the dignity of man. But art spreads its influence beyond the moment of intercourse with it, interpenetrating life intimately and transmuting it, thus helping give it its quality. And by so doing art gains for itself a place as one of the essential agencies that humanize society. It is capable of doing this, however, because of its own unique function and resident value, nor would it operate as a moral agency in society unless, in itself, it were taken seriously.

The most important of art's non-resident functions derives from the fact that it is the means by which values are embodied and preserved. If we knew nothing else of the men of Byzantium we should know, as T. E. Hulme pointed out, that they had, if only as ideals, no interest in the trivial and accidental characteristics of living shapes, but sought austerity in their lives and monumental stability and permanence; we should know that their sense of perfection was oriented towards the divine rather than towards the tem-
art and life

poral. And if we knew nothing else of Lopez' day we should know from his comedias how his contemporaries tried to feel towards their God and their women, what things quickened them, what things they thought it worth dying to preserve. But in embodying values, art does more than preserve them for our abstract and purely cognitive curiosity. When Paul Elmer More says that in art "a very true sense of the past of mankind...abides as a living reality in our present," his words are quite literally true. For art informs— in-forms, that is,—our own attitudes and impulses; it gives them content and direction and thus endows them with a depth of meaning and resonance that without it they would lack. Men without art cheat the future of its heritage; they leave no history. For chronicles and records are dead unless we can charge them with the specific quality of life that animated their subjects and that art preserves. Art—and this is true of literature in particular—furnishes men with a sense of moral orientation by organizing their experience, which would otherwise be a jumble of episodes lacking coherence and continuity. In the social theory of the idealist philosophy there is an important insight relevant here. Idealists have argued that the individual who exiles himself from his society loses the full worth of life because he substitutes for dense and well-tested public goals, with their high aims and noble purposes, the relatively thin and selfish aims of one that has to start from the scratch and build solitely by his own efforts. Art may not be the only agency contributing to a social heritage, but without the immediate presentation of values it makes possible, it is doubtful whether the other agencies that work towards the creation of a rich present could at all succeed.

This is not to say that art is a form of propaganda. Propaganda aims at specific direct and immediate influences, and achieves its end by the presentation of subject matter which is of interest not for its own sake but chiefly because of the effects it seeks to create. Art is not sterile, since it modifies living profoundly. But its non-resident effects are by-products of intrinsic commerce with it, they are not objectives for the sake of which that commerce is carried on. Again, the effects of propaganda are concrete; those of art show themselves only indirectly in the manner in which they mold our attitudes and inform our values. Art may and often does act as propaganda, but it can not do so when approached in the attitude above called the aesthetic. For the aesthetic approach looks on the object intransitively, while the propagandistic looks on it as a transitive means to effects extrinsic to the object.

At its best, art is a way of living; it is experience itself, in itself worth while. Men find justification for their existence—find the anguish and indignity which is their daily lot worth bearing—because at times they can affirm in full consciousness of the evil of which they are victims that living is good. They make that affirmation when they succeed in any enterprise on which their heart is set. But a humane and civilized life must include among the positive values of living the experience that is possible only through art—E.V.

ART AND LITERATURE (1) Is Literature an art? The same question could not be asked about poetry. Poetry, it is universally agreed, is an art. But literature is either the broader concept, comprising other forms of linguistic expression besides poetry, or it is altogether different from, and even opposed to, poetry. The latter view is held by Jacques Maritain. According to him, literature is devoid of the metaphysical truth which he ascribes to poetry (Art and Scholasticism, tr. J. F. Scanlan, 1937, p. 97). It seems, however, advisable to follow a more widely adopted usage and to understand literature as the comprehensive term. What, then, distinguishes poetry, the kind of literature which is indubitably art, from literature in general, which is of doubtful status? And what gives rise to the duality of poetry and literature in general? The last question must be answered with reference to a duality inherent in poetry. The 2 constituents of poetry, the intellectual-imaginative content (the 'conceit'), and the linguistic expression, have a degree of potential independence unparalleled in the other arts. The report on the idea and subject-matter of a poem cannot take the place of the poem; but it can convey more about the poem than a similar report on the subject-matter of a picture or sculpture. The 2 elements completely blend in the crucible of passion and coagulate into the inwardly acted word (the 'linguistic gesture') of poetry. Whenever they are allowed to subsist in relative independence of each other, we speak of literature rather than of poetry. Since metre yokes imaginative conception with a cognate verbal form, the suggested distinction partly coincides with the more tangible difference between verse and prose. In poetry, the word is made new, transfigured through its participation in
the poetic whole. It seems to suffer violence, and yet stands revealed as a fresh creation. In literature, language is treated as a vehicle, with full regard for its intrinsic beauty, but chiefly with a view to making it an adequate tool for the conveyance of a meaning. There is no hard and fast division between poetry and non-poetic literature. The novel, for example, largely belongs to the second class. Yet it frequently approximates, both in its parts and as a whole, to the status of poetry. It may even be averred that the nature of the novel as a genus consists in this approximation. Literature is the imaginative and intellectual life of a community reflected in the medium of an artistically treated language; and of this wide domain poetry is a small sector. But in an attenuated form its presence is felt throughout the whole expanse of literature.

(2) What is the relation of literature to the arts? If, in the above question, ‘poetry’ is substituted for literature, an answer, or rather a variety of answers, is found in those writers who develop a system of the arts. This was a favorite topic with the G. Idealists (Kant, Schelling, Solger, Hegel, Schopenhauer, Schleiermacher). A view prevalent in this school and elaborated esp. by Schleiermacher may be summarized as follows: The element of imaginative creation predominates in painting, sculpture, and architecture; the element of emotive expression is strongest in dancing, acting, and music; whereas in poetry a balance between the polar constituents is established (cf. K. E. Gilbert and H. Kuhn, A History of Esthetics, 1933, p. 463). This schema well illustrates the tendency to allot a special sphere to poetry. Today the problem of the system of the arts has been discredited by Benedetto Croce, who denies the existence of genres as entities (Estetica come scienza dell' espressione e linguistica generale, 5 ed. 1922, pp. 40-44; an attempt to re-open the issue was made by H. Kuhn, ‘The System of the Arts,’ Journal of Esthetics and Art Criticism, 1941; cf. also T. M. Greene, The Arts and the Art of Criticism, 1940).

G. E. Lessing was interested in the question of boundaries rather than in systematic relations. To poetry, which used a temporal succession of symbols, he assigned the representation of actions; to the pictorial arts, with their spatial and simultaneous symbols, he attributed static realities as the proper subject-matter. (Laokoon, 1766). In fact, we find periods in which painting becomes literary and tries to point a moral or narrate a story (Callot, Reynolds, Hogarth, Pre-Raphaelites). Again at other times, poetry vies with painting in evoking static images (Parnassians, Imagists). As poets try to paint with words, so painters may endeavor to express tunes in colors. In his New Laokoon (1910) Irving Babbitt undertook to redefine the boundaries and pil- loriy the mutual trespassing on alien ground as a sign of decadence.

Literatur and the arts belong together as parts of a culture. They manifest in different media the underlying unity of a Zeitgeist. This general view was born out and given a concrete application by the history of civilization (cf., e.g., Jacob Burckhardt, Civilization of the Renaissance in Italy, tr. S. C. G. Middlemore, 1898; T. Huizinga, The Waning of the Middle Ages, 1924). Morphological concepts such as Romanesque, Gothic, Baroque, were developed and proved applicable to literature as well as to painting, sculpture, and music. The idea of Baroque, e.g., which originally denoted a style in architecture and the figurative arts, sheds some light on literary phenomena such as Euphuism or the ‘metaphysical’ poetry of Crashaw and others. The G. Geisteswissenschaft, developed under the influence of Wilhelm Dilthey, carried this principle of ‘cultural analogy’ to very great lengths. Especially the minor members of this school often neglected the relative autonomy of both literature and the arts in the interest of a simplified picture of the culture as a whole (cf. Oswald Spengler, The Decline of the West, tr. C. F. Atkinson, 1932). The periodical which represents this trend of thought at its best is the Deutsche Vierteljahreschrift für Literatur und Geisteswissenschaft. The recently (1940) founded Am. Journal of the History of Ideas moves on somewhat parallel lines.

The leaning toward sweeping generalizations which partly mars the G. investigations into style is counter-balanced by the more empirical approach of the Brit. poet and critic Laurence Binyon (Landscape in English Art and Poetry, 1931; English Poetry in its Relation to Painting and the Other Arts, 1918), and esp. by the work of the Warburg Institute, formerly in Hamburg, since 1933 in London. Its publications, the Vorträge der Bibliothek Warburg and the Journal of the Warburg Institute, have contributed much toward clarifying the relationship between literature and the arts. The result of these and kindred investigations shows that literature, as the medium in which the ideas and the imaginative life of a people or a civilization unfold and grow,
supplies the arts with potential subject-matter. Thus the study of literature provides an invaluable propaedeutic for an interpretation of works of the figurative arts. In the give and take between the two partners, the chief contribution of literature is invention, that of the arts, illustration. See Aesthetics; Nature. H.E.K.

Art and Nature. See Rules.

art d’avant-garde, l’ (Fr., Art of the vanguard), a phrase loosely descriptive of various radical movements esp. ca. 1910–80. These movements — Futurism, Imagism, Vorticism, Surrealism — reacted violently against conventional techniques and materials, and sought to hasten, esp. during the post-war period, the search for the new. In the chaos of the post-war period, “there was,” says Richard Aldington (Life for Life’s Sake, 1941, p. 218), “an almost unanimous belief among artists and writers of the vanguard that all art of the past was so much dead stuff to be scrapped.” The European Caravan, ed. S. Putnam (1931); Fantastic Art, Dada, Surrealism, ed. A. H. Barr with essays by G. Hugnet (1936). G.G.

Art for art’s sake. See Didacticism.

Arte menor (real) and Arte Mayor, two types of Sp. verses first treated theoretically by Juan del Encina (1469–1529) in his Arte de la poética Castellana. The first, minor or kingly, type is, according to him, the octosyllabic line reduced by Encina erroneously to the Church-hymn-type: Jam lucis orto sidere (the Sp. normal verse comes from the trochaic tetrameter and not from the iambic dimeter). The second or greater type, in reality the 12-syllable verse corresponding to the Fr. Alexandrine, is identified by Encina with Horatian verse-types. Encina, however, does not recognize that the troubadours of the peninsula understood by Arte de maestría mayor quite another thing, viz., the artful repetition of the same rhymes in all the strophes of a poem (Prov. form), whereas by Arte de maestría menor they meant the varying of the rhymes from strophe to strophe (Fr. form). H.A.H.

ARTHURIAN LEGEND. From their beginning the stories of the Round Table have mirrored the interests and ideals of each successive age. Though many a scholarly lance is still broken over questions of origin and early history, a clear romantic tradition emerges from the dust of conflict.

1. Celtic myth. The earliest Welsh poem about Arthur describes a raid on Annwn, the island home of the gods. Even in the Fr. romances Gawain has solar traits, Morgan le Fay is called a goddess, and the Grail King betrays his origin in the Welsh sea-god Bran. Ker rightly said that “mythology is nothing more nor less than Romance”; and from a blend of Irish and Welsh paganism descend most of the marvels of Arthurian story.

2. Historic fact. Nennius (828) mentions a British battle-leader Arthur, who won twelve victories over the Saxons (ca. 500). This meagre core of fact was enveloped by the Welsh and Cornish in wrappings of myth. Likewise, a Pictish king Tristram (ca. 750) became the hero of a Perseus and Andromeda episode, and later, in Wales and Cornwall, continued to attract to himself famous love tales. All these composite fictions formed the repertory of professional reciters.

3. Transmission to the Continent. By 1000 the cycle became familiar in Britain; before 1100 Breton conteurs, knowing Fr., began to captivate lords and ladies throughout Western Europe. This stage of oral recitation by generations of wandering Breton entertainers best accounts for the peculiarities of Arthurian names and the bewildering inconsistencies of the legend. Established by 1175 as the favorite fiction of Fr., these tales formed the basis of all the later romances of the Round Table in every European tongue, even in Welsh and Eng.

4. Pseudo-history. The responses of the learned to these fantastic narratives ranged from scornful rejection to artful exploitation. Geoffrey of Monmouth, a magister at Oxford, foisted on the world (ca. 1136) a History of the Kings of Britain. His account of “King” Arthur was ingeniously compiled from Nennius and Cornish and Breton tales, and the obscure exploits of the historic warrior were magnified into the conquest of nearly all Western Europe. Geoffrey “made the little finger of his Arthur more powerful than the loins of Alexander the Great.” Despite a few skeptics, the hoax succeeded with the scholarly, public, and Arthur became one of the Nine Worthies of the world. But on the romances Geoffrey had little influence.

5. Courtly love (q.v.). The Breton reciters’ repertoire included love stories of every sort: abductions and rescues; chance amours with “faery damsels met in forest wide”; the winning of high-born ladies by feats of arms; adulterous intrigues. These tales achieved a rapid vogue in 12th c. Fr., where feudal dames wielded an increasing social influence and the revolutionary doctrine of amour courtis...[52]
was crystalizing. Codified by Andreas Capellanus (c. 1185), it exalted extra-marital passion as the mainspring of valor and courtesy, prescribed humility for the lover and fidelity for both. Fr. poets polished the crudity of the Celtic stories; Gawain became a pattern of courtesy (though his traditional amours retained something of their barbarity); Tristram and Isolde were immortalized as paragons of fidelity; Lancelot became forever the humble slave of the imperious Queen. Of this stupendous change in the attitudes of men and women toward passion and toward each other, Arthurian romance was the chief narrative expression.

6. The Grail Legend. This mystifying maze of adventures, of which our earliest literary record is the *Conte du Graal* of Chrétien de Troyes (ca. 1175), is the result of successive endeavors to weave into one pattern a score of Irish and Welsh motifs. The central episode was the visit of a hero to the palace of a god, where he saw a lightning spear and a platter (grail) of plenty; the usual purpose of the visit was to heal the wounded god and thus restore fertility to the land. This confused web of faded myths provoked questions, and ingenious clerics were ready with their answers: the Grail was the dish of the Last Supper, or a chalice, or a reliquary containing the blood of the Crucified; the wounded king was Joseph of Arimathea himself or a successor in the custody of the vessel; the spear was that of Longinus. To harmonize with these discoveries, the legend was sanctified. The most thorough reinterpretation was the prose *Queste du S. Graal* (ca. 1210), by a Cistercian monk. He substituted the Biblical name Galaad (Gilead) for Galaain (Gawain), spiritualized the character, and made the quest an allegory of the monastic seeking for God’s grace. Followed closely by Malory and more freely by Tennyson, he has imposed his conception of the legend and its hero on Eng. and Am. readers. The Bavarian knight, Wolfram von Eschenbach, however, embodied in his *Parzival* (ca. 1205) the less cloistered ideals of knightly ardor, happiness in loyal marriage, and sympathy with suffering.

7. English patriotism. As early as Laiamon’s *Brut* (ca. 1200) the Eng. had taken over Arthur as a national hero, and though much Eng. romance is pedestrian riming, it attained power in the alliterative *Morte Arthur* (ca. 1360), and a rich setting, masterly plot, and brilliant characterization in *Gawain and the Green Knight* (ca. 1375). *Le Morte d’Arthur* of Thomas Malory (1469) is a patriotic prose epic. Gathered without much discrimination of taste, mainly from Fr. prose romances, lacking any consistency, it has earned immortality by its chivalrous spirit and the cadenced, noble phrasing of its great scenes. When Henry Tudor, claiming descent from the ancient British kings, seized the throne in 1485, the patriotic interest in Arthur was strengthened. Spenser’s *Faerie Queene* (1590–96), which derived romantic themes from Malory and Ariosto, and made Arthur the destined husband of Gloriana (Elizabeth), was at the same time a moral allegory and an epic tribute to the Tudor dynasty. A similar patriotism, though without dynastic implications, led Milton to project, though never to begin, a historic Arthurian epic as his supreme work.

8. The Romantic Revival. From *Don Quixote* (1605–15) to Fielding’s *Tom Thumb* (1730), the public laughed at the wild extravagances of the once respected legend, but the Romantic Movement slowly restored it to favor. Scholars investigated it and published old texts. Its wonders contrasted delightfully with a stale classicism and lent enchantment to the landscape of Cumberland, Wales, and the West Country. Scott’s *Bridal of Triermain* (1813) characteristically sets the magic castle of Arthur’s adventure in the Vale of St. John, and places Arthur’s court at Penrith. Peacock vitalizes old Welsh traditions in *The Misfortunes of Elphin* (1829) with hilarious comedy, and descriptions of the famed sites of Caerleon and Avalon.

9. The Victorians. The light-hearted treatment of the Romantics did not satisfy the earnest Victorians. Beginning with *The Lady of Shalott* in 1832 and continuing with the *Idylls of the King* until 1885, Tennyson retold many of the famous stories with an increasingly heavy didacticism. The love of Tristram and the Grail Quest, are treated with Puritanic severity, and Arthur becomes a rather pompous Prince Albert. Only the *Morte d’Arthur* (1842) is worthy of its high theme. Though influenced by Tennyson, other poets escaped his failings. Morris is “simple, sensuous, and passionate”; Swinburne, though submerged at times in a whirlpool of words, at others ascends to dramatic heights; Arnold touches with aching pathos the tragedies of Tristram and the two Isuels.

10. The Americans. Until recently the American attitude toward the knights of the Round Table was patronizing. Lowell’s *Sir Launfal* (1848) was a Protestant rebuke to Sir Galahad. Twain’s *Connecticut Yankee in King Arthur’s Court* (1889)
Arthursan legend was a smug and belated but rollicking satire on the feudal mind and morals. Erskine’s psychoanalytic novels were equally smug and less amusing. With the Merlin, Lancelot, and Triestram (1915–23) of Edwin Arlington Robinson we have a treatment that is at last sympathetic and yet realistic and modern.

11. Wagner. The greatest genius to deal with Arthurian matter, Wagner was primarily a musician, not a poet or a philosopher. But though his plots and his verses are of secondary value, they tell us what he was trying to say out of the fulness of his experience. Into his Tristan he poured the ecstatics of his love for the wife of his friend Wesendonk, and the agonies of his renunciation. Though retaining much of the plot and the beauty of Gottfried von Strassburg’s poem (ca. 1205), he radically altered its significance. The longing of the lovers is not for a harassed and shameful union in this life, but for death, which will unite them forever in a blissful Nirvana. Parsifal (1882) not only brings together in a harmonious and highly dramatic plot the strange and discordant elements of the old phantasmagoria, but also happily blends the chastity theme of the Queste and the lesson of salvation through human sympathy of Wolfram’s poem. The supreme triumph is the conquest of the flesh; the ultimate joy is the bond of fellowship wrought through suffering.

12. The inexhaustible vitality of the legends is evinced today by the spell of Wagner’s operas, the frequent allusions in the press, and by the extraordinarily spirited and original novels of T. H. White. Thus is fulfilled Merlin’s prophecy, “that a king should come of Uther Pendragon; that glemien should make a board of this king’s breast, and thereto should sit poets most good, and eat their will, and drink and revel day and night; this game should last them to the world’s end.” H. Maynader, Arthur of the Eng. Poets; E. K. Chambers, Arthur of Britain; R. S. Loomis, “Arthurian Legend before 1189,” Romantic Review, XXXII, 3; “Irish Origin of the Grail Legend,” Speculum, VIII, 415; Thomas of Britain, Romance of Triestram and Ysolt, trans. Loomis, ed. 2; L. A. Fisher, Mystic Vision in the Grail Legend and in the Divine Comedy; E. K. Chambers, Sir Thomas Malory; C. B. Millican, Spenser and the Table Round; M. C. J. Reid, Arthurian Legend in Modern Lit. R.S.L.

artificial comedy. (Lamb) Comedy of manners, q.v.

ARTS (the seven liberal) artifici ality. Consciousness of writing as reflected in the style, usually elaborate or conventional. See Nature and art.

artist and society. The remark of his successors, that Goethe spent all his life for letters but never lifted a finger to aid his fellow-man; the scorn of the rebel generation at the funeral of Anatole France: such attitudes press the problem of the interrelationship of the artist and the social concerns of his day. It may be urged that inevitably every writer (as every person: by his silences as well as his performance) takes his side. But consciously one may move toward the pole of aloofness or of participation: the ivory tower, or the battleground. There is of course the danger that the writer who battles will produce propaganda (Upton Sinclair, Am., b. 1878) or will find little time for creative work (currently, Robert E. Sherwood, Am., b. 1896; Archibald MacLeish, Am., b. 1892); while the withdrawn writer may lose his vitality [James Branch (Cabell), Am., b. 1879]. On the other hand, it may be argued that participation is essential to the growth of one spirit, whereas of another this "aloofness" is the condition prerequisite to creation: his works are his contribution. The life of the artist (as his intention, q.v.) may be, in all its observable aspects, irrelevant to the work. See Literature and Society.

ARTS, THE SEVEN LIBERAL (L., liber, free). The program of studies that constituted the basis of general culture in Antiquity and the Middle Ages—the encepsios paideia of the Greeks. As liberal, they are distinguished from the iliberal or mechanical arts in that they alone befit a free man and make a liberal culture—a distinction found as early as Solon (6th c. B.C.), Plato (Repub., VII, 522b) and Aristotle (Pol., VIII, ii, 1137b5). Later the term is derived also from "book" (Cassiodorus, Instr., II, præf.,) and in our own day Scott Buchanan would derive it from libra as well as liber.

As the ideal of a general culture, the program has not always been comprised of the same arts or the same number of arts, nor have they always been understood in the same way. Medicine, architecture, even gymnastics and agronomy, were included during the Roman epoch. But even when there is agreement as to the basic arts, there may still be great differences in conceiving their nature and function and, consequently, their order in the program. Basically, however, as well as originally, the program consisted of the literary and mathematical arts, cor-
responding to the Trivium and Quadrivium of medieval fame. The earliest use of the name trivium is found in the Schola Vindobonensia ad Horatii artes poeticae, attributed to the school of Alcuin (d. 804), where the trivium of grammar, rhetoric and dialectic is interpreted as the “quid alat formatque poesam” of v. 307. Simply and in respect of only the most general and basic content of the arts: Grammar consists not only in primary and formal training in reading and writing, but also in reading, analysis and criticism of the literary classics, corresponding thus to what we would today call grammar and literature. Rhetoric is the art of speaking with persuasion, and its end is eloquence. It is through these 2 arts that the literary classics of antiquity have been transmitted to us. Dialectic is more complex in that there are at least 2 aspects to be distinguished in it: (1) the science of reasoning, i.e., logic and (2) the art of disputation, i.e., dialectic in the Aristotelian sense of dealing with probable truth. The mathematic arts compose the Quadrivium of arithmetic, geometry, “music,” and astronomy. The name is first found in Boethius (De arith. I. i), who writes that these arts constitute that quadrivium which is to be taken by those who would rise from things of sense to the greater certitudes of intelligence. For they consider things of immutable nature: arithmetic having for object the nature and properties of number, “music” the proportions of numbers, being thus strictly theoretical, while geometry considers magnitudes at rest and astronomy magnitudes in motion. Inasmuch as these arts achieve the certitude founded on the immutability of their objects, they are the semitiae sapientiae which must be followed by any who would come to the highest perfection of philosophy, which is comprehension of things that truly are.

The whole arts program, in fact, appears to have been conceived originally as the culture preparatory to philosophy. Aristippus (435–350 B.C.) is thus reported by Diogenes Laertius (II.79) to have likened the arts in their relation to philosophy to handmaids of Penelope. If the program was so established by that time, it would support the contention of Werner Jaeger that the arts owe their inception as a program of studies to the work of the Sophists. Nor is this unlikely inasmuch as in claiming to teach sophia, they would be likely to formulate a program of studies leading to it. This also enjoys, at least indirectly, the authority of Cicero. For he maintained (De orat. III, 15–16) that the downfall of learning in his day began when Socrates, by separating knowledge from eloquence, destroyed that union between speaking and knowing which was the wisdom taught by the Sophists. Since that separation there has been continual conflict and distrust between orators and philosophers, resulting in the death of both eloquence and philosophy. To remedy such a situation Cicero would restore that primitive ideal of wisdom with its basis in the arts program.

This history told by Cicero can well serve as type for the history of the arts themselves. They are to be taken as means to a certain end; any change in the end will be felt in the structure of the individual arts as means. Such changes give rise to different constructions of the arts, individually and as a whole, according to differing conceptions of the nature and function of the arts, which are then reflected in their interrelationship in the program. Thus, since the wisdom Cicero seeks is a copiously talking one, and his philosophy, not the truest but the one best enabling him to talk with order, elegance and copiousness, the literary arts of grammar and rhetoric come to be emphasized before all the others. If, on the other hand, the wisdom sought is that of the philosophers, knowledge, namely, of that which truly is, then dialectic and the quadrivium receive the greater emphasis, with consequent effect upon the others, as in Boethius and Plato.

It is in the Middle Ages, however, that the battle of the arts comes to be waged explicitly. But they then exist under the Christian dispensation. This incorporation is fully achieved, at least theoretically, in St. Augustine. But in being integrated with Christianit as the means to wisdom, they are ordered to a radically different end from any they had had before, for, after St. Paul (I Cor. i, 25) wisdom is identified with Christ. The arts are consequently subordinated to the truth of Faith, for Christ is known, as God and hence as wisdom, only through Faith. But the repository of Faith is Sacred Scripture; consequently, the work of the arts becomes that of interpreting the sacred text with the end of accomplishing the soul’s ascent to God. Thus according as the task of the arts is considered primarily that of interpreting the sacred text, the whole program falls under the direction of grammar, whereas if the ascent of the soul to God is stressed, it falls under dialectic, at least in the Platonic sense of an ascending progress
achieving vision and union. Each of these directions receives expression in Augustine, in the *De ordine* and *De doctrina christiana* respectively.

Such a marriage, however, is maintained only by the presence of Augustine. For, after him, although the same end may be pursued, the tendency is to follow one of these directions exclusively. Thus in the Carolingian Renaissance Alcuin follows the way of grammar and approximates the classical program of Cicero, although as ordered to a Christian wisdom, whereas Erigena takes the way of dialectic and by further stressing the quadrivium tends towards the Platonic program. And in the 13th c. the quadrivium becomes explicit in the work of John of Salisbury while the Platonic is elaborated by the Chartists. But the whole course of the arts is altered at this time by the reentry of the Aristotelian corpus into Europe. This not only brought in a fully constituted natural wisdom to be opposed to or else incorporated with Christian supernatural wisdom, but gave such impetus to logic that it was soon challenging the position of all the other arts and invading their province. Yet this did not occur without a battle, which has been recorded by Henri d’Andel in his 13th c. poem entitled *La bataille des VII arts*; the battle of grammar and logic, of Orleans and Paris. Logic carried the day, and scholasticism enjoys its triumph under the Aristotelian notion of science. But although Grammar was defeated, it was only to retire and to gather up her forces. She was to do battle again, and this time to win, under the Ciceronianism and Augustinianism of Petrarch and the Renaissance. But during these disputes of grammar and logic the mathematical arts of the quadrivium so grew in strength that they soon laid claim to the field alone; the mathematizing of knowledge began its progress to our own day.

**Manual for the teaching of the arts:**

For Antiquity the great work of Varro is no longer extended; what remains is more specialized: e.g., Celsus in his *Artes* considers only agronomy, medicine, rhetoric and military art. The Middle Ages abound with manuals. At the early limit, the *De nuptis Mercurii et Philologis* of Martinus Capella (ca. 439) is the standard elementary text book of the arts, prefaced by the allegorical account of the marriage of Mercury and Philology, where the arts are the gift of the groom to his bride. The teaching here is most rudimentary and schematic. Far superior is the *Heptateuchon* of Thierry of Chartres (d. 1156), a compilation of texts for the study of the arts, including Donatus and Priscian for grammar, Cicero, Severianus and Capella for rhetoric, Aristotle, Porphyry and Boethius for dialectic, and Boethius, Capella, Abelard, Isidor, Frontinus, Columella, Gerbert, Gerlandus, Ptolemy and several anonymous treatises for the quadrivial arts. At the end of the period is the *Margarita philosophica* of Gregor Reisch (d. 1525), where treatment of each of the liberal arts is included as part of the encyclopedia of philosophic knowledge. P. Abelson, *The Seven Liberal Arts*, 1906; Scott Buchanan, *The Doctrine of Signatures*, 1938; W. Jaeger, *Paideia*, trans. G. Hight, 1939; Richard McKeon, “Rhetoric in the Middle Ages” in *Speculum*, XVII (1942); H. I. Marrou, *St. Augustin et la fin de la culture antique*, 1938; L. J. Paetow, *The Arts Court at the Medieval University*, 1910; Pio Rajna, “Le Denominazioni Trivium e Quadrivium” in *Studi Medievali* n.s. 1 (1928). O.B.

**Arzamas.** Russ. literary society, organized 1815, St. Petersburg, under the leadership of the Russ. historian, N. M. Karazin, to promote the new in Russ. literature. Among its members were V. A. Zhukovsky and A. S. Pushkin. C.A.M.

**Ascending rhythm.** Pros. Flow of verse from unaccented to accented syllables, e.g., - - - - , - - - ; opposed to descending rhythm - - - - .

**Asclepiad.** (Asclepiades, poet of Samos, 2d c. B.C.) Pros. A meter: one spondee, 2 (or 3) choriambics, one iambique: - - | - - | - - - - | - - | - - | - - , e.g., “Look now! Over the hill, speeding beyond, lost in the cloud, it flies!”

**Asiastic.** A style of Gr. and L. oratory and prose writing, characterized by a fulsome quality and expression, emotional appeal, expressed in an abuse of short periods, marked rhythms, copious figures, antitheses and parallellisms, assonance, and general sententiousness. Gorgias may be considered as an early forerunner of this style, but its actual origins are to be sought in Asia Minor after this part of the Greek world was freed from Persia by Alexander the Great, esp. in the works of Hecesias of Magnesia, a sophist of the 3rd c. B.C. One of the chief centers of its dissemination was the great school of Rhodes, founded ca. 100 B.C., where Cicero studied under Apollonius Molon. During the 2d and 1st c. B.C. it was of greatest importance. In spite, however, of Cicero's condemna-
tion of the excesses of both schools, Atticism won the day, save for a brief revival of Asianism in the 2d Sophistic movement of the 1st c. A.D. Norden; G. L. Hendrickson, "Cicero's Correspondence with Brutus and Calvus on Oratorical Style," AJP 47 (1926). L.W.D.

aside. Th. A remark that the others on-stage are assumed not to hear, intended to give information to the audience. Used in Eliz. drama and more extensively later (Sheridan, The School For Scandal), it became in the 19th c. a device of melodrama, now used only for comic effect. A subtler form, in which the character seemingly thinks aloud (akin to the soliloquy) was revived for serious use in O'Neill's Dynamo—where the actions or regular dialogue are often the result of such vocal thoughts—and Strange Interlude, analogous to the stream-of-consciousness flow in the novel. Earlier in the 20th c. modifications of the form developed. In the 1-act Overtones (A. Gerstenberg) veiled figures walk beside the characters, after each remark giving the suppressed thoughts; in Lucrece (Obey) a narrator discusses motives of the action seen in pantomime, or tells other, unseen, parts of the story. See Monologue.

assertion. See Question of fact.

associationism. The doctrine (in epistemology or psychology) that the content of consciousness can be analyzed into simple "atomic" elements, and that the order and relations of these elements in the mind can be explained entirely, or largely, by the theory of the "association of ideas." This theory is that groups of ideas which are repeatedly experienced in conjunction acquire a "bond," by which, when one idea later occurs in the mind, it suggests the others (James Mill, Analysis of the Phenomena of the Human Mind, ch. III, new ed., 1869). Associationism, which was first formulated by Hartley and Hume, and developed by the British empiricists (H. C. Warren, A History of the Association Psychology from Hartley to Lewes, 1921), has been strongly attacked by idealists (q.v.), pragmatists and Gestalt psychologists (E. S. Robinson, Association Theory To-day, 1932). Associationists have sought to explain why we find certain objects beautiful but not others, by asserting that the beauty of an object is a subjective experience aroused by the association of the qualities of the object with qualities that satisfy desire or interest (George Santayana, The Sense of Beauty, 1896; W. Proudfoot Begg, The Development of Taste, 1887, chs. VIII, IX; Thomas Brown, Lectures on the Philosophy of the Human Mind, ed. 1820, lectures LIV to LVI).

The fact that much thinking is associative in character has been thoroughly utilized by the stream-of-consciousness (q.v.) school of writers; but the exploitation of association does not in itself define such literature, since it is as characteristic of the conversations of Mrs. Nickleby as of the meditations of Mrs. Bloom. See Word creation. M.C.B.

assonance. Pros. Recurrence (esp. at line-ends) of the accented vowel-sound of a word, with different following consonants, e.g., fame, fate: vowel rhyme. A characteristic of much Provençal, O Fr. (Chanson de Roland), Sp., Portuguese, and Gaelic verse; Eng. ballads and nursery jingles. It occurs occasionally in all verse, and is a definite device in the late 19th and 20th c. (e.g., Emily Dickinson). It abounds in spirituals and in the popular song. Double assonance (argues, cargoes; penny, merry) and triple assonance (mourningly, trippingly) are also found. See Consonance; Quantity; Rhyme.

asteism(us). Rh. Civil and ingenious mockery. Thus, when pardon was asked for a thief because he had stolen only 16 s., the judge remarked: "I warrant you he wished it were £16!" See Irony.

ASTRONOMY has always been readily employed by the poet, qua poet, not as astronomer; this leads to some misconceptions. Mathematical or theoretical astronomy is built upon observation; this depends upon tools of measurement and sight that by common consent express relationships or ratios. These tools vary in precision from age to age. Each generalization, formula, theory, or law arrived at will be discarded as soon as new observations show phenomena outside the laws. The scientist is not interested in truth, if by truth we mean reality. The basic question is, What does the thing do? not What is it? His test is not, Is it true? but Does it work? The term for his process of formulation is saving the phenomena.

For the layman these concepts often seem to express reality, that is, essence. He tends to view all mathematical astronomy as of one of the three systems: Ptolemaic, Copernican, Einsteinian. Fundamentally, there are as many systems as there have been astronomers. The notion that astronomers used a Ptolemaic system for 1300 years is a popular fallacy;
in each new c. astronomers enunciated systems akin to Copernicus in some elements, to Ptolemy in others; but unlike them both in great part because the basic observations differed from both.

The poet, too, presents the results of observation, but for a different purpose. He asks not ‘Are they real? but Are they consistent? He notes relationships, but of form and purpose; he creates tangible images, something that will appeal to the mind’s eye. When a man compares the earth to a grape and the sun to an orange, he is not an astronomer but a poet. The names of constellations are poetic names; men have complained that the poet of Genesis, for instance, has held back the progress of astronomical science by his hold upon the minds of men.

The poet of magnitude, the epic poet, must make his subsidiary images conform with the imaginative effect of the whole poem. So, for instance, out of the observations from which Hipparchus and Ptolemy create epicycles, Dante creates crystal spheres. The Sunbeam from which the astronomer coins a principle of refraction and derives a measurement becomes, under Milton’s hand, a toboggan for the angel Uriel to slide on. The poet of the Old Testament speaks of ‘the windows of heaven.’ Poetic astronomy depicts what man sees and feels; it is directed to the imagination, not the reason. Two men step out into the darkness on a clear night; the astronomer maps the sky; the poet cries:

Look, how the floor of heaven
Is thick inlaid with patines of bright gold.

Perforce, poetic astronomy, heeding the senses, tends to be geocentric. This is esp. true of the epic, in which every means is used to heighten the position of man as agent; he must be at the center of the stage. It is as absurd to ask the poet to change this scheme as it is to refuse to use the words sunrise and sunset because they are not the terms of contemporary science.

Because science is ever changing, whereas imagery is as lasting as language, there is often a conflict in man’s mind between mathematical and poetical concepts. As the poet has sometimes been too successful at the expense of the scientist, so, too, the scientist has often caught public attention at the expense of the poet. Dante, Chaucer, Milton, and Wordsworth have more than once been ‘charged’ with neglecting the scientific thought of their time. It is said that the success of scientific cosmography has so altered popular concepts in the last 3 c. that the poet finds true epic poetry almost impossible. If the reader, who demands verisimilitude, firmly believes in a heliocentric universe, a geocentric universe will be unimaginable. Milton lived at a moment when men’s minds were shifting; he resolved his problem unpoetically by inserting a philosophical disquisition on the subject into the 8th book of Paradise Lost. There he clearly stated the end and aim of the scientist in his phrase ‘contrive to save appearances’ and the end and aim of the poet in ‘joy thou in what He gives to thee.’

Ancient astronomers frequently calculated upon a geometrical assumption of a spherical track or base for the orbit of each planet. These spheres might be centred in the earth (geocentric) or the sun (heliocentric) or a fixed point in space (eccentric), depending upon the mathematical result in view. The planet might be supposed to turn upon a perimeter inscribed on the sphere; the perimeter was an epicycle and the uppermost points were aepides (apogee). These mathematical presumptions were solidified by poetical and popular explanations so that they became crystal spheres, which in poetic imagination might be translucent solids. These spheres, fixed in space at intervals, according to a theory attributed to Pythagoras, whisked with such speed as to create the music of the spheres, to which mortal ears are insensitive much as mortals are insensitive to terrestrial motion. The firmament, originally Heb. rakha (expanse or space), came through dramatic representation to be imagined as a solid—often as a vault on which the fixed stars were embedded, sometimes though of as the sphere of the fixed stars. The outermost sphere, which enclosed this imagined universe, was the primum mobile, a concrete representation of the ancient hypothesis of a whirling outer heaven which caused the alternation of day and night. Outside the primum mobile was the Empyrean. Within, the order of spheres varied, but the most common is that of Dante: Crystalline, Fixed Stars, Saturn, Jupiter, Mars, Sun, Venus, Mercury, Moon, Earth. The vast range of material on this subject extends from bibliographical guides like George Sarton’s Introduction to the History of Science, 1927—in progress), which notes major poetical concepts, to extensive treatments of astronomical references in individual poets, like T. N. Orchard’s Milton’s Astronomy (rev. ed., 1913). The best survey of concepts of the universe of all types is that
astronomy


asynartete. Pros. A poem the divisions of which have different rhythms, *e.g.*, the Archilochian.

asynedeton. Rh. Omission of conjunctions. A series of single words within a sentence, linked with commas: brachiology; if succint and short: dialytom, *e.g.*, *Veni, vendi, vici*; “Sighted sub, sank same.” The succession of many conjunctions: polysyndeton. Asyndetic antithesis: opposition with the connectives omitted, *e.g.*, Shaw is a practitioner, not a professor; Shaw, *Man and Superman*, passim, esp. Act III beginning “Your friends are all the dull-est dogs I know.”

asynaptic, atactic. Loose, ungrammatical in structure. See Anacoluthon.

Atellan fables. See *fabula Atellana*.

athroes(isms), athrismus. Rh. Enumeration. Aparithesis: a formal list, as in recapitulation. A lengthy series: synathresemus. Drawing together many traits; syl-mos. Thus characterizing an individual, esp. with antonomasia, was frequent in the Middle Ages, *e.g.* (Sidonius Apollinarius, 430–89): “He feels like Pythagoras, he divides like Socrates, he expatiates like Plato...” through 26 pagans and Christian fathers. The linking of associated qualities: hirmos.

atmosphere. The particular world in which the events of a story or play occur: time, place, conditions, and attendant mood. From the atmosphere and the fore-shadowing arises the expectancy (promise) of the conflict, which the plot must satisfy.

atonic. See Accent.

attack, point of. See Point.

Attic. See Comedy; Style.

Attic orators, canon of. One of the Alex-"andrian canons. The number from the 5th and 4th c. B.C. thus recognized as models of excellence was later fixed at 10, perhaps by Caecilius of Caledacte (1st c. B.C.). Those included in the canon were: Antiphanes, Andocides, Lysias, Isocrates, Æschines, Isæus, Demosthenes, Hyperides, Lycurgus, and Deinarchus. L.W.D.

Attic salt. (Cicero, *De Oratore* 2; Eng. ca. 1600, now rare). Intellectual sharpness; refined but stinging wit: *sal Atticum*, opposed to *aceto Atticum*, Italic vinegar, an acrid, more insolent, mordant wit. A. Otto, *Die Sprichwörter... der Römer*, 1890. W.A.O.

Atticism. A style of writing affected esp. by Gr. and Rom. orators, marked by sim-plicity, directness, and avoidance of rhetorical adornment. Atticism first appears at Rome in the 2d c. B.C., partially as a reaction to the excesses of Asianism, par-tially as a natural outgrowth of tendencies already active. Hellenism, a cult of grammatikal purism and correctness, which tended naturally to become simple archaism, was made familiar to the Rom. through their Stoic teachers. In the Scipio-nic circle Latinity was substituted for Hellenism, and Terence is later praised by Julius Caesar, himself an Atticist by prac-tice, for the purity of his Latin. Atticism is then a refinement upon Hellenism in the same sense that urbanity (“a certain elegance and subtlety of pronunciation characteristic of the city of Rome”: Hendrickson) was a refinement upon Latinity. Calvus seems to have been the first Rom. to call himself an Atticist; between him and Cicero the controversy over Atti-cism vs. Asianism had its beginnings. Under the Empire, in the 2d c., concomi-tant with an upsurge of nostalgic thinking about the “good old times,” came a wave of archaism, and in the 2d Sophis-tic movement Atticism was made a fetish until it amounted to no more than a pedantic aping of Attic diction, carried on with the aid of special lexica of old Attic words. This *reductio ad absurdum* of classicism is satirized by Lucian in his dialogue, *Lexiphanes*. Schmid; Norden; G. L. Henrickson, “The *De Analogia* of Julius Caesar,” *CP* 1 (1906). L.W.D.

aubade. Prov. A morning serenade (not related to aube, a May festival dance).

*aube*. See Old Fr. forms.

audience, taste of. The taste of the audi-ence constitutes one of the major differ-ences in the conditions of composition of Gr. and Rom. drama. Gr. drama was na-tive and self-developed; it had its roots in the common national life; if the poet educated his audience, at least it under-stood poetry and was ready to respond to excellence. But the development of a popular art requires also the development of popular taste, and the waning of Gr. drama must be in large part ascribed to the failure of the audience, a part of the larger and still unsolved problem of de-cadence.
audience (ancient)

The situation of the drama in Rome was radically different. Here, too, it was composed to be presented to the entire city populace; but one unaccustomed to poetry, to the dramatic form, to the themes of Gr. tragedy and comedy. The nature of the taste of the spectators can be very clearly demonstrated from the experience of Terence with the production of his Hecyra (The Mother-in-law). In 165 the audience broke off the 1st performance, to rush to an exhibition of tight-robe walking and boxing. Again in 160 the piece was in progress when the rumor spread that a gladiatorial show was to be given; a riot broke out and the performance was disrupted. Later in the same year it was finally allowed a complete and successful production. These incidents illustrate the tastes of the audience at the peak of the development of the fabula palliata; and it is significant that even in the Augustan age, when the public taste had reached so high a level as to welcome the Bucolics of Vergil, drama still languished, and the crowd preferred the more brutal and vulgar public spectacles.

Comparisons of L. public taste with Gr., however, must not mislead the modern student; in point of fact, both the Gr. and L. (not merely Rom.) levels of taste in poetry, in oratory, in private letters, seem to be substantially higher, judged by our own standards, than ours. A. Roemer, Uber den litterarisch-aesthetischen Bildungsstand des attischen Theaterpublikums, 1901; D’Alton, pp. 10-11 and the articles Roman tragedy and Fabula Palliata. See Participation. K.M.A.

autobiography

Augustan. The age of Emperor Augustus of Rome, of Horace, Vergil, and the correct and conscious style. Hence, the classical period of any national literature, esp. 18th c. Eng. of Pope, Addison, Johnson, Goldsmith.

Auroraförbundet. The group of young Swe. writers who in 1808 introduced the Schelling-Novalis type of German Romanticism in Swe. letters. See Fosforism. A.B.B.

authority. (1) Evidence that demands consideration; a passage or book, or the author thereof, that lends weight to an assertion, that is acknowledged expert in a matter. Parties concerned in an issue, however well-informed, are untrustworthy authorities; Prescott bids us beware of "historians in a season of faction"—like today. The word is often applied to a person that has earlier expressed one's own views. (2) Power to impose itself (or oneself) upon persons, to command respectful attention. Douglas (The South Wind) declares that classic beauty has authority.

auto sacramental. 1-act Sacramental Play, performed on Corpus Christi Day in Sp. towns, 13th to 17th c. The play, of symbolic character, could represent religious, mythical, historical, and allegorical subjects. The only condition was a more or less veiled relation to the Eucharist, with the praise of which the play ended. One of the greatest writers of this type of plays was Calderón de la Barca. H.A.H.

audition colorée. Fr. Association of sounds with certain colors, one phase of the famous transposition des sens represented by the well-known line in Baudelaire’s sonnet, Correspondances (Fleurs du mal, 1857): Les parfums, les couleurs et les sons se répondent. In the movement, though perhaps not intended seriously, is Rimbaud’s sonnet, Voyelles (ca. 1870), beginning: A noir, E blanc, I rouge, U vert, O bleu, voyelles.

Rimbaud later spoke of it lightly, in his Saison en enfer (1873): L’histoire d’une de mes folies...J’inventai la couleur des voyelles. René Ghil was a disciple of Rimbaud. Huysmans’ novel, A Rebours (1884) illustrates similar tendencies. The physical basis for such associations, synesthesia (q.v.), is regarded as a rare phenomenon. G. L. van Rooebroeck, The Legend of the Decadents, 1927. G.R.H.

Aufklärung. See Rationalism.
nals and diaries are by their very nature less connected, less refashioned by retrospective analysis of events. They give us the inestimable boon of personal impressions while these are still fresh, yet often, too, provide reappraisals in the light of later experience. What they lose in artistic shape and coherence, they gain in frankness and immediacy, many of the most famous having been kept with little if any thought of subsequent publication. The two terms, identical in derivation and in primary meaning, have acquired a slight differentiation, ‘journal’ being used for a more detached or reflective record than ‘diary.’

These personal readings of life owe their attractiveness to a few main causes, which suffice to give any record its title to survival: (1) The mere contact with great historical events or movements may ensure a memoir-writer’s or diarist’s being consulted by later generations; here the purely personal element may be reduced to an unconscious revelation of a mental frame fairly prevalent in the age concerned. (2) The writer may have played an important part in shaping history. He may be a notable conqueror, religious leader, or statesman. People will always be interested in hearing his own comments on himself and his world. (3) There may be something particular in his point of view, the special angle from which he surveys persons and events; he may be in advance of the age, or otherwise out of step. (4) He may be one of those, mentally brothers though separated by centuries, for whom the exploration of their own personalities is the most absorbing activity of life. Some at any rate of these qualities are to be found in all the world’s great self-portrayals.

Since the official adoption of Christianity provided the people of Western Europe with a fresh impulse towards self-scrutiny and gave autobiography its first masterpiece in St. Augustine’s Confessions, the number of such personal records has been immense. Their authors, however, fall generally into a few easily-recognizable types:

A. Those who have been converted to a religious belief or some doctrine having the stimulus of a religion, e.g., George Fox the Quaker (1624–90), John Wesley (1703–91), Cardinal Newman (1801–90), Prince Kropotkin (1842–1921).

B. Those suffering from a persistent sense of persecution and misunderstanding, causing a “defensive” attitude towards life, e.g., Saint-Simon (1760–1755), Rousseau (1712–78), Marie Bashkirtseff (1860–94).

C. Sportmen, professional soldiers and sailors, journalists, usually writers of breezy, chatty accounts with a minimum of introspection, e.g., Usâmah ibn Munkidh (1095–1188), Blaise de Monluc (1502–77), Captain Gronow (1794–1865).

D. Actors, musicians, artists, interpreters generally, e.g., Benvenuto Cellini (1500–71), Goldoni (1707–93), Michael Kelly (1764–1826), Berlioz (1803–69).

E. Those shining with reflected glory through having been present on famous occasions or attendant upon great men or women, e.g., Joinville (1224–1319, St. Louis), Robert Carly (1550–1639, Queen Elizabeth), Mme. de Rémuat (1780–1821) and the Duchesse d’Abrantes (1784–1858) — both associated with Napoleon.

This rule of thumb classification will serve in grouping the vast majority of autobiographical works. Some of the best, however, do not fall into any of these classes, e.g., the life of Baber the Mongol (1483–1530), one of the few great conquerors and monarchs to leave a full length self-portrait, and the diary of the immortal Samuel Pepys (1633–1703), gossip and amoralist, but also naval expert and man of action. See Letter. G. Misch, Geschichte der Autobiog., 1907, 1931; Anna Robeson Burr, The Autobiog., 1909; E. Stuart Bates, Inside Out, 1936; Arthur Ponsonby, Eng. Diaries, 1923; Anton T. Boisen, The Exploration of the Inner World, 1936. A.S.N.

autoclesis Rh. (The self-inviter. P.) Introduction of an idea by refusing before requested, intending thus to awaken (and respond to) a demand—as Anthony with the will in Julius Caesar. op. Apophasis.

automatism. The principle of creation without the interference of thought (practiced, e.g., by Gertrude Stein). As a theory, a mechanistic transformation of the concept of the divine afflatus as the source of inspiration; it becomes a deliberately sought method in surrealism.

auxesis Rh. See Amplification.

He lost, besides his children and his wife, His realm, renown, liege, liberty, and life. avant-garde (Fr., advance guard). The radical van of a movement. See art d’avant garde.

Aventiure. MHG. Originally the tale itself; then, a division or canto of the MHG. epic.
average man. The non-existent individual onto whom is often shifted the responsibility for an author's decision. Under various names—The World and His Wife (play by J. Chegaray, N. Y. 1908); the Joneses (cartoon "Keeping up with the Joneses")—he may be upheld as the arbiter of literary and theatrical taste, though sometimes (by other names: Mrs. Grundy) looked upon as a restrictive force that makes for dull conformity. Wm. Gillette appealed to him as "the man in the street," Tolstoi declared that good art is that which moves the simple, pious moujik. Molière used to read his plays to his pastry-cook (who ought to have had good taste. cp. Rostand's Cyrano). So staunch a democrat as Cooper, however, warned a young republic that the average is likely to be mediocre. Many go further, to the belief that art is beyond the grasp of the average man; though some of these concede him the possibility of advancing by stages, as from Felicia Hemans to Longfellow to Wordsworth to Dante. See Democratic spirit.

Awdl. See Welsh Versification.

axiology. See Value.

axiom. This term, from Aristotle's Metaphysics, designates a self-evident proposition that can be assumed as basis for constructing an argument. See Aphorism.
bacch(us)(y). Pros. a foot, q.v. One short syllable followed by 2 long \-\-\-\-\-
, e.g., “About face!”

backdrop. Th. See Stagesetting.

back-formation. See Word creation.

Baconian Theory. See Anti-Shakespeare.

Balaam. Journ. (Numbers xxii 30) 19th c. term for fillers, humorous paragraphs or notes of monstrous productions of nature, kept in type to fill space when news is short. Balaam’s box: a depository box for such odds and ends; later, a wastebasket.

balada, ballada. Prov. 13th c. dance form. It begins with a refrain of 2 or 3 lines. The subsequent stanzas, often of 4 lines rhyming aaab, repeat the whole refrain after each line. U.T.H., Jr.

baladine (17th c.) (1) A ballad-maker. (2) A mountebank or clowning acrobat. (3) A theatrical dancer. Used in this sense (fem.) by Browning.

balanced sentence. See Oxymoron.

BALLAD now has various meanings in literary or musical usage. In the former, it is restricted primarily to short simple narratives told lyrically. Popularity, any short song that appeals to sentiment may be termed a ballad; its content may be religious, political, amorous, comic or tragic. Swinburne’s “A Ballad of Dreamland” and similar pieces, having no narrative element, are really ballades. In musical nomenclature, a ballad may be solo, choral or instrumental, a song of praise or blame, a dance song, or merely something singable. Chopin, Liszt, Brahms, wrote ballads or ballades for piano and orchestra. Some musical ballads were supposed to suggest a story, but this is no longer essential.

The names ballad, ballade, ballet are derived from the late Latin and Italian ballare, to dance; hence it was long assumed that the lyrical story so named was bound up with dance origin. The intricate ballades of Fr. lyric verse, arising in the 12th and 13th c., were artistic dance songs, without a narrative element, and the Eng. ballades of Chaucer’s time might serve as courtly dance songs. In the 16th c. the name, having by this time recessive accent, came to be used for light simple verses and music of nearly any content. It was not till the 18th c. that ‘ballad’ began to be restricted to the narrative lyric. The word therefore affords no testimony as to the origin of this type of song.

Among the poetic ballads, two leading types may be distinguished: the popular traditional songs such as the Eng. and Scot. ballads; orally transmitted, with shifting texts, which have held the foreground of interest since the Romantic Revival; and literary ballads by known authors. Some of the latter imitate the traditional type (Longfellow, The Wreck of the Hesperus; Swinburne, May Janet, The Witch Mother); others (Scott, Young Lochinvar; Browning, How They Brought the Good News) do not.

Ballads are often termed the oldest and most universal form of poetry. This is untrue if the name is set apart for narrative lyrics. The song proper is the primitive form. Early poetry suggests happenings by allusion rather than in more direct and dramatic form. The ballad, as a species of lyric, emerged rather late in literary history, perhaps in the 11th or 12th c. Apparently it found its impetus in late mediaevalism, which produced many new lyric forms; it owes something musically and in verse form to clerical patterns; thus, the fragmentary Judas of the 13th c. is often termed the oldest Eng. ballad. The early Robin Hood poems are long for ballads and suggest, like the epic or romantic narratives to which they are affiliated, oral rather than musical or choral delivery. Ballads reached their height in the 16th and 17th c.; though some of the Eng. and Scot. traditional pieces are based on events of the 18th c. Contrary to older belief, these ballads were not the creation of the peasantry, with an origin different from that of other lyrics, and preserved among the unlettered. Their high quality testifies to their emergence from skilful hands.

The ballad style varies with time and place and singers. Its essential characteristics are the narrative presentation, sim-
plicity, lack of self-consciousness. The most usual Eng. ballad measure is the quatrain stanza, with rhyme at the end of the 2d and 4th lines, a singable form based on the L. septenarius. This consisted of 2 long lines of 7 accents, which might be printed as rhyming couplets or as a 4 line stanza alternating 4 and 3 beat accentuation. This form has been handed down in the hymn as well as the ballad. Sometimes inner rhyme is supplied, sometimes the quatrain is lengthened to 6 lines or doubled to 8. There is regularized form in literary imitative ballads (The Ancient Mariner, Sister Helen), or some independent verse form may be adopted (Skipper Ireson’s Ride, Hervé Riel).


L.P.

ballad opera. A musical farce, esp. the most popular form of London theatrical entertainment for the decade after The Beggar’s Opera (Gay, 1728). Burlesquing It. opera, it used old tunes and new comic turns. An antecedent of comic opera.

ballade, ballada. See Old Fr. forms.

BALLET: drama without words; the art of narrative through dancing, pantomime, and music. First seen in ancient Roman pantomime, it was renewed (at first with song) in the opera in It., approached in the great leves of the Sforza and the Medici, and brought to Fr. by Catherine de Medici: 1581, Baltasarini, Ballet comique de la reyne, which established the use of dance and music for dramatic ideas. The noblemen took roles in these ballets, until Louis XIV grew too fat; then Jean Baptiste Lully (né Giovanni Battista Lulli, 1639–87) introduced women dancers and livelier rhythms, whence grew an elaborate system of port de bras and a ballet school. Through the 18th c. (like the theatre in general) the ballet was a lavish spectacle, of dramatic plot, with elaborate décor and costumes, as presented in the popular Lettres sur la danse et sur les ballets (1760, 1804) of Jean Georges Noverre (1727–1810). With the Fr. Revolution, activity centred in the Russ. Imperial Ballet at St. Petersburg, where through the 19th c. the classical ballet developed its distinctive form. With tarlatan skirts and box-toed shoes, with comparatively stiff back and rigid pose, the performers (esp. the Taglioni, ca. 1830) danced mainly with leg and foot, often sur les pointes, counterbalanced with fluttery movements of the arms. The leap; the spin on the toes of one foot; the entrechat (jump straight up, legs crossing rapidly scissor-wise—originally, striking the heels together as often as possible); various movements became conventional, watched as tests of the grace and skill of the danseur and the danseuse. Literary currents and musical taste influenced the ballet, so that with the mid 19th c. idea of the correspondence of the arts, many works were developed in which the dramatic, even the narrative, element is lacking; the choreography sought to create a mood, or with costumes and setting to paint a fluid picture.

In 1907 Isadora Duncan brought to Russ. her modern dance, with bare feet and flowing Grecian drapery. With suppleness of the entire body in continuous flow from pose to stately pose, with fluid but integrated mass movement of her group, her “classic” style challenged and profoundly influenced the “classical” ballet. In his choreography, Michel Fokine (1880–1942) combined characteristics of the two forms, with elements drawn from the folk, and established the modern ballet (Le Spectre de la rose; Petrouchka; Carnaval; L’Après-midi d’un faune). This was further developed by Serge Diaghilev (1872–1929) with whom was associated Vaslav Nijinsky (b. 1892), who profited by the musical callisthenics (“eurhythms”) of Jacques Dalcroze to bring the dancing to new heights. In styles that varied from simple suggestion to cubism or oriental phantasmagoria, Diaghilev drew upon painters (Leon Bakst; Picasso) for costumes and settings, with music from such composers as Richard Strauss; Ravel; Rimsky-Korssakoff; and esp. Stravinsky.

Ballet, during the 20th c., has moved in several directions. The Russ. compromise, which in the main preserves the traditional costume and forms, has been swept aside by the “modern” ballet, which dresses according to the story, seldom uses toe-work, seeks to capture the rhythms of our age. While humor was always present as a minor note in the story ballet, it is dominant in the comic ballets of Trudy
ballet

Schoop; it sharpens to satire in the work of the *Jooss Ballet*, whose *The Green Table* picture of bellicose peace-making diplomats is stylized in staccato rhythms. After visits of the Russ. ballet (*Monte Carlo Ballet Russe*) to the U. S., there developed in swift surge a distinctively Am. ballet. Drawing its movements less from traditional ballet than from the modern dance (q.v.), in which Americans (Isadora Duncan, Loie Fuller, Ruth St. Denis) had been pioneers, it produced swift-moving patterns and surging masses, in such ballets as *Barn Dance; Billy the Kid* (Eugene Loring); *Franky and Johnny* (Ruth Page); *Rodeo* (Agnes de Mille). The modern dance had meanwhile been turning from purely lyrical flow of gracefully patterned poses to the more definite presentation of a mood or of a narrative, so that in its richer achievements (*Three Virgins and a Devil*, Agnes de Mille; *Letter to the World*, Martha Graham) it becomes one with the fuller power of the ballet. Of late, mainly through the work (as performer and producer) of Sonia Henie, the speed and sweep of ice-skating have brought new possibilities both of humor and of beauty. Thus variously the danger of the crystallization of the classical ballet is averted by fresh inspirations in each age.


ballette. Medieval dance-song, usually of love. Forerunner of the ballet.

ballyhoo. (20th c. U. S.) Advance publicity; the fanfare that seeks to attract attention to an offering. Esp. elaborate for "Grade A" motion pictures, sometimes with private railroad cars (and accessories) provided to take reviewers and prominent citizens to a world premiere. Likely to influence the length, if not the tone, of the reviews. Also, a barker's patter.

banal (<OF summoning of the vassals for feudal service; ME open to the use of all the community). Commonplace; on everybody's tongue; of little importance.

barbarism. Rh. A mistake in the form of a word, including, according to Quintilian, the use of a foreign term; distinguished from solecism, or fault in syntax. R. Neumann, *De Barbarismo et Metaplasmo quid Romani docuerint*, Diss., Königsberg, 1917. K.M.A.

bard. 1. Originally, a poet among ancient Celts and Welsh, whose occupation was to compose and sing (generally accompanied by the harp) of the deeds of chiefs, warriors, of facts of history and religion. In Scots, a strolling minstrel (against whom special laws were enacted). Term of contempt in 16th c. 2. In modern usage (a) generally, a poet; (b) specifically (Shakespeare, Milton, Burke, Gray, Scott): the early Celtic and Welsh poets, e.g., Taleisin and Aneiren (ca. 6th c.).

Bardenichtung G. (Ir. bard, Celtic court poet of the 9th to 15th c., confused in the 18th c. with Tacitus' reference, *Germania*, 3, to the *barditus* or battle cries of the early G. tribes). This epic-lyric form of poetry reached its height about 1765–75. Though based on a false conception of early Germanic culture, it contrasted effectively with the shallow Anacreontics of the time. The vigorous and virtuous manliness of a primitive, unspoiled civilization is exalted in terms of G. rather than the usual Gr. mythology. The influence of Ossian added to the interest already aroused in the Nordic world by the publication of Mallet's *Introduction à l'histoire du Danemarc* (1775). Gerstenberg, *Gedicht eines Skalden*, 1776; Klopfstock, who called his historical plays bardic dramas [Hermanns Schlacht, 1769; Hermann und die Fürsten, 1784; Hermanns Tod. 1787]: Bardiete, E. Ehrmann, *Die bardische Lyrik im 18. Jahrh.,* 1892. W.A.R.

Bardic drama; Barditus. See Bardenichtung.

bardolatry. The practice of poetry has always been associated in the minds of non-poets with mystery, magic, and otherworldliness. This awe (and sometimes suspicion) of the muse we call 'Bardolatry.' Greece celebrated Homer as a sort of theological anthology; the Celtic bards were part of a religious order administering druidism. We learn that war-torn London (Julian Franklin, "Reaction to Rhyme," *Contemp. Rev.*, Nov. 1941) heeds a warning verse when prose appeals are ignored. The study of Shakespearean criticism reveals bardolatry in action. In the 17th c. Shakespeare was praised for his universality, realism, and smoothness; he was condemned for wanting art. 18th c. Eng. enthusiastically received his plays—adversely criticized his grammar, his obscure vocabulary, his syntax—and either excused his lack of art as a manifestation of eccentric genius, or praised it as an evidence of his spontaneity. Fr. spoke of
bardolatry

his bad taste and called him a universal genius; G. called him nature’s interpreter and discussed his philosophy. The 13th c. adored the bard; everything he did was perfect. The 20th c. replaced the halo with a laurel, began to judge his plays in the light of previous appreciations and modern philological reconstruction of his literary environment. But despite shifts in the idol, bardolatry persists. A Ralli, A History of Shakespearean Crit., 2 v., 1932. F.S.

Baroque (of controversial origin) was first applied to art by classicist critics of the late 18th c. to denounce the non-classical taste in which the preceding period had indulged. Only as academic dogmatism yielded to objective interpretation, did the term Baroque lose its derogatory meaning. The G. art historian H. Wölfflin described Renaissance and Baroque as two perpetually alternating principles of style neither of which can be considered superior to the other. C. Sachs, H. J. Moser, E. Wellesz applied Wölfflin’s definition of Baroque to music; historians of philosophy (K. Joëll) discovered baroque philosophy; others followed F. Strich and O. Walzel in adapting these principles to literature. The comparison with art threw new light on what had been known by such terms as Conceptivism, Euphuism, Gongorismo, Metaphysical Poetry, Préciosity, Secentismo.

Baroque in literature is described as a style that deliberately rejects the finite for the infinite and the indefinite, that sacrifices harmony and proportion to dynamism, that chooses the antithetical and the explosive, the eccentric and the stupefying, the playful and the obscure, the turgid and the flamboyant. Such traits are seen as manifestations of baroque thought, which in its dualism renews late medievalism and offers a profound contrast to the monism of the Renaissance and the Enlightenment. Baroque man accordingly is characterized as unbalanced, staggering between sensuality and spirituality, inextricably caught between lust and death, driven by violent impulses, reaching for the infinite and the unattainable.

Now new relationships could be established: expressionism hailed its likeness in baroque dynamism and ecstasy. G. Dehio, F. Strich, W. Worringer, saw in Baroque’s anti-classical protest a revival of the Gothic spirit and an expression of Nordic irrationalism. But Catholic South G. and particularly Aust. culture were recognized as inherently baroque, therefore different from and independent of the Protestant orbit of G. civilization (H. Bahr, J. Nadler, H. von Hofmannsthal). The Sp. “Golden Age” has produced the most extreme baroque manifestations: thus it could be argued that Sp. national character is baroque by predestination (S. Sitwell).

In such references, ‘baroque’ is no longer a purely stylistic concept. With the revaluation of baroque art arose an awareness that phenomena like Counter-reformation, Absolutism, and Court Culture do not belong to either the Ren. or the Age of Reason, but constitute a distinct period. ‘Baroque’ in a broader sense is employed widely as a historical term without stylistic implications.

As a period, baroque begins with the decline of the Ren. in the late 16th c. and ends with Rococo in the 18th. Its features are not equally distributed. (1) Generally speaking, Baroque is more developed in the Catholic countries, Sp., It., Aust., So. G., Belgium, and, to some degree, Fr., than in the Protestant parts of Europe where even during the 17th c. such unbaroque attitudes as classicism, realism, and rationalism prevailed. Thus Baroque could be described by W. Weisbach as the “Art of Counter-reformation.” (2) Socially Baroque rests upon all non-bourgeois classes, aristocracy, clergy, peasantry, whereas the citizenry of the towns maintained a clearly anti-baroque attitude. To some extent Baroque can be defined as the art of Absolutism. (3) As to the forms of its manifestation, Baroque finds more abundant and more adequate expression in the visual arts (including the theatre) and in music than in literature and philosophy. Perhaps it is the effort to produce effects that legitimately belong to the sensuous arts that is responsible for much of the seeming artificiality of Baroque literature. H. Wölfflin, Kunstgeschichtliche Grundbegriffe, 1915, transl.; Principles of Art Hist., 1932; W. Weisbach, Barock als Kunst der Gegenreformation, 1921; S. Sitwell, Southern Baroque Art, 1924; M. W. Croll, “The Baroque Style in Prose,” SEP, 1929; P. Meissner, Die geistesgeschichtlichen Grundlagen des englischen Literaturbarock, 1934; F. Schürr, Barock, Klassizismus und Rokoko in der fr. Lit.; A. Castro, El Don Juan de Tirso y el de Molière como Personajes Barrocos, Hommage à E. Martinenche, 1937; B. Croce, Storia della Età Barocca in Italia, 1929; J. Mark, “The Uses of the Term ‘Baroque,’” MLR, 23, 1938. See Stagesetting; Secentismo. R.A.
bas bleu. See Blue-stocking.

BASIC ENGLISH is a system of 850 Eng. words with which it is possible to say almost everything we normally desire to say. The words were chosen and the system invented by C. K. Ogden, of Magdalene College, Cambridge, ed. The International Library of Psychology, Philosophy and Scientific Method: Basic English: A General Introduction with Rules and Grammar, 1930.

The system is intended to serve three purposes: as a simple international auxiliary language (q.v.) that can be easily learnt; for foreign students, as a foundation at the same time simpler and more substantial than any course of elementary English previously devised; and for English-speaking students, as an analytical instrument that will help to clarify their thinking and improve their use of English.

The vocabulary of Basic English consists of 400 general nouns, 150 adjectives, 100 'operators' (verb-forms, prepositions, particles, etc.), and 200 names of picturable objects. All its words are in frequent normal use, but they were selected for their utility rather than on grounds of the frequency of their occurrence. Mr. Ogden's choices were guided by a theory of definition and a radical analysis of the functions of the verb, and tested by prolonged experiment in the translation of all kinds of materials.

Besides its 600 nouns, Basic English permits the use of certain other nouns which have wide international currency (e.g., sport, dance, club, university, radio). For scientific purposes, there is also a supplementary general science list of 100 words, and there are special lists for particular sciences; so that a total of 1000 English words will give any group of scientists a basic vocabulary with which all technical terms not internationally current in stabilized uses may be defined.

By October 1941, works totaling more than 3,000,000 words in Basic English had been produced by the Orthological Institute, which is responsible for this international research. These include scientific and literary works; the Bible; and the General Basic English Dictionary. C. K. Ogden, The ABC of Basic English, 1932; The Basic Words, 1932; The System of Basic English, 1934; Winthrop Tilley, Basic English for College Freshmen, 1941; H. Walpole, Semantics, 1941; Learning the Eng. Language, 1943. H.W.

basis. (Gr. step.) Pros. A verse of two feet, as recited to the choric dance.

Bassoche. Medieval association of the law clerks of Paris and other Fr. cities who wrote and produced for the general public moralities, sotties and farces. H.G.H.

Batch. See Stanza.

bathos. (Gr., height, depth.) The sudden collapse of high expectancy; a toppling from the lofty to the ridiculous. This is not the sense of the (ambiguous) use in Longinus' On the Sublime, but became so after Pope's essay, Pari Bathos, or The Art of Sinking in Poetry, 1728. Pope instances, among many:

And thou, Dalhousy, the great god of war, Lieutenant-Colonel to the Earl of Mar. Often unintentional; bathos may be an effective device in satire and humor, e.g., the cause of the Lilliput-Blefuscú war in Gulliver's Travels; Goldsmith, On the Death of a Favorite Cat...

Battle of the Books. See Ancients and Moderns.

batology. See Repetition.

BAUDELAIRE, CHARLES (1821-67) Poet: Les Fleurs du mal (1857). Believed that poets make the best critics; affords a typical instance of that truth. The bulk of his literary production was devoted to criticism. He wrote a considerable number of articles on the poets and novelists of his generation: Les Contes de Champfleury (1843), Les Drames et les romans hongrées (1851), L'Ecole paisienne (1852), Madame Bovary (1857), Théophile Gautier (1859), Victor Hugo, Marcelline Desbordes-Valmore, Petrus Borel, Théodore de Banville, Leconte de Lisle, (all 1861). To these should be added Baudelaire's only incursion into the field of foreign literature: Edgar Poe, sa vie et ses ouvrages, 1852, Notes nouvelles sur Edgar Poe, 1857.

His contributions as an art critic are no less important. From Salons of 1845 to L'Œuvre et la Vie d'Eugène Delacroix (1868), these constitute a nearly complete survey of the principal artists of the Romantic period and of the Second Empire. Baudelaire even tried his hand at musical criticism in his famous Richard Wagner et Tannhäuser à Paris, 1861, an eloquent and poetical defense of the German composer which, to say the truth, betrays a cheerful ignorance of the technicalities of music.

Baudelaire's method is not the one now prevalent. He was convinced that a critic must be partial and passionate; criticism, not being a science, should ignore theories and dogmas. Sympathy, admiration, en-
thatism and imagination are the sole vital powers of discrimination. To try to understand what one loves is the only requisite for discovering the value and beauty of a work of art. This is a dangerous method; nor did Baudelaire escape all its pitfalls: overestimation and prejudice. But, intellectually the most honest of men, he never allowed his distastes to pervert his critical faculty. He did not, for instance, like the man in Victor Hugo; he even hated some of the most characteristic traits in the poet. Nevertheless his appreciation of Hugo’s sense of the mystery of life and of the universality of his imagination remains to this day the last word on that great poet. On the other hand, as Baudelaire wrote only about men whose aspirations and qualities were in some way akin to his own, in this affinity he found the power of intuitive perception that enabled him unerringly to single out the essential significance of the works he analyzed. Hence the lucidity and finality of most of his judgments. His studies of such artists as Delacroix, Manet, Daumier, are, in this respect, particularly illuminating. Such achievements cannot be proposed as models to be followed; being the deeper expression of the critic’s self, they are inimitable. But they have earned Baudelaire a place apart, an eminent place, in the history of French criticism. A.F.

beast epic. See Bestiary.

beat. The movement of the hand or baton to indicate rhythm in music; esp. downward to show stress. Applied to verse, esp. where the feet vary; thus Gc. alliterative verse is called 4 beat verse, every line having 4 stressed syllables but no fixed number unstressed. See Rhythm.

BEAUTY. The road to beauty is pockd with the gravest of theories. But the ghosts walk; and, as the road is always misty, few can tell the vital from the dead. (The works of art wing high and clear to the goal.) In terms not of sunset and noble spirit but of painting and drama, the work of art bears beauty as its accompaniment and sign. The theories may be grouped into four classes, considering beauty as (1) essence, (2) relation, (3) cause, (4) effect. Perhaps no one path can hold all who journey. (1) Essence. (a) Simply, all things are beautiful that possess the quality of beauty. Thus Plato (Phado 100 C, D): “If anything is beautiful it is beautiful for no other reason than that it partakes of absolute beauty.” And St. Augustine calls to God: “O Beauty of all things beautiful!” This cannot be analyzed, it is just recognized, and enjoyed. Es- sences, however, have also been distilled from the three other groups. (b) Relation: seeking to find the “common quality” in all works of art, Clive Bell (Art, 1913) hit upon “significant form.” One cannot ask: Significant of what?—the meaning lies in the organic inter-relationship of parts, again undefined, just observed. (c) Cause: beauty is that which rouses the aesthetic emotion.” Psychologists may not list this, but Roger Fry tells them: “For the moment I must be dogmatic and de- clare that the aesthetic emotion is an emotion about form”—again to be not analyzed, just felt. T. S. Elliot (telescoping two phrases) removes this from the common breast: “Very few know when there is expression of significant emotion, emotion which has its life in the poem and not in the history of the poet.” (d) Effect: one (N.E.D.) definition of poetry is “the writings of a poet or poets”; similarly (Bergson) beauty is (marks) the product of the genius. First catch your seer. (2) Relation. (a) The earliest and most popular theory sees art as an imitation of nature. This shifts the problem of beauty from art to nature, unless the beauty be held to reside in the fact of imitation. Aristotle speaks of the pleasure of recognition, but even before the development of the camera Dryden and Coleridge objected to “too near a resemblance.” Dryden wanted an improving (Aristotle: idealizing) imitation. Ruskin held straight, however, when he inquired “whether, if scorpion, it have poison enough...to sustain rightly its place in creation, and come up to the perfect idea of...scorpion.” Art holds the mirror up to nature—only, adds Hugo, if it be a “concentrating mirror” that “makes of a mere gleam a light, and of a light a flame.” Coleridge, however, found it folly to seek to rival nature’s perfection; Nietzsche quite to the contrary bluntly declares “from an artistic point of view, nature is no model”; while the modern (Rebecca West) exclaims: “One of the damned thing is ample.”...Linked to this theory, beyond need of further elaboration, are the notions that beauty is that which reveals truth, or goodness, or other presumably worth-while or fundamental aspects of reality. “The function of art” (Helen H. Parkhurst, Beauty, 1930) “of all art, is to echo in its own terms the universal conflict.” (b) Any- thing is beautiful that results from successful exploitation of a medium, that exhibits (Irwin Edman, The World, The Arts, and the Artist, 1928) a nice adap-
tation to its function. This, of course, can more accurately be tested of a church than of a sonnet; though Kant sets here his notion that “beauty is the character of adaptation to a purpose without any actual purpose.” At least an inner consistency, a concordant interrelation of its parts, is commonly expected of a work of art, and deemed a criterion of its beauty. (3) Cause. This and the next division introduce a subjective element into the definition. “Beauty” (Hume) “is no quality of things themselves; it exists merely in the mind that contemplates them.” Agree then as men may on these definitions, the application will vary with the individual.

(a) Anything is beautiful that causes pleasure. This admits most of the stock of the country-store, yet Ruskin: “any object is beautiful which in some degree gives us pleasure”; Santayana: “Beauty is pleasure regarded as a quality of a thing”; E. E. Kellett, beauty is the permanence of enjoyment”; Haydon, “The beautiful has its origin altogether in woman.” Others extend, or deepen, this idea to declare that anything is beautiful that rouses emotion. We scarcely need Kenneth Burke’s reminder that “a mere headache is more ‘authentic’ than a great tragedy” to note the fallacy of assuming, since all art rouses emotion, that anything that rouses emotion is art. “Experience is less the aim of art than the subject of art,” Burke continues; “art is not experience, but something added to experience.” This leaps (see 4 b) to Croce. (b) Any thing is beautiful that produces illusion. Coleridge spoke of our willing suspension of disbelief; Konrad Lange makes this fundamental: “the essence of aesthetic appreciation is conscious self-deception.” Artistic illusion is of two sorts. One carries the receptor into the world of deliberate fantasy, with the Ancient Mariner to life-in-death, more lightly with Alice through the looking glass, with Peter Pan to Never-Never Land. The other takes him into his own daily world, but so intensely that, for the time, he forgets he is beholding merely a resemblance, a semblance. This thought advances us to (c) the concept of empathy (q.v.): any thing is beautiful that draws us into its being. It is, of course, sure catchpenny to absorb the receptor in the work; this innerness, however, seems to preclude any objective consideration of the work as art. Note also that such absorption—whether or not a true criterion of beauty—works its widest hold upon the tired businessman and the sagging shopgirl (who soars as the heroine of the song, “I Found a Million Dollar Baby in the Five and Ten Cent Store”); it fits the notion of books, plays, and films as “escape”: Art is the quickest way out of the Bronx— which does not seem a certain guide to beauty. (d) Beauty is that which stimulates an individual in harmony and equilibrium of all his being. This doctrine of synthesis (q.v.) balances reason and emotion, absorption and detached contemplation; it sees beauty as lifting at once both ends of the see-saw polarities of being. (4) Effect. In terms not of their effect in us, but of our effect upon objects, is the fourth group of theories. (a) Most that have viewed beauty as a product, have considered it in terms of the artist’s skill. Beauty results from proper handling of the tools; from mastery of the technique; from “the removal of superfluity, as the sculptor reveals the statue within the stone. The ancients long argued which of the three factors: native endowment, training, practice, is most important to an artist—thus by implication attributing his product to genius plus skill. Whether homo additus nature, or as in recent theory (Arno Holz) nature minus z, z being the limitations of the individual artist, beauty in this view is the result of man’s activity upon nature. (b) Widest in scope of all the theories, and among the most influential in recent thinking, is Croce’s development of the idea that all expression is art. If one expects something more, Croce rejoins: “No one has ever been able to indicate in what the something more consists.” Which hardly argues it away! Such widening of the definition, moreover, narrows the usefulness of the term. Limits have therefore been suggested, such as (c) (Leo Stein, The A B C of Esthetics, 1927) beauty is “the perfect expression of a felt interest.” Thus a surgeon may speak of a beautiful operation; a man on shore, of a beautiful ship storm-tossed: but what a “perfect expression of a felt interest” many an urchin achieves by thumbing his nose! (d) Considering beauty as a dower of the artist, just as to the perfect lover (the Christ), all things are lovable, lovely, and beloved, so to the perfect artist there is beauty in all things; so each in the measure of his capacity finds beauty around. One of our greatest poets has turned the thought (Midsummer Night’s Dream)

Thesœus: The best in this kind are but shadows; and the worst are no worse, if imagination amend them.

Hippolyta: If these be shadows, thy imagination then, and not theirs.

“Beauty” (Gilbert Murray) “is that which when seen is loved.” Rebecca West sug-
gests that the "bridge between love and art" is that art makes universal what love has kept personal. Love is an intense awareness, plus desire. In the presence of beauty, as Thomas Aquinas noted, desire is stilled. Beauty may thus be seen as love intransitive, not eager to possess but content to contemplate. Another of our greatest poets (Dante) puts it plain:

...I am one who, when Love
Inspires me, note, and in the way that he
Dictates within, I give the outward form.
For both the creator and the receptor of a work, beauty's the form love gives to things.


bee dance. See Strip-tease.

beginning rhyme. Recurrence of sound at start of successive lines. Rare:
We weave in the mills and heave in the kilns,
We sieve mine-meshes under the hills,
And thieve....
To relieve.... Lanier, The Symphony.

bel esprit, (pl. beaux esprits). Fr. (1) The cultivation of literature and les belles lettres. (2) One who is distinguished by wit and elegance, sometimes carried to the point of affectionation; hence, fop. G.R.H.

Belascoism. See Theatre style.

belles-lettres (Fr., fine letters, cp. beaux arts). Originally the humanities, litteræ humaniores: grammar, eloquence, poetry. Now literature and literary criticism; esp. the aesthetics of the literary arts.

bergette. See OFr. forms.

Bestiary, or book of beasts. A work describing the real or supposed characteristics of animals (including birds, fish, reptiles, insects, occasionally plants and stones), with moralizations attached. It stands between beast-fables, which are obviously fictitious stories with morals, and the descriptions of animals in encyclopedias like the Speculum of Vincent of Beauvais, the De Proprietatibus Rerum of Bartholomeus Anglicus, the Tresor of Brunetto Latini, in which the descriptions are largely the same but without the moralizations. In the Middle Ages the bestiaries served as manuals of natural history; they furnished illustrative material for sermons and subjects for sculpture, and gave rise to proverbial expressions (the nobility of the lion and the eagle, the song of the dying swan, crocodile tears, the astuteness of the fox). Some of the creatures treated were fabulous (phoenix, siren, dragon); many imaginary properties were ascribed to familiar animals, e.g., the dog's dropping his food into the water in order to get the reflection is sometimes presented as a characteristic of dogs. The material of bestiaries and encyclopedias alike became traditional and was repeated in one text after another, in many languages.

The medieval bestiaries go back to the Greek Physiologus (probably from Alexandria, 2d c.). This work describes some 48 animals as mystical symbols of Christ, the Church, the devil, man, etc. From the 8th c. on it was imitated in L. texts, which derived additional material from folklore and from writers like Aristotle, Pliny, Solinus and Isidore of Seville. From these, those in other tongues: AS. (A. S. Cook, The Old English Elene, Phoenix, and Physiologus, 1919), Fr. from the 12th c. (R. Reinsch, Le Bestiaire de Guillaume le Clerc, 1890), It. from the 13th c. (K. McKenzie in PMLA, 1906, XX, and Garver e McKenzie, Il Bestiario Toscano, 1912). In these medieval texts the animals are no longer mere symbols; their properties, like the stories told in fables, are used to enforce lessons of morality or expediency. The descriptions are often found divorced from the moralizations; many of them are employed in metaphors, esp. by Prov. and It. poets (Chiaro Davanzati, 13th c.; Luigi Pulci, 15th, and more). B. E. Perry, Pauly, 1941, s.v. Physiologus. K.McK.

best-seller. Term esp. of commercial significance, loosely applied to books that become popular for the season or so after publication. Lists of such best sellers are published weekly in most literary journals, doubtless still further increasing sales. Usually such books are soon forgotten. Occasionally the term is used of works that have sold steadily through a generation or more, such as the religious tracts of Eng. and Am. in the early 19th c., such as the Bible itself; The Boston Cooking-School Cook Book; Emily Post's Etiquette; Uncle Tom's Cabin—of which it has been said that the dramatic form is always playing somewhere. See Truth in fiction.

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De Beweging van Tachtig, Movement of the '80s, The. An energetic literary movement in The Netherlands, last two decades of 19th c. Because of its principal organ, De Nieuwe Gids, 1855—, (founded by the Mannen van '80 in protest against the old Gids, which since Potgieter's abandonment, 1865, had become respectably mediocre), sometimes called De Nieuwe Gids Beweging. Jacques Perk, Willem Kloos, Albert Verwey, Herman Gorter, Frederik van Eeden, Lodewijk van Deysel, Franz Netscher, Ary Prins. The movement exhibits the aesthetic influences of Keats, Shelley, Verlaine, Baudelaire, Maeterlinck, the men of the G. Neue Rundschau. The naturalistic influence of Zola, the social influence of the tradition of Taine, Carlyle, Ruskin, and William Morris, and later, the psychological influence of Vienna. Different as each of the writers was from any other, all were one in their disgust with the empty rhetoric, conventional diction, false imagery, and sentimental domesticity of the period that preceded them, in their worship of Beauty, in their deification of the word. The critical writings of the group were many and influential. W. Kloos, Nieuwere Literatuur-geschiedenis, 1904–14; A. Verwey, De oude strijd, 1905; C. S. Adama v. Scheltema, De grondslagen eener nieuwe poëzie, 1904. H.Z.

bianon. See Procataplesis.

bibelot. An unusually small book, a "miniature edition." Examples are the Pickering Diamond Editions of the Classics and the pocket editions of the Elzeviers. Also the title of a periodical published (1895–1925) in Portland, Maine, by T. B. Mosher, devoted to reprinting prose and poetry "chosen in part from scarce editions and sources not generally known." R.E.K.

biblia pauperum (L., books of the poor). Medieval picture books, often with L. inscriptions, (usually showing the events leading to salvation) that took the place of the Bible outside clerical circles. These were among the first books printed.

BIBLIOGRAPHY, essentially the study of books, is of two intimately related kinds: systematic or subject, and analytical or critical, bibliography. The first is concerned with the organization of books according to their contents, while the second deals with the physical make-up of books and with the transmission of texts in manuscript or by means of printing.

Systematic bibliography brings together in list form materials on the same or related subjects, for the benefit of the original compiler or as a guide for future investigators. A bibliography may be restricted to material appearing in books alone, or it may include material of all types whether book, pamphlet, periodical, society publication, newspaper, or manuscript. In the more elaborate descriptive bibliographies it is customary to include accurate transcriptions of title-pages, full collations, and an indication as to format, though in the finding-list type of bibliography a brief title and indication of place and date of publication are considered sufficient. Systematic bibliography is particularly useful during the initial stages of the investigation of any literary topic to ascertain what has been done by others and to help determine the scope of the particular piece of investigation in hand. Bibliographies of special importance to the student of literature are: those devoted to the literature of a particular country, e.g., the recent Cambridge Bibliography of Eng. Lit. (Cambridge, 1940); those devoted to a particular period, e.g., John E. Wells' Manual of the Writings in Middle Eng., 1050–1400 (New Haven, 1916; and supplements); those devoted to a particular form or type of literature, e.g., Arthur E. Caswell's Bibliography of Eng. Poetical Miscellanies, 1521–1750 (Oxford, 1895), Arundell Esdaile's List of Eng. Tales and Prose Romances Printed Before 1740 (London, 1912), or Walter W. Greg's Bibliography of the Eng. Printed Drama to the Restoration (London, 1899, v. 1); those devoted to a particular author, e.g., Eleanor P. Hammond's Chaucer: a Bibliographical Manual (New York, 1908; supplements by others) or Walther Ebisch and Levin L. Schicking's Shakespeare Bibliography (Oxford, 1931; Supplement 1937). Also of great value to the student are the annual bibliographies appearing separately or in the learned journals, e.g., the Modern Humanities Research Association's Annual Bibliography of Eng. Lang. and Lit. (Cambridge, 1920–) or the annual bibliographies of publications on the modern languages and literatures appearing in PMLA (Mar. supplement, 1922–). The bibliography of specific writers, the number and size of editions in various periods (as traced, e.g., in the books of Amy Cruse) may help in a study of the tides of taste. Analytical bibliography deals with the manner by which literary and historical knowledge has been transmitted. It is the study of books as material objects produced by mechanical means, and has as its aim the solution of problems of text origin, history and criticism. (See Criti-
cism, textual). By minute study of the book in all its phases of production, from printer's copy to finished place, and in all its varieties of issue and edition, analytical bibliography seeks to arrive at a text as nearly true to what the author intended as possible. Confronted with the physical make-up of a finished book, the skilled bibliographer studies all its physical aspects: its title-page, size, format, gatherings and signatures, its type-face, the possibility of cancels, probable misprints, its paper, binding and all other bibliographical aspects that might throw some light on textual transmission. Bearing in mind all the processes of production, the bibliographer is constantly alert to the possible introduction of errors or changes at each stage, and goes behind the book to the printer's copy in his endeavor to establish the true text. Having studied one copy thus minutely, he examines as many other copies of the same edition as he can to make a comparative study of the text; and from the individual copies of the same issue or edition, he goes on to subsequent editions for further comparative study, subjecting every pertinent book to the same minute investigation. Oftentimes a later issue or edition will clear up errors which may have crept into the earlier version, though frequently a later edition may also introduce further errors into the text. Critical bibliography has been developed comparatively recently, but its effect on literary history and literary criticism, especially that of the 16th and 17th c., has been far-reaching. With the increase of scientific aids, e.g., ultraviolet light and chemical analysis, its effects are bound to become revolutionary. Among its contributions to literary history are the establishment of William Caxton as the first English printer, the discovery of the true authorship of the Testament of Love, the exposé of a number of falsely dated Shakespearean quartos, and the recent revelation of fraudulently printed copies of some 40 books by eminent 19th c. authors. H.HA. W. W. Greg, "The Function of Bibliography in Literary Criticism," Neophilologus XVIII, 1933; The Library, 4th series, v. XI, XIII, 1930, 1932; R. H. McKerrow, Introd. to Bibl. for Lit. Students, 1927.


Bibliotheca. (L.) A library or collection of books, sometimes a bibliography or the catalogue of a collection or library, e.g., Bibliotheca Vaticana (The Vatican Library), Harrisse's Bibliotheca Americana Vetustissima..., 1866. Also, a collection or series of related writings as the Bibliotheca scriptorum Graecorum et Romanorum Teubneriana, 1871—. R.E.K.

Biedermeier. G. The Deutsche Vierteljahrschrift under the leadership of its editor, Paul Kluckhohn, attempted (in 1931) to introduce the term Biedermeier (a style of furniture) for the period between the end of German Classicism and Romanticism and the beginning of Realism. It was to take the place of Vormärz, a term from political history but in common literary use. His collaborators, esp. Bietak and Weydt, began to designate the period 1815–48 more or less exclusively as Biedermeier.

Biedermeier refers to the bourgeois epoch that renounced the fulfillment of its ideals developed during the French Revolution and the Wars of Liberation, and resigned itself to the current state of affairs; bourgeois domesticity and sociability, idyllic limitation to small things of only personal importance, uncompromising morality, playful and often sentimental excursions into Utopia. The favorite form was the lyric; or a novel about plant-lovers with their hothouses and well-tended gardens (Stifter, Nachsommer), collectors of all conceivable objects, queer codgers, and rapely innocent maidens. (Adalbert Stifter, Gottfried Keller, Droste-Hülshoff, Raabe, Freytag, Mörike, Grillparzer). It was a time of petit-bourgeois popularity, the opening of the first museums, the pub. of the large encyclopedias (Brockhaus, 1813; Meyer, 1833). An old popular literature, reaching back to Josephinism and Baroque, is the basis for Aust. Biedermeier, while Berlin Enlightenment is probably the source of the N. G. form. M. v. Boehn, Biedermeier-Deutschland 1815–1847, 1911; W. Bietak, "Zwischen Romantik, Jungen Deutschland und Realismus," P. Kluckhohn, "Biedermeier als lit. Epochenbezeichnung," G. Weydt, "Lit. Biedermeier," M. Wundt, "Die Philosophie in der Zeit des Biedermeier," Deutsche Vierteljahres, 9, 1931; 13, 1935; A. v. Grolman, "Biedermeier-Forschung," H. Pongs, "Zur Bürgerkultur des Biedermeier," Dichtung und Volkstum, 36, 1935. W.P.
bienséances

(2) internes. (1) applied the mores of the time to the actions of fictional or dramatic characters (i.e., a prince must behave as a prince), while (2) stipulated that actions be in accord with the character as depicted within the play or novel. B.A.M.

Biographia Literaria (1817), S. T. Coleridge, outlines his critical principles. 24 ch., loosely connected. A landmark in 19th c. English criticism, with a direct attack upon judicial criticism and a reasoned explanation of the psychological principles of romanticism. Described by Arthur Symons as "the greatest book of criticism in English, and one of the most annoying books in any language." Ch. XXI (Remarks on the Present Modes of Conducting Critical Journals) forms, with Hazlitt's, and Lockhart's, On Periodical Criticism, an accessible series revealing in principles of 19th c. criticism in England. Coleridge defined the function of the critic thus: "The critic must know what effect it is his object to produce; and with a view to this effect must he weigh his words. But as soon as the critic betrays that he knows more than his author...his censure instantly becomes personal injury, his sarcasms personal insults. He ceases to be a critic..." W.S.K.

BIOGRAPHY is the record of a particular man's life. As an ideal form it should be a deliberate history and should treat the whole, or at least a considerable part, of a man's career. These requirements define it conveniently as a literary form; any further theoretical limits disregard actual important and successful biographies. A distinction between biography and autobiography, e.g., is descriptively convenient, provided that it points merely to the technical difference between a life written by the subject and a life written by someone else.

Before the Renaissance, biographies were composed to illustrate theses not primarily biographical. Until a surprisingly late date every biography was a biographie à thèse. What we know of Socrates as a person is attached to his memorable opinions; the Four Gospels, though they are short biographies, are first of all accounts of God's new testament to fallen man; and Plutarch in his Parallel Lives of Greeks and Romans obviously uses human careers in order to develop his great theme in comparative statecraft; much as Aristotle wrote his Ethics as necessary prolegomena to his Politics. In antiquity such biographies as Suetonius's Roman Emperors or Tacitus's Agricola are rare, and even these subjects are overshadowed by the Roman state.

The Middle Ages developed what may be called Generalized Biography, that is, the biography of Man in some typical rôle. The two commonest forms were the saint's life and the royal chronicle, the first devotional in purpose, the second historical. In the voluminous hagiographical collections and legendaries, the qualities of a Christian saint, reduced to a pattern, were illustrated in each particular life through a series of actions and miracles. In the secular world, only the life of a man in high position was recorded, and the biography of a king (Einhard's Charlemagne; Asser's Alfred) appeared as the succession of events during his reign, plus a brief summary of his traits in the form of a character sketch. Boccaccio gives a mournful theme to these secular lives in his De Casibus Virorum Illustrium, a theme which continues in Eng. in Lydgate's Fall of Princes, and, as late as the 16th c., in the Mirror for Magistrates. The subjects of medieval lives are so undifferentiated that in 16th-c. England a history could still be published in which a few woodcuts were used in repeated rotation as satisfactory portraits of all the English kings. Unique personalities appear almost by accident. Philippe de Commines's subtle sketch of Louis XI cannot obscure the fact that his Memoirs are closer in spirit to Froissart's Chronicles or to Macchiavelli's political philosophy than to biography.

The importance attached to men considered as individuals accounts for the constantly accelerating production of biographies from the Renaissance to the present. The protestant and independent spirit of the Reformation differentiated individuals: Walton's lives of Donne, Hooker, Herbert, Wotton, and Sanderson are distinct. The Reformation conception of each man in direct relation to his God increases the importance of each individual and makes Protestant Biography a recognizable form.

The growth of imaginative literature, the increase in leisure and contemplation outside the church, the greater availability of raw materials for biography—letters, diaries, memoirs, documents—developed the new form of Intimate Biography. Lives in this type can best be written by relatives, close friends, or dependents (Roper, Thomas More; Cavendish, Wolsey). Biographers adopt all available means to live within the minds of their subjects; and what Goethe or Wordsworth accomplish for themselves in Dich-
tung und Wahrheit and The Prelude, William Mason and James Boswell accomplish for their subjects in their lives of Thomas Gray and Samuel Johnson, using all possible material to give the thoughts and utterances as well as the actions of a man's life.

In the 18th c. the growth of a new and larger reading public, under political and economic pressures, created fresh styles in Popular Biography. Biography became amusing; curiosity was satisfied concerning one's neighbor; commercial success and shocking crime grew to be popular themes. Biography also at times turned malicious; the picaresque replaced the pious. The growing democratic spirit led to the belief that any man's life was worthy of record, as Doctor Johnson said; and Rousseau is merely the major example of biography growing out of the feeling that each man is at least as good as his fellow.

The development of the historical sense made biography more just in its re-creations of men long dead. Antiquarianism, the encyclopedists, and scientific research instituted Scholarly Biography, the exact, dispassionate marshalling of verifiable details, often in large collections, such as the various national dictionaries of biography. The basic requisites for all true biographies must naturally lie in a certain zeal in discovering, and rectitude in presenting, facts. Such exact knowledge and its sources may be well concealed; but without it biography is merely impure fiction.

Romantic subjectivity, and the increasing study of the human mind, help to explain the characteristic modern type, which for convenience may be called Psychological or Interpretative Biography. Its seed is at least as old as Plutarch. It holds that external acts, facts, and dates cannot reproduce truly or completely the significant actual career of any man. Particularly since the popularization of Freudian theory, even the deliberate or rational utterances and opinions of a man are held to be no more than evidence toward the interpretation of hidden motives and subconscious values that govern his life. The biographies by Van Wyck Brooks, the psychographs of Gamaliel Bradford, the re-writings of existing materials in order to present the real Samuel Pepys, the true Doctor Johnson, or the private life of some public figure, illustrate this emphasis upon psychological interpretation.

Closely connected and overlapping is the form of Artistic Biography. The autonomy of aesthetic theory, the concept of the relativity of truth, and the prevalence of varied fictional forms of literature partially account for this new development, which is built on the conscious principle of creating the illusion of a life as it is lived, employing all the devices of fiction—soliloquy, imagined or expanded conversations, selection, heightening and massing of materials—in order to transform a few dull and dusty facts into an imitation of an actual life, with all its changes, meditations, and shifts of mood, its memories and hopes, and its progress through time. In this form, biography is an art, rather than a branch of history; as such its style and proportions are as carefully considered as if it were a novel or a drama. Often, as in the works of André Maurois, the impulses of biographer and novelist are almost equally balanced. Or again, the art of fiction has influenced the biographical writings of Philip Guedalla as deeply as biography has influenced the novels of Virginia Woolf. David Cecil, who writes a life of Cowper under the title of The Stricken Deer, furnishes one example among hundreds of recent biographers who construct their lives around a central theme, and give their heroes' careers imaginative significance.

The great force in modern biography is Lytton Strachey, who represents both the interpretative and the artistic approach. In reaction to the many-volumed and solemn Official Biography of the 19th c., his work is terse, highly selective, deliberately stylized. His mood is ironic and Olympian; he punctures pretensions, and instead of raising memorials, he strips away the decencies and reveals the poor forked animal, man himself. In his own person he has created for his imitators the modern form of Satiric Biography. But satire implies a standard, so that perhaps Strachey gives merely one new subdivision of the form into which most lives, in one respect or another, have always fallen—the Didactic Biography. Marston Balch, Modern Short Biog. and Autobiog., 1940, introd.; Waldo H. Dunn, Eng. Biog., 1916; Edgar Johnson, One Mighty Torrent: the Drama of Biog., 1937; André Maurois, Aspects of Biog., 1929; Harold Nicolson, The Devil of Eng. Biog., 1928; Donald A. Stauffer, Eng. Biog. before 1700, 1930; The Art of Biog. in 18th C. Eng., 1941. D.A.S.

bio-mechanics

System of actor-training instituted by Vsevolod Meyerhold ca. 1922. As the constructivist stage requires constant movement, the Russ. directors, influenced by the ballet and the commedia dell'arte traditions, developed special tech-
niques of gymnastics and body-training. Tairov demanded rhythm; Vakhtangov, plasticity. Meyerhold treated the actor's body as an engine that must be put and kept in first-class working order, responsive to every command of the engineer brain.

blackface. The burnt-cork or charcoal face-coating (or the wearing thereof) by which white (comic) performers impersonate Negroes (white gloves spare the hands). Frequent throughout the vogue of the minstrel show, from the 1832 debut of (Thos. D.) "Jim Crow" Rice to the early 20th c. The entire troupe of the (Geo.) Christy Minstrels was in blackface.

black-letter. Typeface of thick black lines, used by the early printers, modeled on contemporary ms. hands; in contrast to the Roman or white face letter (It., ca. 1460) based on the humanistic script. Also known as Gothic. Modern equivalents: G. Fraktur; Old English. (Updike, Printing Types, 1937.) Hence, old-fashioned, in antique mode. Black-letter day, meaning an ordinary or inauspicious day, is derived from the calendar practice of printing holidays and holy days in red. R.E.K.

blackout. (Th., esp. revues of the 1920's.) A sudden complete darkening of the stage, as at the close of a sketch with a surprise or "punch" ending; the sketch itself. Marinetti (It. futurist) wrote several such short stage pieces. Usually comic; for a similar effect in serious drama, see Drop-scene.

Blackwood's Edinburgh Magazine, known as Maga. (April, 1817—). Founded by Wm. Blackwood, a Tory bookseller, to counteract Whig influence of Edinburgh Review: notable group of sprightly contributors (Pringle, Cleggorn, Wilson, Lockhart, Gillies), began a campaign of anonymous scurrility and irresponsible criticism. Attacked the "Cockney School," singling out Leigh Hunt and Coleridge. The Chaldee Manuscript, a reckless critical miscellany, attacked Shelley, Keats, the painter Haydon. Blackwood's continued its notorious policy for the next four years, braving lawsuits and threats of physical violence, until John Scott (editor of The London Magazine) challenged Lockhart to a duel and was shot and killed by Lockhart's proxy. This caused a change of policy so that, by 1830, decent writers (Charles Lamb) contributed to it. De Quincey there published many of his earliest essays. W.S.K.

blank verse. See English Versification.

blazon. See Petrarchism.

blending. See Word creation.

blood, tragedy of. See Senecan drama.

blood and soil. See Regionalism.

blood and thunder. See Melodrama.

blue book (from the cover). A six-penny shocker; a short tale in the style of the long Gothic sentimental or terror romance sold by the millions in Eng. in late 18th and early 19th c., between the chapbook and the penny dreadful. See Dime Novel; Melodrama.

blue flower, the. (G. Blaue Blume). A symbol for romantic longing; esp., for romantic poetry, first used by Novalis (Friedrich von Hardenberg) in his novel Heinrich von Ofterdingen (1799). W.J.M.

Blue-stockings. A woman, member of a coterie ("Blue-stocking Club.") Boswell, 1781; poem by Hannah More, Bas bleu, or Conversation that, like the salons of les précieuses in Fr., substituted conversation for cards and literature for lackadaisy. Fl. mid 18th c., Mrs. Montagu; Ord; Vesey; many men attended, boutrimes and other intellectual pastimes were the vogue. (Named from the blue worsted hose of Benj. Stillingfleet.)

blurb. Advertising carried on the jacket (dust-jacket; Eng. slip-cover) of a book. Coined by Gelett Burgess (Burgess Unabridged, 1914): "to flatter from interested motives." Publishers may seek quotable remarks among reviews; reviewers may seek the prominence of their names in such quotation. R.E.K.

boasting poem, widespread in oral literatures; and as part of longer works (Beowulf). Common among the ancient Gauls; Tatars ( Kara Tygan Khan and Suksoagal Khan); in Polynesia often of great formality; in Abyssinia often with challenge to battle (men or animals, e.g., hippopotamus). The Tuareg of Africa boast of the havoc among the enemy and the plunder carried off. The Bible: David has slain his ten thousands. In the drama, J. Heywood's farce, Theorem, ca. 1537. Cp. farce. Chadwick.

Bodleian Library (Oxford) was founded by Sir Thomas Bodley (1602). Through purchase, gift and copyright it has grown to over 1,500,000 v. Notable are its collection of MSS. (including famous biblical MSS.), and its Shakesperiana (second only to the Folger collection). W.A.F.
body. (1) The main division of a composition, between the introduction and conclusion. (Sometimes these are called simply beginning, middle, and end—three being a potent number.) (2) As a characteristic of style, solidity, substance (by analogy with sculpture and potation).

bohemian (Fr. 15th c. Bohemia, supposed origin of the gypsy). The happy-go-lucky artist or art student; leader of revolts against bourgeois conventionalism, or living in happy disregard of such concerns. Pictured in Fr. in Henri Murger’s *La Vie de Bohème*, 1877; introd. in Eng. (the word!) by Thackeray.

BOILEAU, NICOLAS B. DESPRÉAUX (1636-1711), Fr. Literary law-giver of the age, législateur du Parnasse. His later life was saddened by the Quarrel between Ancients (a.q.) and Moderns, the death of most of his intimates, difficulties with the Jesuits, paralyzing illness. Satires I–IX (1669–69), *Le dialogue des héros de roman* (1665), Epitres I–V (1669–74), *Art poétique* (1674), *Le Latrien* (1673–83), Epitres VI–IX (1675–77), *Discours sur l’ode* (1693), *Les réflexions sur Longin* (1694–710), Satire X (1692–94), Epitres X–XII (1695–98), Satire XI (1698), and Satire XII (1705–11). This immense critical work can be grouped in three periods; in the Satires he attacks the literary styles of his time, in the *Art poétique* and Epitre IX he defines his doctrines, in the *Réflexions sur Longin* he defends them. In the first period he set himself up as counselor of the public taste, surprising by the vigor and insistence of his attacks upon the artificialities of Chapelain, both the Scudérys, Quinault, Saint-Amant, the précieux and their vogue. The King accorded him his favor which counteracted the machinations of his enemies. Boileau never responded to their threats, but merely held up for admiration Racine, Molière, La Fontaine, and irresistibly continued his work of execution in his Satires. The main contents of the *Art poétique* echoed over Europe for almost 150 years, are: Chant I, the poet is born, not made; realize your limitations; rhyme and reason must be in accord; control your imagination, avoid burlesque and exaggeration; then rules of versification and a history of French poetry from Villon to Malherbe; clarity and precision require slow, careful composition and reworking; Chant II, the secondary genres, Eglogue, Elegy, Ode, Sonnet, Epigram (with a long digression on undignified word-play), Rondeau, Ballade, Madrigal, Satire, Vaudeville (song); Chant III: the important genres, Tragedy (essential rules, its history in Greece and France, love, characters); the Epic (the question of the *merveilleux*, pagan and Christian; Comedy (among the Greeks, its nature, characters, Molière, true comedy); Chant IV (more moral than aesthetic): true poetry admits no mediocrity; love virtue; poets must avoid intrigues, desire no lucre; they must live nobly despite the fact that their work brings little financial reward, the King will protect them, let them sing his glory; Boileau will stand behind them. Chant IV reveals its author’s deep respect for the true poet, who to be great must be a man of innate virtue. The whole *Art poétique* shows that Boileau believes there is an absolute and unchanging ideal of beauty already evident in Greek and Roman art and in accord with modern rationalism. Since reason is beauty, it is universal and constant, and is based on the truth that nature teaches us. Hence, away with personal fantasy and superficiality. It should be noted that in this cult of antiquity, he modernizes the classics by a process of rationalization on what he considers the eternal verities of art. The chief hiatus in his thought is between his insistence on fidelity to nature and the fact that a work of art can only be an imitation of nature passed through the sieve of the human consciousness. His most useful quality is his respect for technique in the artist. His greatest service in his day was his ability to distinguish the truly great writers among his contemporaries. When Perrault challenged his authority in 1687, the bitter decade of defense began. Boileau, though aided by La Bruyère, had to give ground. To maintain a Greek and Roman superiority would have meant to decry Molière, La Fontaine, Racine, his best friends. He did undertake in his *Réflexions sur Longin* to correct minor errors of Perrault and Fénélon, but the moderates let him stew. Finally, he made peace by admitting that his own 17th c. can be considered the equal of any classical age. Lanson, Boileau (1892); Lancaster, *Hist. of Fr. Dram. Lit. in the 17th C.*, (1929–40); J. R. Miller, *Boileau en Fr. au 18e siècle*, 1942. Ha.K.

bombast. (Ofr., cotton padding; cp. farce, satire). Inflated, exaggerate language, such as unsuccessful hyperbole. Diction more grandiose than the emotion warrants. Attacked by Longinus; recurring in Eliz. tragedy and later melodrama; parodied by Shak. (the play in *Hamlet*) and Wm. B. Rhodes *Bombastes Furioso*, 1810. Occasionally used for humorous ef-
fect, e.g., Falstaff; Pooh-Bah (in W. S. Gilbert's The Mikado).

bomolochos. (Gr. a hanger about altars, a low beggar, buffoon). The clown in the Old Attic Comedy, and in the rhetorical theory of laughter the man whose humor knows no bounds, either in sense of fitness (decorum, q.v.) or of proportion (the mean). Humor which is merely extravagant, undignified and vulgar (scurrile), obscene, or malicious, characterizes the bomolochos, who is guilty of faulty conduct and want of art. Mary A. Grant, The Ancient Rhetorical Theories of theLaughable, 1924; D'Alton. K.M.A.

bomphiliog(y)(ia). Rh. Words "as seem farced full of wind"; pompous speech; bombast.

book size. Originally dependent upon the number of leaves folded from a sheet 19 x 25 inches, the terms for book sizes are now only approximate because of the variety of sizes in which paper is manufactured. See Format.

32 mo, 3½ x 5½ inches; 16 mo, 4 x 6½; 16 mo, 4½ x 6¼; 12 mo, 5¼ x 7½; 8 vo, 6 x 9; 4 to, 10 x 12; folio, 12 x 19. R.E.K.


Boulevard, boulevardier. Fr. Spirit, man, or work, that flourished during the Fr. Second Empire. The material, pleasure-seeking, irreverent and pranksish but basically practical spirit of the young bloods of Paris. In this spirit was built the Opera house (1861-74) and were produced the plays of Labiche and other writers of boulevard drama, and esp. the operettas of J. Offenbach, with books by the playwrights Meilhac and Halévy. Cp. Savoyard. Later the term was applied to melodrama, whence the Fr. theatre row was for a time called the Boulevard de Crimés.

bourgeois. (Fr., middle class). Between the upper and the nether grindstone. Asserted itself against the aristocracy above through the revolution of the late 18th c.; dominant in the ("capitalist") life and literature of the 19th c.; attacked from below in the ("proletarian") revolutions of the 20th c.; always opposed by the artist. Jules Laforgue (1860-87) said that the one justification of the middle class is that out of the dung-heep spring roses. Yet the contempt for the crowd, professes esp. by the ivory tower artist, by no means connotes disregard. The Fr. diabolists went out of their way to épater le bourgeois; Pope speaks of men:

So much they scorn the crowd that if the throng
By chance go right, they purposely go wrong.

Yet this solid citizenry contains "the average man" whose desires and capacities determine a race's government, whose tastes establish its art. Neither the New Masses nor the Greenwich Village Quill reveals the U. S. as does the Saturday Evening Post. It may, however, be suggested that the popular reading of a people indicates its attainments, its lasting art presents its ideals. For bourgeois drama, see Comédie larmoyante.

boustrophedon (Gr. ox-turning) Written alternately from right to left and left to right, as in some ancient inscriptions (Gr., Hittite).

bouts-rimés. Fr. Rimes without lines. The poet Gilles Menage, (1613-92) spread the story that one Dulot declared he'd lost 300 sonnets; being asked how he had that many, he explained, "only the rimes." From a jest the idea became a vogue; from the salons of Fr. to Eng. drawing-rooms précieux and blue-stocking set her gallants to supplying lines for rime-tags. By the early 19th c. there were contests and clubs even in Scotland. More seriously, it may be pointed out that poets (Byron) have used a rhyming dictionary; often the challenge of a rhyme-word has evoked a felicitous figure. The practice of impromptu versifying was cultivated, and widespread (Johnson; Dumas; Hook; Burns). Leigh Hunt declared that much verse might be reduced to bouts-rimés, as the rhymes indicate the substance: moon, above, June,... Working from the other end, E. E. Cummings has written sonnets in which he gives but the first 2 words or so of each line, the rest to be imagined by the reader.

Bowdlerize. (Rev. Thomas Bowdler, 1754-1825). An indirect form of literary criticism. The pious editor expurgated unseemly passages from The Family Shakespere (1818), to free the Victorians from "whatever is unfit to be read by a gentleman in a company of ladies." The term is now applied to any act of literary expurgation directed towards decency, often with implication of prudery. As such censorious editors are seldom scholars,
Bowdlerize

their omissions and retentions depend upon their scraps of knowledge (or what they might suppose the readers'); thus Hamlet's "Get thee to a nunnery" passes safely, and in most of the school editions of Henry V, the bilingual puns remain. M. J. Quinlan, The Victorian Prelude, 1941. W.S.K.


brachiology. brachiology. (1) Condensed expression, often resulting in obscurity. (2) Rh. "Detachment without loss of connection" (Quintilian), e.g. (Cicero), "I ordered those . . . summoned, guarded, brought before the senate: they were led into the senate." See Asyndeton; Zeugma.

brachycaletic. See Catalectic.

braggadocio. A braggart, or his brags. A swaggerer, usually coward at heart. Frequent in drama, from the L. miles gloriosus. The Capitani of the commedia dell' arte; Ralph Roister Doister (earliest Eng. comedy, 1653); Falstaff. The type persists, e.g., The Show-Off (Geo. Kelly, U. S. 1924). Frequent also in other forms, e.g., Braggadocio, The Faerie Queene; Bully Dawson, Tom Brown's School Days.

Breton Versification. See Cornish.

brevity. "Brevity is the soul of wit" (Shakespeare). "I labor to be brief and become obscure" (Horace). See Qualities.

broadsides. Single, unfolded sheet, printed on one side only. Sometimes incorrectly called a broadsheet, properly applied only to a single unfolded sheet, printed on both sides. Cp. Newspaper. R.E.K.

brochure. See Pamphlet.

Bromide (<bromo-; early 19th c. slang). A thought or expression dull enough to act as a sleeping powder.

brontos. Gr. Th. Thunder machine used in ancient drama, brazen vessels containing stones.

Brut. A chronicle. Thus generalized from the frequent title: Roman de Brut; Layamon's Brut (ca. 1200), stories of Eng. history that go back to a legendary Brutus. (Layamon's is the first Eng. telling of Arthur's story, also Lear, Cymbeline. Its verse often drops the alliteration, occasionally uses rhyme.)

bucolic. (L. herdsman). A highly stylized form of mime: the conversation or songs of shepherds, with or without narrative frame. The Gr. word for individual bucolic poems, eisylusion, is a dim. of eisyle, picture; but these lack the strong realism of the mime. Theocritus probably used Sicilian shepherd songs; with Vergil in L. comes a partial shift in locale to Arcadia, and freer use of allegory. Later writers imitate Vergil. Bucolic denoted the species, 'ecologue,' the poetic form. Petrarch and Boccaccio both called their eclogues Bucolicum Carmen. Bucolic was thus applied to any pastoral poem; also, in general to any rural association. Christ-Schmid: W. P. Mustard, CW, 1915; G. Norlin, AJP, 1911; H. W. Garrod, "Varus and Varsius," CP, 1916. G.S. and T.P.H.Jr.

bucolic diaeresis. Diaeresis (q.v.) as in Homer and the Gr. bucolic poets. The fifth foot of a dactylic hexameter begins a word, so that the last two feet make a phrase of one or more complete words; e.g., Virgil, Æn. 1, 119: arma virum tabulaeque et Troia gaza per undas. R.L.

Buen Retiro. Castle and Park of the Sp. kings in the heart of Madrid, famous in the 17th c. for its stage in the house but open on the garden-side, permitting the use of devices and machines to produce the miraculous atmosphere dear to the Spanish baroque taste. H.A.H.

BUFFON, JEAN LOUIS LECLERC, COMTE DE (1707–88) Fr. scientist. Discours de Réception to L'Académie (1753). Advises use of general terms. BUT: "Imitation has never created a thing." AND: information is passed along; fact is public property; novelty stales. Ces choses sont hors de l'homme; le style est l'homme même.

bugaritce. See Serbo-Croatian heroic verse.

BULGARIAN CRITICISM. The first important monument of the Bulgarian national consciousness is the history of the Slaveno-Bulgarians (1772) by Paisi Hilendarski, a monk of Mount Athos. For a c. after, monks and teachers reworked the language and laid the foundations for a modern literature. V. Aprilov (1789–1847) founded a school at Gabrovo (1833); and (Morningstar, 1841) discussed writings of the day. The first critic was Nesho Bonchev (1839–78) who wrote chiefly on Russ. literature. Dr. Kristo Kristev (1866–1919) founded the journal Thought, presenting aesthetics as a norm inherent in art itself. Thus he condemned
most of the popular works of Vazov, the outstanding writer of post-liberation Bulgaria, and preached an aesthetic autocracy. He was the leading influence on the writers of the first decade of this century.

Bulgarian critical writing is largely grouped around the various literary journals. Hyperion, ed. Todor Trayanov (b. 1882) and L. Stoyanov (b. 1885) is the organ of the modernists and symbolists, and agrees with this general trend in Russia and G.

Zlatograd is more interested in formal perfection of art. Nikolay Liliyev (b. 1885) who publishes here is a symbolist; its chief critics are Vladimir Vasilev, and Stoyan Penev, author of a comprehensive history of Bulgarian literature. The organ appeals to a union of the older native tradition with the best of European thought; it is not so extreme as the Archer group, which is under G. influence. Iordan Badev, opposed to the turning of art into propaganda, though far from a believer in art for art's sake, is the critic of the journal Zora, the most significant journal in Sofia. D. Shishmanov, Survey of Bulgarian Literature, 1932; I. Badev, Skitsi na Zhivite, 1934. C.A.M.

bull (1) The lead seal on an official document, esp. of the Pope; hence, the pronunciation itself. (2) A grossly exaggerated tale, a tale of cock and bull. (3) "A mental juxtaposition of incongruous ideas, with a sensation, but without the sense of connection" (Coleridge). The converse of wit, which discovers associations where none are apparent. Midway lies the pun, where the relationship is purely verbal. Sometimes (perhaps by false etymology) called Irish bull. The following is of Sp. origin: "An author should always make his own index, let who will write the book." As a literary device, for humor; in serious passages, for various effects, from pompous self-satisfaction to the compression of excited utterance, e.g., Isaiah, xxxvii 36 (in Eng. only); Shak. "Caesar did never wrong but with just cause"; Milton: Adam, the goodliest man of men since born His sons, the fairest of her daughters Eve. W. Jerrold, Bulls, Blunders, and Howlers, 1928.

Bunraku. See Japanese drama.

BURLESQUE (Fr.<It. <L. burra, tuft of wool; op. bombast, farce). The term appeared in Eng. in the decade before the Restoration; first denoted a robust spirit of humor rather than a literary method. Synonymous with 'droll,' it implied the strongly ludicrous. This meaning still underlies the specific application of the word to literary forms as a generic term for parody, caricature, travesty. Applied first to Scarron's travesty of Vergil; Charles Cotton's Eng. imitation (1st part 1664) bore the title: Scarronides, or Virgil Traversiste. A Mock-Poem. Being the First Book of Virgils Æneis in English, Burlesque. Similarly applied to Husbands, the doggerel couplets of which became a favorite burlesque meter.

Burlesque is now used for poetry, fiction, and drama in which customs, institutions, persons, or literary works—individually or as types—are made to appear ridiculous by incongruous imitation. The comic effect is produced by a deliberate "disproportion between the style and the sentiments" (Johnson) presenting the trivial with ironic seriousness (high burlesque) or the serious with grotesque levity (low burlesque). Frequently its purpose is critical or satirical, but it may aim to amuse by extravagant incongruity. (Such a purely fantastic piece is called an extravaganza.) Its main aspects are parody, caricature, and travesty. Burlesque is parody (q.v.) when the imitation humorously parallels the style or mannerisms of a particular work or author or school, but with a trivial or ludicrous purpose. Caricature (Fr.<It. caricare, to overload, exaggerate) is the method of burlesque that aims at definite portraiture by distortion of easily recognizable features. Travesty (Fr. travestir, to change dress, disguise) limits burlesque closely to the original subject matter, which remains essentially unchanged, but is treated with grotesque extravagance or with incongruously trivial language. A single burlesque composition may combine all three methods—or dispense with them all, as when general ideas or common aspects of life are extravagantly presented (Byron, Don Juan). But since the pleasure derived from burlesque is due largely to the recognition of the subject of the ridicule, indirectly presented, some degree of parody, travesty, or caricature is almost inevitable.

Burlesque flourishes in periods when schools of writing or social institutions most readily invite lampooning or when the critically minded have become aware of the absurdity of things previously considered admirable. The profuse jargon of mediaeval romances was thus burlesqued in Chaucer's Sir Topas. Two centuries later, the whole panoply of decaying chivalry was hurried out of existence by the
laughter created by Don Quixote, which supplied not only impetus but model for generations of burlesquers. The late 17th and the 18th c., esp. in Eng., were prodigal of all forms of burlesque. The Hudibrastic richly exploited low burlesque, and high burlesque reached a literary peak in the heroic couplets of Dryden (MacFlecknoe) and of Pope (The Rape of the Lock). The Sentimental and Gothic novels of the 18th c. were brilliantly burlesqued in prose (Jane Austen, Northanger Abbey; Peacock, Headlong Hall; Thackeray); so poetry (Gifford, Jas. and Horace Smith); heroic and romantic plays and opera were likewise fruitful.

Theatre burlesque is as old as comedy. From the burlesquing orgies of the comos the plays of Aristophanes evolved as elaborate blendings of travesty, parody, and caricature. The Elizabethan stage produced fewer but still notable examples: the Nine Worthies of Love's Labours Lost; the Pyramus and Thisbe travesty in A Midsummer Night's Dream; The Knight of the Burning Pestle. The principal impetus to modern theatre burlesque was given by the success of George Villiers' The Rehearsal, which (1671) travestied heroic drama and caricatured Dryden. This, with Fielding's Tom Thumb the Great and Sheridan's The Critic and their multitudinous progeny (Carey, Chrononhontontologos; O'Hara, Midas), gave audiences unfailing delight. They were supplemented by a vein of vivid caricature in the farces of Samuel Foote. The 19th c. crystallized and multiplied the types.

The tendency of the 18th c. to associate music with burlesque in the mock-operatic manner of Gay's ballad opera, made such productions especially attractive to the rapidly increasing minor or illegitimate theatres, which were barred by the patent laws from presenting dialogue without music. The term burletta applied to such productions should not, however, be thought synonymous with burlesque. In the previous century it had denoted a brief musical farce; it was now used as a convenient legal definition of a play with music enough to evade the patent restriction. Travesties of Kotzebue, of Shakespeare, of history, and of romance were given, often inartistically, in such guise. In Poole's Hamlet (1810) Gertrude is made to remark:

Besides, it's common; all that lives must die,
So blow your nose, my dear, and do not cry.

In the early 19th c. a twofold influence offset such debasing of dramatic burlesque:

first, the introduction of a more refined French style; secondly, the establishment of more artistic standards of theatre production. Under restrictions similar to the English, French minor playwrights had created two light and graceful genres of musical burlesque known as feries folies (fanciful travesties of fairy tales) and revues (ingenious take-offs of current theatre hits). These were introduced to London by J. R. Planché, whose first revue, Success; or a Hit If You Like It, appeared at the Adelphi, 1825; his first férie, Riquet with the Tuft, at the Olympic, 1836. Grace, fancy, clever punning, ingenius topical parody marked these extravaganzas, as he called his pieces, whether of Fr. or of Eng. derivation. They were first given significant production by Mme. Vestris, whose management of the little Olympic Theatre after 1830 was most original. Their refined and realistic manner, heightening by contrast the absurdity of the lines, at once banished the crudities of earlier burlesque acting, and paved the way for Gilbert and Sullivan. Planché's imitators down the century include the brothers Brough, Gilbert & Becket, F. C. Burndard, H. J. Byron, W. S. Gilbert. Gilbert's training in such composition led to his travesty of Tenneyson's The Princess, later to be merged in The Princess Ida—followed by the brilliant series that represent the peak of the genre. The spirit of this work, through Robertson and Pinero, widely influenced later comedy.

The Am. burlesque of the present day stems from the lost Engl. art. It had been early introduced to the Am. stage, but with more decorum than in Eng., where from the first sex appeal had won much of its popularity. The Am. emphasis on sex began with the visit of an Engl. troupe in Burndard's Ixion (1869), which was reported as "a bewilderment of limbs, bella donna, and grease paint." This bewilderment and the name burlesque have alone survived from the genre that delighted our ancestors. The hip-heavers have forgotten the muses of Parnassus from whom they have descended; the strip-teaser removes such rich raiment as Mme. Vestris wore (Don Giovanni; Apollo), although it was she that first in modern times taught burlesque to profit from the beauty of legs. Now the leg-show has beaten back into musical comedy and the revue. Works like Of Thee I Sing and Pins and Needles, and travestied revivals of old melodramas (After Dark; The Drunkard) give occasional hope of a return of genuine theatre burlesque, which, since Weber and Fields, has had no consistent dramatic expression except in the films of Walt Disney.
burlesque


burletta. See Burlesque.

Burns meter (Robt. Burns, 1759–96). A 6 line stanza, a a a b b c, as in “Address to the Deil”; “To a Louse.”

business. Th. Action onstage, esp. during silence (q.v.) or by someone not speaking. Essential, to avoid stilted performance, to give an air of living reality. In plays frequently performed, esp. in continuous companies, *e.g.*, *Le Théâtre français*, business tends to become traditional; when a rising player essays the stellar part, theatregoers watch for variations and innovations. This is true of serious dramas (*Hamlet*), perhaps even more so of comedies (*The Mikado*), where new bits of business may refresh an episode to further laughter.


Bylina (or *starina*), a Russ. narrative folksong arranged for chanting; tales of the early mythical heroes and of those at the court of the Prince Vladimir (Fair Sun Vladimir) at Kiev. Collected in the 18th and 19th c., they seem to contain much older material. In style and subject matter, some of the versions merge with historical songs of events in the 16th c. and later. C.A.M.

Byron(ie) stanza. *Ottava rima*, q.v.

Byzantine Age. (527 to 1453). Encyclopedic and pedantic scholarship, lack of force and originality; but the highest expression of late Gr. literature and learning. K. Krumbacher, *Gesch. der byzantinischen Lit.*, 1897. L.R.L.
cabaret. Th. Predecessor of the night club floor show; satirical and risqué songs, ball-room dancing, before small groups at restaurants. Popular in Paris in the 1880's, then in Eng. and U. S. In G. (Überbrettl; begun by E. von Wolzogen, 1900, from an idea in the novel Stilpe by O. J. Bierbaum) more formal. Frolicsome in Russia, e.g., Le Chauve Souris. Begun by artists and amateurs (singing waiters), it is now wholly professional. W.J.M.

cacophonaton. A lewd allusion or double entendre; foul play on meaning or sound, e.g., the husband's words repeated by the Nurse, Romeo and Juliet, I, iii. See Cacophony.

cacoethes scribendi (L., Juvenal: incurable itch of writing). Scribbler's itch. An infectious and chronic disorder, frequent among those of strong will but weak mind. Pandemic in periods of compulsory education, as forecast by Johnson: "a corrupt society has many laws...an ignorant age has many books...Compilers and plagiarists are encouraged who give us again what we had before, and grow great by setting before us what our own sloth had hidden from our view."

cacophemism. Rh. Opp. euphemism. Speaking worse of something than it deserves. Spec., discrediting something good, as to ward off envious evil spirits.

cacophony Rh. Harsh sound; esp. combinations of words that produce inharmonious noise. Browning sometimes seeks such harsh conjunction; T. S. Eliot, "anfractuous rocks." Cacemphonaton: an ill-sounding expression; esp. use of a common word that has another and obscure reference. Aischrologia: such a conjunction of words as suggests something vulgar or indecent: L. avoided cum nobis because of cummo; Mais vous, belle tyrannie, aux Nérons comparable (Des Portes, Diane, bk I, sonnet 16), buries the comment tira nos nes, pulled our noses; "Before I built a wall I'd want to know...to whom I was like to give offence," where consciousness of a closing pun—a fence—spoils the mood of Robert Frost's "Mending Wall." L. M. Austin, "Cacophony in Juvenal," AJP, 24, 1903.

cacosyntheton, Rh. See Anastrophe.

cacoziemia, cacozelon, cacozeal. Rh. Fond affectation. Exaggerate diction or decoration of style, either too ornate or too plain.

cadence. Rh. The flow of the language; esp. the rise and fall produced by the alternation of louder and softer syllables in accentual tongues. Specif., the fall of the voice at a pause. See Prosody. Cadenced verse: free verse, q.v.

CÆSURA. Pros. A perceptible break in the metrical line, properly described as an expressionable pause. It is essentially an instrument not of metrics but of prose, persisting in the artificial pattern of verse, cutting across the metrical flow with a secondary rhythmic movement of normal speech. In prose this expressionable pause marks off the speech phrase (speech centroid), which is dominated by a heavily stressed word and further fixed in attention by a secondary pitch pattern. In Eng. speech this phrase is usually ca. 3 words in length. The cæsura in a verse line brings forward in consciousness the normal speech movement, at once enriching the simpler pattern of meter and holding the regularly recurring beat of the foot from complete control of the movement of the line. Normally, there is one cæsura in a line; but a secondary is not uncommon and a third not especially rare. In O. G. and M. Eng. verse, where the movement of the line was dominated by a definite pattern of alliteration in half-lines, the cæsura was almost as distinct as an end-pause—as which, indeed some prosodists regard it, e.g.,

Hige sceal þe heard, heorte þe cenre, mod sceal þe mære, þe umægen lytlað. Prosodists have fixed many rules for the use of the cæsura. Sometimes a pause at the end of a line is termed final or terminal cæsura; then that within is internal or medial. In L., it always occurs within the foot, coincidence of foot ending and word ending being called diacesis. In the hexameter, it occurs between words in the 3d foot (pentemimeral) or the 4th (heptemimeral); in the pentameter, always between words after two and a half feet. In Romance versification, cæsura is
irregular in the hendecasyllable: a maiori
if the first part of the line is longer, a
minori if shorter; in the alexandrine it
occurs precisely in the middle of the line,
until the romantics introduced variety
(including two cesuras) in the alexan-
drine ternaire. In English, the practice
has always been freer; if the cesura oc-
curs within the foot, it is called lyric; if
an extra syllable is added before the
pause, it is epic cesura, (e.g.,
Along the road he ambled, / then up the
hill
He climbed, and, pausing ...) 
Tecum vivere amem, / tecum obeam
libens—Horace III.
A time there was / ere England’s grief
began,
When every rood of ground / main-
tained its man. —Goldsmith.
Mignonne, / allons voir si la rose
Qui ce matin / avoit déclose
Sa robe de pourpre / au Soleil.
—Ronsard.
Le printemps naît ce soir; / les vents
vont s’embraser.
—Musset.
The artistic use of the cesura is one
of the surest tests of a writer’s skill. In
general, the more the composer adjusts
his phrasing by normal speech cadences
and the less by prosodic rule, the richer
will be the interlacing pattern. The iambic
pentameter line, rhymed or unrhymed,
owes much of its versatility to the lack of
regularity in the placing of the ex-
pressional pause, which is another way of
saying that the line lends itself readily
to artistic enrichment of the pattern of
normal speech. P. Masqueray, Traité de
métrique grecque, 1899; E. H. Sturte-
vent, “The Doctrine of Cesura,” AJP
45, 1924; O. J. Todd, “Cesura Rediviva,”
CP 37, 1942; F. W. Shipley, “Hiatus,
Elison, Cesura...” TAPA, 55, 1924.
Cp. Prosody. A.R.M.

Caffè, II. It. periodical ed. Pietro Verri,
1764–66, which boasted that it cared for
ideas more than words, attacked pedantic
and academic writers, and welcomed nov-
ety. L. Ferrari, Del “Caffè,” periodico
milanese del secolo XVIII, 1900. K.McK.

Calamus, Cult of the (Influence of Walt
Whitman in Eng.). The dominantly moral
note of Victorian sensibility, manifest in
its creative and critical literature, showed
definite signs of disintegration by 1887,
the year following the pub. and savage
attack upon Swinburne’s Poems and Ball-
lads (1886). In W. M. Rossetti’s Lives of
Famous Poets (1867), the author wrote:
“The real American poet is Walt Whit-
man—a man enormously greater than
Longfellow or any of his poetic compa-
triots.” Whitman’s poems in England,
defended by his admirers, served to break
down Victorian reticences which Swin-
burne had shocked and which, under Pater
at Oxford, were being subtly sapped. The
Eng. controversy over the “barbaric yawp”
of Whitman became merged with attacks
on the Pre-Raphaelites and “the decad-
ents” (Swinburne, Thomson, Wilde,
Morris, D. G. Rossetti). In 1878, William
Bates appended to his ed. of MacLeish’s
Gallery of Illustrious Literary Characters:
“Take, for instance, the notable ‘Walt
Whitman hoax.’ An eminent literator, Mr.
William M. Rossetti, laid a cunning plot
to test the gullibility of the public in mat-
ters of taste and criticism. He dug up an
American ‘poet’ who had never written a
word of poetry in his life. He reprinted
him in England, wrote an eulogistic pref-
ace, and engaged some really clever fel-
lores—Professor Dowden, A. C. Swin-
burne, Robert Buchanan—to aid the
scheme by unstinted and indiscriminate
laudation. The bait took. Men who had
never read Washington Irving or Whit-
tier echoed the cuckoo-cry, and Walt Whit-
man was the noblest of Transatlantic
tones’ yet heard.”

Swinburne, objecting to this coupling,
retorted in an essay The Cult of the Cala-
mus. The term denotes the championing
of Whitman as the democratic bard, her-
alding the day of the worker and common
man. Blodgett, Walt Whitman in Eng.,
1834. W.S.K.

calendar. See Almanac; Chronicle; Astron-
omy.

CANANAITE POETRY (a group of West
Semitic languages whose main surviving
representatives are Hebrew, Phoenician,
and the recently unearthed Ugaritic, in
North Syria, ca. 1380 B.C.). Canaanite
literature may yet shed light on the or-
gins of Gr. drama, of which the Ugaritic
Birth of the Beautiful and Gracious Gods,
a dramatic composition, is highly sugges-
tive. The Hebrew Song of Songs is also
in large measure dramatic.

The essence of Canaanite poetic form
is parallelism; two or more stichoi, ap-
proximating each other primarily in
meaning and secondarily in length, form
a verse. The following curse from the
Phoenician inscription of Ahirom illus-
trates this principle:
Snatched be the scepter of his sover-
eignty
Upset be the throne of his kingship!
The parallelism may embody a con-
trast:
Canaanite poetry
A wise son gladdens a father
But a foolish son is the bane of his mother. (Proverbs 10:1)
The stichoi may begin identically and end differently with climactic effect
(Psalms 29:1-2a):
Ascribe to Yahweh, O gods,
Ascribe to Yahweh glory and might
Ascribe to Yahweh the glory of His name!
Compare the Ugaritic tristich in Text 68:8-9 (C. H. Gordon, Ugaritic Grammar, 1940) for the structural similarity between the branches of Canaanite poetry:
Lo thine enemies, O Baal,
Lo thine enemies shalt thou smite
Lo thou shalt destroy thy foes.
Note also the inversion of verb and object in the last two stichoi. Chiasm is quite common in Canaanite poetry.
There is considerable variety in parallelistic forms and metric length. Thus Psalms 27:1 has the parallel structure (a-b-c) -(d-e) || (a’-b’-c’) -(d’-e’) with the length 3-2 || 3-2:
Yahweh is my light and my salvation;
Whom should I fear?
Yahweh is the stronghold of my life;
Of whom should I be afraid?
If a major word in the first stichos is not paralleled in the second, then one or more words in the second stichos tend to be longer than their counterparts in the first stichos. Thus we may schematize Psalms 89:28 as a-b-c || B-C B (“rivers”) and C (“right hand”) are longer than, and may be called the ballast variants of, b (“sea”) and c (“hand”):
And I set against the sea his hand
And against the rivers his right hand.
The number of fixed ballast variants is greater in Ugaritic than in Hebrew. Canaanite meter is less rigid than the familiar European meters, for it reckons only with accented syllables. In considering examples, it must be remembered that many words in the translations (e.g., conjunctions, articles, pronouns, prepositions, auxiliary verbs) are not separable words in Canaanite.
Verses may be grouped into strophes, esp. where a refrain is employed. The following Ugaritic example (49:VI:16-22) incidentally shows the tendency to vary the final repetition of the refrain for climactic effect (Mot is the god of death):
They fight (?) like ?,animals,
Mot is strong, Baal is strong;
They gore like buffaloes,
Mot is strong, Baal is strong;
They bite like serpents,
Mot is strong, Baal is strong;
They kick (?) like steeds,
Mot falls, Baal falls.
Canaanite poetry does not demand a uniformity of length or of parallelistic type within a given composition. Variation of verse forms appears constantly within a given poem in Ugaritic; it is therefore unsound to attribute similar variety in the Old Testament to the blending of different poems. S. E. Driver, An Introduct. to the Lit. of the Old Testament, 1924; W. O. E. Oesterley, An Introduct. to the Books of the Old Testament, 1954. C. H. Gordon, The Loves and Wars of Baal… Poems from Ugaritic, 1943. C.H.G.
cancionero, Sp. collection of songs and lyrical poetry of a particular epoch. The most famous are the Cancionero of Alonso de Béna (1445) and the Cancionero of Lope de Stúñiga. The first contains more courtly, the second more popular poetry. There are also 15th c. cancioneros of poems in the Gallego-Portuguese dialect, the oldest being that of King Don Denis de Portugal; the most famous, O Cancionero Geral do Reino (1516), Karl Vollmöller, Les Cancioneros et Romançeros Esp., 1909. H.A.H.
cancrine (L., crab-like). A L. verse that reads the same backward as forward; a palindrome.
CANONS, ALEXANDRIAN. Select lists of Gr. writers, from Alexandria, 3d c. B.C. No one canon found universal acceptance in antiquity. Not to be confused with the unselective lists of writers in various fields, known as índices or laterculi. The influence of the Alexandrian Canons upon subsequent judgment of Classical Gr. literature can be measured by the fact that the authors who have survived are largely those who were thus given the stamp of approval. R.E. L.W.D.
canson, chanson: Prov. Pros. The oldest Provençal lyrics were called vers. Later, this term was replaced by chanson or canson; its diminutive, cansoneta or chansoneta, had been used earlier. The typical vers employed only masculine rhymes (mascles mots), in lines of 8 syllables and usually in stanzas of 7 lines. The melody was called so or son.
The canson used masculine or feminine rhymes; its lines were equal in length; it generally contained from 5 to 7 stanzas, followed by an envoi (called a tornada). E.R.
cant (L. song). (1) The vocabulary, and phraseology, which is peculiar to a trade, religious sect, or class: schoolboys, beggars, etc. It has peculiar flavor but is commonly intelligible, and seldom requires
cant

glossary. (2) (Also < Andrew Cant, d. 1683, a Covenanting preacher). Empty phrasingology, in religion and politics. U.T.H.Jr.

cantic. See Hymn.

canticum. Th. In L. drama, those parts of the play to be sung or chanted, opp. to divurtum or dialogue verse. In Plautus the canticas are very frequent, amazingly varied in rhythm and metrical complexity; while in Terence, whose practices are closest to those of the Gr. New Comedy, they are rare. F. Crisius, Römische Metrik, 1929; W. M. Lindsay, Early Latin Verse, 1922. See Roman theatre. K.M.A.

cantiga. (L., cantica, short song). Old song of popular Port. origin, mainly in the Gallego-Port. dialect, most used for lyric poetry in the whole peninsula. In Sp. opposed to the Cantares (de gesta). There are three types: 1. Cantigas de amor, love-songs in which knights complain about their non-requited love; 2. Cantigas de amigo, in which girls are supposed to sing longing refrains for their boy-friend; 3. Cantigas de escarnio, rhymed satires. There are also religious cantigas (Los Cantigas de Santa Maria, Alfonso el Sabio, 13th c.). Ramón Menéndez-Pidal. La primitiva lírica española, 1919. H.A.H.

canto. (1) A song. (2) A division or book of a long poem, e.g., Dante’s Divine Comedy.

canzone. See Medieval Criticism.

carpa y espada. Sp. Cape and sword. See Comedia de carpa y espada.

Capitano. Braggart soldier in Commedia dell’arte, q.v. See Alazon.

caption. The printed heading of a chapter, page, section, table, etc. Currently used, but incorrectly, to designate the title or description printed below an illustration, cut, or plate, for which legend is the proper term. R.E.K.

care. Urged by all save the Romantics (who nonetheless practiced it, e.g., Byron) and their progeny, e.g., the surrealists. Horace warned that words once spoken came not back into the mouth. Johnson: “What is written without effort is in general read without pleasure.” Anatole France: Caressses longtemps votre phrase, elle finira par sourire. But too great care, inducing or rising from self-consciousness, tends towards mannerism. C.P. Pains.

caricature. See Burlesque.

carmen L. 1. Originally, anything ritually or formally uttered (cp. incantation; hence Fr. charme, Eng. charm). 2. Song, in the wide sense, including wordless melodies. 3. Poetry, as opposed to prose.

carmen figuratum; emblem—, emblematic—, figurative—, shaped verse. (Gr. technopaignion). Verses so arranged on the paper that each stanza, or the poem as a whole, takes the shape of an object, usually (cross, altar, wine-glass) the theme of the poem. First used by Simmors of Rhodes (fl. 324; Gr. Anthology, bk. 15: Wings, Hatchet, Ego, Forest, Liciet, 1635, pub. a collection of them. Popular in Ren.; F. Quarles, 1638, “Behold how short a span,” every stanza is a pyramid. Satirized by S. Butler, “Character of a small poet” (sound of words, as well as shape, imitating the subject); classed by Addison as false wit. N. W. Helm, “The Carmen Figuratum,” TAPA, 39, 1902. C.C.H.

carnival. (Origin disputed. (1) L. carmeluvare < carmen levare, to put away flesh; also folk etymology, vale: Farewell to meat! (2) L. carrus navalis, ship-cart; ancient Gr. ship-cart ceremonies are the source of the Lenten festivals. Carrus is of Celtic origin, could not have come into L. before the invasion of Iberia by Julius Caesar.) Gay, often riotous festival, usually with-floats, processions, and aspects of folk drama (q.v.); still observed in Rom. Catholic countries before the Lenten abstinence. M. J. Rudwin, The Origin of the G. Carnival Comedy, 1920. See Folk drama.

Caroline. Of the time of Charles I of Eng. (1625–49). Following the Eliz., this period continues the lyric grace in poetry; prose takes a neater form; declining drama (less often in verse) depends more upon noble patronage. Loyalty grows brittle in gallantry, devotion hardens to duty, as Cavalier (q.v.) and Roundhead shape sides for the war ahead. A grimmer note appears in the Puritan prose, while the courtiers dally and the clergy grows metaphysical.

carpe diem (L. Horace: seize the day). Applied to works, esp. lyric poems, that urge the joys of the moment, heedless of the morrow. Omar Khayyam; in the Ren., many love lyrics; in Eng., e.g., Herrick: Gather ye rosebuds while ye may.

catabasis. Rh. See Climax.

catachresis. Rh. Improper application of a term; usually in error, or as an unsuccess-ful figure. At times intentional, as in the safety slogan, “Children should be seen and not hurt.” Occasionally effective in emotional condensation, e.g., (Milton, Lyceids) “blind mouths,” which Johnson attacked and Ruskin admirably defended. Also, see Periphrasis.

catalectic, catalexis. Pros. See Acatalectic.

catalect. Detached literary pieces; esp. a group of short poems attrib. to Vergil. cp. analogists.

catalogue verse. Lists qualities or objects at length. Common among primitive peoples (e.g., Galla in Africa), tribal boast- ing poems. Enjoyment in the mere naming, perhaps originally with a sense of power over the things named. A wide-spread genre, of many uses: the Bible genealogy of Jesus; L. and Ren. poems cataloguing the physical charms of the beloved; Whitman; Sandburg, Chicago; V. Lindsay, The Santa Fe Trail. Chadwick.

catalytic (Chemistry: facilitating or pro- ducing an action by its presence, without itself undergoing permanent change). T. S. Eliot states that a poet is a cata- lytic agent: the mixture of heterogenous elements of life + the presence of the poet>the poem.

catastasis (1) Rh. The narrative part of the introduction of a speech. (2) Th. 3d of the 4 parts of a tragedy (1. protasis, 2. epitasis, 3—— 4. catastrophe), heighten-ing the action to its climax.

catastrophe. Th. The unhappy end of a tragedy, q.v.

catch. (1) Anacrusis. Esp. applied to trochaic or dactylic feet. (2) A verbal trick to take the unwitting at a disadvan-tage. Thus Dido pays the Africans for all the ground she can compass with a bull’s hide, cuts the hide into thin strips, and founds Carthage.

catch-penny. A device or work aimed sole-ly at financial returns. cp. Pot-boller.

CATHARSIS. The 16th c. commentators on Aristotle’s Poetics made an important critical question out of a concept briefly referred to by Aristotle: the tragic cathar- sis. The pertinent passage in the Poetics reads, “Tragedy through pity and fear effects a purgation of such emotions.” Further explanation cannot be found in the Poetics; those that have attempted to explain Aristotle’s meaning have relied on another short passage in the 8th book of his Politics, on the definitions of pity (q.v.) and fear in his Rhetorik, on random short passages in the writings of Plato, Proclus, Plotinus, and Iamblichus of Chal-cis. Few literary problems have occasioned as much controversy as this one. The discus-sions have taken two directions: (1) what did Aristotle mean? and (2) what usefulness has the concept in explaining the function of tragedy and of other po-etic forms? Each age, in its attempts to explain what Aristotle meant, has merely mirrored contemporary states of mind. The concept thus has a significance in the history of ideas; it proved a convenient vehicle for diverse aesthetic doctrines.

16th c. It. introduced three important interpretations. Two, closely affiliated with Neo-Stoicism, had moral connotations; the third was an application of humoral psy-chology. Robortelli (1548), Castelvetro (1570), Heinsius (1611), Vossius (1647), advanced the “hardening” theory, by which tragedy was said to accustom the spec-tator to scenes of misery and violence, hence to harden his weak inclinations to fear and to pity. Cornelle’s “forceful, if sceptical, exposition in his 2d discours (1660), maintained that tragic pity leads the spectator to fear for his own well-being when he recognizes his weaknesses with those that caused the downfall of the tragic character; his determination to control his passions leads him to purge himself. The 3d view, the homoeopathic conception, which attracted such men as Minturno and Milton, closely resembles the modern view of the catharsis as an unloading of emotions. Like emotions drive out like.

According to the sentimentalists of the 18th c. (Bateux, Lessing, Blair) tragedy purifies the spectator by increasing his natural and good capacity for pitying by exercising his sensibilities. In the 19th c. Goethe said Aristotle meant the recon-ciling adjustment of fear and pity within the play (Creon in Antigone; Theseus in Hippolytus: “calm of mind, all passion spent”); Hegel saw tragedy as reconciling discordant cosmic truths; Jacob Bernays first clearly advanced the psychopatho-

Objections of two sorts have been taken, to the notion of catharsis. The first indicates that the definition is rooted in its time: the Greeks wished to be purged of pity, as disturbing reason's calm judgment; the humanitarians deemed it a wholesome feeling. More trenchant is the declaration that Aristotle does not mention the major and essential effect of tragedy: exaltation; we go to the theatre not to be purged but to be roused. Shakespeare sometimes (King Lear, Macbeth) uses pity as relief from an awesome sense of heroic grandeur—which we yet may share; as we feel that, despite the inevitable hour of death, life thus lived is warrant for man's being. Beyond the quickening of all his powers that is the gift of every art, tragedy gives man a pride and an assurance, an inner song to sing against despair. Ba.H.

catholic (Gr., universal). Embracing all. Lamb: "A taste so catholic, so unexcluding." Considered an admirable quality in a critic. But to the remark that the true critic is enthusiastic for the best in every kind, Whistler retorts: that's not the critic; that's the auctioneer. Taste has its preferences—hence must be worn with judgment. Like most universals, the concept must be accepted relatively.


causes, kinds of. See Rhetoric, species of.

Cavalier. A supporter of the Stuarts in 17th c. Eng. Applied by the Roundheads as a term of reproach (and still in one application meaning high-handed), it designates in the Cavalier lyric a form of dalliant verse written mainly by the courtiers (Herrick is an exception) and marked by gallantry and devotion. Wine, women, and song; but it is sweet to die for the king. Carew; Suckling; Lovelace. Browning sought to recapture the mood in Cavalier Tunes. Ct. Caroline.

Celtic. Modern term for the peoples speaking languages akin to that of the Gauls: Breton, Cornish, Welsh, Gaelic (q.q.v., for versification). W. B. Yeats, Celtic Element in Lit., emphasizes the Irish mysticism, belief in faeries and folk-deities. His Celtic Twilight (stories, 1898) has become a descriptive term for the Irish literary revival.

Censorship, despite puritan blue-laws and watchfulness in Eng. (esp. under Cromwell, 1642-60, when the theatres were closed) and the U. S., has been more frequently religious and political than moral. The attacks on Cleon the tyrant of Athens, in Aristophanes' The Acharnians, led (521 B.C.) to a restrictive law—from which the chorus with its ritualistic tradition was exempt. Protagoras' treatise Concerning Gods (5th c. B.C.) was burned at Athens; in 168 B.C. Antiochus Epiphanes burned Jewish books in Palestine; in that c. (and later by Augustus) books on soothsaying and politically dangerous books were burned. These were, however, individual and sporadic attacks; there was no systematic ancient censorship. Despite the Rom. office of censor, the only recorded instance of such exercise is an edict (Ca. Domitius and L. Licinius, 92 B.C.) against the new schools of rhetoric. The early Christian church had its religious battle to wage; but even today the overwhelming majority of books on the Index (q.v.) are anti-Catholic tracts. In the first printing of Les Etats et empires de la lune et du soleil, e.g. (Cyrano de Bergerac, 1619-55), the committee of birds on the sun decide that the intruder is a man because at sight of him they are "filled with instinctive disgust"; immediately censored, they know he is a man because of his lying insistence that he is not. In Eng. a license for printing was required from 1538 to 1694; plays must still be approved, in 1545 by the Master of the Revels; since 1737 by the official censor. In the U. S. there is no prior censorship save in the motion picture field, which sought to avoid statutory regulation by organizing its own reviewing board. A book or play, in any country, is after issuance or production liable to prosecution for various reasons, usually obscenity and libel (e.g., the producers of Wine, Woman, and Song, N. Y. 1942, were found guilty in a jury trial). In totalitarian countries a rigid censorship not only binds the press and stage but works retroactively by banning or burn-
censorship

ing older works. There are constant charges in many lands of an unofficial censorship exerted by publishers, and on publishers by "vested interests"; detailed, e.g., in Upton Sinclair's study of Am. journalism, The Brass Check, 1919, which incidentally gives instances of "outraged morality" (sex charges) used as pretext to censorship for more "practical" ends. Similar charges against the cradles of learning, the schools—the denial of academic freedom—are made in Sinclair's Goose Step, 1928; Goonings, 1924.

E. N. S. Thompson, Controversy Between the Puritans and the Stage, 1903; M. L. Ernst, To the Pure, 1928; Censored (the motion pictures; with P. Lorentz), 1930; G. H. Putnam, "Hist. of Censorship," in Censorship of Speech and the Press, 1930.

cento. (L., patched cloth). A literary patchwork, usually verse, of the classics, e.g., Homeroceontones, a life of Christ by the empress Eudoxia (6th c.), every line from Homer. Most frequently drawn upon has been Virgil. Delapierre, Tableau de la lit. du centon, 1875. W.K.J.

centroid. See Prosody.

chain verse is of linked stanzas. By rhyme, as the terza rima. By words: sometimes within a stanza a word is repeated (or expanded) in the next line, e.g., Marot: Dieu des amans, de mort me garde, Me gardant donne-moi bonheur...

Sometimes the last line of a stanza becomes the first of the next, or other patterns of repetition are used, e.g., in the pantoum.

chair ode. See Eisteddfod.

chanson. [Prov. canso(n)]. Fr. A poetic work of any type; in OFr. and Prov. lyric poetry, spec. the love poem, often addressed to a lady but sometimes just a lament. The common form is a series of stanzas of regular meter plus an envoi. In Prov. such poems were first called vers. Probably in origin a dance poem at the May festival. See Old Fr.... forms. U.T.H.Jr.

chanson. See Old Fr.... forms. Chanson de geste, see Gesta.

chansonnier. Prov. A ms. collection of poems of the Provençal troubadours. Ca. 30 parchment chansonniers have survived, the oldest being of the 13th c. Several are illuminated with miniature portraits of troubadours and episodes of their sometimes legendary lives. A few also include notations of the musical accompaniments to the various poems. E.R.

chant. See Hymn.

chant royal. See Old Fr.... forms.

chandefable. Developed from the chanson: a prose tale with laisses of verse, e.g., 12th c., Aucassin et Nicolette.


character. See Action.

character, the, dates from the Characters of Theophrastus (d. 278 B.C.), a series of sketches probably designed to amuse and instruct students of rhetoric (G. S. Gordon; R. C. Jebb; Christ-Schmid). All the sketches follow the same pattern: a definition of some undesirable social quality, then a description of how a man embodying such a quality will talk and act, e.g., "Flattery may be considered as a mode of companionship degrading but profitable to him who flatters. The flatterer is a person who will say..." With the simplicity and conciseness of his method, using the language of the streets of Athens, he combines wit, clever description, shrewd psychological insight. The Characters gave rise to a distinct literary genre. Throughout antiquity and the Middle Ages none of the Descriptions, which imitate them, is of literary importance. But after Casaubon's edition of the Characters (1592), came the 17th c. vogue: Hall; Overbury; Earle, in Eng.; La Bruyère in Fr. Atkins; E. C. Baldwin, "Ben Jonson's Indebtedness to the Gr. Character Sketch," MLN 16, 1901; "The relation of the Eng. Character to its Gr. Prototype," PMLA 18, 1903; G. S. Gordon, "Theophrastus and His Imitators," Eng. Lit. and the Classics, 1912; R. C. Jebb, The Characters of Theophrastus, 1909; H. Morely, Character Writings of the 17th C., 1891; O. Navarre, Theophraste et La Bruyère, 1914; E. N. S. Thompson, The 17th C. Eng. Essay," 1926. W.B. and H.C.M.

character actor. See Type.

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character drama. That in which the tragic conflict is precipitated by the personal characteristics of the figures portrayed, rather than by external factors or events. The emphasis is therefore upon psychological analysis. Action is of secondary importance, to reveal the hidden motivation. (Shakespeare, Hamlet, Lear, Macbeth; Schiller, Wallenstein.) It contrasts with the Fate drama (G. Schicksaltra- götide), where the individual is driven by outer forces. W.A.R.

characterism. Rh. See Hypotyposis.

characterization. Arnold Bennett, contradicting Aristotle, states: “The foundation of good fiction is character creating and nothing else.” (Cp. Plot; Action.) It is generally agreed that in most good stories the events flow logically from the natures of the persons involved. The writer may present his persons in two general ways: (1) directly, telling the reader the person’s qualities; (2) through action, showing the person’s deeds, by which his character may be known. The first method is most frequent for minor figures; for the main figures both are usually employed. Direct description or exposition has the advantage of instant clarity; though sometimes it is used cumulatively, gradually building up a full portrait. The cumulative method is more frequent, indeed is almost inescapable, in characterization through action. This has the further advantage of allowing the receptor to form his own conclusions, which are firmer and seem more real than any given him by the author. This sense of self-activity also draws the receptor more fully into the flow of the tale. Occasionally, esp. in first person narrative or in drama, the two methods present opposite pictures, so that the receptor must decide whether actions speak louder than words; neither John Ridd (Lorna Doone) nor Antony (Julius Caesar), e.g., is so simple as he would have us believe; nor Jim Hawkins (Treasure Island; cp. the tricky words of the one-legged man at the tavern), so smart. The minor figures in most stories are presented in only one aspect, as “flat,” “thin,” “disc” characters. Sometimes (esp. in romances; Scott) even the main figures are “stationary,” static, the same at the finish as at the start; but they may be more fully “rich,” “thick,” “round.” A full characterization will present concrete detail, is likely to emphasize a dominant trait—one quality that colors all the rest, as the weak will in the well-intentioned Godfrey Cass, as the self-centered drive of his brother (Silas Marner)—and

will build within the person a synthesis of individual, typical, and universal characteristics (see Distances, the three). But the main figures of a work are likely to be “developing,” dynamic characters; the conflict within the story, within their spirit, wrecks its effect upon their souls. This may, of course, be for the better or for the worse, as in the two persons, Paphnutius and Thais, of Anatole France’s Thais, or successively as events drive within the one man, Silas Marner. Any such changes, of course, must be consistent with the potentialities shown. Such dynamic characters appear in most great fiction; in tragedy, often a final recognition brings a calm meeting of the doom that cuts off the possibility of the change that might otherwise come.

charade. See Riddle.

charientism. Rh. An attack (or insult) so phrased that the recipient must take it as not intended. See Irony.

charm vs. beauty. Horace (Ars Poetica 99-100) requires that both beauty (pulchra), outward excellence in poetry, and charm (dulcia), appeal to the emotions, be present in a poem, the latter eliciting true satisfaction. To Dionysius of Halicarnassus (On the Arrangement of Words 10-11) charm consisted of freshness, grace, persuasiveness; beauty, of grandeur and solemnity. Atkins. W.R.J.

chase. See fabula stataria.

Chaucer stanza. Septet, q.v.

cheville. Fr. An expression used solely to round off a sentence or a verse.


chiaroscuro (It., clear-obscure). Painting: a style in which not colors but lights and shades are represented; hence, writing in which opposites (brightness and gloom; hope and despair) are mingled, as the Gothic romance.

chiasmus (Gr., cross). Rh. A balanced passage whereof the 2d part reverses the order of the 1st; esp. an instance in which forms of the same word are used, e.g. (Coleridge) “Flowers are lovely, love is flowerlike,” Frequent in Gr. Combined with mixed metaphor in (Pope): “See Pan with flocks, with fruits Pomona crowned.” See Oxymoron.
CHINESE CRITICISM never attained the same distinction as that of the Western World. The chief reason, perhaps, is that the word 'criticism' (P'ên P'êng) in the bygone days connoted only an undesirable attitude, "picking flaws"; hence, it would not be scholar-like for a writer to criticize the works of others. Only rarely would a writer throw off this conventional behavior and set down his estimate of a literary work. Even then, because of the lack of critical principles, such analyses were little more than reviews of a composition.

The outstanding critical work is the Wen Hsin Tiao Lung (Carving a Dragon in the Heart of Literature), by Liu Yen Ping of the 6th c. A.D. It stresses the importance of natural impulse in a writer, exalting emotion. The Ch'ê P'êng (criticism of operatic songs, at their full growth in the Yuan dynasty, 13th c.), by Li Li Wêng, is the first dramatic criticism that considers not merely the literary value of the songs but also their dramatic qualities: plot, characterization, humor. The critical annotations on the novel, by Chin Sing T'an of the Ching dynasty, though still popular, examine only novel technique in general and diction in particular. Other extant critical treatises are in scattered fragments only.

What little literary criticism there has been in China may be divided into three periods. The first, from the Chin dynasty, 249-266 E.C. to the Southern and Northern dynasties, 420-589 A.D. emphasized form. The second period, from the Sui dynasty, 589-618 A.D. to the Ching dynasty, 1644-1911, stressed substance. The last period, after the formation of the Chinese Republic in 1912, influenced by the literary criticism of the West, is gradually developing criticism as an independent branch of literature. Considering the work as a whole: form, substance, value to life and to society, the Chinese critics today attempt both analysis and rounded evaluation. K.Y.F.

CHINESE DRAMA. The Chinese call their stage productions hsi or chü (or hsi-chü), both of which correspond to the English word "play," that is, something in the nature of fun and foolery, not to be taken seriously. Though Chinese plays were not quite the pariah of traditional Chinese literature (as fiction is), they were nevertheless looked at askance by the more pretentious literati, and always offered with a show of apology. There is no Chinese word or expression corresponding to the Occidental notion of drama.

It is important to bear this in mind in considering the literature of the Chinese theater, because there is a tendency on the part of its Western devotees, brought up as they are in a literary tradition in which drama occupies a place of honor, to exaggerate the importance of the Chinese counterpart and to ascribe to it a lofty function to which it never pretended. The same tendency, in fact, is often displayed by modern Chinese writers themselves under the influence of Western values. There is no true tragedy in the classical sense; a happy ending in the broadest sense is invariably the rule, though justice (which is a form of happy ending) may be belated and not come until after the principal's death (as in the case of Kuan Han-ch'ing's Tou O Yuan, The Grievance of the Maid Tou, often cited as an example of tragic Chinese drama.) It will be difficult to find more than a dozen or at most a score of Chinese plays which do not prove to be a patchwork of pathos and slapstick, of stock situations and claptrap of the most childish sort. At best, they never rise above the bastard European spectacle, the opera; more often they are comparable to musical comedies that cater to the lowest denominator of popular taste.

As a matter of fact, Chinese theatrical productions correspond more closely to the opera than to the regular theatre, since music and singing are essential elements of both. A Chinese play consists of three elements: (1) Spoken dialogue or monologue, which serves to carry forward the action; (2) Singing parts, sometimes purely lyrical but often also helping to forward the action; (3) Acting, which includes dances, acrobatics and other spectacles. The parts that are sung are the most important parts of the play. The "classical" Yuan plays (1290-1368) are for this reason referred to as Yuan ch'ü (which may be rendered "Yuan lyrics"), ch'ü being a form of verse if one thinks of the words or a kind of song if one thinks of its musical pattern. (See Chinese Poetry.) Whereas original music is composed for each western opera, the Chinese use a stock number of traditional tunes over and over again. In the case of Yuan plays, the repertoire of tunes that a play writer had to draw upon numbered three or four hundred; in the case of the modern Peking stage, everything is sung to about a dozen tunes.

Another thing to note about the Chinese play is that it is the exception rather than the rule for the "playwright" to supply the spoken parts. Such great figures in
Chinese drama

Chinese drama as Kuan Han-ch'ing and Wang Shih-fu were in effect only "lyricists"; the dialogues we find in existing versions were probably added by later editors. We have today only thirty-odd extant original editions of the Yuan plays; in none of these do we find full dialogue, as in the later versions. Since it is largely a matter of "play," the dialogue is left to the actors themselves, who either mum lines they have learned through oral tradition or, if they are clever, "ad lib" as they go. From existing evidence, this appears to be true of the Yuan dynasty, as we know it is true of the Peking stage of our own time.

Only in the case of Ming-Ch'ing (1368-1911) plays of the Southern tradition (which had been taken up by writers with some literary pretension) do the "playwrights" attempt to provide the spoken parts as well as those that are sung. As far as the modern Peking stage is concerned, even the "lyrics" are mostly a matter of oral tradition (for the majority of the actors were illiterate) from master to apprentice, with occasional ms. versions in the keeping of scribes that the more prosperous troupes might have had. It was not until ca. 1910 that an enterprising publisher undertook to edit and print the current plays of the Peking school.

As drama, therefore, the Chinese play has little to recommend it; as music it only helps to keep alive and make accessible what traditional material there is already in existence. It is only as poetry that its song-lyrics recommend themselves to us, and that is only true of the best of the Yuan plays and the compositions of the Ming-Ch'ing literati.

The period from 1250-1360 is generally considered the golden age of Chinese drama. The body of plays produced during this period is referred to as Yuan ch'ü, or the plays of the Yuan dynasty, because all their authors lived into or flourished during that time. Over 180 of these plays have come down to us, most of them preserved in the collection known as "Hundred Yuan Plays," edited and published by Tsang Chin ca. 1600. These plays are also known as Pei ch'ü (northern drama) because they were written for the northern stage. Besides being set to the music of the Northern school, they have other characteristics that distinguish them from the Southern. There is, in the first place, no prologue such as we find in plays of the Southern school. They are generally of four and sometimes of five "acts" and only one character can have a singing role in any one act (often the same character sings throughout the entire play); while a play of the Southern school may run to as many as forty or more acts and has no restriction as to the number of characters that may sing. The division of Yuan plays into "acts" probably originated with the Ming editors, for in the extant Yuan editions the plays are not so divided. The character che (usually translated as "act") appears in the earlier versions but seems to be used to indicate a "scene" marked by the entrance and exit of a set of players. The so-called acts of the Ming versions correspond to a set of tunes written in the same key, of which there are four or five sets. The explanation for this is that the troupes of the Northern school were small and had probably no more than two good singers, one for male and one for female roles, and there is naturally a limit to their endurance.

The average Yuan play is only slightly longer than an act of an average Occidental play. The Western Chamber (available in many trans. in European languages), an apparent exception, is counted as five plays. As verse, the interesting thing to note about these plays is that not only do the lines corresponding to one tune have the same rhyme but that the same rhyme persists throughout the whole set of tunes written in the same key (or, if we follow the usual terminology, throughout an entire act). This would be an almost impossible feat in English but it is quite easy to achieve in Chinese (see Chinese poetry). The dialogues (as far as we can judge from the Ming versions and by analogy of the Peking stage) are interlarded with platitudinous doggerel, particularly with the first appearance of a character and sometimes before his final exit in any one "act."

The Southern school was at least contemporaneous with the Northern; evidences recently uncovered indicate an earlier development. However, very few of the earlier plays in this tradition have come down to us. From the 15th c. on, the Southern school practically superseded the Northern school; plays of this tradition were known as ch'üan-ch'ü (narration of notable events; the term is also applied to a form of fiction) in the Ming and K'uo ch'ü (from a place in the Shanghai region) in the Ch'ing dynasty.

These Southern plays became more and more literary as time went on, until by the middle of the 18th century they were considered "elegant" even at Court and gradually gave place to various local schools which had always flourished side-by-side.
Chinese drama

by side with the “classical” plays. The modern Peking stage of which Mei Lanfang is a distinguished representative is a mixture of some of these local schools, less restricted by conventions than the classical. Its lyrics are the worst kind of doggerel (for they are mostly composed by anonymous actors who are at best half literate), hardly ever relieved by occasional passages of originality and poetic insight such as we sometimes encounter in the plays of the earlier periods. As an exhibition of feats of virtuosity in vocal gymnastics and stylized posture dancing, the Peking stage has much to offer to the initiate, but it would be a great mistake to fancy that it has much merit as literature.


The Chinese stage is a platform, with the audience on three sides (men in the pit, women in raised and partitioned boxes); sometimes a second platform is overhead for the heavenly characters. There is an elaborately embroidered backdrop, but no scenery; the property man walks about in full sight, to move the small stage properties or hand objects to the players. A stylized artistic effect is sought, rather than realism; he uses a banner with fishes on it for a water scene; he sets a chair on its side to represent a rock. The actors wear elaborate costumes, mainly without regard to the play; a few have special significance, e.g., the fu luei, rags of a beggar who is to grow rich. Colors also have meanings: brown for the old, white for the young, blue for the virtuous. All actors are male, of 5 main types: sheng, male lead; tan, female lead; ching, villain; chou, comedian; mo, extra. Masks are no longer worn, but only heroes and women are portrayed with the untouched skin; there are over 200 designs for face-painting. The intonation, the gait, the sleeve movements, all are stylized with rigid conventions; according music accompanies a shoulder-shrug or a smile. Emphasis is always not on the play but on the playing.

Chinese poetry

of the “poetic”), but it is more generally used to designate a specific form of verse. The Chinese equivalent for ‘verse’ is ‘rhymed writing’ as against ‘unrhymed writing.’ The reason for this insistence upon rhyme lies in the nature of the language; for the character, the unit of the Chinese language, being a simple vocable consisting of at most one initial and one final consonant (in modern Mandarin the final can be only a vowel or a nasal), it follows that the number of rhyming characters is very great and rhyming is not only easy to achieve but often difficult to avoid.

The apparent analogy to meter in Chinese verse is the number of characters that the line contains, but this analogy is misleading because the character has no stress inherent in itself. It may be urged that when a line of Chinese verse is read aloud or intoned there is a tendency to group the characters in twos wherever possible and accentuate slightly the first or odd character with reference to stress and the second as to quantity and that this accentuation is analogous to the trochee or the iambus depending upon whether one has in mind stress or quantity, but that would disregard the fact that this stressing and prolonging is purely a matter of convention.

A closer analogy to meter in Chinese verse is tone or pitch contrast, since its purpose is the same as that of meter, i.e., to avoid monotony. It should be noted, however, that whereas in Western verse the tendency is to strive for contrast between the stress or quantity of the syllables within the group (that is, the foot), the Chinese tendency is to strive for contrast between the successive pairs within the line and between the corresponding pairs of the coupling lines.

Tone scheme for “modern style” poem

(— even tone; ︵ sharp or deflected tone):

Thus in Chinese verse rhyme is obligatory; tone contrast, optional; in Occidental verse meter is obligatory; rhyme, optional.

Traditionally the Chinese distinguish 4 types of verse, in the order of their historical emergence the shih, the fu, the ts’u and the ch’ü. Of these the shih is the most important as a living medium of expression. It is the form of folk songs and popular ballads as well as the bulk of literary verse from the earliest times to the present. Its importance so over-
shadows all the other forms that the
word shih is, as pointed out before, some-
times used to designate all verse and to
suggest the poetic. There are three prin-
cipal meters (or strictly speaking, line-
lengths). The 4-character line is char-
acteristic of the Shih Ching (or She
King; known in Waley's translation as
The Book of Songs), but ca 2d c. A.D.
it was superseded by 5- and 7-character
lines. It is generally divided into 2 types
according to whether or not it (actually;
or supposedly, as is more often the case)
conforms to a musical pattern. When it
does, it is known as yo fu or “music
school” verse. In reality both types had
their origins in music; the difference lay
in the type of music each was set to. The
Songs employed the 4-character line be-
cause it was admirably suited to the char-
acter of ancient Chinese music, which,
as far as we can judge from modern
reconstructions, was slow and solemn in
measure and intended to edify rather than
to delight. With the vogue for foreign
music from the 2d c. B.C., a more varied
meter became necessary and from this
demand evolved the 5- and 7-character
lines. The shih proper, which had by this
time lost its musical association, adopted
the new forms but followed the native
tendency to employ lines of the same
length throughout the poem, whereas the
yo fu followed the verbal patterns that
resulted from the music. Without ref-
erece to music, therefore, the yo fu is dis-
guished from the shih proper in that
it does not necessarily employ lines of the
same length for the entire poem. The
shih, as distinguished from the yo fu, is
again divided into “ancient” and “modern
styles with reference to whether it
follows certain arbitrary rules and con-
ventions. Besides rhyme and uniformity
in the length of the lines, the modern
style requires also absolute parallelism
of the coupling lines, fixed tone patterns
and a fixed number of lines for the poem
(eight 5- or 7-character lines).

The shih form is used for all types of
poetry, but it should be remembered that
Chinese poetry is primarily lyrical; it
has no epic compositions; the average
poem runs only from 4 to 12 lines; the
longest narrative poem extant (“Chiao
Chung-ch'ing's wife,” Arthur Waley, The
Temple and other poems) contains ca. 350
lines. The type of fiction known as t'an
tz'u and written in rhymed doggerel is of
course excluded, as are gathas in trans-
lation, which some regard as verse be-
cause the lines are of equal length but
which are not verse according to Chinese
tradition because they are not rhymed.

One distinction made between shih and
fu is that the former is to express emo-
tion or aspiration (yen chih) while the
latter is to describe things or external
nature; another, that the shih was meant
to be sung to music while the fu was a
literary composition meant for recita-
tion. Neither of these distinctions is valid
in the case of the earliest known examples
of the fu, usually associated with the
name of Ch'ü Yüan (fl. late 4th c. B.C.)
for there is nothing more extravagantly
personal and egotistic in Chinese poetry
than his Li Sao and it is generally agreed
that the Nine Songs were originally sung
to music. Beginning with the composi-
tions of Sung Yü (a younger contempo-
rary of Ch'ü Yüan), however, the fu began
to take on the characteristics suggested
by the traditional distinctions. In the com-
positions of this poet external nature was
described in highly imaginative and often
supernatural terms in order to point cer-
tain morals; in the hands of the later
fu-sters (from Pan Ku of the 1st c. A.D.
on) the transparent moral became a mere
excuse for geographical, botanical, zoo-
 logical and other thesauruses in rhyme
and parallel lines, so much that some
modern writers exclude this form from
the field of poetry altogether. As a gen-
eral rule, the fu is much longer than the
shih.

The tz'u can be described as a new form
of music school verse, for it originated in
the 9th c. as song words to the prevailing
tunes. The process of tz'u composition is
known as pien tz'u, or “filling in the
words,” i.e., fitting words to a given tune,
of which there are several hundred
known. It is like writing new songs to
the tune of “Suwanee River” and so on
ad nauseam, the only difference being that
in later times the tz'u writer has only the
verbal pattern of the original song to
guide him, the original tune in most cases
having been lost. The most notable thing
about the tz'u is the irregularity in the
length of lines, the lines being bound to-
gether by the persistent reiteration of
the same rhyme throughout the entire
poem. This irregularity would suggest
greater freedom, but the reverse is the
case, since the verbal pattern of the
original song must be strictly followed
in the total number of lines for the enti-
tire poem, the number of characters in
each line and the tonal pattern (which
takes into consideration all the four clas-
tical tones instead of grouping them into
“even” and “deflected” as in the case of
modern style shih) for each. The tz'u is
largely used for sentimental lyrics and is
Chinese poetry

still indulged in by the more sophisticated literati.

When divorced from its music conventions, the ch'ü is indistinguishable from the tz'u. There are two principal types: the independent ch'ü and ch'ü cycles that form the arias of the Chinese play.

From purely formal considerations, there are thus only two principal types of Chinese verse, viz., the shih and fu on the one hand and the tz'u and ch'ü on the other. Rhyme is the common characteristic of both but whereas in the one uniformity in the length of line is the general rule, in the other it is irregularity. If we exclude from the field of poetry the later fu writers and eliminate the unnecessary distinction between tz'u and ch'ü, we may say that we have only two distinct forms of Chinese verse—the shih and the tz'u.

Diagram showing the formal elements of the historical types of Chinese verse (based upon T'ang Yu-h's "Elements of Chinese Style" in Kuo ku hsin t'an, 1926). x = required; o = tendency; blank = element absent.

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<tr>
<th>TYPE</th>
<th>RHYTHM</th>
<th>COPY</th>
<th>COMBINED COPY</th>
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<td>MUSIC SCHOOL</td>
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<td>MODERN SHIH</td>
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<td>MODERN Tzu</td>
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<td>CH'U</td>
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chorus

chironomy, Rh. The art of gesticulation, as in pantomime.

chlenasm (us), Rh. See Irony.

choliambus, or seaczen, Pros. A "lame iamb," i.e., an iambic trimeter in which a trochee or spondee has been substituted for the final iambus, reversing the rhythm, thus ∥ ∥ ⊂ ⊂ ⊂ ⊂ ⊂ ⊂ ⊂ ⊂ ⊂. Generally in satirical, invective, or humorous verse. Koster, Trait de Métrique Gr., 1936. R.L.

chorée. Trochee. See Foot.

chorégus, choragus. Gr. citizen who organized at his own expense a chorus that took part in the dramatic representations. The chorégus competed with chorégi appointed by other tribes for the 3 prizes offered, the first being an inscribed tripod. Among the Romans, the chorégus was a man who had charge of costumes and accessories for the stage. L.R.L.

choreography, See Dance.

choreus. A foot, q.v., 3 short syllables.


chorizontes. Alexandrian scholars who attributed the Iliad and the Odyssey to separate authors (Xenon; Hellanicus; vs. Aristarchus). The quarrel is still being waged. RE; J. Kohl, De Chorizontibus, 1917; "Die Homerische Frage der Chorizonten," Neue Jahrbücher für das klassische Altertum, 47, 1921. M.H.

chorus (Gr., dance; band of dancers and singers; place for dancing). In Gr. tragedy and satyr-play, the chorus represented a group of men or women, of lower social rank than the chief characters, interested in their destinies. Æschylus used a chorus of 12; Sophocles and subsequent tragedians, 15. The group was led by a corypheus (Gr., head man), who spoke the transitional passages between dialogue-scenes and choral odes. The odes were sung by the entire chorus, in strophes and antistrophes (Gr., turnings, counter-turnings). The metrical scheme of the antistrophe corresponded to that of the preceding strophe, as did the dance movements therewith. In Gr. comedy, the chorus numbered 24, and often appeared in symbolic guises, as animals, birds, clouds. A special feature of the comic chorus was the revue-like parabasis (Gr., coming forward); usually after the agon (q.v.), a series of speeches or songs, with topical jokes and comment on public affairs. The chorus' importance as an element in dramatic action dwindled as Gr. drama developed. In Æschylus' plays, the chorus often took part in the action (e.g., at end of Agamemnon; throughout Eumenides); it always represented a specific force potentially affecting the characters, besides
chorus commenting on the action and interpreting its moral significance, which were its chief functions in Sophocles. After Eupilides, who used chorale odes primarily for lyric variety, they became mere intermezzos, sometimes entirely irrelevant to the play, as in New Comedy (Menander, 4th c. B.C.). In drama since Gr., except for periods of direct imitation (Rom. tragedy), the chorus is very seldom used, appearing chiefly in other forms (opera, oratorio, musical comedy) where singing and dancing are essential. It is sometimes employed in poetic plays of a highly lyrical, symbolic, or religious character (e.g., Racine’s Athalie, O’Casey’s Within the Gates, Eliot’s Murder in the Cathedral), or with satirical elements like those of Aristophanic comedy (e.g., Auden-Isherwood: Ascent of F6). The function of the chorus as ‘ideal spectator’ is sometimes carried out by the confidant(e) of the Fr. Classical drama, or by type-figures designed for this purpose (e.g., Seth Beckwith in O’Neill’s Mourning Becomes Electra, the beggar in Giraudoux’ Electre). P. C. Wilson, Wagner’s Dramas and Gr. Tragedy, 1919; A. W. Pickard-Cambridge, Dithyramb, Tragedy and Comedy, 1927. See Roman Theatre; Audience Participation. F.W.J.

chreia. Gr. A variety of ancient gnomic literature, originally a remark borrowed directly from some other author. The chreia is an apposite remark, useful for literary embroidery, often containing an element of practicality. It was anciently developed as an exercise for students. G. von Wartenstein, Begriff der gr. Chreia, etc., 1901; Eliz. H. Haight, The Rom. Use of Anecdotes, etc., 1940; F. H. Colson, CR 33, 1919; 35, 1921. See Gnome. N.D.H.

chrestomathy (Gr., useful learning). First employed in the early 19th c., for a selection of reading material to be used in studying a language. The term later spread so that it included fine prose passages for the study of rhetoric, thus growing synonymous with anthology (q.v.). U.T.H., Jr.

chronicle, annal. As the words indicate, Chronicles (Gr. chronos, time) and annals (L. annus, year) are closely related to time and the calendar. It is easiest to think of annals as marginal or interlinear historical notations attached to calendars, and of chronicles as any comprehensive gathering of annals with additions from other sources.

A calendar by nature is a long and narrow list of dates or fixed points of reference, bounded by wide margins which tempt the owner to insert notices of memorable events. Wherever there are written calendars there is apt to be annalistic writing. Early in the history of pagan Rome annals were inserted in the consular lists, and the Hebrews attached annals to their genealogies (Chronicles 9:1; Nehemiah 12:23).

The medieval practice of chronicle-writing developed from the Chronicon of Eusebius of Caesarea—a listing in parallel columns of events in the history of the Greeks, Hebrews, Persians, Romans, etc. As translated and extended by Jerome, this became the primary source of historical knowledge for the medieval reader. Concurrent with the spread of the Chronicon was the development of annalistic writing. The liturgical year became the calendar of the West, and since for every religious foundation, no matter how poverty-stricken, a calendar was sine quan non, that book became the depository for local records. This calendar contained an annual or solar cycle, giving the days of the year, and an extensive Easter-cycle which generally covered 532 years. On the 1st, anniversaries were noted (holidays and saints-days, seasonal regimens out of it developed the martyrology. On the 2d, historical events (births and deaths, coronations, appointments, battles, fires, dedications) were noted. The earliest extant entry of this sort is in 501 A.D. In the 7th c., English churches kept annals as a regular practice. St. Boniface and other early Eng. and Ir. missionaries carried these insular annals to the Continent. The Eng. have also left us the earliest vernacular collection in the several compilations which bear the name Anglo-Saxon or Old English Chronicle. For early entries, these rely upon the chronological epitome appended to Bede’s Ecclesiastical History, which was derived largely from Easter-annals, and upon other sources which were built up in the same way.

As communication expanded after the night of the 6th c., historians gathered together annals from separate libraries, still anchored to the Easter-tables, often appending the material to some form of the Eusebius-Jerome Chronicon. Thus the characteristic mediæval chronicle came into being, a form which to a notable extent determined subsequent methods of historical writing.

Some especial qualities of the form result from the method of composition. Because of inherent limitations of space in marginal notations, annalists’ language
chronicle was terse. Because of attachment to the calendar, dates were especially important; for instance, use of the Christian Era by historians developed from the Easter-tables. Since the annalist was usually keeper of the calendar and therefore an astronomer of sorts, astronomical notices (comets, eclipses, etc.) were disproportionately emphasized. Because of the method of notation, the chronicles recorded concrete physical action, especially single and isolated events; no long-range view was possible; and the events of single years or series of years occupied equal space despite their unequal value. Because the annals were designed for local consumption under patronage, they display a local bias; judicial discrimination is not a hallmark of the chronicler.

The events of the 12th c. stimulated chroniclers to new productivity. Anglo-Normans, to exalt the deeds of the Norman conquerors, created long works that indiscriminately bore the name of chronicle or history; though occasionally legendary or fictional in content, as with Geoffrey of Monmouth, they adhered to the chronological pattern established. At the same time, Crusaders recorded their experiences in chronicles. From such background developed the late medieval and Renaissance feeling that a chronicle was a source of romantic gestes. In Sp., e.g., the Cronica (13-16 c.) narrate the story of the Cid as well as the antiquities, traditions, and fables of the people.

The medieval habit of turning any material into verse brought the metrical chronicle into being. None had lasting literary importance, though they may have influenced the chronicle-epics of Warner, Daniel, Drayton, and others in Elizabethan times. In the 1580's the Eng. historical drama or chronicle-play suddenly became widely popular; even with its culmination in Shakespeare, the type is marked by civil warfare, isolated events, and national bias. Even to the Restoration the pattern of historical thinking, despite wide reading and imitating of classical historians, was largely determined by the form and approach of the medieval chronicle (e.g., Raleigh's History of the World); Milton's History of Britain, e.g., is a chronological chain of deaths, coronations, and battles, with never a mention of a poet. Even the medieval chroniclers were seldom that extreme.

Reginald Lane Poole, Chronicles and Annals, 1926; T. F. Tout, The Study of Medieval Chronicles, 1922; C. H. Jenkins, The Monastic Chronicle, 1922; J. C. McDonald, Chronologies and Calendars, 1927; Harry Elmer Barnes, A Hist. of Historical Writing, 1937. C.W.J.

Ciceronianism. The excessive, mechanical imitation of Cicero's L. style and vocabulary, esp. during the middle and late Renaissance. Beginning with Petrarch, whose imitation was more temperate, the cult spread from It. through Europe. Dictionaries of the words used by Cicero were compiled (Nizzoli, Thesaurus). Some refused to employ a word or form not used by Cicero. In church writings, pagan terms out of place in Christian terminology were employed, (divi for 'saints'). Erasmus attacked the excesses. R. Sabadini: Storia del Ciceronianismo (1885).

Cicero's influence began to exert itself immediately after his death. Even while the Attic style of oratory, less copious than his, was at the height of its vogue, and in the 1st c. when a terser, more choppy written style prevailed, Cicero was generally admired. His prestige as a model for prose style was greatly enhanced by the influence of Quintilian, who proclaimed him the best model. In the 2d and 3d c. the Ciceronian influence was threatened by the rise of the elocutio novella, a new L. style nearer to the speech of everyday life and represented in prose by Fronto and Apuleius; this trend was to some extent counteracted by the admiration of some of the early Church fathers for Cicero's writings, e.g., Minucius Felix, Saint Ambrose, and most notably Lactantius, "the Christian Cicero," who not only imitated Cicero's style but found inspiration and suggestion in his thought.

During the Middle Ages the influence of Cicero waned. The Ciceronian manner had been kept alive against the pressure of the popular L., by its imitation in the hands of the Church fathers, but now the influence of the Church was turned against imitation of anything pagan. Furthermore Cicero's philosophical thought, with its emphasis on freedom of the will and virtue through human effort, was contrary to the spirit of the Middle Ages, which felt the need of revelation and mysticism. Even during this period, however, Cicero was never forgotten; the preoccupation of the age with rhetoric tended esp. to keep his rhetorical works alive. Bede, Einhard, John of Salisbury, Roger Bacon, and Dante, e.g., were familiar with his writing.

The Renaissance may fairly be said to have had its origin in the passionate admiration of Petrarch for Cicero, even when he could appreciate nothing but the music of the orator's language. Under
Cicero (influence of)

the influence of Petrarch and his successors, men tried to imitate Cicero's style, at first the vocabulary and constructions, finally the cadence. Thus arose Ciceronianism which, carried to excess, had much to do with making L. an artificial, scholastic language rather than a living one. Cicero's thought as well as his style was an important influence upon the Revival of Learning. Whereas his beliefs had been uncongenial in the Middle Ages, the humanists of the Renaissance found in his love of free republican government and in his philosophical theories apt expression of the spirit of the times.

But more important than his effect upon the written L. and the thought was his effect upon the vernacular tongues then growing into literary languages. For even those that wrote in the modern languages instead of L. imitated the best L. style, and that was Cicero's. Cicero had transformed L. prose from a somewhat primitive and cumbersome expression into an instrument of flexibility, beauty, and precision; this instrument, ready-made, was to some extent inherited by the modern literary languages of Europe. To this degree they are Cicero's creation, as emphasized by J. W. Mackail (L. Lit., p. 68): "Ciceronian prose is practically the prose of the human race; not only of the Roman empire of the 1st and 2d c., but of Lactantius and Augustine, of the mediæval Church, of the earlier and later Renaissance, and even more, when the Renaissance is a piece of past history, of the modern world to which the Renaissance was the prelude." J. C. Rolfe, Cicero and his Influence, 1923; T. Zielinski, Cicero im Wandel der Jahrhunderte, 3d ed., 1912; W. A. Oldfather, "Cicero: a Sketch," CJ 28 (1928). C.C.H.

Cid, quarrel of the. Fr. A critical debate over Cornelle's play Le Cid, important in the development of 17th-c. Fr. criticism.

cinema. (Abbr. cinematograph). Motion picture, q.v.

cinquain. A lyric form invented by the Am. poet Adelaide Crapsey (1878–1914). It consists of five iambic lines containing respectively two, four, six, eight, and two syllables. The rigid pattern of 22 syllables was used for the concentration and swift communication of emotion. The form is distinguished by gracility, but tends to be precious. The idea was probably derived from Oriental poetry, esp. the Japanese tanka and hokku. Adelaide Crapsey, Verse, 1915; A Study in Eng. Metrice, 1918. G.G.

circumambages. Rh. Methods or devices of periphrasis.

circumlocution. Rh. See Periphrasis. Circumlocution office (Dickens, Little Dorrit): the typical governmental bureau, where the red tape is tied in a Gordian knot.

circumstance, drift of. The casual fortuity that in naturalistic literature (esp. Hardy) replaces the firmer forces of fate.

circumstance, generating. A situation or incident at the core of which is an opposition or a want, upon which the receptor's interest centers, out of which rise the emotions and events of a story. See Force.

circumstance, tragedy of. That in which an external force—fate, life's irony—brings undeserved doom.

As Flies to wanton Boyes, are we to the Gods;

They kill us for their sport. (Lear, iv, 1, 38).

Opp. (by F. L. Lucas, Tragedy, 1928) to the tragedy of recoil.

circus (L.<Gr., circle). In Rome the circus was a place of free public entertainment, oval in shape, devoted chiefly to chariot races, though sometimes used for athletic games, gladiatorial combats, wild beast hunts, mass executions, and (flooded) aquatic spectacles. The Roman politician used the circus to pacify and distract the populace, which, both sexes together, attended in huge numbers (the Circus Maximus seated 385,000 people) to applaud with partisan frenzy the favorite teams. Juvenal (Satires) said the Roman people cared only for panem et circenses (bread and circuses). Voltaire, quoting Juvenal (Letter to Mme. Necker, 1770), likened circus to comic opera (q.v.).

The modern circus is said to have begun with Philip Astley (1742–1814), a cavalry man turned impresario, who opened an amphitheatre in London in 1770. The nomadic tent show which we most frequently associate with the word circus seems to be a 19th c. Am. development. In the U. S. the circus normally travels from town to town during the summer and early autumn. It presents four types of entertainment: the free parade; the side-show, a museum of physiologically unusual people, or "freaks"; the main show; and the Wild West Show or concert. The side show is a continuous spectacle presented in a separate tent; the "Wild West Show" follows the main show in the same tent; it is now usually replaced by a Rodeo, in which cowboys and
cowgirls exhibit their skill and daring.

The main show almost always offers tight-wire walkers, bareback riders, trapeze artists, animal trainers, jugglers, tumblers, and clowns; but the circus is widely inclusive. In 1880 Adam Forepaugh's circus exhibited Louise Montague, judged in open court as the most beautiful woman in America and billed as the "$10,000.00" beauty; in the 1920's circuses in California carried their own aria-singing prima donna; circuses have presented lightning caricaturists from the ring. Variants of the circus are such spectacular extravaganzas as have recently been presented by Billy Rose. E. C. May, Circus from Rome to Ringling, 1932; J. Halpern, Das Buch vom Zirkus, 1926; I. J. Greenwood, The Circus, its origin and Growth, 1888; L. Westervelt, The Circus in Lit., 1931. F.S.

circus theatre. See Arena theatre.

clarity. See Qualities of expression; Clearness.

classic. For various senses, see Classicism. Most commonly, a work that merits lasting interest. Marked by individuality and universality: "always somewhere in the great classic comes the stage direction, often implied: Enter the gods." (F. L. Pattee, "The Shot of Acestes," Lit. Rev. Dec. 1, 1923). See Distances, the three.

CLASSICAL METERS in modern tongues. Admiration for the ancients led to attempted reproduction of their metrical forms, as early as Claudio Tolomei (Versi e Regnole della Nuova Poesia Toscana, 1539). But the Italian forms were already too well established for his example to be lengthily followed; only Giosue Carducci (1836-1907; Odi Barbare, 1877-) makes effective use in Italian of the ancient meters. The other Romance languages are in this respect more barren still.

Ren. Eng., however, with its own prosody chaotic or halting, was drawn not only to try the classical forms, but to seek to fit the Eng. language in the Procrustean bed of classical quantity. This is doubly difficult, for in Eng. quantity is (1) obscured by the accent (as accent is by quantity in the Gr.), and (2) unstable, varying with application ('accent,' verb or noun), with intention, or even with association, as e.g., the spondee 'eighteen' changes in 'eighteen-twenty' and this again in 'eighteen twenty-eight.' Nonetheless Ascham (in Toxophilus), Sidney (in Arcadia) present specimens of Eng. quantitative verse; as do Spenser and Harvey in their correspondence on the subject. Weube (Discourse) and Campion (Observations) touch on the problem, which had sporadic revivals in the 15th and mid 19th c. (Tennyson called it a barbarous ex periment); recently, quantitative meters have been defended and exemplified by Robert Bridges.

More tunable to the tongue has been the use of classical meters, but with accentual instead of quantitative measure. While this venture has produced such verse as Longfellow's Evangeline and Clough's Tobie, it has been more effectively used: Pindaric odes, Jonson, Collins, Gray, Swinburne; the latter also Sapphics, choriambics, hendecasyllables; these last by Tennyson too, also Alcaics (Milton); hexameters in Kingsley's Andromeda and Wm. Watson's Hymn to the Sea (elegiac distichs).

Early attempts at classical meters in G. (which more than Eng. or the Romance tongues differs in tonic structure from the classical) grew after Klopfstock's odes (1747) and his Messias hexameters (1748) to a veritable flowering. The dactylic hexameter was used not only in trans. of Homer from Bodmer (1755) to R. A. Schröder (1911) but in the G. epic as well (Goethe, Hebbel, Hauptmann). The prosodic discussions of Klopfstock, J. H. Voss (trans. Horace's Sapphics into G. Sapphics), and A. W. Schlegel tried to harmonize accent and quantity; even Goethe changed some good G. verse because it was not "correct." Of the ode forms, esp. the Alcaic strophe (Klopfstock, Hölderlin), the 4th Asclepiadic strophe (esp. Hölderlin), the Sapphic strophe, were frequently employed in the late 18th and the 19th c. (Geibel; Hamerling; Strachwitz; Lenau; Hartleben; Schröder). Schiller, Goethe, Platen, used the trimeter and chorus meters in the drama.

In every language, this artisan contact with the classical forms quickened the poets' understanding of rhythmic problems and enriched their metrical patterns. R. MacD. Alden, Eng. Verse, 1903, p. 330; A. Heusler, Deutscher und antiker Vers, 1917; T. S. Omond, Eng. Metrists, 1921, ch. i; Appen. A; K. Viétor, Gesch. der Deutschen Ode, 1923; W. Wackernagel, Gesch. des d... Klopfstock (Kleine Schriften II, 1), 1831.

CLASSICAL VERSIFICATION. Many of the problems of classical versification rise from failure to distinguish the various approaches, viz., (1) historical, seeking the origin of the meters; (2) descriptive
or aesthetic, establishing the nature of a meter or verse-form as given; (3) practical, formulating schemes that will enable us to scan classical verse acceptably.

Ancient writers on metrical questions divide into two groups. The statements of early practitioners (Pindar, Aristophanes, Plato) have high authority, but are generally vague and always fragmentary. The metrical critics (Hephaestion) are full and explicit, and to them we owe much of our terminology; but they are late; and they were not poets, but grammarians, whose sense of the realities of poetical effect leaves much to be desired.

Modern critics that have been interested in the historical approach (Schroeder, White, v. Wilamowitz) have tended to revive the ancient metricians and have used their language. Others work on an aesthetic-practical basis. The most vital and best known theory here (the logaoedic) would read ancient verse after the pattern of modern music (Westphal, J. H. H. Schmidt). No theory can be said to give a final account of all types of classical verse. Perhaps different principles should be applied in the interpretation of stichic verses (see stichos) which were mainly spoken or declaimed (iambic trimeter, dactylic hexameter, etc.) and of melic or lyric stanzas, which were sung. E.g., the theory of anacrusis (q.v.) is far more acceptable for lyric than for stichic forms; the reverse is true of aestura (q.v.). Again, the “logaoedic” or “musical”) theory rests on the assumption that the feet of a given meter are equal in time and, if apparently unequal, must be adjusted by the lengthening or shortening of syllables. But this assumption rests on no clear ancient authority, and tends to break down when applied to iambic or trochaic rhythms. Again, anacasis, which is self-evident in certain ionic measures of Anacreon (see ionic rhythm) leads only to confusion when applied to other types of meter.

The following principles, while mainly negative in bearing, may be of some value:

1. A system which allows free substitution of quantities will produce a verse-reading which at times will be so chaotic as to be useless. “The ionicus has so many forms that with Schroeder’s Ionicum major — — 0 0, minus 0 0 — —, and medium 0 0 —, syllaba anceps, and anacasis, you can make anything out of anything” (Gildersleeve, AJP 29, 1908). This objection applies also to the “Æolic” theory (Blass, Schroeder).

2. Certain Latin writers are more strict in their observance of metrical principles than their Gr. models. Horace observes rules ignored by Alcæus and Sappho. Plautus, on the other hand, treats Gr. meters with extraordinary freedom. This suggests that the standards of classical composition vary from age to age and from author to author.

3. Certain classical meters do not submit to the same treatment as the majority; most notably the Saturnian (q.v.) for which an accentual rather than a quantitative scansion has been urged.

4. The critic must use his own taste and experience in determining a credible procedure for a working poet to follow; but must also be aware of the extremely subjective character of such standards. In this respect, analogies drawn from modern verse must be used with extreme caution.

5. It is not clear how far the major poets of antiquity were aware of the rules which first the ancient, then the modern, critics have deduced from their works. Nor can one always make inferences safely from one poet for another. What passes now as a metrical law may have been dictated by the poet’s personal feeling. “Logaoedic” view, A. Rossbach—R. G. H. Westphal, Metrik und Rhythmik, 1856; J. H. H. Schmidt, Der Kunstformen der Griechischen Poesie, 4 v., 1866–72; An Introduction to the Rhythmic and metric of the classical languages, trans. from Schmidt’s summary of his long work by J. W. White, 1878. “Æolic” view: J. W. White, The Verse of Greek Comedy, 1912; O. Schroeder, Griechische Versegeschichte, 1930. W. K. Hardie, Res Metrica, 1920. The most useful handbook, W. Christ’s Metrik der Griechen und Roemern, 2d ed., 1870; also W. J. Koster, Traité de Métrique Grecque, 1936; with summary account of L. verse. See Quantity. R.L.

CLASSICISM. A Latin writer of the 2d c. A.D., Aulus Gallius, in his book Noctes Atticas, coined the expression scriptor classicus, which he opposed to scriptor prolatinus. Thus the term meant an aristocratic writer, an author for the “happy few,” not, as is often fancied, one that is read in the classes, i.e., in the schools. Many centuries later, an erroneous interpretation applied the adjective to an author or work considered worthy of permanent study in the colleges or academies; this meaning was dominant in medieval and Renaissance Latin, from which the word passed to the modern tongues. The humanists considered the Greco-Roman masterpieces the only works worthy of
such study; hence the notion that the great authors of Greece and Rome constitute the classics. But thanks to them and in spite of them, national literatures in vulgar tongues produced great works, which in turn were also regarded as classics. From this conception sprang the idea that both ancient and modern classics are such insofar as they have given concrete realization to abstract and supreme ideals of beauty, to eternal standards of proportion and perfection. This idea, of both rationalistic and metaphysical content, grew slowly but surely from the Renaissance to the threshold of Romanticism; it is alive even now in Babbitt's definition: "classical is everything that is representative of a class." Here is the second false interpretation of the etymology of 'classical,' for Babbitt uses the word 'class' in the philosophical sense of 'category,' i.e., a metaphysical (or transcendent) entity that represents the generalization of a series of events or group of specific things.

If we accept this last viewpoint, Greek literature alone is truly classical; for Greece created, in concrete works, the abstract and rational standards of aesthetic perfection that Rome followed and left in legacy to the literature of later times. But the fact that Greece produced these works and created these standards not by following preceding models but by obeying her own cultural experience, gives substance to the claim of German Romanticists that Greek literature was the national, original manifestation of the Hellenic spirit, while both Latin and modern classicism were based on imitation of Greek models: therefore Greek literature is not classical in the sense of Latin, Renaissance, or French classicism.

The word classicus was born at the beginning of the decay of Latin literature. But if the word was new, the concept of classicism, in the sense of reverent respect for the great artists of the past and of making new art by imitating them, was already old. It is manifest in the decadent Greek literature of the Alexandrians, who lacked creative force but possessed exquisite refinement and taste. Decadent humanists of the ancient world, they possessed the treasures of old Greece in their rich libraries and beautiful dwellings; they studied them with the pedantry of grammarians, codified their structure, crystallized their language and forms, extracted from them canons and rules for their own endeavors. Thus, if classicism means observance of the principles extracted from the aesthetic qualities inherent in the masterpieces of a magnificent past, the Alexandrians were the first classicists; if we accept, instead, Babbitt's interpretation, they become a mediate manifestation. In this sense, they are really the first neoclassicists or pseudoclassicists.

The Roman writers did in Latin what the Alexandrians had done in Greek. Virgil imitated Homer and Theocritus; Horace, the Greek lyrical poets; Cicero, the orators and the philosophers; Tacitus, the historians; Plautus and Terence, the comic dramatists; Catullus and Ovid, the Alexandrians themselves. Horace and Quintilian, following also as theorists and rhetors, gave us literary and stylistic canons of the same type (Ars Poetica; Institutiones Oratoriae). After the long though partial interruption of the Middle Ages, with the resurrection of the old literatures in their own languages, philological research, insofar as it was stylistic rather than scientific, developed a situation similar to that of the Alexandrian epoch and of the Latin Golden Age. The turning point in the concept of the classical occurs when its standards are applied to writing not only in Greek and Latin, but also in the vulgar tongues. Boccaccio the prose writer, more than Petrarch the poet, first sought to Latinize the vernacular, to subject it to the structure of Latin prose. This development reached its peak in the second half of the Renaissance. After the earlier splendor, as Virgil and Cicero had been considered the undisputed masters of Latin poetry and prose, so, thanks to Bembo and his school, Petrarch and Boccaccio were faithfully imitated as the absolute standards of Italian. From them were extracted not only literary but also linguistic canons; the Italian language was arbitrarily fixed in the chains of two books.

Despite these classics, however, it was felt that literature in the vulgar tongue lacked the noble creations of Greece and Rome: didactic and pastoral poetry, comedy and satire, especially tragedy and the epic. The codification of Boccaccio and Petrarch was a posteriori; new standards were now set a priori. Thus, oblivious of Ariosto's chivalric romance, Trissino proclaimed for the moderns the rules of the classical epic; equally scornful of the Christian drama, he elaborated the canons of classical tragedy (though Ariosto himself had earlier provided the first regular comedies, modeled on Plautus and Terence). Castelvetro and others gave diffusion to the Poetics of Aristotle, read by few, discussed by many, misunderstood by all. As a result, Italian Renaissance literature assumed the magnificent but dan-
gerous role of "the classical literature in the vulgar tongue."

In the 17th c., this role was inherited by France. But whereas the Italians had emphasized the Latin authors, the French concentrated their attention on the Greeks. Racine wanted to be not a modern Seneca, but a modern Sophocles; even the most Latinizing writer of all the age, Boileau, not only imitated Horace's *Ars Poetica* but translated the Pseudo-Longinus treatise *On the Sublime*. With the partial exceptions of Corneille and Molière, the French Golden Age is marked by its sense that it is the only literature worthy of Greece and the classical ideal, and by a consequent scorn of other modern literatures (e.g., Boileau's disparaging remarks on the Italians and the Spaniards).

As for England, Shakespeare has been for too long considered both a "barbarian of genius" and a banner of Romanticism for the attribution of academic labels to his age. But even in Shakespeare's time there is an aspect of classicism, if this word implies the theory or practice of imitation, though the models were mainly (except for Francis Bacon and Ben Jonson) classics in the vulgar tongue, producing the Elizabethan Petrarchism and the Italianate Englishman. This was, however, more a pervasive mode than a concrete literary pattern, hence hardly of the classical type. But the greatest epoch of the Spanish literature is called the Classical Age. Here again, however, Italianism is stronger than Latin or Greek influence; and the national spirit stronger still. The linguistic theories of the Italian Renaissance led to *culteranismo*; but the Cervantes of the *Quixote*, and Lope de Vega and Calderon, like Shakespeare and Molière, created in freedom from such bonds; wherefore this period of Spanish literature has also been characterized as romantic, each misnomer indicating the insufficiency of the other.

The center of interest for the French literature of the 18th c. was thought; it is the age of the Enlightenment and the Encyclopædia; its writers were not artists, but *philosophes*; while in the purely literary and aesthetic fields, the classical ideal became so conventionalized and frigid that it is labeled pseudoclassicism. This influence spread over Europe. In England, Dryden and Pope succeed Shakespeare and Milton. In Spain, Germany, Italy, flock the mediocre followers of this literature of France. There are many *artes poeticae* in the spirit of Horace and Boileau: Gra- vina's *Ragion Poetica*, Pope's *Essay on Criticism*, Luzán's *Poetica*, Gottsched's *Versuch einer kritischen Dichtkunst*. Even Lessing's *Laocoon* is but the last, though the most intelligent, of the type. German literary historians call Gottsched's age pseudoclassical, a transplantation of French classicism; but the following epoch, of Schiller and Goethe, they consider a classical age in its own right. They evidently use the term because of the distinction that, traditionally but arbitrarily, it confers. But the formula and its implications are dangerous, because the Goethe-Schiller generation is in immediate contact with the first generation of Romanticism, which hailed the two great old men as its own masters. Thus non-German literary historians, following a tradition that begins with Mme. de Staël, label them romantics. But between *Sturm und Drang* and romanticism there sprang forth in Germany a movement that swept over Europe, triumphing in the epoch of the French Empire. Its center was no longer literature, but rather the plastic arts, especially architecture and sculpture; in the field of the applied arts and fashion, it was named *style empire*. Its theorist was Winckelmann; its greatest artist, Canova; its Maecenas, Napoleon. This is neoclassicism proper. Specific imitation of the models of the past, though more significant than in 17th c. pseudoclassicism, is not paramount: rather, the extreme elaboration of classicism considered as the quest of and obedience to the abstract standards, intellectual and spiritual, of Beauty. Sentimental, even mystical, elements loom large in Winckelmann; in concordance with these factors, both Christian and Platonic, neoclassicism appears as a religion of form, as a plastic idealism. Although the romantic potentialities of such an attitude are evident, it belongs to the classical tradition.

It is to the romantics that we owe a better understanding of the classical idea. At first, they regarded classicism and romanticism not as fluent historical concepts, but as permanent attitudes, or inflexible categories of the mind. But they understood that there were deep spiritual differences between the civilizations that had produced a Boileau, a Racine; and a Shakespeare, a Calderon. Though some of them objected strongly even to Greek literature, others saw that all the ancient works could not be grouped under the one label, to them derogatory, of classicism; that the Greek was largely of a different order from the Latin. In addition to these discoveries, and beyond all their errors, the romantics gave us a key to the unifying concept or rather the com-
mon basis of so many and such different applications of the term classic. Romantic aesthetics strongly and consistently affirms that art, poetry, is an independent creation, an autonomous activity, fresh and original. In this light, it may be said that the classical ages are those in which (regardless of their products) there was dominant the aesthetic belief that art is produced by imitating concrete works of great masters or by equating one's work to an abstract ideal of rational beauty.

Thus considered, despite its evident romantic tendencies, neoclassicism is but the last manifestation of the classical idea. After it, the aesthetics of originality triumphed everywhere; hence romantic Hellenism is but an aspect of romanticism, not a classical revival. It is vain to ask ourselves, even themselves, whether Chénier and Hölderlin, Foscolo and Leopardi, Shelley and Keats, or more recent poets with the same sympathy for the ancient world, are romantic or classical: even if they continue to share surviving classical beliefs, the air they breathe is new. As Chénier said for them all: Sur des penseurs nouveaux faisons des vers antiques. (By penseurs nouveaux he meant not so much neoclassicism as a new sensibility.)

Romanticism also quickened the historical approach, which makes it clear that a categorical definition of classicism is unattainable, since it is neither a noumenon nor a single phenomenon, but a series of phenomena, which are realized differently according to various historical attitudes. The term, however, has had for certain writers so pleasing a connotation (Goethe: "we may call the classic healthy; the romantic, diseased") that they would reserve it for the great periods of their literature, allowing it, e.g., to Racine, with but a grudging "pseudoclassical" to Voltaire or Delille. Such cultural prejudice, such injection of a judgment of value into the term, has created further confusion and contradiction, as when in French literary terminology the classical age precedes the pseudoclassical, whereas in Germany the order is reversed.

Looking back over the various applications of the term classical, we note that the first, denoting an art or a literature for the upper classes, disappeared almost immediately, and is therefore of little present concern. The second meaning, the pedagogical one, according to which the classics are the authors worthy of lasting interest and study, survives in modern use, but in a purely practical or technical application. The important misunderstanding to avoid in this case is supposing that such a classic is necessarily classicist. The third, the commonsensical, in which classical means Greco-Roman, need not be confusing if we remember that Greece produced a classical culture only in the terminology of later times. The fourth meaning, which extends the concept to ages that produced a literature worthy of the ancients, opens the way to misunderstanding. Originally applied to works imitating the ancients, it has been used of any great work, even contrary to their spirit or form. And it generates (the fifth sense) an even more troubling concept, that of permanent and absolute standards of literary perfection, attained only by certain periods, which are thus the truly classical ages. This conception is only the rationalization of the theory of imitation. Classicism, thus, must be understood as not a philosophical or psychological concept, but an historical one, referring to the lengthy series of aesthetic principles drawn from or imitated in the Greek literature, logically almost identical, historically continuously subjected to new interpretations, that Western aesthetic and literary thought has repeated through a tradition of some 2,000 years, from Hellenistic Alexandria to the Frenchified Europe of the 18th c. With the partial exception of the middle ages, and of the Spanish and English 17th c., it includes the entire history of western culture, with the significant exclusion of the ancient Greeks and ourselves. Athens (spontaneous and before standards) was pre-classic; romanticism (reestablishing spontaneity and destroying standards) begins the post-classic period. But each classical period, and each classic emphasis that despite its denial persists, must be examined for its special qualification of the general historical term.

CLASSIFICATION. Literary, Literary phenomena, like all other phenomena, can be classified or arranged in groups according to their similarities and differences. The purpose of the careful examination of literary works and processes, which is a large part of the critic's business, is to disengage and note specific elements or characteristics of those things. Some of these elements are unique in the single work or process; some reappear in others. To note that a given element appears in more than one work or process, and to group together the works or processes in which this element appears, is to distinguish a class. There is dispute as to precisely what mental behavior occurs in this process, the medieval nominalist and the modern behaviorist or positivist generally agreeing that to classify is simply to give a common name to things that are observed to have something in common, others arguing that more may be involved than applying a name, viz., the formation of a universal idea or general concept that can be postulated of all the members of a class. Among the latter it is usual to distinguish between such conceptual knowledge of the universal idea (generic or specific essence) of a thing and knowledge of its individuality (individual essence); this intellectual knowledge of the individual particular thing as such is then usually regarded as not involving, and indeed generally as repelling, conceptualization. Some modern critics and philosophers, notably B. Croce and his followers, have made these distinctions the foundation for a general denial of the utility, or real possibility, of classification in literary or artistic phenomena. For, these critics argue, the whole essence of a work of art is inevitably individual and unique; hence apprehension of it can produce no concept, and therefore no truly logical class; and works of art, being entirely unique, individually exhaust the classes of which they would be specimens, so that no two can possibly belong to the same class; and thus, class and individual being one, there are as many classes as individuals, and the idea of a class is superfluous and absurd. The objection is actually not that one cannot observe similarities and differences in artistic as in other objects, but that in artistic objects the elements which are not unique, i.e., those upon which classifications are founded, are inessential and so irrelevant for criticism. To this the obvious reply is that for a complete criticism no aspect of the object is irrelevant. What is unique in a work of art may indeed be what is most significant and valuable in it, and most important for the critic to seize and indicate; but its indication is not the critic’s only task. To note what is not unique, and that it is not, is in itself a legitimate task, and a necessary and often crucial part of the complete description of an object; and to classify objects according to common qualities is a natural and inevitable operation of the mind in knowing, an operation that requires no ulterior justification. But if justification were needed, it is to be found in the fact that to note what is not unique in a thing or an experience is one way of arriving at a clear perception of what is. Croce and most of his followers, while denying the general philosophical validity of the notion of “kinds” of literature, acknowledge the “convenience” of classes conceived as loose unphilosophical assortments of superficially related phenomena. The compromising implications of this admission are plain; for the Crocean theory provides no means of accounting for this convenience, which is not logically disposed of by the condescending treatment it gets from Croce’s hands. Actually, classifications are convenient because it is convenient, and necessary, to include within the process of criticism operations that are excluded from it by the aesthetics of extreme expressionism. The fact that these operations have often been badly performed—that definitions of general literary concepts have been unsatisfactory, or that from false or inadequate concepts there have been drawn unwarranted precepts for practise or norms for judgment—does not justify a general assertion of their uselessness or eternal impossibility. Such assertions imply a false, mechanical notion of the traditional distinction between the general and the individual. For however much more than ideas of genera or species the individual may present to the mind, it does present these ideas, and to see them in it is not to distort but to clarify one’s vision of its individuality. Distortion results not from seeing the general, but from mistaking the genera one sees; e.g., from mistaking a work of art for a personality. A song of Shakespeare or Campion does not seem less the song it is because we know it is a song. Since it is a song, it could not be whatever it is in fact most individually without being a song; and if the fact that it is a song escapes us, we do not fully know it as it actually is. Literary works can be classified accord-
ing to four basic principles (which correspond to the four “causes” of Aristotle; see Form), viz., (1) the agent or agencies that produce them, (2) the end for which they are produced, (3) the material out of which they are produced, and (4) the characteristics that analysis discovers in them as objects. [A single classification may of course involve application of more than one of these principles, as in description of poetry as produced, e.g., (1) by an inspired madman, (2) for the purpose of delighting, (3) of poetic language or diction, (4) in verse, etc. Confusion often results from combination of the principles without awareness of their difference; e.g., the discrimination of “four forms of discourse” seems to arise from an awkward blend of distinctions as to ends with distinctions as to certain formal characteristics of compositions (see Composition).]

(1) Applying the first of these principles (that of the agent or producer; Aristotle’s efficient cause), we group together all the works of a single author, and distinguish further classes among these as we observe variation in the author from period to period in his career; so too we may group together all the works of all the authors of a single period or place, or of all who felt a common influence or belonged to the same “school,” etc.

(2) The end or purpose for which a work is produced (Aristotle’s final cause) provides a principle of classification more objective than that of the productive agency; according to such a principle the ancients divided the whole field of rhetorical composition into (a) symouleutic or deliberative, (b) dienacic or judicial, and (c) epideistic or demonstrative (Aristotle, Rhet., 1, 3), and to this principle they related their distinctions among the “characters” of style, as each conformed to a specific end (usually a plain style to inform, a grand to move, a “middle” to delight; Cicero, Orator, 76–112; S. Augustine, Doctr. christ., 4, 34). Modern distinctions between propaganda and literature of “escape,” e.g., are of this kind.

(3) The immediate material out of which a literary work is made (Aristotle’s matter or material cause), viz., its language, naturally provides the most obvious and the least differentiating of classifications, e.g., that by which we distinguish writing in French from writing in English (as we distinguish sculpture in marble from sculpture in wood). But, though the distinction between two languages is, from the point of view of the literature produced in them, a distinction as to material, yet the difference between literature in French and literature in English is not wholly a material difference, since, both languages being themselves conventional constructs, and both constructed of the same sound, their difference consists in the different forms the two peoples have given the sound by selection and structure, and these forms appear as characteristic though minor elements in literary works.

(4) The more significant of such characteristic elements in the object as such (Aristotle’s forms or formal causes) provide the most important principle for literary classification, and much the most objective and useful, since in fact our awareness of the others is largely derived from our knowledge of aspects of artistic works simply as objects in which we can differentiate one element from another. These formal or characteristic elements in a literary object may themselves be classified as either structures (of sound or of meaning) or meanings, and according to their foundation upon one or another of these and their combination of them we may group the literary classes that result from discrimination among such elements in literary works. Of distinctions founded on difference in structure of sound as such, the chief is that which divides all literature into (a) verse and (b) prose, as relatively more or less highly patterned phonetically. Distinctions founded on differences in meaning and structure of meaning are more complex. Here however a line may be drawn between (A) the classes that distinguish the most general forms of literature and (B) those that distinguish what are usually referred to as genres. (A) The classification of the general literary forms, (a) expository, e.g., essay; (b) narrative, e.g., novel; and (c) dramatic, e.g., play, dialogue, is based on a combination of distinction as to kinds of reference to objects (the dynamic reference of story to event, the static reference of discourse to idea) with structural distinction as to voice and modes of address (see Voice and address). (B) The classification of the genres is wholly concerned with the nature, not at all with the structure, of the meanings in a work, the genre of which is determined by the kind of object (i.e., the “subject”) referred to (shepherds, etc., in pastoral, heroes in epic, the marvelous in romance), or by the subjective mood or attitude (satiric, comic, etc.), taken toward the object, or by both of these (as in the tragic, where objective calamity and seriousness of mood are equally required). It is an ad-
vation to keep these two types of classification apart and, though we fuse the two in speaking, e.g., of a tragedy, to remember that what is meant is a work the form of which is dramatic, the genre tragic; thus we provide, as logic demands, for clear reference to a work the form of which is not dramatic (e.g., a novel) but the genre of which is equally tragic. There are only 3 basic types of literary form; there are as many genres as there are “subjects” to which literary works can refer and attitudes which may inform their reference—and adjectives by which a Polonius may refer to them.

One other common literary classification requires mention here, that which divides oral from written “literature.” This is founded on a distinction as to the process, not of composition, but of transmission of literary works; the distinction becomes important in the many cases in which the composition, and so the characteristic form, of a work is affected by the fact that it is to be transmitted by one means rather than the other, as in ballads or traditional epics. (This distinction is sometimes related to another drawn between folk-literature and literature of art; but the latter is now generally avoided as unscientific, since so far as it means anything concrete it is identical with the distinction between oral and written literature. Scientific distinction between a literature of the people and other literature will not deny art to the former. Distinction between communal and individual composition is of course a simple distinction of agents.) For the distinction between poetry and prose, see Poetry and prose.


clusula. See Prose rhythm.

clearness. One of the 3 essential qualities (q.v.) of expression. It may be due to (1) grammatical construction; (2) correspondence with fact; (3) logical ordering (esp. in 18th c.); (4) graphic imagery (esp. in 19th c.). Thus the man that sarcastically observes, “I can only give you the facts, but not the intelligence to grasp them” should more carefully consider the implications of his own remark.

cliché (Fr., a metal engraving plate). An expression that is popular for a time, being pungent and terse; but, repeated without change, becomes a worn coin.

climax. See French criticism, 18th c.

climax. (1) Rh. Development by degrees. *Cp.* amplification; gradation. If in ascending order of importance: Anabasis. Aeus- sis: rising to a peak (in a narrower sense, this peak is the climax); if rising in sharp stages: Epauxsis. The general term also covers the descending movements. Adding ideas of lesser import, or admitting disqualifications: Decrementum. In descending order of importance: Catabasis. Drop to a negative or unemphatic close: Anticlimax (q.v.). Sudden drop from important to insignificant, from dignified to absurd: Bathos (q.v.). (2) Th. In a play (or story) the act, or moment of action that determines the reversal; the decisive moment in the dramatic conflict. In the 5 act play, it usually occurs near the end of Act III, e.g., the play scene in *Hamlet*, Iago’s insinuation scene in *Othello*; the banquet scene in *Macbeth*. In Shaw’s *Saint Joan*, the Inquisition scene; the prairie scene in Sherwood’s *Abe Lincoln in Illinois*; in the novel, e.g., the confession episode, ch. 34, *Hardy’s Tess*. The term, applied to such scenes, bears the implication that what follows is anticlimactic (as indeed it sometimes is, even in Shak.) But a subdued or low-toned dénouement is sometimes intended, with a rhythm of rising and failing excitement, which need not involve a slackening of interest before the final curtain. Impatience of reader and audience has helped to shorten this “falling action” (esp. since the advent of the motion picture); the current 3-act play form permits a growing emotional tension to the end. Once the decisive moment—the climax—is past, the struggle is over and the story. Application of the term *climax* to an earlier moment is thus historical, save when a work is described as presenting a series of minor climaxes, with the ‘main climax’ at the close. But such a pattern distinguishes the episodic (epic) from the dramatic form. G. Freytag, *Technique of the Drama*, 1863; Wm. Archer, *Playmaking*, 1912; G. P. Baker, *Dram. Technique*, 1919; Maxwell Anderson, *The Essence of Tragedy*, 1939. See Interest, point of highest. E.B.W.
cloak and sword. See Comedia de capa y espada.

CLOSET DRAMA (often derogatory): a play or dramatic poem written solely, or chiefly, to be read, and not performed. The expression is a loose one, to be used only in a relative sense. Many so-called closet dramas were written for stage production but, being ineffective as stage pieces, became closet dramas; on the other hand, plays occasionally written for reading purposes alone have been more or less successfully produced in a theater; finally, plays written for and acted in a theater in one country at a certain epoch may not be successfully produced elsewhere, or at a later time. Such considerations lead to questions that cannot always be satisfactorily answered, e.g., (1) “Are the Gr. tragedies closet dramas today, inasmuch as most of them are never performed; have conditions of production or audience appeal since changed them?, (2) Is Browning’s A Blot in the ‘Scutcheon, written for production and a failure in the theater, a genuine closet drama, or only an unsuccessful stage play?

Both professional dramatists and those that rarely or never wrote for the stage have contributed an imposing number of works in drama form that do not properly belong to the theater (In Eng. Shelley, Byron, Tennyson, Browning). The Cenci, Sardanapalus, Becket, A Blot in the 'Scutcheon, have all been produced, but they are best enjoyed in the “closet,” that is, by the solitary reader. In Europe and the U. S. the same phenomenon is observable, though because perhaps of government subsidies for Continental theaters, the literary dramas of well-known writers have had somewhat better chances of production abroad.

Occasionally a successful dramatist will write a play that he thinks will not prove effective on the stage, because he refuses to limit himself to the requirements of theater, actor, and audience; yet the resulting product may have so much pure theatrical power that, in “cut” or otherwise modified form, it does somehow manage to be sound drama. (Ibsen, Peer Gynt; Goethe, Faust). A. E. Krows, Playwriting for Profit, 1928. B.H.C.

cloa (Fr., peg). A situation upon which the remainder of a story hangs—or upon which the receptor ‘hangs with bated breath. Loosely, either climax, or generating circumstance.

cobla. Prov. Pros. A stanza of a poem. Provençal criticism (in the Leys D’Amors) distinguishes over 70 types of cobla. The length of the individual line varies, though only the Count of Poitiers seems to have written verses of more than 12 syllables. In non-lyrical poetry, 12 syllable verses are less rare and several epic poems employ this meter; other narrative poems, however, use 10 or 8 syllable lines. Didactic poetry is generally in rhymed couplets of 8 or 10 syllables. There is no rule concerning the number of lines included in a cobla, but 5 seems to be a minimum. See Débat. E.R.

cobla esparza: Prov. Pros. An isolated stanza, which may be followed by a tornada, or envoi, half its length. E.R.

cockney rhymes. False rhymes, as due to the London pronunciation, e.g. (Keats) grass, farce; wakened, spike-end.

Cockney School (ME coken-eys, cocks’ egg; an effeminate fellow; hence, a city dweller, a Londoner.) Lockhart, 1817, thus called a group of London writers (Keats, Shelley, Hazlitt, Hunt) whom he opposed to the Lake School.

codex (L. pl., codices). The modern form of book, composed of folded leaves fastened together along the folds, in contrast to the older papyrus or parchment sheets pasted together end to end and then rolled up. Developed in the 1st to 4th c. by the Christians, who wished to differentiate between the works of their authors and the pagan writings in roll form. Also applied to a ms., esp. of the Scriptures, as the Codex Vaticanus. R.E.K.

coffee-house. With antecedents in Chaucer’s Tabard Inn and Shakespeare’s Mermaid Tavern, grew from disreputable haunts to the 18th c. meeting place of writers and beaux, for literary and political conversation; e.g., Dryden at Wills; there the poets; learning at the Grecian (Newton). See Salon.

coherence. See Rhetoric.

coincidence, long arm of. In drama, making the possible do service for the likely. (Aristotle condemned this, preferring the probable-impossible to the improbable-possible.) Not only in melodrama; while the ends of Shakespeare’s tragedies may be inevitable, the means are often accidental: the dropped handkerchief (Othello); the stray friar (Roméo and Juliet); Duncan’s trip to Macbeth’s castle; the exchange of swords in Hamlet. Cp. the finger of Fate.

coined word. One that is deliberately created. Frequent in commercial terms
coined word

and columnist's patter; also for new inventions. See Word creation.

collate. Rh. See Synedocoche.

collaboration. has been most successful in the drama. In fiction (Fr.) Erckmann-Chatrian and the Goncourt frères have worked well together; in criticism (Eng.) Laura Riding and Robert Graves have achieved effective "word-by-word" collaboration (A Survey of Modernist Poetry, 1929). Dumas père had no partner, but many assistants. Dumas fils and Bulwer-Lytton recommend detailed discussion as the work progresses—preferably, says the Englishman, with an older woman, lest love intervene. In the theatre, Racine, Corneille, Molière (Cervantes, Calderon, Lope de Vega, all have had collaborators; many of the Eliz playwrights, including Shakespeare; most harmoniously, Beaumont and Fletcher. Sometimes each writes a version; these then are compared and bled, or one selected and modified. Labiche (who collaborated with various others) says that the joint work is smoothest when one thinks and advises, the other writes. It may be that one is effective with plot and structure, the other with dialogue. In current theatre, Elmer Rice and Philip Barry wrote a neat melodrama, Cook Robin (mainly by mail, 1928); George S. Kaufman has been successful with Moss Hart (You Can't Take It With You, 1936); with Edna Ferber (The Royal Family, 1927; Dinner At Eight, 1932; Stage Door, 1936); with Marc Connelly (8 plays including Beggar on Horseback, 1924). Often a "re-write man" skilled in structure or dialogue is called in to "doctor" a play that the producer thinks is basically valid. Theatre, being a cooperative art, is more generally amenable to this procedure, which works but rarely in the other arts.

colloquialism. (L., "conversation"). An informal expression of the conversational type, which is out of place in formal discourse. It is not necessarily a vulgarism. For instance, in the sentence "I must work a good deal," "a good deal" is a colloquialism to be replaced by "very hard," or some similar formal expression. U.T.H.Jr.

colon. Rh. See Period.

colophon (Gr., summit, finishing touch). A statement on the last page of mss. and books, 15th c. until the use of the title-page (ca. 1520) giving production facts: author, scribe, illuminator, etc. Revived recently to give details of typography: printer, type-face, no. of copies, etc. Inaccurately used for publisher's trade mark or emblem. Also, name of periodical (N. Y., 1890-40), "quarterly for collectors and lovers of books." R.E.K.

color. Term borrowed from the visual arts, in several literary applications. (1) Eliz. Figurative use of a word, or the expression so used. See Rhetoric. (2) Vividness, esp. through imagery, as in the early romantics. (3) bias; exaggeration; as though looking through glasses tinted by a special point of view. (4) local color. Details of the scene; emphasis on the environment, either to enrich the background of a story, or as a pervasive atmosphere, or as a determinant of the action (Poe; Kipling). Always essential, to provide solid ground on which the characters can move, in some stories this becomes the dominant aspect. See Regionalism; Document. (5) color and sound. Psychologists and the symbolists (q.v.) have in various ways interlinked the senses, esp. color and sound. See Correspondence of the arts.

comedía de capa y espada. Sp. comedy of mantle (cape, cloak) and sword, prototype of the Sp. classical mixed play, fostered by Lope de Vega, in which cavaliers have love-affairs with noble ladies, fight duels for them, and make an idol of Honor, so that they often are obliged to kill their innocent wives in order to write out even the slightest suspicion of a smudge upon the family escuchoen (pundonor). A special kind of gallantry, taste for adventure, grace, elegance, wit of servants, spirited tricks of beautiful veiled women, make the atmosphere of these plays unique. H.A.H.

cómédie. Fr. Formerly used in Fr. in a more general sense than to indicate a comic play. It might apply to a serious portrayal of manners and customs not cast in the form of classical tragédie. Thus, Diderot's Le Père de famille (1758), though what is now called a bourgeois drame, bears the subtitle comédie. G.R.H.

cómédie de moeurs. (Fr., comedy of manners.) Applied to the problem play (A. Dumas fils, La Dame aux camélias, 1852), from which grew the more realistically presented thesis play (E. Brieux, Les Avaries, trans. Damaged Goods, 1901).

cómédie larmoyante. Fr. The tearful and sentimental drama strongly influenced by the growing importance of the middle class (Richardson's novels in Eng.) and best represented by Nivelle de la Chaus-
comédie larmoyante

sée (Faussé antipathie, 1733) and Diderot in Fr., Gellert (Die zürlichen Schweblern, 1747) in G. It led (Lessing, Mies Sora Sampson) to the bourgeois or middle-class drama. W.A.R.

Comedy, (non-dramatic). A work of less exalted style and subject than a tragedy, and usually with a happy ending. Dante, Comedy (later called Divine); Balsac, La Comédie humaine.

COMEDY, according to Aristotle, deals with "some defect or ugliness that is not painful or destructive"; it pictures men worse than the average, and is thus distinguished from tragedy, which portrays the sufferings of men better than those in actual life. Comedy emphasizes intelligence and judgment, although sympathy and understanding are not excluded from its range. Its characters are drawn from observation and experience, but they are the result of the generalizing faculty rather than the individualizing one. For this reason the characters in comedy tend to be realistic in externals, but in essence to become types or even caricatures of actual human beings. They are likely to be stupid and ridiculous, as in low comedy, or shrewd and witty, as in high comedy. This often verges on satire, when the absurdity of dullness or the no less flagrant absurdity of superficial brilliance predominates over the simplicity of natural human emotions.

Emotions generate a driving power that stimulates action; comedy, on the other hand, is often comparatively static in quality, placing little reliance upon the complications of plot. On the lowest physical level its plots are farcical, filled with horseplay; misunderstandings, mistaken identity, often figure prominently in them; romantic complications are sometimes introduced to give body to the narrative; at their most sophisticated they are concerned with clashes of personality rather than with obvious external action. In any case the plot of a comedy is merely a thread on which to hang a number of diverting incidents that illustrate the varieties of human weakness observed with dry detachment. With all its ribaldry and gaiety, a good comedy penetrates deeply into the roots of human nature, makes the observer intensely aware of man's possibilities as well as of his limitations.

Like tragedy, comedy is probably religious in origin. Its name seems to come from the song at a village festival in honor of Dionysus, the god of fruitfulness. It was sung by an organized group of revellers (the comos), which replied to the mockery of the bystanders. The give and take of argument, often abusive of specific individuals in the crowd, was resolved into a unified plea of praise to the god. A feast was then held in honor of the reconciliation, in which wine, women, and song took their appropriate parts. The whole activity was a tribute to the physical universe from people glad to be alive; the joy of living was merged with thankfulness to the creative power in a union of the sexes, which would itself beget new life. Zest and eagerness were the order of the day; death and its terrors were forgotten.

The outlines of this ritual can be clearly discerned in the earliest literary comedy of the Greeks. The 11 existing plays of Aristophanes (425–388 B.C.), make up the corpus of the so-called Old Comedy with its magisterial chorus and its personal invective. Aristophanes attacks the institutions and individuals of which he disapproved because he felt that they were antagonistic to the best ideals of human society. He made fun of local wars, of degenerate city life, of an excessive love for law-suits, of a pretentious communistic theory. He attacked Cleon the demagogue, Socrates the sophist, Euripides the romanticist, ridiculing them as well as their ideas. The objects of Aristophanes' indignation are all defeated and dismissed with ignominy, to the satisfaction of the better elements in society represented by the Chorus. The Birds is perhaps Aristophanes' greatest comedy, because it rises above petty private considerations without losing the concentrated power that comes from a vitriolic denunciation of particular evils.

The plays of Aristophanes that follow the Birds tend to become more general in their attack and less vigorous in their texture. They mark the significant change that came over comedy when the Chorus, the manifestation of the divine will, receded into the background and specific individuals ceased to be as important as abstract issues. The last of Aristophanes' comedies, the Plutus, is concerned with the subject of wealth and poverty, which appear as concrete characters in the play. The fact that Plutus is a god connects this play with religious ritual, but the fact that he represents the physical distribution of material property brings him from the sphere of divinity to that of all too human wisdom.

This degradation of the gods must have been characteristic of Middle Comedy, no pure examples of which have come down to us, but of which we can obtain a fairly good idea from the Amphitryon of the
Latin playwright Plautus. Here Jupiter and Mercury indulge in a series of undignified love adventures that result in the begetting of Hercules, the demi-god. The legendary world combining the activities of gods and men seems to have been the normal sphere of Middle Comedy, just as New Comedy devoted itself to the relations between fallible human beings. With one set of them, including hero and heroine, the dramatists are inclined to sympathize, the final union of male and female providing a refined equivalent of the phallic element in more primitive comedy. Such appears to have been the source of the convention of the happy ending, the orgy of the original wedding feast giving way to the milder and more civilized ceremony of a betrothal. Still there persists the idea that the principle of life is sacred and must be properly revered. The joining of the hands of young people causes universal rejoicing; its use here foreshadows the indiscriminate marrying and giving in marriage that later characterizes the close of a traditional comedy.

The earliest plays we know built around this formula are the dramatic fragments of Menander, written presumably about 300 B.C. In them, and still more in the Latin plays imitated from them, are presented difficulties besetting the path of young people held in the power of romantic love. The 20 extant comedies by Plautus and the 6 by Terence (all 214–160 B.C.) use this thread of plot as an excuse on which to hang pictures of the absurdities of contemporary life. The scene of these plays is always a public street, usually surrounded by the houses of the principal characters. Very little is ordinarily seen of the heroines, because respectable young women were not permitted to mingle freely in the life of the outside world; sometimes this technical difficulty is overcome by having the heroine appear as a slave-girl, real or supposed. The efforts of the hero to secure the young lady’s affection and person, with or without benefit of marriage, provide the core of the play and serve as an excuse to bring on the stage a number of contrasting types. The opponents of the lovers most frequently portrayed are: the wealthy rival, sometimes in the form of the miles gloriosus or boasting soldier; the leno or slave-merchant, who may own the young lady in question, and acts as a procurer for his own selfish interests; the old parents of the young people with their minds more devoted to practical considerations than to romantic love. The lovers are commonly aided by a wily slave or para-

site; in the end, in spite of powerful opposition, they are united by the combined forces of ingenuity and good intentions.

Plautus is more rigid than Terence in handling these stock characters, who appear under a multitude of shapes, but with a marked similarity of execution, in the work of both dramatists. Plautus’ humor is lusty and unrestrained, his standards of conduct are precise, his judgment is sane but sometimes ruthless. Terence, author of the famous line, “I am a man; I consider nothing human foreign to me,” was more kindly and sympathetic. At his best, as in the comedy of the Brothers, he successfully combines understanding and judgment. The two brothers, of whom one favors a strict upbringing for children, while the other is all for tolerance and lack of discipline, are by the end of the comedy both proved to have been foolish in their extreme ideas. The spirit of classic comedy, whether Greek or Roman, Old or New, tends to take a definite philosophic position, subordinating the good of the individual to the good of the community in which he lives. The motto “nothing too much,” dominant in Greek thought, gave a quality of intellectual firmness to social comedy, which, although often greatly modified, has never been entirely lost.

After the fall of the Roman Empire this standard was applied in many different civilizations, widely separated by space and time. Comedies of various sorts present various interpretations of the same underlying principle: in India, in the 5th or 6th c. A.D., under the influence of the Buddhist doctrine of nirvana, it produced the delicately poetic Shakuntala of Kalidasa; in medieval Europe, in the 14th and 15th c., it combined with Jewish and Christian legends in the naive and sometimes boisterous Miracle Plays; in Italy, in the 15th and 16th centuries, it became an active part of the Renaissance movement with the rabeld comedies of Ariosto and Machiavelli, of Aretino and Giordano Bruno. These Italian writers were affected by the literary revival of learning and also by the commedia dell’arte tradition of the popular stage. The characters of Harlequin and Columbine, Pantaloon and the Doctor, were debased versions of the humorous types in classical drama, to fit the irregular, improvised comedy flourishing in Italy during the early Renaissance. They are a sign that the Greek and Roman writers had found a formula for social comedy that fulfilled the continual demands of human nature for artistic experience.
comedy

Like the ludicrous Vice of the Morality Plays, they were absorbed in a new kind of drama which arose in the modern world dominated by scientific discovery and organization.

The development of comedy in England is a particularly striking example of how the diverse elements in drama were reworked and fused into an altered pattern. The secularization of the theater, begun when the religious Miracle Plays were transformed into the more worldly Morals, was continued with the frankly earthy Interludes written by John Heywood and others at the court of Henry VIII. The rediscovery of Plautus resulted in imitations (Ralph Roister Doister) and modifications (Gammer Gurton's Needle) of classical comedy in the reigns of Edward VI and Queen Mary. The Elizabethan flowering of this form came with the court comedies of John Lyly, the fanciful romances of Robert Greene, and the infinite variety of Shakespeare's creativity. In his early days the master wrote a farcical comedy on the classic model, The Comedy of Errors; a sophisticated study of the relation between the sexes, Love's Labour's Lost; and a moving story of emotional confusion, capped by a somewhat artificial happy ending, The Two Gentlemen of Verona. In his maturer work he deepened and enriched these three facets of his comic genius, respectively, in Twelfth Night, Much Ado About Nothing, and As You Like It. Between these two sets of plays he had created the titanic figure of Falstaff, in whose person he embodied the comic joy of life, both physical and intellectual, and in whose pathetic death he set forth the limitations of an unmoral vitality. Shakespeare could not continue his work indefinitely upon the plane of comedy, because he felt too intensely the deeper strains in human nature, which he wove into the great tragedies that crown his career; in his last plays he sublimated the tragic mood and created philosophical tragic-comedies like The Winter's Tale and The Tempest, packed with thoughts that often lie too deep for tears.

The problem of the relationship between comedy and tragedy became active with the breaking down of formal classic categories. Romantic comedy was the evidence that the modern world was not to be confined within the strict limits set by logical consistency. During the period in which the Elizabethans were struggling with the enlargement of the dramatic fabric to include the varied elements of human experience in a single play, a somewhat similar process was going on in the Spanish peninsula. There Lope de Vega and Calderón combined medieval chivalry with a realistic awareness of practical life in the innumerable and diverse comedies which seemed to flow inexhaustibly from their pens. Tirso de Molina gave the world the character of Don Juan, profligate and libertine, who ends by going the primrose way to the everlasting bonfire, and Calderón in Life is a Dream approached the Shakespearean conclusion, "We are such stuff as dreams are made on." Yet among these poetic and almost tragic renderings of human existence, there is to be found the shrewd and greedy servant, known here as the gracioso, who never lets one forget that man has a stomach and a body as well as an imagination and a soul. The aspiring idealism and the grovelling materialism of Spanish comedy present in effective contrast the contradictory strains that run through the spirit and history of Spain.

The logical French nation succeeded in keeping comedy well within its proper bounds, although the greatest of French comic dramatists, in the 17th c., Jean Baptiste Poquelin (Molière) greatly enlarged the comic domain. He wrote light farces and comédie-ballets, social satires and philosophical dramas, among the 22 distinguished comedies that he composed from 1659 to 1673. Beginning with a critical attitude towards the society dominated by ridiculous précieuses, he went on to consider the subjects of marriage, religious hypocrisy, and social classifications. His plays often present a raison-neur, who expounds the rational point of view on the subject under discussion, and generally a deluded, bewildered central figure, acted by Molière and infused with the bitterness of his own personal experience. Like Arnolphe in The School for Wives, Molière was inclined to suspicion and jealousy; like Alceste in The Misanthrope, he realized his intellectual superiority to the people that surrounded him; like M. Jourdain, the bourgeois gentilhomme, he was a victim of the caste system at the court of Louis XIV. In each of these cases, and in many more, Molière realized how absurdly he was prone to deviate from the golden mean of which he approved but which his human weaknesses made it impossible for him to approximate. "Perfect intelligence avoids all excess and counsels that one should be wise with moderation," says Philinte in The Misanthrope, but Alceste knows that passion not intelligence is the dominating element in human life.
Molière set the standard for social comedy in the late 17th and early 18th c. The English dramatists of the Restoration, Etherege and Wycherley, Congreve and Vanbrugh, moved in his direction when they softened Ben Jonson's comedy of humours, or human foibles, into the comedy of manners, or social deportment; the father of Danish comedy, Ludvig Holberg, adapted Molière's formula to changing social conditions in his country, where French culture was just beginning to make itself felt; in France itself, Regnard wrote comedies more superficial than those of Molière and Le Sage wrote comedies more brittle than those of Regnard. Mari- vaux kept the external form of the comedy of common sense, but he added to it a subtle analysis of human feelings, which paved the way for the sentimental comedy that triumphed throughout Europe in the 2d half of the 18th c. A rising belief in the perfectibility of man, which indicated a revolt against rationalism and heralded the French Revolution, permeates the comic plays of Goldoni in Italy and Lessing in Germany. Beaumarchais in France and Goldsmith and Sheridan in England present a curious combination of intelligent and emotional comedy; their plays lack the consistency of either distinct type of drama, but they have an immense popularity because they skilfully present the two aspects of life and art, side by side, without doing violence to either ingredient in the mixture.

No complete fusion of these opposing currents was achieved in the literature of the early 19th c., when romanticism under various national forms prevailed in western Europe. The dominance of the imagination tended to subdue the sense of reality, which is an important factor in comedy, although a criticism of actual life sometimes rears its head in the fairy world of Raimund's Viennese extravaganzas or in the dream world of Alfred de Musset's Parisian fantasies. Dramatic comedy thrrove most vigorously in the Scandinavian countries and in Russia, which was belatedly following the precedent that had been set by western Europe in the two preceding centuries. The most original dramatist of this period was the Norwegian, Henrik Ibsen, who, although primarily the author of serious plays, is more and more recognized as a comic as well as a tragic genius. His deep feeling about social problems could not withstand his probing intelligence, which pierced into the psychological roots of human nature. He pictured life as he saw it, with its inconsistencies and its cross-purposes; the more he thought about people and their conduct, the more clearly he perceived that morals are relative and that no definite conclusions can be reached as to abstract ethical values. He pilloried his own zeal as a reformer in The Wild Duck; a tinge of irony suffuses all of his maturest plays. He broke down the artificial boundaries between tragedy and comedy, making it clear that in the modern world of flux and confusion hard and fast categories are no more valid in art than in life.

Something firm and stable was lost in this process, but much variety and richness were gained. Ibsen's example was soon followed, with numerous modifications, throughout Europe; no man was so influential as he in the resurgence of creative activity in comedy as well as tragedy at the end of the 19th c. In Russia, Chekhov painted pictures of a decaying aristocratic society which are without peer for subtlety and deftness; in Austria, Schnitzler presented a brilliant façade of sophistication and wit that cannot quite conceal the intense suffering behind its cynical mask; in Italy, Pirandello emphasized by uncanny means the incongruous gap between external appearance and inner reality; in Ireland, Synge added the wild poetry of a Celtic imagination to the superficially prosaic happenings of everyday life; in England, Shaw mocked at existing institutions because they fell so far short of the ideals which his heated intelligence could conceive of as possible under a socialistic regime; in America, no first-rate writer of comedy has yet arisen, but a nation that has produced the best work of S. N. Behrman and Philip Barry need not feel unduly discouraged by its present lack of superlative distinction in the sphere of comic drama.

What the future holds for comedy, we know no more than what it holds for history. All we know is that the comic spirit will survive as long as human beings survive. It is an innate part of man's paradoxical nature; it springs from his physical bondage to the flesh and his dissatisfaction with this bondage; it expresses itself in a revolt against the limitations that are imposed upon him by inexorable necessity. It will find new material on which to work in each succeeding generation and in each new cycle of human effort to achieve liberation from mortality.

comedy

Comedy of-humours: that which considers
the dominant traits in human nature, em-
body them in typical figures (often given
characterizing names), and subjects them
to severe analysis. Written especially by
Jonson and Shadwell (17th and 18th c.)
H.T.E.P.

comic relief

Comedy of manners: that which is con-
cerned with the conventional deportment
of men and women under a specific social
code. Polished behavior is here of greater
importance than fundamental morality.
Written by Molière, Congreve, Wycherley.
H.T.E.P.

comedy, the. See Humor.

comic opera. See Musical comedy.

comic relief (—episode, — interlude). A
comic scene in a serious play. Its most
obvious purpose is to relax the receptor's
tension, so as to permit the emotional
surge to be later renewed. Such comic
episodes range widely, from complete ab-
ence (Tamburlaine) to loose irrelevan-
cies (Dr. Faustus). They may be of two
sorts (a) organic: part of the play's ac-
tion, taking color from and flowing with
the main scenes (Shak. the commoners in
Julius Caesar; servants, Mercutio, in Ro-
meo and Juliet); (b) inorganic: a comic
figure (servant, countryman) touches the
outermost fringe of the action, then dis-
appears (Shak. the clown, Othello; the
grave diggers, Hamlet; the peasant that
brings the asp, Anthony and Cleopatra;
the porter, Macbeth). The second type is
often censured; Voltaire attacks it in
Hamlet; Coleridge slips: "the disgusting
scene of the Porter, which I dare under-
take to demonstrate to be an interpolation
of the Players." De Quincey (On the
Knocking at the Gate in "Macbeth")
shows its value, in deepening our con-
sciousness of what’s gone before. Note
also, that in all this group (b) the 'comic'
figure is one that, introduced at a crisis,
is off the plane of the action, has no sense
of the impending doom. So, all around us,
momentous things are brewing while we
are unaware. What Hawthorne (David
Swan) presents in an apologue, Shakes-
peare makes real.

Other things than comedy may be used
for 'relief'. In Lear, the tragedy is eased
by sentimental pathos; it is rather height-
ened by the brave folly of the Fool. Music
may be used, as Ophelia's songs; this too
may add to the dramatic irony, as when
in Heywood's Lucrece the beautiful

Pack cares away and welcome day,
With night we banish sorrow
heralds the dawn-break over the ravished
comic relief

matron. Philo Buck (The Golden Thread, 1831) says the comic episode is not relief, but by life's senseless juxtaposition strengthens the irony. The porter ushering imaginary souls along the primrose path to the eternal bonfire; Macbeth already scorched with its flames. "The bitter smile with which we greet the comic interlude is almost the grin of the death's head". The relief, however, may come as a reminder this is not actual, but art. See Distance, psychic. W. H. Hadow, Eng. Assn. Pamphlet 31.

comic word. One coined for a specific humorous or satiric occasion. Usually a nonce word. Homer, Batrachomyomachia, Battle of the Frogs and the Mice; Chaucer, octogenary; Southey, philofest, lover of cats; Swinburne, Heptalogia, Seven Against Sense.

comma. Rh. See Period.

COMMEDIA DELL'ARTE; Comedy of the Guild; Comedy of Masks. (arte; cp. "the profession" today; not 'art theatre,' but 'theatre of professional players.') Type of drama created after mid 16th c. by professional Italian actors, organized into small groups or guilds under the patronage of lords. These actors, who in the early 16th c. often played in the comedies of Ariosto, Bibilena, Della Porta and others, after about 1560 for their lighter plays composed outline plots, (sceneaiti) drawn from varied sources, novelle as well as plays, on the basis of which they embroidered dialogue that was largely, though not entirely, improvised. Each company of actors contained ca. 8 or 9 men and 3 or 4 women, all trained to take fairly fixed roles; there were 2 or 3 old men (the principal 2 generally called Dottore Graziano and Pantalone; 2 or 3 young lovers, innamorati, romantically and quite variously named, e.g., Flavio, Oratio, Flaminio; 2 or 3 clowns, collectively called Zanni (abbr. probably, of Giovanni), the most lively of whom, Arlecchino (Harlequin) was contrasted with the stupider ones, Brighella, Pedrolino or Pulcinella (Punch); the boastful Capitano, modelled on Plautus' Braggart; the leading women, —Isabella, Flaminia, Celia,—young and beautiful, provided with maidens, (servette) of whom one, Franceschina in the 16th and early 17th c., was paired off with Arlecchino at the end of the comedy, when the young girls married their lovers. Hundreds of scenarios of these lively pieces survive, mostly in ms. Their plots are variations on the Plautine- Terentian intrigue, and generally show one or more pairs of young lovers outwitting their old fathers, with the help of clever servants. Tricks (lazzi) and acrobatic feats of skill, such as somersaults, jumps from windows or balconies, duels and wrestling matches, enlivened the parts of the younger characters, especially the Zanni, Arlecchino. Disguises were freely used and grotesque masks were quite generally worn by the clowns and the old men, sometimes therefore called le maschere. The lovers wore them, rarely, to conceal their identity. Costumes, like the masks, tended to be typed; Pantalone, e.g., generally wore the red and black long trousers, cloak and cap of the Venetian rich merchant (Magnifico). Arlecchino wore a gaily patched jacket and trousers, a cap with a rabbit's tail in front, and a wooden sword; while the stupid Zanni often appeared in white peasant blouse and peaked or broad-brimmed hat. The Capitano (Spavento, Coccoodrillo, etc.) bristled with armor and weapons which he was afraid to use, for he was invariably a boasting coward. The Doctor wore a university gown; the young lovers were as gorgeously decked out as the resources of the company or its patron permitted.

Speech, like costumes and masks, was typed. The young lovers were supposed to use only the most elegant Tuscan, freely adorned with sonnets and concetti—set speeches on such themes as Love. Fortune, Death—while the older men and the clowns used several of the provincial dialects of Italy, interlarded with oaths and obscenities which, as often incidents in the plots, shocked the more pious members of the audience.

On the whole, however, audiences were enthusiastic in their praise of the Italian professional actors from ca. 1560 to 1625, especially of the companies organized by the Dukes of Mantua and Ferrara, the Confidenti, the Uniti and the Gelosi. These companies played before the Pope, the Emperor, Queen Elizabeth (probably) and the royal house of France. The heavy expenses of their travels were generally paid by their patrons, though their salaries were irregular and never large. Sometimes they were assigned a hall in a palace as their theatre, occasionally they were allowed a municipal building, often they set up rough stages and screens in market places and public squares, sometimes with a quack doctor, drawing crowds to his booth. There were no public theatres in Italy before 1550, when one was built in Mantua; after that, the principal cities of the peninsula built theatres where the travelling troupes found temporary lodg-
ings and where, later, municipal companies were installed. The staging of the Commmedia dell'arte seems to have been of the simplest, its arrangement derived from the 2 or 3 house set of Roman comedy, with 3 or 5 entrance doors and a couple of balconies. Surviving lists of properties show that some furniture was employed, though weapons and dishes and cups, trunks and musical instruments, were more important and, most important of all, "a club to beat with."

The Italian troupes which played their more than half improvised pieces in all the large cities of Renaissance Europe had a great influence on actors and playwrights of their period. It is fairly certain that the Arlecchino of the Gelosi, Drusiano Martinelli, played in London in 1577 and made an impression on the young writers who were creating the Elizabethan drama; a little later Shakespeare and Ben Jonson, among others, both alluded to the Zanni and to other Masks of the Commedia. Molière in his youth learned much of his art from Scaramouche, the greatest Italian clown of his time. In the 16th c. both Goldoni and Gozzi revivified the then dying popular drama of their country in charming comedies, some of which are still played. In the 19th c. the English Punch and Judy show, the Christmas pantomimes, Harlequinades, featuring Harlequin (or Pierrot), Columbine (or Pierrette) and Pantaloon, carried on the tradition in their several ways, and today we can still see in ballet and opera, circus and musical revue, the attenuated shadows of the Italian Renaissance Masks.


common. (1) Pros. (a) Of a syllable that may be construed either as short or as long, as the meter requires. (b)—meter; so called from its frequent use in hymns: ballad meter, q.v., (2) Diction (a) Ordinary; in every-day use. (b) esp. 18th c. Mean, low, vulgar; unseemly.

common place. (Gr. koinos topos) I. A general topic, i.e. one widely useful in argument. Aristotle lists 4 types: (1) The possible and impossible: if a man can be cured, he can also fall ill; (2) Past fact: if a man has forgotten a thing, he once knew it; (3) Future fact: rain clouds presage rain; (4) Size: relative greatness or importance of things. To Cicero and the later Rom. communes loci was a wider concept, including any commonly accepted point of view. O.A.D. . . . Hence the Ren. use: a notable passage, such as might be preserved in a commonplace book. II. By growth from the above (as one word): of everyday occurrence, in all times and climes; thought and said by everybody.

common sense. 16th c., an internal center of the 5 senses. 18th c., sound practical opinion, a basic critical criterion—elevated to a philosophy, which accepted "what oft was thought" as true.

commoratio. Rh. (P., the figure of abode). Dwelling lengthily upon a valid point.

communication. The process of transferring thought from the writer to the reader, as through the printed word. There are natural difficulties that interfere with direct connection. The author often must, to overcome such difficulties, adjust his writing to the readers, attempting from the outset to establish an intimacy between himself and the reader. Very often (Dickens) this intimacy is accomplished by chattiness; it may be by taking the reader into one's confidence, with the promise (q.v.) that the tale is well worth hearing.

Intimacy and promise are the two main forces in establishing communication. But the bridge between writer and reader is made up of words on a page of paper. The meaning of the words should transfer the author's intent, as nearly as possible, to the mind of the reader. Thus, in translating the Bible for the Esquimos, wherever the word 'lamb' occurs, the word 'baby-seal' must be substituted; for no Esquimo has any consciousness of a lamb.

Another type of adjustment is for simplification, e.g., Einstein's popular book on physics; Wells' Outline of History. If the reader is held by the words on the page, he believes in the writing, and feels friendly to an author; if all these are accomplished, then direct and complete communication has been established. If on the other hand the reader is bored, thinks the work either meaningless or not convincing, or does not feel friendly to the ideas or words of the author, then communication may be said to have broken down. M.K.

compar. Rh. See oxymoron.

comparatio. Débat, q.v.

COMPARATIVE LITERATURE. Before romanticism, all literature was viewed as
a unit, a whole; the idea of national literatures had to precede that of comparative literature. The development of this discipline was then made possible by 2 different movements of modern thought, one aesthetic and cultural, philosophical and historical; the other, scientific. The 2 trends shaped opposite conceptions of the term. The former begins with the unifying ideas of Vico and Herder, with the modern humanism of Goethe, who was the first to formulate the idea of a Weltliteratur, and with what has been called Romantic cosmopolitanism. The latter begins with the adoption of the comparative method in the field of biology (Cuvier, *Anatomie comparée*, 1800) and other natural sciences, a method employed soon after in German linguistics (Bopp, Dietz) and about 1830 by the French lexicologist Littré. Romanticism brought the triumph of the broader point of view, one of the most fecund contributions of Romantic thought being the idea of nation and the affirmation of the cultural dignity of any language and literature; thus, 'comparative' indicated an interest in the relationships between 2 or more literatures. This tendency was represented by the works of the Swiss Sismondi and the German Buterweck, who studied as a unit, beginning with the Middle Ages, the literatures of Southern and Western Europe. Comparative literature was also felt as a form of cultural history, within or without the boundaries of a given national tradition; this was in part the conception of Villemain and Ampère.

The first to call one of his works *étude de littérature comparée* was Villemain, in the preface to one of his Sorbonne courses (1829). Ampère referred to his own university courses (1830 and after) rather as an *histoire comparative des arts et des littératures*. This formula, translated into various languages, dominated the 2d and 3d quarters of the c. Baldensperger attributes the general acceptance of the abbreviated form *littérature comparée* to Sainte-Beuve's article on Ampère (1869), which was rather hopeful of the new discipline. It was a practical term naturally adopted everywhere, with the exception of Germany, which still speaks of *Vergleichende Literaturgeschichte*. Saintsbury, however, insisted that the term is awkward, being telescoped from 'comparative study of literature'; better, 'comparative criticism.' Arnold, one of the first Eng. scholars interested in the discipline, uses, as early as 1848, the term 'the comparative literatures.'

The supplanting of Romantic idealism, ca. mid-century, by positivism, deeply influenced humanistic studies and literary history; Taine proclaimed that his ideal was 'to write it as a manual of chemistry'. This tendency reduced any type of literary phenomena to the natural or physical relationship of causes and effects, which were felt, in accordance with the theory of *la race*, *le milieu*, *le moment*, as essentially sociological. In Poissot's *Comparative Literature* (1886), any type of literary creation was interpreted as the expression of the social transition from clan life to city life, from feudalism to nationalism. Later the concept of literary generations prevailed. These ideas were rather a sociological interpretation of literature than sound historical and critical criteria. The conception of history as a science strongly influenced comparative literature, which came to stress heavily, in both theory and practice, not only the importance of the comparative method but its own classification into specialized fields or types of research.

There were 4 main fields. The 1st, for long the most important, reached both by the new scientific and sociological approach and through the exaggerated Romantic and positivist interest in primitive poetry and popular art, is folklore, considered as a source of every type of literature. The comparative study of legends, myths, fairy tales, of epic, anonymous, and oral literature, was for a generation considered the highest type of literary scholarship, in Fr., and esp. in Germany, where it is called *Stoffgeschichte*. Elsewhere the emphasis on popular art was less lasting; it took the name of Thematology, understood as the study of the international relationships of the subject matter of literary works, i.e. an external and non-critical story of the treatment of themes or motifs. A 2d field is the study of literary genres and forms, called Morphology. In the domain of concrete forms, as in poetic technique and versification, this is a branch of comparative linguistics or philology. Its most important manifestation is the application of the theory that Brunetièr called the *évolution des genres*. Literary genres had been considered by the ancients as permanent types, technical or intellectual standards; by the Romantics, as aesthetic expressions of human attitudes. Brunetièr conceived of them as living organisms, which are born, grow, flourish, decay, and die. The comparative approach is here understood as an international perspective in the study of the life-course of a given genre. But the 2 fields of research in which the
scientific concept of cause and effect triumphed most completely and typically are the "search of the sources" (Crenology) and the study of the fortune or influence of a given author, movement, or literature, in other authors, movements, or literatures. These have produced, in quantity, the most imposing body of investigations and works, and are generally considered the typical forms of comparative literature. Such studies have contributed the concepts of the transmitter, the receptor, and the intermediary, of a given influence; they have emphasized the value of journalism and translation in literary history; but they have failed to provide any clear and definitive indication of the limits of the ideas of source and influence.

Toward the end of the 19th c. the horizons of the new discipline widened. Influences and sources were no longer felt as microscopic phenomena, but as great currents of European thought. This conception was common to Georg Brandes, who applied the term 'currents', to Joseph Texte, and to Brunetière, who defended it at the first important congress of the students of comparative literature (Paris, 1900). But the conception of Stoffgeschichte was there supported by Gaston Paris. The shift of emphasis is reflected in the journals founded in the field. Max Koch's Zeitschrift zur Vergleichenden Literaturgeschichte (1887) and G. E. Woodberry's Journal of Comparative Literature (1903) were inclined toward a restricted and specialized conception; the more recent Revue de Littérature comparée, founded (1921) by F. Baldensperger and now directed by P. Hazard, represents a conciliation of the two extremes. The trend represented there may be called genetic, following the idea, dear to Petrarch as to Montaigne, to Descartes as to Goethe, that "watching the growth of a work of Nature or Art is the best way to understand it".

It is evident that comparative literature, like literary history in general, may be viewed either as a science, or as an independent and interpretative type of research, although most in the field do not align themselves sharply. Only Van Tiegum is still an intransigent supporter of the purely scientific approach: "Pendant les quatre cinquième de sa durée, ce siècle (the 19th) voit l'histoire littéraire se dégager lentement et péniblement de l'érudition biographique et bibliographique, de la critique esthétique, dogmatique et philosophique... Bref," he concludes, "le mot comparé doit être vécu de toute valeur esthétique, et recevoir une valeur scientifique." Baldensperger and Hazard, more eclectic in the theoretical field, have definitely condemned the thematological approach.

The conceptions of history as interpretation and of aesthetics as an autonomous activity enabled Benedetto Croce to resolve this problem, in an article reviewing the first issue of Woodberry's Journal. He points out that "the comparative method, exactly because it is nothing other than a method of research, is not of the slightest help in drawing the boundaries of a given field of studies. It is a method common to any field of studies... Its use is not exclusive to or characteristic of literary scholarship." Parallels were used by the ancients in their criticism, but simply as a didactic instrument. Comparison was a common tool of Romantic criticism as well, but used arbitrarily, presenting similarities or differences as metaphysical essences. The conception of comparative literature represents a progress, in that it considers parallels and analogies as concrete relationships, as factual links between two or more different authors or works.

History of ideas, a more formal consideration of such relationship, either merges with history of philosophy, if it studies ideas per se; or, if it considers them as antecedents of literary creation, identifies itself with the type of research the Germans call Kulturgeschichte. Comparative literature itself has been nothing more than a branch of cultural history, not particularly centered on literature. Hence, there has developed the more recent conception of General Literature glimpsed by Brunetière, which studies great movements of international character, such as Petrarchism, Renaissance, Baroque, Classicism, Enlightenment, Romanticism. This, however, is but a special division of the history of aesthetics, understood in a more practical and literary way, in the sense of what we call "history of taste." Even here the attitude of the comparative literary historian appears, in the emphasis on relationships and convergences, the tendency to minimize or overlook divergences. When we can draw the dividing line between the data of tradition and the personal contribution of the literary creator; when, after having studied what is common and essential, we can recognize what is new, free, and unique; when the ideas of source and influence are interpreted aesthetically, i.e., as experimental criteria through which to sense the originality of even an imitator or an epigone: then it will be recognized that comparative literature is tautological for the
comparative literature

broader study of literature, alongside of the increasingly essential "specialized" studies.


comparison. See Amplification.

complaint. Pros. A lyric genre frequent in the early Renaissance; usually a monologue in which the poet (1) bemoans the unresponsiveness of his beloved (Gr. Anthology; Villon; Surrey, "A Complaint by Night of the Lover Not Beloved") or (2) seeks relief from his unhappy lot (Chaucer, Complaint To Pité) or (3) pictures the sorry state of the world (Spenser, Complaints).

complication (L. to fold together). Th. The entangling of forces in a drama, or that part of the play wherein the intricacies of the plot develop, as the characters interlock for the struggle.

COMPOSITION. THE FOUR FORMS OF. Modern handbooks of rhetoric frequently classify written prose into 4 forms of composition (or discourse): exposition, argument, description, and narration. The basis for this classification is usually the function and kind of material appropriate to each form. The attempts to distinguish among these forms follow roughly the same pattern: prose that deals with definitions, processes, generalizations, that clarifies ideas, principles, with the intent of presenting meanings in readily communicable and unemotive language, is expository; prose involving an issue upon which a stand is taken and defended, and aiming at conviction (moving the mind to believe) and persuasion (moving the will to act), is argumentative; prose restricting itself to the objects of sense-experience and directed at evoking a sensuous effect is descriptive; and prose detailing actual or fictitious events arranged in time-space sequence is narrative. Contrasts are occasionally drawn. Exposition and argument appeal to the intellect (except persuasion, which appeals to the emotions), but description and narration appeal to the imagination. Exposition and argument are often considered as specifically practical forms, i.e., they increase knowledge and concern themselves with subjects of material value in the world of prudence. In contrast, description and narration, though they may be utilized for ulterior ends of a practical kind, are artistic forms; for their effectiveness largely depends on inducing imaginative states enjoyable in themselves.

This classification is probably the result of an effort to organize into a simple pattern the increasing number of literary forms since the Renaissance. It does not appear before the 15th c. In 1808 George Gregory (Letters on Literature, Taste, and Composition, I, 201–202) employed it; but he included oratory (anything written or spoken in "declaratory form") as an additional form. Later Alexander Bain (English Composition and Rhetoric, rev. Am. ed. 1879) and other rhetoricians simplified this classification by combining oratory and argument into a single form. Poetry was often added to make the classification of literary forms exhaustive, but the 4 forms themselves have been associated exclusively with prose writing. It is generally agreed that the distinctions among these forms are theoretical and that normally a composition is a mixture of the forms, but it should be observed that even on a theoretical basis the distinctions are questionable. A discussion of the nature of argument, e.g., inevitably leads to the conclusion that exposition is an integral part of it. It is difficult to speak intelligently of pure narrative (i.e., the mere skeleton of successive happenings) without recognizing that narrative by nature functions through a description of characters and circumstances. It is equally difficult to discuss exposition on a theoretical level without reference to description and narrative as important ingredients. In practice, when a writer enters into a subject fully, he will often use expository, argumentative, descriptive, and narrative elements in the same composition; for a subject in its totality presents itself in terms of its concepts (exposition), its values (argument), its perceptions (description), and its history (narration). Moreover, the 4 forms of composition function indifferently in poetry and prose. These observations lead to the conclusion that they are not in themselves forms, but modes of approaching a subject and elements contributing to the various literary forms—epic, drama, history, novel, essay. Much of the dissatisfaction with the classification is no doubt caused by the awareness that modes of approaching a subject are translated into forms.

In antiquity, what we call the 4 forms
were particulars of 2 classes of composition, poetry and rhetoric. Aristotle (Poet., I.10–12, IX.1–3, and Rhet., I.iv.6–7) suggests a 3rd class, scientific composition. The 3 classes admit of a clear differentiation: poetry deals with imitation; rhetoric, with matters of opinion; science, with things amenable to the methods of exact demonstration. In other terms, they correspond to imaginative (or creative), persuasive, and informative composition, each with its own end: the 1st, to give pleasure; the 2nd, to secure action; and the 3rd, to increase knowledge. All compositions, whether in verse or prose, can be organized under this pattern, in which the 4 “forms” have a legitimate place as techniques of presentation; but the techniques should be completed by the inclusion of dialogue (Aristotle, Poet., III.1–3). See Rhetoric and Poetic; Signs. G.G.

conceit (It. concetto; Fr. pointe; Sp. agudeza). Originally, that which is conceived in the mind; an idea. In literature, applied to associations, in imagery and figure; later, esp. to such as display an over-elaborated analogy. Hence, 18th and 19th c., a too fanciful, outworn, or otherwise unsuccessful figure. Thus Wordsworth attacked the picture of morning dew-drops as “the tears of the sky for the loss of the sun,” but praised Milton’s “Sky lowered, and, muttering thunder, some sad drops.”

Wept, at completing of the mortal sin.

Taste has now changed, moreover, and with Donne (to whom in Eng. the term was chiefly applied) restored to critical favor, the term has lost its derogatory connotations. Even Shakespeare, however, had satirized the excessive use of conceits: “My mistress’ eyes are nothing like the sun....” Two types of conceit are distinguished. (1) The Petrarchan, external, degenerating into preciosity: Quarles says Christ’s humanity is an umbrella to his divinity. Théophile de Viau (Pyrame et Thisbé, 1625) pictures the dagger red with its master’s blood as blushing at its own treachery; there are (to continue in the color) the Renaissance poems explaining how roses became red, and the romantic exclamation over the Eucharist: “The conscious water saw its God, and blushed.” (2) The metaphysical (and more brooded, frequently extended (Donne, passim, e.g., Love’s Progress; the verse letter to Sir Edward Herbert, beginning:

Man is a lump, where all beasts kneaded bee,

Wisdom makes him an Arke where all agree;)

often far-fetched: of a young nobleman, died of the small-pox, Each little pimple had a tear in it, To wail the fault its rising did commit. (Dryden)

concession. See Synecrosis.

conceito. It. conceit, q.v.


Concinnity. Rh. Elegance and polish resulting from symmetrical and harmonious arrangement of the various parts of a discourse. C.E.F.

conclusion. Rh. Last of the 3 parts (introduction; body) of a literary composition; in which the conflict or thesis is drawn to its end, or the main point is pressed home. See Composition, four forms of.

concordance. (1) Alphabetical index showing the location in the text of a book or in the works of an author where every principal word may be found, sometimes giving the context. R.E.K. (2) The harmony found by some, in appeals to the various senses. See correspondence.

concrete. See Abstract.

confession. A type of autobiography (q.v.), sometimes honestly intended, sometimes (Rousseau, Confessions, pub. posth. 1781–88) painting the portrait one would like posterity to hold. Common as a title from St. Augustine (346–430); in a flood among the romantics after Rousseau (De Quincey, Confessions of an Eng. Opium-Eater, 1821; A. de Musset, Confessions d’un enfant du siècle, 1838; Chateaubriand, Mémoires d’outre-tombe, 1811–36, pub. posth. 1849–50); on to the fiction of the “true confessions” pulp magazines of today. We may distinguish (1) reminiscences: what a man might tell a roomful; their value depends upon the interest of the events he has shared and persons known; (2) autobiography: what he might tell his friends; its value hinges on his character in relation to persons he has known and things done; (3) confes-
confession

drives, what he'd not tell even his friends; its value springs from the intensity of his inner life.

Conflict. Seen by F. Brunetière as the basic element in determining the action of a play (or story), Wm. Archer prefers the term 'crisis'; Clayton Hamilton, 'contrast.' 'Struggle' and 'opposition' have also been suggested. It involves two opposing forces; not more, for the emotional flow of the receptor is drawn with one, and all others surge to support or to retard this. These forces may be embodied (1) in two individuals, hero and villain ('Treasure Island; all melodramas) (2) in one person and society (Dickens' social novels; most fiction spanning a whole life); (3) within one individual, the protagonist, as when love and duty (Sp. drama) are at odds, or faith and disillus. vion ('Silas Marner'); most great works are of this type. A Tale of Two Cities combines the inner and the outer conflict. There must also be a cause of opposition, or a goal. The events of the conflict form the plot; their decisive moment marks the climax of the play or story.

congeries. See Amplification.

Connotation. The cloud, or crowd, of ideas and associations linked with a word, because of the individual's past experience with that word. Such experience may be (1) individual; linkage of gardenias with a disliked woman may make every reference to the flower distasteful; thus E. Sitwell—"With eyes like Mary's when she smiled"—asked which of the Marys, replied she was thinking of a family maid. (2) group: professional, racial, etc. Thus to one well read in Eng., 'albatross' will suggest the burden of the Ancient Mariner; in Fr., Baudelaire's sonnet of the poet like the bird, majestic while soaring, but on earth "Its giant wings are weights that keep it low." (3) general, widely shared (mother; fatherland; rose; snake). Thus every individual will have his own cluster, variously culled. The scientist tries to hold a term to its precise meaning (denotation), to the thought of which it is a sign; the artist relies upon the connotations, and by his work extends them. See Language; Meaning.

Consciousness, compounding of. Strengthening a mood or scene by adding appeal to various senses. Thus Hemingway opens The Undefeated with an approaching man: as we read we watch him come. He knocks on the door: we hear. There's no answer, but he's sure some one is in; he knocks harder: we feel the knuckles rap. (Henry James; Galsworthy. Keats, widely, e.g., Ode to Autumn.)

Consonance, stream of. The supposed unending and uneven flow of the mind (Wm. James), presented in recent fiction (Ed. Dujaud., Les lourards sont coupés, 1887; J. Joyce, Ulysses, 1922). Donne complained that his prayers were disturbed by "a memory of yesterday's pleasures, a fear of tomorrow's dangers, a straw under my knee, a noise in mine eare, a light in mine eye, an anything a nothing, a fancy, a Chimera in my braine." The novelist permits many seemingly irrelevant ideas, drawn in by loose association, to bob up in the main stream of the story—which may seem rather a Saragossa Sea (as in the last 42 pages of Ulysses, in the mind of Mrs. Bloom: one sentence without one punctuation mark). The technique may be less exhaustively applied: tentatively by Henry James; in all her novels by Dorothy Richardson; long before it was given the name, in Sterne's Tristam Shandy. Interest is less in event than in speculation upon life, and in character revelation. See Associationism.
(Sometimes identified with, but usually opposed to assonance). Recurrence (at line-ends) of the same consonantal sounds after different accented vowels (like assonance, half-rhyme—but the other half), e.g., pressed, past; shadow, meadow. When the vowels are the same, but sounded differently (good, blood; earth, hearth), called eye-rhyme. Consonance is frequent in ballad, folk and popular song. See Rhyme.

Constructivism (Konstruktivism) Russ. Soviet literary work group formed in 1924, in technique and in theoretical outlook resembling the LEF. Tried to coordinate the ideological conceptions of a literary work with “the character of modern technical conditions, with its “speed, economy, and capacity.” In Art Constructivisme claimed to be “a system of maximal development of theme.” Chief theoretician, K. Zelinski; most gifted poets, L. L. Selvinski and Vera Inber. Most fully developed in stage-design, it used (Meyerhold; less thoroughgoing, Tairov) non-representational settings of scaffolding, movable platforms, ladders, framework suggesting house or factory or merely levels of movement. See Theatrical style. Gosplan literature (State plan for lit.), 1925; Biznes (Business), 1928. O.M.

Contamination. Th. Method of dramatic composition or adaptation, esp. in the fabula palliata; fusing two or more Gr. originals, or parts of them, for the production of one Rom. comedy. Terence (q.v.) defends the practice. W. Beare, “Contamination in Plautus and Terence,” R. de Philol. 14, 1940; A. Körte, “Contaminare”; Berliner Philol. Wochenschrift (1916); R. Waltz, “Contaminare chez Térence,” R. des Études L., 1938. K.M.A.

cote. Fr. Originally, any kind of a short fictional tale. Now, a short-story, in the technical sense, as distinguished from the nouvelle and the roman. The cote is generally notable for its concision and the concentration of its plot-structure. G.R.H.

conto-dévoût. Fr. short pious tale in verse, fl. 10–14th c. Themes of classical or oriental (Semitic) origin; best known, the parable of the 3 rings (Boccaccio; Lessing, Nathan the Wise). A pious form of the medieval Fr. fabliau.

contemplation. A term extensively employed to characterize the aesthetic attitude. The term Kontemplation was used by Kant (Critique of Judgment, 1790, Pt. I, Div. I, bk. I) and Schopenhauer (World as Will and Idea, 1818, bk. III), who held that the aesthetic attitude excludes interest, will, desire, and all practical concern, and is passively receptive. This notion has played an important role in aesthetics and literary (especially dramatic) criticism; e.g., in discussions of the place in literature of propaganda and social purpose, and in Bulough’s concept of poetic distance. The sharp distinction of the aesthetic and the practical (in the widest sense), which is marked by the term, has helped provoke the extreme practices of “art for art’s sake,” and has been criticized for setting the creative writer in an “ivory tower,” remote from, and useless to, the world. S. Langfeld, The Aesthetic Attitude, 1920, ch. III; John Dewey, Art as Experience, 1934, ch. XI. M.C.B.

contemporaneous; contemporary. Two attitudes toward art consider it in the flow of time. (1) Many (T. S. Eliot) declare that a work, once produced, “returns to the world of nature”; if it continues valid, it is to that extent a current work; all art is thus contemporaneous (of the same time) and contemporary (of the present time). W. H. Auden similarly says that to the primitive mind the world is closed within space and time; but to the developed, open mentality (esp. to the artist) all times and places exist at once. Such an attitude, usually, rests upon the assumption of absolute, permanent values; art is therefore permanent insofar as it embodies these. A different consideration of time leads Alain to speak of an cherished book as a breviary; the countless earlier candles add value to a shrine. It may be that Gulliver’s Travels can be enjoyed, just in the reading, today, without awareness of its many allusions to persons of Swift’s time; but the appreciation of Homer, Vergil, Dante, Spenser — apart from the question of language—demands some knowledge of the conditions and the philosophy of which they constructed their works. The impossibility of thus mastering the background of every work of art, combined with the accelerated tempo of our age, has led to (2) the consideration that nothing is permanent; therefore the artist should move with the flow of his time. The Egyptian sought permanence through submission; his pyramids slope as the sandpile. The Greek fought the years with defiance; still his columns hold beauty to the sky. Many moderns turn from the future, to seek present power; they would merge in the endlessness of history but relinquish the permanence of art. Poems become com-
ments; novels, reports. While Shaw’s play
Geneva was touring, for a year he cabled altertations based on the latest news. Verse
(J. V. A. Weaver, In American) displays the columnists’s capture of the morning’s platitude in the week’s wording. Our dominant arts, the comic strip and the movies, run their daily course to oblivion; promising playwrights have been lured to Hollywood to the same end.

Thus the two attitudes toward earlier works are turned also upon present creation. Baudelaire once asked, what matters an eternity of damnation when in a moment one has reached an infinity of bliss. Goethe saw the devil triumphant when one wants the instant to last. Proust declared that “a minute freed from time creates in you a man freed from time.” And some seek to give the instant the feel of eternity; any moment fully realized will be meaningful for all time, thus always contemporary. Joyce’s Ulysses pictures one specific Dublin day. Their preoccupation may make such writers seem detached, remote. Others see the value in the present, its urgencies and urges; Robert E. Sherwood and A. MacLeish go to Washington; Elmer Rice and Maxwell Anderson write anti-Nazi plays; fiction becomes biased fact. Their work may be called propaganda, not art; and it may seem that those who are lost in their time will be lost with their time; Aristophanes and Dickens remind us this need not be. See ivory tower.

Contradiction. Rh. See Antithesis; Débat.

contrasts, poetic, began in the middle ages with the Floral Games of Toulouse, 1323, expression of the middle class Prov. culture. First winner, Arnaud Vidal, 1324, with a song to the Virgin. In the following c., such contests spread through Fr. (during the period of the G. Meistersinger). The Consistoire du Gai Saber established (1355) the code of rules, according to the laws of courtly love (q.v.). Du Bellay, with the Ren. reforms, scorned the Jeux Floraux and their épiceries; but Ronsard, 1554, won a prize. Stopped only from 1790 to 1806. the golden violet, the silver elegantine and silver marigold were awarded every May in Toulouse, until Hitler took France.

The ancient Gr. dramatic contests and the medieval poetic games have recent analogue in many annual prizes by magazines or groups or publishers. Noted are the Am. Pulitzer Prizes (1917--; Columbia School of Journalism) and the international Nobel Prize (1901--; Swedish Academy). See Festivals; Débat.

continuity. (1) (Motion Pictures) Coherence. All scenes in one locale are taken at one time. Later, they must be rearranged in the order of the story, so as to provide a smooth, logical flow of events. (2) (Radio) The material written for an announcer or a master of ceremonies, introducing the successive elements of a (musical or variety) program.

contraction. See Hyphenation; Addition.

Contradiction. Débat, q.v.

contrast. Juxtaposition, direct or by implication, of opposed ideas or images; considered important in many literary fields. (1) As a device in composition, for clarity; two things considered together become clearer than either alone. (2) As an intensifying figure:

Rather will it

The multitudinous seas incarnadine

Making the green one red.

“How far that little candle throws its beams” suggests the depth of surrounding dark. (3) As a mood in creation (op. chiaroscuro): antitheses are frequent esp. among the romantics (Hugo, e.g., Transfiguration: the grave and the rose; To L—) either as images or as basic ideas, life itself being to them a contrast of desire and disillusion. (4) As an element in organization. Hazlitt, in the “thinking principle” that adapts and reconciles ideas, sees both association and contrast. (5) As an ingredient in wit (Addison): poetry finds unsuspected similarities; wit exposes the contrasts in apparently like things. (6) As a basic element in drama; see Conflict.

controversies. Fictitious civil or criminal cases, at first exercises in the schools of declamation under the Roman Empire. Such exercises and the related suasiones soon became elaborate works of art. The cases considered grew farther and farther from actuality. Brilliance of form and expression was emphasized, rather than subject-matter. The controversiae were popular for four c. of the Empire, influencing all phases of L. literature. G. Boissier, Tacitus and Other Rom. Studies, 1906; H. Bornecque, Sénèque le Rhéteur, 1932; W. A. Edward, The Suasories of Seneca the Elder, 1928. G.S.

conundrum. See Riddle.

CONVENTION. “A rule or practice based upon general consent, or accepted and upheld by society at large; an arbitrary rule or practice recognized as valid in
any particular art or study; a convention-alism." This N.E.D. definition takes account of 3 levels of convention, which however tend to merge one into another.

Social living itself has a rich texture of convention that is woven into language and behavior and institutions, even into modes of thinking and feeling. It is natural that the conventions of literature should mirror those of the society in which it is produced, as well as create some that become adopted in the speech and manners of that society. There is thus a constant flow of conventions between life and literature.

In character, conventions vary greatly, from the relatively broad, basic and unchanging to the superficial, arbitrary and highly variable. Those peculiar to literature are to be found in its language, word patterns, imagery, technical devices, the structure of the different literary types. On its formal side literature might be studied from the point of view of the growth, multiplication, transformation and sloughing of conventions.

The great literary genres—lyric and epic poetry, tragedy, comedy, the tale and long narrative—are in themselves conventions, but they are so basic, they lie so close to the root of literary creation, that they have a quality of quasi-permanence. But the convention that leads any given society to accept the illusory presentation of life, the stylization, involved in a particular literary medium, is itself but the substructure of a whole series of other, less fundamental and more transitory conventions, which give the cultural or national form of the literary genres its specific character. The different layers of convention may be thought of as pyramidal, the base constituting the more lasting ones and the apex those that are fleeting, that may change from generation to generation, or even from season to season. Every literary work will be found to embody conventions at the different levels. It is axiomatic that the masterpieces of the past that have kept their greatest freshness are those whose base is broad—in other words, those works in which the conventions of a particular time and place are the least obtrusive and artificial. The works that have not survived the generation for which they were written are those that have sacrificed to the immediate conventions at the expense of the basic traditional ones.

Conventions, on the one hand, are essential for the production of works of art, since a tradition must exist that enables a public to recognize what an author has attempted and what he has achieved, and this requires comparison with previous works of the same or a similar kind: they are the tools that enable a creative artist to concentrate his effort on the thing to be expressed, rather than on the means of expression. In barbaric or transitional periods a good deal of the creative artist's activity is expended in creating and perfecting his instruments. On the other hand, the development of art forms is accompanied by an accretion of conventions that in time become so numerous and rigid, so ritualistic, that they may ultimately stifle creative expression. The basic conventions are flexible enough to allow an apparently inexhaustible variety of expression (e.g., the rule of unity of subject or action). The secondary conventions of unity of time and place so sedulously worshipped by the 17th c. French dramatists were, however, definitely restrictive, though they did not prevent a Racine from giving the full measure of his genius. Further superimposed upon these, in the same school, were the conventions of the Alexandrine verse form, the five acts, the subject derived from antiquity, the prohibition against featuring violent action on the stage, etc. Each convention has its own momentary or local validity, but it is readily seen that the more detailed and circumscribed the convention the more limited its vitality. At the same time conventions may become outmoded simply because of technical modifications in social life (e.g., the art of letter-writing; the “three-decker” novel). Obsolete conventions may also sometimes be infused with a new vitality (e.g., the classical revival ushered in by the Renaissance; François Villon’s revival of the ballade; O’Neill’s renewal of the soliloquy).

In the growth of a literary tradition two opposing forces are constantly found at work: convention and revolt—convention which may be said to constitute the social molding of literature and which tends to the establishment of fixed and unyielding forms; and revolt, whereby the individual writer attempts to give his personal imprint to the medium handed to him by tradition, which always offers a degree of resistance to originality. Conventions inevitably crystallize and harden in the molds formed by an integrated society: the pyramid solidifies, and even the upper layers of convention, the conventionalisms, become fixed. In relatively static cultures, like the Chinese and the Mohammedan, a highly intricate and elaborate conventional literature may per-
petuate itself for centuries. The margin of creative freedom allowed individual writers by the conventional forms is in such cases very slight. It should be noted that no written literature has imposed conventional restrictions comparable to those found in the oral literature of primitive peoples.

In Western Europe no culture has preserved its political, economic or social homogeneity long enough to entail the long crystallization of extreme literary convention. The best examples of a highly conventionalized literature in Europe are perhaps the love lyrics of the troubadours, with their complicated erotic symbolism and unbelievably intricate metrical patterns. The early Icelandic sagas would be another instance.

The ways of conventions, as John Livingston Lowes has shown, are so multiple and unpredictable that it is difficult to subject them, except in individual instances, to rigorous analysis. It is usually possible, however, to distinguish between the 3 kinds specified in the N.E.D. definition quoted. The 1st can be more precisely indicated as a rule or practice that through usage has been found to be an essential condition for excellence in a literary work (e.g., the rule of unity of subject or action); the 2d, as an arbitrary rule or practice that comes to characterize a particular genre or form (e.g., the soliloquy in drama, or the 14 line stanza of the sonnet); the 3d, as a rule or practice that may develop in style, manner, plot, treatment of character, etc., which is susceptible of such limited variation and adaptation that it soon becomes a stereotype. Those of the 3d type are by far the most numerous and varied. The most indubitable examples are to be found in style—en epithets, adjectives, metaphors and similes that in certain traditions, like the Augustan or that of the 17th c. metaphysical poets, became the codified elements of a “poetic” language. An example of a more basic convention of this type would be the stock characters and situations of the commedia dell’arte, which Molière was nevertheless able to take over and revitalize.

As the drama is the most social of all literary forms it is to be expected that here, and in the theatre in general, conventions should be most numerous and tenacious. A theatrical performance, being something in the nature of a public demonstration, is especially subject to the vigilance of the guardians of tradition and the authorities of church and state, of all vested interests. Thus what is once ap-

proved is more likely to endure than in other genres, which afford greater scope for individual response. Yet convention-ridden as it may be, in instances in which a type of drama has perpetuated itself for centuries with little revitalization, it may retain a kind of vigor from the enduring vitality of the moral, religious or social content which it embodies and which it helps to preserve.

It is possible, finally, to make qualitative distinctions among conventions on grounds of taste, psychological soundness, truth to nature, scientific validity, etc. A critical and historical study of literary convention remains to be written, though Lowes’ penetrating book (Convention and Revolt in Poetry, 1922) will no doubt remain an illuminating and rewarding guide. See Theatrical Style. H.M.C.

**conventional.** Following an accepted pattern, therefore lacking in the surprise and freshness of new inspiration.

**conversation.** See Dialogue.

**conversation piece.** A comedy marked by witty or searching dialogue (Congreve, Shaw).

**conversion.** See Word creation.

**Copla** (Sp. ‘couplet’). A Sp. ballad of various lengths, popular in origin. Its normal form extends to 4 octosyllable verses with rhyme or assonance in the even lines. The syllables may be varied, to 11 or 12; the lines, to 3 or 5. H.A.H.

**coq-à-l’âne.** Fr., a discourse, suitable for use as a dramatic monologue, in which irrelevancy, often founded on a linguistic transposition or misunderstanding, is used for comic effect. Fl. 16th c., esp. in Rabelais and Burchiello. H.G.H.A.

**coranto, courant.** Pamphlet of news from abroad, circulated in Eng. 1621–32, ’38–41; preceding the newsbook in the growth of journalism.

**cordax.** A burlesque dance by the comic chorus, similar to the mime. By the time of Julian, no longer on the stage. Extremely indecent in character, its movements suggested the phallic songs from which Greek comedy was derived. Plato outlawed it (Laws, 816A) and Aristophanes in the Clouds (540) takes credit for not using it (although he introduced it elsewhere). It might be danced solo or to the accompaniment of choral songs. The cordax might assume a mythological character, as when Echo, Pan, or a Satyr is pictured as performing it. EE; A. E.
cordax


CORNISH AND BRETON VERSIFICATION. Presumably both Cornwall and Brittany inherited the same forms as the Welsh (q.v.), but the early examples of their poetry are so scanty that it is difficult to determine just what these were. Most Cornish poetry is written in stanzas that imitate those of Eng. or medieval L., but the authors seem to pay more attention to the number of syllables than to the position of the accents. Rhyme may be (as in Wales) a correspondence of identical syllables, and traces of both unequal rhyme and cystghanedd occur.

Golsow ti cówedd,

a

Byth na borth médh.

1 2 1 2 a

One old proverb has been preserved which has the form of the warrior's triplet.

(The Bretons today have a number of guerziou and soniou which, with their accompanying melodies, have been handed down orally from earlier times. The guerz is a narrative ballad, often historical, and the soniou is lyric.) Breton poetry has been influenced by Fr., but makes much more use of rhyme, both final and multiple interior rhymes: cystghanedd laeg is used as in Welsh, and also in the interior of a line.

En nuñ hæb neb cleffet cret diff.

1 b b 1 b a

Sometimes instead of normal rhyme we find something like "Irish rhyme" as in early Welsh, and proest. Alliteration, apparently, may be of a radical consonant with its mutated form, as in Irish and Welsh. Lines containing these features are combined in various ways to form stanzas.

Quenomp cuff, vuhel, Nouel dañ Buguel frez

1 b 1 b a

So deuet da bount den don ren da leuenez

2 c 1 2 d 1 2 d c d a

Parfet, credet hel, hon gray Roueñ'Aeñez

c e 5 f 5 f 5 c a e 5 f 5 f 5

Un guez anezé.

The alliteration on dañ (and perhaps on don) is probably accidental and not part of the poetic pattern, since alliteration in Breton is between words that bear a stress. Gray is a mutated form of the verb orava, so that the alliteration with credet is perfectly regular according to Celtic standards. Initial v normally implies a radical b (or m). Vuhel (a variant of ufeul) is, however, one of the few words in the language in which the v is radical; the alliteration with Buguel (apparently intentional) therefore marks a further extension of this principle. The rhyme of don and hon may be intentional. N. Quellien, Chansons et danses des Bretons, 1887. H. Jenner, A Handbook of the Cornish Language, 1904; E. Ernaud, L'Ancien vers breton, 1912; J. Loth, "La Métrique du moyen-breton, R. Celtique 21, 1900. J. J. P.

coronach. An Irish or Scots (Highland) dirge, e.g., Scott, The Lady of the Lake, Canto 3, beginning, "He is gone on the mountain."

correction. See Emendation.

CORRECTNESS. Conformity to a standard or norm, a principle or rule. Strictly, the idea of correctness involves that of some relatively definite measure of conformity, such as the norm or rule itself supplies when it is explicit and concrete. But as the concrete norm implies an abstract standard, and the defined rule a principle or uniformity of nature or convention which it specifically formulates, correctness is used to denote not only (1) conformity with rule, or regularity, but also more freely (2) conformity, perhaps in violation of relevant existing rule, with a standard or principle imperfectly represented by the rule, or with a principle for which in the circumstances no rule has been formulated. In language, the latter correctness is conformity with usage (custom, convention); the former, conformity with rules derived from usage. In literary art, the 2d correctness is conformity with nature or reality (as in the 18th c. "correctness of sentiment") or with accepted but unformulated convention or habit; the 1st is observance of the existing rules of rhetoric and poetic. Most practical questions concerning correctness arise from conflict between these two conformities, or between principle and rule. Theoretically, the existence of such conflict implies the failure of the rule and should suffice to render it inoperative; but in practise there are always the problems of whether the apparent conflict is a real one and if so, what acknowledged norm other than the inadequate rule may be applied to supersede it; for the specific implications of a general principle are hard to establish unless formulated as concrete and evidently applicable rules, and in fact the only thing that can effectively supplant a rule is another rule.

Where there is no felt conflict between principle and rule correctness is simply observance of rules. This ideal singleness is never perfectly attained; but it was

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approached in Europe during the period of classicism, in Eng. most nearly in the earlier 18th c., and then correctness in the strict sense was more than perhaps at any other time a primary concern of good writers. Walsh's exhortation to the young Pope ("He...used to tell me, that there was one way left of excelling: for though we had several great poets, we never had any one great poet that was correct; and he desired me to make that my study and aim." Spence, Anecdotes, ed. Singer, 1820, p. 280), significant as its influence doubtless was on Pope and through him on others, embodied rather than determined the aspiration of the literary society of that age. This correctness, as has been argued, have had a broader denotation for Pope, but it meant first of all observing all the rules he could discover, esp. in versification. It is in connection with verse that the word correctness most often occurs in the 18th c., esp. in Johnson, who makes its use intelligible when he says, "the essence of verse is regularity. ... To write verse is to dispose syllables and sounds harmonically by some known and settled rule..." (Life of Dryden, 349). Much as they esteemed correctness, however, Pope and Johnson regarded it as a negative virtue, rather avoidance of faults (by observing rules) than achievement of notable graces (which might involve breaking or transcending rules); so Pope describes mediocrity as "Correctly cold, and regularly low." Correctness was the product of "judgment" and diligence; for great poetry this was essential, but more was required. (See Rules; cf. Fitness; Decorum.) J.C.LaD.

correlative verse. Pros. The placing together (or an instance thereof) of words in the same construction, e.g., (Milton)

"... air, water, earth,
By fowl, fish, beast, was flown, was swum, was walked."

Correspondent, Le, Fr. fortnightly review of monarchist leanings (1843- ). Its stated purpose was "to rally all defenders of the Catholic cause...on the broad ground of liberty for all; to afford them a common center where...each one can do his part, in letters, in science, in historical and philosophical studies, in social life, to win the victory for Christian ideas." Among its editors were Montalembert, Ozanam, Lacordaire, Lenormant de Falloux, Augustin Cochin, de Champagny, C. Cantù, de Laprade, de Pontmartin, Poisset, Monsignor d'Huist and Etienne Lamy. Organ of the liberal Catholics; the controversies between it and Univers were many and bitter. Its literary criticism and chronicle of the theatre are well-informed and sound. G.D.,S.J.

CORRESPONDENCE OF THE ARTS. Classical antiquity always held a firm belief that each of the arts was distinct; its aesthetics and rhetorics were based on rigid and exclusive classifications of genres, forms, techniques. Thus classical, Renaissance, and neoclassical criticism preferred the plural 'arts' (beaux arts) to the modern Romantic and philosophical 'Art' with a capital A. Horace's principle ut pictura poesis (q.v.), has to be interpreted as merely expressing the Aristotelian idea that imitation of nature is the common goal of all the arts in general, of poetry and painting in particular.

The idea of a metaphysical identity between the different languages of all the arts, and of their symbolic or technical syncretism, developed during the transition period that marked the crumbling of classical and pseudoclassical aesthetics and the dawn of Romanticism. It hinged upon the belief that an impression perceived through one of the senses can be translated into any other. This notion, later labeled synesthesia (q.v.), was common in magic, spiritualism, and occultism, and was related to the mystical belief in a universal, Edenic language (Boehme, Swedenborg). As DeQuincey makes clear in his Confessions of an Opium Eater, which Baudelaire adapted in his Paradis Artificiels, a common consequence of the use of narcotics is the hallucinatory breaking down of the barriers between senses.

The first poetic applications of such an idea are in Blake and Coleridge, who probably inherited it from Swedenborg. Its first conscious adaptation to aesthetics is the work of German Romanticism, especially of Novalis and of Hoffman, whose Kreisleriana, together with Swedenborg, is an avowed source of Baudelaire's. It was fully expressed in poetry by Ludwig Tieck:

Die Farbe klingt, die Form ertönt,
Jedwede
Hat nach der Form und Farbe Zung'
und Rede.

Was neidisch sonst der Götter Schluss getrennet,
Has Göttin Phantasie allhier vereint,
So dass der Klang hier seine Farbe kennet,
Durch jedes Blatt, die süsse Stimme scheint,
Sich Farbe, Duft, Gesang Geschwister nennen.

Umschülungen all sind alle nur ein Freund,
their common aspiration toward the heaven of Supreme Beauty (Poe), in their mutual correspondence with the superhuman world. The arts speak the same language, to him, inasmuch as they suggest, in an allusive and fragmentary way, an ideal that transcends them: colors, sounds, images, even perfumes, correspond simply because all things have been toujours exprimées par une analogie réciproque. This (he borrows Swedenborg’s terms) is the correspondance, or analogie universelle. Thus ‘correspondence’ and ‘symbol’ are one and the same, as indicated in the first quatrains of the sonnet:

La Nature est un temple où des vivants piliers
Laissent parfois sortir des confuses paroles ;
L’homme y passe à travers des forêts de symboles
Qui l’observent avec des regards familiers.

The theoretical and technical development of the idea of correspondence is the work of Symbolism proper, which deems it a special type of symbol. But its extreme outgrowths were largely provoked by Rimbaud’s famous sonnet Voyelles (1871), which with Baudelaire’s sonnet is its most influential document. Rimbaud announces dynamic and chromatic values for the vowels: A noir, E bleue, I rouge, U vert, O bleu, voyelles... Whether entirely serious or not, Rimbaud developed the technique in other poems, and proclaimed the theory in his Lettre du Voyant, announcing the poetic language of the future: De l’âme pour l’âme, résument tout, sons, parfums, couleurs... For him, however, symbols and correspondences (he does not use these terms) are rather psychic than poetic media, instruments not of a poetic and intellectual synthesis, but of a human and cosmic nihilism. The poet is a seer that reaches his exalted and tragic visions only through a long, immense, et raisonnable dérèglement de tous les sens. (This is the signpost to surrealism.) In his renunciation of art in his autobiographical Alchimie du verbe, he confesses the individualistic, anarchistic, arbitrary character of his poetic magic... Je me flattai d’inventer un langage poétique accessible à tout les sens. Je reservai la traduction.

The center of the aesthetic thinking of Mallarmé, the most purely Symbolist poet of the movement, is rather the symmetry between thought and rhythm, between symbol and verse; his poems, however, present some of the most suggestive correspondences (blancs sanglots). Examples
can also be found in the work of the most
instinctive poet of the group, Verlaine, whose only theoretical contribution is in
his *Art Poétique*, which popularized Mal-
larmé's abstract intellectualistic identifi-
cation of lyrics with melody:

*De la musique encore et toujours!*

Et tout le reste est littérature!
The Decadents overemphasized sym-
thesis. In their literary gospel, Huysmans'
*Rebours*, there is a crude and
morbid plurivalence of sensations. Huys-
mans' hero, Des Esseintes, adds to the
two aesthetic senses (hearing and sight)
not only smell (which Baudelaire had
explored in his poetry but not canonized
in his theory), but even taste; he traces a
history of French style in terms of the
changes in the use of fashionable per-
fumes, and invents an *orgue à bouche*
through which he plays alcoholic sym-
phonies on his tongue. Art and sense cor-
respondence becomes a source of rare and
even forbidden sensual enjoyments, in life
rather than in art. Huysmans' attitude is
followed by other representatives of de-
cadent aesteticism (Wilde, D'Annunzio).
The poets of the second Symbolist gen-
eration use the idea of correspondence of
the arts merely as a technical adjunct, a
commonplace among the poets of the
Northern and Belgian group (Samain,
Rodenbach, Maeterlinck). Its most ex-
treme development came in the work of
the poet and theoretist René Ghil; Mallarmé
prefaced his *Traité du verbe*. In this and
other books (*La Poésie scientifique*), Ghil
developed his doctrine of "verbal instru-
mentation." With Rimbaud's vowel sonnet
as holy script, combining it with pseudo-
scientific results of his own studies in op-
tics, acoustics, phonetics, psychology, and
mysticism, he announced, "scientifically,"
an absolute and exact gamut of corre-
spondences between all possible musical
instruments, vowel and consonant sounds,
spectrum colors and their shades, emotions
and feelings, passions and sentiments.
For example, the vowels and diphthongs
{o}, {oi}, {io}, the consonants {p}, {s}, {r}, all chroma-
ic shades of red, and all music instru-
ments of the grave series in the classifica-
tion of Saxe, express the ideas of glory
and domination, the enthusiasm for action
and will! These ideas had few and brief
followers.

*After Symbolism*, in France and else-
where, modern poets have considered the
theory and practice of the correspondence
of the arts as an approximation and a
suggest. But in surrealist poetry and
psychoanalytic fiction, this doctrine has
again been used as an arbitrary instru-
ment to interpret manifestations of human
instincts, such as repressed desires and
morbid dreams. Thus, instead of form-
ing the basis of the assertion that art is
one and that its subdivision by senses and
techniques is purely empirical, it contin-
ues to serve as a springboard for mystics
and magicians of the word.

This topic has been fragmentarily
studied in all standard works on Tieck,
Hoffman, Poe, Baudelaire, Rimbaud, R.P.

corypheus. The leader of an ancient Gr.
dramatic chorus. His place was third of
the front five. He guided the chorus in
its movements and served as its spokes-
man in exchanges with the actors. L.R.L.

*Cosmic Poetry*, the subject-matter of
which is world-embracing in scope, differs
from other branches of didactic poetry in
that the knowledge is not necessarily
essentially a matter of faith. It presupposes
that fusion of science and religion which is
the basis of mythology and is a characteristic
product of ages for which the distinction
between science and religion does not yet
hold or which endeavor to overcome it in
a new mythological synthesis.

Discussing the striving of his own (ro-
mantic) age for a modern form of cosmic
poetry, Herder refers to the Greek phi-
losopher-poets Parmenides, Empedocles,
and their Roman heir Lucretius, then to
the Renaissance-group of thinkers like
Campanella (in this respect a follower of
Telesio) and Bruno, as men who took del-
ight in knowing about a solid order of
nature and in living safely within it, the
implication being that such a delight is
the prerequisite for the creation of all
truly cosmic poetry.

Lucretius' *De rerum natura* has been
called a tragedy, a verdict meant to em-
phasize its failure to synthesize what
impresses us in it as a mere mixture of phi-
losophy (science) and religion (faith). The
Middle Ages achieved their *De rerum*
in the comedy of Dante; but since the Renai-
sance evolved the conception of an infi-
nite universe, laying at the same time the
foundations of modern science as a disci-
pline of finite concerns, the idea of a uni-
versal poem seems to have become a
*contradictio in adjecto*. Goethe contem-
plated, then abandoned, an attempt. The
modern, i.e., the Newtonian, Lucretius or
Dante remains a romantic quest. Schel-
ing, who had added his own failure of a
comic epic to that of several contempor-
aries, came to the conclusion that our ver-
ion of a world-poem would have to be an
infinite and ever-growing copy of our in-
finite and ever-expanding universe, so that
cosmic poetry

we cannot hope to produce more than fragments of it as long as the World-Spirit has not finished the original. Cp. Creation Epic. A.G.-v.A.

costumbrismo (Sp.; Sp. Am.). That kind of realism in prose fiction which emphasizes the study of manners and customs; character writing. E.H.H.

cothurnus. One of several names applied by Rom. writers to the soft high shoes or boots, with tall wooden heels and soles, worn by Gr. tragic actors. They reached probably halfway up the leg and had no distinction between left and right foot. Embatai was the usual term, indicating a soft shoe worn by women and effeminates. They were part of the exaggerated costume which gave actors the appearance and height (at least 6 feet) appropriate to the gods and heroes they portrayed. The L. term cothurnanus, "wearing the high boots," came to express metaphorically the elevated emotion and dignity proper to the tragic roles. There is no certain evidence of the cothurnus on the Gr. classical stage. K. K. Smith, The Use of the High-soled Shoe . . . 4th c. B.C.; HSCP 16, 1905. L.R.L.

counterplot. Th. A subplot; a contrasted conflict (or a similar conflict on another level) introduced to emphasize the point of the drama's major conflict.

counter-thesis. Rh. See Oxymoron.

counter-turn. (1) Rh. Antistrophe, in both senses: (a) response to the strophe, in choral song; (b) reverse repetition; or, repetition of a word at the end of successive clauses. (2) A development, at the climax of a play or story, not expected by the characters (or, sometimes, by the receptors), e.g., Macbeth's learning that Macduff was not "born of woman"; Hedda Gabler's discovery that she is in Judge Brack's power, and her quick escape. The short story type associated with O. Henry builds entirely for this final turn.

coup de théâtre. Fr. A very successful play; a hit. Hence, any device or event, such as a sudden sensational surprise, that rouses the audience; a moment of high dramatic tension.

couplet. Pros. A distich, usually rhymed. More often, part of a series of lines rhyming in pairs, in stanzas and poems of various lengths. Sometimes occurs in blank verse drama, marking the close of a scene or the play, or other important moment, e.g. (Macbeth III):

Hear it not, Duncan, for it is a knell
That summons you to heaven or to hell.
The commonest form in English versification is the heroic couplet.

court comedy. Artificial play, with little action, involving mythology perhaps allegorical; for presentation at court (by the gentlefolk). Lyly, Cymon; Shak., Love's Labour's Lost. Elaborately costumed, with music. Esp. in Tudor Eng., giving way to the Stuart masque.

courtesy book. Any book that presents rules or ideals of conduct for social intercourse. Two distinct types are included: the handbook of manners, either elementary rules for children (Erasmus, Civility, 1526), or more elevated rules for adults (Della Casa, Galateo, 1558); and the abstract portrait of the ideal gentleman (Castiglione, Courtier, 1528). This definition excludes certain other kinds of book that concern the gentleman: on the prince, counselor, or ambassador; on the theory of government or definition of nobility; on dueling or love; on topics chiefly not social manners and ideals but official and professional duties, or philosophies, or arts. Titles may be misleading in this respect; Castiglione's Courtier and Elyots' Gouvernor sound technical but fall within our definition because their fundamental purpose is to portray the ideal man born to rule, not to fit him for the specific duties of his office.

Each type has a distinct character and history. The handbook of manners, called also book of civility and manual of etiquette, teaches detailed rules for polite behavior on particular occasions, at table, at church, on the street, toward equals, inferiors, or superiors. Utility is its aim; its scope is general. Though ideal motives are not excluded, emphasis is on external forms of behavior with a view to refinement of manners, rather than on intrinsic worth. Books of manners appeared much earlier than ideal portraits of the gentleman, and have lasted much longer. On the continent they go back to the little 12th c. ensenhamentos of the Provençal poets, which taught youths how to behave at court. Armanieu de Sescau wrote two, one for the squire and one for the lady-in-waiting. In the next c. the Italians bettered their instructors. Francesco da Barberino (1264–1348), frequently citing his Provençal predecessors, also wrote for both sexes, the Documenti d'amore for men, then Del reggimenti at the women's request. The scope of his advice in the one, and his division of the other according to ranks, from queen to barber's wife,
gave form to the general treatise on etiquette. English treatises began with the brief 15th c. verse manuals for children, intended mostly for those serving in lords' or princes' houses (Book of courtesy, ca. 1430; The lytyle childrens lytil boke ca. 1450, which ends, "Here endythe the boke of courtesy that ys fulle necessa- rye unto yonge chyldryn that muste nedys lerne the maner of curtesy"; later, Segar, Schoole of vertue and book of good nur- ture, 1557; Weste, School of vertue, 1619). All these English treatises are brief and limited in scope. Italy brought the fullest growth in the comprehensive Galateo, which dominated Europe well into the 18th c. The line has continued to our day, and in the much extended and robust Etiquette of Emily Post seems to have reached a green and flourishing maturity. This modern descendant is, like Galateo, a mixture of specific rule and broader analysis of underlying motive and ideal. It would seem advantageous to differentiate the book of manners from the ideal portrait and designate it by the modern term, etiquette book.

The portrait of the ideal gentleman pays little or no attention to the minutiae of conduct; it presents the general ideals of behavior, usually prescribes the training necessary to produce this internal and external perfection in character and accomplishments; and it is addressed to a restricted, class-conscious group. The matter and pattern are drawn chiefly from two medieval-derived treatises, the collections on nobility and the mirrors of a prince. The early De nobilitate type, handily codified by André Tiraqueau (1566), defined the bases, privileges, and exemptions of the various degrees of titled and untitled gentlemen; new ones of more discursive style appeared, into the 17th c. (Osorio, De nobilitate civile, 1542, Eng. trans. 1576; Muzio, Il gentilhuomo, 1571; Glover, Nobilitas politica, 1608, trans. Milles, The catalogue of honor, 1610.) The other type prescribed the powers, duties, training, and character of the good prince, after the fashion set by Thomas Aquinas and his pupil Egideo Colonna in the two De regimine principum (Budé, De l'institution du prince, 15467; Foxius Morzillius, De regni regis, 1556; James I, Basilikon doron, 1599, rep. to 1616.) In the late books of both types, the definitions of nobility, and the advice to the king, are consciously adapted to the more private condition of gentlemen, those chief props to a throne. Lawrence Humphrey said of his Nobles (1560) that it aimed to do for gentlemen what had been often done for princes; Matthieu Coignet addressed his Instructions aux princes (1584) rather to nobles than to princes. This self-consciousness of the gentleman stemmed in large part from the growing threat to his superior position that was increasingly offered, through the spread of wealth and education, by the humbly born man.

The 17th c. continued to produce ideal portraits, but with a deepening puritanic coloring (Braithwaite, English Gentle- man, 1630; Ellis, Gentile sinner, 1660), which foreshadowed their "inglorious termination" in the early 18th c. One last dry leaf flutters down in 1822 with Kenelm Digby's Broad stone of honour, which by its complete moralization and religionizing of the gentleman serves only to prove the type already long dead. The true gentle- man, from Castiglione to Romei, from Elyot to Cleland, was more pagan than Christian, notably secular in office as well as in character. Indeed, he drew his morals, education, and politics ultimately from Cicero, Seneca, and Aristotle. This type of courtesy book, the true courtesy book, embodying the whole ideal of man, disappeared with the class it addressed. As a literary type, it was nowhere else so well illustrated as in Castiglione's Courtier; there style is wedded to content. In comparison, the others of this class, typically prose treatises on the shaping of a gentleman, are pedestrian and dull. Lyly's Euphues may occur to the reader as an exception, but that is a less complete picture. The courtesy book is a type of didactic literature, definable by content alone. Walter Raleigh, Intro. to Tudor Rep. Hob's Courtier, 1900; J. W. Sping- garn, Intro. Humanist Lib. Rep. Della Casa's Galateo, 1914; V. B. Heltzel, A Check List of Courtesy Books in the New- berry Library, Pref., 1942; J. E. Mason, Gentlefolk in the making, 1935, ch. I; W. L. Usticke, 17th C. books of conduct, Mod. Lang. Notes, XLIV, and Advice to a son, Stud. in Phil., XXIX; Lewis Einstein, Ital. Ren. in Eng., 1902; F. J. Furnivall, Forewords and Prefaces, The babes book, etc., E. E. T. S., no. 82, 1868; W. M. Rossetti, It. courtesy-books, E. E. T. S. Ex. Ser., no. IX, 1869; T. F. Crane, It. social customs of the 16th c., 1920; J. W. Holme, "It. courtesy books in the 16th c.,” Mod. Lang. Rev. V (1910); M. Magendie, La politesse mondaine..., 1925. R.K.

COURTLY LOVE. Toward the end of the 11th c. there appeared in Provence an emotion we have come to call courtly love; its concepts have become so integral a part of our thinking about human passion that
we tend to forget their origin as literary conventions and aspects of social etiquette. In the earliest poems of the Provençal school the tradition was already set; the cruel lady, the devoted lover, swooning, sleepless, ever at the point of death. New in western civilization, equally foreign to classical or barbarian antiquity, this relationship is the ancestor of our romantic tradition of love.

The new poetry began to appear as the feudal order began to decay; rich and decadent, this provided leisure for pursuits other than fighting or praying. Landless knights flocked to the manor where (for amusement and security), they carried on flirtations with the Lady, who, like her Lord, was their feudal sovereign. Hungry for adoration (her marriage had been based on land and power; her husband, fortified in his coldness by the church teaching that to love his own wife passionately is adultery, was neither tender nor importunate), she encouraged this literary dalliance. It became formalized, a part of courtly etiquette, deriving thence its characteristics, feudal terminology, and the code of humility, obedience and adultery.

With the crushing of Provençal society by the Albigenian Crusade, the new concept of love was carried to Sicily. Here, adopted at the court of Frederick II, it was divorced from reality. Frederick, while singing undying loyalty to his love, was keeping a harem; leading poets of his court were lawyers, notaries, scholars, bourgeois in outlook and values. For the unfamiliar feudal images, the Sicilians substituted figures from contemporary zoology and metaphysics.

In this form Courtly Love moved northward, and was recreated in the metaphysical verses of Guido Guinicelli (ca. 1230-ca. 1276), founder of the "sweet new style." Dante, beginning as a disciple of Guinicelli, carried his concept of the "gentle heart" to the point of transforming the love of woman into a religious symbol, but with Petrarch the physical element was reasserted and the way opened for joining the Provençal tradition with certain neoPlatonic concepts, particularly the Ladder of Love, which made possible a view of passion as simultaneously of the flesh and the spirit. In the poetry of the Pléiade and in the sonnets of the English Renaissance, the neoPlatonic aspect reached its fullest expression, but the love it sang remained still adulterous. Beginning with Spenser, under the impact of middle-class Puritan ideas, the emotional content of the tradition was transferred from the wife of another to the maid being wooed, and what was begun as a rationalization of courtly dalliance became the romantic love that was to survive unchallenged into our time. T. P. Cross and W. A. Nitze, Lancelot and Guinivere, 1930; W. G. Dodd, Courtly Love. . . Gower, 1913; A. Jeanroy, La poésie lyrique des troubadours, 1934; C. S. Lewis, The Allegory of Love, 1936; J. Anglaire, "La conception de l'amour . . .," Mercure de Fr. 61, 1906. L.Fl.

courty maker. A court poet (Gr. poiein, to make); esp. of the courtiers of Henry VIII of Eng. (1509-47) who reformed Eng. poetry along classical and continental lines. Sir Thos. Wyatt (1503-42) and Henry Howard, "Earl" of Surrey (1517-47) introduced the sonnet; Surrey, blank verse. Many of the nobles of the time wrote lyrics, circulated in mss.; one compilation of these (Songs and Sonnets, called Tottel's Miscellany, 1557) was widely read by the Elizabethans.

craft cycles. See Medieval theatre.

crambe. Rh. (Juvenal: crambe repetita, cabbage dished up again). Annoying repetition.

crambo. Pros. (A game in which everyone must make a rhyme with a given word; see bouts-rimés). (Scornful): rhyme.

crasis. See Hyphäresis.

creacionismo. A postmodernist aesthetic movement in Sp. and Sp. Am. in the 1920's. Its founder, Vicente Huidobro of Chile, held that it is the function of the artist to create and that his material is to be found in the realm of experience that is beyond reason. The movement is akin to surrealism, q.v. E.H.H.

creation. See Criticism and creation.

CREATION EPIC. The story of the creation of the world and of man, as told in the book of Genesis, has always ranked high among epic themes. In ancient times it was treated in prose by Philo the Jew, and by early Christian fathers, among them St. Basil and St. Ambrose. In verse it was elaborated by Dracontius, Avitus, Prudentius (poem lost), by Bernard of Tours and many others. These ancient and mediaeval versions were called hexamera. In the 16th c. the subject was put into true epic form. Genesis remained the chief source, supplemented by Lucretius, Vergil, Ariosto, Petrarch, the Christian lyricists of It., Plato, and the Genesis commentators of the theologians. The narrative in Genesis is not sufficiently detailed to fur-

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creation epic

nish subject matter for a long poem; it was supplemented with animal examples, scientific lore, numerology, geographic descriptions, metaphysics, and general moral precepts. Maurice Scève completed his Microcosme by 1662; this presents only the creation of man. Inspired by his predecessors, and obeying the injunction in DuBellay's Défence et Illustration (1549) to produce epic poetry, Guillaume Salluste du Bartas published in 1578 his Première Septaine ou Création du Monde. This was very popular in Eng. adaptation by Joshua Sylvester (1605). In Sp., Alonzo de Azevedo wrote a Creación del mundo (1615); in It. there were Tasso's Le Sette Giornate del mondo (1607) and poems by Gasparo Murtola and Felice Passaro. Following closely upon the creation theme was that of the Fall of Man, of which the greatest treatment is the Paradise Lost of Milton. As the 17th c. progressed it was recognized that modern attempts at creating the epic rarely met with success; advances in science were disturbing to the literal Biblical interpretation of the Creation; interest in the creation epic as a genre naturally waned. Cf. Cosmic Poetry. U.T.H., Jr.

credibility. See Truth; Verisimilitude.

crenology. See Comparative literature.

crepidata. See Fabula.

critic. Pros. A foot, q.v. A short syllable between two long, — O —, e.g., winding sheet. Creticism (from the Rom. opinion of Crete): lying words or practice.

Cretinism (G. Cretin, d. ca 1552, chief of Rhétoriqeurs, q.v., satirized by Rabelais, Pantagruel iii). The elaborate style, with complicated meters and rhymes, with avoidance of 'vulgar' diction to the point of prettified obscurity, that characterized much Fr. poetry—and was canonized in several books of rules—just before the school of Lyons and the Pléiade.


crisis (Gr. crinesin, to judge, decide). Th. The point at which the opposing forces (in a play or story) interlock for the last time, moving toward the decisive moment (climax). Also, see Conflict. Drama of crisis: a play in which the fateful act occurs at the beginning or before the opening (Edipus Rex; many plays of unwitting incest) and is revealed to the characters at the climax; opposed to drama of development (Romeo and Juliet), which presents a conflict from an early point to its close.

criterion (Gr. crinesin, to judge). See Standard.

critic (Gr. crinesin, to judge). N.E.D.: "one skilled in literary or artistic criticism." Who then is to judge the skill? The critic may rise from three groups: the average reader; the cultured amateur; the writer in other fields. For narrowing tendencies each of these must check, a survey of what authors have thought of their critics, and a consideration of the qualities a critic should possess (giustizia, potesta, sapienza, e amore), cf. Ship.

Critic, The (1881-1906, N. Y.), ed. Jeanette L. Gilder (with Jos. B. Gilder, 1881-1901), was distinguished, according to F. L. Mott, for book-reviewing which "was usually bright, incisive, and impartial, with a tendency to be conservative in judgments and not very profound." The circulation averaged ca. 5000 a year. E. C. Stedman wrote the editors in 1887: "You maintain a high and impartial standard of criticism, and have brought out the talent of new and excellent writers". In general The Critic was somewhat anti-British, was somewhat indifferent if not hostile to continental literature such as Zola's, and tended to represent the "genteel tradition." Notable were The Critic's memorial issues on birthdays of Lowell (Feb. 23, 1889), of Tennyson, and the serial "American Authors at Home," 1885. (Contrib.: Walt Whitman; W. J. Rolfe, the Shakespearean; N. S. Shaler; Edward Everett Hale; T. B. Aldrich; T. R. Lounsbury; F. B. Sanborn). H.H.C.

CRITIC, DRAMATIC "Une œuvre de théâtre ne s'explique pas, elle se joue." In these words Louis Jouvet, experienced and versatile man of the theatre, underlines the essence of theatre, and in so doing indicates the drama critic's problem and the point where literary and dramatic criticism diverge. The criticism of drama is concerned with a living thing, an organism which exists in its full perfection at the moment of performance only. It is concerned not with one art but a dozen—music and movement, the visual arts, dancing, above all, acting. Playwriting, the material with which the literary critic is concerned, is only a part of the theatre's complex anatomy, a vital part, the skeleton itself, but by no means the whole. The drama critic might more correctly be termed a theatre critic, for it is essentially his understanding and appreciation
of 'good theatre' that is the mark of his excellence. He must have a 'sense of theatre' as a sculptor has a sense of form, a painter a sense of color, a musician an ear, if he is to cherish the best and encourage the new in this the most eclectic and complex of the arts.

For this is his double function. He must know what is good not only because he likes it, but because his brain, his experience, his training make him capable of judging, first, what the objectives of the artists involved have been, and secondly, how completely and harmoniously they have obtained their goal. He must discern how this serves the purposes of art, whether it expands its boundaries, enlarges its scope, opens new avenues of experiment and adventure. It is his concern to understand which element in a given production has most happily achieved its aim, to disentangle the virtues of a script from the vices of bad direction or worse acting, or to see where a brilliant performer or an ingenious régisseur has given substance and meaning to a sketchily contrived scenario. To do this adequately he needs, obviously, infinitely more than the primary instinct for the stage-form. He needs to know the background of the theatre, the currents that have swept a million ideas, habits, conventions, prejudices, superstitions, and dreams down through the ages and onto the stages of today. He needs to know the theatre's technical problems, its real-estate and labor problems, the whys and hows of its multifarious departments, the ingredients that go to make its witch's brew. He needs to know its audiences and what they want and need, and where they come from and why. All this he needs, and much more—and then he must forget it all so that he may sit in his seat on a first night as the house lights darken and the footlights glow on a mysterious and promising curtain with all the excitement and hope and delight of a lover awaiting his beloved.

Once the performance is over, the function of criticism supervenes. Too often, today, the critic is asked to leap into print within a few hours of the last curtain. Journalism has encroached on the domain of criticism, and the critic is more often a reporter-reviewer handling news than a commentator-appraiser engaged on a judicious task. The true critic, however, whether he writes with the copy-boy at his elbow, or with the more spacious leisure of a weekly or monthly deadline, will function, as John Mason Brown has put it, as "a standard bearer and a signpost."

He will not spare the rod, where the rod is needed, but he will be chiefly concerned with sustaining the highest efforts of all the artists involved, from the unseen lighting expert to the star on whom the light shines, and above all he will fight in the vanguard for those oncoming talents whose flowering is the very life-blood of the theatre. See also Criticism, dramatic and, for survey, Dramatic criticism.

R.G.

CRITIC, TYPES. Criticism is a practice by individuals. No critic worth his salt can be adequately classified. A discussion of the types of critic is of value only if it aids in understanding more clearly or fully any single critic. Indicating certain permanent poles between which critics must move may make clear that the critical act and the critical purpose are not the same in all critics, and that there is no right form of criticism. Historically considered, no type of critic has ever established the principles of his school so irrefutably that the values of other types have become negligible.

1. The poles of systematic criticism and individual works.

In comparison with art, criticism in most of its forms is simple, rational, systematic. A work of literature is specific and complex, not necessarily more rational than any living organism. Criticism usually seeks to describe, appraise, or clarify that work. Here is the first polarity: Literary criticism is a process applied to a subject. When the critic is too keenly aware of the process, he systematizes at the expense of individual works of art; when he is too sensitive to his subject matter, disparate or conflicting individual pieces of literature blur or render almost undiscoverable the critic's organizing principles. A balance should be struck between respect for each work of art in itself and respect for personal standards of judgment and belief, coherent in themselves, carefully thought out, and preferably expressed explicitly. Somewhere on the line between the poles of extreme imposition of standards of criticism and extreme passivity in reflecting each work of literature, all critics must take their stand.

The tendency toward absolute critical standards often results in general critical theories (Aristotle on tragedy, Boileau or Wordsworth or Poe on poetry). These are quests for general principles, based often on actual illustrations drawn at large from literature, but rarely on a single work of art completely considered. Such writing formally belongs in the domain of philosophy rather than of criticism, which
is an art, a practice. The aesthetic philosopher may never have written a line of literary criticism in his life. One should be aware of the difference between theorists on criticism and practising literary critics.

2. The poles of literature and life, of form and content. Today the most obvious split between types of critic springs from the nature of literature itself. Literature is linguistic form given to a vast body of raw material which might be defined as the experience or consciousness of man. Some critics delight in the expression; others find the prime value in the experience. The former, therefore, concentrate on technical and formal studies of poem, novel, or play; the latter are not so much concerned with the magic of literary casements—their hinges, their proportions, and their panes—as with the seas and lands on which the casements open. If literature is expression of experience, then both the critic that holds to form and the critic that holds to experience are limited. A partial approach is inevitable in practising criticism; it is dangerous only when it is held as the complete or solely proper method. The formalist l’art pour l’art critics are in the right in emphasizing that they are dealing with the distinguishing aspects of literature; the experiential critics are most powerful in their claim that artists have usually felt that literature is about something, that it has human value, and that those critics are mistaken that shut it off from life in the lonely tower of ivory.

This polarity between literature and life bears no fixed relation to the first polarity between literature and criticism. A critic may be formal and relative, (Croce); formal and absolute, (John Crowe Ransom); vital and absolute, (Sidney); or vital and relative, (Sainte-Beuve). Indeed, every pair of polarities in the types of critic increases the possible traits of individual critics by geometrical progression. The most common type of critic—the moralistic—is usually a blend, (M. Arnold; Paul Elmer More); he is loose in refusing to distinguish sharply between literature and life; he is inclined to be rigid in applying his own moral standards to the judgment of any particular work of art.

3. The poles of objectivity and subjectivity. The last separation of critics into types depends upon where and how a work of literature exists. Does it exist static in the text itself? In the glowing conceptions of its creator, conceptions reflected only dimly in the work? In its understanding by its contemporaries? In the average reader’s consciousness? In the trained modern critic’s consciousness? An affirmative answer to each of these questions will produce a particular type of critic: the textual critic, the genetic or biographical critic, the historical critic, the popular book-reviewer, the exponent of current psychology, sociology, or aesthetics. And, of course, by arranging the above simple answers in complex combinations, by admitting the truth or partial truth of various responses, each critic may determine a basis of belief where he as an individual may stand comfortably.

These are the great polarities. They present the questions: What is the relation of criticism to literature? What is the relation of literature to life? What is the relation of the physical work of art to the aesthetic experience? Most critics do not front these questions head on, do not make their answers explicit. But they cannot proceed far in the process of actual criticism without revealing their assumptions. Realizing the importance of these questions and the variety of the possible answers, a reader who determines in his own mind the presuppositions of any critic he encounters may find that classification by types renders his own understanding of literary judgments more precise and more satisfying. The reader must, however, recognize that such categories, although they may be useful and illuminating, are theoretical and partial: each critic is unique. For bibliography, see Criticism, types. D.A.S.

CRITICISM (Used only since 17th c., but the judgment it represents is recorded among the Athenians, 5th c. B. C.). The conscious evaluation or appreciation of a work of art, either according to the critic’s personal taste or according to some accepted aesthetic ideas. The word has been used in many senses, from “fault-finding” (N. E. D.) to (E. B. Browning) “the distinguishing of beauty.” Victor Hugo declared: “Is the work good, or bad?—that’s criticism’s domain.” This leaves unanswered the immediate question as to the source of the standards by which to measure good and bad. Increasingly it is stated (T. S. Elliot), as it was almost always (save among the Romantics) implied, that (I. A. Richards): “to set up as a critic is to set up as a judge of values.” Thus, when J. E. Spingarn (following Croce) makes the sole task of criticism to answer (1) what has the artist tried to express? and (2) how has he succeeded in expressing it? there soon crowds in the third question: Was it worth expressing? As
criticism

Carlyle phrases it, we must inquire "whether and how far this aim, this task of his, accorded, not with us, with our individual crotchets, and the crotchets of our little sennate where we give or take the law,—but with human nature, and the nature of things at large; with the universal principles of poetic beauty, not as they stand written in our textbooks, but in the hearts and imagination of all men." Passing by for the moment (see Criticism, types) the problems Carlyle shirks, observe that the earlier questions are circular; we can rarely ask (nor surely believe) the artist as to his intention (q.e.) this must be judged only in the work: whereupon the two questions are answered together and not at all. (Upton Sinclair states that he wrote The Jungle to picture bad living and working conditions; it was a great success—in alarming the public about our filthy meat!)

Criticism, however developed, may serve in various ways. It has, first of all, for the critic the value of all self-expression that is bound in self-control. It may chasten or guide an author (not necessarily the one at whom it is directed), checking too rigid adherence to or too radical departure from the tradition; it may more specifically aid in details of the work. For the public it provides both entertainment and instruction, at its best (in the hope of M. Arnold) helping maintain a high level of general culture, a fertile field for genius.

criticism and creation are often contrasted, the second term being used for all literature that is not about other literature. In its analytical aspect, however, 'criticism' is an inevitable part of the creative process, as even the Romantics (Keats) recognized; and in its synthetical aspect it is as much 'creation' as the production of any other work. The confusion may arise perhaps from the fact that criticism is at once a science and an art. As a science, it involves examination of particular works, observation of their faults and excellences, and (insofar as may be) the induction of general principles. As an art, it engages in the production of stimulating works.

Accepting the distinction between criticism and other works of creation (poetry, drama, novel), it may be asked to what degree they are found together: do they tend to occur in one person? In one period? Those that have written important critical works and have at the same time been outstanding in other literary fields are comparatively few (e.g. Dante, Goethe, Coleridge); but trenchant criticism has occurred in many periods. We may note, however, that in the Renaissance, in general, criticism preached law, which creation did not heed; during the Augustan age, the law was fortified in precept and observed in practice; the Romantics, in both theory and practice, broke free.

Criticism, dramatic. The presentation of a play (as distinct from its reading) calls for appreciation of the manner in which the various aspects of the theatre—directing; acting; scenic-design, costumes and lighting; and all the elements of the play itself—combine to create a unified impression. For a serious drama, Wm. Archer proposes 3 critical questions: (1) Does it present a reasonably faithful imitation of what may be called the visible and audible surfaces of life, without intrusions of gross caricature, or shiftings from one plane of convention to another? (2) Is the story developed, and are the characters presented, in such a way as to make the best use of the mechanism of the theatre, and to beget in the audience, in high intensity, those emotions of growing interest, anticipation, sudden and vivid realization, which it is the peculiar privilege of drama to produce? (3) Does the play say something and mean something? Has it a practical bearing upon either thought or conduct? Have we not merely enjoyed a pastime, but undergone an experience? Are we, in a word, intellectually the richer or morally the better for it?

Some point out that, esp. in the theatre, some plays entertain and exalt; others merely entertain: there must be levels, or spheres, of acceptance: Getting Gertie's Garter by any standards may be a bad play: but surely it is no more to be judged by the standards of Oedipus than coal is to be weighed upon the apothecary's scales. Others retort that this is a return to the discarded 18th c. judgment by kind; that Amphitryon 39 and The Boys From Syracuse continue the tradition of Plautus and Shakespeare (of whom indeed they are but recent adaptations). The terms 'pot-boiler' and 'escape', however, show a general recognition of different purposes or ends a play may pander to or set; while neither is a Lysistrata or even a Holiday (Ph. Barry), Abie's Irish Rose succeeded where Kosher Kitty Kelly failed: if not within the general group, at least within each drama are the canons by which it is to be tested—even if we cannot pluck them forth to apply to other plays.
CRITICISM. THE FUNCTION OF. ESSAYS on the nature and function of criticism do not appear in the works of our earliest critics. One may seriously question, however, whether there has ever been a great critic who did not have some sort of philosophy of his art. Thus, Plato and Aristotle obviously had ideas about the function of criticism. Plato's conception was plainly moralistic with some leanings toward the aesthetic-interpretative. Aristotle's may be broadly characterized as scientific, ethical, judicial, basically humanistic. He sought, through observation and analysis, to know and explain poetry as an activity of man, to disengage its uniqueness in its relation to other human disciplines. With the audience always in mind he studied the problem of valid effects, and the causes of these effects. He examined and arrived at generalizations upon questions of subject matter, of plot, character, and language, of structure and specific handling, of style and diction, and of such logical qualities as probability, consistency, and decorum.

Since Aristotle's day criticism has been written with an eye to many and diverse functions. Some of these are secondary, falling under the dubious head of the teleological and expedient. Such, e.g., is criticism to justify and explain one's own practice (Boccaccio, Tasso, Dante, Dryden, Hugo, Wordsworth, T. S. Eliot). But this is an end that, whatever incidental values may accrue, is practical rather than philosophic. Somewhat related to such a purpose is that of criticism to justify imaginative literature, of which there has been a vast amount. It is possible that one of Aristotle's aims in the Poetics was to reply to Plato's animadversions. Much Medieval and Renaissance criticism was a defense against the attacks of the moralists, and in modern times critics have often felt impelled to justify imaginative writing to a sceptical world. Contrary to the spirit of Aristotle, criticism in the hands of his so-called followers often took the form of prescription for writers and legislation for the taste of the multitude. The ideal of prescriptive criticism, held to an extent by Horace and widely current in the Renaissance, is aptly expressed in Scaliger's boast, "We undertake, therefore, to create a poet." In recent times it has asserted itself mildly in the Freudians and in the obscurantists, more vigorously in the Marxian "leftists." The idea of legislation for the taste of readers assumed as its concern not what the public liked but what it ought to like. It asserted itself in the reiterated demand from Horace to Voltaire that the unities and the other conventions into which Aristotle's observations had unfortunately hardened be scrupulously respected. It reached its height in Chapelain and later Fr. formalists; but practice of the theory survived neo-classicism—in the judgments of Jeffrey, in Romantic attacks on Pope and Boileau, in certain recent dissections of Romantic poetry, and in neo-Marxist attempts to legislate on the basis of the presence or absence of "socialist realism." In sharp contrast to this idea is the modern notion of criticism as mere appreciation, or as expression, which in the practice of such writers as H. L. Mencken has received sharp castigation at the hands of Babbitt and more.

Allied to the foregoing are theories of criticism as a service to writers and criticism as a service to the public. The first, in its narrower sense, lies in the injunctions of Horace, Vida, Boileau, and Pope to seek out the advice of a good critic; in its broader sense, in Sainte-Beuve's idea that public evaluation should aid an author in knowing himself, and in Arnold's theory that a great critical effort must precede creative achievement. The second notion is inherent in all legislative criticism, in its zeal to protect the public from the bad and to recommend the good. It is broadly present, in more positive form, in non-legislative judicial and in interpretative criticism; and it receives specific formulation in Sainte-Beuve's idea that criticism should ameliorate society by restoring morals, by promoting healthy tastes, and by cultivating the best traditions in literature. Arnold's idea of propagating the best that has been known and thought is a conspicuous example. More recently Auden has restated the view in his theory that the critic's duty is both "to spread a knowledge of past cultures" and to show the reader the unity that is in human life, the relevance of a work of art to his own experience, and the relation of artistic values to other values.

In its principal manifestations, criticism is likely to be interpretative or judicial, though in practice the types merge. The idea that the critic should stand between literature and the reader as an interpreter of the author and his work is at least as old as the Homeric allegorists. But the specific theory of criticism as to how to make known was definitely developed in the 19th c. (Hegel, Carlyle), and has been maintained in recent times (Spingarn; J. M. Murry; Cazamian; Edmund Wilson). The interpretative function has
been variously described. The main question in criticism, declares Carlyle, is one of the essence and peculiar life of poetry itself. Criticism stands like an interpreter between the inspired and uninspired; between the prophet and those who hear the melody of his words, and catch some glimpse of their material meaning, but understand not their deeper import." P. E. More holds that at least a part of the critic's work is "conscious creation of the present out of the past." And Cazamian argues for criticism as a rich creative activity: "To criticize a work...is to understand and interpret as fully as possible the urge of energy that produced it; to live again the stages of its development, and partake of the impulses and intentions with which it is still pregnant."

That the art of criticism is to judge well is implicit—through practice—in the earliest criticism, and explicit in the latest. "To set up as a critic," says I. A. Richards, "is to set up as a judge of values." True judicial criticism is, however, more than merely passing judgment. The judicial critic is not a legislative dogmatist; his aim is rather to reach evaluations based upon knowledge, analysis, and comparison. Since he is to analyze he must know his materials intimately; if he is to compare wisely he must know the works of the past as well as of the present, the products of other nations and cultures as well as his own—the best that has been known and written in the world. Nor does the good judicial critic rely on the reason alone. Criticism, writes T. S. Eliot, a judicial as well as an interpretative critic, "is a development of sensibility." Saint-Beuve, Dryden, Johnson, Arnold would concur. As Johnson asserts, "The beauties of writing" are "often such as cannot...be evinced by evidence; they are therefore wholly subject to the imagination." To Arnold judging is important; "but," he explains, "the judgment which almost insensibly forms itself in a fair and clear mind, along with fresh knowledge, is the valuable one;...and it is by communicating fresh knowledge, and letting his own judgment pass along with it—but insensibly,...as a sort of companion and clue, not as an abstract lawyer—that he will generally do most good to his readers."

Arnold is here close in spirit to a kind of judicial criticism which merits especial emphasis. It may be called criticism as the discovery and application of the principles of good writing. In the constant effort to find more valid standards, good critics from Aristotle down—Dryden, Johnson, Lessing, Coleridge, Brunetière; in our own day Croce, Richards, Eliot, Tate, Ransom, Foerster,—have regarded this as an important function of criticism. H. M. Jones has recently made an appeal for more "general ideas" in current criticism. To have right general ideas would be to know what poetry is ("to know what it is we are talking about," in the words of Thorild); to know the processes by which poetry is created; to know the principles by which it affects the mind; to know in sum the principles by which it should be written. There is no better illustration of this ideal than Coleridge.

Believing it as impossible for a man to be a true critic without finding "some central point from which he may command the whole" as for an astronomer to "explain the movements of the solar system without taking his stand in the sun," Coleridge declares: "The ultimate end of criticism is much more to establish principles of writing than to furnish rules how to pass judgment on what has been written by others; if indeed...the two could be separated." Again he writes:

But I should call that investigation fair and philosophical, in which the critic announces and endeavors to establish the principles, which he holds for the foundation of poetry in general, with the specification of these in their application to the different classes of poetry. Having thus prepared his canons of criticism...he would proceed to particularize the most striking passages to which he deems them applicable...

This is the empirical ideal of Aristotle. It is the ideal by which Dryden wrote his great "Essay of Dramatic Poesy"; Addison, his "Pleasures of the Imagination." Samuel Johnson shows at his best something of this temper. The end of criticism, he says, (Rambler 3) is truth; and, (Rambler 158) examining the principles of good writing, he maintains that "practice has introduced rules, rather than rules have directed practice." J. Addison, The Guardian, No. 115; The Spectator, Nos. 23, 197, 221, 355, 408–421, 592; The Tatler, Nos. 165, 229; ed. by G. W. Greene, 6 v., 1887; M. Arnold, "The Function of Criticism," Works, 15 v., 1913–04; W. H. Auden, "Criticism in a Mass Society," The Intent of the Critic, 1941; I. Babbitt, "Impressionist versus Judicial Crit", PMLA, V. (1906); T. Carlyle, The State of Ger. Lit., Works, 30 v, 1896–99; L. Cazamian, "The Object of Crit., "The Rice Inst. Pamph., XVI, Jan., 1929; S. T. Coleridge, Biographia Literaria, ed. Shaw-
criticism (function)


Criticism, the New, after the flourish of poetry in the 2d decade of the 20th c. devoted itself mainly to that art, being distinguished from precedent consideration in its exclusive attention to the work, regardless of the author's life, background, or social leanings. Its first tendency was to make use of scientific devices, esp. graphs and statistics. Vernon Lee (Violet Paget) counted the proportions of the parts of speech in various works. A "sliced pie" graph showed that writings of William Sharp and Fiona Macleod have the same percentage of references to various colors, despite the pseudonym. Frequency of phonetic symbols, of tone and of thought patterns, of content and structural words, was laboriously charted. Caroline Spurgeon (women predominate in such studies) prepared elaborate graphs of the images in the plays of Shakespeare and some of his contemporaries. In her text book (New Methods For the Study of Literature, 1927) Edith Rickert presents detailed methods for such study.

Most of this seems to the next decade at best a drudgery background to criticism, although Laura Riding and Robert Graves (A Study of Modernist Poetry, 1929) soundly consider how spelling and punctuation affect appreciation of a Shakespeare sonnet. Supplanting such methods came an interest out of semantics and the problems of the word, with an erudite touch from T. S. Eliot, but mainly stimulated by I. A. Richards (The Meaning of Meaning, 1923, with C. K. Ogden; Principles of Literary Criticism, 1924—considered along with works by Beard, Boas, Freud, Lenin, Spengler, in Books That Changed Our Minds, ed. M. Cowley 1939—Science and Poetry, 1926; Practical Criticism, 1939; How To Read a Page, 1924). Like Demetrius and Gellius in the 1st and 2d c. (Ship. p. 79-82) our new critics examine the interactions of words; they probe with all the plunger's of contemporary psychology the connotations and permutations of word and image, showing e.g. (The Language of Poetry, ed. A. Tate, 1942) beside the general sweep but vagueness of Dryden the richness and precision of the metaphysical Donne—naturally a favorite with this group. The application of keen minds, and the surge of the many, produce about the same mixture of revealing study and confused musing as will the next new approach of the next new critics. J. C. Ransom, The New Criticism, 1941; The Intent of the Critic, ed. D. A. Stauffer, 1941. See New.

criticism, textual, aims to reconstitute from the evidence of MSS the original text of a work, and to present the evidence to the critical reader in such a way that he may determine at any particular point the kind of testimony upon which the text is based and the soundness of the editor's judgment of that testimony.

Until ca. mid 19th c. the habits of textual criticism, at their best, consisted in the search for good MSS and the conjectural emendation (see below) of texts on the basis of the "best" MS. This entirely ignored the way in which the "best" MS came by either truth or error; and although divination might in many cases arrive at true readings, it also substituted many false. The modern improvements in technique are due to the application of the methods of Karl Lachmann (1790-1851), set forth in his edition of the New Testament (1842) and best illustrated in his edition of Lucretius (1850). The principal merit of Lachmann's system lies in the recognition of two distinct stages of judgment of a text and preparation of an edition; Recension (recension), and Emendation (emendatio).

In the first stage of his work (Recen-
cition) the editor will search for all existing MSS or all MSS which by date and text offer hope of ancient variants, provide them with a dating as secure as possible, collate them, noting all variations, even the most minute, such as erasures, lacunae, letters or words scratched out and rewritten, in such detail that his collation might serve as a copy of the MS itself. In actual practice such a high degree of accuracy seldom occurs, so that the editor normally provides himself with photographs by which he may verify his collations. In cases where it is necessary to use published collations of MSS that have now disappeared or, in the very worst possible situation, early printed editions, still greater refinements of technique and accuracy of judgment are required. The next step, classification of the MSS, involves the determination of their lines of descent by comparison of common faults, omissions, additions and so on. A MS which, by this process, may be proved to be copied from another existing MS must then be discarded, since any conflicting testimony it may offer is without value for the tradition. MSS, however, which closely resemble each other in their readings but are not copies of any extant MS are assumed to have been drawn from a common ancestor, either immediately or through other copies. When this process is completely successful (and except in those rare cases where two editions from the hand or the period of the author are in question) the editor will be able to represent the filiation of his MSS by a family tree (stemma codicum) with an assumed remote ancestor, or archetype. Good samples of such work may be seen in R. P. Robinson's edition of the Germania of Tacitus (1885) and, for a text involving extreme complications, B. E. Perry, Studies in the Text History of the Life and Fables of Aesop (1936). The editor will then attempt to determine the character of that archetype, from the letter confusions, faulty expansion of contractions and similar mistakes in the MSS before him: i.e., whether it was in majuscule or minuscule, whether written in a continuous script or with divisions of the words, whether provided with marginal and interlinear notes and, if the data seem to warrant it, the pagination and lineation (stichometry) of the archetype.

When these processes have been completed, the editor may be able to recover the original reading of the archetype by determining which MS reading in each case is a corruption or correction, which original, as by the principle of lectio difficilior (q.v.). But the archetype so reconstructed, although it is as far as Recension can go, will still not be the author's copy, and it will be the editor's task next to discover when the text of the MSS, or implied by the MSS, is true, and if it is faulty to correct it. This is the process of Emendation, i.e., the attempt to bridge the gap between the earliest accurate witnesses to an author's text and that text itself. In a passage which is meaningless, ungrammatical (i.e. contrary to an invariable habit of the particular author, or of the author and his contemporaries) or, in the case of a poet, unmetrical, the editor, after making a determined effort to interpret the passage, will attempt to isolate the corruption and remedy it by conjectural emendation. This emendation, when proposed, should be intrinsically probable, it must be something which the author could have written in this particular context, and it should be palaeographically probable, i.e., it should be such a form as could reasonably be deduced from the corruption in the MSS; it should not, for example, assume in an archetype written in capitals a confusion of letters occurring only in minuscule hands (such as n and u) or a misinterpretation of an abbreviation that was not employed at the date at which the archetype was probably written.

The types of errors which an editor may normally expect to be represented in his text are: confusion of similar letters, errors through general resemblance (in Class. L. voluntas and volubitas): wrong combinations or separations of words; transposition of letters, words, sentences; substitution of late L. homonyms, e.g., que and quae, aequus and equus, agit and ait were homonyms to the scribes—op. the frequent English substitution of 'there' for 'their,' 'lead' (noun) for 'led,' 'bridal' for 'bride'; substitution of familiar words for unfamiliar, as English "till death us do part" for "depart"; false accommodation of endings, as illos animos for illos animo; intrusion of explanatory matter from the margin, repetition of letters or syllables (dittography), omission of words, syllables, or lines with the same beginning (homoaeorcta), or the same ending (homaoteleuta)—as at Paus-tus, Miles Gloriosus 727-9, where two MSS omit different material for this reason. It must, however, be granted that not all errors fit within these classifications, and that mere blunders in the MSS, disarrangements of word order, and dislocations of lines or passages still lie within the province of divination rather than tex-
criticism (textual)

tual criticism. Any edition of a classical author, in consequence, which deals extensively in transpositions should not be regarded by the general reader as definitive; under present circumstances this is a game that anyone can play, but it should be left until all other methods have failed. The methods of textual criticism are, however, not to be taken as absolute rules; they are intended to guide the informed judgment and do not in themselves lead to truth. Scholars of the 19th c. were inclined to be reckless in departing from MS readings, while scholars of the 20th c. are inclined to be gullible in abiding by them. To this extent the famous and vastly entertaining diatribes of A. E. Housman (pref. Lucan, Bellum Civile, 1926, and Manilius, Astronomica, 1937) are partially justified, although his opinion regarding his own attainments and those of Richard Bentley is grossly exaggerated.

In a few fields (especially the Bible, its Apocrypha, a good many works of the earlier Fathers, parts of Aristotle), to secure the evidence of early translations is part of the process of recension. Many of these translations are almost as old as the originals themselves, and although in the main derived from inferior MSS, they still constitute an important check upon the tradition as it is contained in MSS of the works themselves. F. W. Hall, Companion to Classical Texts, 1913; L. Havet, Manuel de Critique Verbele Appliquée aux Textes L., 1911, applied in his edition of Plautus (with A. Freté), Le Prix des Anes, 1925; P. Maas, "Textkritik" in A. Gercke und Ed. Norden, Einleitung in die Altertumswissenschaft I, 2, 1927. G. Pasquali, Storia della Tradizione e Critica del Testo, 1934. K.M.A.

CRITICISM, TYPES. All criticism is based on an individual's response to a work of art. Yet Impressionistic Criticism, "the adventures of a soul among masterpieces," is a recent type, the product of romantic individualism and modern self-consciousness. Logically, individual response is the first requisite for criticism; chronologically, criticism centering on personal sensibilities is a late-comer.

The intuitive response comes first, the instinctive personal reaction in the presence of a work of art. If a critic—and all men who read are rudimentary critics—is responsible as well as responsive, the next step is fuller understanding: the movement toward the ideal and unattainable goal of complete, clear, faithful comprehension. The final step is judgment. This is the ideal order: instinctive response, voluntary understanding, final evaluation. History, however, reverses this order: the moral evaluation of literature was common in early criticism; techniques for comprehending literature by methods of rational analysis and historical study developed later in all their multiplicity; finally, now that we have come to realize that each critic is a unique and complex registering instrument, criticism has gained in delicacy and precision while losing the calm certainty of its general judgments.

Much of the best and most psychologically sensitive modern writing might be termed Relativistic Criticism. Its arguments are ad hoc: one man looks at one poem or novel. Criticism must spring from personal belief. It becomes dangerous only when sincere individual convictions are taken as universal laws. Absolutistic Criticism, characteristically excluding all middle ground, assumes that the only alternative to critical law is anarchy; that if each critic judges for himself, chaos must follow. Experience proves this position false. Although each critic must judge personally, human individuals have enough in common so that communication is usually possible, and enough agreement develops to justify the critical enterprise.

The field of Interpretative Criticism, for instance, affords opportunities for introducing relatively impersonal standards. The poem or play exists as an actual document. The actions and sequence of the past do not alter with personal whims. In establishing facts that clarify a work of art, historical scholars are serving as critics of literature. Textual Criticism brings the reader closer to what was actually written. Linguistic Criticism may keep him from misapprehensions such as the assumption that a word has always meant the same thing. Biographical Criticism may establish significant relations between the creator and his work, may indicate the genesis, the driving force, or the conscious purpose (as distinguished from the achieved effect) of a work of art. Historical Criticism may set a work in its place, may restore its first true colors, so that we see its values more clearly. Enabling us to see a poem or play in its original state is perhaps as demonstrably valuable a critical service—certainly as dispassionate a service—as can be rendered.

Historical criticism may, of course, build up relevant background in any field—political, social, theological, philosophical, scientific. It is of particular relevance in reconstructing the literary background. Euripides considered as an isolated phenomenon makes less sense than Euripides

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considered as a dramatist, as a Greek dramatist, as the third in a trilogy of great tragic dramatists.

Today, historical criticism, characteristic of the nineteenth century, is supplemented by Comparative Criticism. Many of the juxtapositions in comparative criticism are illuminating and fresh; they achieve pattern not from accidents of time but from purposeful groupings by genres and dominant ideas. Such criticism, however, needs one steady rule: only comparables should be compared. This applies to tone, purpose, and manner, even more than to subject matter. More difficult in practice is comparative criticism that goes beyond the bounds of literature, seeking to avoid purely mechanical and artificial parallels in an attempt to get at the inner organizing forms. Poussin and Racine, the argument would run, may be more profitably compared than Racine and La Fontaine. The History of Ideas, as distinct from traditional political or social history, opens new possibilities for the literary critic. In criticism of this type, literature is more than a technique of expression; it is a reflection of man's mind in one of its characteristic aspects, and, more frequently, it is a mirror of the spirit of the times.

The clear and full understanding of a work of literature is most frequently minimized in Judicial Criticism. Evaluative standards, implicit or explicit, are at work in all types of criticism, even at its most impersonal. When, however, one seeks a final evaluation, standards increase in importance, often in practice tend to warp or destroy the very work they are supposedly measuring. Usually judicial criticism is Ethical Criticism. This seems reasonable, since most literature contains moral elements; the danger is that the standards may be extraneous. When a moral critic is acting ideally as a literary critic, he will apply only those moral standards that are present in the work itself. At next remove, he will apply relevant, sympathetic standards. He will not judge *Lais Veneris* by the standards of *Pilgrim's Progress*, Sophocles by John the Evangelist, or Rousseau by Aristotle. If he judges a writer on the basis of ethical beliefs radically opposed to those of his original—as the Romantics judged the Augustans, or the New Metaphysicals judge the Romantics—then he should state his own beliefs sharply and clearly, so that his reader may decide whether he is acting really as judge or as prosecutor. On the other side, enthusiasts should set up their own roseate standards, when they can detect them, as counsels for the defense. Encomiums and jeremiads may be in themselves excellent examples of literary art; they are seldom true types of criticism. There is no reason why a poem, a play, or a novel may not afford the occasion for a sermon, provided the sermon is neither offered nor received as literary criticism.

Since the 18th c., with the development of periodicals and newspapers, all of the above types of criticism have been practised in the popular form now termed Book Reviewing. Here commercial considerations may dictate insincere judgments; topicality may destroy all perspective; deadlines may lead to ill-considered, hasty appraisals; sheer press of work may preclude responsible criticism; the demand for information may reduce the reviewer to a description or an abridgment. Above all, the necessity of pleasing the reading public may make the public the ultimate critic rather than the book-reviwree himself. These are merely lamentable general truths; individual book-reviewers, now as well as in the past, conquer the peril of periodical publication; the *Causeries de Lundi* remain among the treasures and models of literary criticism, as though Mondays were seminal for Sainte-Beuve's ideas, and even their perpetual recurrence could not make his criticism weak. G. Boas, *A Primer For Critics*, 1937; T. S. Elliot, *The Use of Poetry and the Use of Crit.*, 1933; T. M. Greene, *The Arts and the Art of Crit.*, 1940; A. Guérard, *Preface to World Lit.* (Appendix IV), 1940; Norman Foerster, *Lit. Scholarship*, (bibliog.), 1941; J. C. Ransom, *The New Crit.*, 1941; I. A. Richards, *Principles of Lit. Crit.*, 1925; D. A. Stauffer, ed. *The Intent of the Critic*, 1941; M. D. Zabel, ed. *Lit. Opinion in Am.*, 1937. D.A.S.

Criticism, vocabulary of. When criticism began to take tangible form in the 5th c. B. C., the Greeks were perhaps too busy in creative activity to spend much time on theory, classification, and analysis. They did not, in any case, distinguish between handicraft and what is now called "fine" art. The carpenter, the doctor, the bard, the sculptor: all alike were "workers for the people." Critical discussion suffered from a consequent vagueness of terminology.

Aristophanes, using parody as a means of expressing literary judgments, advanced the language of criticism, but there was no significant development until Plato introduced new concepts and terms of importance, e.g., *mimesis* as the characteristic of all art, though the idea was probably familiar before his day. Aristotle, too, made significant additions, e.g., *catharsis,*
criticism (vocabulary)

to the vocabulary of criticism. Although his few instances of definition may indicate that he saw the semantic problem involved in critical terminology, the Poetics reveals two serious language faults: (1) Aristotle did not always adhere to the same technical terms for the same ideas (e.g., the use of both me/os and harmonia for the musical element in poetry); (2) he was sometimes inconsistent in his use of terms (e.g., pathos, generally used in a theatrical sense but also in the sense of feeling or emotion). Aristotle also contributed to the vocabulary of criticism in his writings on rhetoric, but on the whole, he, like Plato, left most of the problems of terminology to later critics.

Later rhetoricians and literary theorists, beginning with Demetrius of Phalerum (d. 283 B.C.) and Praxiphanes (fl. 300 B.C.), came to be increasingly occupied with more minute technicalities—types of styles, genres of poetry, etc., and consequently extended the vocabulary of criticism in another if less significant direction. Still later, Meleager (1st c. B.C.) and others, in writing literary judgments couched in poetic form, added some new figures of speech to the vocabulary of criticism.

The critical vocabulary of the Romans was largely derived from the Greeks (e.g., D'Alton and A. Mommsen concerning Varro's borrowings). The Romans, however, found many difficulties in naturalizing the Greek technical terms. Cicero tried the following devices: (1) used more than one term to translate a Greek word; (2) employed a paraphrase to render the Greek; (3) appended the Greek word in case of doubt. He also adopted and extended the Greek practice of using metaphors as a basis for critical terms. Metaphors from human physiology, war, agriculture, all were pressed into service.


Croatian. See Serbo-Croatian.

Cromwell, Preface to. Victor Hugo's first drama marked the opening of the Romantic assault on the Fr. theater. Already in painting (Boulanger's Mazeppa, Delacroix' Christ in the Garden of Olives, Salon of 1827) and in poetry (Lamartine, Dernier Chant du pélerinage de Childe Harold, 1825; Hugo, Odes et Ballades, 1826; Vigny, Poèmes antiques et modernes, 1826) the group was well established; the stage remained dominated by imitators of Racine like Lemercier and pallid innovators like Soumet. The arguments of the preface testify to the scope of Hugo's imagination. The lyric ode (e.g., Genesis) had sufficed to express the soul of primitive humanity, but with the development of states and the institution of war, the epic had replaced the ode; even the great Gr. histories were epics. The advent of Christian times, however, called for a form more complex, capable of furnishing adequate expression to a life polarized about good and evil and full of such characteristically modern moods as melancholy. This would be drama.

What Hugo meant was drama modeled on Shakespeare (an Eng. troupe had played Shakespeare in Paris, 1826). It should reproduce the naturalness of life. Hugo proposed abandoning the 17th c. concern with Aristotelian verisimilitude and with the dramatic unities of time and place. Comedy should be mixed with tragedy, the sublime go hand in hand with the grotesque. The language itself should fit the dramatic situation without reference to the old canon of nobleness. In the versification, he advocated flexible placing of the cæsura, the run-over of the idea from line to line, free use of such devices as hiatus. The preface opened the way to a c. of innovations; the dominance of the long-dead great was broken (1827). W.M.F.

cronica (Sp., chronicle, q.v.). From 13th through 15th c. Historical (Cronica general begun ca. 1260 under Alfonse X) and literary (Cronica particular del Cid, pub. 1512); mingled fact and legend, with rich revelation of national character.


cross-order. Rh. Inversion; see chiasmus. Sometimes with repetition, e.g., "The earth
cross-order

is at war with the sky; the heavens are battling the earth." 

crown of sonnets. Interlinked poem of 7 (usually 8) sonnets. Last line of each of 1st 6 is 1st line of the next; last line of 7th repeats 1st line of 1st. Other rhymes are used at once in the entire poem. E.g., Donne, La Corona.

crown Adem. See Elsteddodd.

Crusade poem. One intended to urge enthusiasm for the Crusade movement. The earliest surviving O. Fr. lyric is Chevalier, molt estez guars (1146 or 7), of the Second Crusade. Beginning with the Third Crusade (1191) we also find poems giving thanks that the beloved one has stayed at home, along with those of a more enthusiastic nature. U.T.H., Jr.

Crusaders' hymn. See Hymn.

Cubo-futurism; Kubo-futurism; Cubofuturism. A movement, organized 1912, by a Moscow group of futurist poets (David Burlyuk, Alexander Kruchenykh, Vladimir Mayakovsky, Valeriy Hlebnikov). Feeling the urge to keep abreast of their times and rebelling against accepted standards of public taste in Art, the Cubofuturists proclaimed that all established artistic norms were to be "tossed off the steamship of up-to-dateness." To the smooth melodiousness and effete hyper-aestheticism of the blasé Ego-futurists they opposed everything harsh, dissonant, primitively coarse and vulgar. Proclaimed, manifesto Poshechechina observetvennomu vikusu (Slap in the face of public taste), that a poet had an inalienable right to create his own language, and strove therefore with a "transrational" (zavmnnyy) language that disregarded grammar. Adopted a telegraphic style, omitting verbs, adjectives, prepositions. Unlike Ego-futurism, which had little lasting influence on Russian literature, Cubo-futurism attracted a number of outstanding young poets (Boris Pasternak, Elena Guro, Nikolai Aseyev, Sergey Bobrov). Poshechechina observetvennomu vikusu, 1912; Tasteven, G. Futurism, 1914; Burlyuk, D., Kauk, A. and others, Vladimir Mayakovsky 1894-1930, 1940; Chukovskii, K. "Kubo-futurists" (Cubo-futurists), Shipovnik, 22, 1914. O.M.

cultism, culturanismo. Sp. 16th-17th c. Affected elegance of style; Gongorism. See Secentismo.

CULTURE, though commonly confused with civilization, is an essentially distinct idea signifying, as its etymology intimates, the training of the human faculties to more perfect activity and achievement. In common parlance, the word culture is used in the narrower sense of refinement of mind and manners, taste in literature and the fine arts. In its fullest meaning, it consists in the training of all the human faculties by the sustained application of each to its proper object, in balanced harmony with one another and in conformity with man's legitimate needs and rational nature. Thus, conceived, culture has as many aspects as there are human powers, needs and desires. The utilitarian phase serves the necessities and conveniences of life and finds its tangible expression in the various industries, technical arts and crafts and their products; the ornamental phase expresses itself in literature, philosophy, and the fine arts; the moral or ethical phase, in moral discipline, religious practice, and virtuous conduct; the social phase, in the art of government, social organization, customs and manners. An unbalanced culture advanced, say, in science but retrograde in morals, may easily lapse into barbarism. As related to civilization, culture is partly cause and partly effect: cause, in so far as the task of organizing a society in the ways of law and order is the work of culture; and effect, in so far as culture develops to higher levels in consequence of social order or civilization. Historically, the most significant aspect of culture is the Cultural Milieu, by which is understood the vast total complex of a people's artifacts, activities and institutions comprising laws, religious beliefs, morals, arts, letters and science, habits and manners. This complex, manifold product of human activity, taken as a whole, constitutes the inherited environment or cultural climate in which every individual and every generation is born and lives. Its cumulative influence bears powerfully upon and conditions to an incalculable degree, the culture and the course of each man's life, no less than does the influence of climate and physical environment. But so does he exert upon it a reciprocal influence, constructive or destructive, thus contributing to its further development or disintegration. E. Hull, Civilization and Culture, 1916; F. Sawicki, Geschichtsphilosophie, 1923; C. Wissler, Man and Culture, 1923. D.Z., S.J.

curses. See Prose rhythm; Medieval criticism; Arts, Seven Liberal.

curtain-raiser. See One-act play.

cut-back technique. See flash-back.
CUTTING, editing, montage. Motion Pictures. Generally considered the most important creative act in the making of a film, and the unique aesthetic factor in the motion picture medium. Physically, cutting is the instantaneous transference from one pictorial image to another; aesthetically, it is the joining of images with a view to the emotional and intellectual overtones of each, so that two or more images in conjunction convey more than the sum of the visible content of each.

Through the cut, the director of a film is enabled to break down an action into its component visual elements, and thus to show on the screen only those parts of the action which advance the narrative or develop the theme (analytical montage); he is able also to create film time and film space by showing alternately on the screen two sets of events widely separated in time and space, so that they appear to occur simultaneously (parallel action) or so that they build a new concept by presenting some comparison or contrast (contrastive cutting). The director may also create appropriate sensations in the spectator by cutting his film “fast” (a succession of short shots) or “slow” (a series of shots of long duration). The rate of cutting and the “cutting tone” thereby produced, vary throughout the film according to the requirements of mood and action.

Alternative physical methods of transition are the dissolve, the fade, and the wipe. In the dissolve, a 2d shot appears on the screen seemingly under the 1st, and becomes increasingly distinct; the 1st shot becomes decreasingly distinct and disappears. In a fade, an image gradually appears on, or disappears from, a dark screen. In a wipe, the screen image seemingly is peeled off, revealing another image beneath it. Dissolves, fades, and wipes are usually employed to mark the beginning or the close of a sequence. I.B.

cycle. A series of poems centered around an epoch or personage of history or legend. First developed by the cyclic poets of late classical times, supplementing Homer, the cycle grew extensively through the medieval romances. There were 3 main groups (listed by Jehan Bodel, 13th c.): of France (Charlemagne); of Britain (Arthur); of Rome the great (Troy, Alexander, and the offshoots). To these should be added the Norse cycle (Beowulf; the Nibelungenlied), which mingled later. While the main features of the various cycles were usually kept distinct, the manner of presentation, modeled on Homer and Virgil, was much the same, and in details they became widely intermingled: their heroes were as great as “Paris of Troy, or Absolom, or Parthenope;” the sons of Rome (Brut) became the fathers of Britain; and classical demigods, oriental heroes, and Christian paladins, hobnobbed with Celtic fairies. For a typical history of a cycle, see Arthurian.

cyclic chorus. The Greek dithyrambic chorus was generally composed of 50 dancers who formed a circle while singing and dancing a mythological tableau around the altar of the god Dionysus. See Dithyramb.

L.R.L.

cyclic drama. Medieval religious drama (mysteries), of which various “cycles” survive, centering around a biblical episode or holy person, or named from the locality where they were presented.

cyclic foot. Pros. A foot of more than 2 syllables, speeded (according to one theory of Gr. verse) to make it equal in time to an iamb or trochee, and therefore used as an alternative to these. See Mora.

cymeriada. See Welsh Versification.

cynganedd. See Welsh Versification.

cywydd. See Welsh Versification.

CZECHOSLOVAK CRITICISM, to a surprising degree, has been guided and dominated by scholars and professors. The chief works have been in close connection with the philosophical and political movements, which must always be taken into account. Theology was at first the chief concern, although Jan Hus (1370–1415) established the orthography of the language by the introduction of diacritical marks, and made the dialect of Prague the standard for literature. Jan Amos Komensky (Komensky) (1592–1670), the educator, prepared a great Czech-Latin dictionary, but the ms was destroyed in his own lifetime.

The Czech revival really started under Emperor Joseph II when Josef Dobrovsky (1753–1829) in the rationalistic spirit of the Enlightenment prepared a history of Czech literature. His ultra-scientific work was carried on by Josef Jungmann (1773–1847), who introduced the Romantic movement to the country. The result of the zeal which he inspired was the appearance of the Manuscripts of Králov Dvůr and Zelená Hora (1817–29), published by Václav Hanka (1791–1861) as ancient Czech works from the 18th c. and before. At first nearly all accepted them as genuine, but in the 80’s scholars proved that
they were deliberate forgeries. The debate over the Manuscripts marked the first serious growth of literary criticism, since it included an examination of them from all possible angles. Their influence extended beyond literature into national affairs.

František Palacký (1798–1876) and Pavel Josef Safářík (1795–1861) worked energetically to equip their people with the needed aids to culture and discussed many problems of literary criticism, e.g., the nature of Czech prosody. The brilliant journalist Karel Havlíček-Borovský (1821–56) frequently dealt with literary problems.

It is only after the fateful year of 1848 that we find primary attention to literary criticism, as in Jan Neruda (1834–91), who actively discussed the literary and dramatic production of the day. Most of the critics followed the current G. trends.

A freer field was established with the reorganization of the Lumen, a literary journal which speedily came under more cosmopolitan control [Jaroslav Vrchlický (1853–1912); Julius Zeyer (1841–1901)]. This group tried to replace the G. tradition with Fr. and Russ. Thus from 1870 on, literary criticism flourished, as Czech literature became responsive to world literary movements.

This era of cosmopolitanism, with studies of outstanding European writers, was succeeded by a school of realism headed by Thomas G. Masaryk, then prof. of philosophy at the U. of Prague. Masaryk touched every aspect of Czech life and remained the dominant intellectual force until his resignation from the Presidency of the Republic and his death in 1937.

The greatest critic of the period, however, was František Xavier Salda (1867–1937), who under the influence of Masaryk directed his attention to preparing studies on all groups of foreign writers. He was a sincere yet violent polemist, with a brilliant prose style. He sought to formulate rules of literary criticism, without ever following them blindly. Although a realist, he fits into the moralistic tradition that has dominated Czech life since the time of Jan Hus.

In the 90's a group of decadents headed by Jiří Karásek ze Lvovic (b. 1871) centered around the Moderní Revue; though not in harmony with the dominant strains of native life, they further broadened the literary angle. Many of the critics (Jan Mácha; Arne Novák) were linked with the Charles U. or otherwise closely bound with the scholarly and the political aspects of national life. Dr. J. V. Novák and Dr. A. Novák, Přehledně Dejiny Literatury České od nejstarších dob až do politického osnovoboznění, 1922. F. Chuboda, A Short Survey of Czech Lit., 1924. C.A.M.
Dactyl. Pros. A foot (q.v.). One long syllable followed by two short,—\(\circ \circ \circ\) e.g., swimmingly; Longfellow, *Evangeline*. Dactylic hexameter is used in classical epic; in Eng., most frequent as a variant.

Dadaism. School of art and literature dating from ca. 1917, characterized by the effort to suppress ordinary logical relationships between thought and expression. In general, it conceived of its major function as destructive of everything tending to hamper absolute freedom and spontaneity of form and content in art, and it used violent humor and devastating irony as means to this end. Tristan Tzara was prominent in the origin of the movement, which developed, ca. 1924, into Surrealism. G.R.H.

daina. A form of folk poetry common to the Lithuanians and Latvians. Probably composed by the women; they deal in a simple form with all aspects of life and the relations of the people toward nature and superstition, with traces of the old paganism. Rhyme is present but not compulsory; the prevailing metre, in accordance with the accentual laws of the language, is either trochaic or dactylic. The Latvian *daina* is four lines, although some may be joined to produce a larger song. They are usually accompanied on the kanklys, a peasant harp. Uriah Katzenelenbogen, *The Daina*, 1935. C.A.M.

DANCE, MODERN. A many-sided artistic movement in America and Germany embodying 3 main demands: (1) that the design of the dance be re-rooted in total human experience and spontaneous feelings or drives (celebration, lamentation, irony); (2) that individual self-expression be conceived in functional relation to masses—choruses of human beings and a resistant space; (3) that the dance be re-established as a serious and independent art, with a technique rebuilt on a fresh analysis of motion, rhythm, space, and the psyche. Inspirations to it have been various: Greek vase painting and choric art; the philosophy of Nietzsche; but most of all, a general artistic revolt ca. 1900 against stale formulas and toward expressionism. The Am. Isadora Duncan (1878–1927), was the first eloquent to repudiate the academic formalism of the classical ballet, and to proclaim and illustrate the lyric power and grace of a freely moving natural body, and a flowing sequence of controlled gestures emanating from a central impetus and soul. In G. the pioneer was the Hungarian Rudolf von Laban (b. 1879) who had been influenced in youth by contact with Oriental thought and the ceremonies of dancing dervishes. Laban produced a theory of the dance, half a mechanics or grammar of motion, based on anatomy and crystallography, and half a mystical philosophy of the total human being, his language and place in the cosmos. For Laban the dance is a sequence of gestures rounded into an artistic whole, gestures being compounded of tension and release. These require an appropriate medium, a responsive and interacting space. In contrast with the indifferent background of the ballerina, the space surrounding the modern dancer becomes a plastic partner symbolizing the hostile or friendly intention of the environment. This theory of movement, space, and spirit, somewhat modified, was taught by Mary Wigman (b. 1886) at Dresden and demonstrated on tours in America. Hanya Holm, Wigman's assistant, has permanently established herself in the U. S. and has subjected the ideas and methods to Am. rhythms and materials. The Jooss Ballet (its masterpiece the ironic picture of a peace conference, *The Green Table*) also stems in part from Laban.

In Am. after Isadora Duncan, Ruth St. Denis (b. 1880) fertilized the new growth with Oriental spirit (the authentic dance forms of the Orient are made part of the western heritage by La Meri; cf. also her book, *The Gesture Language of the Hindu Dance*, 1942), and her husband, Ted Shaw (b. 1891), with masculine force. From 'Denishawn' came Martha Graham, perhaps the chief Am. exponent of the modern dance. In her maturity she has enriched the dance with original gesture modes, at first defiantly stark and percussive, later merely economical and direct. For material she has used American legends with striking effect; her *Letter to the World* based on poems of Emily Dickinson is perhaps the greatest work of art.
dance, modern

in the modern dance. The assimilation of many diverse elements in the melting-pot of the modern dance has not killed the original intention of Isadora, nor the control of modes and colors by the Am. speed and spirit of free individuality. See Ballet; Natya; Pantomime. K.G.

DANCE AND THE THEATRE. The dance has always been the most popular art, enjoyed by the greatest number both as spectators and as participants. Sprunging from religious festival and fertility rites, it remains at its best both exhilarating and exalting. As danced by the people, it may be seen in both primitive and highly developed folk forms; in groups as in European folk dances, American square dances; in smaller groups or couples, in more courtly forms, from stately minuet to whirling waltz and jumping jazz, always varying its patterns but continuously enjoyed. From such forms have sprung the more artistic developments: the Spanish dances; the dance-drama of the Orient (see Natya); the ballet (q.v.) and the dance-mime, close to the action of the pantomime (q.v.); the modern dance (see entry above); and the various specific types of theatrical dancing.

1. Often solo in the theatre is the tap-dance, which during the dance beats a rapid rhythmic pattern with toes and heels. More than one may work, in unison or counterpoint.

2. A couple is necessary for what is called ballroom dancing, in which elaborate variations of the social dances are exhibited, often to a slow rhythm (adagio dancing) in which the woman leaps to her partner or is lifted from the floor as they whirl. This form borrows from the ballet.

3. A wilder variety with a couple is the apache dance, which enacts a fight between a Parisian gangster and his gamine. It is marked by hair-pulling, tossing about, and other vehemence, and may be considered a melodramatic or (often) travestied stage between the ballroom dance and

4. Acrobatic dancing, in which (usually) one woman is rhythmically tossed about by two men, with somersaults, springs, splits, and much aerial twisting.

5. As a larger dancing group, the chorus is a feature of musical comedies. It dances in whatever mode befits the music, with sometimes intricate choreography. Although sometimes individual steps are planned, usually group precision is sought, the Rockettes of the N.Y. Radio City Music Hall being world-famous for the exact matching of the movements of the chorus of almost fifty girls.

Danish Criticism. See Scandinavian.

danse des buffons. See Folk drama.

DANTE ALIGHIERI (1265-1321). It. The author of the Divina Commedia is one of the earliest critics of modern literature. Vita Nuova (ca. 1292), defending the use of personification, declares that rhymed verses in the spoken language are equivalent to metrical verses in Gr. and L. But he limits vernacular poetry to the subject of love. De Vulgari Eloquentia (ca. 1307) is broader: not only love, but virtue, and warfare for the defense of the state, are proper subjects. This work discusses the particular form of language to be used: an illustrious tongue common to all Italy, differing from the local dialects, which are enumerated and condemned. About the same time he wrote his Convivio as a commentary on some of his lyric poems. Here he discusses his method of interpreting literature. The true and substantial meaning is allegorical, underlying the literal meaning; in some cases a fourfold interpretation is to be employed: literal, allegorical, moral, and anagogical (or mystical); but the literal meaning comes first and must be rational. In accord with this theory Dante wrote the Divina Commedia, an elaborate allegory based on a literal narrative; but in it he frequently speaks without allegorical intent, as when he distributes praise or blame to various poets, predecessors or contemporaries. Such criticisms are found in Purgatorio, XI, XXVI, and especially XXVI, where (of love's dictation) he coins the phrase dolce stil nuovo now regularly used to designate his school of poetry as contrasted with what went before. K.McK.

DARK AGES. An opprobrious term used by authors to describe a period or era whose intellectual activity they judge to be slight. At various times it has been applied to almost every generation in man's history, as Grandgent applied it to our own century. In reaction from mediæval institutions, authors who followed the Renaissance so described the Middle Ages as a whole; but since the Gothic Revival it has more specifically denoted the period from the establishment of the Ostrogothic Kingdom in Italy under Odoric (A.D. 476) to the Norman Conquest (A.D. 1066). The political, economic, and social chaos, consequent upon the Germanic migrations, the break in power of the Roman state, the shift of trade to the East, the spread of plague and famine, and the exhaustion of natural resources, manifested itself in a decline in the arts and crafts, education, and science. Un-
questionably the 6th and the 10th c. are marked by widespread ignorance and declining culture; but the famous schools of Jarrow, York, Canterbury (Eng.), Fulda, Cologne, Salzburg, Reichenau, St. Gall (G.), Monte Cassino (It.), Tours, Auxerre, Fleury, Aix (Fr.) make any serious application of the term Dark Ages to the intervening years injudicious. We probably owe to that period the foundation of many elements in our Church law, European states system, drama, and lyric forms. The Ambrosian Hymn, Gregorian Chant, Romanesque architecture, manuscript illumination, and Cluniac art are some of the lasting glories of the age. Reading of classical works, however, was largely confined to Virgil, Cicero, and Pliny the Elder, pieced out with Macrobius, Martianus Capella, and Ausonius. Knowledge of Greek was so exceptional as to make its possessor noteworthy and sometimes suspect; a few works of Plato and Aristotle were studied in the trans. of Boethius and Chalcedius, but neither originals nor translations of the Gr. poets and historians were known. It would seem, however, (Mommsen) “That the notion of the medieval period as the ‘Dark Ages’ is now destined to pass away for good... The expression was never primarily a scientific term, but rather a battle cry.” T. E. Mommsen, “Petrarch’s Conception of the ‘Dark Ages’,” Speculum 17, 1942; L. Varga, Das Schlagwort vom ‘finsteren Mittelalter,’ 1932; E. K. Rand, Founders of the Middle Ages, 1928; G. Kurth, Les origines de la civilisation moderne, 2 v., 1923; C. H. Grandgent, “The Dark Ages,” PMLA 28, 1913; W. F. Ker, The Dark Ages, 1904. C.W.J.

Dark ages, drama. As the cultural life of Rome declined steadily from the time of Nero to the 4th c. A.D., classical comedy and tragedy came to be replaced extensively by the Mimes, which were realistic scenes, including dialogue, from everyday life, and the Pantomimes, in which somewhat more serious narratives were sung while single actors danced silent interpretations of several roles. Both apparently became increasingly sensuous and obscene, and, along with the circus-like spectacles, brought upon themselves the condemnation of the Church authorities. These recorded condemnations, occurring repeatedly from the 3d to the 10th c., provide our most conclusive testimony to the fact that professional mimetic activity, now thought to be in direct continuity with the Rom. tradition, survived the whole of the Dark Ages. If, as is probable, most of the actual physical theatres in the West were closed by the end of the 6th c., the mimi no doubt continued their improvisations on stock themes at whatever crossroads they could gather audiences or in whatever castles and monasteries would admit them. During this period, until the emergence of a new dramatic form in the Church in the 10th c. (See Medieval drama), they came into contact with the jongleurs, originally ballad-singers of lower caste, and possibly the scope, Germanic tribal poets of aristocratic position. Influences were interchanged among these types, producing the minstrel who was probably also something of an actor, and the court or professional fool who indulged in satiric impersonation. Meanwhile, sporadic attempts at a literary form of drama continued to be made, largely in imitation of Terence and by scholars and churchmen, but without distinction and more probably intended for declamation or even silent reading than for production. W.F.K.

dawn-song. See Aubade.

dead metaphor. A figure so often used as to have become accepted as a normal manner of expression, thus losing its figurative power, e.g., the head of the firm; a drop in the market.

dead-pan. Th. slang. The motionless face of a comic actor, or the expression of stupid wonderment, when the audience laughs. The more up-to-date the receptors, the more earnest the player. This frequently effective attitude of the comedian springs in part from the thought that to move others, one must be unmoved (see Paradoxe sur le comédien), in part from reliance upon contrast.

Death. A frequent literary strain, in and since Homer and the Bible. Treated in various ways. (1) Mourning, as for one’s friends in the great elegies: “The paths of glory lead but to the grave”; or as a pervasive mood: the ubi sunt poems of the middle ages; Burton’s Anatomy of Melancholy; the romantics in perpetual semi-mourning. From this stem (2) various efforts at adjustment: facing the idea, “I have been half in love with easeful Death... now more than ever seems it fit to die” (Keats, Ode to a Nightingale), “To be or not to be” (Hamlet); consoling oneself with the thought that all things pass (Deor’s Lament); pointing the moral (Bryant, Thanatopsis); rising triumphant

O grave, where is thy victory?
O death, where is thy sting?

which Pope borrows from a greater poet.
(3) Recording the imminence, or the fear, of death (Shak., Measure for Measure, III, i):

Ay, but to die and go we know not where
To lie in cold obstruction and to rot... or trying to hide this, as the company that tells the tales of the Decameron. (4) From the frequency of death's mementos, esp. in the great plagues that swept medieval Europe, the macabre theme, dwelling upon the physical aspects, soaking in the horrors: the 15th c. Dance of Death; its renewal (R. Blair, The Grave, 1742) and extension in the Gothic romance and terror tale, on through Hoffmann, Poe, Baudelaire (La Charogne), Bierce (In the Midst of Life). And indeed in the midst of life the artist records his fears that he may cease to be before his pen has probed his teeming brain.

Death onstage. In Gr. drama (perhaps because of its ritual origin) the convention persisted of not showing death on the stage. At first reported by messenger, later it might be told by one looking through a doorway; the audience might even hear the death-cry (Clytemnestra), or be shown the corpse. French classical drama observes this convention; in Eliz. Eng. not only are fighting unto death and murder shown onstage but the killing of children (Macbeth), the gouging of eyes (Lear), and worse horrors (Titus Andronicus). Recent tendency has mellowed stage action (save for murder, mainly in melodrama); the Wilder-Obey Lucrece, 1932, e.g., resorts to pantomime.

DEBAT. (Altercatio, causa, certamen, comparatio, conflictus, contentio, contradictio, disputatio; disputatio, estrif, plet; Streitgedicht). A contest in verse in which a question is argued by two, rarely more, persons, personifications, or abstractions, the decision referred to a judge. It belongs to the great body of allegorical literature of the Middle Ages and is usually didactic, satiric, or both in purpose, although some later débats are literary exercises written solely to entertain. Contests in verse abound in medieval literature, but the débat is distinct in origin and form both from the usually impromptu folk contests (falytos; Schnaderhüpfl, coblus) and from the literary disputes of the Provençal poets and their imitators, such as the tenson and the partimen. The débat treats of varied subjects, impersonally and in the abstract, or metaphysically; the courtly dispute, purporting to deal with personal experience, deals solely of questions of love. Structurally the débat consists of a short introduction or decription of the scene and circumstances of the dispute followed by the discussion proper, often enlivened by dramatic incident, and concluding with the reference of the case to an appointed judge. The themes vary with the interest of the writer and period; earlier débats drew on folk themes that reach as far back as the fables of Æsop, contests between the seasons, flowers, animals, and the like; from the later 12th c. theological, moral, political, social, and courtly questions afforded the material for dispute.

As a literary form the débat has a definite and clearly marked history. The tradition of those eclogues of Theocritus and Vergil that present a contest of wit, “a pastoral contest between shepherds for the prize of rustic song,” survived through the 4th c. in the works of Calpurnius, Nemesianus, Vespa. The Carlingian poets in their imitations of Vergil and Calpurnius, although faithful to the pattern of the eclogue, by a shift of emphasis to the contest itself, evolved a new type, the conflictus (Hanford, Jeanroy). The contest of wit in the eclogue is personal, the interest lies primarily in the contestants’ skill in presentation, not in the content of the argument. The anonymous conflictus Veris et Hiemis, attributed to Alcuin, preserves the narrative element, the song contest, and the judgment in the manner of Vergil’s 7th eclogue, but strengthens the character of the disputants and the consistency of the argument. The same difference is notable in the Carmen Nigelli Erondi (a contest between the Vosges and the Rhine) and in the Ecloga Theoduli (a contest between Christianity and Paganism). In the Rosæ Lilliique Certamen of Sedulius Scotos the framework of the eclogue is preserved but the pastoral element has disappeared. This is the literary ancestor of the L. and vernacular débats, which with the chansons de geste, the fabliaus, and Prov. lyrics was one of the most popular literary forms of the 12th and 13th c., and survived through the 15th c. The sudden emergence and great popularity of the débat were undoubtedly due to the interest throughout the schools in dialectic and in poetry and to the rise of the courtly vernacular, in which the form soon made its appearance (early M.E., Owl and Nightingale). Except for a greater freedom in style, the use of accentual verse in both L. and vernacular versions, and the introduction of parody and satire, the débat differs in no essential from the conflictus. (Hanford). Débats were written on almost every theme, personal or didactic, clerical or
secular. In the Middle Ages, esp. in Fr., courtly and heraldic themes became very popular. The matter of earlier dialogue and of scholastic disputes, such as the Address of the Soul to the Body and the Four Daughters of God, was recast into débat form. The dramatic and didactic character of the moral and theological débat brought about its incorporation into the religious drama. Versions of the Debate of the Four Daughters of God, e.g., appear in Eng. drama in both cycle and moral plays. The main plot of the first secular drama in Eng. literature, Medwall’s Fulgens and Lucre, is a dramatized débat.


DECADENCE. The emphasis on decadence is essentially modern. Its background lies in the 17th and 18th c., when Montesquieu and Gibbon discussed the “greatness and decline” or the “rise and fall” of the Roman Empire; Vico enunciated the theory of the corsi and ricorsi, the fluxes and reflexes, of history. It found first poetic expression in Ossian and the “poetry of the ruins” (Volney, Les Ruines, ou Méditations sur les révolutions des empires, 1791). In France Rousseau sought a return to primitive strength from the artificialities of a decaying civilization. Flaubert, ca. 1850, applied the idea to the tragedy of bourgeois souls and of heroic and mythical figures of the past. Baudelaire, in a note on a poem he wrote in Late Latin (Les Fleurs du mal, 1857) linked the spirit of modern life with the decadent literature of the past: “Ne semble-t-il pas que...la langue de la décadence latine...est singulièrement propre à exprimer la passion telle que...j’ai senti le monde poétique moderne?” In another poem, he found the charm of decadence in the aesthetic consciousness of decay and nostalgia for ages of innocence and youth; but the sense of moral corruption was soon lost in an aesthetic complacency in decline, or a balanced antithesis of decadence and barbarousness. Gautier, who stressed the first in his essay on Baudelaire (influential because prefixed to many editions of Les Fleurs du mal), emphasized the identification of decadence with the spirit of modern life: “Il faut peindre à l’heure où on se trouve... Le coucher n’a-t-il pas sa beauté comme le matin? (Cp. Francis Thompson, Ode to the Setting Sun) Le style de décadence n’est autre chose que l’art arrivée à ce point de maturité extrême que déterminent...les civilisations qui vieillissent.... Ce style de décadence est le dernier mot du Verbe...puissé à l’extrême outrance.” Mallarmé applied the concept to individual psychology, declaring that he loved that ce qui se résumait en ce mot: chute, while avoiding the antithesis, l’approche rajesissante des barbares, which lured Verlaine. Yet at times both these poets felt that decadence bore with it mental sterility, tedium vitae, sentimental impotence; Verlaine in the famous line, Ah, tout et bu, tout est mangé, plus rien à dire.

Mallarmé in the line, not less famous: La chair est triste, hélas, et j’ai lu tous les livres.

After Verlaine’s sonnet
Je suis l’empire à la fin de la décadence, the words décadence, décadisme, décadents were held by followers not as insults but as flags. (Fr. and other Romance countries employ the general term Décadentisme; Eng. and G. use Decadence, Declaren).

To the short lived review, Le Décadent (1886) contributed bohemians, petits bourgeois déclassés, with strong strains of plebeian anarchism. They were, in general, intellectual nihilists; their manifesto declared: “Les Décadents ne sont pas une école littéraire. Leur mission n’est pas de fonder. Ils n’ont qu’a détruire, à tomber les vieilleries.” In the same year, however, appeared another organ, Le Symboliste, and symbolism (q.v.) carried the day—helped by the work of Nietzsche who, in spite of unconscious decadent leanings, used the word in the pejorative sense, applying it to rationalism, the bourgeois, Christianity. Nietzsche attacked Wagner as sickly, abnormally depraved; against sensuousness, he elevated power. Hence the decadent spirit shifted from a masochistic pleasure in malady to a sadistic religion of energy, barbarousness, war. The thesis had resolved itself into its own antithesis. In Barrès, the cult du moi and worship of sang, volupté, mort became a mystical nationalism; in D’Annunzio the hortus conclusus of sophisticated decadence, with many a poema di sangue e di lussuria, grew rank with patriotic heroism and unholy wars.

The most representative decadent is Huysmans, esp. in his novel A Rebours (1884), whose hero, the morbid aristocrat,
decadence

Des Esseintes, is the decadent figure par excellence, and strongly influenced Wilde (The Picture of Dorian Gray, 1891) and D'Annunzio (Il Piacere, 1889). The principal aesthetic tenet of Decadence is that art is the denial of nature, nature the denial of art: art is human artifice; feminine beauty itself is maquillage, make-up (cf. Baudelaire's essay on cosmetics). Huysmans accepted this belief literally; Wilde affirmed that nature imitates art. Stefan George, in his poetic cycle Algalbal (1892), describes the underground gardens where, in his hatred of nature and his cult of artificiality, the Emperor Heligabalus revealed in his morbid pleasures and decadent sins.

The cult of art as anti-nature led naturally to the idea of art as anti-society, of the primacy of aesthetic values. Remy de Gourmont proposed to evaluate society by its usefulness as a field for the production of art. This is decadent aestheticism, which became the subordination of other values of life not so much to art as to the artist. Good and evil are for him simply aesthetic keyboards: in this sense, all the decadents wear Croce's label of D'Annunzio as a dilettante di sensazioni. Hence the immoralism or amorality of the decadence. This immorality took the form of many antitheses: the weakness of decadent civilization vs the energy of barbarousness; Christianity vs Paganism; orthodoxy vs heresy—concrete in the dualism of flesh and soul, good and evil, spiritual and bestial, human and the superman. These antitheses were not resolved by the decadents, but rather merged in a pathological, often erotic, enjoyment of the contrasts, as Baudelaire mingled blasphemy and prayer. From this eroticism sprang many myths, the most important which is that of the fatal woman, the woman-vampire, in many works of Poe, Baudelaire, Flaubert, Wilde, D'Annunzio, Wagner of the Venusberg; often personified in the legendary figure of Herodias, Salomé; and seeping into much popular fiction.

The pedantry of the decadents led them to all traditions where they might find analogues of their myths; to these researches Huysmans gave the name études hystériques. But this search for precedent was but a perversion of the quest for the new; very few decadents, Huysmans included, knew the obscure Latin or Byzantine authors they celebrated in their works, or sanctified in their Pantheon of aesthetic gods. The American James Branch Cabell, in his novel Jurgen—at once an example and a satire of decadence—mini-

gles real authors and works with others invented for the volume.

The movement, though widespread, was not lasting, in It., Fr., Eng. in Sp., after Valle Inclán, it but left some traces in modernismo. It was more influential in Russia, where it blended heretic mysticism and extreme Nietzscheanism. Only strains of it are apparent anywhere save in G. today. See Progress. R.P.


decasyllable. Pros. Line of 10 syllables. See Romance; Eng. versification.

décima. Sp. One of the most frequent classical Sp. stanza-forms, consisting of 10 verses, each of 8 syllables, with the rhyme scheme a b b a a c c d d e e, used in drama by Lope de Vega. This strophe is also called espinela (from the supposed inventor, Vicente Espinel). M. Milá y Fontanals, Compendio del arte poética, 1884. H.A.H.

décor. Th. stage-setting; esp. emphasizing the role of the painter. See Theatrical style.

decor simultané. Th. Setting, as for moralities, also 17th c. Fr., with several locales on the stage at once, so that the characters act in one place or another as the plot demands. Also called Multiple set, e.g., O'Neill, Desire Under the Elms shows a house exterior and grounds; walls move away for action in any of four rooms; also, the N. Y. (Piscator, 1942) production of War and Peace.

DECORUM (L.; Gr. prepon, linked with the conception of beauty as dependent on order and fitness). In the Rhetoric (1404b) Aristotle says style should be neither humble nor too lofty but prepostea. In the Poetics (1455a25) the dramatist is urged to get so clear a view of all the parts of his work that they will fit properly together. With Cicero, the idea "became the all-embracing critical doctrine characteristic of the Latin genres" (Atkins, II, 31).

Hence it passed into the Renaissance; e.g., Giraldi Cinthio writes: "Decorum is nothing other than grace and fitness of things, and should be thought of not merely as to actions, but as to speech and reply between men. Nor should this be considered only in the work as a whole, but in every part of it" (Discorso intorno al comporre dei romanzi, 1554). Milton speaks of it in Of Education as "the grand masterpiece to observe." Puttenham deals with it at length in his Arte of Eng-
lish Poesie (III, 23-24), calling it decenesc and comelyness.

The earlier 18th c. was familiar with it; e.g., Goldsmith: "What must be the entire perversion of scenical decorum, when for instance we see an actress... unwieldy with fat endeavoring to convince the audience that she is dying with hunger!" (The Bee, Oct. 6, 1759). But the shift of decency and decorum to their later meaning had already begun; an early stage in the process appears when Addison speaks of Milton as making Adam "speak the most endearing things without descending from his natural dignity, and the woman receiving them without departing from the modesty of her character" (On Paradise Lost 4). Sir John Harington had insisted on the meet "decorum in the persons of those who speak lasciviously" in Ariosto's Orlando Furioso, but given a rigid standard of female behavior, the Victorian conception of decorum as respectable propriety was sure to follow. I. Langdon, Milton's Theory of Poetry and Fine Art, 1924, pp. 105-15; Smith; A. H. Gilbert, Lit. Crit.: Plato to Dryden, 1940; Herford and Simpson, Ben Jonson, 1926; v. 2; W. F. Patterson, 3 C. of Fr. Poetic Theory, 1935; Atkins. Cf. Fitness; Correctness. A.H.G.

decrementum. See Climax.

deesis. See Ecphonosis.

definition. A statement of the connotation or intension of a term, for the purpose of clarifying discourse and avoiding relevant ambiguity. The traditional requirements of a good definition—that the defining words should contain no form of the defined words, and should not be metaphorical—follow from its function. A definition may give the common application of a term in general use; it may present an analysis (q.v.) of the ideas combined in the concept which the term connotes. Direct translation and "ostensive definition," or explanatory pointing, are sometimes classed as definitions (W. E. Johnson, Logic, Pt. I, 1921, ch. VI, VII).

For scientific purposes, as in literary criticism, the definition is to be regarded as a decision to employ a term in a semiarbitrary fashion for a special purpose, which involves departure from the vague and shifting meaning of the term. A sentence expressing such a decision is not an empirical statement about things or concepts, but a device for fixing and clarifying terminology; it is, therefore, not subject to refutation or verification in the way in which a proposition may be. Remembering this may avert purely verbal issues in discussing literary species, "tragedy," "tragi-comedy," etc. When a sentence begins "Art is..." or "Poetry is..." it should be made clear whether the sentence expresses a definition of the word or a theory about the thing. James MacKaye, The Logic of Language, 1939, ch. I-V. M.C.B.

degeneration. In the late 19th c. an attempt was made to explain artistic genius along psychological, anthropological and psychiatric lines, as a form of degeneration and insanity. The outstanding proponents of these theories were Cesare Lombroso (1835-1909) (Genio e follia, 1884; L'uomo di genio, 1894; Genio e degenerazioni, 1898) and Max Nordau (Max Simon Südfeld, 1849-1929; Entartung, 1891). Lombroso, professor of legal medicine and psychiatrist, studies artistic genius as "a variety of insanity," analyzing its causes with special reference to climate, temperature, disease, heredity, etc., its analogies with other insanity, and the stigmata of "the degenerative psychosis of genius." His work is a serious contribution to the literature of psychiatry. Nordau uses the method to attack contemporary European art and literature. To him the Pre-Raphaelites, Richard Wagner, Tolstoi, the Parnassians, Ibsen, Nietzsche, Zola, et al., are degenerates who, overfatigued by the nervous strain of modern civilization, have become "narcissistic deviations from an original type," victims of moral insanity, hysteria, echolalia, aboulia, etc. His criticism is directed against contemporary "mysticism," "ego-mania," and "realism" which he traces to "the genus melancholia, which is the psychiatric symptom of an exhausted central nervous system." Entartung awoke wide-spread interest and criticism. Among its critics were Bernard Shaw (The Sanity of Art, 1895) and A. E. Hake (Degeneration, 1896). The theories of degeneration rest on Comte's positivism, contemporary materialism, and the psychiatric theories of B. A. Morel, H. Maudsley, A. Binet and others; and, in Nordau's case, on the fin-de-siècle mood and the G. Romantic tradition. Lombroso and Nordau are forerunners of modern psychiatric criticism, and contributors to the overthrow of Naturalistic theory by their emphasis on the subjective element in artistic creation. A germane treatment of the problem is Jeannette Marks' study of the effect of alcohol, narcotics and disease on the works of Poe, James Thomson, Swinburne, Francis Thompson and others,
Genius and Disaster, 1925, as well as the current tendency (Van Wyck Brooks, The Ordeal of Mark Twain, 1920) to explain the works in terms of the author's frustrations and "unconscious" desires. Ch. Baudouin, Psychoanalysis and Aesthetics, 1923. Yves Tanguy: "I expect nothing from reflection but I am sure of my reflexes" (cp. Gide; D. H. Lawrence) points the way from insanity as a derogatory charge to insanity (hysteria, paranoia) as a method: surrealism. Cp. Madness, Poetic; Progress. See also Word creation. W.H.R.

deliberative oratory. See Rhetoric, species of.

Della Crusca school. (Accademia della Crusca, Florence, 1582). Eng. poets, end of 18th c., of affected and aureate style. Robt. Merry (pseud. Della Crusca); Jas. Boswell; Sheridan; Colman the younger. Satirized by Gifford, Baviad, 1794, Mavadiad, 1795.

Demetrius on Style. The treatise On Style, attributed to Demetrius of Phalerum, now held to belong to the 1st c. A.D. The author presents a fourfold division of style: elevated, elegant, plain, and forceful. His introduction of the "forceful," unique among extant ancient writers, creates a special category for Demosthenes. He throws considerable light upon the finer shades of expression in Gr. writers, and greatly influenced Renaissance treatises upon letter writing (e.g., Epistolica Institution, Justus Lipsius). W. Rhys Roberts, Demetrius on Style, 1902; Greek Rhet. and Lit. Crit., 1928; Atkins. G.S.

democratic spirit in poetry. One of the two tendencies, manifest esp. since Whitman, opposed to the aristocratic spirit, as in Poe and Baudelaire. Contrasted emphases. A, attention to form and tradition, with but slight deviations, e.g., Poe, To Helen has one assonance (face, Greece) and one unusual rhyme (subject, with verb on next line: niche, which Is Holy Land); D, freedom of form, poetic prose, free verse (Amy Lowell). A, polished, difficult metrical structure, though at times deliberately harsh (T. S. Eliot); D, smooth-swinging, often (cp. folk-song) for chanting or reading aloud (Kreymborg; Lindsay). A, precise, carefully chosen diction, possibly esoteric or disdaining the common term (Valéry), making frequent use of foreign languages (T. S. Eliot; Ezra Pound); D, widely ranging, rough and raucous (Sandburg). A, concern with mood, sensuous flow; with in-

difference to or obscurity of subject (Swinburne; Valéry)—poetry as formal music, or mathematics; D, interest in ideas, message (Masters; MacLeish)—poetry as sermon or prayer. A, supposed disdain of the public, perhaps leading to obscurity (Mallarmé; Valéry), at times combined with desire to shock (Cocteau); D, appeal to or dealing with common man and simple subjects (Lindsay; Frost). A, speculative, brooding, psychanalytical (E. A. Robinson); D, narrative, descriptive (Masefield; Frost). See Apollonian.

demonism. See Diabolism.

demonstrative oratory. See Rhetoric, Species of; Invenio.

denotation. See Language.

dénouement. (Fr., unknotted). The unraveling of the complications of a plot; the catastrophe (of a tragedy) or other event, immediately after the climax, that brings to its end the dramatic conflict.

déraciné. Fr., uprooted. See Emigré.

derivation. See Word creation.

desert. Old Prov. Sometimes used as a synonym for the Prov. lat; more properly, a poem in which the stanzas are in different languages. In a famous descent of the troubadour Rainbaut de Vaqueiras, a stanza of Prov. is followed by one in Genoese It., then one in Old Fr., one in Gascon, and one in Galician Port. In the closing stanza there are 2 verses of each of these languages. U.T.H.Jr.

description. See Composition, four forms.

description IN THE NOVEL. Though queen of lyric poetry, description has often been the Cinderella of prose fiction, the unconsidered servant who, except for infrequent but exquisite triumphs in portraiture or landscape painting, has merely kept the narrative house in order. Even so, this employment has been most important; for not only, in its own right, does description as setting fix the time, place, and social atmosphere of the story, but beyond this private function it assists character by suggesting or changing it (for better or worse), and plot by furnishing or removing obstacles to its progress. Thus description plays a major part in giving body to a story, in bringing about that "willing suspension of disbelief" which in a world of space and time creates objective reality.

Description may be either direct, or
indirect (by suggestion); enumerative
(by cumulative details); or impressionis-
tic (by few, but striking, details). The
general method in any extended passage
of description, either of place or person,
may be thus indicated: (a) To fix upon
the dominant impression (unity) to be
conveyed. (b) To choose the most advan-
tageous point of view, physical or mental
(or both). (c) To choose the characteriz-
ing details that will most effectively cre-
ate the dominant impression. (d) To ap-
peal to as many as feasible of the senses.
(e) To link these details in spatial, chrono-
logical, rhetorical, or associational (the
subtler) order. (f) To end the passage
with the dominant tone (or contrast tone),
either by statement or (better) by sug-
gestion (by means of the most character-
istic detail). For specific purposes, of
course, other methods are employed; e.g.,
the disjunctive impressionism of the
stream-of-consciousness novel. The usual
method for brief description is to blend
the individualizing details of setting with
those of character and action in the for-
ward movement of the story (Cp. Steven-
son, Markheim; Katherine Mansfield, A
Cup of Tea.). Modern practice leans
strongly toward this method of assimila-
tion—away from setting (or characteriza-
tion) in “chunks.”

Devices add to both clearness and vivid-
ness, e.g., (a) Fundamental image, com-
monly at the beginning (Thoreau’s “bare
and bended arm” of Cape Cod). (b) In-
tentional repetition (The “fog” in Bleek
House). (c) Contrast (Stevenson, Night
Among the Pines). (d) Direct and char-
acterizing verbs (Kipling). (e) Putting a
character in motion (cinema rather than
static photograph: Henry James).

Problems of handling description in
fiction have increased in number and
subtlety. To achieve picturesqueness, won-
derment, or terror, the Romantic School
brought setting into prominence. For the
resuscitation of the storied past, back-
ground (Scott; Hugo) became a necessity;
for the shift of interest from neo-classic
generalization to modern individualization,
places (landscape and social atmosphere)
as well as persons grew in importance. To
support their respective philosophies of
life, realists and naturalists during the
scientific 2d half of the 19th c. exploited
environment. Was “nature” benevolent,
indifferent, or malevolent? In answering
this question, such different novelists as
George Eliot, Meredith, Flaubert, Zola,
and (the romantic) Stevenson turned to
the study of milieu. More recently, real-
ists interested in social change or Freud-
an psychology (e.g., memories of child-
hood) have assiduously studied and pre-
pared the setting is thus no longer the neglected maid-
servant of narrative, but rather the fos-
tering mother, from whom both plot and
character draw ultimately their very be-
ning and sustenance. F. T. Blanchard, The
Art of Composition, 1934; E. A. Baker,
The History of the Eng. Novel, 10 v.,
1924-; C. S. Baldwin, Specimens of
Prose Description, 1895; E. Zola, Le
Roman expérimental, 1880; R. L. Steven-
son, “A Gossip on Romance.” F.T.B.

design (1) A preliminary sketch. (2) An
intention, or plan. (3) Application of
aesthetic principles to a particular cre-
ative effort. (4) Stage—See Theatrical
style. (5) Occasionally, plot in fiction.
(6) Occasionally, the pattern or metrical
scheme of a poem, esp. free verse.

designator. See Signs.

DETECTIVE STORY, THE. A narrative
in which a specific problem (commonly
murder) is solved by the wit and energy
of—a detective. The form is one of the
narrowest in popular fiction, yet it admits
of astonishing variety. The detective may
be a public servant supported on a police
budget, a professional who lives off fees,
or an amateur sans peur et sans reproche.
The essential is that someone in the story
engage in detection. In this technical sense,
detection is hard to define. It is a short-
hand symbol for the talents of a dozen
different mechanisms: the nose of a set-
ter, the engraver’s of a white rat, the bright
correct bowels of an adding machine. To
detect means to recognize intuitively, but
this alone is not enough, for the reader
must be let in on the process and an in-
tuition cannot easily be displayed in print.
Thus to detect means also to assemble
data and make logical findings, to indi-
gue in a kind of practical mathematics
that can be reduced to premises, in-
fences, and conclusions and set forth for
the reader like a geometrical demonstra-
tion.

It is generally agreed that Poe was the
first to make clearly defined use of the
form, in The Murders in the Rue Morgue
(1841). At least six elements that were at
once to become fixed conventions may be
found in this story.

These are: (1) the apparently perfect
crime (the sealed room, etc.); (2) the
wrongly accused suspect at whom obvious
evidence points; (3) the pedestrian bun-
gling of the police; (4) the brighter eye
and quicker mind of the detective, whose
talents are advertised by eccentric manner and habits; (5) the admiring and slower-witted associate who tells the story; (6) the axiom that superficially convincing evidence is always irrelevant.

Dorothy Sayers suggests that the two main lines of development in the later detective story both stem from Poe. In one, the Sensational, as Miss Sayers puts it, “thrill is piled on thrill... till everything is explained in a lump: in the last chapter.” In the other, the Purely Intellectual, “the action mostly takes place in the first chapter or so; the detective then follows up quietly from clue to clue till the problem is solved,” keeping the reader informed throughout.

Broadly speaking, the distinction just made may be said to hold between American and British detective stories. There are exceptions enough to riddle any rule, but for the most part British authors have been primarily concerned with niceties of deductive technique, American with dramatic incident and character.

The conventions established by Poe were carried forward intact by A. Conan Doyle in his long intermittent biography of Sherlock Holmes, beginning with A Study in Scarlet (1887). Doyle deepened and humanized the tradition, enriched the basic scheme by giving sturdy color to the narrator, Dr. Watson, and added at least one important element to the formula: a dramatizing of what we may call technology.

Medical science had already been used with excellent effect, but it remained for Holmes to popularize the more abstract values of chemistry, physics, and above all objective psychology. Detection itself became a science in the hands of the Master, and from the 1880’s on, the method and subject-matter of the sciences play an ever more important part in the development of the detective story.

Because of the highly conventionalized nature of the form itself, there has been a tendency to conventionalize character and incident as well, to make the detective story merely a puzzle involving abstract counters. Since a premium must be placed on plot, many writers—and readers—have been led to ignore everything but plot. Pure plot stories, however, are the ephemera of the type. Those that live for more than a bookseller’s month will be found, despite the restrictions of their formula, to have many qualities in common with the full-blooded novel.

The detective story proper has been almost entirely an Anglo-American phenomenon. France has produced Gaboriau, Gaston Leroux, and Maurice Leblanc (creator of Arsène Lupin); Belgium is responsible for the wit of Georges Simenon; but the Continent has never been fertile ground for the genre. The significance of this—as of every other aspect of the detective story—is discussed by Howard Haycraft in Murder for Pleasure, 1941. Cp. Mystery. K.S.*

**DETERMINISM.** The philosophical doctrine that every occurrence, including mental occurrences and acts of will, has a cause or causes. An event is said to be determined when certain events and conditions precede it in time, such that (a) the event cannot occur if they do not occur, and (b) when they do occur the event must follow. It is a consequence of determinism that the complete description of all preceding events and conditions relevant to a given event would logically imply the occurrence of that event in a specific manner. Thus determinism sets an ideal of knowledge: to understand the causal relations of all events in such a way that they will be seen to be necessarily implied by those preceding them. The contradictory of determinism is indeterminism, which is the doctrine that some (or all) events are independent of antecedent events, that they are spontaneous, contingent, and unpredictable even from a complete knowledge of all preceding events.

Determinism is often confounded with both Fatalism and Mechanism. Fatalism is the doctrine that certain events are inevitable, and must occur, whatever events may precede them in time. Thus determinism holds that all events are hypothetically necessary (their occurrence is dependent upon, and necessitated by, other events), while fatalism holds that some (or all) events are categorically necessitated to occur as and when they do, because they are not the result of other events but are arbitrarily produced by some force or being outside the stream of natural events. Fatalism has various types, of which the following may be distinguished: (1) Predestination, which is the theological doctrine that human acts in this world as well as the ultimate destiny of men are decided and predetermined by the will of God: (a dominant idea in Mohammedanism, Augustinianism, Calvinism); (2) Teleological causation, which is the doctrine that events are directed by ends rather than by antecedent causes, and that therefore the events in the history of the world are governed by an ultimate future ideal, or design, which
is in the process of actualizing itself (cp. Aristotle, Hegel).

Mechanism (or mechanical causation) is that species of causation which is characteristic of molecular events. Determinism is frequently said to involve the idea that all events are mechanically determined and hence that all events are physical. But in its abstract form determinism is not identical with materialism (q.v.), nor is it wedded to any other particular metaphysical position with respect to the nature of ultimate reality. It is not a theory about what class of events is metaphysically fundamental in the sense that (a) the events exercise the strongest causal influence upon other events (as in materialism, or economic determinism), or that (b) all events can be analyzed into them (as in monistic metaphysical systems). Stated in the most general way, therefore, determinism is simply the attitude which looks for a reason for all happenings in the world, and looks for its reasons in the nature of other happenings and the relations between them. It is therefore, in one sense of that word, naturalistic (q.v.).

Determinism is commonly opposed to free will. The problem of free will, however, is really a collection of different problems, some of which have to do with determinism, but others of which arise largely out of the multiplicity of senses that the word 'free' may bear. The problem appears most sharply in the realm of ethical theory, where the question arises (a) to what extent men are free in making moral decisions, and (b) whether the responsibility which is attached to moral decisions requires that the will act without being determined by any cause outside itself. Those philosophers who maintain the theory of free will in this sense (Kant, Critique of Practical Reason; Bergson, Essai sur les Données immédiates de la Conscience) assert that the category of causality does not apply to the will, and are faced with the problem of explaining the relation of this implied indeterminism to the determinism which they usually assume to hold in other parts of reality, as in nature. They hold that the act of choice is an event that has no causal antecedents, is unpredictable, and could be other than it is, even if all its conditions remain the same. They appeal to the presuppositions of ethics, the experience of choice and volition, and the nature of living organisms, to support their view. The determinists (Hastings Rashdall, The Theory of Good and Evil, 1907) counter with the appeal to the presuppositions of scientific investigation and to the logical principle of sufficient reason; they attempt by the analysis of such words as 'motive,' 'could,' 'voluntary,' to show that the experience of choice is not the experience that choice is an uncaused event, and that moral responsibility does not rest upon the assumption that moral choices are independent of motives, attitudes, and character.

'Free will,' however, is often used in other senses, which are quite consistent with determinism; it is used by philosophers who wish to emphasize the point that a choice is not a moral one unless the person is free from external compulsion, is acting sanely and rationally, is choosing the good or the bad purposely, has some understanding of the consequences of his act, or expresses his entire personality in the choice. Thus the problem of free will (indeterminism) vs. determinism, referred to in the preceding paragraph, is usually confused with other issues. Though it is called by the same name throughout the history of philosophy, it is, in the sense described above, a modern problem, which arose in the 17th c. out of the new attitude towards the world generated by the rigorous character of natural law emphasized by the physical sciences. It is the problem of free will which chiefly concerns modern philosophers (Locke, Essay Concerning Human Understanding; Liebniz, New Essays; Hume, Enquiry Concerning the Human Understanding). The ancient problem was that of reconciling a partly fatalistic view of the world with the idea that some human choices are really voluntary, and of determining when they are voluntary (Plato, Laws; Cicero, De Fato). The medieval problem was that of explaining how man can merit eternal punishment or reward in view of his original Fall and in view of the specific characteristics (omnipotence and perfection) of the Christian God—the problem of liberum arbitrium (as in the controversial writings of the Pelagians and Augustinians in Migne's Patrologia; also the Molinists and Thomists). Since these two problems remain for philosophers who accept the presuppositions which give rise to them, they form a large part of the modern literature as well (as in the controversy on 'liberty, necessity, and chance' between Hobbes and Bishop Bramhall, 1654–68; Anthony Collins, A Philos. Enquiry Concerning Human Liberty, 1715; Jonathan Edwards, A Careful and Strict Enquiry into... Freedom of the Will, 1754), but they should be distinguished more clearly than
determinism

they usually are from the problem of determinism.

Determinism is sometimes said (for example by the New Humanists; Humanism and America, ed. Norman Foerster, 1930) to be especially characteristic of naturalistic or realistic literature. This usage is inaccurate and generally falls into one of the confusions described above. Thus it sometimes means: (a) not that the author denies any indeterminism in human choice, but that he denies that man possesses real choice at all or that man’s choices play any significant part in determining his destiny (as in Sophocles). ‘Determinism’ is here equivalent to ‘fatalism.’ Or (b) not that the author merely says all human choices are determined, but that he says they are largely determined by irrational emotions and instincts, physiological factors such as hunger and sex, or the unconscious (as in Zola, D. H. Lawrence, Theodore Dreiser). ‘Determinism’ is here equivalent to a particular theory of what determines human choices. It is held by some philosophers (Wilbur M. Urban, Language and Reality, X, 1939) that freedom of the will is a presupposition of tragedy in that the significance of the protagonist’s acts, his responsibility, and the justification of his destruction demand that his decisions be free; but it does not appear that freedom necessarily means indeterminism here. Actually, all literature except fantasy and farce seems to be deterministic in the precise sense that it is concerned with tracing motivation, and the influence of character on human decisions (and vice versa). The achievement of dramatic unity, of plausibility, of inevitability, in the development of a plot—as well as the revelation of character through action—depends upon a deterministic treatment of human nature in the realm of literature quite analogous to the philosopher’s and scientist’s treatment, though the ultimate purpose is quite different.

The literature is enormous and highly controversial, but the following works present a general survey: George L-FONSEGRIVE, Essai sur le libre arbitre, 1887; George H. Palmer, The Problem of Freedom, 1911; H. H. Horne, Free Will and Human Responsibility, 1912. M.C.B.

deus ex machina. (L., God from the machine). Gr. Th. The introduction of a god or other personage in a play, usually by a mechanical contrivance, in order to untangle the plot. Employed sparingly by Æschylus (Bumenides, perhaps Prometheus Bound and Danaides) and by Sophocles (Philoctetes); only with Euripides (9 of 18 extant plays) did it come into common use, e.g., Socrates’ basket in Aristophanes’ Clouds.

Soon after its first appearance, the deus ex machina was criticized as an unnatural stage device. Aristotle’s criticism is trenchant. Assuming a broader definition of deus ex machina, as including not only divine intervention but also accident, he argues that the unravelling of the plot must arise out of the plot itself; there must be nothing irrational within the scope of the tragedy. In this sense, the term is applied today to an artificial trick or coincidence for resolving the action. The Virgin Mary was thus used in some medieval mysteries; modern instances: Tartuffe, The Pirates of Penzance. Modern scholars (T. S. Duncan) suggest that the classical use should be attributed not to poor workmanship but to an attempt on the part of the Gr. dramatists to analyze the causes and results of human action. And W. N. Bates has argued that Euripides used the deus ex machina deliberately to produce striking effects. W. N. Bates, Euripides, 1930; M. Bieber, The Hist. of the Gr. and Rom. Th., 1939; T. S. Duncan, “Deus ex machina in Gr. Tragedy,” P.Q 14, 1935; B. Stumpo, Il Deus ex Machina nella Tragedia Gr., 1928; F. Zeichner, De Deo ex Machina Euripedeo, 1929. See Stagesetting. W. B. and H.C.M.

deuteragonist. See Agon.

Deutschordensdichtung. G. The literature produced or stimulated by the Knights of the Teutonic Order during the subjugation and Christianization of the Prussian and Livonian tribes consists chiefly of (1) translations or adaptations of saints’ legends from Latin sources (Passional; Väterbuch); (2) translations of portions of the Bible (Heinrich von Hessler); (3) chronicles which record the exploits of the Order (Livländische Chronik, end 13th c.). Written when Marienburg, the seat of the Grand Master of the Order, was the setting of a splendid court, they reflect its militant spirit. The power of the Order was broken by its defeat at the hands of the Poles at Tannenberg (1410). C.W.H.

DEVELOPMENT IN LITERATURE. Concepts such as development, evolution, progress, decadence in literature are difficult and controversial. Some scholars deny that literature develops. They argue that the objects of literary study, works of art, are self-contained and still present wholes. (T. S. Eliot, “the whole of the literature of Europe has a simultaneous existence and composes a simultaneous order.”) The
debate which raged at the end of the 17th c., whether literature progresses or decays, seems, to many, old-fashioned; most will agree with Schopenhauer that “art has always reached its goal,” that it is impossible to surpass Homer or Shakespeare, though we may create something new.

But these static conceptions of literature as an eternal order ignore a central and inescapable problem. It is true that there is no uniform progress in literature towards one eternal model. There is a real difference between art history and political history. The battle of Waterloo, though its course may be reconstructed and its effects on subsequent history described, is definitely past; while the Iliad, the Parthenon, or a mass by Palestrina, is still somehow present, can be heard, seen or read, and thus may still affect us. But these distinctions should not blind us to the fact that literature has changed and developed, that its history can be written in comparative abstraction from the social conditions under which literature was produced. Walking through an art gallery arranged in chronological order or in accordance with “schools,” we see that there is a development of the art of painting that is quite distinct from either the history of painters or successive appreciation of individual pictures. When we listen to a concert in which, e.g., sonatas are arranged in chronological order, we can grasp a formal development that has scarcely anything to do with the biographies of the composers, the social conditions under which the works were produced, or the appreciation of individual works. The same is true of the literary arts.

How can we, more concretely, picture such an internal development of literature? Each work of literature is, at first sight, a discontinuous and self-contained structure. By comparing works of art produced at different dates, we may arrive at the concept of literary change. Works of different character are produced at different times; the proportions of the genres represented change considerably; many other variations occur. But does mere change establish the fact of development? Laws regulating such change have never been discovered, in spite of many attempts thus to make literary history a science. The one ambitious attempt to arrive at a law of the evolution of English literature, L. Cazamian’s “oscillation of the rhythm of the Eng. national mind,” a rhythm which is supposed to accelerate as we approach the present, is an ingenious construction, but at many points does violence to the actually far more complex process of Eng. literature. The so-called laws of action and reaction, convention and revolt, are perhaps psychological uniformities, but tell us little significant about the historical process.

Development means something more than even regular, predictable change. Biology, with respect to both the individual and the species, inevitably suggested an analogy. This dates from classical antiquity, but has been used especially by the evolutionists of the 19th c.: Ferdinand Brunetière in Fr., John Addington Symonds in Eng. According to Brunetière, a literary genre grows and decays just as an individual: Fr. tragedy, e.g., was born with Jodelle and died with Voltaire. Unfortunately, ontogeny has actually no such literary parallel: nowhere in the history of literature is there such a life-course; we must always admit the possibility of new spurts, new developments, recoveries after apparent stagnation, sudden breaking-off, before any “life-cycle” has turned.

Although this notion is by no means extinct (it has been revived by Spengler), the concept of evolution drawn from phylogeny seems nearer to the actual facts of the literary process. This postulates an aim for the series of changes; the successive parts of the series must be the necessary conditions for the achievement of the end. This point of view implies that history does not simply individualize general values (nor is it, of course, a discontinuous flux), but that the historical process will produce ever new forms of value, hitherto unknown and unpredictable. The relativity of the work of art to a scale of values is thus the correlative of its individuality. The series of developments will be constructed in reference to a scheme of values or norms, which themselves emerge from the contemplation of this process. Thus in writing a history of the Eng. drama of the 16th c. we may, by an act of literary judgment, take Shakespeare as the point towards which the drama is developing, and arrange the different works of art (moralties, interludes, Bale’s King John, Gorbovuc, the dramas of Marlowe) as so many approximations towards the type represented by Shakespeare. This does not mean that we proclaim Shakespeare the model of art in any age: we merely take him as the temporary point of reference which we have found in history itself, while Marlowe and the others, in different degrees, with different divergencies, embody norms that
we find in Shakespeare most cogently for our history. Without some such scheme of development, literary history tends to become either social history of literature or a disjointed series of essays that discuss authors in isolation. Thus the problem of development leads us to the heart of the theory of literary history.


DIABOLISM. Works containing what is called diabolism, or Satanism, are of three general sorts: (1) books of diabolism, the grimoires or manuals of the theory and practice of black magic; (2) books about diabolism, chiefly histories and polemics; (3) creative literature that in some way uses or expresses diabolism.

Diabolism in creative literature is usually marked by a theme of devil worship; if this be taken as definitive, Calderon’s Magico Prodigioso, Gautier’s Albertus, and Marlowe’s Dr. Faustus show diabolism. This is, however, an adventitious diabolism, for in these works and many like them sympathy lies with heaven; at the end good is (Stephen Vincent Benet, The Devil and Daniel Webster) wholly victorious, or (Dr. Faustus) seems, in spite of disaster to the protagonist, still in arms, essentially unshaken and destined to a wider triumph. Many such works too, like Goethe’s Faust, are not literal or even serious in their presentation of devil worship. Faust is hardly guilty of such worship, even nominally, and Mephistophiles certainly has little in common in literary effect with the Hyeronimus Nocturnus of the Sabbats.

In what may be called essential diabolism, there is a manifest sympathy with evil for its own sake, and a chilling intensity of horror and conviction in the presentation of demonic phenomena. In English the terror tales of Poe and such Gothic novels as Lewis’s The Monk show this diabolism. But it is in the works of Poe’s Fr. admirer, Baudelaire, and his contemporaries, Villiers de l’Isle-Adam, Huysmans, and Barbe d’Aurevilly, that a literary diabolism closest to reflecting a veritable worship on the author’s part shows itself. In them is a deliberate emphasizing and exaltation of evil for the sake of the extreme effects to be attained by it and as a sort of unsurmountable revolt against bourgeois morality. Huysmans gives as a definition of diabolism, “The execration of impotence, the hate of the mediocre...” In this sense he and his fellows were complete diabolists.

It is true that the Contes Diaboliques of Barbe d’Aurevilly, the Contes Cruels of Villiers de l’Isle-Adam, the L’Éau Bas of Huysmans, may be taken as exposing rather than as glorifying evil; but in the atmosphere of the tales themselves the distinction becomes irrelevant. Baudelaire in Les Fleurs du Mal probes with relish the very depths of depravity. There is no evidence, however, save Baudelaire’s boast, as to whether these men were communicants at the actual Black Masses as not infrequent in contemporary Paris.

Diabolism in the west has usually been linked with its essential opposite, Christianity. Baudelaire and his fellows were professed Catholics, but to extremists such as they piety was almost as much an incitement to evil as a deterrent since it heightened the horror of perverse sin, a thing psychologically irresistible to them in their craving for the lurid. Diabolism includes any deliberate outrage to Christian worship and morality perpetrated by a believer to bind the soul to the powers of evil; in some of these writers, piety and blasphemy blend. Villiers de l’Isle-Adam said of Baudelaire that he was a Catholic, but a Catholic possessed by a demon. The statement has some applicability to them all. On the other hand, it should be noted that blasphemy recognizes a god; Baudelaire was in a deeply devout mood when he spoke of Christ as the divine prostitute, soliciting all men that they take Him into their bosoms; he prayed that his father and Edgar Allan Poe intercede for him in heaven; his wildest impiety was tinged with the bravado of the sinner secretly yearning for God. This attitude also has some applicability to them all. Cp. the neo-Platonic aesthetics of the Renaissance: the principle effect of the divine beauty is to commit a pleasing rape upon the soul; “grace” (Cesare Ripa, Iconologia, 1613) “ravishes the mind to love.” A. Symons, The Symbolist Movement in
diacope. See hyperbaton.
disresis. Pros. The coincidence of the end of a foot and of a word; esp., the break or pause thereat. Cp. caesura. Bu-
colic disresis, in the 4th foot, as often in pastoral poetry. R.L.

ard Henry Stoddard. The Dial in its earlier days prided itself on high standards of a conservative sort and on severe criticism. While Ibsen was admitted influential, the journal was unfriendly toward him. Whitman’s Leaves of Grass: a mixture of wine and bilgewater; nectar and guano” (Jan. 1882, Vol. II, 219). Although Zola’s La Débâcle was pronounced “careful and masterly” in 1892 (August, Vol. XIII, 105), Browne concluded that “The place of honor among our living novelists should probably be given to Dr. Holmes” (June 16, 1894, Vol. XVI, 353), while The Red Badge of Courage by Stephen Crane was dismissed as “a book and an author utterly without merit” (April 16, 1896, Vol. XX, 227). It is perhaps significant that W. M. Payne published his epoch-making “American Literary Criticism and the Doctrine of Evolution” (defining the new “scientific” criticism) elsewhere—in the International Monthly (II, 26–46, 127–53). Although mid-western in origin, The Dial attacked the eccentricities of regional and distinctively western writers and stood for standards which were non-regional and “apply to all the literature written in the Eng. language.” Later, from 1916 to 1919 The Dial favored radical opinions; and from 1920–29 it favored extreme artistic modernism. H.H.C.
dialect. Used loosely, to cover both koiné and patois. A koiné is a branch of a lan-
guage, common to a closely-knit self-con-
tained area (Normandy, Picardy, Anda-
lusia, Saxony), which belongs within a
dialectic. See hyperbaton.
dialectic. That philosophical method of obtaining truth which consists in the progressive revelation through discourse of the relations between concepts and between propositions by the examination of their meanings. Dialectic includes the clarification of the meanings of words, the distinction of concepts from each other, and (in some cases) the determination of the syntactic and implicative relations between propositions, but it is wider than the methods of linguistic analysis and formal logic. Generally speaking, dialectic is a way of proving the limited applicability of concepts by showing that their negatives also refer to aspects of reality; it proceeds by contrast and com-
parison to exhibit self-contradictions in propositions which are maintained one-
sidedly and without qualification.

Dialectic has been part of the procedure of many philosophers, among them Zeno of Elea (its reputed originator), Plato, Kant, Fichte, Hegel, F. H. Bradley, and the Marxists; perhaps its philosophical use is most noteworthy in Plato and Hegel. Plato employed dialectic as a technique in discussion by which, through questions and answers, the first principles of ethics and metaphysics were ascertained and made to displace certain prevailing popular opinions. The ‘Socratic irony’ of his dialogues (Euthyphro, Protagoras, Gorgias) resulted from Socrates’ ability to lead his Sophist opponents into absurdity if they would not recognize the limita-
tions of both extreme dogmatic and extreme skeptical positions. Plato’s dialectic (as defined by him in the Republic, book V, 509–11, and VII, 532–39; and Sophist 258; and by Aristotle in Topica, I, 10–11, and De Sophisticiis Elenches, 11) dealt with problems which could be re-
solved by argument but not by immediate verification; it consisted chiefly (a) in drawing analogies between the doubtful proposition and common-sense truths, and (b) in exhibiting the untenable statements entailed by the doubtful proposition; it also involved the use of logical division, hypothesis, elenchus, and epagoge. Hegel’s dialectic (‘shorter’ Logic, Vol I of the Encyclopaedia of the Philosophical Sciences, ch. vi, and sec. iii of the Introduc-
tion to his Philosophy of History) is a

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speculative method for working out a system of categories required for comprehension of reality, the basic forms of human cognition and of being. Hegel attempts to show that all propositions fall short of literal truth if maintained in isolation, since all objects can be grasped only in their relations with other objects; truth is in the systematic whole, the Absolute Spirit. For him, dialectic is the movement of thought and of things, proceeding by successive synthesis: a proposition is maintained which, if "thought through," is seen to involve its contradictory, or antithesis; the thesis and antithesis are reconciled, with their positive truth preserved, in a higher synthesis. The process of history is identical with that of thought.

The Marxist 'dialectical materialism' (Friedrich Engels, *Herr Eugen Dühring's Revolution in Science*, 1877, part I; V. I. Lenin, *The Teachings of Karl Marx*, 1914, sec. II) resulted from the substitution of materialism for the idealism of Hegel's ontology. Its essence is the view that everything in nature and in society is put into motion and change by inner contradictions, which resolve themselves through conflict and struggle. The dialectical materialists hold that the fundamental contradictions in societies are between classes, defined in economic terms, and that literature (indeed, all the arts) is a social product; from these premises is deduced a theory of criticism which may be summed up in three theses: (1) art and literature are manifestations and products of the class interests and economic conditions of the time of their creation; (2) they can be understood and evaluated only with respect to these interests and conditions; (3) their value lies in the degree to which they take as their subject-matter economic and social problems and as their theme the welfare of the proletariat. This is 'dialectical criticism.'

The consideration of dialectic is complicated by its ambiguity and by the profound philosophical disagreement as to whether this method is an empty verbalism or a genuine way of eliciting such relations between concepts as are at once valid and beyond the purview of formal logic. The frequency of attack upon it as a loose play on words, and the extreme scholastic uses to which it has sometimes been put, have tended to erase its traditional distinction from eristic, i.e., hair-splitting and quarrelsome sophistry, without practical or scientific consequence, chiefly consisting in the skill to win arguments. Whatever the merits of this philosophical question, it seems proper to employ the term 'dialectic' in reference to a procession of ideas in which, through contrast and comparison, they are illuminated and sharpened and revealed at deeper stages of significance. It is in this sense that we may speak of a dialectical development of ideas in a work of literature, such as (a) in a 'contrapuntal' novel of Aldous Huxley, (b) in the progression of Ibsen's plays and Dostoyevsky's novels, or (c) in an essay of Emerson or Montaigne. J. Stenzel, *Plato's Method of Dialectic*, 1940; J. M. E. McTaggart, *Studies in the Hegelian Dialectic*, 1896; S. Hock, *From Hegel to Marx*, 1936; E. Conze, *The Scientific Method of Thinking*, 1935; the periodical *Dialectics* and other publications of the Critics Group (N. Y. 1936-41). See Socialist Realism; Medieval Criticism. M.C.B.

dialogue. Rh. The bringing of various arguments, first separately considered, to bear upon a single point.

dialogism. Rh. (1) A discussion in the form of a dialogue. (2) P. "The right reasoner": putting words that fit them into the mouths of the various characters. (3) See Aporia.

dialogue (in novel or play) does more than present persons as actually speaking. Their words may reveal their natures, being adapted in rhythm, in color, in diction—even in quantity—to their various characters. Through the dialogue, the persons are balanced one against another, thus each the more fully portrayed. At the same time (though no speech need come from life verbatim) it gives an air of actuality to the action—which it also carries along, growing out of and forwarding the basic struggle.

In fiction, furthermore, it adds variety, relief, and greater naturalness; by the necessary shift to the present tense, it brings the action nearer, makes it seem more swift and more intense.

In the drama, dialogue is more conventionalized, in at least 3 ways. (1) Until the present c., it has been predominantly in verse; although we find prose, in Eng., in parts of Elizabethan plays (usually where commoners appear, or in comic scenes), and soon it prevailed, despite a strain of poetry continuing to our day (Stephen Phillips, T. S. Eliot, Maxwell Anderson, W. H. Auden). (2) Speeches are much longer, or more neatly balanced, than in life. In the classical drama the speeches seem often as long as the choral songs; in the Eliz. theatre rhetoric seems to pour upon the platform stage. More
often in Fr., and in Eng. Restoration high comedy, on the other hand (sometimes before: Hamlet’s and Gertrude’s opening words, in her closet; Richard III, IV, iv, 343f.), the speeches are balanced: a couplet or a line by one character gaining equal response from another (see Stichomythia) or (As You Like It; Molière) the dialogue presents a succession of witty challenges and retorts. (3) The pretence and semblance of naturalness may be abandoned. The more intense the emotions of Shakespeare’s characters, the more rugged the rhythm of their speeches, the more nearly their diction and its flow approximate the patterns of life; at other times he may seek deliberate ornamentation. The dialogue of many of Shaw’s plays presents long-winded discussions, probing or flashing; in comedies of Wilde there may even be no effort to fit the dialogue to the speaker, both His Lordship and his lackey conversing in the same sparkling style. The plays of Shaw have, indeed, been called ‘discussion drama’; but in most effective plays, the dialogue is not only suited to the speaker, but carries along the conflict more than any physical action on the stage.

DIALOGUE, THE. Since the time of Plato the dialogue in prose has been used extensively for the analysis of controversial ideas and for satirical purposes. Plato became the model for the dialogue of ideas; Lucian (2d c. A.D.), for the satirical dialogue. According to Diogenes Laertius (Lives of the Philosophers, III. 17), Plato, who invented and perfected the form, learned the art of the dialogue from Sophron’s mimes, dramatic sketches of everyday life; but he probably found his chief inspiration for this form in the Socratic method of inquiry. Diogenes (III. 48) defines the dialogue of ideas as a discourse in the form of questions and answers among characters who attempt to establish or demolish a point by a dialectical process. In Diogenes and in treatises of the Renaissance and Neo-classical period (Carlo Sigonio, De dialogo; Tasso, Dell’ arte del dialogo; Speroni, Apologia dei dialoghi; Sforza Pallavicino, Trattato dello stile e del dialogo; Richard Hurd, On the Manner of Writing Dialogue; Edward Wynne, An Essay on Dialogue) the form is frequently associated with drama, but its essential element is the analysis of ideas under dispute; the dialogue is “dialectice disputationis imago,” says Sigonio; “quale è la favola nel poema, tale è nel dialogo la questione: e dico la sua forma,” says Tasso. In the dialogue of ideas the important thing is not action, but speculations and convictions of men at rest. It was always understood that conversation in the dialogue should avoid the rambling quality of conversation in life; but “it must above all shun the air of a lecture” (Wynne). The dialogue lies between the casualness of normal conversation and the formality of debate. The dialogue of ideas was accepted as an inquiry into truth and an easy way of making instruction lively and agreeable. But this kind of dialogue did not satisfy Lucian, who felt, as he tells us in The Literary Prometheus, that it is too solemn, and burdened with speculative matters that remove it from a direct contact with life. He believed that comedy (which had always been defined as a representation of everyday life) would enrich the dialogue; influenced by Aristophanes and the satirist Menippus, he invented a form which he defines as a mixture of the conventional dialogue and comedy. In Lucian’s hands, this new kind of dialogue became a powerful instrument of satire aimed at man’s follies, as in his Dialogues of the Dead, widely imitated in modern European literatures.

The dialogue of ideas appears in early Eng. literature (9th c.) in translations from the Latin: Boethius' The Consolation of Philosophy translated by King Alfred, St. Augustine's Soliloquies probably by Alfred, and Gregory the Great's Dialogues by Werfrith. Few medieval dialogues can compare with the lively inquiring spirit of the Platonic dialogue; Gregory, e.g., uses the form simply as a device for telling pious tales. During the Middle Ages imagination and invention are found not in the prose dialogue of ideas with its wooden conversation (John Scotus Eriigena's De divisione naturae and Wycliffe's Dialogue, e.g.), but in the many poetic contests. Beginning with the Renaissance, however, attention is given to the prose dialogue as an art form; in More's Dialogue Concerning Tyndale, Ascham's Toxophilus, Spenser's View of the Present State of Ireland, and even in such pamphleteering dialogues as John Udall's Diotrophes, dialogue writing again becomes an art that enlivens ideas by imitating the well-ordered conversation. This art was mastered by Erasmus in his extremely popular Colloquia, and by many Italians (Fontane, Castiglione, Leone Ebreo, Doni, e.g.) who directly influenced by Plato and Lucian, made the dialogue a polished and graceful medium for amusement as well as instruction. The heuristic quality of the Platonic dialogue and the
dialogue, the

wit of Lucian's satirical dialogue continued to be imitated and modified by a large number of writers after the Renaissance. Between Dryden's *Essay of Dramatic Poesy* (1668), probably the finest English dialogue using descriptive elements to grace the form, and G. Lowes Dickinson's *After Two Thousand Years* (1851), the dialogue claimed the attention of many English writers (Berkeley, Hume, Swift, Lyttelton, Richard Hurd, Landor, H. D. Traill, Oscar Wilde, George Moore, George Santayana, Bonamy Dobrée, e.g.), who often illustrate how this form can be used effectively for the pointed and dramatic expression of a variety of subjects. Landor's *Imaginary Conversations* (1824–29) is a landmark in the tradition of dialogue writing; for he thought of the dialogue as a dramatic sketch of personalities who, as in Browning's monologues, are often pictured in an important moment of their lives; more than any other writer excepting Lucian, Landor exploited the connection dialogue has with drama.

Today this ancient form of expression has been replaced by the essay in popularity; but the occasional use of the dialogue by living writers indicates that in the dramatic presentation of various points of view the form has a virtue the essay lacks. The dialogue of ideas has been revived over the radio in the program "Invitation to Learning" (CBS), a discussion of great books; the popularity of these weekly dialogues strengthens the opinion that the dialogue is more stimulating than a lecture by one man. R. Hirsle, *Der Dialog*, 1895; J. S. Egilsmd, *Le "Dialogue des Morts" dans les lit. fr., allemande et anglaise*, 1934; E. Merril, *The Dialogue in Eng. Lit.*, 1911; H. Read, *Reason and Romanticism*, 1926, ch. 8; H. Cairns, A. Tate, and M. Van Doren, *Introductory Invitation to Learning*, 1942. G.G.

diatyposis. See Hypotyposis.

dibrach. Pros. A foot, q.v. The pyrrhic, two short syllables.

dicaiolog(y)(ia). Rh. Giving one's reasons. If a statement or a command is accompanied by the reason therefor: *Ætiology. Apod(e)ixis: the reason contained in the expression itself; an obvious fact or demonstrated proof.*

dicatalectic. Pros. Doubly catalectic (q.v.); of a line lacking a syllable in the middle and at the end.

dichalopos. Rh. Admitting but excusing or condoning a fact, e.g.,

I said it: but by lapse of lying tongue, When fury and just grief my heart oppressed.

dichorea(e)(us). A foot (q.v.). Two choroess (trochees) treated as a unit — ⊕ ⊕.

dichronous. Pros. Common; of a syllable that may be read as either long or short.

dictamen. Rh. The art of writing prose; esp., letter writing. The many *Artes Dictaminis* of the 12th and 13th c. are manuals of rhetoric as applied to the writing
of prose. See Arts, Seven Liberal; Medieval Criticism. B.M.M.

DICTION. In the beginning was the word. The name of an object, indeed, gave one command of it (see Figure), and something of the magic persists, as in fairy tales (St. Olaf and the Troll, Scand.; Rumpelstiltskin, G.) and in the power of slogans (see Hypostatization). Words are the clothes that thoughts wear. Longinus: “Beautiful words are in deed and in fact the very light of the spirit.” Maupassant: “Words have a soul. The majority of readers and even of writers require of them nothing more than a sense. But it is necessary, just the same, to discover and bring out this soul, which is revealed in their contact with other words, and which illuminates and transfigures certain books with ineffable splendor.” Such an attitude, in many periods, led to a concern for words themselves, which early provoked a counter-warming. Aristophanes jibes at Æschylus: “Let us at least use the language of men.” Cato's Rem tene, verba sequentur is translated by Alice's Duchess. Bacon: “The first distemper of learning is when men study words and not matter.” Hobbes and many more put the idea into a figure. “The question is,” says Humpty-Dumpty, “which is to be master—that’s all.”

Fundamentally, diction need observe but two criteria: fitness (to theme, mood, purpose, receptor, user) and—to sustain interest—variety. The problem is to determine which words fit. Here, Occam's razor may be of service: unless there is a sufficient reason for an unusual word, the familiar term is best. A rare word, however otherwise apt, may call attention to itself, away from the idea (though it must be noted that in poetry the word itself is part of what one wants to say; see Poetry and Prose). On the other hand, common terms may become commonplace; the word slips into a ready groove, and habit takes the place of thought. Keeping in mind this danger, note the advantages listed by Jonbert: “It's through familiar words that the style bites into the reader. It's through them that great thoughts gain currency and are taken in good faith, as gold and silver of a known stamp. They inspire confidence in him that uses them to make his ideas plain; for such a use of the common parlance marks a man that knows life and keeps close to it. Such words, furthermore, make the style frank. They announce that the writer has long been nourished on this thought or feeling, that he has made it so intimate a part of himself that the most ordinary words suffice him to express the ideas, become his own through long conception. What he says, finally, is more likely to seem true; for no other diction is as clear as what we term familiar, and clarity is so fundamental a characteristic of truth as often to be taken for truth itself.”

Other forces than our unthinking acceptance, however, work against the power of familiar words. They have been used so often (Drinkwater, Victorian Poetry, 1924) that they may seem not simple but over-naive, or inartistic. Chaucer could say “The sparrow sprang the violet all new” and it was beauty. (Yet any poet may have its Burns.) Many words and phrases have gathered associations around them. Shakespeare said:

...not poppy nor mandragora
Nor all the drowsy syrups of this world...

Keats dared speak of autumn “drowned with the fume of poppies”; the third will be bold indeed. (Yet writers deliberately build upon such connotations; all, on the general store of associations words have accumulated; some—T. S. Eliot—on their more literary, more recondite, ties.) Some words bear other dangers: they have become obsolete or archaic; they are technical; they have been used so often that even newspapers list them as taboo—which in turn may lead to the deliberate seeking of unusual words that marks the tyro and the columnist, and speeds the birth and death of slang. (Yet these special attributes may be drawn to special effects, in the writer's blend of sound, sense, and suggestion.) The basic material of all writing is the familiar word; this is varied or spiced according to the purpose. See Meaning; Semantics.

DICTION, POETIC. A poem is spoken or written in words. What words should be used? Many of the subsequent critical answers exist as hints in Aristotle, who in his Poetics gives closest scrutiny to diction, which he considers as conscious, formal embellishment. Furthermore, in suggesting that literature may portray life as better than it is, worse than it is, or as it is, he lays the groundwork for later theories of the high, the low, and the middle styles. Horace adds little new; but the ideas of the Gr. and Rom. rhetoricians, esp. of Aristotle, Cicero, and Quintilian, held steadily before the poets the conscious manipulation of language. Diction was viewed grammatically and rhetorically; turns of speech and formal figures were therefore arranged systematically and serially; and language was considered technically as an external gar-
ment applied to an idea in order to achieve a desired effect. Dante in his *De Vulgari Eloquentia* exemplifies the medieval modification of the classical observations on the language of poetry. His analysis of diction is detailed, if somewhat mechanical: words are childish, feminine, or manly; combed or shaggy, etc. He earmarks a language for poetic purposes, and classifies appropriate types of word for particular poetic forms or effects.

Dante's central consideration, the possibility of developing in the vulgar modern tongues literatures comparable to the classics, engrossed critical attention during the next four centuries. This adjustment of new literatures to old principles, this relation of poetic creation to poetic tradition, was basic in both the theory and practice of poetic diction. Many of Villon's effects, achieved largely through his vocabulary—

Ung povre petit escollier,
Qui fut nommé François Villon.
Onques de terre n'ot sillon.
Il donna tout, chacun le sçot:
Tables, tresteaux, pain, corbeillon.
Amans, dictes-en ce verset.—

a century later Ronsard would rigorously exclude:

Quand le ciel et mon heure
Jugeront que je meure,
Ravy du beau séjour
Du commun jour,
Je defens qu'on ne rompe
Le marbre pour la pompe
De vouloir mon tombeau
Bastir plus beau.

What was a *fosse* is turning into a *sepulchre*. In the main, as national literatures developed, the critics tended to impose on poetry a high, dignified, generalized language copied from accepted models; the poets themselves, particularly in early or aureate Renaissance periods before principles were popularly codified, tended to create a language of their own regardless of the rules—witness in Eng. Spenser and Shakespeare. The Pléiade in Fr., Jonson and the tribe of Ben in Eng., polished the language to meet classical criteria.

During neo-classical periods the question of poetic diction, implying a prescribed correct language for poetry, became historically important. In Fr. *enfin Malherbe vint*; the Académie was founded in 1634, and Boileau wrote his *Art poétique*. In Eng. poetry, between the founding of the Royal Society in 1662 and the death of Pope in 1744, the right language demanded decorum, elegance, and a high degree of selectivity. The vulgar, the particular, and the eccentric were to be avoided. Longinus had been discovered with his emphasis on imagination, imagery, figures, metaphor, and particularly on powerful ideas and emotions; and the 18th c. meditated on the sublime (q.v.). The neo-classical ages were constantly preoccupied with the noblest forms of poetry, so that even Voltaire, temperamentally unsuited, wrote tragedies and an epic, and critical essays on both forms. In Eng. *Paradise Lost* employed the grand style for a high argument; subsequent poets and poetasters tried to write Miltonics without possessing either Milton's powers or Milton's purpose. The subject matter and high aims of epic and tragedy tended to determine the diction of all forms of poetry—witness the development (exclusive of folk forms) of G. literature, as well as the course of Eng. poetry in the 18th c. Doctor Johnson gives classic statement to the idea that poetry must be generalized, universalized in the sense that it may be readily understood by any age, race, or class: "The business of a poet is to examine, not the individual, but the species; to remark general properties and large appearances; he does not number the streaks of the tulip. He must write as the interpreter of nature and the legislator of mankind, and consider himself as presiding over the thoughts and manners of future generations, as a being superior to time and place." And the conception of clarity, dignity, regularity, polish, "the refinement of our language," is sufficiently evident in Johnson's admiring epigram on Dryden and the language of Eng. poetry: "He found it brick, and he left it marble." At its extreme, poetic diction tended to become a kind of elegant Esperanto.

The following stanza by Thomas Gray shows typical 18th c. diction. Fine as it is, it accounts in part for the layman's notion of 'poetic diction' as archaic, inverted, circumlocutory, unreal, and filled with personifications.

Say, Father THAMES, for thou hast seen
Full many a sprightly race
Disporting on thy margent green
The paths of pleasure trace;
Who foremost now delight to cleave
Withpliant arm thy glassy wave?
The captive linnet which enthrall?
What idle progeny succeed
To chase the rolling circle's speed,
Or urge the flying ball?

Neo-classical theory and practice must not be too simply considered rigid and strait-laced. No more telling attack on the weak, conventional diction of second-rate poets has been delivered than by
Pope in the *Essay on Criticism* at the height of the Augustan Age (1711). And Thomas Gray, though he says that "the language of the age is never the language of poetry," does not demand an approved and orthodox diction. On the contrary, he praises for their enriching inventions not only Shakespeare and Milton but Pope and Dryden. Wordsworth (1800, '02) is largely responsible for turning the spotlight on what he terms "vicious poetic diction." He declares that "there neither is, nor can be, any essential difference between the language of prose and metrical composition," and that he intends to adopt and imitate "the very language of men." If these statements were taken as general rules, they would outlaw most of the poetry before Wordsworth's time, and much of his own; they should be understood in their place, as prefatory explanation of his particular purpose in writing "lyrical ballads." In the *Biographia Literaria*, Coleridge corrected his friend's overstatements. And 19th c. Eng. poets, in spite of Wordsworth, avoided the common language of common men in a variety of ways: through imitating the medieval ballads (Coleridge, Morris); through imitating Shakespeare, Milton, and Spenser, as in many of the Romantics; or through imitating the Greeks (Landor, Arnold, Swinburne).

In recent times, variety in poetic language has been so great—from Hopkins to Yeats, from Machado to Guíllén, from Frost to Eliot, from Rilke to Auden—that scarcely any rule can encompass it. Perhaps the best has been suggested by Robert Bridges: any words are allowable if they are in key. The line

And, O ye Dolphins, waft the hapless youth

and the line

And never lifted up a single stone
are both excellent in their places; the diction of one is not "better" than that of the other; but the languages of *Lucidas* and of *Michael* are not interchangeable. In Dryden's phrase, "Propriety of thought is that fancy which arises naturally from the subject, or which the poet adapts to it. Propriety of words is the clothing of those thoughts with such expressions as are naturally proper to them; and from both these, if they are judiciously performed, the delight of poetry results."

This principle of consonance, demanding that the effect of each word in relation to its companions be calculated, leads to the further conclusion that the diction of poetry is by nature more conventional than that of ordinary speech. (In critical analysis, conventions in diction should not be confused with the conventions dictated by metre, stanzas, and other rhythmical and formal organizing devices, though in a poem their interplay is natural. Word order and inversion, for example, may be influenced by prosody and by rhetoric as well as by theories of diction. Is, e.g., Milton's "human face divine" determined by the thought, the metre, or the desire to secure overtones from a word order natural to the inflected languages of antiquity?) Convention and control of diction result from the form and purpose of each particular poem. *The Faerie Queene* would not employ the rich imagery of a short ode by Keats or the compressed energy of a sonnet by Hopkins. The principle of consonance or propriety is always at work in good poetry, although its language varies, with times and persons, to fit closely the changing basic conceptions of the purpose and effect of poetry. For example, the *surréalistes* or the Imagists hold certain fundamental beliefs concerning man, nature, and art that modify their vocabulary. In the Metaphysicals and the modern poets that practise the "shock technique" of juxtaposing incongruous words and images, the principle of consonance is violated in local instances in order to secure a larger consistent effect of intensity and complexity; the dissonance is not accidental but designed. Again, the vocabulary of Mallarmé or Valéry depends upon the growing autonomy of aesthetics and the progress of the conception of *la poésie pure*. Each poet or school has peculiar conventions and self-imposed limitations.

Words are inadequate instruments to present even the simplest subject directly and completely. This leads to a final observation: the diction of poetry suggests rather than states. Hence the importance of symbol, image, metaphor. The language of poetry is connotative rather than denotative. It shifts rapidly from one manner of apprehending to another; it blends various fields of consciousness; it plays simultaneously on many planes of meaning. And at its best, the language of poetry is not obscure but multiple in suggestion, so that its implications convey rich, exact, complete, and intense human experience. *See Style.*

1928; J. Sutherland, The Medium of Poetry, 1934, D.A.S.

didactic (Gr., teaching). The lengthy discussions (from Plato to our own time), as to the purpose of art, usually employ the term didactic without noticing that it has different applications: (1) should the writer try to teach? (2) should the work of art be instructive? In certain cases (Vergil, Georgics; Longfellow, Psalm of Life) the poet clearly sets out to give information so that it may be used; such works are classified as didactic. More widely, it may be maintained that every author and every work of art (willy-nilly) is of some benefit to man; thus, all art is didactic. So great a span, however, deprives the term of value (cp. Propaganda). Since not every writer thus imbued announces his intention to teach, and since in any event the purpose must be judged from the work, a further application of the term has been suggested: if it seems that the idea existed before the form, the work is didactic; if the form before the idea, the work is precious; if idea and form took shape together, it is a work of art. Thus 'didactic' may be used (1) as a (subjective) derogatory term; (2) to mark an all-embracing characteristic; (3) to describe a kind or category of work. Cp. Precious.

DIDACTICISM. The belief that the first function of poetry is to teach has prevailed throughout the ages. It apparently was well-rooted in Greece in Plato's time; to Hesiod (8th c. B.C.) only verse is conceivable for anything to be remembered save mere official records. (Aristotle neatly noted that the immature mind views everything didactically; though this seems truer of the adolescent than of the child.) Poetry occupied a high place in Greek education because it was believed that from it children learned about the gods, that poetical characters were worthy of imitation, and that many subjects, such as generalship, were admirably taught by Homer. Plato pointed out that Homer often represented the gods as immoral, that the complaining and weeping of Achilles is not to be imitated, that no man was ever chosen general because he was educated through poetry. As a result of this, and the judgment-disturbing emotional stimulation, Homer was banished from Plato's republic. Croce has spoken of Plato's theory as a negation of art; it seems quite as likely, however, that he was attempting to show the absurdity of an elementary didactic theory, and to suggest that Homer wrote not a textbook on generalship but a poem.

Aristotle assumes that the position of poetry may be taken for granted and that he may discuss it as an aesthetic phenomenon, without regard to its didactic qualities. He abandons the notion that the characters of tragedy are subjects for imitation; indeed he rejects the perfect character as a tragic hero, and substitutes one who is morally like men as they are. Likewise Aristotle swept away the minor didactic by declaring (ch. 25) that errors in fact do not touch the essence of poetry.

Horace, nevertheless, with Roman practicality, made the didactic motive important, though not exclusive. In the Ars Poetica, he asserts that the poet is to teach, to please, or to do both. Lucretius had already written the charter of the didactic theory: "Even as healers, when they essay to give loathsome wormwood to children, first touch the rim all round the cup with the sweet golden moisture of honey, so that the unwitting age of children may be beguiled as far as the lips, and meanwhile may drink the bitter draught of wormwood, and though charmed may not be harmed, but rather by such means may be restored and come to health; so now, since this philosophy full often seems too bitter to those who have not tasted it, and the multitude shrinks back away from it, I have desired to set forth to you my reasoning in the sweet-tongued song of the muses, as though to touch it with the pleasant honey of poetry, if perchance I might avail by such means to keep your mind set upon my verses, while you take in the whole nature of things, and their usefulness." (De rerum natura, bk I, 925ff; bk IV, 1-25). Through the ages since, poetry has been deemed the gilt on the philosophic pill.

The Middle Ages seem to have had no anti-didactic theory, though obviously they had poetical works composed primarily to please, and even St. Augustine sets forth in his Christian Doctrine the pleasure he took in the literary qualities of the Scriptures themselves. Dante, in his letter to Can Grande della Scala, says that the genus of philosophy to which his Comedy is to be assigned is "moral activity or ethics," that it exists for the sake of action; its end is "to remove those living in this life from a state of misery and to lead them to a state of happiness.”

The development of criticism in the 16th c. caused no striking change in the theory of the didactic. So far were critics from abandoning poetry as instruction because
it was not in the newly-studied *Poetics* of Aristotle, that they believed the idea must be found there. Commonly it was supposed to reside in the catharsis. The age even forgot that Horace gives alternatives: to teach, to please, to do both. Sidney recognized only the last, making poetry “delightful teaching.” Tasso, after discussing the precepts of Horace, decides that the heroic poem has “as its end to profit by delighting, that is, delight is the cause why no one fails to obtain benefit, because delight induces him to read the more gladly. But to profit through delight is perhaps the end of all poetry” (*Discourses on the Heroic Poem*, bk. 1). There was dissent. Castelvetro reiterated that poetry was discovered “solely to delight and to recreate, I say to delight and to recreate the minds of the crude multitude and of the common people.”

In the 17th c., Pierre Corneille asserted that “dramatic poetry aims only to please the spectators,” but added that this position “does not contradict those that think to ennoble art by giving it the aim of profiting as well as pleasing. The very dispute is useless, for it is impossible to please according to rules, without including much that is useful... Though the useful enters only under the form of the delightful, it does not cease to be necessary.” Dryden, in his *Essay of Dramatic Poetry*, includes in a definition of a play acceptable to all the speakers in the dialogue that it is “for the delight and instruction of mankind.”

As the years went on, such a definition became less acceptable. Wordsworth, in the preface to the *Lyrical Ballads*, though he frequently uses the word ‘moral,’ declares: “the poet writes under one restriction only, namely, the necessity of giving immediate pleasure to a human being possessed of that information which may be expected from him...as a man.” Shelley was outspoken: “Didactic poetry is my abhorrence.” But he continues: “My purpose has hitherto been simply to familiarize the highly refined imagination of the more select classes of poetical readers with beautiful idealsisms of moral excellence; aware that until the mind can love, and admire, and trust, and hope, and endure, reasoned principles of a moral conduct are seeds cast upon the highway of life which the unconscious passenger tramples into dust” (*Pref., Prometheus Unbound*).

Thus, instead of telling us what to do to become better, poetry (as Shelley sees it) by the stimulation of sympathetic understanding directly makes us better. Similarly Goethe declared that a great work does not teach us, but changes us. *Poe (The Poetic Principle)* speaks of “the heresy of the Didactic”; in its stead he exalts the poem for the poem’s sake. Man’s ultimate goal, he continues, is happiness: teaching merely points the way; the arts convey us there. The men loosely linked as advocates of “Art for Art’s sake” press various points against the idea of the didactic function. Baudelaire declares that naturally all things are evil; in every age mankind has required artists and seers to point the way to good: all virtue is the product of art. This idea Oscar Wilde and others developed into the notion that life strives to imitate art (cp. Aristotle’s ideal imitation), that art sets the standards for life. Thus Pater says that life should be lived as a fine art. (On another level, there is testimony in the way vogue in clothing and hair-do follow those of the cinema stars, and youngsters ape their screen and cartoon heroes.) Remy de Gourmont goes even further: “to admit art because it can uplift the individual or the masses is like admitting the rose because from it we can extract a medicine for the eyes”; since artistic and intellectual pursuits distinguish man from other organisms, we should appraise society and its institutions by their usefulness in making such activity possible.

At the same time, others were widening and reemphasizing the didactic attitude. Ruskin said bluntly that the arts “must be didactic to the people, as their chief end”; he indicated a three-fold function: to enforce the religious sentiments of men; to perfect their ethical state; to do them material service. Pleasure is merely the avenue and sign of their proper functioning; a byproduct, not the goal. Tolstoy stressed the first two aspects; Morris, the last two (which led to much wrought ironwork, new printing fonts, the Morris chair).

After the turn of the 20th c., most liberals looked upon “Art for Art’s Sake” as a slogan to free them from prudery and philistinism; didacticism became a crude schoolhouse affair, for the “transmission of conduct ideals” through proper modeling. As early as 1901 A. C. Bradley (*Poetry*, *Poetry’s Sake*) attempted constructive application of the valuable tenets, and avoidance of the errors of the theory of Art for Art’s Sake. And in 1933 T. S. Eliot (*The Use of Poetry and the Use of Criticism*, p. 152) called the theory “a mistaken one, and more advertised than prac-
**didacticism**

- **tised.**" His words, however, snap on a duality in the phrase, which may refer to the intention of the poet, but more probably are directed to the effect of the work of art itself. In this regard, two other modifications of crude didacticism have been advanced: the idea that art produces a general exaltation of spirit, and thus—without direct teaching—is wholesome and uplifting; and the suggestion that art is (like exercise and play for the body) a mental exhilarant, a recreation for the soul.

There may be a backhand slap at the artist's desire for self-justification in T. S. Eliot's remark that "every poet will like, I fancy, to be able to think that he has some direct social utility." More cogently the neo-humanists (Paul Elmer More; Irving Babbitt) see the writer as responsible to the law of man as distinct from the law of thing; and the most loud-spoken, if not the most influential, school of critics, novelists, playwrights, poets—the sociological—carry on their work (and carry it over into the radio and cinema) with a didacticism as elementary as that of Plato's Protagoras, in the conception of art as document, or as "a weapon in the class war," but in any event as an intrinsic means of rousing and directing conduct and ideals.


**didascalia.** A list of the plays presented at Athens, with archon's name, occasion, authors, choreg, leading actors. Preserved originally in the archons' archives; from them Aristotle compiled a work called *Didascaliae*, from which Aristophanes of Byzantium drew the didascalic information preserved in the hypotheses of the Gr. plays. Fragments of Athenian didascalia incised in stone also exist. Didascaliae have also been preserved to the plays of Terence and to the *Pseudolus* and *Stichus* of Plautus. See Gr. Theatre. R. C. Flickinger, *The Gr. Theatre*, 3d ed., 1926. C.C.H.

**DIDEROT, DENIS,** Fr. editor, dramatist, philosophe (1713–84). Accepted a proposal to translate Chambers' *Cyclopædia*, but persuaded the bookseller to abandon the project in order to combine the efforts of all leading French philosophes in a common work (the *Encyclopédie*, pub. 1751–75), which promulgated the scientific knowledge and the ideas of the Enlightenment.

Diderot helped develop the new theatrical genre, the drama. He illustrated it (*Fils Naturel, Père de Famille*); he gave its theory, founded on the philosophical principles and related to the social and political program of the Enlightenment. The goal of the genre sérieux is not to divert but to instruct: to inspire love of virtue and hatred of vice. Diderot wanted the drama to have a social and political meaning, to be an instrument of philosophical propaganda, an organ of propagation of the ideas of the Encyclopédists and in this way one of the means of establishing the new order based upon nature and reason. This intention appears, e.g., in his polemics against artificial decorum (bienséances) in the drama, and in his desire to put upon the stage professions or callings instead of characters. Man as determined by his social role should replace man in general, and character-types as represented in classical French tragedy.

Diderot's strictly aesthetic reforms are less thorough-going. Here, his most important innovations are: insistence upon vérité, direct expression of passions and emotions (e.g., imitation of the natural abruptness and unevenness of emotional speech); suppression of the tirade; stress on expressive gestures, collective acting, pictorial presentation of groups (tableaux, pantomimes). Diderot's detailed discussion of mise-en-scène, of stage direction, of decoration, and above all of acting have greatly influenced the change in the conception of the drama: not a piece for reading but a play to be acted on the stage.


**diegesis.** See Speech; Voice.

**dixéodos.** Rh. See Ecbasis.
dignity. See Elocution; Style.

digression. (Gr. ἀ prosecution). Rh. A type of embellishment consisting in the insertion of material of only indirect relevance. Such material might serve to win sympathy, to arouse animosity towards the opposition, or to weaken adverse argument. Digressions consist in denunciation, criticism, ridicule, eulogy, appeals to pride or patriotism, or any subject matter that may effectively sustain (or relax) the mood, and maintain interest. Popular in 17th and 18th c. Eng. writings, e.g., Sterne’s digression on digressions in Tristram Shandy. See Speech, Divisions of a; Ecbasis.

H. V. Canter, “Digressio in the Orations of Cicero,” AJP, 52, 1931. C.E.F.

dilamb. Pros. Two iambic feet — — considered as a unit. Thus in classical scansion, an iambic dimeter consists of two dialamb.

dilemma. Rh. A balance between two choices (the ‘horns’) equally unfavorable, so that either way the person is impaled. Most of the traditional dilemmas (Morris R. Cohen, Reason and Nature, 1931), however, rest not on real contradictions, but on various, sometimes verbal, difficulties. The dilemma is an effective device in argumentation.

dialogy. Rh. An equivocal expression, or the use thereof. In amphiboly, the second meaning is concealed; here, two meanings are apparent but only one is (on the surface) intended, e.g., “Friends—I know you too well to call you Ladies and Gentlemen.”

dime novel (from the cost: also penny dreadful, serial in newspaper; shocking shocker, bound; blue book; yellow back). Series, begun by E. F. Beadle, 1860, with reprint of Ann S. W. Stephens’ Malaka. Thrilling tale of violent action, usually bound in paper; until the days (ca. 1895) of the even cheaper Nick Carter and Frank Meriwell series and the pulp magazines. Fostered patriotism and conventional morality, but was frowned upon because of its exciting incidents. Usually crudely written, but stilted rather than vulgar. E. L. Pearson, Dime Novels, 1929. See Melodrama, F.S.

dimeter. A verse of two feet. Iambic, trochaic, and anapaestic feet were (Gr. and L.) counted in pairs (see dipy); e.g., trochaic dimeter contains 4 trochees. R.L.

dinumeration. Rh. Same as aparishment; see athresmus.


Dionysian. See Apollonian.

dipody. Any pair of feet treated as a unit. See English versification.

direction. Th. The organization of the various elements of the theatre play, setting, stage space, speeches and silence, lighting, acting—so as to bring about a unified production and interpretation of the drama. This is the responsibility of the director (Eur., rédigeur). In the motion pictures, the director’s task is usually the supervision of the cameras and the acting, the remainder—from the script to final editing—being guided by the producer.

DIRECTOR, THE—save perhaps for the amateur Gr. choregus—developed in the late 19th c. In recent years, as Gordon Craig predicted, he has taken first place, in the modern theatre of production as a whole. He must fuse the functions of actor, designer, composer, technician, playwright.

The director’s work includes a study of the script from all angles: its literary values; other writings that deal with the subject; the circumstances of the play’s writing—from the standpoint both of the author and of the social, economic, political, and cultural background of the time; its relationship to the circumstances of the current period. Once he has answered the question: “What should the play mean to my audience, how can it be related to their lives, and thus affect them?” he has found its purpose and his own.

He must then determine a style of performance that will articulate this purpose. This is usually done with stage models, sketches, musical score, so that his vision of the performance can be clarified in detail and set down in a “director’s book.” This book also includes a detailed plan of action (both internal and external) for the actors, which may or may not change in the course of rehearsal. He is now ready for casting, and rehearsal. The problem now is to bring to life, through the actors’ individual characterizations and relationships, his total vision. He composes the tone and rhythm
director

of their speeches; the color line, mass, and form of their movement. Finally, he integrates this with the technical elements, scenery, lighting. If the audience is moved to the response that the director intended, his function has been fulfilled.

E.F.

dirge. Pros. A song of lamentation. In the Rom. funeral processions, the nenia, song of praise for the departed, corresponding to the Greek threnody and epicedium, was chanted, with the playing of flutes. Originally sung at funeral banquets by members of the family, they were later recited by hired wailing-women, praetors, thus grew to be insipid, and unintelligible. The funeral oration (Fr. oraison funèbre) grew to a more elaborate form. In later literatures, the dirge appears as a simple, mournful lyric, with folk-song qualities, e.g., Shak. Cymbeline: “Fear nor more the heat of the sun;” The Tempest: “Full fathom five thy father lies.” See Elegy; Pastoral.


disbelief. willing suspension of. See als ob.

disciplinae. See Arts, 7 liberal.

discovery. Th. Revelation of a fact that produces a decisive turn in the dramatic action, e.g., to Oedipus that he had slain his father and married his mother. Said by Aristotle, along with the consequent overturning, to be the most powerful element of emotional interest, “the thing with which tragedy leads souls.”

discussion drama. See Dialogue.

disemic. Classical pros. Equal to 2 more or units of syllable length.

disguisings. Th. 1. Late medieval carousals; masked persons dancing and gaming in streets or from house to house; in aristocratic acceptance developed into the masque. 2. Similar parties by night along the Thames; the boats used therefor.

Disinterestedness in criticism. (M. Arnold): chief theme of his essay “The Function of Criticism at the Present Time” (Essays in Criticism, 1st Series). Proposed as an antidote to Victorian partisan criticism, to assist the critic to “see an object as in itself it really is.” Equivalent to detachment, calling for “free play of mind,” it constitutes the central point in his theory of criticism. “Its business is simply to know the best that is known and thought in the world, and by in its turn making this known, to create a current of true and fresh ideas. Its business is to do this with inflexible honesty, with due ability; but its business is to do no more, and to leave alone all questions of practical consequences and applications, questions which will never fail to have due prominence given to them.” W.S.K.

dispondee. Pros. Two spondees treated as single foot; infrequent.

dispositio, disposition. Rh. Second faculty in the construction of a speech (see Invenio). In the typical medieval treatise, has 6 parts: 1. Exordium, a (clear, modest, concise) opening. 2. Narration, a (plain, credible, brief, pleasing) statement of initial facts. 3. Proposition: presents the case; if issues are given, called Partition. 4. Confirmation: presents the arguments. 5. Refutation: tries to show that objections are absurd, false, or inconsistent. 6. Peroration, sums up, with emotional appeal. For ancient grouping, see Speech, divisions of a.

dissimilitudo. Rh. See Omoiosis.

dissociation of ideas. (An exercise pictured by Remy de Gourmont as sorely needed.) 1. The refraining from irrelevant allusion, e.g., from saying “There’s method in his madness” when there is display of method, perhaps, but no madness there. 2. The breaking apart of usual clippings, e.g., enemy, turpitude; future, progress. 3. By extension, as a method in art, the successive following of tangential ideas from a central theme; the development of a thought in several separate directions, e.g., Proust, A la recherche du temps perdu, passim.

dissolve. See Cutting.

dissonance. Harsh and inharmonious rhythm or juxtaposition of sound, sometimes used (Browning) for special poetic effects. See Consonance.

distance. See Psychic distance.

distances, the three. Explicit or implied in all works of wide scope. On the physical plane (Hugh Walpole): 1. The immediate setting, e.g., Wall Street today; 2. the widening background of similar marts, the Bourse, the Rialto, of other countries, other times; 3. the rest of the physical world, interested in the same things (the slums, the bourgeoisie, the park bench) or contrasted, science, art: e.g., in medicine, Arrowsmith. On the psychological plane:
1. the character as a unique individual, his particular responses; 2. within him too, the attitudes and actions typical of his class, gentleman, lawyer, Scotchman; 3. deeper within him, the tendencies, impulses, affections common to all mankind: *e.g.*, *The Way of All Flesh*. Sometimes a fourth, transcendent distance completes the circle (Manuel Komroff) even on the material plane: 1. a particular couch; 2. other rests of this type or social level; 3. all chairs—4. the weariness of mankind, need of slumber, of repose, which can be satisfied with a head on a log in the forest (womb of the chair): *e.g.*, *Moby Dick*.

distich. Pros. A couplet consisting of two dissimilar lines. In Gr. and L. by far the most common is the elegiac. *q.v.* R.L.

dit. *See Old Fr.* ... forms.

dithyramb. Most popular early Gr. lyric form; yet not a single indisputably dithyrambic poem survives in entirety. In origin, probably a song at the sacrifice to Dionysus. Sung in competition at the festivals by a chorus of 50. Music was in the Phrygian mode, orgastic (Aristotle) and passionate; the tone was bold, the diction lush, the meters varied. Even by the 5th c. B. C. interest had begun to shift from the poem to the music until in such as Timotheos we recognize *virtuosi* whose lyrics were so empty they justify the proverb, “You have even less sense than the dithyrambs.” Chief reason for interest in the form is the statement of Aristotle (*Poetics*) that in origin, tragedy is related to the dithyramb.


ditrochee. Pros. Two trochees — _- _- treated as a unit. *See Foot*.

diurnali(1) 1641–65. Newsbook; followed the coranto in the development of the newspaper. A single sheet (8 pages), or two (16 p.). Supplanting by the gazette.


diversissement. Th. A brief and lively piece; esp. (18th c.) a ballet or sketch given between two acts or longer pieces. *Cp. entr' acte*.


divisional pause. Cesura, *q.v.*

dinossione. (It., Umbria, early 15th c.) Th. primitive form of religious drama, before the mystery. *See sacra rappresentazione*.

dizain. A poem or stanza (*q.v.*) of ten lines.

dochmiac(us). Pros. A foot, *q.v.* Three long and 2 short syllables, arranged _- _- _- _-, often resolved. Dochmiac passages are often interspersed with iambic lines; they are almost confined to Gr. dramatic verse, to represent intense emotion. Christ. R.L.

doctinaire. Dictated by or expressing a particular point of view; esp., a work that directly or indirectly seeks to 'indoctrinate,' to inculcate an attitude; *e.g.*, *Pilgrim's Progress*; the class-conscious writing of our day. *See Propaganda*.

document. Something written that furnishes evidence or information on a subject. Hence, in literature, a work drawn directly from life and reproduced as exactly as the medium permits. The novels of the naturalists were referred to as *documents humains*. The story in which environment is background, or even is prominent as local color, increasingly since Zola’s *Roman expérimental* (1880) and his *histoire naturelle et sociale d'une famille sous le second Empire*, the Rougon-Macquart series, 1871–93, but esp. in America in the “social thrillers” has given way to the work in which characters and incidents as well are taken directly from life. Sinclair Lewis had a physician consultant for his novel of a doctor, *Arrowsmith*; Dreiser used the court records almost verbatim in *An American Tragedy*; Sidney Howard the playwright collaborates with the author of *Microbe Hunters* to “translate heroes of science” into *Yellow Jack*.

Such works, drawn from the immediate scene, lose perspective, but gain an intensity from the receptor’s involvement in the concerns, in the passions of the day. This is taken by some as a sign that such works will also die with the day—except for the historian; that they cannot live as art. Dickens stands as a reminder this need not be; document and art are not mutually exclusive, and indeed most books of any type are soon forgotten. The documentary work, however, is peculiarly dependent, even for its appearance, upon day-to-day changes. Novelists now hesi-

Doric. (Gr. Doris, south of Thessaly). 1. Rustic, uncouth; as opposed to Attic. 2. Simple; pastoral: “with eager thought warbling his Doric lay” (Lyceidas).

dosserus (L. dorsum, back)? The wily hunchback, one of the stock characters in the fabula Attelana. K.M.A.

dottore. Pedant, professor; stock character in the commedia dell’arte. A philosopher or grammarian or physician, dupe of those about; perhaps suggested the médecin of Molière.

double ballade. Pros. A ballade of 6 stanzas, usually with envoy.

double entendre (Fr., double entente). An expression with two senses, usually one indelicate, e.g. Touchstone’s parody of the verses pinned on trees (AYLI); frequent in comedy from Aristophanes to the current plays. See pun.

double plot. Interweaving of two stories (in drama—all 6 extant plays of Terence, except The Mother-in-Law—or in fiction—esp. adventure stories, e.g., the boys’ books of G. A. Henty, 1832-1902). Sometimes (Dickens, A Tale of Two Cities) a physical conflict is intertwined with a spiritual one. Best when the two conflicts lead to a common climax.

double rhyme. Pros. Feminine rhyme, q.v.

DRAMA (Gr., action). The word ‘drama’ may be interpreted in a variety of senses. Most widely, it means any kind of mimetic performance, from a production of Hamlet to the clowning of vaudeville comedians, to wordless pantomime or to a primitive ritual ceremony. More specifically, it designates a play written for interpretation by actors; more narrowly still a serious, generally realistic play that does not aim at tragic grandeur but that cannot be put in the category of comedy. [This interpretation arose in 18th c. France, when Riberot (De la poésie dramatique, 1758), Beaumarchais (Essai sur le genre dramatique sérieux, 1767) and others found drame a convenient label for the sentimental plays dealing with contemporary problems.]
In the broadest sense, drama is simply "play"—whereby a group of persons (primitive savages, amateurs belonging to medieval guilds, modern professionals) impersonate certain characters before a group of their fellows. This impersonation may be intended mainly for a ritualistic or religious purpose, or entirely for entertainment, but, whatever its purpose, is the first and cardinal element in drama. The second element is the presence of an audience. Novel and poetry make their appeals to solitary readers; the dramatist must ever have the crowd in his mind’s eye as he writes.

'Drama' is most commonly employed in its middle sense—something to be interpreted by actors, and, in the modern period, this something is dialogue to be spoken (as distinct from the lyric drama of opera, where the dialogue is sung.) This generic field of drama ranges from tragedy to melodrama, from high comedy to farce. In other fields, clear distinctions are in practice drawn between the "art" proper and the technique of the art form used for non-aesthetic ends. Thus not everything written in verse is accepted as poetry; an ordinary detective novel is recognized for what it is, not confused with a work by Hardy or Dostoevsky. In the modern theatre, on the contrary, there is a frequent tendency to lose sight of the fact that some dramas (farce, melodrama) may exist for the single purpose of providing entertainment, but that alongside of these entertainment-dramas are others, which have an additional aim.

The confusion arises from the conditions imposed by the presence of the audience. The gathering of that audience tends to put emphasis on "box-office" values, so a popular success may be esteemed for something it does not possess. To ensure a just and balanced judgment, apparently, we must recognize two things: (1) The drama, as an art form, looks towards immediate physical representation on the stage. Closet dramas are exceptions, not rules. The playwright in general aims to compose something capable of being acted and likely to appeal to audiences of his time. (There are poets that deliberately wrote for the future; one seeks in vain for a playwright that had this in view.) (2) While direct appeal to audiences is the first demand made on a dramatist, we must not fall into the mistake of assessing value quantitatively. Tobacco Road or Abie’s Irish Rose may have a longer run than Winterset or Adirondack, but the former are not, because of that, to be esteemed better plays. A juster criterion may be found in estimating the revivable quality of a drama: Hamlet's greatness is partly revealed by the way in which it has held the stage from 1603 to the current season.

Audiences go to see dramas for various reasons. They may go to a thriller or a farce for pure entertainment—a kind of adult extension of childish "play." Or they may go to experience the emotional ten- sity and spiritual depth of a particular work of art—a kind of ritualistic experience where the theatre comes close to the church. Both meet certain—but diverse—human needs.

Being presented by actors before an audience, drama has generally tended to be conventional in form. The knowledge that the actors are not the persons they pretend to be provides a basis for this conventionalism. Thus, whereas in narrative fiction the chief critical divisions fall according to subject-matter (historical novel, domestic novel), the drama may be classified according to the conventional attitude adopted by the playwright: one tragedy (Hamlet) may deal with legendary or historical action, another (Wintersett) may be contemporary in theme, but both agree in exhibiting a common spirit that we call tragic. Although we may laugh at Polonius’ lists of dramatic kinds, there is ample justification for speaking of tragedy, comedy, farce, melodrama, comedy of manners, comedy of humour, and the like.

The conventional form of early drama was prevalingly poetic. Prose intruded first into comedy in the 16th c.; then, in the 18th c., with the rise of a middle-class audience that demanded the more frequent treatment of contemporary themes, it came to be more often used, leading to the modern realistic prose play. Despite the popularity of the prose form, however, the theatre has never lost its leaning towards poetry. (See Dialogue.) There are many who believe that while the realistically mimetic may be of service for drama of entertainment, only poetic treatment can yield dramas of emotional and spiritual strength—because only with the use of poetry does the dramatic form find harmony with the conventional quality of theatrical presentation, and yield full aesthetic experience.

(The library of works on drama is vast. The range of dramatic criticism is outlined in B. H. Clark’s European Theories of the Drama, 1919. An excellent introductory volume is E. Drew’s Discovering Drama, 1927. For a classified bibliography. A Nicoll, Development of the Theatre, 1937; Freedley and Reeves, A History of the Theatre,}
drama

p. 627, 1941; R. Gilder, A Theatre Library, 1932.) A.N.
drama, pastoral. See Pastoral.

DRAMA AND THEATRE. The interrelations of play and performance have been argued since Aristotle, who declared: "The power of tragedy, we may be sure, is felt even apart from representation and actors ... terror and pity can be induced by spectacular means, but it is much better to produce them through the writing." Misunderstanding of this leads to the declaration that the theatre has no place in the dramatic art. Voltaire: "If success depends on what strikes the eyes, we might as well have moving pictures!" Less prophetically, elsewhere Voltaire contradicts himself; but in our own day J. E. Spingarn exclaims: "For aesthetic criticism, the theatre simply does not exist." On the other side stand Lessing, who asks why build a theatre and go through all the trouble preliminary to a performance, if you can get the same experience at your chimney-nook; A. W. Schlegel, who declares that a play, presenting a conflict without the author's explanations, requires the clarity of the enacting; and at the extreme Granville Barker, who says that a play (e.g., Chekhov, The Cherry Orchard) is like an opera libretto: "with the dramatist the words on paper are but the seeds of the play." Both points have been pressed so cogently that the terms 'theatrical' and 'closet-drama' both bear approbrium.

Historically, plays were first presented, then read. They began as song and dance; some peoples—the Polynesians; the Aztecs with their dramatic ballet—never developed the drama beyond song and dance; in general, this remains the most popular form. Beyond this, a play gives pleasure either seen or read; the crux of the quarrel is set clearly by Castelvetro: each of these is a different delight, and the peculiar stimulation of the drama springs only from the performance, a play is something to be played. The fact that many dramas, however, are rich in subtlety of verbal decoration, complexity of pattern, depth of character, that seem to require the delays and returns of reading—beyond the instant capture of the stage—keeps the question alive; though it is argued, in the main, some distance from Theatre Row. Probably, for best appreciation, a play should be seen, read, seen again, and reread. Tradition and Experiment, 1929; Ship., 289 ff.

DRAMATIC CRITICISM appears mainly as the promulgation of theatrical and dramatic principles, or the setting down of judgments on plays and performances, although of course such individual judgments very often rest on standards, explicit or implied.

In classic Gr., the extant fragment of Aristotle's Poetics, which refers to earlier studies, represents the earliest systematic study of the principles of tragedy; informal criticism appears, as parody, in Aristophanes (esp. The Frogs). In the Roman world as well, most discussions of poetry treated the epic and the tragic forms; Horace's Ars Poetica (drawing upon Alexandrian works) is the one surviving complete theoretical study, though there are references in Cicero, and judgments on playwrights in Quintilian and Aulus Gellius. Early Christian criticism (Tertullian, De Spectaculis, 2d c.; Ælius Donatus, teacher of St. Jerome, De Comedie et Tragodia, 4th c.; St. Cyprian; St. Ambrose, Lactantius; Chrysostom) was naturally moralistic and religious, denouncing the licentiousness of the decadent classical theatre. With the Ren. and the discovery of the fragment of Aristotle's Poetics, the problems of catharsis, of verisimilitude, of the three unities; the adjustment of Horatian ideas to those of Aristotle, and of all the classical rules to the new practice, became basic concerns of the criticism of several centuries. Thus Saint-Evremond set against the Aristotelian catharsis of pity and terror "greatness of soul, well expressed"; see the various national surveys elsewhere in this volume.

Along with the Fr. consideration of basic principles, as in the controversy over Corneille's Le Cid (1637), however, there began to appear a more immediate consideration of the theatre. The Pratique du théâtre of Francois Hédelin, Abbé D'Aubignac, while a belated continuance (1657) of the attack upon Le Cid, examined the actual composition of plays. Molière, practicing playwright, in La Critique de l'école des femmes, 1663, exalted the providing of pleasure above all the rules; in the Pref. to Tartuffe, 1669, defended social criticism in comedy; in his playlet L'Impromptu, criticized acting, like Shakespeare (Hamlet to the players) championing a natural style. Some of the best dramatic criticism has been by playwrights, actors, and other workers in the theatre.

In Restoration Eng., in addition to the many formal discussions, there began a sort of drama critics' circle in the Fop's Corner, of wits whose opinions on plays and productions were highly influential. The most significant development of the
dramatic criticism

18th c. was journalistic criticism; periodicals [Tatler; Spectator; Rambler (Johnson, 156); Adventurer] started the custom of dramatic reviewing.

The fight against neo-classic rules was waged most widely in G., where Shakespeare became the symbol of perfection and freedom; Lessing's Hamburgerische Dramaturgie (1767-69; as critic of the new National Theatre) is a landmark of modern dramatic criticism. Along with the romantic freedom, Hegel, applying his dialectic method to aesthetics, in accordance with his principle that "contradiction is the power that moves all things" set "tragic conflict" as the driving force of dramatic action. This reinforced the Aristotelian principle of action as primal in the drama; it was accepted by Schlegel and Coleridge, elaborated by Gustave Freytag; and Brunetière in his Loi du Théâtre, 1891-92, complemented the idea of conflict with the principle of unity and extended it beyond tragedy to all forms of drama. William Archer turned from "conflict" to the more inclusive "crisis." These extensions of Hegel's thought provided a basis for the technique and content of Ibsen and many subsequent dramatists, including Shaw, in whose dialogue and play structure dialectics is paramount. Thus Hegel pointed the path for social drama and socially oriented criticism.

Romanticism, however, continued to prevail; criticism was dominated by A. W. Schlegel's exaltation of subjectivism, intuition, the impressions of the senses, mystical transfiguration of the finite into the infinite. "Types" and "symbols" borrowed from the actual world were to convey the poet's intuitions of something larger, more mysterious, and more philosophical than the projection of experience in the hard clear lines that make art "a naked copy of nature." This view not only accorded with the romantic drama of the period, but foreshadowed both the atmospheric work of neo-romanticism (playwrights, Maeterlinck, Yeats, Sologub, Andreyev; in the theatre arts, Gordon Craig, Appia, Robert Edmond Jones) and the later expressionism (Strindberg, Georg Kaiser).

Coleridge emphasized this view, which critics of our time (Allardyce Nicoll, George Jean Nathan, Stark Young, Joseph Wood Krutch) often reflect in their attitude toward realism and social drama. An important bridge to realism was erected, however, by Victor Hugo, when romanticism belatedly entered the Fr. theatre. In his 1827 pref. to Cromwell, Hugo did more than merely challenge the tenacious neo-classic formalism of Fr. drama by maintaining that there are no rules or models; he sought to bring the drama down to earth and make it more "naturalistic"; we must effect, he wrote, "the wholly natural combination of the two types, the sublime and the grotesque, which meet in the drama as they meet in life and in creation." Another bridge was provided by the G. dramatist Friedrich Hebbel, whose comments on romantic playwrights, Mein Wort über das Drama, 1843, and pref. to his middle-class play Maria Magdalena, 1844, championed early realism.

Although the Eng. William Hazlitt revealed no great incisiveness in assaying the plays of the romantic period, and presented no realistic viewpoint, he was one of the first journalistic critics. Writing for the Morning Chronicle and other papers, he reviewed plays as acted on the stage rather than as published drama, setting what is today the universal practice among dramatic critics.

Criticism militantly in favor of social drama and realism began gradually to prevail. The thesis play was defended by Alexander Dumas fils in an open letter to the Fr. critic Sarcey, in which he called for "useful" drama as an instrument of personal and public improvement; his call was answered by Augier and Ibsen, as well as in his own didactic plays. The Ibsen controversy was decisive. It closed the career of the leading professional Fr. critic, Francisque Sarcey, an exponent of the contrived, intrigue-ridden, "well-made" play (esp. of Scribe and Sardou). In his concern for clear and audience-gratifying construction, Sarcey hit upon his theory of the scène à faire, which William Archer translated as "the obligatory scene." Emile Zola, in his 1873 pref. to Thérèse Raquin and in other essays reprinted in Le Naturalisme au théâtre and Nos Auteurs dramatiques (1881), championed dramatic naturalism in Fr. He was seconded by the professional critic Jean Jullien (Le Théâtre vivant, 1892-96), demanding closer representation of actual life, physiological details, the display of the bestial instincts, combined with a natural technique free from the contrivances and intrigues of the well-made play. After the failure of his Théâtre Libre, director Antoine himself became a critic, though moderating his extreme naturalistic position. In G., reacting against the academic and romantic attitude of which Gustav Freytag (Technique of the Drama, 1869) was the most accomplished representative, were the literary club Dürck and other groups in
dramatic criticism

Berlin and in Munich (Arno Holz; Hermann Bahr; Ludwig Fulda; Leo Berg; Otto Brahm), who often combined criticism with practical work in the theatre. (Brahm founded the first naturalistic theatre in G., Die Freie Bühne, and applied his criticism to acting and stage direction as well as to the drama.) In Scandinavia, the playwrights Ibsen, Strindberg, and Björnson were themselves articulate in criticism, with powerful support from the great liberal critic Georg Brandes. In Russ., naturalism was championed by liberal critics, formulated and given expression by the founders of the Moscow Art Theatre, Stanislavsky and Dantchenko, who paid special attention to the arts of acting, scenic design, and directing. It. and Sp. also began to offer realistically oriented criticism.

It was slower in coming to Am., where at first it found moderate support from Henry James and William Dean Howells; but violent opposition from the conservative William Winter, whose Victorian moralism led him to join the outcry against Ibsen; while the common-sense critics Brander Matthews and Clayton Hamilton were more interested in theatrical effect than in ideas. During the first decades of this c., the forceful criticism of George Jean Nathan and Ludwig Lewisohn welcomed naturalism, as in Hauptmann and O'Neill's early work. In Eng., Shaw was the driving force, with his defense of Ibsen (The Quintessence of Ibsenism, 1891); with his blasting of romanticism, of the well-made play, of compromise-realism; with his battering of the bardolaters and insistence that Shakespeare be judged as a worker in the theatre; with his advocacy of 'art for life's sake,' i.e., of a socially relevant and effective drama. His periodical reviews for the Saturday Review, collected as Dramatic Opinions and Essays, 1907, set a new standard in dramatic criticism; and he was equally if not even more influential through his own plays and his brilliant prefaces. William Archer, another brilliant champion of Ibsen, J. T. Grein (founder of the Independent Theatre in London, which first there produced Ibsen and Shaw), the playwrights Sir Arthur Wing Pinero and Henry Arthur Jones also implemented realism with critical fire; as their utterances were more moderate, they were for a time more influential than Shaw. Urbane, eclectic criticism was supplied ably by such professional critics as A. B. Walkley, Clement Scott, Max Beerbohm, the last bringing considerable wit into his reviews. It is this attitude, combining undogmatic standards of value with impressionism, that today prevails in Eng. criticism (Charles Morgan; Ivor Brown; James Agate). Moderate liberalism is the rule in the best Brit. criticism, save for the playwright-critic St. John Irvine, who, though he entertains a high regard for Shaw, is militantly opposed to radical drama and theory.

As a reaction from the excesses and limitations of naturalism, and a protest against the intrusion of the prosaic into modern drama, a neo-romantic or symbolist criticism appeared during the last decade of the 19th c. It took wing in part from Richard Wagner's theories of drama and from the program of a symbolist poetry in Fr. Its ablest exponents were playwrights like Maeterlinck, who pronounced an ideal of a static, atmospheric drama (Le Tragique quotidien, 1898); Yeats, who wanted to restore poetry to the theatre; Synge; Ashley Dukes; Solo-gub; Evreinov; scene designers like Gordon Craig (On the Art of Theatre, 1911; The Theatre-Advancing, 1919; ed. The Mask, 1908–16, 1918–19; 1922–29); and Adolphe Appia (Die Musik und die Inseminierung, 1899), who inspired the "art theatre" movement. Am. art theatre found able exponents in Hiram Motherwell, Sheldon Cheney; in Stark Young, Kenneth MacGowan, Robert Edmond Jones, who (1918) made their organ Theatre Arts (1918– ), now the outstanding theatre magazine. Allardyce Nicoll, a scholar rather than a journalist, continues an ardent champion of poetic and spiritual drama. Defenders of the grotesque style of drama in It. (Pirandello; Chiarelli; San Secondo) and champions of G. expressionism also may be grouped with the anti-naturalistic school. Huntly Carter ably reported the new trends.

Clarification of the respective positions of the realists and the anti-realists was forwarded by Alexander Baksy in The Theatre Unbound, 1923, with his distinction between representational (realistic, illusionistic) and presentational (non-realistic, non-illusionistic, stylized, formal) theatre; and critics today accept either style as valid according to the spirit and intention of the play. This is esp. true in Am. criticism, where the leading exponents are eclectics and impressionists (James Huneker, George Jean Nathan; Alexander Wollcott, Heywood Broun, Brooks Atkinson, John Mason Brown, and other reviewers for metropolitan newspapers). Their type of criticism—in which of course they display different degrees of competence and wit—was sharply challenged in the 30's by "leftist" crit-
dramatic criticism

ics (Anita Block, John Howard Lawson, Eleanor Flexner). John Gassner has maintained a middle course which opposes political judgment and stresses both theatrical technique and universality, but pays attention to the social conditioning and implications of the theatre; Joseph T. Shipley blends with such concerns the call for a poetic vision expressed in theatrical terms. In Soviet Russia, of course, dramatic criticism is wholly Marxist, although Maxim Gorky in his articles and addresses stressed humanization in the drama. Immediately before the advent of Nazism in Germany, intelligent eclecticism was best represented by the brilliant Alfred Kerr; social-democratic criticism (with emphasis on the broad social backgrounds of the theatre) by Julius Bab and Kurt Pinthus.

The basic trend of recent criticism has been toward a deeper examination of the theatre as a synthesis of arts, accepting many styles, investigating the possibilities of making the theatre both imaginative and relevant to contemporary life. In English and American, esp., however, the writers of books and magazine articles are less immediately influential than the newspaper and radio reviewers, who report on plays and productions right after the performance. Although their comments are first impressions, these men are largely responsible for the success or failure of a play with the public; and various efforts have been made, so far vainly, to limit their power or give them more time to consider their judgments. In Russia this problem has been met with the policy of not publishing reviews until the production has had a short run, and of requiring such reviewers to act in an advisory capacity prior to the opening of a production.

B. H. Clark, ed. European Theories of the Drama, 1918. There is no history of theatre criticism. Consult individual works by the writers named. Many libraries have theatre collections; organized in a Theatre Libr. Ass'n. See Criticism, Dramatic.

J.G.

dramatic irony. See Irony.

dramatic lyric. Term used by Browning for his dramatic monologues. See Monologue.

dramatic monologue. See Monologue.

drame. Fr. Serious, often tragic play with some mingling of the comic, in contrast to the unity of tragic tone characteristic of classic tragédie. The genre originated in France (1st half of 18th c.) with la comédie larmoyante of La Chaussée; it continued in le drame bourgeois of Diderot, to culminate with the romantic drames of Hugo and his contemporaries.

(Hugo, Hernani, 1830; Dumas père, Antony, 1831.) Hugo's Préface de Cromwell (1827) is an important literary manifesto laying down the principles of the genre. G.R.H.

drame avec soi. See Monologue.

dream, the, has been considered as a source, or used as a device, for works of art. (1) Either as a waking-dream, reverie, or as the inspiration that comes in sleep, the dream has been considered, even cultivated by the romantics, as a source of poetry. Drugs and other means of inducing wisp-fancies were sought, as recently surrealists have courted their inner selves through paranoia and hysteria. Coleridge tells us Kubla Khan was dream-born (though John Livingston Lowes has traced a longer Road to Xanadu). After the romantics, objections rose to this idea. Mallarmé pictures Gautier watching over the garden of poetry, "from which he banishes the dream, the enemy of his charge"; and in our time Roger Fry declares bluntly "Nothing is more contrary to the essential aesthetic faculty than the dream." In the meantime Thoreau had exalted the dream not as inspiration but as aspiration; pointing the way, "our dreams are the soldest facts we know." The dream not as ideal but of the earth real was brought again into the creative impulse in the Freudian picture: dreams manifest disconcertingly either our dreams or our dreads; awake, these betray themselves in slips of the tongue, conceal themselves in word play, in art; art is a sort of waking dream in which we hide from ourselves our improper or impotent longings, realizing in art a goal, or at least a harmony, unattained in life. The Freudian dream theory is roundly attacked (E. Rignano, The Psychology of Reasoning, 1923; M. R. Cohen, Reason and Nature, 1931), but its general tenets, its emphasis on sex, are too valuable to the artist for his disavowal. (2) The dream as a device, esp. for launching a story on its way, came widely into European literature after Macrobius (fl. 400 A.D.), who commented on, and issued, Cicero's Somnium Scipionis. The vision has always been associated with religion; but the very popular Romance of the Rose (1237, 1277), with initial reference to Macrobius, with its dream of young love in May spread wide the practice. It has been followed in a great variety of works: Chaucer, trans. Romance of the
dream

Rose; House of Fame; Boke of the Duchess; Legend of Good Women; Parliament of Fowles; Langland, Vision of Piers Plowman; Spenser, Daphnæida; Bunyan, Pilgrim's Progress; Tennyson, A Dream of Fair Women; Carroll, Alice in Wonderland; Bellamy, Looking Backward—for transfer from 1887 to the year 2000. In many such works, the sleeper is taken in hand by a guide, often allegorical: Chaucer (House of Fame), an eagle; Dante, in the greatest of such visions, Virgil, then Beatrice. In the drama, the dream (or the analogous delirium of illness) permits phantasmagorian variations from reality, as in Barrie's A Kiss For Cinderella, 1916; the Kaufman-Connelly Beggar on Horseback, 1924. Effective as an opening, esp. for a supernatural journey, the dream is less fortunately used at the close (e.g., St. J. Ervine—H. G. Wells, The Wonderful Visit, 1921) to explain otherwise unaccountable incidents: by that time either the story has held us through its own merits and the dream is an unnecessary intrusion, or interest has vanished that no dream-explanation can restore.

dress rehearsal. See Répétition générale.

drift. The casual flow of circumstances, in which some of the naturalistic writers (Th. Hardy) consider man mere flotsam. See Fate.

droll. drollery, droll-humour. Eng. Th. (17th c.) A skit or comic scene, often from a well-known play, presented at fairs, while stage-plays were forbidden, 1642 until the Restoration, 1660. (18th c.) Farce, buffoonery; a puppet show or puppet.

drop-scene. Th. (drop, a trap-door on the gallows, let fall under the feet of the condemned. Also, the practice of letting the curtain fall swiftly.) A final scene in a drama; esp., one in which retribution comes suddenly upon the villain. Frequent in Eliz. drama (Marlowe, The Jew of Malta; Tourneur, The Revenger's Tragedy) and melodrama since. For a similar effect in comedy, see Black-out.

drowned-in-tears, School of the. Term applied in scorn of the early romantics, who, in the mood of Goethe's young Werther, seemed always bleeding from the thorns of life, albatross-hung with the heavy and the weary weight of all this unintelligible world, making songs out of their own pain, the Weltschmerz. See Graveyard School.

dry. (Gr., ausin, cp. austere.) Heraclitus, "the dry soul is best." Thus Plato wished to dry Homer's sentimentality. Hence, dry wit: sharp, keen, unsentimental humor. Generally, however: stiff, insipid, dull.

dualism. Phil. A metaphysic is dualistic when it divides reality sharply into two parts, either (a) by holding that there are two fundamentally different kinds of substance, material and mental, which cannot be explained in terms of one another (Cartesian dualism), or (b) by contrasting being with becoming (Plato), phenomenon with noumenon (Kant), appearance with reality (Bradley), the knowable with the unknowable (Spencer). Dualism is opposed to monism.

More generally, one may speak of a dualism in personal character, meaning an unresolved conflict between two drives or tendencies; and where this is conceived in terms of higher versus lower selves, or duty versus inclination, there results a dualistic view of human nature (considering man as a creature of two worlds) which may be contrasted with a naturalistic view. The moral and critical philosophy of the New Humanists is epitomized in just this insistence that there are two ultimate principles, "Law for man, and law for thing" (Emerson, Ode, Inscribed to W. H. Channing; Irving Babbitt, introduction to Rousseau and Romanticism, 1919). Babbitt and Paul Elmer More and their followers hold that this dualism must be the focal point of the conflict in all great fiction (Humanism and America, ed. Norman Foerster, 1930; The Critique of Humanism, ed. C. Hartley Grattan, 1930). M.C.B.

duan. Gaelic. A poem; or a canto thereof. (Ossian).

dumb show. A pantomime, usually with music, in (or between the acts of) a play, forwarding its plot or strengthening its mood; developed in Eliz. tragedy, e.q., the play in Hamlet preceded by a dumb show; Gorboide.

dummy. Partially printed or sketched sample of a projected piece of printing intended to show the size, shape, form, general style and plan of the finished book, pamphlet. R.E.K.

duodecimo. See Book sizes.

duologue. Th. Dramatic conversation between two characters. Usually 'dialogue' is used for all conversation, as opposed to 'monologue.'
Dutch criticism

Rodenburg, a student of the contemporary Sp., It., and Eng. literatures, adapted Sidney's *Defense of Poeties*, 1619. The popularly successful and unlettered Jan Vos (pref. Medea, 1667) repudiated the authority of Aristotle and Horace and substituted that of a romantically interpreted nature. Samuel Coster (pref. Isabella, 1618) disclosed romantic sympathies, but later, as a member of the dictato-piously disposed and eventually rule-ridden literary society Nil Volentibus Arduum, he joined Lodewijk Meyer and Andries Pels in advocating Fr. classicism. The preface to Meyer's *Verloofde koningsbruid* was essentially an adaptation of Corneille's *Discours*, and Pels' two critical treatises, *Q. Horatius Flaccus' dichtkunst* and *Gebruik en misbruik des tooneels* were standard works in the Fr. manner. Aristotle had had his influence; Horace and Corneille were now to dominate. The Fr. rules were safe for a century in the hands of Nil Volentibus Arduum and the myriad *kunstgenootschappen*. The works of Michael de Swaen (1700) included the dictum, "Say what we will of the Greeks and Romans, nothing is comparable to the French dramas, and nothing can be perfectly executed except by imitating these."

The 18th c. in Holland produced no significant literary theory or criticism until its last quarter. It is possible to see in the Addisonian moral weekly, *De Spectator* (edited 1731–85 by Justus van Effen) and in its many imitators, the beginnings of the *Vaderlandsche Letteroefeningen*, 1761–1876, and to see in this essentially uncritical journal the beginnings of the critically fruitful *Gids* and *Nieuwe Gids* of the 19th c. But the papers in which van Effen cautiously criticized the poetasters of his time are few.

The first to respond to the influences of the newer G. and Eng. literature was Van Alphen. In the preface and annotations to his *Theorie der schoone kunsten* (translated from the G. of Riedel, 1778–80) as well as in his later *Digtkundige verhandelingen*, he strove for a literary renaissance, advocating a philosophical study of aesthetics. Van Alphen met with opposition. Jan Daniel Macquet, in *Proeven van dichtkundige letteroefeningen*, 1780, applied the rules to the 17th c. Dutch dramas. Jeronimo de Bosch replied to Van...
Dutch criticism

Alphen's *Theorie* in 1783 with an ably argued apology for the classical rules. The philosophically disposed Willem de Perponcher corresponded with v. Alphen about standards of criticism and added two treatises, *Grondbeginselen van de algemene wetenschap der kunst* and *Over den aart en't weezen van het schoone in the growing body of Dutch literary theory. Moreover, the poets were being aroused to discussion, e.g., Rijnvis Feith, *Verhandeling over het heldengedicht, Brieven, Bijdragen ter bevordering der schoone kunsten*, 1781–96. The literary circle of Bellamy at Utrecht, in which v. Alphen also moved, were actively discussing G. thought and Eng. practice. The "heart" has a place beside "reason" and "taste" in the title of Bellamy's periodically published papers *Proeven voor het verstand den smaak en het hart* (1784–85). In the *Post van den Helicon*, a series of papers begun in 1789, Johannes Kinker, sometimes by parody and burlesque, exposed the sentimentalism and scourged the complacency of the versifiers of the period. And Bilderdijk, in the vein of world romanticism, did most, by the energy of his criticism and his example, to usher in a century of new if tardily dawning literary life.

This new life expressed itself among other forms in *Het Reveul*, a religio-cultural movement, born in Switzerland, inspired by Bilderdijk (da Costa, Willem de Clerq, Groen van Prinsterer), which fostered the notion that through intuition the poet can apprehend a supersensual reality. By 1810 the celebrated orator, J. H. Van der Palm, in his oration *Over het versmaden van de regelen der kunst* could counsel the young poets to look, not to models, but to their own hearts for the source of poetry. In 1823 N. G. van Kampen lectured on: "What is the quality that distinguishes the classical poetry of the Ancients from the so-called romantic poetry of the Moderns?"

The critical organ of Dutch romanticism was the periodical *De Gids*, founded by Potgieter in 1837 and edited by him, at times assisted by Bakhuizen van den Brink, Huet, and others, until 1866. Potgieter, in his many contributions to *De Gids*, held up the example of 17th c. Holland and rigorously insisted upon high standards of literary excellence. Van den Brink also went to the Dutch past for inspiration, produced a quickening criticism: *Vondel met Roskam en Rommelpot*, 1887, represents Dutch romantic criticism at its illuminating best. C. Busken Huet began to publish his collected articles, *Fantasieën en kritieken*, 25 v., in 1868. Jacob Geel, more puristically aesthetic, less generally cultural, then Potgieter and Van den Brink, delivered moving lectures on aesthetics; published *Onderzoek en fantasie*, 1838. The most popular of romantic poets, Nicholaas Beets, added *Verpoosingen op letterkundig gebied* and *Verscheidenheden* to the body of romantic criticism.

*De Gids* grew cautious and unchallenging soon after Potgieter's and Huet's resignation from the editorial staff; and it became the task of the "men of the 'eighties," the *Beweging van machtig*, to achieve a second literary renaissance. Their organ was the *Nieuwe Gids*. The men of this movement (Kloos, Verwy, van Deyssel, van Eeden) differed greatly among themselves but had in common at least a fierce disgust with the literary products of their time and a passionate individualism. They were greatly indebted at first to mid-century Fr. writers, to Keats and Shelley, and later to Russ. and Scand. influences. The sonnet-sequence *Mathilda* by Jacques Perk stimulated them all. Kloos defined poetry as the most individual expression of the most individual emotion. Verwy sought a mystical, almost a religious, union between poetry and life. Van Deyssel began as a writer of naturalistic prose and ended in a passionately conceived aestheticism and symbolism. Meanwhile Van Eeden embodied in his philosophical criticism that social concern which led him to attempt practical communal societies in both Holland and America. The theoretical writing of the *Beweging van machtig* was both voluminous and challenging.

Direct heirs of the "men of the 'eighties" were the *jongere generatie* (Heijermans, Gezelle, van der Woestijne, Robbers, Querido, van Scheltema). Since 1814 Dutch literary criticism, emerging from the confusions of futurism, expressionism, surrealism, and dadaism, has moved to what in 1928 was called the *nieuw-zakelijke* or the "new directness" (matter-of-factness) in poetry. The short-lived critical journal *Het Getij*, 1916, made way for the vitalism of Marsman's *Vrije Bladen* in 1925 and Dirk Coster's humanistic *De Stem* in 1921. In 1927 the younger Catholics strove for a "pure Catholicity" in their journal *De Gemeenschap* while energetic young Protestants sought in their *Opwaartse Wegen* to achieve a positive Christian literary culture. H.Z.
dyslogism

dyslogism. Rh. (cp. eulogism). A term having a derogatory or opprobrious connotation; esp. one coined for an attack, e.g., the *Impuritans*.

dysphemism

dysphemism. Rh. (cp. euphemism). The use of a term (or the term so used) to emphasize a failing or blemish, instead of glossing it over; to call a spade a dirty shovel.

echobe. See ecbasis.

eccylema (Gr. ekkyklema). Th. A wooden machine, mounted on wheels. When turned it revealed the interior of the house or temple whose exterior was the chief background for the drama. This machine, apparently some sort of revolving stage, made possible a certain change of scene, and allowed both the dead bodies of murdered characters to be shown to the spectators, and the murderers themselves to enter the action on the stage. Used esp. by Euripides and Aristophanes. (There is no agreement among scholars about the nature, purpose, or origin of the eccylema.) M. Bieber, The Hist. of the Gr. and Rom. Th., 1939; R. C. Flickinger. See Exostra; Stagesetting. L.R.L.

echo. Pros. (1) The regular recurrence of a sound (word or phrase) as at the end of successive stanzas; a refrain, e.g., in the ballade (Chaucer, Truth) in free verse (Sandburg, "in the dust, in the cool tombs"). (2) The looser (and subtler) intertwining of such sound throughout a poem, e.g., "O sister swallow" in Itylus (Swinburne). (3) Echo rhyme: coincidence likewise of the consonant before the accented vowel (meet, mete, meat), normal in Fr, if the meanings are different, rare in Eng. Also called perfect and identical rhyme. (4) Recurrences of a sound in rapid succession, e.g., Shak., "In spring time, the only merry ring time, when birds do sing hey ding a ding ding," Attacked in 19th c. verse by Nordau (Degeneration, 1893) as echolalia; defended by Shaw (Sanity and Art, 1895). Developed by Gertrude Stein (Tender Buttons, 1914; Four Saints in Three Acts, 1934) and the surrealists. See Repetend.

echo verse. A line followed by an "echo," repeating with different intention its last syllables (or a poem of such lines); usually for humor. E.g., (sestina by Barnaby Barnes, 1559–1609):

What shall I do to my Nymph when I go to behold her? Hold her.

echoic versus. See Palindrome.

echoism; echo, echoic word. Onomatopoeia, q.v. See also Word Creation.

eclaircissement, L’. See Rationalism.

Eclectic Review (1805–68). Its purpose was "to blend with impartial criticism an invariable regard to moral and religious principles"; as a consequence, it represents the trend that converted reviewing to sectarian ends. It attacked Byron’s verse, Richardson’s novels, even the gentle prose of Addison. Maurice J. Quinan, Victorian Prelude, 1941. W.S.K.

eclipse. Rh. P. "The figure of default." Omitting essential grammatical elements, e.g., "So early come?"

eclogue (Gr. ekleghein, to select). Pros. The L. plural eclogae was applied by scholiasts to Virgil’s ten bucolics or pastoral poems, possibly from their use for reading and recitation in the schools. The Middle Ages changed ecloga to szigloga or szegola, a misnomer which, reinforced by the Fr. form églogue, persisted with Renaissance writers. With reference to the Shepherdes Calendar (Spenser, 1579), E. K. defends szegoles, which he erroneously derives from the Gr. meaning "goteheards tales." In addition to the conventional pastoral of the 16th c., with which it came to be identified, the word eclogue also designated any rustic dialogue in verse. With the growth of pastoral drama and romance, gradually the distinction arose between 'pastoral,' referring to content and 'eclogue,' referring to form. Thus the 18th c. produced town eclogues and others having no association with shepherd life. As successor, then, to the idyll (first written by Theocritus, 3d c. B.C.) 'eclogue' preserved its similar diptych preserved its similar dramatic character. It may be loosely defined as a dramatic poem which, without appreciable action or characterization, includes (1) an objective setting, described by the poet or one
eclogue

of his characters, and (2) appropriate sentiments expressed in dialogue or soliloquy.


eephonoena, ephonemia. Rh. P. "the outcry." Exclamation. Pneanism(us), in joy, Anaphonema, in grief. Taumasm(us), in wonder. Euche, for desired good. Votum, with promise made. Ara, with evil wished; more emphatically, Misos; beyond life, Apeuche; with piled abuse, Execration(n). Deesis, with entreaty. Obscuratio, with prayer for evil upon one's enemies; Abominatio, to avert evil from oneself.

eephrasis. See Exegesis.

*Ecriture artiste*, Fr. The nervous, impressionistic style of the Goncourt brothers, Edmond (1822-96) and Jules (1830-70). In many respects, they disregarded prevailing rules of grammar and syntax to create the particular effect sought. This style has had far-reaching effects upon subsequent Fr. literature. G.R.H.

**ecestasy** (Gr., drive out of). (1) Mysticism.) A state of rapture during which the body is insensitive. (2) The trance-like state accompanying poetic inspiration, to the exclusion of thought or sense impressions. (3) "The power of standing outside ourselves"; sympathetic emotion, seen by Gilbert Murray (*The Classical Tradition in Poetry*, 1927) as the essential quality of drama. Note that he uses it as synonymous not with exaltation but with understanding. N.M.

**Edda** A word of uncertain origin applied to either of two collections of Old Norse literature: the Poetic Edda (ca. 1200), consisting of lays of gods and heroes; and the Prose Edda or Younger Edda (ca. 1220) of Snorri Sturluson, a collection of myths and a handbook for poets. A.B.B.

**editing.** Preparing a text for publication: Since its purpose is to make the text useful and comprehensible to the reader, different classes of reader will require different types of editing. In general, it implies that the words of the author edited be reproduced according to some unvarying principle; the text may be normalized and modernized for easy reading, or literally transcribed for accurate scholarship. Most editions likewise contain explanatory notes and justificatory introduction. See Criticism, textual. F.S.
from massed choirs of 200 voices to individuals. The chief literary prizes are an appropriately carved oaken chair for the best poem in the strict meters (the chair ode), and a silver crown for the best poem in the free meters (the crown poem); the subjects for the poems are usually assigned beforehand. There are also prizes for drama (both writing and presenting), for essays, for translations and recitations, and for arts and crafts. Local *eisteddfodau* (besides the annual ones, alternately in N. and in S. Wales) are held among the Welsh in Eng., the U. S., Australia, So. Africa, and Patagonia.

J.J.P.

ekkyklema. See Eccyclema.

effluvium (L., worked out). Rh. (1) Development of a subject beyond an initial statement, for clearness or emphasis. By further details; by example; by comparison, contrast, analogy; by repetition through synonyms; by definition or explanation; by examining the etymology, connotations, other senses of the term; by considering various applications or uses, e.g., Proust, *A la recherche du temps perdu*, paseim. (2) The careful working out of a complex style, usually with balanced structure and polished phrase, as in Pater.

*élan vital*. Fr. According to the philosophy of Henri Bergson (1859–1941), there is in the universe a driving force, analogous to the creative spirit of the poet. It eludes the purely mathematical intelligence and can be apprehended only by intuition. Bergson denies that the intelligence, by itself, is creative; he is not, however, completely anti-intellectual. From 1900 to 1914, Bergson was the accepted leader of the French literary *élite*; his influence against materialistic determinism in the direction of a modern mysticism was profound. Marcel Proust (1873–1922), Charles Péguy (1873–1914), and Paul Claudel (b. 1868) reflect aspects of the Bergsonian influence. G.R.H.

elegance. Sought by the 18th c. as a quality of style, consisting in refinement, charm, polish, "the distinguishing quality of a style that pleases the taste" (Barrett Wendell). Since mid 19th c. widely regarded as implying excessive attention to outer form; effeteness. See Elegancia, also Elocution.

Elegant Variation. A term employed by H. W. and F. G. Fowler (*The King's English*, 1906; *A Dictionary of Modern English Usage*, 1927) to denote a fault of style that consists in carefully not repeating a word in similar applications. A "diametrically opposed" fault is careless repetition of words and sounds in different applications. (*E.g.*: They spend a few weeks longer in their winter home than in their summer habitat. They dug their own clay, often in front of their own front doors.) Variation may be of two sorts: (1) a single object is successively given different names or denoted under different class concepts; (2) two physically separable objects are thought of as belonging to one class but are given different names. One-thing variation is a form of cumulative predication or description; often it does not deserve the derogatory name "elegant. It abounds in poetry, in all imaginative or excited writing; e.g., in *Beowulf*, a boat is called "sea-boat," "wave-floater," "sea-goer," "long-necked vessel," "well-fashioned vessel," "wave-floater," "broad-bosomed vessel," and "ocean-wood winsome" within the space of thirteen lines (XXVIII, 17–30). The more intellectual or expository the writing, the more offensive even less obtrusive and pronominal forms of one-thing variation are likely to be.

The second form, two-thing variation, of more frequent occurrence and almost always offensive, the elegant result of blind adherence to a misunderstood rule. Two-thing variation readily invades all the parts of speech. "France is now going through a similar experience with regard to Morocco to that which England had to undergo with reference to Egypt."

In simpler forms of two-thing variation, such as the 'home–habitat' example quoted above, a degree of antithesis, expressed in two contrasting words, 'winter' and 'summer,' is extended falsely into words, 'home' and 'habitat,' that should denote in what respects the contrasted objects are similar. W. K. Wimsatt, Jr., "When is Variation 'Elegant'?") *Coll. Eng. III*, 1942. W.K.W., Jr.

elegantia. L. One of the three basic attributes of discourse, with *compositio* and *dignitas*. It has 2 divisions, *Latinitas* and *explanatio*. *Latinitas* restrains the speech from solecisms and barbarisms, while *explanatio* makes it clear by the use of words *usitata et propria*. In the early Renaissance the principle of *elegantia* was revived, for purity of the vernacular. Martin Opitz and Boileau urged it in its original concept of that which is carefully selected. See Elegance. H.C.M.

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elegiac meter. Pros. That used in the elegiac distich: a dactylic hexameter followed by a dactylic pentameter. The early sepulchral inscription (epigram, q.v.) was commonly written in this form. First used by Archilochus, 7th c. B.C.; also for personal, reflective, or didactic poetry. Christ; Reizenstein, Epigram und Skolion, 1882; Schmid-Stählin. R.L.

elegiambus. Pros. See Archilochian.

elegy. Gr. Pros. A poem in the elegiac meter; from its use for laments, a dirge, esp. a more formal and elaborate mourning poem, e.g., Tennyson, *In Memoriam*; Swinburne, *Ave atque Vale*. The pastoral elegy has a tradition from Theocritus through the Ren. to Milton, *Lycidas*; Shelley, *Adonais*; Arnold, *Thyris*. The conventions of referring to the dead man as a shepherd; pagan mythology; all earth mourning, with flowers for the hearse (even though Milton’s friend was lost at sea) led Johnson to condemn the “inher- ent improbability” of *Lycidas*. See Pastoral.

elevation. See Word creation.

elision. Pros. Suppression of a final sound, for metrical or rhythmic effect. Commonly used for the more general term, hyphaeresis (q.v.). In Gr. mainly when one word ends with a short vowel and the next begins with a vowel. In L. any final vowel, and m with the preceding vowel, are elided before a vowel or h. In Romance versification (q.v.) the practice is more strictly regulated. In Eng. usually indicated by an apostrophe, e.g., th’ everlasting. Extensively applied in 18th c. Eng. to “regularize” pentameter lines; until John Mason, 1749, declared that the line

And many an amorous, many a humorous lay

has 14 syllables, but “the ear finds nothing in it redundant, defective, or disagreeable, but is sensible of a sweetness not ordinarily found in the common iambic verse.” Poets since have tended to disregard the elision in favor of the variety of effect. See Romance versification.

ellipsis. Variant of eclipse, q.v.

elocutio(n). Third division of rhetoric, q.v. Its 3 parts are Composition, clarity and propriety of speech; Elegance, purity, perspicuity, and politeness of the language; and Dignity, adornment of the thoughts with rhetorical flowers. By mid 19th c. elocution had lost this meaning, preempting that of pronunciation(n), a division of the medieval rhetoric dealing with delivery.

elocution. The practice of effective speech or writing. Through the LL. and medieval emphasis on rhetoric, until poetry was considered but a branch thereof, ‘elo- quence’ became used for all effective verbal expression. The term was further widened by George Campbell (*Philosophy of Rhetoric*, 1750–77) to the principles underlying the use of language. Current use limits the term to fluent, forceful speech.


emblem verse. See Carmen figuratum.

embolimón. A choral interlude in tragedy which has nothing to do with the plot, first introduced (Aristotle) by Agathon (end 5th c. B.C.). R.L.

emendation. Improvement (or the product thereof) by which an alternate reading is supplied where a text seems faulty. It should explain in a reasonable manner how the error came into being, and the change should fit the context in the language of the book’s period. The emenda- tion is ‘conjectural’ when evidence for it is lacking. Revision: the process (or its product) by which one improves, not rewriting; but rephrasing, rearranging, including new facts, and/or correcting errors. Recension: the process (or its product) by which a text is completely revised according to definite standards. Correction: the process (or its product) by which errors in a text are removed. Reduction: the process (or its product) by which material already composed is put in to the form proper for its purpose. See Editing; Criticism, textual.

Emigrado. Sp. One of the intellectuals forced to leave Sp. during the reign of Ferdinand (1813–33); returned to renovate Sp. letters after the death of this absolutist monarch, e.g., Martínez de la Rosa; Duque de Rivas; Espronceda. See Émigré.

émigré. Fr. Applied to literature written in an alien land. Scholars and writers in every age have lived abroad, as slaves
émigré

(Æsop), as voluntary expatriates (the medieval Irish monks), as exiles. The first great modern flow was with the Stuarts to Fr. (1642–60). St. Evremonde, exiled 1661, continued in Eng. his Fr. literary controversies (buried, Westminster Abbey, 1703). Then the currents of the Fr. Revolution quickened international thought (Voltaire, exile in Eng., Prussia, Switzerland). After the World War (though the Am. Henry James, 1843–1916, and Whistler, 1834–1903 had gone to Eng. and Stuart Merrill, 1863–1915, wrote in Fr.) there was a great flow: T. S. Eliot to Eng. but most—Joyce from Ireland, hundreds from the U. S., Austria, Italy, Russia; heimatlos, déraciné, expatriate—made Paris their home, 1918–33. Then, in wisful recognition of values in the U. S. most of the Americans returned (Ezra Pound stayed in It.); after them, the greatest flow of émigrés in all time.

Similar in impulse is the constant flow from countryside and town to the great cities: Shakespeare and uncounted more to London; Chicago; New York. Here again (Sherwood Anderson) there has been a turn in the tide, a recognition of the homely worth of the soil, a rising regionalism. Such movements help to balance the moods of art, removing alike the naïve provincialism of the hamlet and the sophisticate provincialism of the salon.

emotive use of words. For a time I. A. Richards and others stressed as basic the distinction between words (1) as emotive: expressions or stimulants of attitudes; and (2) as symbolic: supports or vehicles of reference. The former is the more primitive. It is related in phylogeny to the danger calls and love calls of animals, in ontogeny to the affective cries and cries of infants; communication through gesture is probably, in the main, emotive. Words may thus serve, however, (a) as outlet for or indication of the subjective state of the speaker; or (b) to play upon the feelings of the receptor. In the latter sense, it is the basic function of language in the arts, and may be a deft and dangerous weapon in propaganda (satirized in Lawson’s Processional: two guards are beating a striker; a third draws a picture from the man’s purse, cries, “His mother!” The three stop, salute; then resume their thrashing).

This two-fold division, in the light of recent semantic study, came to seem limited. Richards speaks of the four kinds of meaning (q.v.) and declares (How To Read a Page, 1942; p. 100 and biblog. there) that language “has as many jobs as we find it convenient to distinguish.”


empathy

emotion. See Objective correlative.

EMPATHY, as a theory, essays to explain imaginative experience in which there is an involuntary projection of the self into the object. More specifically, empathy is response to imagery that is produced by shapes, bodies, and movements, and in which, though more purely intellectual elements are present, dynamic or motor content is prominent; it owes its quality and force to accumulated and integrated experience brought into focus by an appropriate stimulus, with an instant and unconscious attribution of this experience to the thing perceived. Thus one’s sense of firmness and weight, of solidarity and strength and durability in observing a Norman arch is the result not only of the mind’s comprehension of facts about materials and structure, but even more of the tactile and muscular impressions, of tensions and other organic sensations, gained through experience with strongly poised, substantial objects throughout our lives. Likewise the easy flight of a sea gull sets off a complex of remembered motions and unconscious recognitions, all the store of hidden connotations that have centered in our being, through real or imagined experience—making up our feeling of effortlessly soaring in space. And presently we soar with the gull, attribute to him the well-being and pleasure we ourselves experience.

Empathy was recognized long before there was a word for it. It has been pointed out that Aristotle took note of empathic experience in the Rhetoric (III, 2, 1411b); there is obvious description of empathic response in Longinus’ On the Sublime (XXXIX). In Eng. Dennis, Addison, Baillie, Hume, Gerard, Kames, Coleridge, Keats, Adam Smith, describe or illustrate the phenomenon: in G. Herder and Kant, and in Fr. M. Souriau, reveal acquaintance with it. In G., in the late 19th c., the theory received formulation and a name.

Theodore Lipps is generally credited with developing the theory of Einfühlung, the prototype of empathy. But as early as 1858 Hermann Lotze had declared in his Mikrokosmos that there is no visible shape
into which our fancy cannot transport us. We enter into the vital life of the bird or participate in the monotonous existence of the mollusc. We identify ourselves with the grace and life of a tree; or we "transform the inert masses of a building into so many limbs of a living body," with "inner strains which we transport back into ourselves." These ideas Lotze repeated and amplified in *Geschichte der Ästhetik* (1868). Lotze had used the word *Einfühlung* only casually, but Robert Vischer gave it specific definition: "If I look at a quiet strong object," he wrote, "I project myself...into its inner structure. I conform myself to it, measure my bulk beside its own, extend and broaden, curve and stretch myself in it" (*Über das optische Formgefühl. Ein Beitrag zur Ästhetik*, 1873). Vischer finds, too, that *Einfühlung* is the natural mother of religious personification, or the projection of human qualities into the beasts and plant worlds, even of the idea of the restoration of life to the dead and of the belief in ghosts. Such ideas, with child of animism and pathetic fallacy, Lipps modified and refined into his well-known theory of *Einfühlung*, the core of which is his thesis that in all cases where we give life to surrounding realities—as when we speak of energies, tensions, movements, or the reverse, in the plastic arts or in the columns and spires of buildings—"We attribute to [these] outer things our own feelings of force, our own feeling of striving or willing, our own activity and passiveness" (*Raumästhetik*, 1893-97). Lipps maintains that such attributions are wholly mental, devoid of motor or sensational ingredients. Notions of incipient muscular activity, in a sort of "inner imitation," are added by Karl Groos (1899, 1902); by Vernon Lee and C. Anstruther-Thomson. Lee and her collaborator (in "Beauty and Ugliness," *Contemporary Review*, LXXII, 1897) evolved a theory which included an assertion of a "mining process" existing in muscular adjustments and an assumption "that aesthetic perception of visible shapes is agreeable or disagreeable because it involves alterations in great organic functions...accompanied by feelings of more or less well-being or the contrary." Later, after studying Lipps, Lee revised her secondary assumptions, but too late to prevent their influence on subsequent thought.

In *The Beautiful*, 1913, she presents the physiopsychological bases of empathic response. Looking at a mountain, she says, we have a sensation of rising, which we at once attribute to the mountain. This sensation is a complex thing: it consists not only of the present ideas started by the act of lifting our eyes and raising our heads, but of an integration of our memory of all similar acts of rising and raising, either real or imagined, in connection with both every part of our own bodies and every part of all other bodies. Here in brief is a description of the specialized motor imagery which is the basis of empathic activity.

The word empathy itself first appeared in English in 1906, when Titchener coined it as a translation of *Einfühlung*. Lee herself had earlier used the phrase "esthetic sympathy," but by 1912 she had adopted Titchener's term, already current among psychologists. Sympathy, of course, denotes living parallel with, rather than living in, the non-eigen. Empathy is often preliminary to sympathy, but sympathy is more self-conscious, hence is less aesthetic in quality, and it may entirely lack the characteristic motor elements of empathy.

In our own day empathy is a term of expanding implications. It has been extended to apply to literature; to dramatic representations, to games; to exhibitions of skill in skating, swimming. (Langfeld; Shipley; Browne). The empathic experience is not, of course, always aesthetic. One of the strongest empathic responses of my life occurred in hearing a radio description of a Japanese smashing a prisoner's foot with the butt of his rifle; physicians relate many "memories" of the sort. Psychologists have made numerous practical applications of the word. In aesthetics the opportunity for greatest future exploration appears to lie in the field of poetic imagery. Recall, for example, Keats hoisting himself and looking burly and defiant as he exclaimed of Spenser's phrase, "What an image that is—sea-shouldering whales!"

empathy


emphasis Rh. P. "the reenforcer." Stress laid upon the main element of a passage. Secured in many ways, e.g., (1) Using words in a special sense, or an unusual order; choosing unusual words ( Homer: "We went down into the horse") or striking figures. (2) Varying the sentence order or form: interrupting the structure, using short sentences, balanced sentences, the rhetorical question. (3) Building the idea to be emphasized: comparison, contrast; repetition (synonym); by adding details or by significant selection of detail; seeming to pass over a point in such a way as to draw attention to it. There are also mechanical devices, such as underlining, italics, red pencil; illustrations. In speech, raising the voice, but also lowering the voice; placing greater stress upon an individual word (in Gilbert's Patience, successively on four different words in the remark, "He was a little boy."). The three qualities rhetoric (q.v.) emphasizes in sentence, paragraph, composition, are unity, coherence, and emphasis. See English Versification. C.E.F.

Empire critics. Applied by Ste. Beuve to the Fr. critics ca. 1830: Fontanes, Geoffroy, Lemercier, Villemain, Cousin. Extended by Saintsbury to include Mme. de Staël, Chateaubriand, Joubert.

enallage. Rh. See Enallaxis.

enallaxis. Rh. Exchange of verbal or grammatical form. Antimeria: one part of speech for another, e.g., "But me no buts." Antiptosis: of case, e.g., "Whence all but he had fled." Enallage: of mood, tense, number, gender, or other modification, e.g., Vel, O Calliope. Invented to describe incongruities in distinguished writers. See Poetic license. O.A.D.

enantiosis. Rh. See Oxymoron.


encouragement (Gr. < kosmos, revel in praise of Bacchus? cp. Comedy). A laudatory speech or poem (Findar; Theocritus). A subdivision (Aristotle) of epideictic oratory. Usually distinguished from panegyric—praise of a city or nation, before a full assembly—as praise of a living man before a select group. It grew very popular, esp. in the 2d Sophistic movement; Polybius and Lucian complained that it takes the name of history which should be free of praise or blame, or of biography (which should give a rounded account). The subjects also widened, with unbridled extravagance (e.g., Lucian, Encomium of a Fly).

Burgess, Epideistic Literature, 1902; Fraustadt, Encomiorum in litteris Graecae ad Romanam exatem historia, 1909; Cesareo, Il panegirico nella poesia latina, 1898. See Adoxographi. W.R.J.

ENCOURAGEMENT OF LITERARY PRODUCTION. Literary patronage usually connotes the support given to literary men by individuals interested in their success, but it may come from more general or more official sources. In pre-Homeric and Homeric times, individual patronage was perhaps most important. Nobles welcomed and protected itinerant poets, who lingered wherever they found a welcome. Some princes gave poets permanent places in their households, as with the court poets of later times. When the recitation of the Homeric poems came to be a well-established profession, with rhapsodial contests, the patron was the state, or the state religion, since the agon (at which the rhapsodes competed usually constituted part of a religious festival. The tyrants (Periander; Polykrates; Pisistratidæ; the Sicilian and Macedonian tyrants) all patronized literature, some (e.g., Polykrates) out of a desire for entertainment and for having their praises sung, but most impelled by political reasons. During the 6th c. B.C., Athens, then the chief literary center of Greece, encouraged literature in many ways. Private patrons continued (Themistocles; the family of Charmides and Critias). Also, prominent individuals performed the office of choregos at dramatic productions, and purchased epinician odes in honor of their athletic victories. Literary circles and gatherings around famous teachers also tended to encourage poets and poetry; if one of these groups showed an interest in a youthful author, his reputation was already partly made. State and religious encouragement were even more important. Throughout the classical period, religion not only encouraged lit-
erature by providing the subject matter and form of much poetry, but also provided the chief opportunities, viz., festivals, for the presentation of literary works.

These types of Hellenic patronage proceeded in a fairly direct line to the Hellenistic period and the interest in learning and literature that was fostered by the Ptolemies at Alexandria. Rome accepted the Greek heritage. Roman aristocrats encouraged literature, for its own sake, or because it gave them an opportunity to have their achievements celebrated in verse. Parallel to the Greek influence were developments exclusively Roman, esp. the patron and client relationship, springing partly from non-citizens' need of protection. Prominent military leaders (e.g., Fulvius Nobilior) and leading families (e.g., the Fabian Gens and the Cornelli) continued to encourage literature; patrons included Livius Salinator, the Younger Scipio, Asinius Pollio, Mæcenas, Messala, Memmius. Literary circles, such as the Scipionic, were influential. Later, mutual encouragement was extended by men of the same social position, e.g., Lucretius and Memmius. W.B. and H.C.M.

In the Dark Ages, the traditions of patronage continued. Charlemagne, himself unlearned, invited Alcuin, Peter of Pisa, and Paul the Deacon to grace his court. Alfred the Great was famous for his generosity to learned men, with whose aid he brought about a revival of learning in England. Otto the Great encouraged writers, notably the nun Hrotswitha. The patron, however, gradually changed his tactics. At first he employed professional bards and minstrels in his household, honoring these itinerants, occasionally domesticating them. Then he turned from the general entertainer to the conscious artist, whom he patronized purely for his literary bent. Groups of patrons seem to have been active from the time of the early Norman kings, at whose courts the *romans courtois* flourished, to the revival of alliterative poetry ca. 1350 in northern and western Eng. The school of Scottish Chaucerians grew under the encouraging influence of James I of Scotland.

With printing and the Ren., there were not enough patrons to go around. Such nobles as Bedford, Newcastle, Dorset, Halifax, Somers, the Stuart kings, expended large sums to assist an impossibly large number of authors. Authors then began to (1) select patrons from the wealthy middle class; (2) complain continually, and resort to every expedient, including the grossest sycophancy, to stretch the system; (3) look for aid outside the system, notably to publication by subscription. They sought any workable method of professionalizing themselves.

The early 18th c. author, however, succeeded in this but partially. He was assisted materially by the examples of Dryden and Pope, by the copyright act of 1710, and by the emergence of a larger reading public. Encouragement of authors was rapidly passing into the hands of booksellers and publishers, because the public was buying more books and thereby making literature pay. For the greater part of the c., nevertheless, many authors were still dependent on wealthy patrons. In 1755 Dr. Johnson declared his literary independence by repudiating Chesterfield (Letter: "Is not a patron, my Lord, one who looks with unconcern on a man struggling for life in the water, and, when he has reached ground, encumbers him with help?")", and by 1780 patronage was dead. Political parties often paid a man for his pen, but much in the measure of what he might earn from the public.

Encouragement of authors by wealthy foundations is largely a matter of the 20th c. in the U. S., which has concerned itself very little with patronage, save through establishing libraries, or testamentary remembering of the humanities (The John Simon Guggenheim Memorial Foundation; the Rockefeller Foundation; the Carnegie Corporation; the William C. Whitney Foundation) or by creating pleasant work-places: Peterboro; Yaddo, where artists may be invited to create.

Publishers, too, have attempted recently to encourage authors (Little, Brown, & literary prizes; Dodd, Mead, 2; the Harper novel prize; the Houghton Mifflin Literary Fellowships). The quality of the work these foster, it is too early to determine. Br.H.

encouragement

1780–1832, 1928; B. Graham, Famous Literary Prizes and Their Winners, 1938.

encyclopédia (Gr. enyklios paideia, the complete circle of education). All information about the arts and sciences. Among the Gr., however, each field was treated in a separate monograph.

The first encyclopedia is that by Marcus Porcius Cato (234–149). Written for the use of his son (Ad Flumin), it presented, in the characteristic early Rom. didactic and unadorned fashion, information in many fields, with many helpful precepts like the famous Rem tene, verba sequentur (Grasp the matter, the words will follow). Marcus Terentius Varro (116–27) compiled the Disciplinae: grammar, dialectic, rhetoric, geometry, arithmetic, astrology, music, medicine, and architecture. This was extremely influential; the first 7 categories were adopted by Martianus Capella and his medieval successors to form the 7 liberal arts. The Naturalis Historia of Pliny, the first encyclopedia entirely extant, treats of the sciences and anything that could be regarded as related to them. W.R.J.


endecasillabo. It. Pros. 11 syllable line. See hendecasyllabic.

endecha, (L. indicia, manifestations), Sp. dirge or doleful ditty; a literary genre corresponding to the elegy of the ancients. It consists generally of 4 verses of 6 or 7 syllables; may be enlarged to the endecha real, i.e. two such strophes, where the 4th and the 5th lines are of 11 syllables. H.A.H.

ending. Pros. Various degrees of stress on the final syllable of a line of verse have been distinguished: (1) Light: an unaccented syllable, usually a separate word, that calls for only a slight pause, e.g. am, did, which—

Ah, Psyche, from the regions which
Are Holy Land!

(2) weak: a similarly unaccented syllable that calls for no pause at all, e.g. and, if, or——

Upon the cry assembled, hastened to
The foe’s fierce onslaught with upgathered rage

(3) strong: an accented syllable, demanding a pause, as in the second lines of the 2 e.g. above. (4) feminine: an extra un-

accented syllable, as (at the end of an iambic pentameter, e.g.) To be or not to be, that is the question.

end-rhyme. Pros. Term used to mark normal rhyme (q.v.) from 1. alliteration, initial rhyme, according to its position in the word 2. beginning or middle rhyme, according to its position in the line.

end-stopped. Pros. Of a line where the sense (grammar) and the meter end together, as almost universally in the 18th c. heroic couplet (partial pause at end of first line; complete at end of couplet), e.g.

Hope springs eternal in the human breast;

Man never is, but always to be, blest.

So mainly in the Fr. alexandrine, until the Romantics. Opposed to run-on, enjambement, which marks the flow of blank verse and most Romantic poetry. There has been free variation since.

endurance. See Contemporaneous.

Enfants-sans-souci. Fr. Th. A company of sorts, probably recruited from and controlled by the Basoche, which specialized in the writing and performance of sotties. H.G.Ha.

English, basic. See Basic English.

English Comedians (G. Englische Komödianten). Spec., traveling companies of professional Eng. actors in G., 1592–ca. 1660. Competition was keen in Eng.; (56 companies, 1550–1800); in 1592 a group of actors under Robert Brown went to Frankfurt. Splitting into smaller groups, they were engaged as court actors by various G. princes (the Landgrave Moritz of Hesse; Duke Heinrich Julius of Brunswick). The companies traveled widely, Danzig, Warsaw, Vienna, Stockholm.

The great appeal of the Eng. actors was due to the theatrical effectiveness of their productions. The fact that they brought to G. a more highly developed type of drama should not be over-estimated: Eng. stage mes were carefully guarded; for the most part they played early Eliz. dramas; only after 1620 some of Shak. The actors emphasized spectacular stage effects and crass realism; coarse pranks of the clowns were frequently injected into the action and took up the intermissions. The Eng. actors awakened a strong desire for a native G. theatre as a public institution; did away with the slow-moving, recitative manner of presenting plays; gave rise to the G. troupes of traveling players that supplanted them after 1660. H.J.M.
ENGLISH CRITICISM. Renaissance. In contrast to Italy, 16th c. England was not fertile in critical writing. Most of such work listed in anthologies is incidental to writing for other purposes. Sir Thomas Elyot’s Governour (1580) was intended to give advice on the training of boys likely to hold high political office, part of whose education should consist of the reading of poetry. Hence Elyot is led to the “defense of poets,” and attempts “to show what profit may be taken by the diligent reading of ancient poets, contrary to the false opinion, that now reigneth, of them that suppose that in the works of poets is contained nothing but bawdry (such is their foul word of reproach) and unprofitable leasings.” He points out the “commendable sentences and right wise counsels” to be found even in “dissolute” poets, and insists that “no ancient poet would be excluded from the lesson of such a one as desirereth to come to the perfection of wisdom.” Elyot’s theory is wholly didactic, as indeed his subject demands, but his love for poetry appears between the lines. Since there were 8 editions of his work, it may well have influenced later English writers. The didactic theory of Elyot and his successors is not to be thought of as especially Puritan or even English, but as normal in European literary theory in the age. Attacks on poetry and the stage such as those of Gosson in his School of Abuse (1579) and Prymne in his Histriomastix (1633) have little critical importance, though it has been suggested, without proof, because of his dedication, that Gosson—not a complete absurdist—stimulated Sidney to write his Defence of Poesie.

Writers on English criticism commonly mention the rhetoricians—chiefly, it seems, in default of authors really critical. Thomas Wilson’s Art of Rhetoric (1553) is what its name indicates. He gives less than three pages to poetry, considering, in medieval fashion, only its power to teach allegorically. The theory of rhetoric obviously influenced the theory of poetry in the Renaissance, as in the belief that poetry had as one of its functions to move the reader.

Roger Ascham’s Scholemaster, 1570, deals in part with literature; his discussion of Sallust has some elements of critical estimate. With Sir John Cheke and Watson, he compared “the precepts of Aristotle and Horace de Arte Poetica” with the examples of Euripides, Sophocles, and Seneca. Of the tragedies of his own time he found but two “able to abyde the trew touch of Aristotles precepts and Euripides examples,” viz., Watson’s Absolom and George Buchanan’s Jephthas.

Qualities and even ideas derived from Elyot, and the classical spirit of Ascham, powerfully reinforced by study of Italian critics, appear in the only critical work of the first rank produced in England, the Apology for Poetry or Defence of Poesie by Sir Philip Sidney, published posthumously in 1595. It is the work of a man about 27, a poet indeed, but still more a courtier, aspiring to public office and military command. Without the learning of his Italian teachers (Scaliger, Minturno), he surpasses all of them in the charm of his writing and in his manifest disinterested love for poetry. His Defence is no pedantic treatise, but a vigorous presentation of the case for poetry. The personality of the author appears, and his delight in humour, so that the strictly planned work has some of the qualities of the familiar essay. Altogether it is something new among works of criticism. Poetry for Sidney is primarily didactic, “full of virtue-breeding delightfulness.” But he always remembers his own delight in it, and conveys this to the reader. This preserves him from judging by rules alone, and enables him to recognize poetry when he meets it. Though Scaliger, whose words of wisdom he revered, was wholly a classicist, Sidney, partly perhaps because his mind was not primarily analytic, received Aristote’s Orlando, who “will never displease a soldier,” into the company of Æneas. The poet’s world is “golden”:

“Poetry ever setteth virtue so out in her best colours, making Fortune her well-waiting handmaid, that one must needs be enamored of her. Well may you see Ulysses in a storm, and in other hard plights; but they are but exercises of patience and magnanimity, to make them shine the more in the near-following prosperity. And of the contrary part, if evil men come to the stage, they ever go out (as the tragedy writer remarked to one that disliked the show of such persons) so manacled as they little animate folks to follow them.”

Such liberation from fact enables the poet also to show his creative power by presenting “formes such as never were in Nature, as the Heroes, Demigods, Cyclops, Chimeras, Furies, and such like: so as he goeth hand in hand with Nature, not inclosed within the narrow warrant of her gifts, but freely ranging only within the zodiac of his owne wit.”

Partly because of his Italian training, partly because he had seen no modern tragedy that had stirred him as did the Orlando Furioso, Sidney is more classical in his demands on the dramatist than on the epic poet, requiring brevity of action:
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“Of time they are much more liberal, for ordinary it is that two young princes fall in love. After many traverses, she is got with child, delivered of a fair boy; he is lost, greweth a man, falleth in love, and is ready to get another child; and all this in two hours’ space; which how absurd it is in sense even sense may imagine, and art hath taught, and all ancient examples justified.”

Seneca rather than the Greeks, however, furnishes his ideal of tragedy, something of which he saw in Gorboduc, “as full of notable moralitie, which it doth most delightfully teach, and so obtaine the very end of Poesie.” Yet we must record to his credit—he calls it his barbarousness—that “I never heard the old song of Percy and Douglas that I found not my heart moved more than with a trumpet.”

If we may judge from Spenser’s Faerie Queene, with its letter to Sir Walter Raleigh, he expressed in his English Poet—now lost—views like those of Sidney. Though for his long poem he borrowed much from Virgil, Ariosto is his chief guide, but even the Italian is no dictator. The Faerie Queene exemplifies a theory of structure freshly, originally formed.

Ben Jonson’s critical work, an Aristotelian commentary on Horace, has also perished; we can infer its nature only from scattered bits in his other writings. His chief emphasis is on invention, the finding of suitable matter for the intellect to grapple with; his comedy in this respect is rather of Aristophanes than of Plautus. He maintained the liberty of the modern poet, who “should enjoy the same license or free power to illustrate and heighten” his invention as his predecessors had enjoyed; we know that in his lost work he defended Bartholomew Fair, which is not a classical comedy, and the non-classical features of his tragedy of Sejanus. Classical rule and example were in his eyes to be followed only as they made plays better; they were not to cramp and hamper the dramatist in presenting his abundant and varied material.

One of the critical problems of the age was that of religious poetry. Giles Fletcher, in the address To the Reader prefixed to his Christ’s Victory (1610), says of pious objectors: “It may bee, they will give the Spirit of God leave to breathe through what pipe it please, & will confess, because they must needs, that all the songs dittted by him, must needs bee, as their Fountaine is, most holy; but their common clamour is, who may compare with God? true; & yet as none may compare without presumption, so all may imitate, and not without commendation.” The remainder of his argument has in it something of Sidney, and looks forward to Milton.

The latter held the didactic theory to the full. In his Reason of Church Government, he speaks of celebrating “in glorious and lofty hymns the throne and equipage of God’s almightiness,” and of “teaching over the whole book of sanctity and virtue,” with “delight to those especially of soft and delicious temper.” In Paradise Lost itself he announces his purpose to assert Eternal Providence, and justify the ways of God to men.

Milton, however, is not to be charged with a crude didacticism; he knew that the truth must be “elegantly dressed,” whereas George Wither spoke of a poetry “which delivers commodious truths, and things really necessary, in as plain and in as universal terms as it can possibly devise. . . This is not so plausible among the witty as acceptable to the wise; because it regardeth not so much to seem elegant as to be useful for all persons, in all times” (Haelusiah, To the Reader). Even in theory Milton conceded much of the secular to poetry. He allowed, for example, that it might deal with the “changes of what is called fortune from without,” and exemplified such action in Paradise Lost 2, 935, when he said that Satan owed his successful voyage against man to “ill chance.” Fortune (Sidney, above) was important in Renaissance theory, especially that of the drama, though not acceptable to Milton’s theology (Paradise Regained 4, 317). Yet even Milton’s classicism was not unyielding; in his 34th year he gives for the epic the alternative “whether the rules of Aristotle herein are strictly to be kept, or nature to be followed, which in them that know art and use judgment is no transgression, but an enriching of art.” Inveighing against the mingling of comedy and tragedy on the English stage, he yet presented in the giant Harapha of Samson Agonistes a comic figure from Plautus and the Italian 16th century.

In addition to the general questions of literature, English critics of the Renaissance discussed more detailed matters. Much was said on the nature of English vocabulary; Nash, for example, objected to “inhorn” words, the creations of affectation, usually of foreign derivation. Meter was also discussed, as by Campion in his Observations on the Art of English Poesie (1602), where he presented and exemplified a theory of unrhymed verse,
which Samuel Daniel shattered in his *Defence of Ryme* (1603). There was little criticism in the sense of an endeavor to set forth the characteristics of an author, though Chapman approached it, in the dedication of part of his Homer, by preferring Homer to Virgil in opposition to Scaliger; the essence of his work is the exclamation: "Thou sole-blind Scaliger!"


Neo-Classical Criticism. "Dryden," wrote Johnson in the *Lives of the Poets*, "may be properly considered as the father of English criticism, as the writer who first taught us to determine upon principles the merit of composition." Unfair as this judgment may now seem to the efforts of earlier authors, it points nevertheless to the undoubted fact that it was in the period from Dryden to the end of the 18th c., and to some extent under the influence of Dryden’s example, that criticism of poetry, painting, and the other fine arts became, for the first time in the history of Eng. literature, an important branch of learning, considered worthy of cultivation, for both practical and theoretical ends, by some of the most distinguished minds of the time. Beginning with the essays and prefaces of Dryden himself and the treatises of Thomas Rymer, the output of critical writings continued rapidly to increase in volume through the next two generations until, in the middle and later years of the following c., it is hard to name any author of consequence, poet, dramatist, novelist, philosopher, historian, or scholar, who did not attempt in some medium—treatise, essay, dialogue, lecture, preface, didactic poem, history—either to formulate the principles of one or more of the arts or to pronounce on the merits of artists and works.

In terms of the scope or primary locus of their subject-matter, the many products of this movement fall into at least six characteristic groups. There were many works, to begin with, in which the dominant concern was to reduce to some kind of method the rules or precepts peculiar either to one of the various arts considered as a whole or to some one of its branches or genres; e.g., Dryden’s *Essay of Dramatic Poesy* (1668), the Earl of Mulgrave’s verse *Essay upon Poetry* (1662), John Dennis’ *The Grounds of Criticism in Poetry* (1704), Joseph Trapp’s *Praelectiones poetricae* (1711–15), Jonathan Richardson’s *Essay on The Theory of Painting* (1715), Charles Gildon’s *The Complete Art of Poetry* (1718), Richard Hurd’s commentary on Horace, with its annexed essays (1749–57) and his later dissertation on "The Idea of Universal Poetry" (1765), several of Johnson’s contributions to the *Rambler* (1750–52), the *Art of Poetry on a New Plan* (1762), sometimes attributed, erroneously, to Goldsmith, Sir Joshua Reynolds’ *Fifteen Discourses delivered in the Royal Academy* (1769–80), Percival Stockdale’s *Inquiry into the Nature and Genuine Laws of Poetry* (1773).

With these, because of their common concern with the principles of art, may be associated a series of works, of which Dryden’s *Parallel between Poetry and Painting* (1695), James Harris’ *Three Treatises* (1744), Daniel Webb’s *Observations on the Correspondence between Poetry and Music* (1769), James Beattie’s *Essays upon Poetry and Music* (1776), and Thomas Twining’s "Two Dissertations on Poetical and Musical Imitation" (1789) are characteristic examples, in which the major problem was the discovery of a basis both for clarifying the likenesses among the various arts and for making intelligible their differences. Something of the same interest in discovering unifying principles was present also in Hugh Blair’s very popular *Lectures on Rhetoric and Belles Lettres* (1783), though Blair’s mode of treatment lent itself more easily to an emphasis on the differences among the arts of language—oratory, history, philosophy, and poetry—than to an exhibition of their fundamental analogies.

In both of these classes of writings problems involving either the nature and functions of the creative artist in general or the genius and accomplishment of individual poets or painters were treated in subordination to a systematic exposition of the ends and rules of arts or genres. But a more specialized discussion was also possible and was in fact attempted, especially after the first quarter of the 18th c., in works that either, like Edward Young’s *Conjectures on Original Composition* (1759) or the treatises on genius of William Duff (1767) and Alexander Gerard (1774), approached the
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question in general terms, or, like Thomas Blackwell's Enquiry into the Life and Writings of Homer (1735), Joseph War- ton's Essay on the Genius and Writings of Pope (1756), and Johnson's Lives of the English Poets (1779–81), introduced their principles in a context of biography and particularized critical evaluation.

In a fourth class of works, also more characteristic of the 18th c. than of the 17th, the center of attention was shifted from the rules of art or the traits of artists to the qualities of individual productions or of particular, historically determined, styles of composition. Of this mode of criticism the most important early examples were Rymer's Tragedies of the Last Age (1678) and Dryden's Dedication of the Æneis (1691); among many that followed after 1700 may be mentioned Addison's papers on Paradise Lost (1712), Pope's preface to the Iliad (1715) and postscript to the Odyssey (1726), Joseph Spence's Essay on Mr. Pope's Odyssey (1726–27), Johnson's essays in the Rambler on Milton's versification and on Samson Agonistes, Joseph Warton's appreciations of the Odyssey and of Shakespeare's Tempest and King Lear in the Adventurer (1753–54), Thomas Warton's Observations on the Fairy Queen (1764, 1762), Hugh Blair's Critical Dissertation on the Poems of Ossian (1763), John Scott's Critical Essays on Some of the Poems of Several English Poets (1785). Robert Lowth's De sacra poesi Hebraeorum prelectiones (1753), Richard Hurd's Letters on Chivalry and Romance (1762), and the critical portions of Thomas Warton's History of English Poetry (1774–81) differ from the others chiefly in that their writers chose to bring together in one context several or many works the qualities of which were dependent at least in part on common conditions of time or place.

The 18th c. also saw the rise to popularity and importance of a species of criticism of which few models, in the form of extended works at any rate, are found earlier. Its distinguishing feature lay in the fact that it was concerned less with the rules of art (though these might enter by way of final deductions) or with the nature and achievements of artists (though these might be alluded to) than with the emotions and tastes by which art is judged and found either beautiful or deformed. The earliest significant contribution to this kind of inquiry was Addison's series in the Spectator (1712) on the pleasures of the imagination; this was followed by Francis Hutcheson's Inquiry into the Origin of our Ideas of Beauty and Virtue (1725), William Hogarth's Analysis of Beauty (1753), Hume's essays on tragedy and on the standard of taste (1757), Burke's Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful (1757), Gerard's Essay on Taste (1759), Lord Kames' Elements of Criticism (1762), Archibald Alison's Essays on the Nature and Principles of Taste (1790), to say nothing of a host of less distinguished or familiar attempts.

With these works, lastly, may be grouped a number of writings that dealt with the question of criticism itself—its nature, its utility, its kinds, its history: the most notable of these were Pope's Essay on Criticism (1711), Goldsmith's Enquiry into the Present State of Polite Learning in Europe (1759), Gibbon's Essai sur l'étude de la littérature (1761).

In spite of the diversity of interests reflected in these various classes of productions, and in spite also of the many conflicts or apparent conflicts of doctrine and taste that separated their writers, it is nevertheless possible, without undue simplification, to tell the story of the development of criticism in England from Dryden to the death of Johnson in terms of a single dominant and unified conception of the art, in relation to which even the more seemingly revolutionary changes in the latter part of the period can be interpreted as so many shifts of emphasis within the framework of a common intellectual scheme. The conception was a sufficiently flexible one to permit the integration into it of terms, distinctions, topics of argument, and doctrines drawn from a great variety of earlier critical systems, ancient and modern. "Aristotle with his interpreters, and Horace, and Longinus," Dryden confessed, "are the authors to whom I owe my lights"; but the list of preferred authorities, both for Dryden himself and for his contemporaries and successors, included many more than these three names: Plato and certain of the Neoplatonists, Cicero, Dionysius of Halicarnassus, Demetrius, and Quintilian from antiquity; Scaliger, Sidney, Ben Jonson from the Renaissance; Boileau, Rapin, Bossu, Bouhours from the France of Louis XIV; and, as time went on, most of the distinguished figures in the continental criticism of the 18th c.—all these and others, in varying proportions for different writers, were made to yield quotations or arguments, examples or schemes of analysis, suitable to the uses of contemporary debate. The number of such borrowings, however, and the range of philosophically very dispar-
ate sources from which they came, should not be allowed to obscure the fact that, if Restoration and 18th c. Eng. criticism was highly eclectic in its choice of authorities, it was far from being merely so in its selection of the ruling principles of method by which these authorities were interpreted or its own original efforts controlled. With respect to such principles, at any rate, it constituted, from the beginning of the period to the end, a distinct and fairly consistent school, which can be characterized most simply by saying that its basic historical affinities were Roman rather than Greek, that its favorite masters were Horace rather than Aristotle (for all its many debts to the Poetics) and Quintilian rather than Longinus (for all the enthusiasm many of its adherents felt for the treatise On the Sublime), and that its typical devices of analysis and evaluation owed more to the example of rhetoric, in at least one conception of that art, than they did either to philosophy or to poetics in any senses of these terms that warranted a treatment of poetry or one of the other arts either in a context of universal human values or as a uniquely definable subject-matter with principles of its own.

As determined by these influences and preoccupations, neo-classical criticism may be described, in comparison with the Greek tradition, as being at once broader in its scope than the criticism of Aristotle and more restricted than that of Plato. Like Plato and unlike Aristotle its invariable concern was with what poets or artists ought to do rather than with what they have done and hence may do; but unlike Plato its characteristic appeal, on all issues that involved the end or good of art, was not (as in the Republic or the Phaedrus) to the knowledge of philosophers or (as in the Laws) to the sagacity of statesmen, but rather to the trained taste and sensitive judgment of men expert in the enjoyment of poetry, painting, or music. Its frame of reference, in short, tended to be not the republic but the republic of letters, and although the larger context of morals or civil philosophy was seldom left entirely out of view, and although, as we shall see, the statement of criteria for works of art involved the use of terms applicable to values beyond the limited realm of taste, it still remains true that the utility of criticism in this tradition was normally conceived in terms of the needs of men, not as moral beings or as seekers after truth, but as poets and artists, readers and spectators, listeners and connoisseurs. In the formula of Addison and of many others in the 18th c., its special domain was the pleasures of the imagination; but though this was generally so, the result was never, on the other hand, any such concentration on the formal aspects of poems or paintings isolated from the real objects or thoughts that they embody, the genius and productive activity of their makers, or the natural or habitual demands of the men who read or view them as had constituted, for Aristotle, the distinctive principle of poetics as the science of imitations. Instead, both of these extremes were avoided, in the arguments of the neo-classical critics, through the almost universal preference for a scheme of terms, inherited from such Romans as Horace and Quintilian, in which the problems of any of the fine arts, like those of rhetoric, could be treated in a fourfold context of the art itself, the artist, the work, and the audience, in such a way as at once to preserve its distinctness from other human activities and to give to its peculiar aims and rules a clear justification in the nature of man.

Such was the flexibility of this scheme that any one of the four terms—art, artist, work, or audience—might be taken as a primary frame of reference for a particular discussion and the other terms subordinated to it; much of the variety of 18th c. criticism, as has been suggested, was due precisely to contextual shifts of this sort. No single statement, therefore, of the meanings or distinctions that might be attached to each of the four main topics can be expected to do exact justice to the structure of any one argument in which they appear. But on the whole it may be said that the special problems of art were those of ends and rules either for the art as a whole or for one or more of its distinctive species or genres; of the artist, those of the aims he ought to pursue and of the natural and acquired powers he must have in order to attain them; of the work, those of style or quality as determined by the art and the artist; of the audience, those of its particular composition or standards and of the demands it makes on the artists who would serve it. For each of these sets of problems an abundance of terms was available in the ancient traditions of rhetoric and poetics or in the more recent attempts to formulate, by analogy, the precepts of the other arts, and their use persisted, with relatively few additions from other sources, throughout the period, until in the early 19th c. a new vocabulary of criticism, philosophical rather than rhetorical in origin, began
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to replace the old in the writings of Coleridge and others.

Thus in the analysis of an art the major terms were commonly derived from the rhetorical distinction of invention, arrangement, and expression—a distinction which, though signifying primarily the parts of the art, might also be applied in discussions of the artist, when invention was often referred to natural genius and the other parts to judgment, or in treatments of the work, when invention was correlated with the actions, thoughts, and images, expression with the style, and arrangement with both. The systematic statement of an art, however, was seldom considered complete without a section, usually a long one, on its various kinds; and here again the richness of the terminology bequeathed to the neo-classical critics by their predecessors in antiquity and the Renaissance for whom the question of genres was the central question of art, coupled with the possibility of obtaining criteria for definition and classification not only from distinctions of artistic matter and means but from differences in the natural faculties of artists and audiences, permitted a mode of analysis that was often (as in Boileau and Dryden) elaborate and subtle to a degree. The typical schematicism for at least the major poetic kinds, such as drama and epic, came ultimately, though with many dialectical modifications, from the Poetics, but the influence of Roman rhetoric was also important, if not in determining the details of the discussions, at least in orienting them toward a conception of artistic genres as resting not so much on inductively ascertained differences among existing works as on distinctions of purpose, subject-matter, and style that derived from the nature of the art itself. In general, the realm of art was the locus of differentiation: the final end was perfection or excellence or writing or painting well, but though, as Reynolds pointed out, there is only one beauty, the means by which beauty may be achieved are many, and in consequence the special pleasures that may be sought in an art are as numerous as the subjects that may be treated, the combinations of stylistic devices that may be employed, or the powers and dispositions of the mind that may be appealed to.

For their discussions of the poet or artist, as distinct from the art, the neo-classical critics also drew, in the main, on topics long familiar in the tradition to which these critics belonged. Whether the immediate task of the argument was the statement of rules for an art or a genre or the appraisal of work already done, it was still appropriate to consider the comparative importance of nature, genius, or imagination on the one hand, and of art, judgment, imitation, or culture on the other, in the formation of the artist or in the determination of his success or rank; questions might be raised concerning the specific natural powers he must have or the knowledge he needs for the achievement of special effects such as delineating character or moving the passions; and the particular ends of an art in relation to the public might be stated, as in Quintilian and Horace, as so many interests or duties devolving on the artist—to instruct, to move, to please, or (as in most 18th c. critics) simply to please. Again, all these terms and distinctions, as well as those pertaining to art as such, might be shifted from their original contexts and applied to the work considered as the product of both the art and the artist; apart from such considerations of the work tended to turn chiefly on distinctions of style relative to times and places or the tastes and ideals of individuals. The audience, finally, which functioned in this criticism as a distinct element related in various ways to all the others, was generally treated in terms either of propositions and definitions concerning the passions and temperaments of men (prominent in the tradition of rhetoric from the time of Aristotle or of distinctions (such as Horace often introduced) of education or taste, nationality, social status, or, as in the frequent appeals to posterity, simply position in time.

Such, very briefly, was the apparatus for the analysis of poetry or painting inherited by 17th and 18th c. critics from the Roman tradition of rhetoric as a fine art or of poetics rhetorically conceived. In the main, and with due allowance for certain apparently radical variations that appeared in the middle of the 18th c., the four terms were related, by the writers of this school, in much the same fashion as in Quintilian or Horace. In the first place, both the artist and the work were normally subordinated to the art, the artist as the agent by which excellence in art is achieved only if his natural powers are cultivated in conformity with the precepts and great examples given by the art itself, the work as the product of both art and artist, and hence as something to be analyzed or judged primarily by reference to these two more inclusive topics. Art, in this tradition, was
Thus conceived as an impersonal ideal of excellence to which artists must subject themselves if their works are to be praiseworthy or useful to mankind; it was thought of, in short, as a species of virtue, and its standard was the universal criterion, common to art and morals alike, of the mean. In the second place, however, in spite of the fact that an art was treated commonly as more universal than the artist and as independent both of him and of any particular body of readers or spectators, it was nonetheless consistently subordinated to the audience in the triple sense that its origins and reason for existence are in the natural instincts of human beings to take pleasure in imitations or in eloquent and rhythmical language, that it achieves its effects, however artificial, by administering to the natural sources of pleasure in the mind of man, and that its value is necessarily measured, in the long run at any rate, by the approval of the public. Art was accordingly at the same time something distinct from nature and even superior to it—a set of particular rules and standards by which nature was to be imitated—and something intimately dependent on nature as the "universal light," in Pope's phrase, that constituted at once its source, and end, and test.

The complications of the dialectic that resulted from the efforts of neo-classical critics to reconcile what Reynolds called the "demands of nature" and the "purposes of art" can be no more than indicated here. When the issue arose in a context of the rules of art or of the praise or blame to be bestowed on individual artists or works, a resolution could be effected by one or the other of two devices or (as more often happened) by their combination. On the one hand, the whole problem could be subsumed under art on the strength of the simple assumption that those things that have actually delighted all ages in the works of poets or painters must be proportioned to human nature and hence capable still of giving delight when they are imitated in modern productions; it was thus, according to Pope, that Virgil came to identify Nature and Homer; it was thus that the rules of Aristotle, founded, as they were, simply on observation of those traits in which Euripides, Sophocles, and Æschylus pleased, acquired the authority which is rightfully theirs as "Nature still, but Nature methodiz'd." The appeals to example and precedent that this assumption seemed to warrant formed one of the distinctive marks of neo-classical criticism throughout its long history, even in critics, like Johnson or Blair, e.g., whose primary emphases were very different.

It was seldom, though, that the case for the harmony of artistic standards and the demands of nature was allowed to rest merely on a recourse to authority however venerable. "He who is ambitious to enlarge the boundaries of his art," declared Reynolds, "must extend his views, beyond those precepts which are found in books or may be drawn from the practice of his predecessors, to a knowledge of those precepts in the mind, those operations of intellectual nature, to which everything that aspires to please must be proportioned and accommodated." This was written in 1778, but the expedient here recommended of basing the rules or verdicts of criticism on premises in which particular artistic techniques or qualities were referred directly to their natural effects on the minds of men had had a long and significant history in the tradition to which Reynolds belonged. It was in terms of such "natural reasons," stated sometimes as mere factual probabilities, sometimes as explicit deductions from psychological causes, that Horace had vindicated the importance of vivid sentiments and truthful characters, that Quintilian had urged the effectiveness of a temperate and timely use of metaphor, that Dryden had argued for the unities of time and place, that Hume had accounted for the delight we receive from tragedy in spite of its painful images, that Johnson explained why Butler's Hudibras, wanting that variety which is the great source of pleasure, is likely to weary modern readers. The principles thus brought into the criticism of a particular art, it was widely recognized, applied equally to all the arts, and hence could be made the warrant of analogies between poetry and painting or poetry and music of a more than merely methodological import: we have already noted the vogue of "parallels" of this kind between Dryden and the end of the 18th c. The importance, in short, of this direct appeal to nature, considered as the constant wants and desires of the mind to which artists must administer if their works are to give satisfaction, cannot be exaggerated, but the "demands of nature" in this sense could be reconciled with the "purposes of art" only by means of addition premises derived from a consideration, not of "what pleases most" in the productions of an art, but of "what ought to please." The function of artists, it is true, is to delight audiences, and to
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this end, both to avoid errors and to realize fresh opportunities, they need to know, if only instinctively, the "natural sources of pleasure in the mind of man." But at the same time, if they are to achieve excellence, they must attempt to please on terms dictated not by the actual preferences or passions of particular men but by the proper standards of the art or genre—its ideals as reflected concretely in the great works of past artists or as expressed abstractly in the precepts of criticism.

When made explicit in writings on the theory of art or on the performances of artists, these standards could be formulated in terms either of the art itself or of the audience. Viewed in relation to the work, artistic excellence was invariably found to consist, like moral excellence, in a mean between two extremes, or, what amounts to the same thing, in a just mixture, relative to the kind of work or the nature of the audience addressed, of opposite qualities; and faults, conversely, were identified with excesses or defects in any of the traits determined as virtues or with an exclusive emphasis on one extreme of style or treatment to the neglect of its corresponding opposite. "It is allowed on all hands," wrote Hume, "that beauty, as well as virtue, always lies in a medium," and the most superficial acquaintance with the writings of the neo-classical critics is sufficient to verify the truth of his generalization.

The model again had been set by Horace and Quintilian (cf. the Ars poética, passim, and the Institutio oratoria, esp. X. 1, 46–49, and XII. x. 79–80); and both the form of the argument in the neo-classical writers and many of the particular terms they employed show how powerful still was the influence of the ancient tradition. "A play ought to be a just and lively image of human nature, representing its passions and humors, and the changes of fortune to which it is subject, for the delight and instruction of mankind"; "True Wit is Nature to advantage dress'd, What oft was thought, but ne'er so well express'd"; "Their thoughts are often new, but seldom natural; they are not obvious, but neither are they just"; "The skilful writer irritat, mulect, makes a due distribution of the still and animated parts"; "In this work [The Rape of the Lock] are exhibited, in a very high degree, the two most engaging powers of an author. New things are made familiar, and familiar things are made new"; "The same just moderation must be observed in regard to ornaments; nothing will contribute more to destroy repose than profusion...On the other hand, a work without ornament, instead of simplicity, to which it makes pretensions, has rather the appearance of poverty"—it was by such manipulations of contraries or of positive and privative terms that the critics of this school achieved their characteristic formulations of artistic ideals or applied them in the judgment of artists and works. In the best critics such statements were reinforced by constant appeals to examples and illustrations from the history of art and hence to the feelings of audiences whose natural love of truth or delight in liveliness and variety were, along with other passions and affections, the ultimate sources from which, as Reynolds said, "all rules arise, and to which they are all referable."

But the formulation of standards could also be made more directly in terms of the audience by means of devices designed to effect a qualitative separation between readers or spectators in general and those select minds whose judgment could be considered as in some degree equivalent to the reasoned verdict of true criticism itself, or at least as a confirmatory sign of the presence of merit. Frequently, when it was a question either of justifying traditional precepts or of assigning degrees of excellence to older artists, the "best" audience was identified with posterity, on the principle often quoted from Cicero that "Time effaces the fictions of opinion, and confirms the determinations of Nature"; such, for instance, was Johnson's procedure at the beginning of the Preface to Shakespeare, though he hastened to buttress the judgment of time, which is never infallible, with arguments based on the critical premise that "Nothing can please many, and please long, but just representations of general nature." Sometimes, again, the selection was made in terms of tastes, as evidenced in the preference of the chosen public for particular past artists, or in terms of a proper balance and cultivation of mental faculties, or simply of freedom from habits likely to interfere with a correct judgment: examples of the three possibilities are, respectively, Dryden's definition of the best public as "those readers who have discernment enough to prefer Virgil before any other poet in the Latin tongue"; his remark that true comedy, as distinguished from farce, requires for its appreciation spectators "who can judge of men and manners" and who are moved by both fancy and reason; and Johnson's
statement, in his critique of Gray's Elegy, that he rejoices "to concur with the common reader; for by the common sense of readers uncorrupted with literary prejudices, after all the refinements of subtlety and the dogmatism of learning, must be finally decided all claims to poetical honors."

By an easy transition, finally, warranted by the assumption that the public, as Blair said, is "the supreme judge to which the last appeal must be made in all works of taste," the focus of critical interest could be shifted from a preoccupation with guiding artists to a concern with educating the audience they address; and when this was the case, as it was, e.g., in Hume's essay on "The Standard of Taste" and in parts of Blair's Lectures, the problem of values was commonly solved by a dialectic that followed a direction the reverse of that taken by the writers on the rules of composition: the issue was still the reconciliation of nature and art, but whereas in the criticism of art the effort was to find principles for the artist which accorded with the highest or most permanent demands of audiences, the criticism of taste was characteristically oriented toward finding principles for audiences which accorded with the true purposes and the best achievements of art. The two inquiries, however, though opposed in aim, were yet closely related as complementary aspects of the same general question; and it is not strange, therefore, that in most critical writings of the 18th c. the line separating them is somewhat hard to draw.

With this general view of neo-classical criticism as a background, it is possible to account for certain of the more striking changes in critical practice that took place esp. after 1700 and that serve to distinguish the age of Johnson, Goldsmith, and Young from that of Rymer and Dryden. In particular three main lines of development may be traced within the tradition, each of them involving a more or less pronounced shift of emphasis with respect to one of the major determinants of the system as a whole.

One important line of evolution had to do with the source and guarantee of the natural principles on which, it was universally admitted, the rules of art in general and of all particular arts are founded. Were they to be sought, whether by artist or critic, directly in the mind as known by common observation or philosophy, or indirectly through study of the great works of art which owed their permanent appeal to conformity with them? There were few, if any, writers on criticism from the beginning to the end of the period who did not, as we have seen, think it essential to combine the two approaches. In this respect, except for the distribution of their emphasis, Johnson and Reynolds writing in the 1770's were no different from Dryden writing a hundred years before, so that if Johnson, e.g., could accuse Cowley, in 1779, of "not sufficiently enquiring by what means the ancients have continued to delight through all the changes of human manners," Dryden could conversely insist, in 1679, that a dramatist who would move the passions must, in addition to possessing a lofty genius, be skilled "in the principles of Moral Philosophy." Nevertheless, between these two dates represented by these quotations, a significant change of emphasis did take place, and its character may be indicated by contrasting another statement of Dryden, written in 1677, with typical declarations of critics in the middle of the following c. It requires philosophy as well as poetry, Dryden had remarked in the preface to his State of Innocence, "to sound the depth of all the passions: what they are in themselves, and how they are to be provoked." But, he added, "in this science the best poets have excelled," and their authority, as codified in the rules of critics like Aristotle, is, for the modern writer, "the best argument; for generally to have pleased, and through all ages, must bear the force of universal tradition." For Reynolds, on the other hand, in 1786, the ambition of criticism must be to rise from a study of the beauties and faults in the works of celebrated masters (a narrow and uncertain mode of investigation), through a comparison of the principles of painting with those of the other arts, to a comparison of all the arts with the nature of man—and this, he says, "as it is the highest style of criticism, is at the same time the soundest; for it refers to the eternal and immutable nature of things." Burke, in 1757, had been even more critical of the position represented by Dryden. A consideration of "the rationale of our passions," he wrote, "seems to me very necessary for all who would affect them upon solid and sure principles." In this inquiry, however, we can learn little from the artists themselves, and "as for those called critics, they have generally sought the rule of the arts in the wrong place; they have sought it among poems, pictures, engravings, statues, and buildings. But art can never give the rules that make an art"—only the observation of nature can

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do that. To Lord Kames, again, whose *Elements of Criticism* (1762) was founded on an elaborate analysis of the causes of the emotions and passions in relation to various kinds of natural and artificial objects, the history of criticism in modern times stood in direct opposition to that of the other philosophical sciences; whereas they had abandoned authority for reason, criticism "continues to be no less slavish in its principles, nor less submissive to authority, than it was originally." And he went on to speak of Bossu, "who gives many rules; but can discover no better foundation for any of them, than the practice merely of Homer and Virgil, supported by the authority of Aristotle." In spite of the somewhat exaggerated contrast these manifestos draw between the new ideal of criticism and the old, they are indicative of an important shift of emphasis in the critical writing of the mid 18th c.—a shift that exalted the philosopher (in the current sense of an inquirer into the operations of the mind) over the artist or the mere critic as the expert best qualified to determine the rules of art, and that served hence to bring about, within criticism, a sharper separation between criticism itself, considered as a codification of past artistic experience, and the "demands of nature" on which its precepts and judgments, if they are to be valid, must ultimately rest.

The consequences of the change were most marked in those writers from Addison on to Hume, Burke, Gerard, Kames, and Alison who had acquired most completely what Hume called a "tincture of philosophy": it was in them that the search for "natural reasons," which had been from antiquity an essential part of the critical tradition inherited by the 18th c., assumed most clearly the form of an explicit and systematic inquiry into causes. The majority of contemporary critics, including such representative figures as Johnson and Reynolds, were not "philosophical" in this strict sense, but were content for the most part to rely on such knowledge of the operations of the mind as could be obtained by introspection or as was available in the common psychological wisdom of educated men. For both groups alike, however, the problem of the relation between the rules of art and nature presented itself in much the same light. It was no longer, as in the mid 17th c., a question primarily of vindicating the great traditions of art against contemporary artists whose reliance on their own natural powers had seemed to lead only to irregularity or excess; what was at issue now was rather the authority of criticism itself as a body of rules not all of which could be assumed, without examination, to be equally binding or essential. When Johnson remarked, in the *Preface to Shakespeare*, that "there is always an appeal open from criticism to nature," he stated a principle that would not, indeed, have been denied by any of his predecessors in the tradition but that led, in his own writings and in those of many contemporaries, to a new attempt, sometimes carried out with great shrewdness (as in his remarks on tragicomedy and on the unities of time and place) to distinguish between those established precepts of art that could be seen as necessary consequences of man's nature and those that, like Horace's rule of five acts, must be regarded as only "the arbitrary edicts of legislators," to be observed or not as the artist may choose. To appeal to nature in this sense was inevitably to give greater prominence to the generality of the audience than to the particularity of the art, and it is not surprising, accordingly, that in much of the criticism of the period the problem of genres became relatively less important than it had been for the critics of an earlier generation: it is noteworthy, for example, that Johnson tended to discuss pastoral, comedy, and tragicomedy chiefly in terms of reasons common to all poetry or even all discourse and derived from his characteristic distinction between general and particular nature and his insistence on resolving all poetic value, whatever its species, into a union of truth (in the meaning of "sentiments to which every bosom returns an echo") with novelty and variety. The same preoccupation with the universal psychological basis of artistic effects also accounts for the increased popularity of inquiries, like those of Harris, Webb, Beattie, and Twining, into the analogies between the arts, and for the widely prevalent interest in the definition and distinction of such general qualities, peculiar to no art or species of art, as the sublime, the beautiful, the pathetic, the romantic, the picturesque. Finally, all these developments, in which the dependence of art upon the nature of readers and spectators and hence on philosophy became the starting-point for new or at least more elaborate investigations, had their appropriate counterpart and completion, during the same period, in numerous attempts to bring the problems of the standard of taste and of the psychological principles operative in critical judgments.
within the context of one or another of the various contemporary sciences of human nature.

A second group of changes, running parallel to these, likewise involved considerations of the audience but from a point of view that emphasized its relation rather to the work of art than to the art itself. The question at issue was one that Quintillian had touched on briefly (XII. x. 1–2) when, in speaking of the kind of style the orator should aim at in his discourses, he had remarked that the forms of style are many, “not merely because some qualities are more evident in some artists than in others, but because one single form will not satisfy all critics, a fact due in part to conditions of time or place, in part to the taste and ideals of individuals.” The point indeed was sufficiently obvious not to have escaped the attention of many writers before the 18th c., but for the most part, except for incidental passages (such as Dryden’s explanation of the differences between Eng. and Fr. plays in terms of the contrasting temperaments of the two peoples), the principle of relativity it implied was subordinated, in the earlier neo-classical critics, to an emphasis on the universal traits of audiences—witness the frequently reiterated assertion that “Nature is still the same in all ages”—and hence on the necessary obligation of the artist to the general rules of his art. In the 18th c., however, though this obligation was seldom if ever rejected entirely, the consequences drawn from it by critics like Rymer, or by Dryden himself in most of his statements, were often treated as of somewhat minor importance in comparison with the natural tendency or even duty of artists to produce works adapted to the peculiar tastes and manners of their own generation or country. There are only a few really universal rules, declared Goldsmith in 1759, and these few are likely to be obvious to all; what is needed, therefore, he insisted, is “a national system of criticism,” which will take account of the differences between peoples and adjust its precepts and judgments accordingly.

As manifested in discussions of individual artistic monuments in the 18th c., the tendency to supplement an absolute consideration of works or styles in terms of the universal principles of the art of which they were products by a qualified or relative consideration in terms of the particular audiences to whom they were addressed owed its chief incentive to the need many writers felt of overcoming prejudices against certain productions of the past which had been conceived in an idiom different from the prevailing mode, or of doing fuller justice to esteemed poets or artists who, when viewed apart from circumstances of time and place, had been blamed for faults not properly theirs. This species of critical apologetics was a dominant or at least an important motif in an increasing number of writings from the end of the 17th c. on through the 18th: in various defenses of the Scriptures published before and after 1700, in which the “Oriental” style of the sacred books and in general their departure from the poetic and rhetorical canons of the ancients were both explained and justified by reference to the climate, manners, and peculiar genius of the Hebrew people; in several notable works on Homer, especially those of Thomas Blackwell (1735) and Robert Wood (1769), which attempted to explain historically those traits of the Iliad and Odyssey that had seemed to many earlier critics merely signs of Homer’s artistic inferiority to Virgil or even to certain of the moderns; in the efforts of Thomas Warton (Observations on the Fairy Queen, 1754 and 1762), Richard Hurd (Letters on Chivalry and Romance, 1762), and others to account for the “Gothic” character of Spenser in the light of medieval manners and the vogue of chivalric romances in his time; in numerous discussions of Shakespeare, including the final section of Johnson’s great Preface (1765), in which the admitted irregularities or stylistic faults of the plays were, if not entirely vindicated, at least made to appear consequences not so much of their author’s failure in judgment as of the demands imposed on him by the audience of his age; lastly—not to prolong the list—in such writings as those of Hugh Blair on Ossian and of Thomas Percy on the romances, wherein the critical problem of winning favor or attention for works of supposed or undoubted antiquity that yet were written in an unfamiliar style was solved partly by indicating as their essential conformity to the rules of Aristotle and partly by relating them to the background of primitive manners and sentiments that they reflected. In many of these writings, critical argument or appraisal, based on the dictum that it is unfair to judge works by rules of which their authors were ignorant or which they did not intend to observe, was combined with erudition in such a way as to form a species of literary history much more common after the middle of the 18th c.
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than before. Of this sort of history the most imposing monument was Thomas Warton’s unfinished History of Eng. Poetry (1774–81).

To complete the story of shifting emphases within neo-classical criticism it is necessary, finally, to consider what happened after 1700 to the traditional conception of the artist. In the general scheme of this criticism, as we have seen, the work of art had been usually interpreted as the product at once of the artist and the art, and the artist had been said to depend for such perfection as he might achieve on nature or genius first of all and then, as equally important conditions, on art (which included invention, arrangement, and expression), on exercise, and on imitation of models. The chief possibility of variant emphasis, therefore, had to do with the relative importance attached by critics to nature on the one hand and to the various terms associated with art on the other. For reasons that have been partly indicated, the disposition of most critics before 1700 or a little later was to place the main stress on art and hence on the judgment of the artist in contrast to his genius or imagination or natural powers of invention. The bias was particularly evident in Rymer, and it was never entirely absent even from the pages of Dryden, since both these critics were principally occupied with the problem of educating poets and playwrights to what seemed to them a more civilized standard of art. Even so, however, it would be an error to assume, because the improvement of art was the primary concern of writers like Dryden, Dennis, Addison, or Pope, that the natural sources of artistic perfection were regarded by them as of little moment. For the most part their necessity was taken for granted, but no estimate of Dryden’s critical system would be adequate that did not make clear his constant insistence on the need of imagination in poets and of “liveliness” as well as “justness” in works or that overlooked his assertion, in the Parallel betwixt Poetry and Painting, that no rules can be given for invention since that is the work of genius and “a happy genius is the gift of nature,” without which, as all agree, nothing can be done; and equally it would be unfair to Pope not to recall his words about “a grace beyond the reach of art” or his enthusiastic praise of Homer’s “invention” in his preface to his version of the Iliad.

In the treatment of the problem of the artist the majority of critics after Pope and Addison in the 18th c. differed from their predecessors, if at all, only in a somewhat more equal distribution of emphasis as between genius and art or imagination and judgment and (with notable exceptions, such as Hurd and Reynolds) in a somewhat more skeptical view of the importance of imitation; in many of them the influence of Longinus was evident, but, as in the criticism that Dryden wrote after his discovery of On the Sublime, the effects were apparent rather in incidental borrowings of passages, terms, and distinctions, than in any serious dislocation of the traditional critical scheme. The same period, however, saw the publication of a series of writings in which, also in part under the stimulus of Longinus, the question of the relative importance of the natural and acquired qualities of the poet or creative artist was discussed in a considerably more radical spirit. The starting point of much of this literature was Addison’s essay in the Spectator (No. 160, 1711) in which he distinguished two classes of great geniuses, the one comprising those that have “formed themselves by rules, and submitted the greatness of their natural talents to the corrections and restraints of art,” the other those that “by the mere strength of natural parts, and without any assistance of art or learning, have produced works that were the delight of their own times, and the wonder of posterity.” The opposition of the two types continued to be a favorite topic throughout the century, but whereas Addison had been careful to leave their comparative rank undecided, many of the later writers did not hesitate to assert the necessary precedence of the “natural genius” over the genius formed by art and imitation.

One of the most eloquent of these was Edward Young, whose Conjectures on Original Composition (1759) effected a fairly thorough-going reduction of all the traditional distinctions to a simple pattern of literary values in which everything in art is resolved into invention and invention identified with a quasi-scientific discovery of new subject-matter, in which imitation of the classics is at times denounced and at times recommended in the form of a reproduction of the creative activity of the artist chosen as model, and in which genius is exalted as a natural force whose operations need be checked by nothing external save the verities of the Christian religion. In other writings—for example, in William Duff’s Essay on Original Genius (1767) and occasionally in Blair—support for a similar thesis was drawn from a consideration
of the superiority of primitive society before the rise of arts, as a setting favorable to genius, to the modern state of enlightenment. It will not escape notice that, in sharp contrast with both the first and second of the main lines of evolution in 18th c. criticism that have been sketched here, the inevitable effect of this increased stress on the natural powers of the artist was to minimize rather than to enlarge the significance of the audience as a determinant in the production and evaluation of art. The exaltation of the poet or painter as the chief if not indeed the only lawgiver for art was to be carried much further after 1800 than it had ever been before, but the extent to which the tendency had gone even by the middle of the 18th c. may be seen by anyone who will compare Boileau’s dictum, in the preface to the 1701 edition of his works, that the poet achieves excellence by expressing justly the thoughts already possessed by a majority of his readers, with the statement of an anonymous writer for Dodsley’s *Museum* in 1747 to the effect that the greatness of the major Eng. poets, Chaucer, Spenser, Shakespeare, and Milton, lies precisely in their immense superiority to the times in which they lived. Cambib; biblog. also in W. H. Durand, *Crit. Essays of the 18th C.*, 1915; J. W. Krutch, *Comedy and Conscience after the Restoration*, 1924; and esp. J. W. Draper, *18th C. Eng. Æsthetics: A Bibliog.*, 1931. Prejudiced and unphilosophical as it is, the account of Eng. crit. from 1660 to 1800 in Saintes. constitutes still the only historical view of the subject that is at once comprehensive and reasonably detailed. There are many monographs and essays on individual critics and on special aspects of the development of critical theory; among the more generally useful of these are A. F. B. Clark, *Boileau and the Fr. Classical Critics in Eng.* (1660-1830), 1925; W. Folkerski, *Entre le Classicisme et le Romantisme*, 1925; M. T. Herrick, *The Poetics of Aristotle in Eng.*, 1890, esp. ch. ii-iv; C. C. Green, *The Neo-Classic Theory of Tragedy in Eng. during the 18th C.*, 1934; S. H. Monk, *The Sublime: A Study of Critical Theories in 18th C. Eng.*, 1985; C. DeW. Thorpe, *The Aesthetic Theory of Thomas Hobbes*, 1940; René Wellek, *The Rise of Eng. Lit. Hist.*, 1941. R.S.C.

Nineteenth Century. “Almost the last thing for which one would come to Eng-lish criticism,” Matthew Arnold wrote in 1865, “is just that very thing which now Europe most desires—criticism.” Though his essay (The Function of Criticism at the Present Time) gave mid-Victorian literary criticism some new directions, it obscured the imposing array of 19th c. English critical documents. One cannot lightly dismiss literary criticism in a country and time that produced Wordsworth’s manifesto on poetry (Pref. 2nd ed. of *Lyricall Ballads*, 1800, Coleridge’s *Biographia Literaria*, 1817; Shelley’s *Defence of Poetry*, 1847; Meredith’s *Essay on Comedy*, 1877; Dowden’s *Shakespeare: His Mind and Art*, 1878; Butcher’s *Aristotle’s Theory of Poetry and Fine Art*, 1895; and George Saintsbury’s *History of Criticism*, 1900-04. Four major types are roughly discernible: the tentative, the revisionary, the metacritical, and the impressionist. (1) Because literature played an important part in adjusting the mind of 19th c. Eng. to the far-reaching transformations of industrialism and imperialism, literary criticism made diverse efforts to discover and apply standards, either to resist novelty or to assess the delivery of the creative spirit from inherited conventions. In the immediate foreground was the mass of ephemeral or tentative criticism published in newly-founded periodicals, (The *Edinburgh Review; The Quarterly Review; Blackwood’s; The Athenæum; Fraser’s; The Saturday Review; The Fortnightly Review*). This included a priori criticism, basing its judgments on 18th c. rules; rhapsodic and textual-commentary, lauding ancient classics; the puff (or slightly disguised paid-advertising); defeating, which savagely contradicted the puff; frankly partisan, which subordinated literary criticism to political sectarian propaganda; and the justly appreciative. In the years after 1835 criticism vastly widened its scope, engaging in religious and political conflicts. In the mid-century, when romantic ideals had demonstrated their strength, there was a temporary truce between the basic critical concepts of beauty and of duty as the purpose of letters. The end of the century saw the break-down of the Victorian Compromise, in the extremes of aestheticism and irrationalism.

The early critics of Evangelical and Utilitarian camps used a moral test for new productions, thus joined the bitter partisan resistance of political critics (Jeffrey; Gifford; Lockhart; Wilson) to the work of the new Romantic School. Coleridge argued that the purpose of poetry is to delight; Scott in the prefaces of novels in the *Waverley* series (1815-32) defended his fictions on the ground that they sought merely to amuse. After them, in the mid-century, Carlyle transformed criticism to a diagnosis of
social ills; Ruskin, believing that all art is one, elaborately fused and systematized the contending norms of beauty and duty; while Arnold, perhaps most obviously demonstrating the Victorian Compromise, converted criticism into what he called culture, an idealized balance of Hebraism (the sense of duty interpreted as strictness of conscience) with Hellenism (the enjoyment of beauty interpreted as spontaneity of consciousness). This balanced truce was broken at the publication of FitzGerald's Rubaiyat of Omar Khayyam (1859), and in the heated controversy evoked by Swinburne's Poems and Ballads (1866). Pater, Swinburne, Morris, and J. A. Symonds variously interpreted aestheticism as a critical method; all profoundly conscious of the quickening, fortifying, poetic of creative art. The rationalist critics (Morley; Harrison; Leslie Stephen), influenced by the scientific and positivist themes of man's development and by the newer historic methods that arose from Darwinism, dealt with great ideas as historic forces, expressing "the hopes and energies of the human mind in its mightiest movements." This naturally produced a biographical type of critical exposition (John Morley's series of The English Men of Letters, 1877—). In April 1873 (Fortnightly Review, n.s.XIII), John Morley, most able of the rationalist critics, generously wrote of the aesthetic school, "There is no more hopeful sign for that general stir of intellectual energy which is now slowly making itself visible in this country, than the rise among us of a learned, vigorous, and original school of criticism. . . . The speculative distracted of the epoch are noisy and multitudinous, and the first effort of the serious spirit must be to disengage itself from the futile hubbub which is sedulously maintained by the bodies of rival partisans in philosophy and philosophical theology. This effort after detachment naturally takes the form of criticism of the past, the only way in which a man can take part in the discussion and propagation of ideas while yet standing in some sort aloof from the agitation of the present."

(2) The tentative forms of criticism were supplemented by a continuous revisionary criticism, in large part stabilized by scholarly activities which, through fresh translation and incisive comment, secured contacts with great critical minds of classical antiquity and of modern Europe. This was at its best in Higher Criticism of the Bible, in the revision of Gr. and L. texts and commentary on classical literature, in the incessant critical examination of Shakespeare's plays and poems, in impressive historical researches in the lives of authors and their works, from earliest Anglo-Saxon times to the age of Victoria. S. H. Butcher's Aristotle's Theory of Poetry and Fine Art (1855) and Ingram Bywater's monumental edition of Aristotle's Poetics (1909) were culminations of university lectures attended by many later eminent critics. Critical scholarship in Hebrew and Gr. texts established a rationale that, while it sapped earlier plietic attitudes towards Scriptures, supplied the grounds for a more adequate understanding. Shakespearean criticism, subject to the scrutinies and scepticisms of newer critical methods, resulted in an imposing accumulation of critical studies of which Edward Dowden's Shakespeare: A Critical Study of his Mind and Art (1875) and A. C. Bradley's Shakespearean Tragedy (1905) are notable instances. These were of further revisionary value in directing attention to Shakespeare as the ideal modern poet; the imagination of critics (Coleridge, Lamb, Hazlitt, DeQuincey, Mrs. Jameson, Carlyle, Bagehot, Cowden Clarke, Swinburne, Pater) played upon Shakespeare's mind, his characters, his varieties of poetry, his philosophy. Foreign Shakespearean criticism (particularly of Germany) deepened the awe and reverence for Shakespeare and his art.

Revisionary criticism supplied the basis for a more adequate semantics by its extensive explorations in linguistics and philology. Etymological study (Henry Sweet, F. J. Furnivall, J. M. Kemble, W. W. Skeat) contributed not only to the idea of The New English Dictionary (1888–1928) but to the formation of organizations like The Early English Text Society (1888) which performed indispensable ground work for dictionaries, grammars, English literary histories, which contributed a more adequate knowledge of the lives and conditions of English writers. Lockhart, Life of Scott (1837–1838), Dowden, Life of Shelley (1883), Masson; Milton and His Times (1859–80), Sir Sidney Lee, Life of Shakespeare (1898), provided new visions illuminated by critical scholarship, and pointed the way toward The Dictionary of National Biography (68 v., 1882–1900).

(3) Continual efforts were made to discover and expound fundamental, even abstract, principles or laws of literary activity and processes. George Saintsbury used the word metacritical to wave aside such speculations. But metacriticism, as that form of intellectual inquiry which goes beyond specific literary works in order to discover and define the general concepts,
and to determine the general practice, is precisely what many informed persons think of as literary criticism. Saintsbury, like Arnold, ignored the succession of attempts to find adequate answers to the persisting question, "What is Poetry?" "What is Biography?" "What is the Novel?" "What is Tragedy?" "What is Comedy?" Scattered critics sought to define drama, the novel, biography, style, but there were many and striking efforts to answer the question, "What is Poetry?" [W. J. Courthope, History of English Poetry (1895–1910) does not adequately cover the later period]. Wordsworth, Preface to Lyrical Ballads; Keats, "Sleep and Poetry"; Byron, English Bards and Scotch Reviewers; Coleridge, Biographia Literaria; J. S. Mill, Poetry and its Varieties; Macaulay, review of Moore's Life of Byron; Tennyson, (poems) The Poet, The Mind of the Poet, and The Palace of Art; Browning, essay on Shelley; Baghot, Pure, Ornate and Grotesque in Poetry; Arnold, (poem) Lessing's Lacocon, The Study of Poetry; various essays by Swinburne.

(4) If metacriticism objectively sought universally valid definitions of various literary genres, impressionism sought merely to record (Anatole France) "the adventures of a soul among masterpieces." Though influenced by the causers of Sainte-Beuve, it had its national derivation in the literary essay (Lamb, De Quincey, Hazlitt). What Arnold called "sweetness and light" could be exquisitely manifested in the delicate, graceful ways of this popular mode (Arthur Symons, Sir Arthur Quiller-Couch, Andrew Lang, Sir Edmund Gosse, Edward Dowden, A. C. Benson, Arthur Clutton-Brock, Sidney Colvin, Stopford Brooke, George Saintsbury). These gentlemen critics of high refined (if not rarefied) taste were the beneficiaries of revisionary and metacritical efforts by their contemporaries, but they continued the elegant tone and attitude of Arnold and Pater, even though they eschewed the intellectual content of these critics. But they did manifest Victorian propriety and good literary manners.

(5) Both before and after Arnold's challenging essay, criticism was predominantly nationalistic; but the critics were primarily concerned with a condition not matched elsewhere in Europe. They could no longer address only the culturally elite—beneficiaries of an aristocratic order—who had been educated at Oxford and Cambridge, where exposure to Aristotle's Poetics and Horace's Ars Poetica resulted in some understanding and agreement upon the nature and function of literary criticism. Because of the rapid extension of literacy among enfranchised lower middle classes and masses, English critics were compelled to attract and hold eager minds of the newly-literate, who were either indifferent to classical critical canons or unable adequately to understand them. Criticism itself was thus subjected to criticism throughout the century; it took many impure forms, but what it bequeathed to our century in critical technique, persistence, and results is both valuable and varied. W.S.K.

Since 1900. At the beginning of the 20th c. no single critic or school of critical thought was dominant: the influence both of Matthew Arnold and of Walter Pater was to be found in many quarters and in various disguises. The reaction against the ethical implications of Arnold's criticism found expression in an "art for art's sake" creed, which however was neither widespread nor clearly formulated. The general run of serious critics were tolerant, eclectic, and not very profound. The clear-cut statement of a point of view regarding the nature of literary value, as in many 18th c. critics, is rare at the beginning of the 20th c. In a critic like George Saintsbury (1846–1933), indeed, tolerance is almost indistinguishable from lack of principle. But such critics enjoyed the advantages of enthusiasm, a cultivated taste, and the capacity for enjoying the most disparate works. Their methods were partly impressionistic, partly scholarly—i.e., an "appreciation" of a work or an author would consist of a fairly subjective account of the critic's reaction to the subject, some attempt to demonstrate the organization of the work, and some facts about the author's life, habits, and point of view.

The academic tradition was perhaps the most important in serious criticism. The tolerant talkativeness of Saintsbury, the discursive biographical-cum-impressionist chats of Edmund Gosse (1849–1928), the cautious historical-cum-psychological investigations of Edward Dowden (1843–1913), the solid and thorough (if somewhat stuffy) biographical, critical and editorial writing of Sidney Colvin (1845–1927), the painstaking literary history of W. J. Courthope (1842–1917), the thoughtful Coleridgean studies of A. C. Bradley (1851–1935), the clear but not very profound historical and scholarly work of C. H. Herford (1853–1931), the heroic and scholarly historical imagination of W. P. Ker (1855–1923), the elegantly thoughtful aestheticism of J. W. Mackail (b. 1859),
the more versatile anthropological and historical criticism of Andrew Lang (1844–1912); these represented the most important critical attitudes at the turn of the century. The scholar still regarded himself as having some critical function: the specialization of function as between scholar and critic never went so far in England as it did in Germany and America.

The academic critics as a whole tended to be conservative in taste, devoting themselves to work that had stood the test of time, showing much less tolerance and insight with contemporary literature.

The flamboyant revolt against the ethical tradition in literary criticism, with which the names of Walter Pater, D. G. Rossetti, Aubrey Beardsley and Oscar Wilde are often confusedly associated, was in reality an attempt (in several different ways) to define aesthetic value more precisely. The exaggeration of this movement in the 1890's brought about its rapid decline. Arthur Symons (b. 1865), the most persuasive and perhaps the most intelligent of this group, was a lone and hardy survivor into the third decade of the 20th c.

Pater, in spite of the popular view, belongs more properly (like Arnold) with those that attempt to demonstrate the dignity and significance of art by means of ethical and religious analogies. The combined influence of Arnold and Pater underlies much of the academic criticism of the period and is to be found behind much of Saintsbury. The re-casting of Arnold's ideas by the New Humanists in America brought him indirectly back again, in very different guise, to Eng. criticism. For T. S. Eliot (b. 1888) accepted from Irving Babbitt the latter's view of the essential irresponsibility of the romantic doctrine of personality, and the reaction against impressionism, subjectivism and the whole individualist tradition in modern literature finally set in. The pendulum swung back to discipline, formalism, impersonality. But the peculiar form of Eliot's statement of the problem derives largely from T. E. Hulme (1883–1917).

Hulme exercised an influence on critical thought out of all proportion to the quantity and profundity of his writing. He advocated discipline, impersonality and a hard dryness of imagery, protesting violently against "the Weltanschauung of all philosophy since the Renaissance." He repudiated the Rousseauistic notion of man's essential goodness, asserting that without a belief in original sin no great art can be produced. He attacked belief in progress, and all modern "vitalistic" art, and held up the abstract geometrical qualities of Byzantine art as alone worthy of imitation. He rejected the "humanistic" in favor of the "religious" attitude to life.

Hulme's general attitude influenced T. S. Eliot in large degree, while the technical rules he enunciated influenced the Imagists, both in Am. and in Brit., the insistence on hard, dried, precise images by Imagist critics and poets like John Gould Fletcher, H. D., and others of the group, following Hulme's rules exactly (though not always consciously).

Younger critics like Michael Roberts have reorganized Hulme's position, and even some, like Herbert Read (b. 1893), whose general position is far from Hulme's, have been stimulated by his challenging statements.

But what Hulme condemned as the romantic view was far from dead, and there were many reasonable and intelligent critics who continued to explain the values of literature in a more traditional way. Lascelles Abercrombie (1881–1938), a sensitive and moderate critic, produced an eclectic and persuasive theory of poetry that accepted most of the romantic preconceptions. And John Middleton Murry (b. 1889) continued the transcendental approach, preferring the very "emotions grouped around the word 'infinite'" that Hulme detested. Thoughtful and suggestive in his more specific studies, Murry's work in his more expansive moments degenerates into ambiguous pseudo-mysticism.

Other types of critical conservatism had other origins. G. K. Chesterton's (1874–1936) attitude to literature was colored by his sentimentally moral view of history, though his sentimentality was sufficiently disguised by wit to be palatable even to intellectuals. F. L. Lucas (b. 1894), a Cambridge don in the academic tradition, and a classicist of a very un-Humeian type, produced (in addition to an excellent ed. of Webster) a series of attacks on all experimental and "new" achievements in literature (regarded as products of a declined and fallen romantic ideal) and some highly intelligent discussions of older European authors. He was a "common sense" critic, and went as far as common sense can go. A younger and more provocative champion of conservatism is C. S. Lewis of Oxford who, besides being a good scholar, is the wittiest of the Anglican moderates. In his critical work common sense, bolstered by religion, pierces contemporary literary follies with epigrams. Some of his interpretative work
on past literature shows both profundity of scholarship and real insight. But on contemporary issues his brilliance cannot altogether hide a certain perversive evasiveness.

The impact of new psychological studies on literary criticism came in the 1920's. I. A. Richards (b. 1893), in reaction against the vague impressionism still dominant, endeavored to reduce the evaluation of literature to an exact science, and tried to show that the function of literature is to produce well-balanced psychological states in the reader. He investigated both the function of the individual word and the nature of the relationship between words in a literary work, thus combining an interest in semantics with a technique of critical analysis. His attempt to base a theory of literary value on a humanist psychology found many imitators (Herbert Read; William Empson, b. 1906).

Freudian psychology also left its mark on literary criticism, less as an evaluative than as a genetic approach. Many attempts were made to explain literary works in terms of their psychological origins (here, too, Read and Empson are examples), but the relation of such explanations to the value of the work itself was generally left obscure. Freudian criticism, indeed, remains a species of history and as a rule is not normative. As history (the explanation of the conditions that produced the given work) it is no different in aim (though it is different in method) from the traditional "background and influence" study, which was being carried out by a number of critics throughout this period, particularly successfully by Virginia Woolf (1882-1941), who, in her Common Reader essays, endeavored to illuminate the significance of a work by referring it (as in her essay on the Pastons and Chaucer) to the conditions under which it was first produced and read.

Virginia Woolf, however, did not confine herself to this species of criticism, and in some of her essays she abandoned the historical method to come to grips with fundamental problems of aesthetics. Here she maintained the view that literature, being an interpretation of reality, ought not to be content to present the material surfaces of things but ought to capture the fleeting personal vision which alone can embody the really significant aspects of experience.

If criticism as the study of origins became the concern of the psychologists, the sociological approach, invigorated under the impact of Marxist and near-Marxist thought just as the psychological approach had been invigorated by Freud, began to come into its own about the same time. Many younger critics (Edgell Rickword, Edward Upward, Charles Madge, T. A. Jackson, Ralph Fox) wrote essays to explain literature in terms of its social origins, but, as with the Freudian critics, the relation between these explanations of the conditions of origin and the value of the finished product was for the most part left obscure. The younger poets of the 1930's—Auden, Spender, Day Lewis—also brought to bear on literary problems a near-Marxist view of the class origin of literature, which some of them later abandoned. The most impressive single Marxist study of the origins of literature is Illusion and Reality, a Study of the Sources of Poetry, by Christopher St. John Sprigg ('Christopher Cauldwell'; b. 1907, killed fighting for the Loyalists in Spain in 1937).

Literary periodicals throughout this period exercised a very real influence on critical thought. A. R. Orage (1873-1935), editor of The New Age and later of the New English Weekly and a sensitive classicist himself, was sympathetic to a host of such diverse and challenging critics as T. E. Hulme, Denis Saurat, Edwin Muir, The Egoist (1914-19), with Richard Aldington on its editorial staff, was to a large extent (on its literary side) the organ of the Imagists, though after T. S. Eliot took over the editorship in 1917 its criticism became wider in scope. But Eliot's work as an editor was done more effectively in the New Criterion (founded by Eliot in 1922 and edited by him until its end in 1941), which encouraged sober and responsible criticism and was hospitable to a variety of schools of thought. The Adelphi, founded by Middleton Murry in 1928, printed in its early years the work of Murry himself, of Katherine Mansfield, D. H. Lawrence, and H. M. Tomlinson. From 1927 to 1930 it appeared as The New Adelphi, then adopted its old name again. It kept changing its position as Murry changed his. F. R. Leavis's Scrutiny has carried on the fight on behalf of solid critical thought and against philistinism with great zeal, if sometimes with a tendency to confuse dogmatic condescension with profundity. Horizon, founded Jan. 1940 by Cyril Connolly, continues the best traditions of English periodical criticism. Among its contributors is George Orwell, pioneer of the new common sense in literary criticism, whose reactions against prematurely closed systems mark him as [ 207 ]
a particularly stimulating thinker.

Among the weeklies that have been publishing literary criticism, the New Statesman and Nation (combining the New Statesman, the Nation, and the Week-end Review; the Nation ran from 1907 to 1921, when it united with the Athenæum to form the Nation and Athenæum, which in turn united in 1931 with the New Statesman, which had been running since 1913) continues the intelligent and not too formal reviewing which its component periodicals all stood for in their day. The Spectator and Time and Tide also have lively and independent reviewers, while the Times Literary Supplement remains a cautious and academic critical weekly. The critical journalism in the pages of the Observer and the Sunday Times preserves the tradition of a "common sense" conservatism, and the work of Desmond MacCarthy (b. 1878), John Collings Squire (b. 1884) and similar writers is representative of the general run of middle class intelligent thought about literature. The London Mercury (founded by Squire, 1919) was a more pretentious monthly champion of the same cause, advocating a middle-of-the-road conservatism and fighting against all kinds of modern "extremism."

There are certain free lance critics whose works belong to no school. Edwin Muir (b. 1887) possesses an independent and distinguished critical mind, and has figured with distinction as poet, critic, novelist, biographer, translator. In his critical work he accepts the tools provided by modern psychology and sociology without committing himself to using them in any single way. Bonamy Dobrée (b. 1891), scholar and critic, has been a consistently stimulating inquirer into literary subjects who combines interests in the economic state of the world, problems of contemporary literature, and Eng. literature of the 17th and 18th c. Wyndham Lewis (b. 1884) has played brilliantly the part of eloquent rebel against the literary tendencies of his day. His short-lived periodical Blast (founded 1914) expressed opposition to the attitudes of contemporary highbrows. Another, and very different, independent, Peter Quennell (b. 1905), deserves mention for his careful study of the Fr. symbolists and his biographical work on Byron.

The academic tradition did not die with Saintsbury. Oliver Elton (b. 1861) has produced literary history that is both mild and pleasant, in the Saintsbury style but with more scholarship; Sir Walter Raleigh's (1861-1922) robust essays lack profundity but are both readable and stimulating; Sir Arthur Quiller-Couch (b. 1863) shows wit, insight and scholarship, though carefully avoiding the more thorny aesthetic questions; Edmund Chambers is a great scholar whose critical essays are in the best tradition of historical interpretation. The great edition of Donne by Sir Herbert Grierson is, however, the first academic work of the 20th c. to make literary history. Grierson's scholarly and critical work on the metaphysical poets helped to produce that decisive change of taste that sent men from Tennyson to Donne: in addition, his critical work in other fields shows a vigorous philosophical mind dealing with literary problems in a wholly responsible manner. Conservative in point of view, he is yet the most intellectually adequate of all the academic critics. And his mind is much broader than that of many whom he influenced. Ernest de Selincourt (b. 1870) did, among other scholarly work, a monumental edition of Wordsworth's Prelude and carried on the tradition of criticism implicit in the romantic poets; but his critical work is hesitant and lacks vigor. E. M. W. Tillyard (b. 1889) did a good piece of historical criticism on Milton, and, though not as shrewd as some of his opponents, is one of the liveliest of academic critics. Edmund Blunden (b. 1896), poet, scholar and critic, carries on the academic tradition of historical criticism flavored with a sensitive impressionism. The amount of pure literary scholarship is most impressive. And the number of scholars who (like Bonamy Dobrée and Geoffrey Bullok) are equally competent to deal with a 17th c. mss. and to discuss problems of contemporary literature is on the increase. That is a healthy sign.

ENGLISH VERSIFICATION. Every English sentence is a series of sounds each of which has a certain length or duration, a relative emphasis or stress, and a certain pitch. Every sentence is therefore a series of events in a constant flow of time, marked for our attention by the ways in which the sounds are spoken. When the intervals of time between the emphases are, or seem to be, approximately equal, the sentence is rhythmical. When there is superimposed on this natural rhythm of prose a fixed artificial pattern (meter) the result is verse rhythm—a harmonious blend of the inherent or potential rhythms of speech and the predetermined metrical pattern. There are thus 3 different phenomena: (1) the natural flow of speech sounds, tending to occur in rhythmical sequences; (2) the formal arrangement of stressed and unstressed syllables, or meter; and (3) the combined result when the normal arrangements of prose, always potentially rhythmical, are fitted to the metrical design. The first is very complex and has not yet been properly analysed. The second is very simple and can be clearly indicated, but is often confused with the third, which is infinitely complex and cannot be adequately represented by any symbols hitherto proposed. Thus, if Gray's line, 'The lowing herd winds slowly o'er the lea,' be read naturally as prose, it is a series of 10 syllables some of which receive more emphasis or stress than others (slow-ly) and some of which occupy more time than others (winds; the). The meter is 5 groups of feet each containing an unstressed syllable followed by a stressed syllable (e.g. the lea) and each occupying approximately the same time to pronounce. The natural reading of the words and the metrical pattern do not closely match: winds must somehow be taken as an unstressed and o'er as a stressed element; the group winds slow-must somehow be taken as equal in length to -ly o'er. Different readers manage the necessary compromise differently. Some resort to a mechanical singsong; others go to the opposite extreme of nearly oblit-
the metrical movement. Some of us prefer to read the words with their natural emphasis, at the same time hearing the regular beat of the meter underneath, even though we do not make it heard when we read aloud.

Historically considered, English versification is the resultant of two traditions, the Germanic or accentual, brought to England from the continent in the 6th c., and the syllabic or syllable-counting, introduced after the Norman Conquest. Much later came a third, never wholly naturalized, influence, the classical or quantitative system. All combine to produce the effects of English verse. Whichever is regarded as the determinant, stress or time, they both work together to produce the rhythm of verse; and either can be made the basis of a plausible explanation of ‘the facts.’ In the case, e.g., of Milton (who was probably the last of our poets to make the number of syllables a leading principle in his prosody) it is demonstrable that syllable counting yielded the same result as the accentual or temporal system. As a theory of metrics, each presents difficulties. The poets themselves have apparently almost always counted stresses, relying on various conventions for making occasional ‘half-stresses’ serve for full stresses; and they have trusted their ear for guidance in making the time element come right. On the other hand, many recent analysts contend very properly that the basis of all sound rhythms is equal or approximately equal periods of time, in other words, that the feet or sections of the line are determined by their duration; they must, however, admit that each foot usually contains a stress (or half-stress) together with one or more unstressed syllables; moreover, they have never discovered any rules for ascertaining the length of syllables in English. The sense of time is quite variable in most of us and the assumption of an elastic time-unit works to the advantage of either theory. It is safe to say that the differences between ‘timers’ and ‘stressers’ are theoretical; practically, they agree. The foot is marked to the ear and recognized by its stressed syllable, but the length of the foot largely determines the rhythm of the line.

Modern English versification begins with Chaucer, and it is surprising how few chords have been added to the harmony of English verse since his death. During the centuries immediately preceding Chaucer the two staple meters were a modification of the old Anglo-Saxon alliterative line and the octosyllable couplet (which may have been a development from it under French influence); and in these, as well as in the less common measures, there was a roughness or irregularity partly explainable by the imperfection of our texts but largely attributable to the incompetence of the versifiers. What regularity there is seems to be due in the main to syllable counting. The tendency towards an iambic movement is strong. Chaucer’s verse is itself predominantly iambic, in spite of the feminine endings. How far this choice determined that of nearly all later poets would be difficult to determine; but something in the pattern of English words makes them fit easily into iambic meters. It was another choice, however, made by Chaucer, that affected the subsequent form of three-fourths of English verse. This is the so-called heroic line of five iambics, which he used, in rime, with nearly all the variety, freedom, and flexibility it has later shown. His favorite groups were the ‘Troilus’ stanza, ababcc (called rime royal from its later use in ‘The Kingis Quair’) and the couplet, which he may have adapted from the French poets but which was already at hand in the last four lines of the ‘Troilus’ stanza. But the point is not so much Chaucer’s invention or introduction of these forms as his skill in handling them.

In the 15th c. Lydgate made a temporary contribution of doubtful value: the broken-backed line, in which one light syllable near the middle is designedly lacking. At the turn of the next c. the Scottish Chaucerians made a long step forward in lyrical measures. Henryson’s ‘Robene and Makyne’ (abababab in alternating 3’s and 4’s) gave us for the first time in English—his Scots is of course only Northern English—a poem whose poignancy is largely dependent on its balance of genuine feeling and a delicate artificiality sustained by careful rhythms; and Dunbar adapted the medieval lyrical stanzas (which had hitherto been used for religious or amorous subjects) to all kinds of other uses—narrative, personal (‘On his Heid-ake’), topical, satirical, conventional moralizing, and serious commentary on life. In such pieces as ‘Lament for the Makaris’ and ‘Meditation in Winter’ he may be fairly greeted as father of the reflective lyric. In a few pieces like ‘Ane Ballat of Our Lady’ (7 stanzas of 12 lines abababababab—the b lines of 3 feet; the a lines of 4 feet with 3 rimes in each line ‘Hail, bright the sicht in hevyn on hicht!’), the a refrain ‘Ave Maria gracia plena’ in every stanza) he carried technical dexterity indeed far; though Chaucer’s ‘Compleynyte’ of Anelida

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gave him a partial model. The famous 'Flyting' is in a modification of Chaucer's Monk's Tale stanza, ababcbbs, handled with considerable metrical as well as vituperative skill. At about the same time, Skelton introduced his saucy, heavily-accented jingles—"ragged" and "breathless" they have been called—eminently suited to his pithy and earthy matter, but little practised by later poets.

In the early 16th c. Wyatt and Surrey imported the sonnet, which Chaucer had ignored, and Surrey invented blank verse (ca. 1540), perhaps taking a hint from classical models and the Italian versi sciolti. Blank verse was the gift of the pre-Elizabethans to English prosody. Its first use was for translating the timeless long poems of antiquity. Four years after Tottell (1557) it was employed, stiffly to be sure, in drama (Gorboduc); 30 years after Tottell it became the mighty line of Marlowe's Tamburlaine; and ever since both for long narrative and for poetic drama it has hardly known a rival, and has proved itself for many other sorts of poetry. Because of its freedom from rime it has even greater fluidity and malleability than Chaucer could give the line in his couplets or stanzas; and when one thinks of the long roll of those that have employed it—Shakespeare, Milton, Wordsworth, Keats, Shelley, Tennyson, Browning, Swinburne, to name only the greatest—and the immense variety of effects they have achieved with it, one might call it the English measure par excellence. Something like three-fourths of English poetry is written in blank verse. Yet in its long history it has undergone great changes. After the rigidity of its first appearances it at once adapted itself to Marlowe's rhetoric and Shakespeare's poetry. Then the Jacobean dramatists broke it down to something very near prose, and the Restoration playwrights displaced it by the heroic couplets for a few years, but presently even Dryden "grew weary of his love-loved mistress rime" and wrote in blank verse his one real tragedy (1677). Already with his learned diction and involved grammar Milton was making it a new thing, and by his elaborately worked out system of elisions combined the effects of an accentual and a syllable-counting measure. After Milton its development had to be in the direction of simplicity, and though the Miltonic shadow played over 18th c. blank verse and quite darkened Keats', Wordsworth freed it (in one sense tamed it) and Landor brought it to a fine conversational level (followed but yesterday by E. A. Robinson). With Tennyson and Swinburne it became elaborately again and over-mannered; at present, it is employing rhythms (T. S. Eliot; Frost) nearer those of daily speech.

Another contribution of the Elizabethans was the song-lyric, as in the many miscellanies or anthologies from 1584 onwards. These lyrics are notable for grace and dexterity and variety of stanzas; they were frequently written to music, i.e., are songs in both senses of the word; and though the influence of music on versification is difficult to define it is unquestionable, and here led to a consciousness of the lyric as a form. The poems of Donne and Herrick, Herbert and Vaughan, take over these lyric forms, and add meaning to the music; and this tradition, flourishing through Housman and Hardy, has virtually redefined the word lyric. Burns is the one great exception.

The influence of the popular ballad should also be mentioned. The ballads also were composed to music: they are easy to sing and notoriously difficult to read. Their accumulation of light syllables and forcing of accent natural to sung verse must have had an effect on the poets' versification.

When drama abandoned blank verse for the couplet (and then for prose, until it went 'poetical' again) the couplet also carried on independently; it became the staple for nearly all poetry in the 18th c. that was not under Milton's sway. Even Gray's 'Elegy,' though in ahab quatrains, has an air of the couplet about it. Chaucer's fluent handling of it was forgotten; it was forged anew on stricter lines by Weller and Dryden, and hammered into a sharp instrument (rather brittle) by Pope—a tool for wit and satire. But as the subject-matter put into it changed, it became freer and easier with Goldsmith, still freer with Keats and Browning, and reached an ultimate in Swinburne's 'Anactoria.'

The short couplet, octosyllabic, has had a longer history than any other single English verse form: from the late 12th c. Yet in spite of its popularity it has never been a first-rate meter. When it is smooth and regular it quickly becomes monotonous; when it is handled freely, it develops an almost ametrical roughness. The rimes come so rapidly, pell-mell, that the ear is dinned by them; and the necessity of frequent rimes results in constant piecing and padding. Chaucer abandoned it after 'The House of Fame'; Milton gave it a new life in 'L'Allegro' and 'Il Penseroso'; the early Romantics (Scott, who praised it excessively; Byron) adopted it, sometimes with variations resembling ballad quatrains, for rapid narration; Coleridge
thought he was revising it in ‘Christabel.’ Its greatest success has been in short pieces, though Masefield has made effective use of it (“The Everlasting Mercy”; “Reynard the Fox”).

Among the many experiments Spenser created a new stanza (the Spenserian, q.v.) by adding to Chaucer’s $ababbccde$ another $c$-line of 6 beats, which has been intermittently since. This combination of the heroic line and an alexandrine gave birth to a great number of variations and imitations, varying the rime scheme or changing the number of lines ($ababcb$) or shortening the first lines (as in Shelley’s ‘To a Skylark,’ $ababcb$ and Swinburne’s ‘Hertha,’ $ababcb$ with trisyllabic feet) or otherwise as in Milton’s ‘Nativity Hymn,’ $aababccecbdbcd$. Another of Spenser’s inventions was the ‘Epithalamium’ stanza of 17 and 19 lines on 8 or 9 rimes, with refrain, which was well suited to his “trailing vine” style, and gave rise to several adaptations associated with the ‘irregular ode.’ One of the peculiarities of the stanza was the presence of a 3-beat line among the prevailing 5’s; it was a natural extension to add other short lines, as did Donne and Milton. The form won general recognition in Cowley’s paraphrases of Pinder; the result is seen both in such poems as Dryden’s ‘Alexander’s Feast’ and Wordsworth’s ‘Immortality’ ode (where there is an assumed arcane relation between the subject-matter and the length of line and the placing of rime) and in the regular stanzas of Keats’ odes and Arnold’s ‘Scholar Gypsy,’ Cowley’s paraphrases sent the poets back (Congreve first) to the truer form of Pinder’s odes, with strophe, antistrophe, and epode.

All this predominantly iambic verse was varied with occasional trochaic substitution. Poems entirely trochaic have always been rare. Tennyson composed ‘Locksley Hall’ in trochees because Arthur Hallam told him they were popular; but this could only have meant that emphasis on the first syllable of a line tends to strengthen the accents throughout, and “the people” like strongly marked tunes. Efforts to write all in trochees produce a forcing of natural stress (e.g., Hiawatha: “And the hollow ocean-ridges...”) which soon becomes unpleasing. Another means of varying the iambic rhythm, the use of trisyllabic feet, was long discouraged by the syllable-counting tradition. Such feet were introduced—hardly ever more than one to a line—in dramatic blank verse, but they have never gained a foothold because too many of them would distinctly alter the pattern. Whole short poems in trisyllabic, or mostly trisyllabic, feet occur sporadi-
cally among the Elizabethans, often in connection with musical forms, and they appear again in the 18th c. but generally for light or even comic effect. Long tri-syllabic poems are rare (Clough). It remained for the 19th c. to develop a line of mingled iambics and trisyllables (dactyls, anapests) at once smooth and dignified and not too tripping or facetious in tone. The song writers tried it first (Tom Moore), then Shelley (‘The Cloud’) and Tennyson; Swinburne employed it with such balance that one can hardly say whether disyllabic or trisyllabic feet predominate. Together with this development came a larger attention to the spondee and a clearer reliance on time values, in opposition to syllable counting, so that the old bondage was completely dissolved. Verse had finally discovered how to take advantage of all the subtle variations of prose rhythm while retaining its inherent regularity.

From this to free verse (q.v.) was not a long leap. The beginnings had been made by Milton in ‘Samson’ and Shelley in ‘Queen Mab’: metrical lines of differing lengths without rime. Matthew Arnold made experimental advances on this plan; Patmore and Henley (it is not always the greatest poets that are the best metrists) struck a very satisfactory balance between meter and prose; then in the present c.—though Whitman was fifty years in the lead—the last step was taken, the abandonment of meter for a ‘higher law’ of rhythm, not formally distinguishable from prose.


englyn. See Welsh versification.

enigma. P. “the riddle” q.v.

enjambement, enjambment. The carrying of the sense (grammatical form) in a poem past the end of a line or (in heroic couplet) past the end of the couplet. See End-stopped.


enthusiasm. (Gr. theos, God. Full of the god, divinely inspired.) Poetic fervor mounting to rapture or ecstasy. Dryden: “poetry, by a kind of enthusiasm, or extraordinary emotion of soul”; Johnson: “Cowley was the 1st who imparted to Eng.
numbers the enthusiasm of the greater ode, and the gaiety of the less." Currently, a sense of great zeal in any pursuit, for any cause or person. N.M.

entr'acte. Th. The interval between acts. Also, a brief entertainment presented therein.

entremés, entrèmes. Sp. A short classical play corresponding to the Eng. interlude, favored by Cervantes. The word and the thing came to Sp. with the Dukes of Burgundy, who during their lavish banquets, inserted between the different dishes [entre (les) mets] songs and dances, while the musicians were hidden in the hollows of gigantic pastries. Later used for dances or skits between the acts (entr'acte) of longer plays. H.A.H.

enumeration. Rh. A detailed listing of the main points, as at the end of an argument.

environment. See Milieu.

envoi, l'; envoy. Pros. Orig., a dedication, postscript, to a poem. Now used of a shorter stanza at the end, esp. of the ballade, usually beginning with the name or title of the person to whom the poem is addressed, and continuing the metrical pattern (and the rhymes) of the last half stanza before, e.g. Villon, Ballade of those Condemned to be Hanged.

epanaclesis. Rh. See Ecbasis.

epanadiplosis, epanalepsis, epanaphora, Rh. See Repetition.

epanodos. Rh. (1) Return to the main subject after a digression. (2) See Repetition.

epanorthosis. Rh. Correction of a statement during the process of making it, e.g. "In six troubles, yea, in seven," Job; frequent in Proverbs.

épater le bourgeois (Fr., stamp on, overwhelm, the middle class). 19th c. Expression indicating the scorn of the bohemian artist for the conventional citizen. Laforgue says the one excuse for the bourgeoise is that out of the dung-hill spring roses.

epanthecis. See Climax.

epenthesis. See Addition.

eporeosis. See Erotesis.

epexegesis. See Exegesis.

epexergasia. Rh. See Repetition.

ephemeris. (17th-18th c.) An almanac, q.v. Pl. ephemeresides, the bibliog. term for calendars and almanacs.

EPIC POETRY, as exemplified in the 2 Homeric poems, the Iliad and the Odyssey, was reckoned oldest and ranked highest of the Gr. kinds. Epos meant 'word'; then 'a speech or tale; a song; a heroic poem; heroic poetry.' We may thence infer that the epic arose out of narrative poetry of a humbler sort, versified stories about heroes and their deeds. No such forerunners, however, survive. To this day the Iliad and the Odyssey serve as the chief models of epic composition wherever the literary tradition of Mediterranean culture obtains. The Æneid of Vergil, the chief L. epic, was done in strict imitation of Homer, even to the use of the Troy story. In medieval times, when the Gr. epics were not read in Western Europe, the influence of Vergil kept the Homeric tradition alive; but the men of the Middle Ages felt free to compose epics irrespective of classical models: Beowulf, the Song of Roland, the Nibelungenlied. The later epic poets (Lusiads, Camoens; Jerusalem Delivered, Tasso; Paradise Lost, Milton) kept much of this freedom.

Many definitions of the epic have been advanced. All would agree that an epic is a narrative poem large in effect, in the characters, the events, the setting. The epic scale of being transcends at every point that of ordinary life. Trivial details (e.g., dressing, undressing), presented leisurely and in detail, take on dignity and importance because they make part of an existence ampler than our own. Moreover, the chief character or hero does not tower alone, a solitary mountain in a plain of mediocrity. He has fellows of like stature, foemen worthy of his steel. The natural and usual setting for an epic is a time commonly thought of as marked by greatness of achievement: "there were giants in those days." Such was the period of discovery and exploration which began in the late 15th c., and the great Port. epic of the next c., the Lusiads, celebrates its achievements. But the immediate past rarely serves as matter for an epic. Camoens' contemporary, Tasso, set his epic in the period of the crusades, while the author of the Song of Roland (ca. 1100) thought of the reign of Charlemagne as the heroic age of Fr. The heroic age of the Gr. is legendary. (But epic poets have always reckoned legend a branch of history.) In general, then, a setting historical but remote in time or place is a mark of the epic. With this remoteness goes a freedom in the treatment of the epic stuff (the historical and traditional or legendary matter). In the Song of Roland, e.g.,
The distinction has been made (esp. in neo-romantic criticism) between epics handed down by word of mouth, and those composed for written circulation. The former are anonymous, apparently intended for entertainment only; they reflect an early stage of civilization (e.g., the Iliad, as contrasted with Vergil's Aeneid). In structure, the epic is presented in uniform lines, not broken into stanzas (except in the early Yugoslav epics). The diction is rich in static epithets, circumlocutions (the Ge. kenning), recurrent formulas; speeches are introduced, often occupying a considerable portion of the poem. The action usually covers but a short time; either the events of other years are narrated (as by Odysseus at the Phaeacian court), or the action is concentrated in a few scenes, with the intervals covered in a few lines. The Iliad covers 49 days, 21 of these being in Bk I. The 1st pt. of Beowulf takes 5 days; most of the 2d pt. passes in 1 day. Although in the Iliad the similes are often drawn from humbler life, the main themes are the adventures, exploits and sufferings, of princes and their followers, on battlefields or in courts (where there may be considerable feasting, minstrelsy, drinking). Warfare is usually not incidental but central to the epic mode of life.


Epic simile. See Simile.

EPIC THEATRE. A 20th c. movement in which content comes before form, and truth before illusion. It is essentially functional, employing various styles and using the elements of the theatre—play, director, actor, designer, dancer, singer, composer, even audience—as active forces of the truth it seeks to present onstage. The Epic Theatre is essentially narrative and didactic; hence the adjective "Epic". The scope of its productions is wide, and its technique is similar to that of the modern novel and the movies, employing narrator, speaker, monologue, chorus, and such technical means as film, radio, projection, treadmill.

The Epic Theatre began to take shape
during the depression in G. after World War I. It used the theatre as a platform for political ideas. The poet playwright Bertolt Brecht developed the theory. The director Erwin Piscator experimented: *Flags* (1924); *Hey, We Are Living*, Toller (1927); *The Good Soldier Schweik* (1928); *Rasputin* (1928); *War and Peace* (Studio Theatre, N. Y., 1942); Brecht's *Three Penny Opera* (1929).

The Epic Theatre embraces several (overlapping) varieties: The Reportorial Theatre, which is merely journalistic; The Documentary Theatre, which envoys report and document in order to make the meaning of history transparent; The Living Newspaper, which tries to impress a social lesson on its audience; The Theatre of Action, including the so-called Agit Prop and Fighting Theatre, which is basically a theatre of propaganda; The Dialectic Theatre, which makes the stage a tribunal and searches accusingly into the defects of society; The Didactic Theatre, *Lehrtheater*, with Brecht as its foremost exponent, which tries to educate the audience to logical thinking and social consciousness; The Political Theatre, as the servant of the *polis*, the full community.


epicede, epicedium. A funeral ode. See Elegy.

epichoresis. See Synchoreisis.

epicycle. See Astronomy.

epideictic. Rh. Intended for display, esp. of orations. They were usually either encomium or invective. See Rhetoric, Species of.

epigone. (Gr., born afterwards). The successors and imitators of an age.

*Epigonendichtung*. (G., see above). Literature, usually inferior, in conscious imitation or under the dominant influence of a preceding movement or era. Such writings usually enjoy contemporary favor, because public taste lags; but they rarely reach the artistic value of their models. Esp., in G., the final echoes of classicism: in 19th c. drama, with Schiller as model; in lyric poetry, perfection of form was stressed, as in the *Münchner Dichterkreis*, under the patronage of the Bavarian King Maximilian II. W. A. R.

**EPIGRAM** (Fr.<Gr. Originally, an inscription). A short elegiac poem, often with a satiric turn. In the Ren., a critic classified epigrams as sweet, sour, bitter, and salt; in our day the sweetly amorous and the sourly sad epigrams are far less numerous than the bitterly satirical enlivened with grains of Attic salt. Since the period of the Fr. Revolution, the term has been applied to any pointed, pithy saying. It is more personal and specific than a proverb, less profound of thought and more superficially ingenious than an apothegm.

**Epigram in verse.** Boileau curtly defines the epigram as "a bon mot set off with a couple of rhymes." Coleridge is hardly more expansive:

*What is an epigram? A dwarfish whole, its body brevity, and wit its soul.*

Unluckily, such trim little definitions are quite inadequate. One of Ben Jonson's "epigrams," for instance, contains 196 lines. Moreover, any belief that an epigram must be a bon mot, or witty, or a short poem ending with a "sting," is a mistaken belief due to the influence of the Rom. Marcus Valerius Martial (1st c. A.D.) most of whose epigrams are of this sort. Not of this sort at all, however, are most of the epigrams of the *Greek Anthology*, very many of Martial's, and very many of those of modern poets. In Gr., L., and modern literature, the epigram may be the solemn epitaph or some savage travesty; it may be a neat compliment or a satirical thrust; it may be, in content, a dainty love poem, an elegy, an amusing incident, a moral or philosophical reflection, an occasional poem on "some single striking idea or circumstance," often hardly to be distinguished from the lyric. But no matter what its content, we may expect it usually to be a short and polished poem ending with some graceful, ingenious, pointed, weighty, witty, or satirical turn of thought; we may expect it always to end with at least some rather special emphasis.

Among Martial's 1500 short poems are examples of all types of epigram that have ever been composed. The same thing may be said of the *Greek Anthology*, that collection of "some 4000 epigrams by some 300 writers of some 17 centuries of Greek literature." But since Martial usually writes "satire in brief," while the *Anthology* is usually a "Paradise of Dainty Devices," we may sacrifice accuracy to convenience and let "the epigram of Mar-
epigram (in verse)

tial" mean epigrams polished, mordant and witty, "the epigram of the Anthology" mean epigrams polished, gracious and ingenious.

From Martial's death till the 15th c., "Martial" and "epigram" were nearly synonymous. Then began a long line of scholar-poets who for 200 years throughout Europe were to compose L. epigrams inspired now by Martial, now by the Anthology. In the 15th and 16th c. It., Fr., and Eng. epigrams began to appear. It was in the 17th c., however, that the epigram came into its modern own. Among the 40 or more G. epigrammatists of this c. was Logau, whom Lessing exuberantly called "the G. Martial and Catullus." In G., as in Fr. and Eng.—but not in Sp.—it was the epigram of the Martial type that predominated, though poets such as Ben Jonson and Robert Herrick were equally ready to pilfer from the Anthology.

The 18th c. found the epigram still flourishing. Martial still was its model—more so in Fr. and Eng. than in It. and G. Yet of Lessing's 200 epigrams, at least a score are taken straight from the Latin poet; another score barely escape being translations; and most of the others are close to Martial in tone, method, and subject. Among the dozens of Eng. epigrammatists of the period, three were really great—Prior, Pope, and Burns—though none of the three wrote many epigrams. Pope's wit, keenness, crispness, precision, and polish make him Martial's closest stylistic successor.

Though the 19th c. in Eng. had its Landor, few of its eminent writers ventured far into the field of polished satirical epigram, except Coleridge, Byron, and Moore. In G. and Fr. also, the crowded day of flied, trenchant "satire in brief" had passed, though in It. it lingered till the close of the c. The time was near when, generally speaking, "the epigram of Martial" would become our humorous verse, "the epigram of the Anthology," our lyric.


Epiphanema. Rh. A striking figure, or exclamatory sentence, at the end of a passage or speech.

Epiphora. Rh. See Repetition.

Epiplexis. Rh. Argument by censure or shame, implying that a sensible person would at once see the truth (as the speaker sees it).

Epiploce. (1) Pros. The conversion of feet by addition or subtraction of a syllable, as, e.g., a dactylic sequence into anapests, thus — ɔ ɔ — ɔ ɔ — — to — ɔ ɔ — | ɔ ɔ — — | — ɔ, Marius Victorinus, I.18. R.L. (2) Rh. The addition of one striking thought or fact after another, as when gradually revealing the full details of a disaster.
epirrhema. Th. A speech (in trochaic tetrameter), part of the parabasis of Attic Old Comedy. There were normally two such speeches, of equal length, called epirrhema and antepirrhema, perhaps each spoken by a semi-chorus. Flickinger, 41-43. R.L.

episkenion. Th. Building (or upper story thereof), background of the Gr. stage. From its roof might appear the god from the machine.

episode. An incident; esp. one within a longer story. This may be a digression within an otherwise well-woven struggle, e.g., The founding of Wilmington, in Chas. Reade's The Disinherited Heir; or one of a series of loosely connected events in a long tale, e.g., the picareque; the It. romantic epic (Orlando Furioso). In the drama, of all plays (Aristotle): "the episodic are the worst." By this he means plays that introduce incidents that do not rise directly from the basic conflict, e.g., Evadne's throwing herself on her husband's pyre, in Euripides' Suppliant Women (G. Murray, The Classical Tradition in Poetry, 1927, p. 160 f.)

Episodium. In G. tragedy, that which comes between the choral odes, i.e., an act. In Attic Old Comedy this sense may be kept, or the term may be confined to the brief scenes, punctuated by choral passages, which follow the parabasis. Flickinger, 41, 49. R.L.

epistle. No longer in normal use as a more formal alternate for letter; now only as a facetious or sarcastic affectation, except to designate letters produced when the term was in natural use and so became attached to them, esp. letters distinguished by care or art, whether in prose or in verse. In the Renaissance, from the custom of casting prefatory matter into the form of a (usually dedicatory) letter, the word epistle (or a variant, e.g., pistelli) had often the meaning of preface, and was applied even to nonepistolary preliminaries; so too from the ME. period, since the lesson at Mass was usually from a biblical epistle, the word is applied to all lessons whether epistolary or not. The adj. epistolary remains in use, without connotation of either formality or quaintness. See Letter; Letter in verse. J.C.LaD.

EPISTOLARY FICTION. The popularity of the novel in the form of letters in the 18th c., and the virtual disappearance of the genre in contemporary fiction, are interesting phenomena in the art of narrative.
For more than a century before Samuel Richardson established the vogue in Pamela (1740), the epistolary method had been used to heighten the sense of actuality in didactic and facetious tales (Nicholas Breton, A Poet with a Packet of Mad Letters, 1608), to gratify the taste for travels, scandals, and pseu
dohistories (Madame Dufoyer, Letters from a Lady at Paris to a Lady at Avignon, 1716), and to serve as a vehicle for sentimental analyses of the feminine heart (Mrs. Aphra Behn, Love Letters between a Nobleman and his Sister, 1683).

Richardson varied and perfected the technique. His epistolary practices fall into two general categories: (1) the letters are written by the chief character at the time of the occurrence of the events (Pamela), and (2) the letters are exchanged by several pairs of characters (Clarissa, 1747-48; Sir Charles Grandison, 1754-54). Variations of the device by Richardson's followers include: (1) the inclusion of the whole narrative in a single letter (Charlotte Lennox, Harriet Stuart, 1751), (2) the development of the story by means of letters from a number of correspondents to friends whose replies are often suppressed to avoid repetition (Tobias Smollett, Humphry Clinker, 1771), (3) the enclosure of the narrative in a journal or diary (Henry Mackenzie, Julia de Roubigny, 1777), (4) the unfolding of the tale by a letter writer in possession of the "facts" about the hero's adventures (Susanna Rowson, Sarah, 1813), (5) the exchange of letters between two characters whose stories are of equal importance (John Davis, The Original Letters of Ferdinand and Elizabeth, 1798), and (6) the incidental use of letters in stories carried forward mainly by direct narration (Rowson's Reuben and Rachel, 1798).

The epistolary method was superior to the go-as-you-please narrative procedures before Pamela: characters were enabled to reveal their thoughts and feelings while they were in the thick of the action; contrasting points of view were presented when letter writers of different levels of sophistication described the same occurrences; an air of charming ingenuousness was imparted by the easy circumstance of the letter form; sentimentalists were provided with ample scope for the dissection of their emotions; and the common accomplishment of letter-writing was an aid to verisimilitude for those
epistolary fiction

readers who preferred fiction to be "genuine" or disguised as "fact."

Richardson’s success in realizing these advantages and the simplicity (more apparent than real) of epistolary composition contributed to the extensive production of letter fiction, which reached its climax in the 1780’s. Of the various types of fiction employing the epistolary technique, novels of the sentimental school form the largest group. Letter fiction was also peculiarly fitted for the morbidly romantic depiction of passion (Goethe, Die Leiden des jungen Werthers, 1774).

The minute and voluminous detail of the familiar letter form helped to establish the popularity of the domestic novel of manners (Fanny Burney, Evelina, 1778). Epistolary devices also did yeomanly service in novels of doctrine and propaganda, where letters were used to inculcate educational theories (Rousseau, La Nouvelle Héloïse, 1761; Enos Hitchcock, Memoirs of the Blooms Grove Family, 1790), and to propagate liberal ideas (Robert Bage, Mount Hennan, 1781).

The decline of the epistolary method coincided with the rise of historical and Gothic fiction. The artificiality of the letter device with its assumption of indefatigable scribblers and tireless readers was apparent even in the expert handling of Richardson. Moreover, the epistolary exchange involved many repetitions, it denied the author a close association with his readers; it did not permit him to comment upon his story and characters. Defects of this kind led Jane Austen, a disciple of Richardson, to discard the epistolary for a more flexible point of view, that of the omniscient author. The disuse of the letter form in modern fiction has not obscured its service in the craft of the novel. By emphasizing the importance of the point of view in fiction, it raised significant questions of form and structure.


epistrophe. Rh. See Repetition.

episyntheton. Pros. The use (or an instance thereof) of various kinds of foot in a meter.

epitasis. Th. The movement of a drama toward the climax; the intensifying of the conflict, where “the plot thickens.”

Epithalamion (on). Gr. marriage song or hymeneal, sung or thought of as being sung by choruses of young men and women before the bridal chamber after the bride and groom have retired. Its popular origin is evidenced by its informal tone of good natured banter, reminiscent of the charivari. Employed a refrain in which “Hymen” is the burden. A book of Sappho’s poetry is devoted to Epithalamia. Solomon’s Song of Songs; Spenser, H. W. Smith, Gr. Melic Poets, 1900; Maas, RE 9, 1914. L.W.D.

epithet (Gr., something added; L. appositiu[m]). Eng. since 16th c. An appellation; also, an adjective expressing a characteristic. A Homeric epithet (bolt-hurling Zeus, rosy-fingered dawn) is a compound of a poetic nature; it is considered bad taste in the Romance languages: Guillaume du Bartas was reburied for its use in his Première Semaine, 1578. A static epithet is one that is descriptive but conventional: Hugh the Strong; Eric the Red.

A dynamic epithet strikes for immediate, strong effect: lying Munchausen; Lorenzo the Magnificent. A transferred epithet is one with which another word has been substituted for the appropriate noun: “the boiling kettle.” In poetry, an epithet may be used merely for embellishment: the wet sea; hollow ships (both Homer); in prose, if it adds nothing to the thought, it is deemed redundant. An epithet was regarded as a figure; often it embodied another figure: pale death; unbridled desire. If the noun is omitted (“The destroyer of Carthage”—Scipio understood; “The Bard of Avon”), the figure is antonomasia. Epithets include (grammatically) the appositive adjunct; the tramp, hungry and tattered, knocked at the door; the adjunct term: Peter the Hermit; and the phrase in apposition: Cicero, the Prince of Roman Eloquence. U.T.H., Jr. and O.A.D.

epitismesis. Epiplexis, q.v.

epitome. An abridgment or summary of a work. In classical times, a compendium of excerpts on a particular topic taken from different works, e.g., (of Herodotus, by Theopompus, 4th c. B.C.) An increased interest in science demanded short, concise expositions, such as Galen’s epitome of his own longer treatise On the Pulse. Later, epitomes of epitomes were made, e.g., Pamphilus’ Peri Glosson (ca. 50 A.D.) in 95 books was reduced to 30 books by Vestinus, in Hadrian’s time, and later to 5 books of Diogenian (in Hesychius’ Lexicon).


Epitrope. Rh. See Synchoreosis.

Epizeuxis. Rh. See Repetition.

Epode. Pros. (1) A (non-eclogae) poem composed in distichs, most frequently iambic, or iambic and dactylic, of unequal length (Archilochus, 7th c. B.C.; Horace). (2) The third member of the choral triad. R.L.

Eponym. A personal name used to designate something else, as a place, era, poetic form, e.g., Hamlet; America.

Epopée. Epic, q.v.

Epos. (1) An early poem, or the body of poetry, on legendary themes, from which an epic may grow. (2) An epic poem.


Equilibrium. (1) Balance of elements within a work of art. (2) Balanced response in the receptor of a work, according to the theory of Synesthesis. Thus fear and pity, roused at a play, are balanced by security and calm. Too great fear would lead one to cry out, or leave; too great security would lead one to sleep, or leave. Too great pity would lead one to cry out in help, or write a check; too great calm would leave one indifferent. While all four inappropriate attitudes occur, the work of art, through equilibrium, fuses them in an understanding emotional flow with the characters and the action.

Equivalence. Pros. See Substitution; Mora.

Equivocation, equivoque. See Ambiguity; Jesuitical.

Era. See Chronicle.

Ergoisim (L., therefore). Rh. Pedantic adherence to the rules of reason, as among minor writers of the late middle ages and the 18th c.

Ergotism. Rh. Quarrelsome discussion; wrangling.

Eristic (Gr. discord, opp. eros). (1) (Plato, Aristotle) Sophistry, as opposed to dialectic. (2) In general, a captious philosopher, esp. of the Megarian school. L.R.L.

Erotesis. Rh. Interrogation to rouse a specific answer; a rhetorical question. Eperotesis: a short, emphatic question for instant effect. Anthypophora: asking, then giving the answer. Erotema: with the answer obvious; a statement put in the interrogative form for emphasis. Pusma; as a protest, e.g., “Am I my brother’s keeper?” Anacronosis (q.v.): addressed specifically, as to an adversary, a judge, one absent or imagined. Symbolesusis: consulting, as though seeking counsel.

Error. Th. The tragic error, or flaw (harmatia), in the otherwise noble figure, whose consequent downfall makes the catastrophe. In most tragedies the opposition is within the central figure (as in the early ritual where the god himself was at once the destroyer and the saviour—perhaps in two manifestations: father and son; winter and spring—just as Judas, ordained to his role for the redemption of man, has won the obsecration of the ages). The error may be (1) unconscious, OEdipus Rex; Otway, The Orphan; (2) conscious but thoughtless, Lear; (3) deliberate, Macbeth, Shaw, Saint Joan. It may spring from (a) the disproportion between man’s desire and his grasp, with strong characters, Marlowe; weaklings, Galsworthy, The Pigeon; (b) the tug of opposed ideals or desires, honor and love, the Sp. drama; Dryden, All For Love; (c) the pressure or inflexibility of social forces, Galsworthy, Justice; Hauptmann. In all of these cases, there is usually an emotional strain that bears the character off reason’s charted course; rarely in the drama (Joyce, Exiles) does rigid reason lead a man astray. It has been maintained that in the most rounded works “every character is in the right:” seen from his own point of view, his actions are justified, follow the laws of his own being. This is not quite saying—for natures differ—that under similar circumstances the receptor would have done the same thing: an attitude caught in the remark “There, but for the grace of God, go I.” (While the spell of the play is on, in truth, it withdraws that grace: there am I!)
escape. Certain works, often called escape-literature—detective stories, musical comedies, many motion pictures—are designed or are sought as diversion (L., turning away). What is often overlooked is that the receptor is not always running from life; he may be seeking life; he turns from a drab monotony that “is no existence at all” in quest of a fulness of experience, of arousal, that alone deserves the name of life. Often these works offer garish, overdrawn, superficial absurdities; at their best (Gilbert and Sullivan; the circus clown; see Detective story) they present the rounded stimulation of all art.

espinela. Sp. Décima, q.v.

espir. Fr. (L. spiritus, breathing; life; character). Alertness of wit (q.v.) in conversation and composition; ability to conceive with rapidity, expressing oneself in an ingenious way. N.M.

esprit d'escailler. (Fr., stairway wit). The ingenious remark that occurs to one on the way home.

ESSAY. What the essay is has never been precisely determined. In general, it is a composition, usually in prose, of moderate length and on a restricted topic. If one draws a “line of similar materials,” divides it in the middle, and along it to the left assigns the characteristics of formality, objectivity, and interest in what is intellectual, and along it to the right the characteristics of informality, subjectivity, and interest in what is imaginative: at the extreme left such writings as treatises and monographs will place themselves; at the extreme right, such compositions as familiar essays and sketches. From left to right will be strung formal essays—biographical, historical, critical, general expository—and about midway editorials, book reviews, magazine and newspaper articles. After the midmark, to the right, will appear “characters,” impressionistic writings, personal essays, playful essays, sketches.

A less wide and more literary conception of the essay eliminates all but formal biographical, historical, critical essays, and personal or familiar essays, playful essays, and sketches. All of these writings are characterized by brevity and by restriction of topic, those in the formal group developing the subject logically, those in the informal group associating ideas freely, often on the basis of sentiment, imagination, whimsy. Concern for, or excellence in, manner of expression, is also a common characteristic.

Writers of the ancient world wrote similar compositions, but did not call them essays. The dialogues of Plato, the characters of Theophrastus, the epistles of Pliny and of Seneca, the moral writings of Plutarch, the disputations of Cicero, the meditations of Marcus Aurelius, the treatises of Aristotle, might well today be classed under the general conception of essay.

The word, its meaning of “attem” indicating incompleteness and tentativeness, was first used by Michel de Montaigne, who pub., 1580, his confessional comments under the title Essais. Their conversational tone, their intimacy, determined the tone and manner that the familiar and personal essay has historically assumed. Among the topics he discussed are “That our desires are augmented by difficulties,” “Of the affections of fathers to their children,” “Of idleness,” “Of vanity,” “Of conscience.”

Francis Bacon’s Essays, 1597, are brief, aphoristic, dogmatic, and usually lack the charm of Montaigne’s. They are almost pure exposition. Both writers relied upon quotations, examples, figures of speech, Bon the more heavily.

The periodical essay began with Defoe (1704), was developed by Richard Steele in The Tatler (1709–11), and used by Addison and him in The Spectator (1711–12; 1714), the influence of which spread widely in Europe. Addison divided the Spectator writings into serious essays and occasional papers. In the latter he employed whimsy, humor, light satire, urbanity, easy elegance, which ever since have been characterizing qualities of the personal and of the playful essay. In these, the reader senses the writer’s spontaneity, feels as if he had caught the writer off his guard and were overhearing him. This quality allows for intimacy, which, though it seems impromptu, is often subtly arranged. The personal essay uses experience as much as knowledge, and reveals judgment, taste, originality. It has been very popular in 19th and 20th c. Eng. and Am. (Lamb, Thackeray, Holmes, Emer-
etymology

estal. See Medieval Theatre.

estampie. Fr. Medieval song, with dancing; accentual rhythm to tapping feet.

esthetics. See Ästhetics.

ESTONIAN CRITICISM. Little writing save religious was done in Estonian until the 19th c., when under the influence of romanticism scholars (F. R. Faehlmann, 1798–1850; F. R. Kreutzwald, 1803–82), began to collect the exceedingly rich folk poetry. With the development of realism, the Eesti Kirjameeste Selts (Society of Estonian Writers) was founded, 1871, encouraging literary and philological studies. Oskar Kallas, for years Estonian Minister in London, was active in the national revival. After the Russ. Revolution of 1905, the group of Noor Eesti (Young Estonia) developed under neoromantic influences. Opposition from the older writers made debates on literary form more bitter and serious, as the impact of other cultures on the Estonian intelligentsia increased. With the World War and the recovery of Estonian independence, the Siuru group was established (1917), on a sensual basis, but later developing a more realistic treatment of Estonian life.

Gustav Suits (b. 1883), an outstanding poet of the Noor Eesti; Friedbert Tugas; J. Semper, have come to devote more time to literary criticism than to other creative work. Estonian criticism, on the eve of the Second World War, represented the conflicting tendencies of emphasis upon the national tradition and the desire to draw upon the various schools of thought in the great literatures of the world.

L'Estonie Lit., 1920–39. C.A.M.

estrabot, estrambo. (It. strambotto) O Fr. lyric form, apparently a personal satire. None survives. U.T.E., Jr.

Estribillo (Sp., little stirrup). Sp. The thematic introductory lines of a song, which in the song itself are developed (glosados, wherefore the commenting part of the song is called glosa). Corresponds to the refrain of other literatures (refrán in Sp. means a rhymed proverb). H.A.H.


ETYMOLOGY: giving the primitive form (etymon) of a word; or tracing it to its origin, whether in the same language or in one from which it has been borrowed. The conception of the correct method of procedure in this respect has changed greatly in its development from ancient to modern times.

For persons having knowledge only of their current speech, it is easy to seek explanations for linguistic problems, such as the origin of words, in naively circular reasoning (like the child who thought pigs were rightly named ‘because they are such filthy swine’) or by rapprochements of phenomena superficially similar but in actual fact possibly quite diverse in origin. Of the latter type was the preoccupation of ancient Greek philosophers with the nature of words, and the question whether their meanings had been given to them ‘by nature’ (physé), i.e. by a kind of divine fiat, ab origine, or ‘by convention’ (nomo). The idea of a natural association of word and meaning dominated most etymological speculation in ancient times, so that philosophers hoped thereby to obtain an insight into the true (etymos) origin of things (whence the name etymología for such speculation).

This type of etymology (often called Platonic from Plato’s use of the procedure in his Cratylus) led to fanciful results, being based upon a wholly non-comparative, non-historical, and subjective view of one’s own language alone, with no guiding concept of historical development, especially in phonetics. For example, such derivations were proposed as Our-an-os ‘heaven’ from Oran to ano ‘looking at things above,’ or merula ‘blackbird’ from mera ‘unmixed’ (because it flies unmixed, that is, alone). Mere resemblance
etymology

was considered of prime importance, even if the etymology obtained by such comparison were to involve words with opposite meanings, as in the etymology lucus a non lucendo 'a grove is so called because there is no light there,' or the derivation of Parcae 'Fates,' from the fact that nemini parcum 'they spare no one.'

The Platonic system of etymology lasted through the Middle Ages and the Renaissance; Isidore of Seville, for example (Etymologiae), tried by this method to ascertain the divine intent in naming things; even as late as the 18th c., G. B. Vico used the same method extensively in his Scienza Nuova, to determine the origin of human institutions through the etymology of their names. Of this type were also such Renaissance efforts at etymology as deriving the term madrigal from It. mandra, 'a herd of sheep' (presumably because shepherds were the first to sing such songs) or from materiale 'coarse, bastard (poetical form)'; or the connection of the word drama with dream, and the like.

Protests against this cavalier way of dealing with words were of course not absent. Aristotle's more objective method of describing human speech served as the basis for a viewpoint (usually called Aristotelian in opposition to the Platonic) which laid emphasis upon the conventional element in human speech, particularly in the meanings of words. This doctrine was to some extent adopted by scholastic theology, in the principle that "it is given by nature to man to speak, but any specific form of language is created ab arbitrio hominis or ad placitum." In the Renaissance, Benedetto Varchi and others protested against the extravagances of the etymological school, but without being able to offer any better substitute.

A satisfactory underlying principle of analysis was finally furnished in the 19th c. after the accidental discovery of Sanskrit by the establishment of regular correspondences between the sounds of related languages (as in the Indo-European family, or in the Romance or Germanic languages), and the realization that the sounds of a language, when they change, do so regularly and following definite patterns, e.g., the "first and second Germanic sound-shifts;" the comparable shift in the consonant patterns of Western Romance speech. In this way, the haphazard conjectures of earlier etymologists were eliminated, and it became possible to trace a word to its origin, by establishing its phonetic relations with other words in the same or genetically related languages.

[Thus, lucus is indeed connected with the root luc-, but in the meaning 'a clear space in the forest' (G. Lichtung); madrigale is derived from Lat. matricale 'pertaining to a mother'—i.e., a song in the mother tongue or vernacular.] In more recent years, the concept of etymology has been extended to cover not only the immediate derivation of a word, but its development in meaning and its spread in time and space, thus becoming what may be termed word-history and word-geography.

Popular or folk etymology is not a process of analysis opposed to scientific or learned etymology, but involves a somewhat similar procedure, as the essential element of a certain type of word-contamination. Untutored persons, when they come in contact with a word of unfamiliar sound or meaning, often re-model it, changing part or whole of the word so as to resemble some better-known word. As this type of contamination involves a (quite naive and often unconscious) reinterpretation of a word, it has been termed popular etymology. Thus, M. Eng. grose-berry (whose first element is related to Fr. groselle) was changed in this way to goose-berry; sam-blind (with a first part originally meaning 'wholly') to sand-blind—whence by analogy (Shak.) gravel-blind, on the way to stone-blind. Both beginning and end of a word have been replaced in such cases as sparrowgrass for asparagus, or Ger. Armbrust (L. arcubalis) and Felleisen (Fr. valise).

Such transformations are frequent in names, e.g. the old Eng. tavern Bag o' Nails from Bacchanals. This process can also become a conscious means of producing humorous distortion, e.g. French medical students' slang: délire d'homme très mince for délirium trémens, l'os qui pue for l'occiput. See Word creation. R.A.H., Jr.

euche. Rh. See Ecphonesis.

euhemerism. See Allegorical interpretation.


euphemism. A pleasant way of referring to something unpleasant, e.g. Furies are the Eumenides, the 'kindly ones.' Important in language changes. J. B. Greenough and G. L. Kittredge, Words and Their Ways... 1901, ch. 21; A. J. Carney, La science du mot, 1927; E. Par-
euphony. Smooth flow of sound, an effect of choice and arrangement of words. See Rhythm.

Euphuism. Applied (G. Harvey, Advertisement for Papp-Hatchet, 1589) to the style developed by John Lyly in Euphues, 1579, and widely influential in the next decade. Forerunners include Berners; North, trans. (from Fr.) Sp. Guevara, The Dial of Princes, 1557; George Pettie, Petite Pallace of Pleasure, 1576. Originally applied to the elaborate comparisons and similes (from mythology and natural history) e.g. "The rich apparel maketh their beauty more seen, your disguising causeth your faces to be more suspected, they resemble in their raiment the Ostrich who being gazed on, closeth her wings and hideth her feathers, you in your robes are not unlike the peacock, who being praised spreadeth her tail, and betrayeth her pride. Velvet and silks in them are like gold about a pure diamond, in you like a green hedge, about a filthy dunghill. Think not, ladies, that because you are decked with gold, you are endued with grace, imagine not. . . ." Then used also for the style as a whole, with its balanced construction, rhetorical questions, antitheses with alliteration, its mainly verbal devices. Frequently condemned, undoubtedly excessive, Euphuism nonetheless made Eng. writers conscious of the powers of prose. A. Feuillerat, John Lyly, 1910; H. Clemens and M. W. Croll, Euphuism, 1916.


Eupolidean. Pros. See Polyschematic.

"Everything's been said." (Tout est dit, La Bruyère). From earliest times ("Of making many books there is no end") the complaint has never ceased that all ideas have already been exhausted; there's nothing new under the sun. Thus, the early Renaissance cataloguing of the ancient works; comparable to recent "Outlines" of philosophy, history, "all things knowable, and several more." For, André Gide adds, "as nobody listens, we must always begin over again."

evidence. See Question of fact.

evolution. See Development.
exodos. Th. The end of a play; (Aristotle) all that follows the final choral song. R.L.L.

exordium. Rh. The first part of a speech. Rom. rhetoricians marked two types: *principium*, the Direct Opening, in which the speaker gained immediate good will by his straightforwardness and the apparent merits of his cause; and *insinatio*, the Indirect Opening, in language veiled and suggestive, through which the speaker sought to insinuate himself into the favor of the audience before venturing to present the facts of his case. See Disposition; Speech, Divisions of a. O.A.D.

exostra. Gr. Th. A balcony identified (or confused) by Pollux with the *ecyclema* (q.v.) It seems to have projected from a wall or window, to provide means for bringing an actor to the stage from above, as Socrates appears to his students in Aristophanes' *Clouds*. L.R.L.

EXOTICISM, in its narrowest sense is the expression of a special curiosity for foreign peoples and foreign lands. As distinguished from cosmopolitanism, it emphasizes diversity and variety, instead of the unity of mankind. It may be considered, more broadly, as an aspect of escapism, save that it is an escape towards a specific region, not simply the tendency to escape from one's surroundings (termed by F. Baldensperger 'exodism'). In Gr. literature it appears from the *Odyssey* and *Herodotus* to Lucian; it is found in the *Germany* of Tacitus. It can be observed at all times in Fr. literature, which may be taken as an instance of its development. After the *Chanson de Roland*, with its characterization of the Saracens, through the Crusades and the *Images du Monde* of the cosmographers during the Middle Ages, it surged with the 16th c. geographical discoveries, the growing interest in primitive peoples (good savages, Montaigne's cannibals) and the Orient. During the 17th c., the Near East (*turqueries*) attracted the writers' fancy; the stream continued through the 18th c. (Montesquieu's *Lettres Persanes*), while Rousseau marked the climax of the vogue of the good savage. To a certain extent the good Chinese rived the good Indians in the writings of the *philosophes* (Voltaire). (Satric rather than exotic are such journeys as Gulliver's Travels and Cyrano de Bergerac's *Etats et empires de la lune et du soleil*; see Travel literature.) During the early 19th c. exoticism became a dominant characteristic: Chateaubriand wrote the swan song of American exoticism with *Atala*, but was soon attracted by the Mediterranean (*Itinéraire de Paris à Jérusalem*) while Madame de Staël wrote *Corinne*, ou *l'Italie*. The fashion continued throughout the Romantic period (Hugo, Spain; Musset, Spain and Italy; Gautier, Spain, Turkey; Fromentin, North Africa), and it can be observed through the c. (Daudet, *Tartarin de Tarascon*; Maupassant, *Au Soleil*). More recently, the work of Pierre Loti (1850–1923) might be subtitled "The whole Earth." After 1900, partly under the influence of Kipling, the Fr. became particularly interested in their colonial empire (Pierre Nolly; Louis Bertrand; Pierre Mille; Claude Farrère), and even found an exotic charm in such provinces as Brittany or the Pays Basque. After 1919, exoticism again extends to the whole earth, with an extraordinary production of novels and relations of travel. The motto of the generation seems to be: *partir* (Paul Morand, Pierre Benoist, Marc Chadourne, Joseph Kessel, Pierre Mac Orlan; significant partial list in F. Baldensperger, *La Littérature française entre les deux guerres, 1919–1939*, 1941). Following Poe, Baudelaire, perhaps H. G. Wells, there developed a "cosmic exoticism", travels out of the world, through celestial space (J. Supervielle, Jean Giono, Theo Varlet), expressing the yearning of "Argonauts of the infinite".

From another point of view several varieties of exoticism can be distinguished: picturesque exoticism, dealing with the externals, descriptions of customs, landscapes and oddities; philosophical exoticism, establishing a contrast between our civilization and foreign and sometimes even imaginary peoples; psychological exoticism, when an effort is made to understand "the mystery of the foreign soul".


expatriate. See *Emigré*.

expectancy. A basic element in all art, esp. in winning and holding interest, is the roused expectancy of the receptor. Many devices serve this end. In verse, the meter and rhyme play with arousal (through setting a pattern), delay, half-satisfaction, full return, *e.g.*, (Shelley) "Thy brother Death came and cried: "Wouldn't thou me?"

Thy sweet child, Sleep, the filmy-eyed, Murmured like a noctuice bee:
“Shall I nestle at thy side? 
Would’st thou me?” and I replied,  
“No, not thee!”

In drama, poised expectancy (suspense) is a constant keynote to the action. In the novel there is an opening promise (q.v.) to be fulfilled, and throughout, minor awakenings and satisfactions. G. Murray, Classical Tradition, 1927 p. 117 f. See Repetition; Form in fiction.

expeditio (n.); Rh. P., “the despatcher.” Passing rapidly over minor points, so as to come to the main point.

experience (G. Erlebnis). In G. criticism since Dilthey, emphasis is on the subjective element in the creative act. The school of Scherer had reduced the artist’s experience to the biological and social influences that shape the work of art, had confined investigations to a search for transmuted biographical details (Gretchen = Friederike; Mephistopheles = Merck), in the belief that such revelations explain the work of art. In the later interpretation, the content or raw material of the experience is decidedly of secondary importance; stress is on the intellectual or emotional state of the artist; e.g., Simmel’s concept of the artist as a man who sees ordinary objects as potential works of art, just as the religious man sees everywhere the fingers of God. Cp. beauty (q.v.) as love intransitive. H.S.

Exposition. See Composition.

exposition in drama. One of the playwright’s most difficult tasks is to convey, while holding audience interest, essential information as to events before the play, as to what the situation is at curtain-rise. This is a modern problem (made more difficult by the habit of late arrival at theatre, so that the first 15 minutes may be lost); the Greeks used familiar stories, or gave the whole plot in the prologue, as perhaps the Eliz. dumb-show gave it in pantomime. Often essential prior facts are just lumped, e.g. (As You Like It) “What’s the new news at the new court?” “No news but the old news”—whereupon the old news is repeated for the audience; the catechistic questioning of Caliban in The Tempest. In the 18th c., esp. in Fr., the confidant was always ready to hear what the audience must learn. In the 19th c. drawing-room comedy, the inevitable butler and maid open the play with relevant talk about their master and mistress. More subtle is the giving of information in the course of the action, e.g., Hamlet. Ibsen developed this (A Doll’s House, Ghosts) so that items slip in one at a time, just before they are needed for understanding of the action. The problem is similar to, and as perplexing as, that of description in the novel; many writers find as effective a way as the theme and their ingenuity permit, to present it all together near the start, and have done. See Protatic character.

EXPRESSION. In modern use the word expression means either the externalization of some inner reality or the manifestation, representation, or signification in general of one thing by another. For both of these divergent but not incompatible senses there is suggestive justification in the word’s etymology (ex-premo, press or squeeze out, initially as juice from a fruit); but it is the latter which is primary esp. in the earlier semantic history of the word (in Latin). What is (ex)pressed may be the matter which thereby becomes expressive; Ovid preserves this use when, speaking of Venus’s wringing water from her hair, he says that she “expresses her hair” (Ars am. 6. 224, “madidas exprimit imbre comas”). When the object of the verb is rather that of which the matter is expressive, Latin use often retains strong suggestion of the pressing of the matter to this expressiveness (Q. Curtius, 3. 3, “deorum simulacrâ ex auro expressâ”), esp. as drawing-out into relief a part of the matter itself (Quintilian, 8. 3. 10, “pulcher . . . . athleta, cuius lacertos exercitatio expressit”), as in sculpture, to which in classical Latin the word is most often applied; so Horace, Ep. 2. 1. 248 and AP 33, speaks of statuaries as expressing nails, hair, the features of a face—noting that in like manner a narrative poem may represent the features of its heroes’ minds. In the light of such instances, the use of express (exprimo) with reference to the operation of speech or words must be interpreted as referring first to objective manifestation or revelation, then to equally objective representation or signification, and so finally to the subjectivity, psychological inwardsness in what is expressed, that is commonly suggested in modern use; not the reverse. Besides an apprehending mind, to recognize expressiveness where it appears, there are three principal elements which may be involved in any process of expression, (1) that which is to be expressed (the exprimend); when expressed this becomes an expression, (2) that which is expressive (the expriment, e.g. a word, and (3) the agency which produces the expression (the expressor, e.g. a man who speaks a word). Opinions vary as to the precise relations and functions of these elements in the accomplishment of expres-
sion; for each of the possibilities suggested in the above brief sketch of the semantic history of the word one finds explicit or implied advocacy in modern theory. Santayana interprets the relation of exprement to expriment as one of associative suggestion or cognitive reference (meaning) simply. This seems wise, as at once giving the word expression a concrete sense and conforming with the normal present intent of its use; for whatever else may be implied by expression, this at least is always involved in its meaning, and we may say generally that to express any thing is to make another thing suggest or refer to it. The Greeks used for the relation in question the word imitation, which implies not only reference but some kind of correspondence, and a likeness to or participation in the character of the expriment on the part of the expriment. But this is perhaps only a more thoroughgoing form of the identification of expression with reference; for the ideal of reference is to be exact, i.e. to achieve correspondence, and true reference demands more than an intent to suggest, viz. a recognizable relevance of the referring element to what it refers to.

A common modern conception which implies that the externalization of expression involves real ontological transition of expriment into the expressive matter, of which it becomes informing principle (see Form), seems demonstrably crude and erroneous. For on the one hand it is plain that a tree does not take up existence in the word tree when it is expressed by that word; and it seems equally absurd to suppose that the idea of the tree, or feeling about it, if that be the expriment, persists from the mind that conceives it, to exist in the word. What happens is simply that the sounds composing the word refer to the idea in the mind and through it to the tree, or to the tree directly, or to the idea or feeling alone; this reference of the sound is a signification (part of a meaning); the signification exists in the word, as part and formal element of its constitution; but the expriment, the tree or the idea or feeling, remains entirely outside the word that expresses it by so referring to it, and entirely distinct from it in its ontological constitution.

Related to this conception is another common in modern theory, which conceives the externalization of expression as implying the elimination of the expriment from the mind by a kind of purgative evacuation. But introspection suffices to demonstrate that expression of a thought or image does not terminate its existence in the mind, and may indeed so intensify awareness of it as to prevent or retard its otherwise natural lapse from memory. We must distinguish here, as the psychologists have rarely done, between expression of cognitions and expression of affects and volitions; the latter, being obscure tendencies to action, may be diminished or dissipated by action such as that of expression. It is then probably not the expression as such, i.e. as establishment of reference, but the activity as such, that has reduced or eliminated the affective or volitional expriment from the mind. (Cognitions are harder. Whether it is easier to establish clear objective reference to them than to affects and volitions is disputable; difficulty of expression seems to be determined rather by the subtlety and complexity of an expriment than by its cognitive or conative character. But it seems possible, by expressing with a cognition the affects or impulses attendant upon it, to reduce the affective-volitional disturbance of the mind without sacrificing the cognition; so a full expression may be a real purgation of the mind, satisfying because it seems to absorb the temporary and volatile conative dynamism into a permanent and substantial objective reality.) But though an expressor may thus experience a feeling of some purgation in expression, this does not warrant the common notion that when this feeling is experienced, i.e. when the presence of an irritant is no longer felt because an expriment has been simply discharged from the mind, expression has been achieved. For the sense of purgation will ensue as well upon the evaporation of an expriment as upon its being made the object of clear reference by a relevant expriment. And for expression, however conceived, some such real externalization of the expriment as can be provided only by an expriment is strictly required.

But externalization is relative. The expriment, though regarded as external and capable of giving externalization to the expriment, may itself be conceived as existing wholly or primarily within the mind. It is so regarded in the mediaeval use of the term express to refer to the operation by which the mind evolves its concepts and images, which are called species expressae (in contrast to the species impressae presented by sense); and in the very analogous usage of B. Croce, which makes intuition a process in which the mind expresses within itself the reality it experiences. In the Crocean theory, though expression strictly involves an expriment and an expriment, the exist-
ence of the expression as such is wholly dependent upon that of a corresponding experiment; it is only as expression that an experiment can exist as expression, for it is only in the act of expression, i.e. only by producing an expression, that the mind arrives at its knowledge of an experiment. Expression has always been considered a principal element in the process, and expressiveness in the work of art. In classical poetic theory (not equally in rhetorical, of course) the place of expressiveness as such is usually subordinate to that of structure (or "form" regarded as excluding expressiveness), the constant implication of classical theory and practice being that, important as expression of idea or feeling may be in art, it is impossible without a structure which can be expressive, and that reference which is not thoroughly assimilated into the structure of an object is not truly reference at all. The problem of expressiveness as such versus structure as such, doubtless the chief problem of modern aesthetics, is the point of departure of Lessing's Laokoon (1766). After Lessing, European theory, esp. G., tends increasingly to emphasize the importance of expressiveness, arriving finally at a position from which fine art is viewed not primarily as the making of an object, but as the expression of an idea, or in practise the report of an experience (i.e., in traditional terms, as essentially a rhetorical rather than a poetic process). This conception of fine art prevailed throughout Europe during the 19th c., and though it has been subjected to much criticism in the 20th it remains the commonest unconscious aesthetic prejudice of our time. Its principal systematic advocate now is Croce, the foundation of whose theory is the contention that expression and fine art are absolutely identical, so that, as all fine art is expression, all expression is fine art.


expressionism. For Croce's theory, see entry above.

EXPRESSIONISM, or some of its aspects, emerge in the last years of the 19th c. Frank Wedekind's Frühling's Erwachen, e.g., (pub. 1891, performed, 1906) made use of masks and other expressionistic symbols and was written in a declamatory style full of monologues. August Strindberg's To Damascus (1895), A Dream Play (1902), and The Spook Sonata (1907) contain most of the elements later stressed by the avowed expressionists.

Besides literature, it affected music, art, architecture. It marked a rebellion against both impressionism and naturalism—growing disappointment with the limitations of the prevailing view of life and society as recorded by the artists of the time. Mere reproduction was felt to be inadequate, in a world rapidly drifting toward chaos and self-destruction. Against this, it stood (Lothar Schreyer) as "the spiritual movement of a time that places inner experience above external life." It reached its highest development in the drama, (esp. 1915-25, although its technique is apparent in Moss Hart's Lady in the Dark, 1941).

In its early manifestations expressionistic drama emphasized its message. Activists (the G. Toller, Becher, Hasenclever, Kaiser, the Am. John Howard Lawson) wished to participate in the creation of a new and better society. Mystics and "irrationalsists" (Sorge, Unruh, Werfel, Kornfeld, Kafka; O'Neill in such a late play as Days Without End) sought to liberate the soul of man. Both groups were helped by the innovations in theatrical production: revolving and tread-mill stages, dimmers, cycloramas, ramps. And both groups made copious use of the theories and findings of modern psychology, especially those of Sigmund Freud.

The typical expressionist play contains a central character who undergoes an inner crisis, largely mental, psychological, or spiritual. The world and the people therein are seen through his sharpened vision (see Monodrama) which is translated into bold theatrical symbols. Thus in Elmer Rice's The Adding Machine when on the 25th anniversary of his employment the bookkeeper is summoned to the Boss's office; he expects congratulations and a raise in salary; he is told that he is fired—the part of the stage he is standing on begins swiftly to revolve, as the world inside his head is doubtless spinning around. Usually there is a sequence of scenes, representing the way-stations of the character's wanderings in this world of his inner upheaval, as he draws closer to his doom. [Kaiser's bank cashier (From Morn to Midnight, 1918); O'Neill's Brutus Jones (Emperor Jones, 1920)]. Often objects and people are dream-like, distorted, shadowy, heightened to grotesque proportions. The first scene, before the dream or reverie begins, may be partially or purely realistic. (The Adding Machine, 1928;
expressionism

Kaufman and Connelly, *Beggars on Horseback*, 1924; Moss Hart, *Lady in the Dark*, 1941), then suddenly the literal representation of the external reality shifts to the superreality of the character’s inner self.

Since the aim of the expressionist is to objectify inner experience, as Ivan Goll stated it, by magnifying to reveal “the things that lie behind things,” (Galsworthy: “to picture the inside of things without showing their outside,”) external verisimilitude is unimportant. Characters are types rather than individuals, labeled as figures or numbers (“Mr. Zero”) or just “Man,” “Woman,” “The Boss,” “The Poet,” “Figure in Gray,”; the language is clipped, telegraphic, breathless, repetitious, lyrical, ecstatic, abounding in self-revealing monologues; the action is abrupt, chaotic, fantastic, multiple-levelled, accompanied by music or symbolic sounds, with special theatrical devices, such as masks, tricky lights, special make-up, choral groupings, rhythmical movement, fade-ins, “irisings,” transformation of scenery. These make the plays striking, but at times hard to follow.

Expressionism as a movement proved monotonous, morbid, confusing, raucous; but it has bequeathed to dramaturgy and the stage a method of conveying theatrically the illogic of inner emotional tension. By studying to objectify the images of mental states or to translate abstract truth into dramatic illusion, it has helped to break down literalness on the stage and to enrich the theatre arts.


eye-rhyme

expressor. See Signs, General theory of.

extempore composition. Almost a lost art; frequent in primitive peoples, e.g., African tribal songs of lament or rejoicing (often by the women). Russian peasants (18th c.) might chant even their conversation. Yugoslav minstrels would hear a rival’s poem, then repeat and expand the theme in their own words. Chadwick.

extenuation. See Amplification.

extravaganza. See Burlesque.

eye-rhyme. Rhyme that is correct according to the spelling but not according to the sound, e.g., watch, catch; misery, eye:

If these delights thy mind may move,

Come live with me and be my love.

Sometimes (with wrenched accent) effected by a change in spelling: see, crow-tree (old ballads; *Ancient Mariner*). In older poems, however, what seems to us a mere eye-rhyme may once have been correct; the pronunciation having changed: Cathay, tea. See Consonance.
FABLE: (1) Several uses, now rare, led to present conception of word, for which see below, Æsopic. (a) Myth or legend; a fictitious narrative of supernatural or unusual persons, more or less associated with folklore (Milton, Goldsmith). (b) Any foolish story composed of nonsense; an old wife’s fable (Wyclif, Bacon). (c) An actual fabrication or falsehood, also a thing falsely supposed to exist (Marlowe, Shakespeare, Dryden). (d) An individual or thing that has become proverbial (Ben Jonson, Tennison, Thackeray). (e) The plot of a play or poem (Dryden, Addison, Johnson). See Fabliau, N.M.

fable, Æsopic. Certain traditions, combined with the discovery in recent times of typical fables in early cuneiform texts, make it probable that Greece was indebted in some measure to the Babylonians and Assyrians for the type of fable associated with Æsop, himself a native of Asia Minor in the 6th c. B.C. Before Æsop, beast fables are found in Hesiod (8th c. B.C.) and Archilochus; some 15 in all occur in Greek literature before 300 B.C. About that time the first written collection was made, intended for the practical use of writers and speakers. Thereafter similar prose collections, partly extant, of greatly expanded content, and ascribed to Æsop by their unknown compilers, were made throughout antiquity and later. Not until the verse compositions of Phaedrus and Babrius in the 1st c. A.D. did fable-writing attain rank as belles lettres. The Latin tradition of western Europe stems largely from Phaedrus and his paraphrasers. Æsop himself wrote nothing; he was famed for using fables, partly in lieu of free speech, in the intercourse of real life.

With some exceptions, wherein wit or amusement is uppermost, Æsopic fables are paradigmatic in aim and spirit. They convey a principle of behavior through the transparent analogy of frankly fictitious, though plausible, actions of animals, men, gods or inanimate things. Animals act according to their nature, save that they have speech. The motifs are numerous and derive partly from folklore, partly from sophistic invention. The outlook is realistic and ironical. (Cp. Fairy-tale.) Typical themes are: the folly of sacrificing a small gain already achieved in the hope of winning a larger one, of never being satisfied, of trying to appease the ruthless, of showing mercy to the merciless, of the weak expecting to deal on equal terms with the strong, of unjustified presumption, of yielding to flattery, of deserting one’s own nature or calling; the irony of setting a snare for others and falling into it oneself, of the small and clever triumphing over the physically strong.

In structure, the fable is always epigrammatic; it frequently ends with a significant utterance by one of the characters. The application of fables used in a context is usually, and in the early period always, specific or personal; whereas the generalized ‘moral,’ or epimythium, introduced at the end by such phrases as ‘this fable teaches,’ originated in collections of fables without context, and therein mainly through confusion with the proem, the purpose of which, as a prefatory statement of the fable’s meaning and potential use, was not to explain but only to classify. The fable-collection was originally a work of reference. W. Port, Bericht, 1925–32, in Burstians Jahresbericht 240, 1930; 1932–37 in 265, 1939. B. E. Perry, TAPA, 71, 1940; Studies in ... Æsop, 1836. See Medieval Criticism.

fabliau. Fr. 12th–13th c. (though earlier; Egbert’s Penitentiale, 8th c., warns against delighting in them). A short tale (not over 400 lines) in verse (esp. octosyllabic rhymed couplets), treating comically an incident of middle-class life. Keen, gaily satiric (esp. vs clergy; Richeul, 1159), often coarse; full of l’esprit gaulois. Moved from the afool and adored heroine of romance and lai to the rough and always ready woman of the people (Chichereface et Bigorne). The tradition was renewed, though merged with that of the fable, by La Fontaine (Fables, 1668, 1678), by C. F. Gellert and more in the 18th c., by the Russ. I. A. Krylov (9 v., 1843). A. de Montaiglon and G. Raynaud, Les Fabliaux, 6 v. 1872–90 (the texts); J.

**fabula Atellana**. (<Atella, an Ocean town in Campania). Th. The ancient south It. farce, developed from improvisation, was early introduced to Rome and played there in the Ocean tongue until the time of Augustus. A few typical masks represented stock characters: Maccus, the fool; Bucco (big mouth) the clown; Pappus (grandpappy) the stupid old man; Dossenius (bunchback) the shrewd fellow; Manducus (gobbler) the glutton; the acting was marked by much pantomime and obscenity. These farces (ca. 2d c. B.C.) were adapted to Latin and played as afterpieces to tragedies; given fixed plots and literary form of a sort, they achieved some popularity during the period of Sulla, only to yield place to the mime. Revived, perhaps in the time of Augustus, they continued to be played until late antiquity, when the mime again drove the Atellana from the stage. The titles, such as *Maccus copo* (Maccus as Innkeeper); *Maccus miles* (Maccus in the army); *Pappus prateritus* (Grandpappy loses the election); *sponsa Pappi* (Grandpappy’s bride), show the general tone and wide range of subject; a few, e.g., *Mortis et Vitae Judicium* (Life and Death come to trial) indicate plots of a more ambitious kind.


**fabula crepidata** (Gr. crepis, boot). Th. Rom. tragedy based upon Gr. models.

**fabula motoria.** See Fabula Stataria.

**fabula palliata** (palliun, Gr. cloak). Th. The principal type of Latin comedy, introduced to Rome by Livius Andronicus (fl. 240 B.C.) (The last composer of *palliata* known to us, Turpilius, died in 103 B.C.) The *palliata* depended throughout its history upon the adaptation or free trans. of Gr. New Comedy. In the comedies of Plautus and Terence, the only complete *palliata* remaining to us, the setting and characters are Gr.; the customs are a mixture of Gr. and Rom. The L. authors, however, did far more than merely translate. (See Contamination.) Plautus (ca. 254-ca. 184) with his exuberant tone, his boisterous and often obscene humor, his eye to the immediate dramatic effect in defiance of consistent construction, is non-Gr. Cæcilius (fl. 179), whose methods of adaptation were studied in antiquity by Aulus Gellius (*Attic Nights* 2, 23—the whole passage is significant for the methods of later Rom. criticism), borrows no more than the bare plot. With Terence (ca. 190–159) is to be found a relatively new doctrine, that of realism and consistency in plot construction (as in his protest against allowing the defendant to speak first in a court of law) which leads him to substitute dialogue for monologue, to withdraw exposition from the prologue into the play itself. He also reacts against excessive variation from the line of composition, such as too much business off stage, or flights into the tragic and lapses into the vulgar. Toward the end of the 2nd c., partly from the apathy of audiences, poets turned to forms such as the *toga* or even the *Atellana* with a wider range of subject, fewer restraints in style, and a freer field for national characters and points of view.


**fabula salatica** (L., leaping) Th. Rom. ballet pantomime. Lucan (d. 65 A.D.) wrote a partly preserved libretto: the actor gesticulates and dances; the chorus chants the text.

**fabula stataria** (Terence, *Prol. De Haustontimororumenos, The Self-Tormentor*). Th. A static comedy, as opposed to the swift-moving (*motoria*) with stock figures: slave on the run; old man in a fury. Comments (*Evanthius De Comedia, 4, 4; Donatus on Terence’s *Adelphae 24*) discuss the difference as mainly one of liveliness of staging. K.M.A. . . . The farce of rapid movement, always popular, developed into the chase (E. Labiche, *Le Chapeau de paille d’Italie*, 1851; adapted W. S. Gilbert, *The Wedding March*), which ran on a golden track with the “movies.” Except for comedy (Mack Sennett, Charles Chaplin) the early chase, mainly of the wild west, favored the hunters; today sympathy is often (Sabo- teur, 1942) with the hunted.

**fabula togata.** (L., toga, i.e., on Rom. themes.) Th. First attempted by Nævius (235–204); revived mid 2d B.C. in an
effort to displace the Gr. *fabula palliata* by a truly national Rom. comedy representing actual characters in the current scene (bakers, tailors, hair-dressers, freedmen, and parasites; not, as in the *palliata*, soldiers, cooks, panders, and the cunning slaves who cheat their masters). The tone of the plays, as Seneca (Ep. 8, 3) remarks, lay between that of tragedy and that of comedy. The *toqata* fell back into the influence of the *palliata*. Fr. Leo, *Gesch. der Röm. Lit.*, 1913; W. Kroll, *RE*. K.M.A.

fact. See Question of fact.

factual. Produced by effort, created by labor; artificial. Fictitious (fiction): invented, imaginary.

fade. (Radio). A gradual diminishing of volume, accomplished either by the engineer (board fade) or by a motion of the performer away from the microphone. A fade-in is a similar increase in volume. For motion picture use, see Cutting.

fairy tale. Rising from folk tales and gathered legends from the orient (The 1,001 Nights) or the native land, the fairy tale was given its modern form in three countries. In Fr. the *conte bleu* of Chas. Perrault (1628–1703) pub. 1696–97; in G. the *Kinder* and *Haus–Märchen* of the brothers Grimm (philologists: Wilhelm, 1786–1859; Jacob, 1785–1863, *Deutsche Grammatik*, “Grimm’s law” of consonantal shift); in Denm. Hans Christian Anderson (1805–75), *Eventyr*, 1835, and successive Christmas seasons. The fairy-tale’s miracles occur on the material plane; on the spiritual plane (affections; characters; justice; love) law abides: Prince Charming, changed to a bird, flies to his love and sings to her. In the fable, a shrewd or practical realism reigns: the cheese drops, the fox cannot reach the grapes, persuasion is better than force: the best policy reaps its reward. In the fairy tale, the youngest son, the ugly duckling, the Cinderella, submits patiently until heaven (in the shape of the fairy godmother) stoops to virtue’s aid. Fairyland is the happy hunting ground of children; the fable warns them they must grow in the real world.

Falkentheorie. (G. Falcon theory). The theory of the *Novelle* was formulated by Paul Heyse, one of the Münchenere Kreis, in the introd. to the 1st v. of the 1st ed. of the *Deutscher Novellenschatz*. (Ed., Heyse and Herman Kurz, 1871–76). The 9th tale of the 5th day of the *Decameron* tells how Frederigo degli Alberti impoverishes himself in his unsuccessful wooing of his wealthy mistress, until he has nothing left but his favorite falcon; this he sacrifices to entertain her and thereby softens her heart and wins her hand. Heyse makes the falcon stand for that unique and concrete symbol, that starke Silhouette, which differentiates any given *Novelle* from all others and imprints it unforgottably on the reader’s mind. The falcon, furthermore, illustrates the turning point, or Wendepunkt, demanded theoretically by Tieck.


falling action. Th. In Freytag’s pyramid, the semi-final movement of a tragedy, leading from the climax (turning point) to the catastrophe.

FAME. Literature has seemed to proffer earthly immortality to 3 groups. (1) The great whose names have been sung. This may be true of history, but as Swift remarks: “Whatever the poets pretend, it is plain they give immortality to none but themselves; it is Homer and Vergil we reverence and admire, not Achilles or Æneas.” (2) The poet’s beloved. Dante would write of Beatrice what never was said of woman before; Spenser: My verse your virtues rare shall eternize, And in the heavens write your glorious name. Shakespeare: So long as man can breathe or eyes can see, So long lives this, and this gives life to thee— but scholars are in the dark even as to “thee’s” sex. (3) The poet himself. Thus Plato (*Symposium* 209c; *Phædrus* 276c); Isocrates (Antidosis 7) hopes his work will be “a monument nobler than statues of bronze,” whence Horace (Odes 3) Exegi monumentum aere perennius. This, echoed by Ovid (Metamorphoses 15, 871; also Statius (Silvæ 3, 3, 31) becomes a Renaissance commonplace. Santayana points out that (of course) it is the spirit as embodied in the work that holds the ages.

The study of the fame of an author (i.e., collective, pragmatic, perspective criticism), which may properly be regarded as a species of literary biography, consists in an interpretation and assessment of the man and his works as they are mirrored in the minds and hearts
of his readers, contemporary or posthumous. It deals with what Renan called an author's afterlife, with that essential part of his accomplishment which has received or bids fair to receive some measure of earthly immortality. The distinction between fame and influence should be kept in mind.

Typical patterns of reputation are: Contemporary success and subsequent near-oblivion (Young of the Night Thoughts); Contemporary undervaluation (say, of Euripides by Aristophanes) and subsequent lasting esteem; Contemporary praise for one genre; and, subsequently, praise for another, in both of which the author has won success (Byron's poetry: romantic and satiric); Praise or dispraise for different aspects or values of the same work in different periods (Homer; Virgil). Not fewer than 3 periods are usually desirable in the study of fame; e.g., (a) Contemporary indifference, approval, or disparagement; (b) Slow growth or exaggerated reaction; (c) A more balanced judgment.

In such patterns one may observe the operation of the Test of Time, which, according to Dr. Johnson, is based not upon mere reverence for venerability but upon the opportunity afforded for varied comparison and disinterested analysis. It is instructive to note whether (or how) high-flown romance or lachrymose sentimentality will survive the scalpel of realism; whether (or how) sordid naturalism will endure the firebath of romance. Usually the voice of the people as well as the dicta of approved critics should be carefully considered; for, by their insistence upon keeping a book alive, the reading public may influence its assessment by the writing few.

Among multifarious determining influences, for good or ill, in the building of a reputation are: (a) The character of the age itself: social, political—but above all literary (the "spacious times of great Elizabeth"). (b) The impress of individual authority; not only of critics, favorable and unfavorable, but of powerful friends or enemies (The quarrels of Pope). (c) Accounts in reference books, textbooks (The bias of Taine), public lectures (Thackeray on Swift). (d) Inclusion in curricula of school or college (Scott's Lady of the Lake). Pronouncements of taste (what one likes) as well as of judgment (what is worth liking) should be recorded; the most important of these dicta should be carefully studied in the light of context, attendant circumstances, and previous or later utterances by the same authority. Only thus may the perplexed skein of reputation be unravelled.

The general outline of the study of a reputation will vary according to the author's purpose and the materials available. Since it deals with a time-sequence, it will usually be in the main design chronological; within this structure, however, it may be topical. The advantage in the use of the chronological pattern throughout is that of detailed, comprehensive documentation; its danger, that of uninterrupted heterogeneity. The advantage of the interior topical pattern is that of expository simplification; its danger, that of sketchiness. Although even the mere assembling of critical utterances (allusion books) has its value, the proper goal of the scholar is just and illuminating interpretation.

The services rendered by an extended and competent study of an important individual reputation are many and valuable; e.g., (a) A better understanding and assessment of an author and his works. Unmerited obloquy or neglect due to ignorance or malice may eventually be remedied by the proper detective diligence and effective refutation. (Note Dryden's ignorance regarding the final e of Chaucer; Macaulay's disparagement of Boswell; Richardson's malignity toward Fielding.) (b) A better understanding of any genre in which the author has been particularly successful. (The vicissitudes of Homer's fame as a powerful aid in a study of the Epic). (c) A contribution to the general literary (and often non-literary) history of the period (the vogue of Molière). (d) Important data for testing the acumen and catholicity of many individual critics; the book, en réwanche, takes the measure of the critic (Hazlitt on Richardson's Lovelace). (e) An invaluable storehouse of materials which, properly examined and compared, must in the end throw light not only on histories of criticism and æsthetics but upon the bases of critical and æsthetic theory (The evolution of genres; form and significance).

Oddly enough the study of fame, as distinguished from that of influence, despite certain notable exceptions, is still an almost undiscovered country. Expressed opinions on individual reputation abound, but full-length, well-documented studies are singularly few. (See the interesting collectanea of Amy Cruse on the reader's share in the development of Eng. literature). This tardiness on the part of scholars has unquestionably impeded the clarification of many important questions both
in criticism and in aesthetics.

familiar verse. *See Light verse.*

**FANCY.** (Gr. phantasia, appearance, subjective impression, and in psychology imagination). In late L. imaginatio became a synonym of phantasia and persisted as such throughout the Middle Ages, save for the occasional differentiation of phantasia (a capacity for new combinations of images) from the reproductive imagination. The frequent association in the Renaissance of fancy with love, hallucination, and madness led to the differentiation of fantasticity and fantasy (Ronard; Sidney; Puttenham). The term was also coupled with invention. In the 17th c. it was synonymous with wit and like that power demanded the control of judgment. In the 18th c. there was a growing use of fancy as a lighter, less serious play of imagination, a distinction adopted by the Romantic critics. Modern criticism, unless amplifying this distinction, prefers the L. derivative, imagination. M.W.B.

fantastic comedy. Comedy into which the imagination enters, without regard for details of scientific realism. Supernatural machinery of a delicate sort is often employed to motivate human actions. H.T.

**FANTASY,** phantasy (LGr. phantasia, an apperition, < Gr. phainein, to show). Neither etymological roots nor early uses explain the meaning ‘fantasy’ has acquired in modern literary practice and criticism. Among literary genres fantasy alone disregards the principle that literature should present not the possible but the probable, unless Aristotle’s “probable impossibility” be taken to countenance its realm. For fantasy includes in the action, characters, or setting, things that are impossible under ordinary conditions or in the normal course of human events. In the case of no other genre is the willing suspension of disbelief so requisite.


The beasts of the jungle teach a man-child nature and wisdom (Kipling, *The Jungle Books*, 1894–95); superior horses are served by beastly men (Swift, *Gulliver’s Travels*, 1726). Monkeys of royal lineage make the perilous journey to the Kingdom of Assasimen (De la Mare, *The Three Mulla-Mulgars*, 1919). Penguins, mistaken by a doddering old saint, develop a Christian “civilization” on its way to ruin (Anatole France, *L’île des Pingouins*, 1908). A woman becomes a real vixen (David Garnet, *Lady into Fox*, 1922). Creatures unknown to zoology abound: the Great Panjandrum (Sam. Foote, 1720–77); the Snark, Jabberwock, Mock Turtle, March Hare (Lewis Carroll, pseud. of Charles L. Dodgson, 1832–98); the Hippogriff, on which a paladin soars to the Earthly Paradise on his way to find the lost wits of Orlando in a valley of the moon (Ariosto, *Orlando Furioso*, 1512–32).

The foundations of human nature are shaken. A mother driven frantic by a god, tears her own son to pieces (Euripides, *Bacchae*, c. 430 B.C.). Guardian angels quit their charge, and their wards are thrown into mad confusion (A. France, *La Révolte des Anges*, 1914). Astral spirits give an ordinary little clerk power over matter: he beats swords into plowshares, tries to bring peace to earth, and literally turns the world upside down (H. G. Wells, *The Man Who Could Work Miracles*, 1930). The spirit of a dead libertine enters the body of a good man, who undergoes torments before he subdues it (De La Mare, *The Return*, 1910). Demons bestow the immense treasures of the Hall of Eblis to an insatiable seeker, who thereupon loses all hope, desire, capacity for enjoyment (Beckford, *Vathek*, 1784).

Imaginary beings unsettle all current values. The giant Gargantua creates joyousness in an Abbey of Thélème by establishing one rule: *Fay ce que vouldras*. The shrewd but licentious coward Panurge exposes the rottenness of respected social institutions (Rabelais, *Gargantua*, 1534; *Pantagruel*, 1532). Beings which to man seem preposterously little or huge reveal to him many of his unconscious faults (*Gulliver’s Travels*). A travelling wine-merchant and his assistant selling two “lines,” turn out to be God and St. Michael dispensing love to the good and death to the wicked (Llewellyn Powys, *Mr. Weston’s Good Wine*, 1927). A stranger takes the part of the actor who used to play Christ in the Passion Play, arouses the instinctive hatred of him who plays Judas and also of the Nazi Commissioner, turns out to be Christ himself (Humbert Wolfe, *X at Oberammergau*, 1935). (See Other-worldly drama.)

Not every work containing strange or supernatural features is a fantasy. It may deal with historical events different from any familiar or possible today; but if they are founded on fact, they are not fantastic. If it deals with religious beliefs generally accepted when it was composed, or treats the mysterious, but nevertheless actual, phenomena known to students of abnormal psychology, it is not fantasy. Only purely imaginary phenomena, accepted as such by the author and his intelligent adult readers, constitute the characteristic matter of fantasy. Once the author has aimed his fancy’s flight, however, its farthest range must be in the same imagined world, must seem consistent: the reader will ride but one “magic carpet” at a time.

Fantasy is an occasional element in ancient works; also in Shakespeare (*Midsummer Night’s Dream*, 1598; *The Tempest*, 1611). By Rabelais and by Swift it was used to satirize social evils and intellectual absurdities. Although, as some of the cited instances indicate, it may be horrible, or (Lord Dunsany) gruesomely thrilling, modern writers more frequently use it for light satire of manners and for mere indulgence of playful fancy. Some of their fantasies belong to the literature of escape. They give the mind welcome relief from the matter-of-factness of a prosy industrial world and an over-realistic literature. They release some of the mental tensions caused by the sense of individual frustration in a regimented society. To children, to whom the suspension of disbelief is as natural as breathing, they are an unfailing delight.

Some fantasies, however, have merits that only adults can fully appreciate. Beneath a deceptive air of triviality, they may conceal a stern intent. The *seva indignatio* of Swift, his scorn of man’s failure to use the powers of reason, is nowhere stronger than in *Gulliver’s Travels*; and that Shorter Catechist who masked himself behind the apparent insouciance of Stevenson is revealed in the horrible conclusion of *Dr. Jekyll and Mr. Hyde*. There is high seriousness in *Vathek*; and also, though graced with exquisite delicacy, in De La Mare’s *The Return*. Beneath the seeming nonsense of Lewis Carroll, there are stinging intellectual barbs; his initial situations may be absurd, but his procedures therefrom are in accord with the strictest demands of logic.
fantasy

and psychology. Fantasy is often as intelligent and humane as it is amusing. It combines humor, whimsicality, and imaginative perceptiveness in a peculiarly Anglo-American blend which, as a foreign critic has said, is "a mystery, a despair, yet a delight to Latin nations."

A new and promising field is afforded fantasy by the motion-picture, which is lord over space and time (e.g., The Man Who Could Work Miracles, The Lost Horizon, Green Pastures, the Topper series; Here Comes Mr. Jordan). In painting, surrealists are maintaining that literary fantasies furnish precedents for their experiments, although their purpose (when not to hoax) is quite earnest. In the realm of pure entertainment, and for sheer delight, fantasy is the most "foot loose and fancy free" of all the genres.


fantocini (It.) 18th c. Puppet show.

FARCE generally means low comedy, intended solely to provoke laughter through gestures, buffoonery, action, or situation, as opposed to comedy of character or manners, which is aesthetically and intellectually on a higher plane. The term is often used in a derogatory sense to indicate an inferior variety of entertainment. Farce may, however, be considered the elemental quality in comic drama. As such it is not restricted by local or temporal circumstances; and in its pantomimic phases it is free from the limitations imposed by language upon more sophisticated forms of comedy. In its most elementary form it is found in the gestures and tricks of the circus clown and the buffoonery of pantomime, which provoke ready laughter among the greatest number of people. As the action becomes increasingly subtle its audience grows correspondingly limited. When words are required to convey the idea, thoughtless laughter is gradually displaced by the smile of comprehension; the appeal is further restricted to smaller groups.

Farce may thus range from the crudest posturing to the sophisticated satire of Le Malade imaginaire. It consists essentially in putting a man in a ludicrous situation. The bastinado, the mad chase, the custard pie, make a larger audience laugh; when the dupe is led to deceive himself, or, through affectation or vanity, to make himself the victim of the joke, a less obvious but more lasting effect is produced upon relatively fewer spectators. Its excellence is to be sought in the originality of the conception and in the skill displayed in the execution of the joke. Through subtlety and intricacy of development farce may become the vehicle of social or personal criticism; thus it often approaches satiric comedy. Therefore farce has remained an important element in many great comedies. Plautus, Shakespeare, Molière, Beaumarchais, Goldsmith, owe some of their most telling effects and a large part of their continued popularity to the liberal, if judicious, use of elemental farce. Such are the practical jokes or the physical violence seen in the robbery in 1 Henry IV, when Falstaff lards the lean earth; the basic situation in Jonson's Epicene; the arrival of the blundering valet, Dubois, at the end of the 4th act of Le Misanthrope; the introduction of the disguised servant in The Way of the World; the screen scene in The School for Scandal.

Originally the term 'farce,' which means 'stuffing,' indicated an interpolation into the liturgy of the medieval Church. By analogy, it was applied to scenes of broad humor introduced into the mystères in France. Similar scenes are found in some English cyclic plays, moralities, and saints' plays, e.g., the scenes at Mak's home in the Towneley Secunda Pastorum; but they were not called farces. After the suppression of the mystères in the 16th c., the farces and sotties (q.v.), in the form of short comic pieces resembling interludes, developed alone as in the interludes of John Heywood, or found their way into serious plays, as the buffoonery and jokes common in Elizabethan drama (the siege in Nicholas Udall's Roister Doister; numerous scenes by Dekker; Jonson).

This popular farce, in contact with the commedia dell'arte, grew into the farce of the 17th and 18th c., an intrigue involving a practical joke—the new farce of Molière and his successors (Les Précieuses ridicules). The characters correspond to the types of the It. comedy: young lovers, an old man, a clever valet; their adventures allow opportunity for clowning and the introduction of songs and dances. Examples abound in both Fr. and Eng. in the petite pièce, the divertissement, and
the afterpieces that became the stock in trade of the theatres. Through these, farce not only impinged upon legitimate comedy (the 2 and 3 act pieces of Motteux; Dancourt; David Garrick) but also retained its connections with ballad opera, burlesque, burletta, and other less dignified forms of theatrical entertainment.

In Eng. by 1800 it was not uncommon to apply the designation farce to any short piece that was performed after the main play, regardless of its character; and, with the general confusion of dramatic terminology in the 19th c., farce lost its identity and became indistinguishable, except for its brevity, from decadent comedy of manners on one hand and from vaudeville, extravagana, panomime, and burlesque on the other. These forms depended upon buffoonery and the costumes, gestures, and improvisations of actors; when dialogue was added, it was likely to consist of puns, gags, and topical allusions. Farce during the 19th and 20th c. has thus, in effect, resumed its original status as elementery comedy of physical action.


Of the physical action three types have been developed, farcically denominated suicidal, fratricidal, homicidal. In the 1st, the actor is the victim of his own practical joke. In the 2d, it is the confederate, or "stooge," that receives the custard pie in his face. This assistant is often placed amid the audience, as though he were an innocent spectator aroused; the popularity of such trickery gave rise to the 3d type, in which (beyond the perennial practice of directing word-play and jokes at well-known persons present) the audience are directly entangled, as when (Olsen and Johnson) 3 men and 3 women are invited onstage, and prizes offered in a race for the women to remove the men’s undershirts, or when the fat man in the aisle seat finds a large cake of ice deposited in his lap, or the chorus invite spectators to come in the aisles and play "booms-a-

daisy,” to the mortification of the men’s wives but the great delight of all others. In all these varieties of farcical action, the Aristotelian reversal adds to the delight, especially if the intended victim turns the tables; the 3d type, e.g., never ends without a reward to the member of the audience, as when the cake of ice is followed by a costly bottle of something to put on it, or the shirtless men receive $2 to buy a new garment. Thus any sting is removed, and the sense of audience participation (q.v.) greatly heightened.

färás. Tribal boasting poem (q.v.) among the Galla of Africa; often long, including a catalogue of the heroes of the tribe, their deeds and powers. Giërás: a personal boasting poem in that tribe. Chadwick; E. Cerulli, Folk Lit. of the Galla, 1922.

fasti. [L., lawful (days)]. A calendar, marking the festivals and anniversaries for each day; a chronicle (q.v.) or register of events.

Fastnachtspiel (G. Shrovetide or Carnival play). Origin in pagan cult dances of fertility, celebrating esp. the victory of young Spring, clothed in greens, over hoary Winter. The dance gradually became of secondary importance, the combat and the spoken word took its place. Texts preserved (15th and 16th c.), show only hints of this pagan origin; they are largely dramatized anecdotes, often coarse and obscene. In content they are sharply satirical, with the peasant as the main butt of the ridicule. Some of the best are by Hans Sachs (1494–1576). Averaging 300 to 360 verses of doggerel rhymes, they were performed during the carnival time, just preceding Lent, by groups of masked and costumed players passing from tavern to tavern, or house to house, without stage setting. Rarely the play was arranged as a pageant, or performed in the market-place. The texts come mainly from Nuremberg, but the type was widespread over all G.-speaking lands.


fatalism. See Determinism.

fate drama. Play in which fate (G. moira) is the determining force, often driving an entire family to its doom. Common in Gr. tragedy, and since; Schiller’s Die Braut von Messina, 1803, is based on OEdipus Rex; O’Neill’s Mourning Becomes Electra, 1931, derives from Æschylus. A
special form developed in the 18th and 19th c. G. Lillo's *The London Merchant, or the History of George Barnwell*, 1731, is the first serious drama in which the hero is not a noble; it points the way to the middle class drama (drame; comédie larmoyante). His *Fatal Curiosity*, 1736, however, points the finger of Fate. This aspect became popular in G. (Schicksals tragödie: K. P. Moritz, *Blunt*, 1781) where the driving destiny takes a symbol; a dagger, a date: Fr. Werner, *Feb. 24*, (1809); in A. Muellner's *Feb. 29* (1812) death struck every leap year. The fashion lapsed after F. Grillparzer, *Die Atnfrau*, 1817.

*farsia*. Fr. A medieval verse composition in which confusion produces comical absurdity. Often written in macaronics. Probably sprang from mock-religious celebrations of the Fête des Fous (see Feast of Fools) and continued in the doctor's monologues in the Renaissance comedy of masks. H.G.Ha.

fear. See Catharsis.


FEDERAL THEATRE, the first to be sponsored by the U. S., had its source not in an art theory, but in an economic necessity. Relief rolls of American cities in 1935 showed over 10,000 unemployed that had worked in some field of the theatre, Beginning Oct. 1935, under Hallie Flanagan, director of the Vassar Experimental Theatre, 12,500 people were organized into acting companies from one end of the country to the other. By July 1, 1939, when by vote of Congress the project ended, it had made the following contributions to American life:

- Jobs to needy professionals: 12,700 in 1926; 7,900 in 1939.
- Reemployment of creative skills: 2,600 performers were returned to stage, screen, and radio.
- Retraining of leaders: 40 designers and directors from all over the country studied new theatre techniques in a six-week session of the Federal Summer Theatre, 1937. New impetus to the "road": the project produced 1,200 plays in five regions, covering 29 states. New audiences for the theatre: 25,000,000 persons saw Federal Theatre plays; for 65% it was their first visit to the theatre. New plays for the theatre: 10 percent of the productions represented new plays by American dramatists, e.g., E. P. Conkie, *Prologue To Glory*; Theodore Pratt, *The Big Blow*; William DuBois, *Haiti*; Harold Clarke and Maxwell Nurnberg, *Chalk Dust*; Arnold Sundgaard, *Everywhere I Roam* (experimental production); Virgil Geddes, *Native Ground*.

New techniques for the theatre; the Living Newspaper, a cinematic and documentary type of drama, characterized by the direct exposition of factual material in a flashing series of blackouts (Power, *Spiochete, One Third Of a Nation, Triple A Plowed Under*) brought flexibility and pace to the modern stage.

Special emphasis to particular fields: a score of marionette productions (*Pinocchio, Alice in Wonderland, Hansel and Gretel*); *The Swing Mikado, Macbeth, Haiti* in the Negro drama; *Faustus and Murder in the Cathedral* (American premiere) in religious drama; dance drama; musical comedy; and a long line of Shakespearean revivals; an International Cycle including every period from Euripides through Ibsen; simultaneous productions (October 26, 1936) of Sinclair Lewis' *It Can't Happen Here* in 21 cities; 3,000 programs a year for 3 years by the Federal Theatre Radio Division; regional productions tapping regional resources.

The National Service Bureau, clearing-house of the project, provided complete integration with the world theatre. Here plays were read, written, and tested in experimental production; foreign publications were translated, research studies were undertaken on the source materials of the modern theatre, experiments were made in modern lighting, particularly with the polarization of light and projection of scenery; here, too, the resources of the project were made available for study by community and college groups and many students from abroad. Publications: *Federal Theatre Magazine* (Nov. 1935 to June 1937), a graphic record of contemporary theatre; *The Theatre Abroad* (originally, *Continental Theatre Bulletin*), giving monthly translations of theatre news from European centers.H.F.D.

féerie. See Burlesque.

feigning. Term used in Renaissance (Boccaccio; Ronsard) by those defending poetry against the reechoing of the charge (Plato; the medieval church) that it is wedded to falsehood. Lying (ethics) is to deceive; feigning (esthetics) is to teach. The poet must embroider and cloak the truth, is the claim; poetry is allegorical theology, which, bare, would not be com-
feigning

prehended. Stephen Hawes, A Pastime of Pleasure:
For often under a fayre fayned fable
A truth appeareth greatly profitable.
Touchstone (AYLI) plays on the idea:
"the truest poetry is the most feigning."

feinte. See Secret.

Fellow-travelers (Russ. Poputchiki). Coined by L. Trotsky to designate a group of non-party writers who accepted the bolshevik revolution only in part, but were willing to "travel along" with the new order. Trotsky and Voronski championed the group. In 1921 A. Voronski (with the approval of Lenin and Gorki) began to publish the first large Soviet periodical, Krasnaya Nov (Red virgin soil), in which Fellow-travelers were invited to participate. The RAPF attacked them in behalf of proletarian literature; the group Pervol defended them. Not until the Communist party decree of April 23, 1932 dissolving the individual literary groups and the subsequent formation of a single all-embracing organization of Soviet writers, was the question of the Fellow-travelers dismissed. O.M.

fescennine verse. (L. fascinum, phallic emblem worn as charm?). The most primitive of the three types of verse (satura; Atellana) serving as a background for Roman drama. Originated in the harvest and vintage festivals; they were impromptu, crude, licentious. Popular at weddings and triumphs, with rivalry in rough banter among the celebrants.

Livy (7,2,7) tells that professional actors replaced the rude, extempore Fescennine verses, by dancing and singing to the flute. The two forms were blended in the theatrical satira, which preceded the Greek fabula. The literary form of the satira, the Rom. satire, retained elements of abuse and obscenity characteristic of the Fescennines. The question of their influence on the drama is, however, highly controversial.


festivals, ancient, exercised a potent influence on Gr. and Rom. literary activity. Of the great athletic festivals of Gr. forming the periodos, the Olympic, Pythian, Isthman, and Nemean games, the Pythian games esp. favored musical and literary contests. Writers and orators flocked to Olympia for the purpose of presenting their works and thus bringing them to public notice; the demand for victory hymns brought poets to the games. At the Pythian games there were contests in the singing of hymns to Apollo as well as dramatic and poetical competitions.

The Panathenale festival of the city of Athens was mixed in character. Pisistratus, or his son Hipparchus, introduced competitions in recitation by rhapsodists, of the Homeric poems, competitions in lyric and elegiac poetry being added later. Of the numerous festivals at Athens two, the Great Dionysia and the Lenaia, were restricted to competitive dramatic performances, in which contested Aeschylus, Sophocles, Euripides, Aristophanes.

In Rome there were no dramatic contests but the various ludi gave ample opportunity for playwrights to bring their plays before the public. There were the annual ludi, which included both ludi cirsenes and ludi scaenici; the special games to Jupiter Optimus Maximus, presented either by a magistrate or by a victorious general. In 240 B. C. one or two Greek plays translated by Livius Andronicus were presented at these games. Other ludi at which dramatic offerings might be given were those following the dedication of a temple, and the funeral celebration of an aristocrat. Although Roman playwrights were not granted the same esteem as their Greek predecessors, the opportunity to present their plays at the ludi enabled them to pursue their vocation profitably. In addition, successful plays would have a chance for presentation in provincial Roman towns, all important ones having their own ludi. See Contests.


Festschrift. (G., festival writing). A tribute or memorial volume consisting of learned papers or theses written by colleagues or admirers in honor of a scientist or scholar. R.E.K.

Festspiel. G. A play written or performed for a festive occasion. It may be a folk festival, or an artistic presentation of a complete cycle (Wagner Festspiele at Bayreuth; Salzburger Festspiele directed by Max Reinhardt). W.A.R.

Feuilleton, Fr. (1) Literary or critical article published regularly in a newspaper; (2) section of a novel published serially in a newspaper or magazine. Works of great literary value have been

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feuilleton

1st pub. in this way, but, since many feuilletons have been of inferior merit, the term often has a derogatory connotation. G.R.H.

feynre. (Fr., pretense). Th. Stage device in medieval Fr., from Gr. machines described in Polux, Onomasticon, 2d c. A.D. Cp. Ingegni.

fiction. See Novel; Short Story; factitious.

figura causae. Rh. (Gr. Schematismos; L. Ductus). The stylistic pattern of a speech in relation to the speaker’s purpose; the rhetorical tenor of his words in relation to his intentions. The later Gr. and Rom. distinguished various types. (1) Ductus simplex: straightforward; the intention is plainly and honestly stated. (2) Ductus figuratus: the purpose is expressed indirectly, but the real intentions are made clear in figurative ways, as by irony: (a) Ductus subtilis: intending the opposite of what it says, as when Demosthenes urges that he be surrendered to Philip; (b) Ductus obliquus: seeking an objective in addition to the opposite of what it says, as in Swift’s Modest Proposal that to relieve the famine the Irish sell their children to be eaten at English tables; (c) Ductus figuratus (specif.): implying an end that (for ethical or other reasons) cannot be openly declared, e.g., Cicero’s fourth speech vs Catiline wherein he does not urge but clearly desires the man’s death... If only a part of the speech is thus affected by the intention, it is regarded as a Chroma, or Color, of the speech. Volkmann, p. 111 f.; Hammer, p. 28f. See Voice. O.A.D.

figurate poem. See Carmen figuratum.

FIGURE, Figure of Speech. An intentional deviation from the normal (1) spelling, (2) formation, (3) construction, or (4) application of a term, for the sake of clearness, emphasis, ornament, humor, or other effect. Therefore correspondingly called a figure of (1) orthography, (2) etymology, (3) syntax, or (4) rhetoric. The term figure usually includes tropes and repetitions. A trope is a "turn," an actual conversion of the word itself; a figure emphasizes the idea. A repetition is a deliberate use of recurrent word or sound. Figures are as old as language. They lie buried in many words of current use. They are the backbone of slang. They occur constantly in both prose and poetry. Language may be said to express four stages of thought, two of which are figurative: animism, the belief in a world of associated spirits; metaphor, this belief lapsed into symbol; simile, the symbol analyzed to analogy; concrete image, the symbol or figure rejected in favor of fact—e.g., "the wet sea" (Homer). Puttenham otherwise sorts figures into 3 groups: those that serve (1) the ear alone: auricular; (2) the conceit (mind) alone: sensible; (3) both together: sententious. Figures of speech possess various functions. They may be used to clarify, to illustrate, to energize, to animate inanimate objects, to stimulate associations, to raise laughter, to ornament. More important, they may have an aesthetic function. Thus Aristotle, who rightly called all figures of speech essentially metaphorical, pointed out that to coin good metaphors is to perceive similitudes in dissimilitudes, which he declared the chief power of the poet.

Medieval rhetoricians, devoting themselves to the "colors" of rhetoric, emphasized in great detail the ornamental function of figures. Renaissance critics discussed figures of speech under "Ornament." Nevertheless, Renaissance writers must have sensed an aesthetic function of the trope, as their use of the "conceit" testifies. Often a poem of Petrarch, of Ronard, of Donne, is the figure of speech. Remove the figure and you destroy the poem. At least one Renaissance critic, Puttenham, had some theoretical conception of this aesthetic function. He said that poetry is a "skill to speak and write harmoniously," that the use of figures makes language "tunable to the ear," or "harmonical." In the 17th c. common sense and reason drove out the conceit. Boileau and Dryden spoke of figures of speech as graceful ornaments. Hobbes called all metaphors ignes fatui, fanciful, equivocal, deceitful. Dr. Johnson called figures of speech "rhetorical exornations." Wordsworth and Coleridge had some conception of an aesthetic use of metaphor, but they also relegated most figurative language to the fancy. A. E. Housman said that all metaphors and similes are ornamental, "things inessential to poetry."

Nowadays, however, many English and American critics, and poets, have returned to an aesthetic conception of figures of speech that is in accord with Aristotle’s theory and with Renaissance practice. The figure, as now viewed, may be an ornament, but is more. It may serve for more than clarification or illustration, which are its commonest functions in prose discourse. It not only stimulates the formation of images with their various associations, but may also assist our imagination to arrange these associations in a coherent, aesthetic pattern. It facilitates
the transfer of an idea not merely from one experience to another; but specifically in the direction of a particular, comprehensible experience that is coherent and harmonious. When Huxley speaks of a man’s “singular inward laboratory” he is figuratively illustrating and clarifying the idea of human imagination. When Milton speaks of Chaos as “the womb of Nature and perhaps her grave” he offers his reader much more than illustration and clarification. His figure not only advances the indescribable toward the particular and comprehensible, but evokes a harmonious and coherent perception of similitudes in apparent dissimilitudes, evoking thought beyond thought in an aesthetic frame.

Aristotle, Poetics, ch. 22; Rhetoric III. 1-11; Quintilian, VIII.vi. IX.1-iii; J. C. Scaliger, Poetics III.; Puttenham, The Arte of English Poesie III; Hobbes, Leviathan, ch. 4, 5, 38; Wordsworth, Preface, 1815; Coleridge, Biographia Literaria, ch. 1, 14-20; C. Brooks, Modern Poetry and the Tradition. See Medieval Criticism; Letter and Spirit; for what criticism may derive from figures, see Imagery. M.T.H.

film technique in the theatre. The motion pictures began to ape the theatre in a wrong-headed but quite understandable way almost from their first flicker. There was, after all, a certain similarity of form; the film needed actors, and above all, desperately wanted the prestige that a theatre alliance could bestow. It was not until years later, when the film had developed a technique of its own, a vast audience of its own, and recognition as the most popular art of the 20th c. that the theatre began to borrow from it. Elmer Rice utilized the films’ flash-back technique in On Trial, 1914; Vicki Baum, its quick-shifting scenes in Grand Hotel, 1927; the current realism of theatre setting is perhaps sustained by the realistic backgrounds of the Hollywood film. (See Arena Theatre).

Piscator’s theatre in Berlin, Meyerhold’s in Moscow, boldly incorporated not merely film devices and technique, but actual motion pictures, into the fabric of the presentation, to give an extension of the statement on the stage, to convey the concept of “mass.” In New York, the motion picture became part of the illustrative technique of the W.P.A. Living Newspaper, offering visual documentation for Triple A Plowed Under and an industrial montage in Power. Musical comedy has been most friendly to the film, from Of Thee I Sing’s election newsreel to Durbar Was a Lady and Hellsapoppin. See Motion Picture. I.B.

FINNISH CRITICISM. The first book in Finnish was the work of Bishop Michael Agricola (1513-1567), Alphabet, 1537. There was considerable Lutheran literature, but for some centuries the Swe. language was preferred for literary purposes. With the growth of the vernaculars in the 19th c., Finnish came into its own again. The emphasis on folk poetry resulted in the collection and editing of the Kalevala by Elias Lemnrot. Yet Finnish literature was not on a firm basis until the realistic movement. Julius Krohn (Suomio) (1835-88) pub. a sketch of Finnish literature; criticism has been written by Otto Manninen (b. 1872) and writers from other fields. The recovery of national independence gave impetus to this development, which passed through the various stages of Neo-romanticism to a Neo-realism that has recently been the dominant force. See also Scandinavian. C.A.M.

Finnish method. See Historical-Geographical.

fish-hook. A word or phrase so barbed that it will catch and hold the reader’s mind. It may intensify or heighten foreshadowing or make a sharp promise to the reader. In the first paragraph of War and Peace, when Napoleon is referred to as an “anti-Christ,” this word hooks in the reader’s mind. It is a promise not only that this conqueror is to invade the pages of the book, but also that the theme of this novel is the Brotherhood of Man. M.K.

FITNESS. Conformity of related things to each other; conformity in a relation to some recognized ideal for such relation; coincidence, in matters of relatedness, of what is with what ought to be. Since everything in the universe stands in some relation to other things, the idea of fitness, under this name or another (propriety, congruity, aptness, harmony) is involved in all normative or evaluatory speculation; but it is esp. important in normative theory of art and of aesthetic experience, which is concerned with judgment of relations in general and simply as such. The idea of fitness is so simple and abstract that attempts to reduce it to any concrete formula are likely to produce either mere tautology or a description of some other idea. Upon empirical grounds we can certainly relate it to the idea of unity (q.v.). But fitness seems to be prior to unity; it is rather because its internal relations are fit that a structure presents itself as
unified than because it is unified that its relations seem fit. And fitness is an idea of more extension than is unity, for it applies equally to relations within an object and to relations between the object and other things, e.g., the end or purpose of a process in which the object serves as instrument or means (functional fitness). Puttenham (Smith, Eliz. crit. essays, II, 175), following ancient masters, well summarizes the complexity of fitness in speech: "by reason of the sundry circumstances that man affairs are, as it were, wrapt in, this decency comes to be very much alterable and subject to varietie, insomuch as our speach asketh one manner of decency in respect of the person who speaks, another of his to whom it is spoken, another of whom we speake, another of what we speake, and in what place and time and to what purpose." The search for general norms of fitness is naturally much more complicated by these problems of the relative and the particular. "Vt enim in uita," says Cicero (Orator, 70), "sic in oratiane nihil est difficilium quam quid debeat uidere." Of possible objective norms of fitness the only sources are evidently (1) nature and (2) convention or custom, the latter presumably founded upon the former and only so far valid as adequate correspondence is felt to exist between the two. Norms supplied by convention are objective enough, and indisputable as long as the convention continues in effect; indeed, even where a discrepancy has been felt between nature and convention, a conventional norm may for a time persist as an acceptable alternative for a natural one. So Bacon (Of innovation) says, "What is setled by Custome, though it be not good, yet at least it is fit." Natural norms of fitness are harder to establish. More or less definite norms of fitness in relation to a single and definite end are sometimes plainly supplied by the end itself; but ends may be variously complicated, and in judgment of aesthetic objects as such considerations of external finality are in any case at most only incidental. In the internal structure of such objects we may certainly require that there be manifest relevance or consistency among all related elements, that there be no unresolved conflict or contradiction; but it is hard to say whether this is really more concrete specification or tautological repetition of the requirement of fitness. (Perhaps its repugnance to specification is evidence that the idea of fitness is specific enough without reduction to any more concrete formula, and directly applicable to experience without being made less abstract. Perhaps its very obdurate abstractness, its resistance to assimilation by any particular context and its consequent elasticity in application to all contexts, explain its hardy persistence, and its permanent value, as an ultimate principle for aesthetic judgment.) In any case there remains always the problem of determining whether in a specific relation there is actual conformity to such general prescriptions; for in aesthetic as in moral evaluation judgment is always ultimately of the special case, and the special case is always unique. To make this ultimate judgment is not to apply a formula (though to express it may be to find a formula for it); one is here at the bare experiential ground of all knowledge and judgment, and for the critic or the reader as for the artist, or indeed for the scientist when he enters this region, the only recourse is to direct intuition, and the only ultimate test of one intuition is corroboration by others (spontaneous or induced by discriminating examination and discussion). The intuition ideally required here is of course that of the Gr. pepaideumenos or phronimos, Arnold's "judicious" man (On 1r. Homer, I); if it be referred to "taste," Dante (Conv., I, i, 12) reminds us that this involves not only a sensitive palate, but also sound teeth and a competent tongue.

In aesthetic and artistic, esp. in literary, theory, speculation concerning fitness or involving it is continuous throughout history in both Orient and Occident. Among the Gr. it seems to have originated in musical theory, from which it passed to rhetoric, where the idea of fitness (to prepon) first appears as a practical principle in the work of Aristotle (Rhét., 1404b, 1408a; cf. Poët., 1455a25, 1455a14, 1459a4), whose influential disciple Theophrastus included it among the required "virtues" of style. The Stoics esp. emphasized the idea in their ethical teaching, and their great influence further entrenched it in literary theory. It furnished the cardinal principle for all rhetorical and poetic in the 1st c. before and after Christ, i.e., for the matured theory of classical antiquity, in which, e.g., the theory of style and its kinds is as a whole simply a theory of the fitness of specific means to specific ends in a specific situation. Any part of a writing that lacks fitness, says Dionysius of Halicarnassus (On comp., 20), "fails, if not entirely, certainly in what is most important." Cicero, translating the Gr. prepon by the L. decorum, recurs to the idea again and again (esp. De officiis, 93–99; Orator, 70–74; De
oratore, III, 210-212). In the theory of Horace fitness or decorum (decetnria, conveniencia) is the fundamental principle (but cp. AJP, LXIII, 241-242). For Quintilian too the idea of the fit is at once the source of all true rules for art and the only recourse of the artist when rules fail him (Inst. or., II, xii, 8). In the middle ages (when, e.g., S. Thomas so described the beautiful that a modern interpreter can summarize his statements by defining beauty as "purely objective fitness"; Gredt, Elem. phil., I, 387) these ideas persisted, e.g., in Dante; but their survival has not been adequately studied. At the Renaissance and through the classical period they were of course reemphasized, esp. in Fr.; in Eng. first by Puttenham, Sidney, and Jonson. Though the idea of decorum (q.v.), esp. in drama, was for the average theorist of that time mainly one of merely conventional propriety, the norms of which (supplied by over rigid and historically naïve interpretation of such ancient statements as those of Horace, Ars poeta, 83-92, 106-107, esp. 112-118 and 156-178) were not critically enough examined, the more general concept which the ancients had in mind was never abandoned. Dryden (Essays, ed. Ker, I, 190) defines wit in writing generally as "a propriety of thoughts and words," "Propriety of thought," he explains again (ibid., 270), "is that fancy which arises naturally from the subject, or which the poet adapts to it. Propriety of words is the clothing of those thoughts with such expressions as are naturally proper to them; and from both these, if they are judiciously performed, the delight of poetry results." In the 18th c. (notably in Johnson) the concept appears with renewed clarity. The romantic movement in criticism may indeed be conceived as simply a reinterpretation of its implications, in which the overemphasis of classical critics upon convention was replaced by overemphasis upon nature as the source of norms. M. Pohlsens, "To Prepon," Nachr. d. Gesellschaft d. Wissenscb. zu Göttingen, phil.-hist. Kl., 1838, L, 59-92. L. Labowsky, Die Ethik des Panaitios, 1834. Cp. Decorum; Correctness. J.C. LaD.

fixed forms. See Old Fr. . .

Fjölnismenn. Editors of Fjölnir, an Icel. periodical (1885-47); Brynjolfur Petursson, Konráð Gíslason, Jónas Hallgrímsson, Tómas Sæmundsson: introduced romantic nationalism into Iceland. Jónas Hallgrímsson was a perfectionist in respect to poetical form; he wrote a scathing attack on the more than 400 year old genre of rímur. The linguistic purism of him and Konráð Gíslason, with patterns in the sagas and in the country language (þjóðsögur), has dominated Icel. prose since S.E.

flash-back technique. Th. Borrowed from the motion pictures, though long used in the detective story. The device of beginning in medias res, as with a crime or an arrest or a trial, then (perhaps with a darkening of the stage for a quick scenic change) reverting to an earlier time to present the events leading to the first shown crisis. The first use in the theatre was in On Trial (E. Rice, 1914), after a suggestion by Clayton Hamilton.

flaw, tragic. Hamartia, q.v. See Tragedy.


Floral Games. See Contests.

FOLK DRAMA began in primitive pagan rites and magic ceremonies of song and dance. The fertilization and fruiting rites of the American Indian, of the natives of Africa, of most primitive peoples, are forms of mimetic and sympathetic magic expressed through dance-drama little different from the early practices of western Asia and Europe. The festivals at the beginnings of the Christian era had an agricultural significance, and were concerned chiefly with changes in nature, with plowing and with sowing. Goddesses of fruit and fertility (Isis, Freya, Hellenia) presided. The phallic dances, which eventually disappeared, were manifestations of the spirit of fertility. Eng. Shrovetide, G. Fastnachtspiel, Rom. Baccanal, and other carnivals of western Europe, were among the early forms of spontaneous folk drama. Christianity assimilated and implemented many of the pagan customs, esp. those that could not be easily eradicated. Much of the drama connected with the Xmas season and with Easter is a series of folk practices dealing with fertility and the passing of Winter. The religious carnivals connected with Lent (Mardi gras) were pagan processions or abstentions meant to increase fertility. The carrus navalis (see carnival) was part of the rites of fertility accorded to Isis, Freya and other goddesses from Eng. to It. and No. Africa. The sword dance (Eng. morris dance); the danse des buffons in Fr.; the degollada in Sp.; the
folk drama

mattacino of It., were versions of the same drama, transformed in the Eng. speaking world, into the mummers’ play, with St. George and the dragon and Father Christmas as principal characters. In Mexico and New Mexico the matakines still perform their dance-drama during church festivals in the spring; and the morriss dances survive as entertainment. In the West Indies, the story of David and Goliath is still played with vivid realism. The mummers’ plays are remembered in America today, esp. in New England, and actually performed in the Kentucky mountains. The gradual substitution of church ritual for pagan rites augmented the historical events and characters available to folk drama. The folk’s inherent desire for drama continued within the church; when the mysteries and moralities bent in a more sophisticate lay drama, the church folk-play continued in the new world, esp. in Sp.-speaking regions during the Christmas season. In southwestern U. S. these dramas are known as pastorelas because many of the characters are shepherds. Los Moros, dramas of the struggles between Moor and Christian, still have an important role in the Philippines, Mexico and the Southwest. Other plays may be found in L. Am., with an occasional secular drama such as the New Mexican Los Comanches (A. L. Campa, U. of N. Mex. Bull. 376, 1942).

Fiestas commemorating the village patron saint are the most widespread form of folk-drama in Catholic countries. The Indians of L. Am. accept this calendric arrangement within the church, as did the early Christians centuries ago. The aboriginal dance-drama is a propitiation of the gods, for fertility or rain; such drama is not a religious ceremony but a magic rite, one of the foremost examples of pure folk-drama to be seen today.


Folk drama is usually about gods, as the folk tale is about kings and princes. Folk drama, in the sense of a realistic play about the poorer rural classes, has developed in the U. S. since The Carolina Playmakers gave their first production of Carolina Folk Plays, March 14, 1919 (When Witches Ride, by Eliz. Lay, now Mrs. Paul Green; The Return of Buck Gavin, by Thos. Wolfe). Each of the Am. folk plays is the work of a single author dealing consciously with his materials, the folkways of our less sophisticated people living simple lives not seriously affected by the present-day complex social order. The plays present legends, superstitions, customs, environmental differences, the vernacular, of the common people. For the most part they are unrealistic, tragic or with robustious comedy; sometimes they are imaginative and poetic. The ultimate cause of all dramatic action we classify as ‘folk,’ whether it be physical or spiritual, lies in man’s desperate struggle for existence and his enjoyment of the world of nature. The variety of native materials and fresh dramatic forms ranges through such dramas as Diff'rent; Beyond the Horizon (Eugene O'Neill, 1920); Sun-Up (Lula Vollmer, 1923); In Abraham's Bosom (Paul Green, 1926); Green Grow the Lilacs (Lynn Riggs, 1930); The Green Pastures (Marc Connelly, 1930); Tobacco Road (Erskine Caldwell and Jack Kirkland, 1933); Abe Lincoln in Illinois (Robert Sherwood, 1938); Our Town (Thornton Wilder, 1938). Carolina Folk Plays, 3 series together; bibil., 1941; Mexican Folk Plays, 1938; Am. Folk Plays, 1939. F.H.K.

FOLKLORE. Until the mid-19th c. popular antiquities comprised all those interests and activities now denoted by the term folklore. The new term, proposed by W. J. Thoms, has been adopted in practically all modern languages. It has, however, acquired a variety of meanings. In Fr. and Scand. esp., folklore is employed to embrace such matters as traditional house forms, agricultural practices, textile methods and other aspects of material culture usually assigned to anthropology. The term, in Eng., is normally confined to the spoken or written traditions of a people, to traditional aesthetic expressions. Even within this definition, folklore approaches anthropology at many points, both in subject matter and in method.

Midway between purely anthropological studies and folklore lie such activities as feasts and ceremonies, folk dances, folk dramas. All ceremonies possess a considerable amount of traditional aesthetic expression, in the form of tales, didactic speeches, songs. Similarly, sand paintings, such as those of the Navaho, are handed down from the past and are thus properly a part of tribal folklore. The text of a traditional folk drama is undoubtedly folklore. Is the traditional acting also folklore? If so, shall we consider the traditions of the acting of Shakespeare’s plays, as handed down for 300 years from
actor to actor, a bit of folklore? Such are some of the marginal uses of the term.

There would seem to be no disagreement about its use to include all kinds of folksong, folktales, superstitions, local legends, proverbs, riddles.

The essential quality of folklore is that it is traditional. Persons whose lives are most affected by a folkloristic point of view see no virtue in originality. The old is always the authoritative, and is accepted without question because of its age. Weather is predicted by ancient proverbs, diseases are treated by methods learned from old people rather than from the hospital, crops are planted in the light or dark of the moon, not as advised in the agricultural bulletin. Old songs, old tales, old legends, are preferred.

From the end of the 18th c., folklore has been increasingly studied by humanistic scholars. The greatest spur to the study of folksong was the publication, 1765, of Percy’s Reliques of Ancient English Poetry; it led to the collecting of folksongs throughout Europe and eventually almost all the U.S., and also to considerable theorizing about the origin of the folksongs themselves, and of folksong as a human activity. The fact that it is an attractive form of entertainment, associated with festive gatherings, or at least with community meetings, gives the folksong a wide popular appeal. Moreover, to the romantic scholars, the popular ballad seemed to come so directly from the soil and to be so pleasing both to the common man and to the sophisticated, that it formed a bond between the man of letters and the “folk.” Thus, the folksong was supposed to lead one directly to an appreciation and understanding of ideas and poetic processes grounded in centuries of successful traditional practice. If later scholars have largely given up this romantic approach, they have nevertheless continued collecting folksongs and making an increasingly scientific evaluation of the collections.

A somewhat smaller group of men have interested themselves in the folktales. Since the latter subject is worldwide in its scope, collecting has increased rapidly and within the last c. methods and proper organization have been assiduously cultivated. Perhaps the most important such development has been the Historical-Geographical Method (q.v.).

It is a moot question whether traditional literary tales should be considered folklore. In practice, it is extremely difficult to separate oral from written traditions. But the methods of study of the two kinds are essentially different. Oral tradition (the usual conception of folklore), handed down by word of mouth and subject to the hazards of memory, presents different problems from those of literary history, where the emphasis is on manuscripts and printed editions and known authors. When the two kinds of tradition influence one another, the scholarly problem becomes extraordinarly complicated.

Since folklore is primarily recorded from the speech or other actions of the people themselves, it is likely to be lost unless great care is taken in its collection and proper preservation. A number of the European lands, especially those which preserve a rich oral tradition, maintain elaborate folklore archives under state subvention, where carefully organized collecting is planned and directed and where folklore materials are properly preserved, catalogued, and studied. In America this movement has taken form slowly, but the Archive of American Folk Song in the Library of Congress is making a good start.

Folklore makes an appeal to many amateur collectors. School teachers, doctors, and lawyers in close contact with “the folk” interest themselves in collecting traditional material. Their approach is primarily sociological; the fact that these traditions are widely held in all parts of the world is frequently of little interest to such collectors. On the other hand, the folklore scholar sometimes becomes so interested in worldwide resemblances that he loses sight of the individual bearer of traditions as he is known by his fellows. Between them folklore has largely remained at the anecdotal stage that botany and chemistry occupied in the 17th c. Within our generation a considerable group of young folklore scholars, in America and abroad, have helped to put the study of folklore on a sounder basis and to interest the layman in making his collection according to better standards of accuracy. S.T.

FOLKSONG is in general of two kinds. One consists of such well-known songs, many of them patriotic, as the Am. “The Star Spangled Banner,” “Dixie,” “America the Beautiful,” or the popular “Over There” and “The Long Long Trail,” from the First World War. Such songs come from known authors; people join in their singing everywhere. The Scot. “Auld Lang Syne,” J. H. Payne’s “Home, Sweet Home,” the songs of Stephen Foster, are of this static type. Folksongs of the second kind depend for vitality on oral, not printed, transmission. They are known to singers in scattered places; some of them,
in varying forms, roam widely, while other folk groups do not know them at all. The latter kind, esp. the traditional ballad, has interested the literary and scholarly world more than the former.

The basic distinction, however, does not depend upon currency among the people nor on provenience. Folksongs transmitted in printed form are static. Folksongs passed on from mouth to mouth are unstable. They have no fixed text-form but are continually shifting. They have survived through a generation at the least; all sense of their authorship and history has been lost by their singers. Such songs are genuinely folklore, as differentiated from book or literary verse. Certain tests of origin once set up, such as F. E. Gum- mere's ring-dance improvisation of the Eng. and Scot. ballads, or insistence that traditional folksong begins orally among the unlettered, are invalid. A body of folksong is increased by pieces of many origins, often by the adaptation of old pieces and by the absorption and metamorphosis into the stream of tradition of popular texts and melodies by known composers. The nursery song of "The Frog and the Mouse" has an Elizabethan ancestor. In the popular "Hinky-Dinky Parlez-Vose," a creation of the soldiers of the First World War, the borrowed tune to which the words are sung remains constant, as does the refrain, but no stable text or narrative has established itself. W. S. Hay's "The Old Log Cabin in the Lane" of Civil War days reappears as the Western "The Little Old Sod Shanty on My Claim;" "Ocean Burial" by W. H. Saunders and G. N. Allen ("O Bury me not in the Deep Deep Sea"), as the "O Bury Me Not on the Lone Prairie" of Western cowboys.

Now and then certain poets of literary standing are credited with the production of folksong; in that their lyrics seem to voice group feeling and group life, to exhibit mass rather than individual character. (Sir Walter Scott, "Hail to the Chief;" Coronach; Kipling, Barrack Room Ballads).

The genus folksong has many species. Among primitive peoples, hunting and medicine or conjuring songs may be largely individual; but there are choral laments for the dead, victory songs, satires, dance songs; there are choral improvisations. The latter were long termed the germ of ballads, but they might better be thought of as ancestral for all lyrics, or for poetry in general. Contrary to older belief, too, individual utterance of song probably precedes or is at least as old as group song. A survey of contemporary American folksong of the traditional type reveals the persistence of many early kinds and the emergence of new: game songs, play or play-party songs, work songs, humorous pieces, sentimental pieces, satires, political songs, soldiers' and sailors' songs, railroad songs, prison songs, songs of popular heroes and of criminals, dialogue songs, nursery songs. Negro and Indian songs are also of diverse types. Religious songs entered into American folk tradition and so for a time did temperance songs.

When the great collectors of the Romantic period sought out traditional songs, they hunted for the most attractive ones, often piecing together various texts, and they disregarded others. They looked for songs having lyrical quality or appeal, focussing their endeavors especially on story pieces or ballads. These have most human interest, the incidents they narrate make them more meaningful. The Present-day collectors, on the other hand, seek all types of songs, comic, tragic, or sentimental pieces, lampoons, fragments, whether good or bad. If they have entered into oral tradition, it is not asked that they show high literary quality.

During the 19th and 20th c. folksongs, like ballads, have been gathered in European countries, large or small, for comparison and analysis. The assembling of material from divergent areas and groups helps to clear up many problems of interest to the folklorist, such as the geographical wanderings of individual songs or groups of songs, their relative vitality, their textual variations, their impairment, their occasional improvement. Such material interests the sociologist, historian, and psychologist, as well as the student of poetry. In Am. regional collections have brought together miscellaneous traditional pieces from N. Eng., the Appalachian region, Miss., many of the central states, Nova Scotia, Newfoundland, Canada, and Mexico. Attention is now given also to the songs of special groups, such as miners, soldiers, sailors, hoboes, loggers, to negro spirituals, work songs, blues, songs of dust bowl refugees, and WPA workers. American Bohemians, Scand., G., Fr., It., Russ., and other peoples have their own songs. Groups of mixed racial provenience have no folksongs, only individual songs.

As time passes, there will probably be fewer songs of the traditional type and fewer groups will sing them. Their great day seems already to have gone by. The phonograph and radio, universalized, have lessened group singing for entertainment.
Penetrating to remote places, they have cheapened and multiplied the output of available song. Music is turned on where formerly it was sung. One song has hardly achieved currency before others supplant it. The static type of folksong, on the other hand, may be expected to maintain its popularity indefinitely.


**FOLKTALE.** The Eng. term 'folktale' appears in a wide variety of usages. It is much more general than the term *Märchen*, thus has escaped bitter disputes as to its meaning. The quality that determines whether a particular story is a folktale or not would seem to be the fact that it is handed down traditionally, whether by word of mouth or on the written or printed page. An animal tale or creation myth of a Central African tribe, a fairy tale like *Snow White* or *Jack the Giant Killer*, a literary tale like Anderson's *The Ugly Duckling* (provided it keeps being told), the stories of *Aesop* tradition—all these are at times called folktales, especially if attention is directed to the fact that they have established themselves as a part of a traditional store of tales of some group of people, whether literate or illiterate.

With this broad definition, it will be seen that the study of the folktale is concerned with both the literary and the oral tradition. No sharp line of demarcation can be drawn between the two, for the material flows freely from one channel into the other.

For the student of comparative literature the folktale is of extraordinary interest. He is able to examine the same narrative processes, the same aesthetic interests, often the same motifs and plots, among peoples of every type of cultural development. While he will undoubtedly be amazed at the universality of story telling and even of some of its detailed manifestations, he will also be able to recognize and perhaps explain significant differences as he moves from the primitive to the "civilized" or from the illiterate to the literate.

The bibliography of the folktale is enormous, for much of the material is found in journals and in fugitive publications. Broadly speaking, it consists of three classes of material. (1) Within the last c. ethnologists and anthropologists have taken down collections of tales from a very large part of those primitive and half civilized peoples to which they have given their principal attention. In only a few cases have these tales been subjected to comprehensive comparative treatment, on the basis either of geography or of narrative themes. (2) For most of the narrative material of antiquity and the older civilizations of the Orient, the folktales have been handed down in literary documents. These sometimes form a part of recognized tale collections, which often have elaborate frameworks and an extremely complicated literary history. Such are the papyrus manuscripts of the 13th c. B. C. containing the Egyptian story of *The Two Brothers*; the *Panchatantra*; the *Seven Sages*; the *Thousand and One Nights*; the *Gesta Romanorum.* Many others of these literary tales are imbedded in some of the older literary monuments: the Homeric poems; the *Bible*; medieval romances. (3) The collecting and publishing of oral tales of Europe and the Near East is a matter of the last few c. Though *Straparola* in the 16th c., and esp. *Basilio* in the 17th included a number in their collections, they rewrote them with such a revolutionary change of style as to render them of little value for comparative study except for plot content. The same may be said of all the collections made until the 19th c. But beginning with the world-famous *Household Tales* of the Brothers Grimm (1812 f.) a more and more conscientious attempt was made to record tales exactly as they are current orally among the people, esp. in countries (Ireland) where conditions of tale telling are favorable. The archives in Dublin contain
above a million pages of folktale manuscript.

These tales, which exist in the memory of people all over the world, usually fall into a very few easily recognizable categories. Under 'myth' the present tendency is to group all tales having to do with an imaginary world existing before the present order was created. Stories concerning the gods, creation, the establishment of the present characteristics of men or animals or of the earth or the heavenly bodies, and stories that assume a passage to and from some sort of otherworld, are usually called myths. The hero tale may be a myth, e.g., the stories of Hercules, but it may be no more than an ordinary folktale of wonder, which we generally know as the fairy tale (G. Märchen). Our term is inaccurate, since most of the tales thus described have nothing to do with fairies but only with marvels of all kinds.

C. W. von Sydow distinguishes between the chimera (tale of indefinite time and place) of the Indo-European peoples and the novellat (defined in time and place) of the Semitic folk, but this difference in precision of locale extends over the entire earth. The fairy tale is more nearly pure fiction than any other folktale form, since it is not bound by religious belief or any demands of truth to life. For the growth of fiction, especially on the primitive and illiterate levels, it has been of prime importance.

Some other folktale forms are the local tradition (G. Sage), often of extraordinary vitality and wide distribution; the jest or anecdote, that folktale form which has persisted longest among the sophisticated, which flashes even today in the conversations of polite dinner tables and pullman car smokers; the fable, known to every body from the Aesop collection; the animal tale, perhaps the most universal of all narrative forms, best known to modern literary readers through the tales of Uncle Remus; finally the cumulative story, especially dear to the Orientals and to children, e.g., the Jewish Passover Service verses; The House That Jack Built.

Students of the folktale are primarily concerned with problems of two kinds: (1) the origin and dissemination of tales and (2) the folktale as an art. The latter problem has hardly been more than touched. It concerns the conditions of folktale telling (the kinds of people that tell tales, the circumstances of the telling, the reception by the audience, the way they are handed down), as well as the stylistic effects characteristic of this oral art. There is a fundamental stylistic difference between the literary tale (G. Kunstmärchen), designed for readers, and the oral tale (G. Volkmärchen), which must make its appeal to listeners and which depends for its preservation entirely upon memory. Oral narrative art of this kind abounds in repetitions, formulas, and other well-known conventions. Often long passages recur, which must be recited again without the change of a word; most often they occur in threes and lead to a climax with the success of the youngest son or daughter. In some tales are 'runs,' conventional passages, largely nonsense, which ornament the tale at appropriate places and are anticipated by the listeners. Cumulative series further interest teller and hearer because of the virtuosity required in exact telling of the tale. Not only are these devices invaluable aids to memory but they come to be thought indispensable parts of folktale structure.

The first serious scholars to work on the problem of the origin and dissemination of tales were the brothers Grimm. They saw the problem clearly enough: the same folktale types are scattered over most of Europe and Asia and often far beyond; how is this situation to be explained? They thought of the tales as an inheritance from the Indo-European past and were convinced that, in their present form, they were broken-down representatives of ancient myth. A later school, founded by Thedor Benfey in 1859, saw the original home of all these tales in India. Later, anthropologists tried to discredit these theories by showing the universality of most of the ideas and by insisting upon the independent origin, at least of the details of the stories. Attempts at a single explanation of folktale origins still engage certain scholars, who find all tales coming from dreams, or from rituals, or else think of them as telling the adventures of the moon or the stars. Later folktale scholarship has given up the attempt to find short and easy answers to its problems. Instead, it has recognized that every tale has its own history and that only by assiduous collecting, classifying, cataloguing, and by exhaustive comparisons can any scholar hope to trace the history of a folktale. Though there may be criticism of it in detail, the most significant recent contribution has been the historical-geographical method (q.v.). Research has been fostered by recognition of the complementary concepts 'type' and 'motif.' The motif is the smallest recognizable element that goes to make up a complete story; its importance for comparative study is to show what material of a particular type is common to other types. The importance of the type is
folk tale


Folly literature G. Narrenliteratur developed 15th-17th c., using the conventionalized "fool" in tales, based on Christian ethics, for the masses. Sebastian Brant (1548-1521) combined slapstick satire with the travel tale (popular since Lucian) in *Narrenschiff (The Ship of Fools)*, 1494. Trans. into L., then expanded in Eng. by Alexander Barclay (ca. 1475-1552), it spread into humanist works: Erasmus' *The Praise of Folly*, 1509, and many illustrated emblem-books. Combined with elements of common folks' jest-books (*Eulenspiegel*, 1483) and developing Brant's St. Grobianus (Friedrich Dedekind, Gröbianus, 1849, L.; Grob, G., boor, booby) into an inverted patron of good manners—whose descendants run through *The Gall’s Hornbook of John Dekker*, 1609 to the *Are You a Goop?* of Gelett Burgess today—it helped in the movement from allegory to "characters," and the lively flow of the picaresque novel. C. F. Flügel, *Geschichte der komischen Literatur*, 1784-7; 0. Mönkemöller, *Narren und Toren in Satire...*, 1912: B. Swain, *Foole and Follies*, 1932. See Dark Ages, drama. H.R.

FOOT. A unit of rhythm in verse or prose; a segment of a passage measured in terms of syllable variation (long and short; stressed and unstressed) for analysis of the structure. Much modern prose is written without thought of such pattern; syllable-counting poetry (romance); Semitic; Germanic beat-verse; recent free verse, are not measured by this system; but to some extent classical prose, and the great body of western poetry, follow more or less rigidly set patterns or systems of recurring feet. The variation of feet within a passage determines its rhythm; the repetition of feet within a poem establishes its meter. There are 3 general groups of feet: falling, with the stress first; rising, with the stress last; rocking, with the stress in the middle. The scansion of classical versification (q.v.) and the still more complex problems of prose rhythm (q.v.) have led to the naming of feet with more than one accent. For most analysis, a few feet suffice: the dactyl is dominant in classical verse; the iamb, in modern, esp. Eng.; frequent also are the trochee and the anapest. The various foot names and patterns follow: amphibrach (ys) \( \circ \) \( \circ \) amphibac (cr); Cretic \( \circ \) \( \circ \) anapest, anapest \( \circ \) \( \circ \) \( \circ \) antibach (i) (y); palimbacchus \( \circ \) \( \circ \) \( \circ \) antistop \( \circ \) \( \circ \) \( \circ \) bacch (i) (y) \( \circ \) \( \circ \) \( \circ \) choroec: trochee. Chorus (by resolution) \( \circ \) \( \circ \) \( \circ \) choriamb \( \circ \) \( \circ \) \( \circ \) cretic; amphibaccher dactyl \( \circ \) \( \circ \) di-iamb \( \circ \) \( \circ \) \( \circ \) dibrach; pyrrhic \( \circ \) \( \circ \) dispondee \( \circ \) \( \circ \) \( \circ \) ditrochee \( \circ \) \( \circ \) \( \circ \) dochmiae, any combination of 5, esp. \( \circ \) \( \circ \) \( \circ \) \( \circ \) \( \circ \) epitrete \( \circ \) \( \circ \) \( \circ \) called 1st, 2d, 3d, or 4th according to the position of the unaccented syllable iamb (us) \( \circ \) \( \circ \) \( \circ \) ionic a majore \( \circ \) \( \circ \) \( \circ \) a minore \( \circ \) \( \circ \) \( \circ \) moloss, molossus \( \circ \) \( \circ \) \( \circ \) paen \( \circ \) \( \circ \) \( \circ \) called 1st, 2d, 3d, or 4th according to the position of the stressed syllable palimbacchus; antibacchus proceleusmatic \( \circ \) \( \circ \) \( \circ \) pyrrhic; dibrach spondee \( \circ \) \( \circ \) tribrach \( \circ \) \( \circ \) (see choroec) trochee; choroec \( \circ \) \( \circ \) See Prosody.

forensic orator. See Rhetoric, Species of.
foreshadowing. "Coming events cast their shadows before them." Presentation, early in play or story, of the basic elements of the conflict: the two opposing forces; the bone of contention; and establishing the flow of the receptor's sympathy with one force. Cp. Promise.

forestage. See Theatrical style.

FORGERY, IMPOSTURES and HOAXES flourish during periods of comparative non-productivity; they appeal to dilettantism. During the classical Greek period—save as the name Homer, in line with a universal early trend (the Pentateuch to Moses; many works to Hermes Trismegistus)—drew to itself tales from many sources—such activity was virtually non-existent. But after Aristotle the scholars and antiquarians that collated the classics were easy prey for the trafficker in spurious links in the literary historical chain. During the early stages of the Renaissance, eagerness to recover lost masterpieces paralyzed critical judgment and afforded excellent opportunity for successful fraud. The modern literary detective, with his microscope and other scientific equipment, has cast doubt on some of the supposed writings of almost every "great" that antedates the mid 19th c.

Throughout history literary talent has been utilized to bolster important causes, religious, political, patriotic. Homer was interpolated many times to enhance the glory of Greece [Solon (c. 690 B.C.) altered a passage to establish an early Greek occupation of Salamis]; the Alexandrian Jews changed Hesiod to try to show that much Hellenic wisdom was derived from the Pentateuch; early Christian leaders were almost duty-bound to forge, to increase both the spiritual and the temporal power of the church. The practice of producing fictionized biographies, speeches and writings for both religious and political leaders was widespread from the fall of Rome to the Renaissance; schoolboys were heavily assigned such practices, confounding to later scholars.

Patriotic zeal led to the production of a veritable library of spurious Scot. ballads, best known of which are the Ossian poems of Macpherson. The forged documents of Wenceslaus Hanka, allegedly relics of 13th and 14th c. Bohemia, were a large factor in the rudescence of Czech nationalism throughout the 19th c. Pastor Mason Locke Weems with his spurious anecdote of the youthful George Washington and the cherry tree; Henry Wadsworth Longfellow with his poetic versions of Paul Revere’s ride and numerous other events in early American history; John Greenleaf Whittier with his romanticized "Barbara Frietchie," and minor Am. writers, have contributed to nationalistic pride in the U. S.

Scholars have been gullible especially in periods of literary revivals, when to discover new literary fragments added to their prestige; readers have been victimized largely in proportion to their ignorance. Until the era of exploration ended in the 18th c., e.g., travelogues—by men from Benjamin of Tudela in the 12th c., Marco Polo in the 13th, Sir John Mandeville in the 14th, to Captain John Smith, John Josselyn, Christian Frederick Damberger in the 17th and 18th c.—were characterized by incredible exaggeration and fantastic fabrication. Once geographic knowledge made impossible belief in their monstrous tales, and with the development of the need for more vicarious or escape literature in modern industrial society, plausible yarns of bold adventure superseded them and brought fame and fortune to Louis de Rougemont, Joan Lowell, Richard Halliburton, Trader Horn. The last "golden-age" of the literary hoax was the 18th and early 19th c. Without much complaint, virtually every important writer of this period was a victim of plagiarism or forgery, which the practice of anonymous or pseudonymous authorship encouraged. When the novel was still struggling for popular acceptance, Defoe, Swift, Hawthorne, Cooper, Scott, and others passed off much of their fiction as fact. Unkowns (Thomas Chatterton) ascribed their writings to ancients, to enhance their acceptability. Some authors (Walpole, The Castle of Otranto) revived the practice, popular during the Renaissance (Don Quixote), of publishing their books as translations of foreign works.

Americans have been easy victims for forged 1st editions, association volumes and autographs. The decline in the need for the spurious as American letters develop is seen in such hoaxes as those of the Spectra poems of Witter Bynner and Arthur Davison Ficke, the Larrovecchi hoax of the New York Authors' club, creating a body of criticism and works of a non-existent Russian author, and many travel burlesques (Corey Ford, George Shepard Chappell). The type of literary forgery of which to beware today is interpolation in the words of famous men for political reasons, as to prove falsely that Benjamin Franklin was anti-Semitic or that Thomas Jefferson lost his faith in the masses. This invention or perversion of literature for non-literary ends is per-

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ennial (Eikon Basilike; Zinoviev, Mulligan, Murchison letters; Protocols of Zion).


FORM. The character of an object as experienced, or the structure into which the elements of an experience or a thing are organized (G. Gestalt; cf. "Gestalt psychology"). The concept of form, or obvious analogues, is older than the earliest documents of critical theory, and occurs in the East as generally as in the West, esp. in speculation about the process of creation (par excellence, creation of the world by God or gods), in which the mental notion or image of a thing-to-be-produced is regarded as the form or formal principle of that thing. (W. F. Albright, From stone age to Christianity, 1940, p. 130: "a precursor of the Indo-Iranian arta and even of the Platonic idea is found in the Sumerian gish-ghar, the outline, plan or pattern of things-which-are-to-be, designed by the gods at the creation of the word and fixed in heaven in order to determine the immutability of their creation.") Plato so conceived the forms or ideas of all things, even trivial human artefacts, to have an eternal and absolute preexistence apart from the accident of their mundane production, which was thus an imitation, more or less feeble, of their being (Rep. X). For Aristotle (Met. 1032b1) the human mind is the immediate source of the forms or characters which we perceive in works of human art; but since the mind derives forms from the external reality it experiences, the form of a work of art may "imitate" that of some objective reality. Modern use of the word form in analysis or description of works of art is in part a survival of long established Platonic and esp. Aristotelian terminology, in part an instance of a natural tendency, illustrated by that terminology, to refer to the character or structure of a thing or an experience as its shape or form.

In the Aristotelian system, the form is one of the four causes which account in full for the mode of being of any thing. Two of these causes (the efficient cause or producer; the final cause, the purpose or end) are extrinsic to the thing. The other two, the formal and the material, are intrinsic; the matter is that of which a thing is made, the form that which makes it what it is. For Aristotle therefore form is not simply shape but that which shapes, not structure or character simply but the principle of structure, which gives character. So for the Aristotelian form in a work of art is not structure (in a narrow sense) alone, but all that determines specific character; meaning or expressiveness, as well as structure, is a formal element. (But meaning, besides possessing structure and conferring it, since it involves relation is itself a kind of structure.) Actually, the Aristotelian will find in a work of art not one form but many, a complexity of formal elements or formalities (structures and meanings), the totality of which is the form (the structure, the meaning, the character) of the work as a whole. This total form will extend ideally throughout the work; the work will be all meaning, all structure. But it will equally be all that which is given meaning, that which has structure; matter, as well as form, will be everywhere in the work, though ideally the mind in beholding the object will know it not as matter, but only as what is formed, as what has structure and meaning. Where there is form there will be matter, informed; where there is matter there will be form, informing. To separate the matter and the form of the work will require a mental abstraction; in the actual thing the two will be a unity, since it is only by their union that the thing exists.

Such are the proper sense and implication of the Aristotelian terms form and matter. So understood, they are in full harmony with the results of modern analysis, and remain, if used with precision, valuable technical terms. The difficulties notoriously attendant upon their use in modern criticism are due to their not being always used with precision, to the use of other terms for reference to these concepts and to the use of these terms for reference to other concepts, esp. to elements in other dichotomies with which this one may be confused. Thus the matter of a literary work is commonly identified with its "subject," or with the thought or feeling about a subject to which the meaning of the work is a reference, or with this meaning itself; and form can then only be what is left of character in a work when its meaning has been subtracted, viz., its bare physical structure, and esp. structure of sound. The word content often replaces matter in this opposition, and then form may be conceived as the accidental vehicle, trivial container, or frivolous wrapping, of a "content" regarded as alone significant and substantial; indeed, the word substance is then often used in turn to re-
place content, or in conjunction with it. These dichotomies are of course constantly identified with that of thought and expression; and the word style is freely used to replace either expression or form. So the alternative terms for reference to what purports to be a single distinction become so numerous, and the distinction so patently shifts with the terms, that what results may fairly be called chaos. What is needed to dispel or reduce the confusion is simply recognition of the fact that more than one distinction is implied in this collection of terms.

Form and matter. The first of these, the traditional Aristotelian distinction, is a formula intended for analysis of objects as objects. To apply it with precision, as has rarely been done, it is necessary to keep this fact constantly in mind; and with it the fact that such a formula is useful only if we approach the object to be analyzed with a simplicity that some may feel amounts to crudeness. The questions posed by this formula are: What, in this thing, is material of which something is made, and what is that which is made of this material? To the first of these questions the general answer of objective analysis must be that in a literary work the matter out of which the thing is made is language; as Mallarme is reported to have told Degas, "C'est n'est pas avec des idees qu'on fait des vers, c'est avec des mots." The matter out of which a poet makes his poem is a language as it exists in his time and place. But this language is by no means a wholly formless matter when the poet begins to work with it; it is itself the product of more or less art, of ages of human imposition of forms upon matter. In language the basic matter, a matter so solidly material as to fall within the domain of the physicist, is sound. This is given form by selection, differentiation (e.g., of consonant from vowel), and construction (syllable, phrase), by having significations, natural or conventional, attached to it (the word), and by conventional systematization of all these things (grammatical and syntactic "constructions"). When the writer begins to work, therefore, his material is already full of formal elements. But these, though they remain always formal elements and as such appear still in his finished work, are for him part of the matter which he is to inform; the form of his work is a form he imposes upon this mass of forms and purer matter by shaping it as a whole to a structure and a meaning determined by himself. The form he imposes is the peculiar total character of the speech he makes. Until the work is finished, this new form which he imposes upon his language is an idea, more or less dimly apprehended, in his mind; the idea of a thing (a speech) to be made. Such formal ideas are rather ghosts than ideas; they are not notions which can be signified or expressed. For them there is no sign, no translation, possible. They are not conceptions but perceptions, conceptions of a thing to be made; and they can be externalized only by the making of a thing. The impulse they generate in the mind is therefore not to expression, but simply to production, to making a thing. The difference, which is very important, is made clear by P. Valéry: "Si donc l'on m'interroge; si l'on s'inquiète (comme il arrive, parfois assez vivement), de ce que j'ai voulu dire" dans tel poème, je réponds que je n'ai pas voulu dire, mais voulu faire, et que ce fut l'intention de faire qui a voulu ce que j'ai dit." (Variété III, 68). So far is the poet from preoccupation with saying or expressing something that in fact what is said or expressed may originate within, and as a mere accident of, the process of composing a speech. Yet of course in a poem something is expressed. Therefore it has been easy for an incomplete analysis to suppose that in what is expressed the matter of the poem is to be found; that the matter out of which a poem, or any speech, is made is whatever is expressed in it, viz., some thought or feeling about some reality or experience, or that reality or experience itself. Actually we have here a confusion of related but by no means identical processes and things. Reality exists in the world round the poet, and he experiences it; this is one process (not peculiar to the poet). This reality comes to him as a more or less confused chaos, and his mind organizes, imposes order, form, upon this chaotic matter; this is a second process. Then, he may express in language, i.e., use language to refer to, this order or form, his thought; this is a third process. But all these processes are distinct from that of making a poem, though in the process of making a poem the last (which occurs whenever anybody speaks) may incidentally be involved, and so the others be implied as preliminaries to it. In the poem, the expression of thought exists only as a structure of meanings. The meanings are there in the poem; the thought is not, nor is the reality about which the thinking is done. The poet makes his poem not of reality or his experience of reality, not of his thought or his ideas, but in part of the meanings he finds in words, because he makes his poems of words and words have meanings.
Form and expression. To express anything it is necessary to impose a form upon a matter; and conversely the imposition of a form upon a matter inevitably renders that matter expressive of something. Hence arises the confusion from which result most of the difficulties connected with the use of the word form; for, as expressiveness is a formal element in an object and so may be identified with form, the process of informing a matter may be identified with the process of expressing something by means of informed matter. From suggestions afforded by this identification modern aesthetic has learned much that it must not forget, and it is not the function of the present article to judge, but only if possible to clarify by providing a framework for, such theories of poetry and fine art as (in opposition to Valéry and to most of the practitioners of the arts who have expressed an opinion) make expression the only operation of the artist and find in the whole constitution of a work of art nothing but expressiveness. But for such clarification it is essential at least in abstraction to distinguish the process of expressing a thought or other exprimend from that of giving matter a form. The crucial difference between the processes lies in the fact that when matter and form are united their sum, as Hardy puts it, is unity; whereas no matter how perfectly any thing is expressed, what is expressed and what expresses it must always be distinct. Identity of the expressed with what expresses it is an impossibility, since it involves a contradiction; if an expression were identical with what it expresses it would be not the expression of that thing, but the thing itself. This necessary discontinuity of exprimend and expriment implies no inferiority in expression to the process of informing, by which a fusion is achieved; for, though romantic expressionism has perversely made an impossible fusion the goal of expression, there is nothing in fusion as such that requires admiration. In the simplest object, as long as it remains that object, matter and form are united; what we value in more complex things is not simply the union of matter and form in them, but the experience provided by the form. And in this, expressiveness may be the most precious element. The true goal in the construction of a work of art is not some impossible identity of an exprimend with an expriment, but the consistent adjustment of individual formal elements into a perfectly harmonious whole. And it is the work of achieving this that constitutes the artist's informing. We admire in a perfect work not the fact that matter and form are united in it, but the admirable form that has been united with a matter. At whatever stage the artist leaves his work, it will have a matter and a form, and they will be united; the question is whether the form is that of a sketch or botch or of a finished and exquisite thing.

Form and style. Style is a given way, or manner, or fashion, of doing any thing, of going through any process; the concept of style cannot in practise be dissociated from that of some process. This is sufficient to distinguish it from the concept of form, since as we have seen form is a concept relevant only to objects as such, to things and not to processes. But what is a formal element in an object from the point of view of analysis of the constitution of that object may be an element of style from the point of view of analysis of a process in which the object is involved. Some formal elements in things are indeed simply suggestions of process. These may be, like the brushwork in a painting, themselves vestiges of the process that produced the thing; or they may, like the eccentricities of a pianist, be incidents in a process concomitant with and necessary to our apprehension of the thing. A Gothic arch has a form, and a Romanesque arch has a different form. If we think of both as performing the common function of arching a space, the difference between them, without ceasing to be a formal difference in the things, becomes the difference between two ways or styles of executing a process. So in all consideration of style there is something constant or common, the process, the thing that is done, and something variable and individual, the way of doing the thing, the style. To find a style in a literary work is impossible unless we conceive that something is being done in the work or with it, that it is not just an object but an element in or embodiment of a process; and is impossible unless we conceive that the thing done might be done or have been done otherwise, in some other way or style. But once we do conceive a process, and set the work within it, then formal elements become "stylistic" elements. In short, what is form in the object conceived as such is style in the process in which the object is conceived as being involved. Since it is harder to set poetry
within process than prose, and less relevant to consider (even only theoretically) alternative executions of any process we associate with a poem, on the whole we use the word style rather of prose than of poetry.

"Organic" form. No survey, however brief, of the idea of form can omit reference to the distinction, common in English criticism since Coleridge, between organic and mechanic (or abstract) form. "The form is mechanic," says Coleridge, "when on any given material we impress a pre-determined form, not necessarily arising out of the properties of the material; as when to a mass of wet clay we give whatever shape we wish it to retain when hardened. The organic form, on the other hand, is innate; it shapes, as it develops itself from within, the manner of its development is one and the same with the perfection of its outward form. Such as the life is, such is the form." (Lectures on Shakespeare, i.) The intent of this passage is excellent, and the result of Coleridge's insistence upon this principle has been wholly good for criticism. But the terms of his statement involve a confusion of the distinction between form and matter with that between expression and what it expresses, the ramifications of which it would take long to untangle. Fortunately the principle has been more accurately stated by T. S. Elliot in his recent Ker Memorial Lecture: "Some [structural] forms are more appropriate to some languages than to others, and all are more appropriate to some periods than to others. When one says that a stanza is a right and natural formalization of speech into a pattern. But the stanza—and the more elaborate it is, the more rules to be observed in its proper execution, the more surely this happens—tends to become fixed to the idiom of the moment of its perfection. It quickly loses contact with the changing colloquial speech, being possessed by the mental outlook of a past generation; it becomes discredited when employed solely by those writers who, having no impulse to form within them, have recourse to pouring their liquid sentiment into a ready-made mould in which they vainly hope that it will set. In a perfect sonnet, what you admire is not so much the author's skill in adapting himself to the pattern as the skill and power with which he makes the pattern comply with what he has to say. Without this fitness, which is contingent upon period as well as individual genius, the rest is at best virtuosity." (Partisan Review, IX, 463 f.) Mr. Elliot does well to invoke the principle by name: fitness. It is not a question of the form's "arising out of the properties of the material," which is impossible; it is not a question of the "innate" except as genius for perceiving relations and establishing them is innate. The problem is that of such perfect fitting together of structural elements and meanings as will produce for a mind that contemplates the completed structure a sense of perfect harmony and consistency: that is, of perfect order.


The word 'form' applies directly in the visual, the plastic, the arts. The physical elements of a book, its format, while they should be accordant, have the relationship to the work only of an external harmony. 'Form' has been used as equivalent to 'genre,' or 'kind'; as, the epic, the dramatic, form. Instead of the genus, it may refer to a species, as the free verse, the sonnet. In still further specialization, it may indicate a particular framework or patterned structure of a work, such as the "merry-go-round" form of Schnitzler's Reigen, or the "hour-glass" form (Anatole France, Thais; Henry James, The Ambassadors): two lives crossing as one moves towards fulfilment and the other towards defeat. Of such formal patterns and devices, several types may be distinguished: (1) syllogistic progression: idea or situation A leads to B; (2) qualitative progression, by association or development of moods; (3) repetitive devices: the most obvious, rhyme; the subplot in the drama; the return of one principle under other guises; (4) conventional form: any form developed as an exercise, for its own sake, as when one sets out to write a sonnet; (5) incidental forms, embodied in larger works, e.g., figures: some of these (climax, change of meter) can be adapted to many moods and intentions; others (hyperbole; O Henry ending) are more limited in their scope. [253]
formalism

formalism (Russ.) A critical attitude during the 1920’s; later influenced Czech and Polish literary scholarship. Its nucleus was the Opoyaz, (Society for the study of literary language), a philological club founded by Viktor Shklovsky (Petrograd, 1917).

Formalism was originally a movement of reaction against the critical tradition of Russian literature both of the sociological and of the symbolist schools. At the beginning, the polemical aim was paramount: “I hate... the assassin of Russian literature... the rate Belinsky” (Shklovsky).

The ideas of Shklovsky and his followers can be summed up in these aphorisms: art is style; style is métier, technique, craftsmanship. Technique is not only the method, but also the object of art itself. “A work of art is equal to the sum of the processes used in it” (Shklovsky). Thus criticism is simply the objective study of technique in separate works of art. The history of art is merely an analysis of the development of genres: literary history is but a kind of aesthetic philology.

The most significant point of the theory is the technical interpretation of the phenomenon Brunetièr called évolution des genres as expressed by Shklovsky: “new forms are simply the canonization of inferior genres.” Thus Dostoyevsky’s work is viewed as a series of exalted crime novels, glorified romans à sensation. “Pushkin’s lyrics come from album verses, Blok’s from gipsy songs, Mayakovsk’s from funny-paper poetry” (Shklovsky). Also, if “art develops through the understanding of its own technique,” even characters are by-products: “Novel technique creates personages; Hamlet was generated by theatrical technique.” (Shklovsky, Theory of Prose; Zhirnunsky, Rhyme, Tolstoy, Blok; Elchenbaum, Melody of Verse; Grossmann, Poetics of Dostoevsky; Khodasevich, Poetic Economy of Pushkin).

Until 1927 Formalism flourished; its concept of the man of letters as an artisan of words seemed to fit the Marxist ideology of the worker’s state. But later Soviet cultural policy began to feel suspicious of the aristocratic leanings inherent in any formalistic credo in literature and art, a fact that caused the dissolution of the group and the decay of the school.


format. (1). The size, shape, form, general style and plan of a book or other piece of printing, including style of type, quality of paper and kind of binding. (2) The way in which a book is made up, the terms (folio, quarto, etc.) indicating the number of times the original sheet has been folded to form the leaves. Thus in a folio, the sheet has been folded once, making two leaves or four pages; in a quarto the sheet has been folded twice; in an octavo three times, the size of the leaves being consequently ¼, ¼ and ¼ that of the original sheet. See Book sizes. R.E.K.

formation of words. See Word creation.

formor. See Signs, General Theory of.

Forms of discourse. See Composition.

formula. A set pattern, as for the writing of a pot-boiler. Thus, for a mystery melodrama: Act I, suspect nobody; Act II, suspect everybody; Act III, doubts the (unlikely) criminal. Cp. Boy Makes Girl. Formulas for short-story writing are given in detail by many schools. The Science of playwriting (1925; M. L. Malevinsky, a theatrical attorney interested in suits for plagiarism) presents a formula for the construction or analysis of any play. The expression “made by formula” thus implies mechanical, lifeless construction.

Fortnightly Review (May 11, 1865—) most important Eng. critical review of the late 19th c.; confessedly modeled on Fr. Revue des deux mondes. Treated “subjects which interested cultivated and thoughtful readers”; endeavored “to further the cause of Progress by illumination from many minds.” The main forum for many debates on Victorian problems and issues; served to alleviate bitternesses of contending parties and sects.


Forty-first chair. Occupied by great writers never admitted to the Fr. Academy (which has 40 “immortals” of their day). Among its occupants: Descartes; Pascal; Molière; La Rochefoucauld; Rousseau; Balzac; Dumas père; Gautier; Baudelaire.

Fosforism. The type of Swe. Romanticism based on the theories of G. Novalis, Tieck, the brothers Schlegel, and Schelling. From Phosphorus (1810-13), the literary organ of the group. Cp. Gothism. A.B.B.

Four Ages of Poetry, The. (1820) essay by Thomas Love Peacock, provoked Shelley’s The Defence of Poetry. Peacock’s devastating thesis is: “Poetry was the mental rattle that awakened the at-
tention of the intellect in the infancy of civil society; but for the maturity of mind to make a serious business of the play-things of its childhood, is as absurd as for a full-grown man to rub his gums with coral, and cry to be charmed to sleep by the jingle of silver bells." The four ages of poetry, according to Peacock, were (1) iron, (2) gold, (3) silver, and (4) brass. Poets of the iron age cruelly sing of the rough, primitive life of their times; those of the succeeding age, stimulated by their predecessors, produce high, conscious art (Homer; Shakespeare); silver age poets palely rewrite the poems of the period before (Vergil; Dryden); their successors in the brass age (Peacock names the Eng. Romantics) reject "the polish and learning of the age of silver and, taking a retrograde strike to the barbarisms and crude traditions of the age of iron, profess to return to nature and in reality bring poetry to its second childhood." Peacock illustrates the "die-hard conservative of 18th c. literary tastes, who disliked romantic poetry. W.S.K.

Four and twenty measures. Pros. See Welsh Versification.

Four-beat verse. Pros. See Alliteration.

Four-letter word (1) Tetragrammaton: J H V H, for Jahveh or Jehovah, the Hebrew name of God. (2) One of the words considered unmentionable in contemporary polite discourse, though now beginning (Joyce, D. H. Lawrence) to reappear in print.

Fourteenner. Pros. The long medieval line of 14 syllables; its rhyming couplet, written as four lines, becomes the ballad stanza.

Fourth wall. Th. The imaginary barrier (esp. of the picture frame stage) removed so that the audience can watch what goes on within the homes onstage.

Frame. (G. Rahmenerzählung). A story within which is presented either a series of tales (cyclical framed tale) or a single one. It can be subordinated to the story or stories it frames, motivating only the telling of that which follows, or it can have equal or greater significance, functioning as the main part of the text. Historically the form originated and was widespread in the Orient (Arabian Nights); westward the Decameron, Boccaccio, 1353; Chaucer, Canterbury Tales, ca. 1385; Margaret of Angoulême, Heptameron, 1558.

In G. the first artistic instance, Goethe's Unterhaltungen deutscher Ausgewander-ten, 1795, followed the tradition of Boccaccio; the romanticists, Tieck, Hoffman, Hauff, adapted it to their individual ends. G. Keller, cyclical framed tale, Das Stirn-gedıcht, 1881; Stevenson, New Arabian Nights; framed single stories, G. F. Meyer; T. Storm; P. Heyse. M. Goldstein, Die Technik der zyklischen Rahmenerzählungen Deutschlands von Goethe bis Hoffmann, 1906; H. Bracher, Rahmenerzählungen bei G. Keller, C. F. Meyer und T. Storm. 1924. W.J.M.

Frame. As a picture is separated from the rest of the world by its frame, so (some hold) all art is removed to a psychic distance (q.v.) from the receptor. Some of the framing (distancing) devices are basic conventions of the art: meter and rhyme; the "picture frame" stage. Others vary with the author and the work. In general, the more familiar the mood or theme, the greater the variation from the conventional form that may be ventured: free verse arose with and is used by those that write of everyday topics in common words; the more profound poets (Mallarmé, E. A. Robinson, R. Bridges, Valéry) avoid it. The frame, by its isolating, aids concentration on the work; the smaller the area to be centered on (Shelley, The Cloud) the more elaborate the devices to fix it—the more intense the moment, the less marked the frame (as in Shakespeare's handling of blank verse).

Fraser's Magazine for Town and Country (Feb. 1830–Dec. 1852) revolutionized Victorian periodical reviewing, especially during its first two decades. "Politics, polemics, pastime, philosophy, promotion, pugnacity, pressography, personæ dramaticæ, personality, persiflage, perambulate our pages and perpetuate them to posterity." Independent of party politics, it was recklessly experimental; sprightly, roguish, frequently ribald and vehement. Immediately popular, it reached a circulation of 8,700 copies. Though not named, its ed. was the prankish and jovial Irishman, William Maginn, who assembled a boisterous and motley miscellany of contributors that re-echoed his high spirits, as they ridiculed every political leader and every popular writer of the day. Fraser's prepared the ground for Punch (1842) introducing ridicule as a means of literary criticism; it tempered Victorian earnestness by preaching that "when you practice virtue, you must do it with a laugh." The link between Fraser's and Punch was the satirist, W. M. Thackeray, whose novels grew from his apprentice days on
Fraser’s Magazine


Free verse. See Welsh Versification.

FREE VERSE. The technical innovations of Romanticism in the field of prosody can be summed up as an attempt to loosen the rigid rules of classical versification. In Fr., Hugo sanctified the alexandrins ternaire and Sainte-Beuve employed a few unorthodox rhymes, but the Fr. Romantics were in general more interested in creation, or in general ideas, than in poetic theory or technique. On the other hand, G. Romantic aesthetics tried to justify versification no longer as an external ornament in the classical sense, but as a concrete sign of spiritual harmony. Hölderlin, e.g., thought that "the laws of the spirit must be metrical." Everywhere, especially in Eng. and It., verse was rendered more flexible, rejuvenated by the introduction of freer forms, less academic and even popular; but broadly speaking, these innovations were simply new combinations in the field of meter. Verse itself, in its regular structure, was left almost untouched. An unconscious reaching toward what will later be called free verse was perhaps manifest only in parts of Novalis’ Hymnen an die Nacht, which had verse form in the ms. but in print (1801) appeared as prose fragments. It would also be wrong, despite its influence toward freer conceptions of poetical form, to consider the rhythmical prose of Maupherson’s “Ossian” a herald of free verse.

A generation later appeared the first prose poems, in Gaspard de la Nuit (Aloysius Bertrand, 1836), but this book passed unobserved until Baudelaire took it as model for his Petites Poèmes en prose (1862). Generally speaking, the poetic movements that followed Romanticism (the school of Art for Art’s Sake, the Parmakse, Symbolism) believed in regular versification as the exclusive language of poetry. They enlarged the keyboard of Fr. metrical forms, but discarded some of the Romantic liberties. Fr. poetry became richer, but even more rigid and symmetric.

Baudelaire, with words similar to Hölderlin’s, maintained that les rhétoriques et les prosodies ne sont pas des tyrannies inventées arbitrairement, mais une collection de règles réclamées par l’organisation même de l’être spirituel. Mallarmé stated categorically that la forme appelée vers est elle-même la littérature.

It has been said that the 1st “free verses” were heralded by the Franco-Furian poet Dela Rocca de Vergylo and written by the Franco-French poetess Marie Kryzsinska (c. 1880); but these were rather prose poems, a form commonly used by poets in a non-native tongue. In June 1886 the Symbolist review La Vogue, edited by Gustave Kahn, published among other Illuminations two poems in free verse (Marine et Mouvement) by Rimbaud, which had been written in 1871. In the following issue appeared free verse of Kahn himself and a few of Laforgue’s translations of Walt Whitman’s Leaves of Grass; a few original free verses by Laforgue; in November, others by Moréas. A year later, the 2d part of Kahn’s Palais nomades presented the 1st free verse in book form. In 1889 appeared Laforgue’s posthumous Dernier Vers, and Vielé-Griffin’s Joies, the first full book of poems in the form; its preface proclaimed the tidings: Le vers est libre. The battle had been won by the second generation of Symbolists. In 1890, Verhaeren and De Régnier joined the versolibristes; finally, in 1897, the Mallarmé that at the beginning of the experiment had protested with the famous cry: on a touché au vers! published Un Coup de Dés, his own one venture in the form, also an anticipation of what It. Futurists later called parole in liberté.

In the Am. precursor Walt Whitman, most potent was the suggestion of the biblical verset with the rhetoric of Webster; their direct teacher Rimbaud was led by his violent revolt against any form of tradition. Symbolist theories stimulated others, like Dujardin, who in his Wagnerian cult sought to translate into symphonic terms the Symbolist identification of poetry and music. Kahn sought a more personal type of poetic expression, un rythme absolument personnel. Many others, who no longer believed in Symbolism, were led by new doctrines, such as vitalism and Bergson’s philosophy of intuition; or (Verhaeren) by a resurgence of Romantic individualism. Vielé-Griffin summed up these ASymbolist or antiSymbolist motives in the famous line: Notre art n’est pas un art de lignes et de sphères; breaking from Baudelaire and Mallarmé, whose aesthetic doctrine was based upon
free verse

a parallelism between poetic and cosmic harmony.

The transition from regular-to free verse was aided by what has been called vers libéré, the extreme of the Romantic attempt to render traditional prosody more elastic. This form mixed in the same strophe verses not identical, sometimes even divergent; handled the enjambement more phonetically; used rhyme loosely. The master of vers libéré was Verlaine, who stated its principles in the two formulæ of the Impair and the Indécis; it was cultivated also by Rimbaud, and later by Laforgue, of whom Mallarmé said: Il nous a initié au charme certain du vers faux. The first to crystallize the various aspects of the new medium was Gustave Kahn, who has therefore been called the inventor of free verse. He and his magazine rather provided a center for both its practice and its theory; he first set forth (pref. Palais nomades: Le Vers Libre) the principles of the new form. Its nucleus, he declares, is the shortest possible unit including a pause in sense and voice; any series of such units constitutes a free verse; the new strophe is simply any number of such free verses. The free verse corresponds to a unity of emotion; the free strophe, to the complete development of an idea. More than by the tonic accent, its rhythm is determined by what Kahn calls accent d'impulsion, the stress of speech. (See vers libre.)

The fullest development of Kahn’s ideas is in De Souza’s Du Rythme en français, which maintains that rhythm in general consists not so much of accents and syllables as of the relationship between short and long syllables and weak and strong accents. The essence of free verse is thus the alternation of free “numeric groups” of long and short joined in more complex units; these units, in their turn, are determined by the position of tonic accents. The value of the tonic stress is finally decided by the emphasis of the meaning. De Souza, who wrote during a neoclassical reaction against Symbolism, insists on the subordination of verse and strophe to unity of thought, not of imagination. He fights against the “yoke of symmetry,” of “metrical geometry,” or “mathematical prosody;” but he replaces this with reason and logic. Thus he rejects enjambement, (q.v.), which is an asynchrony of rhythm and thought; he aims at a prosody so rational as to seem almost a part of syntax.

The most searching recent statement is by Dujardin: that the unit of a rhythm is the rhythmic foot, a group of syllables or words on which there lie two accents: one on the last syllable (on the penult in a feminine ending), the other on any preceding but not contiguous syllable. This rhythmic foot is determined by the pauses of sense and voice; any number of these rhythmic feet constitute a free verse. Like Kahn, Dujardin insists on unity of thought and respiration, but he takes into account expressive or imagiative values. He probably also leaned upon the writings of Duhamel and Vildrac, which were the source of Am. Imagism.

Another theorist, De Visan, states simply that all verse, regular or free, consists in the repetition of given rhythmical elements. If we have only diversity, we have prose; free verse is, then, a rhythmical phrase obtained through the repetition of variable numeric units, which form a more comprehensive unit, emotionally and phonetically self-sufficient. As the same is true of regular verse, De Visan concludes that there is no “free verse.” The American Patterson would dismiss free verse as an irregular jumping back and forth from verse to prose; De Visan sees it as the natural development of traditional rhythm, the very medium of modern poetry and the verse par excellence, its perfection attained by replacing the external and mechanical law of academic verse with an organic and internal one. Current opinion considers De Visan wrong; internally, i.e. aesthetically, every verse, the regular included, is free; externally, i.e. technically, every verse, the free not excepted, is bound. In the term ‘free verse’ the noun is more important than the adjective. We recognize the truth in Mallarmé’s declaration that all modern innovations, from prose poem to free verse, cannot be conceived without la reminiscence du vers strict. Thus it may be said (and every Catholic will agree) that accepting the conventions frees one: verse has a great rhythmic freedom within its form; free verse within its formlessness tends toward regularity. (Count the iambics in most Eng. free verse.)

The growth of free verse caused or accelerated a series of minor innovations. All sought a poetic form able to rythmer et se dérythmer instantanément (Dujardin). Rhyme, which Baudelaire considered a symbol of poetry in general, since it unites in itself the elements of regularity and surprise, and which Valéry later described as une gêne exquise, had been elevated to the rank of a poetic idol by Baudelaire and the Parnasse, for whom a rhyme, if perfect, rare and unique, was poetry at its best. In the verse libéré, rhyme—this bijou d’un sou (Verlaine)—was often made poor, approximate, even false. Free
free verse brought full freedom, using rhyme but casually and in its loosest forms. Kahn proposed replacing it with alliteration, which had never been consciously used in Fr. poetry. The e muet was evaluated according to the poet’s needs; rejet and enjambement were commonly discarded. Perhaps Fr. verse reacted first and most vigorously to free verse because it had lacked freer forms, such as It. verso sciolto and Eng. blank verse. In this light we can understand Vielé-Griffin’s declaration that free verse was not simply a technical achievement but a moral conquest.

In Am., the biblical verset as expanded by Whitman is often considered the direct model of free verse; Whitman, however, speaks of his own work as free prose. He influenced both his Fr. and his Am. followers, moreover, after the advent of the new form. The first Am. in the field used the term vers libre; they reexamined Whitman in the light of the Fr. activity. In It., the way had similarly been paved, by the verso sciolto, and the richness and flexibility of It. verse. In G., despite the early exception of Novalis, and the rhythmic prose of Nietzsche’s Zarathustra, Symbolists and Decadents (Rilke, George) remained faithful to regular prosody; free verse was introduced later, largely through Verhaeren’s influence; it became the instrument of urban and social poetry, and of Expressionism.

In It., D’Annunzio 1st used free verse, in his long poem Laus Vite (1903); it developed with Futurism, and almost coincided with the disintegration of rhythm and syntax that the leader of Futurism, F. T. Marinetti, labeled parolibierismo (Free-wordism). In Russ. too, free verse came late; the Futurists Khlebnikov and Mayakovsky eagerly adapted it to their doctrine of a purely emotional, “meta-intellectual” poetry. In Sp. it was the instrument not of modernismo but of ultralismo. Paradoxically, it held sway longer elsewhere than in Fr. itself, where, after 1900, it assumed smaller proportions, with the return of vers libre and regular verse (Jammes, Maeterlinck, Fort, Verhaeren, Apollinaire, Eluard, Valéry).

Free verse, broadly, is the poetic medium of the schools and movements that emphasize arbitrariness and irrationality on the one hand, and social and collective forces on the other (populism and unanism, vorticism and dadaism, futurism and surrealism). Often it is either a visceral or pathological cry, or a propaganda loudspeaker. Hence the impression de boudardage Lalou finds in it. But recently, Am. and It. poets (Williams, Ungaretti) have sought a lyrical purity and a classical form within free verse; they have abandoned the long amorphous line for shorter and balanced verses within a proportionate frame, producing a new Lied, of a free and modern character. Thus free verse helps to purify poetry of the excesses of metrical virtuosity and sophistication, and again focusses the attention of the poet on the evocative values of words.


free will. See Determinism.

Freie Bühne. An association, founded, Berlin, 1889 (Otto Brahm, Paul Schlenther) for private production of naturalistic plays banned from the public theatres by censorship suggested by the Théâtre libre of A. Antoine, which played in Berlin in 1887. Produced Ibsen, Hauptmann, Anzengruber, Holz and Schlaf, Strindberg, Tolstoi. Short-lived, but influenced the development of dramatic literature and stagecraft. Pub. the periodical Freie Bühne, now the Neue Rundschau. H.J.M.

Freiheitsdichtung. The patriotic literature during the wars of liberation against Napoleon. (Kleist, Körner, Schenkendorf, Arndt, Uhland, Rückert). The chief medium of expression was the lyric; also Kleist’s drama Die Hermannsblacht, Arndt’s prose work Geist der Zeit. H.S.

FRENCH CRITICISM, Renaissance. From the Middle Ages, literary theorists of the 16th c. inherited two distinct traditions: (1) rhetorical, stemming from the Roman rhetoricians and from Horace, concerned primarily with the ornaments of verse style and the decorum of persons (E. Faral, Les Arts poétiques du XIIe et XIIIe siècles, 1923); and (2) prosodic, concerned with the rules for rhyme and rhythm of the various verse forms (E. Langlois, Recueil d’arts de seconde rhétorique, 1902). Moreover, they fell heir to a group of prejudices, essentially clerical, which regarded literature as sinful or
frivolous and insisted that it could be made acceptable only by a moralizing intention. These traditions and prejudices were obviously inadequate for an age becoming enamored of the beauties of poetry and discovering the masterpieces of classical antiquity. Hence theorists found themselves faced with these problems: (1) the defence of poetry; (2) the discovery of its nature and essence; (3) the distinction of the ends, subjects, and means of the various literary genres; (4) the decision as to the language (L. or the vernacular) to be used; and (5) interpretation of the dicta of the Ancients on all of these points. The solutions, found in treatises, essays, and prefaces, derive from the antecedent traditions, from the works of ancient and Italian theorists, and from the independent adaptation of such theories to the special case of the French Renaissance.

In the early years of the c. the old justification on grounds of morality was still prevalent; e.g., the anonymous preface to the Roman de la rose (1527; once attributed to Clément Marot) distinguished between the pleasure to be found in the literal meaning of the work and the profit to be derived from its allegorical interpretation. But from mid-c. new bases of defence prevailed; the arguments were essentially those of Boccaccio's Genealogia deorum. Sebilet, in his Art poétique française (1548), defended poetry because of its divinity, its antiquity, its early use for religious purposes, and the great esteem in which good poets have always been held. Jacques Peletier du Mans in his Art poétique (1555), pointed to its civilizing function, to the instruction in morals and virtue which it gives, to the fact that even great emperors have practiced it. Henceforth, these arguments were commonplace; but morality still dominated: tragedy, e.g., furnishes lessons to kings and the great for their conduct of government, to all men for the moderation of their passions. It was in connection with this line of thinking that the Aristotelian catharsis was later interpreted as meaning a purging of the wicked passions of the audience. Likewise, comedy exposes vice to ridicule and instructs in the ways of men (J. Grévín, Preface to Théâtre, 1562).

The fact that poetry was defended as morally profitable to its audience is an indication of the current conception of its nature. Throughout the c. poetry was regarded as a kind of rhetoric; hence, attention must be paid to the character of the poet and the exigencies of the audience as well as to the work itself. Treatises differed from one another largely in the placing of emphasis on the three considerations. Poetry is unlike oratory (1) in using verse (Sebilet; Du Bellay, Défense et illustration de la langue française, 1549), (2) in exploiting the fictional and the vraisemblable rather than the factual and the vrai (Peletier; Ronsard, Pref. Franciade, 1572, 1587), (3) in demanding divine inspiration in the poet (Du Bellay). Otherwise the poet, like the orator, is a product of nature and of art—a long debate centered about their relative importance—and he must have the three special faculties of invention, disposition, and eloquence. He must also have great erudition (Du Bellay) and moral goodness (Ronsard, Abrégé de l'art poétique, 1565). The audience, on the other hand, is an elite familiar with the works of the ancients, cognisant of the rules of decorum and of certain conventional precepts, and susceptible of moral improvement through plausible forms.

The means by which this effect is accomplished on the audience is the poem itself. Under the influence of Plato and Aristotle, as interpreted by the It. and such humanists as Scaliger, the poem was defined as an imitation of nature in verse. Both terms must be taken with caution; for both acquired new meanings in the light of the audience. If his audience is to profit, it must first be convinced of the truth of the poem, i.e., the resemblance of the poem to nature. The nature to be imitated included "the Ideas and forms of all things which can be imagined, celestial as well as terrestrial, animate or inanimate" (Ronsard, Abrégé); but essentially it consisted of the actions and the characters of men (Jean Vauquelin de la Fresnaye, Art poétique français, ca. 1574–90; 1st ed. 1605). As early as Du Bellay, however, it is clear that this nature was to be discovered and imitated not from the world of reality, but from the writings of the Ancients. This theory led to the concept of imitation as copying, widely current in the Renaissance.

From the practice of the Ancients, the theorists of the Renaissance rationalized a complicated theory of the literary genres. Each form was distinguished by its subject matter, its style, its verse form, its general character or effect, its models in antiquity, its particular precepts or rules. The earliest distinctions were prosodic (Sebilet); these continued to the end of the c. (Pierre de Laudon, Art poétique français, 1597); they were an outgrowth of the medieval tradition, as was the determination of styles. But the rest of the theory, especially in so far as it was perceptual, stemmed largely from Horace's Ars poëtica. The genres recommended were
French criticism
those practiced by the Ancients and the It.,
while those of the Middle Ages and the
Rhétoriqueur school were disdained (Du
Bellay, Peletier, Vauquelin). The epic was
regarded as the greatest of all genres,
largely because of the admiration for
Vergil, while tragedy and comedy were
recommended among the dramatic forms,
the ode and the sonnet among the lyric.
The question of the language to be used
was regarded as a subsidiary problem for
poetic theory. The main document here is
Du Bellay's Deffence, which was derived from
Sperone Speroni's Dialogo della lingua.
The Poetics of Aristotle came increas-
ingly into prominence as the century pro-
gressed, but was probably the least under-
stood of all the texts; none of the Renais-
sance treatises is Aristotelian in method
or conclusions. For the texts represent a
growing effort to relate poetry to other
considerations rather than to single it out
for special study: to grammar, prosody,
history, nature, classical models, and espe-
cially rhetoric. These tendencies are to be
accounted for by a growing Platonism of
method and a dominance of the influence
of Horace and the rhetoricians, especially
Cicero and Quintilian.

Saints; J. E. Spingarn, Hist. of Lit.
Crit. in the Ren., 1899 f; C. S. Baldwin,
Ren. Lit. Theory and Practice, 1939. B.W.

Seventeenth Century. The critical treatises
of the Renaissance dealt for the most part
not with specific works but with abstract
problems of literary aesthetics. The
approach was philosophical (pseudo-Aristote-
lian in the main), and envisioned possible
literary works, relating them to the needs of
hypothesized audiences. In the 17th c. this
theorizing tradition of the Renaissance,
increasingly active, was joined by a new
type of criticism directed at individual
authors and works (Dissertations, Réflex-
tions, Entretiens, Examens). Criticism be-
came a complex amalgam of general prin-
ciples (la doctrine classique), discussions
of particular genres (e.g., Le Bossu's
Traité du poème épique), quarrels over
the application of principles to a given
work (e.g., the quarrel of the Cid), and
purely technical regulations of all kinds
(e.g., liaison des scènes). Intricate over-
lapping among these categories resulted
imperially from the 17th c. conception of
literature and its forms as a mathema-
tically demonstrable, unified result of
"nature" and "reason." A number of out-
standing individuals (Malherbe, Boileau,
etc.) gained enormous critical reputation,
and were personally credited with the ela-
boration of critical systems and principles.

Classical Doctrine. The first critical
"treatise" of the 17th c. was not an organ-
ized argumentation like the Defense of the
Pléiade, but a series of laconic marginal
notes to the works of the poet Desportes,
composed by Malherbe, 1605 f. As practi-
cal criticism, this Commentaire has been
charged with inconsistency, hair-splitting,
evrous quibbling, and blindness to essen-
tial poetic qualities (Brunot). Its under-
lying principles, however, became standard
practice, except in the case of a few in-
corrigible oppositionists (Régnier, Théo-
ophile de Viau). Essentially rationalistic,
Malherbe's "common-sense" approach out-
lawed the emotional and the imaginative,
applauded tight-knit structure, coherence,
sobriety, clarity, syntactical precision, ex-
spectitude of word usage, use of antitheses.
Deeper than Malherbe's effect on subse-
quent grammatical practice and choice of
poetic vocabulary was the impetus he gave
to literature away from the imaginative
free-play and Petrarchian emotionalist
tradition of the Renaissance, towards a
basic "reasonableness," and the severe con-
sorption of the "inspirational" that formed
part of the classical straight-jacket of
self-imposed rigors. Only in recent critical
estimates is Malherbe's work considered as
fitting into the "great chain" of French
poetry: to his contemporaries he was the
law-giver of a new literary era, the
founder of practical and theoretical criti-
cism.

Ideologically, the classic doctrine ac-
quired principles from foreign sources (Sp.
theorists, It. thinkers, Vida, Scaliger, Cas-
telvetro) and domestic (especially Renais-
sance Aristotelianism). Prime concerns
were: the ends of art (chiefly utilitarian
and moralistic), art as an imitation of
nature (but a selected, idealized imita-
tion, not to be termed true realism), the
nature of the poet and his "génie," the
necessity of rules and of imitation of an-
cient models, and the role of reason as the
censor of art. From these bases may be
traced the construction of the general clas-
cial system as it was applied to all the
genres, though the chief data are from
writings on dramatic theory.

The foundation of the doctrine was
vraisemblance. Although the concern over
probability within the structure of a work
of art (as in Aristotle) was frequently
neglected in favor of the principle of the
agreement between art and life, the former
reappeared in the principle of unity of
action and preparation of events, and
vraisemblance thus sometimes meant in-
ternal convincingness. Many rules were de-
derived from the principle: e.g., history in
the drama might need alteration in its
details in order to achieve *vraisemblance*, but it could not be changed in its important, well-known events. The criterion for *vraisemblance*, vague at best, remained the opinion of audiences and critics, and the creators of art sought to put themselves in the place of the spectators, anticipating their judgment in order to flatter it.

Corollary to *vraisemblance* were the *bienséances*, which determined both the appropriateness of personality-traits and actions within plays and their similarity to the *maure* of the age in which the play was written, two standards which were often at variance. In the quarrel over the *Cid*, Rodrigue's request to Chimène that she stab him, after his slaying of her father, was said to violate *les bienséances internes*, while the marriage of the two implied at the end of the play was called an insult to *les bienséances externes*, since the action was deemed nonpermissible in real life.

Frequently contrasted to *vraisemblance*, but paradoxically dependent upon it, *le merveilleux* was the subject of extended theoretical debate. It included not only the intervention of gods and the use of machines, but any surprising turn of plot, and sometimes any unusual richness of expression or ornamentation. *Le merveilleux*, however, must be produced by an *enchaînement des choses qui arrivent d’ordinaire* (Chapelain), and the intervention of a god (as in *Phèdre*) must be *préparé* so that there exists *une atteinte vraisemblable d’un autre assistant* (d’Aubignac).

Unity of action, most closely followed of all the classical unities, worked to concentrate the movement of the plot, esp. in tragedy, around the central action, or crisis; critics and dramatists alike argued for the postponement of the play's beginning until the last possible moment in the action. All the incidents must be, in d’Aubignac's standard formula, prepared but not foreseen: the "telegraphed" outcome was, then as now, received with protest and derision. A closed determinism of cause and effect, gradually divulged to the audience, represented the goal; gratuitous acts and even free will (except when rationalized as the deciding factor in a multiple choice, as between honor, duty, love) disappeared. The unities of time and place, held to be required for *vraisemblance*, became a "French mania," invading even the heroic novel (Scudéry, pref. to *Ibrahim*, set the duration of a novel at one year), and completely dominating the theatre. The classical concentration of effect praised by modern critics as a result of these unities was ignored by the 17th c., which saw in them abstract truths like the laws of geometry or logic.

*Criticism of Genres.* (1) Tragedy, the classical genre *par excellence*, was a subject of major critical activity. Aside from the general principles of *vraisemblance*, the most discussed rules of the tragedy were those of the unities. The first important codification of these appeared in the preface to Mairet's *Silvanire* (1651), written less under the direct influence of the It. theorists (who had begun to resurrect the unities) than under that of the It. pastorals and L. comedies (Lancaster). The practice of adhering to the unities of place, time (24 hours), and action ("causal relationship between the subordinate and main plot") became fixed relatively late, and was a self-imposed convention agreed upon by dramatists, rather than a burden forced upon them by critics or pedants. The quarrel of the *Cid*, though primarily concerned with the *bienséances*, evoked much critical discussion and support of the unities (*e.g.*, Chapelain). One critic (Ogier) dared point out that the unities may sometimes work against, rather than for, *vraisemblance*. The last word on dramatic rules was d’Aubignac’s *Pratique du théâtre*, published in 1657, but known in large part 10 or 15 years before. Racine, whose tragedy has been termed the embodiment of d’Aubignac’s system (Bray), owned an annotated copy. It endorsed the severest interpretation of the unities, and prescribed in detail how each scene must be linked with the next (by *liaison de présence*, not *recherche*, *le brut*); when the chief characters should appear; what kinds of plots are best; how effects of rhetoric must be handled.

Corneille’s three *Discours* (1660) on dramatic construction and the pamphlets and polemics provoked by his later plays were the chief works of dramatic criticism after d’Aubignac. Most important departure was Corneille’s endorsement of the "historical guarantee" (*i.e.*, the vrai rather than the *vraisemblable*) and his emphasis on the aim of drama as the arousing of pleasure in the audience, a doctrine also subscribed to by Molière in his prefaces.

Towards the end of the c. Saint-Evremond (living in Eng.) produced a quantity of dramatic criticism, expressing "modern" preferences for French and English drama as opposed to classical, but maintaining an Aristotelian insistence on the supremacy of plot over character (a principle that he accused Racine of repeatedly violating). Boileau reiterated in quotable couplets the standard classical amalgam of Aristotle and Horace as compounded by d’Aubignac and others; his
clear, pithy phraseology made his *Art poétique* a useful and popular summary of critical and technical principles of all the literary genres.

Several dramatic prefaces of the last years of the c. contain passages of critical interest (Racine, Hautercohe, Boursault), and some minor critics of the drama flourished (Lamy, Bouhours, Rapin, Le Bossu). The periodicals of the late 17th c. contained much would-be dramatic criticism, most of it on an inferior plane (cf. Mélèse, *Le théâtre et le public à Paris*, 1659–1715).

It is probable also that oral criticism played a considerable role in the formation of public opinion and exerted some influence on the actual composition of plays (Lancaster).

(2) Tragi-comedy. A mixed genre, tragi-comedy formed during the early 17th c. a refuge for anti-classical writers who opposed the rules, especially the rules of the unities. Its chief characteristic was its happy outcome, which followed an *intrigue* with tragic possibilities. Though many critics discussed the genre (Vauquelin, Chapelain, la Mesnardière, d'Aubignac), none esteemed it greatly and it was never subjected to the vigorous technical scrutiny given to the tragedy (cf. Lancaster, *The Tragi-comedy*).

(3) The dramatic pastoral. It in origin, this genre was at first deemed anti-classical, but soon fell in line with classical rules, was merged with comedy, and thus considered by the critics (Chapelain, Scudéry, d'Aubignac).

(4) Comedy. Few critical writings dealt exclusively with comedy, but most theoreticians gave “rules” for the genre. Corneille saw the difference between comedy and tragedy solely as a difference between kinds of actions (that of the comedy being invented, that of the tragedy historical), and envisioned a “comédie héroïque” which has been called an anticipation of the 18th c. “drame bourgeois.” Molière, concurring with Corneille's general principle that the pleasure received by the audience is the end of comedy, saw in the genre an opportunity to make humor of man's faults, generalized and impersonalized, but recognizable as the shortcomings of his own age. Critics of Molière accused him of repudiating the comedy of intrigue, of creating too complex characters, and of ignoring *vraisemblance* in many details (Lancaster). One (Robinet) even protested at his ending *L'Ecole des femmes* on the unhappy note of a disappointed lover's outcry of distress. In general (cf. Boileau) comedy followed the rules of tragedy, but its characters were required by the critics to be of *petite con-

(5) Poetic genres. The epic or heroic poem, praised by the critics of the Pléiade, suffered with the failure of Ronsard's *Franciade* and the general 17th c. disregard for Renaissance poetry. It reappeared in France after 1650, however, accompanied by an outburst of critical argument and discussion. Godeau, Desmares, Peletier, Vossius and others placed it above tragedy in rank, despite the cautions of Rapin and Bussy. Critics (Chapelain, Marolles, Scudéry, Huet, d'Aubignac) argued over the suitability of an unwarlike subject, the introduction of love, the “heroic fault” of the hero (cf. Boileau), whether the hero might be a woman (Chapelain had written *La Pucelle*), the historicity of the subject. Most important documents were Scudéry's preface to *Alaric*, Le Bossu's and Le Moyne's *Traité* on the epic poem. Technical considerations (e.g., whether the poet should follow the “natural” or the “historical” order in the proposition, invocation, narration, and dénouement) held considerable place. Most critics held for a happy ending, and insisted on as strict an observance of *vraisemblance* as in tragedy. Admiration of Christian subjects was a debated point, settled more or less permanently by Boileau's banning of *le merveilleux chrétien* from literature on the ground that it brought up theological consideration inappropriate to the aesthetic effect.

Lyric poetry in the 17th c., although not one poem has survived from the period as a masterpiece, was a much-practised if little-debated genre. The numerous pastoral poems, odes, epigrams, and the like written at the time were mentioned by critics only en passant. Rapin defined an elegy as a lover's complaint; Colletet considered the epigram in a brief *Discours*. Boileau mentioned the various types, praising especially his own genre, satire. Toward the end of the c. verse and the theory of lyric poetry had sunk to such a level that the characters of a popular novel by Mme de Villiedieu were able to agree that the only difference between prose and poetry was the presence in the latter of livelier thoughts (des pensées vives).

(6) Prose genres. The novel, considered a secondary genre, was discussed in prefaces, brochures, letters, a few rare essays (e.g., Chapelain's *De la lecture des vieux romans*). Huet's *Traité de l'origine des romans* contained mainly superficialities. The novel and prose story, though *mondain* and inferior in importance, were nevertheless held subject to *certaines*
rules (Huet), and d’Urfé in L’Astrée was credited with having saved the novel from barbarism by first applying rules to it. Perhaps by analogy with the roman esque action of the Æneid and Tasso’s Gerusalemme liberata, the novel was considered an offshoot of the epic and subjected to the rules thereof, as well as criticized by comparison with well-known epics (Boisrobert, La Calprenède, Scudéry, Chapelain, Magendie). D’Aubignac, speaking of his own novel Macarise, stated that the sole distinction between a novel and an epic was verse. At one time or another critics insisted that the novel follow all the unities (except that of time, which was always modified), observe vraisemblance, bienséances, and the rules of the merveilleux. Scudéry and Rapin thought historical subjects essential to the novel, and as the century progressed a new genre of historical fiction developed, beginning with the “historical” backgrounds of d’Urfé, La Calprenède and the authors of heroic novels, and culminating in the historical-psychological novels and stories of Mme de La Fayette, Mme de Villedieu, and Saint-Réal. Bussy and others criticized La Princesse de Clèves because they found the confession of Mme de Clèves to her husband a violation of vraisemblance; Valincour objected because its events did not always appear well-motivated within the traditional scheme of unity of action. Mme de Villedieu in her prefaces claimed that historical fiction could show the hidden motives behind historical events, and limited the novelist’s invention to private interviews and other unrecorded but possible episodes. Saint-Réal practised documentation and research (Dom Carlos), envisioning the novel as a sort of historical tool (cf. Dulong). Much critical attention was provoked around 1660–80 by the introduction into fiction of psychological studies of the honnête femme and honnête homme (cf. Dallas). An entire special issue of the Mercure galant was consecrated to amateur opinions concerning the vraisemblance of the actions of the most-debated honnête femme, Mme de Clèves.

Some criticism of prose forms occurred in the shape of burlesque and satire (e.g., Sorel’s Berger extravagant, Boileau’s attack on the precious Héros de roman). Occasionally a novel was discussed in brochures (Dom Carlos) or in a collection of varied essays (Sorel’s Bibliothèque française, Baillet’s Jugemens des scavans). “Reviews” appeared in the rhymed columns of the Mercure galant and other periodicals. Most thorough of the journalistic critics was Bayle, who in the Journal des savans and the Nouvelles de la répub-

French criticism

The tenor of 17th c. criticism was clearly reflected in several notable literary quarrels. Foremost was that of Corneille’s Cid (1637), “the first literary discussion in the 17th c. of large proportions in which the general question of the rules of art... [was] brought out” (Lancaster). The details and chronology of the quarrel are complex (cf. Gasté), but the chief documents may be described briefly. Scudéry’s examination attacked the vraisemblance of the play, as well as the ethics of the characters. The unity of action was deemed violated by the role of the Infanta, and that of time forced by an improbable series of events all occurring within six hours. The anonymous pamphlets written in reply defended Corneille on most of these counts, and claimed that not rules, but pleasure, constituted the aim of drama. Richelieu then approved an undertaking of the Académie to judge the work (Sentimens de l’Académie sur le Cid). Therein the critics (chiefly Chapelain) laid down their interpretation of Aristotle, defined vraisemblance and the unities, and measured Corneille’s achievement by their formulæ. The chief criterion was bienséances, and on this ground the morality of the Cid was denounced. Better no play at all, they argued, than one in which a girl intends to marry her father’s slayer. The real struggle in the Cid (the attempt of its protagonists to fulfill the requirements of the code of honor even when their actions seemed destined to be fatal to their love) was over looked, and it was even suggested that some trick of plot by which Don Diègue might turn out not to be Chimène’s father, or be resuscitated, would reconcile the play with the rules. When Corneille later wrote his examen of the Cid (1680) he replied to criticism of form and of ethics or decorum without distinction, making with equal contriteness the admission that the arrival of the Moors was unprepared (formal), and that Rodrigue should not request Chimène to take his life (decorum). The failure of the age to distinguish between matters of construction and conceptions of traditional ethics was thus apparent from its first great critical debate.

Echoes of the impact of Malherbe’s system and the protest against it by such men as Régnier and the libertine Théophile de...
French criticism

Viau were found in the pronouncements on style, vocabulary, and syntax made by such critics as Vaugelas and Balzac. The latter figured also in the critical battle over the relative merits of Voiture’s Uranie and Benserade’s Job, two sonnets that roused a disproportionate amount of comment. Everyone then, as now, set himself up as a critic: witness the presence of literary judgments in a private journal like Tallemant des Réaux’ Historiettes, in the polite conversations of novels, in letters (Bussy), in plays (of Le Misanthrope; La Critique de l’École des femmes, etc.), in the mouths of figures satirized in handbooks of mores (Les Caractères).

Corneille was again the center of a critical storm during the years following 1660. Always much concerned with literary theory, the playwright composed 3 Discours on tragedy, revealing his conversion to a stricter interpretation of the unities and rules than he held during the Cid quarrel. His examens of his own plays, also published at this time, constitute an outstanding example of applied criticism; with remarkable detachment, the author criticizes, condemns, explains, compares, comments. The new quarrel arose over the plays Scaphandre and Sophonisbe. The journalists de Visé and the critic d’Aubigny both attacked Corneille, and several anonymous writers published polemics. De Visé in a volte-face issued a Défense de Sophonisbe. The upshot of the discussion was another victory for the rules, and a tightening of the method of their critical application (Bray, La Tragédie cornélienne devant la critique classique).

Documents of some importance, most of them patterned on Chapelain’s neo-Aristotelian essays, appeared by Sarrasin, Scudéry, La Menardière, Mambrou, Desmarets. All concerned topics discussed above. Saint-Évremont wrote capable and learned critical papers: comparing Racine and Corneille (preferring, as did Mme de Sévigné, the latter), setting forth a theory of catharsis, criticising the opera, philosophically investigating the word vaste. Scattered in the -ana collections of mss. of the time (Huëtiana; Métagiana) are many critical observations, though few were ordered compositions or reasoned discourses.

Most widely known of 17th c. critics was of course Boileau, whose influence was felt over all Europe. Untrustworthy in the extreme in his historical portions (e.g., his account of the development of French poetry and drama), Boileau contributed no original ideas (his borrowings from Horace were extensive). He helped reinforce the classic rejection from poetry of anything beyond sentiments and thoughts dictated by common sense. His attacks on bad poets (Chapelain, de Pure) were justified, but hardly necessary, and hardly compensate for his blindness to the poetic merits of, e.g., Ronsard. Boileau’s reputation, which has been enormous, has elevated him to a critical rank for which the true justification is indeed scanty.

Not primarily a critic, La Bruyère nevertheless included in his work some critical passages worthy of note (Les Caractères, especially the section Des ouvrages de l’esprit). Treating wittily in a few pages what writers like Father Bouhours took volumes to discuss (Bouhours, La Manière de bien penser dans les ouvrages de l’esprit, 1687), La Bruyère argued aphoristically for the superiority of ancient literature ("Tout est dî").; passed a variety of judgments on such authors as Corneille, Molière, Malherbe, Rabelais: laudé le mot juste. He used no method, applied no rules, stated that a work is good when it exalts the mind: a step ahead of Boileau’s narrow common sense. Another part-time critic, Fénelon, wrote a treatise on religious eloquence, and an important Mémoires sur les occupations de l’Académie, proposing the joint composition of an official Rhetoric and Poetic, and uttering comments on literary principles, many of which are among the most striking dicta of post-Boileau criticism: reversion to the Pléiade’s admission of word borrowings and coinages, depreciation of the stilted syntax and impoverished vocabulary of his age, insistence on judgments based not on rules but on understanding of the particular work.

Better known perhaps in Eng. (through Rymer’s trans.) than in France, Rapin produced several critical Comparaisons: Homer and Virgil, Plato and Aristotle. They were, however, superficial, and Rapin’s system was dominated by conceptions of bienfaisances externes which rendered his observations almost wholly moralistic.

Of the practising critics of the end of the c., Pierre Bayle was the most prolific. For the first time criticism took on, with Bayle, the journalistic cast it was destined later to display on the popular level. Bayle’s accounts in his Nouvelles de la république des lettres, e.g., were “book reviews” avant la lettre, with biographical comments on authors, pat evaluations of books, generalizations on works of the type considered. Some of the literary items in his Dictionnaire historique et critique were also of a critical nature.

The Quarrel of the Ancients and Mod-
French criticism

...erns, famous in literary annals, was a polemic episode in the history of the idea of progress (natural and cultural) rather than in the history of literature or of criticism. That old and new writers were praised and blamed was largely incidental, indication of the general position of the critic and of little else. Two modern studies (Rigault, Gillot) trace in detail the genesis and chief chapters of the quarrel in Fr.; its spread to Eng. has been dealt with separately (R. F. Jones, *Ancients and Moderns*). The quarrel of the *Cid* and the debate over the suitability of Christian subjects in the epic are regarded as early stages in the battle. Arguments over Fr. versus L. inscriptions for public buildings filled several polemics (Le Laboureur, Charpentier). Formal beginning of the quarrel was the reading before the Académie of Perrault’s pro-modern *Siècle de Louis le Grand*. Answers were made by La Fontaine, La Bruyère, Boileau. Fontenelle sponsored Perrault. For the first time the abstract principles of 17th c. criticism were laid aside and a cultural, “scientific” approach adumbrated: Fontenelle argued a relativistic stand for judging art, with such factors as climate and milieu taken into consideration. Last stage of the quarrel was the debate over the merits of poetry (verse) and those of prose, with Houdar de la Motte proposing the total rejection of verse, and writing a prose tragedy to illustrate his point. When Voltaire replied in favor of verse, his defense praised chiefly the rationalistic neo-classical versification, which prevailed in Fr. until the end of the 18th c., with the appearance of the “first lyric poet since Ronsard,” André Chénier.


*Eighteenth Century. A second phase of*...
French criticism

La Motte took sides on one more question. Too narrowly rationalistic, like many in his age, he was fundamentally unable to appreciate poetry, which could say nothing, he held, that could not be said better, more accurately, in prose. Many another 18th c. critic [Fontenelle (1657–1757); Montesquieu (1689–1755)] agreed. "En prose on dit ce qu'on veut," said the Abbé Trublet in his Essais, 1760, "et en vers ce qu'on peut." On the basis of contemporary Fr. poetry, these critics were largely right. Voltaire (1694–1778), however, though definitely rationalistic, came forward as a vigorous defender of poetry. The Abbé Du Bos (1670–1742) is more important than is generally recognized. In his Réflexions sur la poésie et sur la peinture (1719), which went through numerous editions, Du Bos, in contrast to Terrasson, distinguished between the sciences, which develop with accumulating knowledge, and the arts, including literature, which depend upon insight, feeling, intuition, for much of their power and excellence. In science, the moderns have a definite advantage. In literature and the arts, the ancients early attained outstanding and in many cases unsurpassable excellence. In appreciating literature and the arts, le sentiment, feeling, is more important than la raison. Climate, which works on the physical organs of the body, hence also on the brain and the feelings, may be more favorable to achievement in some countries and in some ages than in others. Thus relativity again appeared, but with more emphasis. This important doctrine was expounded by Du Bos, on a semi-scientific basis. Montesquieu gave it the prestige of his great name in the Lettres persanes (1721) and the Esprit des lois (1748). Du Bos did little in criticism of individual works, but his basic principles opened the way to a more liberal outlook than the rigid canons of Fr. classic taste generally permitted. If climate and physical surroundings explain the varied literature of different countries and ages, then these variations are evidently necessary and legitimate. The relativity of taste and a cosmopolitan viewpoint are natural consequences.

Since the Revocation of the Edict of Nantes in 1685, French Protestant refugees across the Channel had increasingly encouraged interest in English literature. [Les Lettres sur les Anglais et sur les Français (1725), by the Swiss Béat-Louis de Muralt (1665–1749) had influence on Rousseau, among others.] The Abbé Prévost (1697–1763), though not the anglomane he has been called, discussed Shakespeare and in 1738 analyzed some of the plays in a literary journal of his editorship, Le Pour et Contre (1733–40), echoing, however, the opinions of the English critics, Rowe and Gildon. Voltaire, who had gone to Eng., 1726, staying over two years, commented vigorously upon Shakespeare, notably in his Lettres philosophiques of 1734. But Voltaire, naturally a classicist at heart, influenced too by Addison, Bolingbroke, and the general trend of cultivated opinion in Eng. at the time, though he thought Shakespeare a genius "plein de force et de fécondité," emphasized also that the great English dramatist was "sans la moindre étincelle de bon goût, et sans la moindre connaissance des règles" (18th Lettre philosophique, 1784). Discussion of Shakespeare waged hotly in Fr. through the 18th c. Voltaire, who claimed in his early years that he had revealed Shakespeare to the Fr., attacked his "dangerous" influence violently in his Lettre à l'Académie of 1776. Shakespeare's obscenities, his "monstrous irregularities," his tragedies, half in verse, half in prose, with their mélange des genres, all shocked Voltaire, who saw that the triumph of Shakespeare would threaten the very existence of French classical tragedy.

Meanwhile there was much discussion of the 3 unities, and some tendency (La Motte) to call them in question. General practice remained timid, however; even Diderot in the last half of the c. hesitated to take a clear-cut position.

La Chaussée (1691 or 2–1754), unable to write amusing comedies, wrote verse plays on serious bourgeois themes; these comédies larmoyantes were another threat to classical tragedy with its insistence upon extraordinary and aristocratic characters. Lillo's mediocre, melodramatic, and moralizing bourgeois drama, George Barnwell, or the London Merchant, had been seen by the Abbé Prévost in London in 1781. He wrote appreciatively of it, trans. some scenes in his Pour et Contre in 1784. A complete trans. by Clément of Geneva appeared in 1748; Rousseau praised the work. Edward Moore's Gamester of 1753 interested Diderot and drew the attention of others that were looking for a dramatic preachment dealing with bourgeois life.

Hence it is no matter for surprise that Diderot (1715–84), in his Entretiens sur le Fils naturel, 1757, and in his De la poésie dramatique, 1759, called for a new type of tragedy, la tragédie domestique et bourgeoise. This tragedy of ordinary middle-class life, das bürgerliche Trauerspiel of G. admirers and followers of Diderot, will be in prose. The author will portray les conditions, that is, men and women as affected by their social status or profes-
sion, “l’homme de lettres, le philosophe, le commerçant, le juge, l’avocat, le politique, le citoyen, le magistrat, le financier, le grand seigneur, ... le père de famille.” More naturalness of dialogue and acting is needed, cried Diderot, though in his own practice he did not escape melodramatic exaggeration. Classic declamation is to be avoided. The confident should give way to a more convincing technique of exposition. The importance of stage setting was emphasized. Diderot himself did not hesitate to preach; he wanted the new bourgeois drama clearly to point its moral. His own dramatic achievement, Le Fils naturel (1757) and Le Père de famille (1758), fell far behind his stimulating theories; yet points toward the success of Augier and Dumas fils nearly 100 years later. The democratization of tragedy, the opening of the doors of serious drama to all forms of human experience, is the natural result of his original and challenging essays.

Diderot is notable for his breadth of interest, in opera, interpretative dance, painting, sculpture, new forms of literature, the classicism that is passing, or the unknown romanticism that is to be. Reason and feeling in him both are on the qui vive. His mind is in continual incandescence, striking off new ideas or illuminating old ones. Sometimes he is chaotic, often touffu, a man who for lack of discipline and control, never perhaps gave the full measure of his capacities, but better known (through posthumous publication) and better appreciated today than in his own time.

Grimm (1723-1807), in his Correspondance littéraire from 1758 until he withdrew in favor of Meister twenty years later, is no doubt the outstanding example of the professional reviewer of books during the 18th c. Since his work was not for publication, but circulated confidentially among subscribers, Grimm could be frank. As the intimate of Diderot, in the very center of Paris literary activities, he knew most of what was going on. Since his judgment was generally balanced and sane, he is more notable for a certain hard-headed rightness in most of his evaluations than for any newness or originality or forward-looking impulse in his semi-monthly letters.

The Encyclopédie (1751-72), directed by Diderot and D’Alembert (1717-83) and its Supplément (1776-77), with a Table raisonnée et analytique de l’Encyclopédie in 1780, reacted against excessive admiration of the ancients and did much to stimulate interest in modern foreign literatures. There are even articles on Arabic, Chinese, and Hebrew literature. The Encyclopédie called for a relaxation of the rigid rules of versification, for more emotion (sensibilité) in poetry. MarmonTEL sought to liberalize the three unities, attacked les confidents, advocated reforms in conventional staging, costumes, and declamation. He accepted bourgeois tragedy, but in verse. The Encyclopédie praised the newly developing genre of the novel for its realistic reflection of life. The most important contributors are not in general those best known today. La Harpe (1739-1803), as might be expected from his intransigeant classicism, was the most conservative, the German Sulzer (1720-99), the boldest in his literary views. Marmontel (1728-99), though far from an intellectual mastodon, comes next in suggestion of reforms. The Chevalier de Jaucourt (1704-79) was hard-working, devoted to the Encyclopédie, but with hardly a spark of originality. In short, the Encyclopédie in many ways sums up the criss-cross of ideas in this intellectually active period. The Encyclopédie gathered these diverse ideas together, codified them, put them before the public in a single great work of reference, impressive and influential by its very bulk and by its semi-official character as a summation of knowledge and opinion in its day.

Jean-Jacques Rousseau (1712-78), important in his general influence, hardly counts as a literary critic. He prepared the way, however, for Romanticism and a new literary criticism with Mme de Staël (1766-1817) and Chateaubriand (1768-1848) at the beginning of the 19th c. An early significant work of Mme de Staël is her Lettres sur les ouvrages et le caractère de J.-J. Rousseau (1788). Her emphasis upon relativity and literary relationships (les rapports) in the important De la littérature (1800) goes back to such works as Montesquieu’s Esprit des lois (1748). Much pre-Romanticism, unconscious naturally, developed at this time. André Chénier (1762-94), a victim of the guillotine under Robespierre, again shows the clash of the old and the new. His admiration for Greek literature was intense and vivid. Yet he was shocked, like Voltaire, by “ces convulsions barbares, ... ces expressions monstrueuses, ... ces idées énormes et gigantesques, ... ces disparités bizarres, ces incohérences sauvages” (Paul Dimoff, André Chénier, II 841 f.) of Shakespeare and “les poètes du Nord.” Chénier est le dernier des classiques, not le premier des romantiques, but he is a classicist of original and vigorous genius. This, however, was a dying gasp of the old order in literature. The 18th c. had
undermined classicism as a dominant and unyielding system. Relativity and cosmo-
politanism would soon appear more clearly
than ever in Mme de Staël's De la littéra-
ture (1800). Reason could play a role,
but not a reason based upon fixed canons
of taste. Feeling and intuition must have
their place. For a new age swept by
Revolution, Mme de Staël can demand a
new literature.

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Nineteenth Century. (1800-1914). Three
figures dominate this period: Saint-
Beuve, Renan, Taine. The latter two
enjoyed in their maturity a prestige
extending far beyond literary criticism,
comparable to that of Voltaire and Rou-
sseau. Their credit has waned since, where-
as Sainte-Beuve, their predecessor and
teacher, continues to be widely consulted
and quoted even by those whom his repu-
tation or temperament or occasional lapses
annoy. All three represent with significant
variations aspects of relativism, apprais-
sal in terms of circumstances, one of the
main trends of the age and intimately
connected with new views of history and
science.

The pioneer relativist of the sequence is
Mme de Staël (1766-1817). The first docu-
ment, her De la littérature considérée dans
ses rapports avec les institutions sociales
(1800). Her proposition, literature the ex-
pression of society, had already been sug-
gested by Bonald in 1796; some of her views
recall Montesquieu. Her faith in
progress and enthusiasm for chronology
made her place L. literature above Gr.
Exuberant generalizer (inspiring Hugo in
Préface de Cromwell, 1827) she somewhat
simply divided literature in two, Southern
and Northern, classical and romantic,
transplanted and indigenous. Her prefer-
ence is for the North with its subjectivity
and "sense of the infinite;" her master-
piece in criticism, De l'Allemagne (1810)
set before Fr. a new model; her Teuton-
ism and interest in Kulturgeschichte were
influential at home and abroad (cf. in Am.
Tisknor; Prescott). She was a brilliant,
genuinely cosmopolitan spirit.

Another innovator, somewhat in spite of
himself, Chateaubriand (1768-1848),
started in criticism as a champion of the old
order; he wanted selection, and no
monsters (Atala, 1801, Pref.), insisted in
one mood that literature was sinking into
barbarism. He was close to Joubert (1754-
1824), Platonic idealist of delicacy and
strength, definitely unsympathetic with
moderns, and published a selection of Jou-
bert's Pensées (1838). But the enchant-
ment of his style (Augustin Thierry re-
lates in a famous passage how Les Mar-
tyrs, 1809, made history come alive to
him), and a plea for "the great and diffi-
cult criticism of beauties rather than the
petty criticism of faults" (echoed in the
Préface de Cromwell) stimulated the new
school, allied him to it. He wrote of the
relation of Christianity to art and litera-
ture in le Génie du christianisme (1802).
Lesser personages took fairly definite
stands as the century advanced, for or
against the new tendencies. Villemain
(1790-1867) continued Mme de Staël,
played a role in the founding of compara-
tive literature and in giving the previous
its place in the history of ideas (Ta-
bau de la littérature française au XVIIIe
siècle, 1828); Saint-Marc Girardin (1801-
70) followed his methods. On the other
side stood Gustave Planche (1808-57),
purist, harsh, displeased with his contemporaries (many articles in the Revue des
deux mondes, 1831-57); and Nisard
(1806-88), full of nostalgia for the good
taste of the 17th c., unwilling to con-
sider literature in terms of the local and
temporal and later esteemed by the dog-
matic Brunetière for precisely that reason
(Nisard, Historie de la littérature fran-
çaise, 1844-61). Pontmartin (1811-90)
was likewise something of a reactionary,
Jules Janin (1804-74) was superficial and
jovial enough to be called for a while, no
doubt chiefly by readers of similar temper,
the "prince of critics."

But the depth, as well as the occasional
acerbity, of his almost exact contemporary
Sainte-Beuve (1804-69) were early recog-
nized by the discerning; his mastery has
for the most part remained unchallenged.
Sainte-Beuve was for a few years close
to Fr. Romanticism and intimate with
Hugo, whom however at the very begin-

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ning of their careers he charged amicably with abuse of the colossal. His Tableau historique et critique de la poésie française et du théâtre français au XVI\(\text{e}\) siècle (1828) was meant to provide the Romanticists with a distinguished heritage. Even as a poet Sainte-Beuve is dubious of spectateurs sublimes, treads the common path, is something of a Wordsworthian realist. He turned more and more toward objective appraisal of Romanticists; his Chateaubriand et son groupe littéraire (lectures in Belgium, 1848–49) questioned the magician without denying his magic; it is headed by an epigraph from Chateaubriand himself: “the writers of our epoch have in general been placed too high.” Seillière (b. 1860), a recent very fecund commentator who hates Romanticism and all its works, produced a book about Sainte-Beuve as “agent, judge, and accomplice” of the Romantic evolution; the critic clearly passed through the first two stages but the final charge is highly debatable. Sainte-Beuve is frequently called the great doctor of relativity, speaks himself of metamorphoses, numerous adaptations to new circumstances. There is indeed a bewildering variety in the thousand articles about more-500 authors, artists and statesmen now collected in more than 50 v. (of which the most frequently consulted are the work of his full maturity: Causeries du Lundi, 15 v. 1848–61, Nouveaux Lundis, 13 v. 1861–69). This record is entirely in keeping with the century’s interest in details and may seem a good example of “surrender of essence to miscellany” (Santayana). Certainly Sainte-Beuve was distrustful of system, said the word synthétique is not French, refused to compose a History of French literature. His method required, first of all, scholarly scientific exactitude in the investigation of all particulars of an individual writer’s history. But the ultimate result is a gallery of portraits where technique becomes art and where the moralist, in his wisdom, seems a 19th c. Montaigne. It is commonly admitted, however, that Sainte-Beuve was least wise about some of his contemporaries, and conspicuously misunderstood Balzac, Flaubert, Baudelaire. [Baudelaire himself is an understanding and brilliant critic, even though not a practicing professional.]

Port-Royal (first presented in lectures at Lausanne, 1837–38, constantly revised during the author’s lifetime) is Sainte-Beuve’s magnum opus. He turns back from Romanticists and other contemporaries to study patiently, exhaustively, a group of men and women, the Jansenists of 17th c. Fr., to whom modern relativism could have been nothing short of sin. His interest is double: that of the scholar-critic; that of a man hoping to discover for his own benefit, even salvation, a way to Wisdom. From the point of view of strictly literary criticism the most important parts of Port-Royal are those that deal with men like Pascal (by contrast Montaigne), and Racine; Sainte-Beuve once referred to his book as “une méthode pour traverser l’époque.” His preference is for Montaigne even though Montaigne represents “nature without grace;” he is far from a convert, but he writes with anguish of the disappearance from France of a Jansenist element that might have anchored to some kind of stability “nos mobiles et brillantes générations françaises.”

The influence of Sainte-Beuve has naturally been various and extensive. The new edition of his letters (Correspondance générale, 1855–, prepared by Jean Bonnerot), which is the last word of scientific literary scholarship of the Sainte-Beuve canon, shows the critic’s multidimensional relations with contemporaries. Scherer (1815–89), writer for Le Temps, great admirer of his colleague Sainte-Beuve, who actively sponsored him, was outside the main tradition but important in his right; a Protestant theologian who had turned to literature, he was effective as critic of ideas. (Etudes critiques sur la littérature contemporaine, 10 v., 1863–95). Harking back to Romanticism was Barbey d’Aurevilly (1808–89), brilliant virtuoso; also against mid-century tastes was J. J. Weiss (1827–91), author of a famous article, De la littérature brutale (1858). Sainte-Beuve’s immediate, direct and great successors were his close friends Renan and Taine.

Ernest Renan (1823–92), trained for the priesthood, became passionately devoted to scientific learning, remained something of a mystic. It was in one of his more mystic moods that he spoke of his Corpus Inscriptionum Semiticarum as his major achievement. He did not engage in much strictly literary criticism (cf. however De la poésie des races celtiques, 1854, and numerous contributions to the Histoire littéraire de la France par les Bénédictins, 1862–93) but he helped set the tone for historical and literary studies for a generation. His great historical works (Histoire des origines du christianisme, 1863–81; Histoire du peuple d’Israël, 1887–93) apply relativism to religion; the famous Vie de Jésus (v. I of the first series) places the founder of Christianity in his environment so picturesquely that one
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realizes the scientist in Renan has yielded to the gifted artist. The quality of his imagination and his genius for multiplying distinctions are already evident in his youthful *Patrie* (1849, fragment of a novel) as Faguet, addicted to affirmations, later calls him the most intelligent man of the century. The book that contains his scientific credo *in extenso* is *L'Avenir de la science* (1848, pub. 1890) upon which he frequently drew for subsequent writings; in the preface he makes the often quoted reference to a time when literary history will replace literature (he was too much the artist himself to mean this in the bald sense in which Lanson and others have misunderstood it).

The writing of Taine (1828–93) is colorful, dynamic, but he has little of the sensitivity of Renan and Sainte-Beuve; he is determinedly scientific. His first work (*Essai sur les Fables de la Fontaine*, 1853, extensively revised later) is not a book about poetry, he says, but “a study of Beauty and, what is worse, a Sorbonne thesis.” In the *Essai sur Titre-Live* (1856) he contrasts a modern, scientific, German concept of history with the artist's point of view of Antiquity (Livy is the “historien-orauteur”). At a very early age he took an oath with himself constantly to reexamine his own first principles; if he did so he constantly found them good—whence certain weaknesses and impressive strength. Full of the Hegelian idea of “becoming,” scrupulous investigator of “conditions,” he launched himself upon a career of energetic generalizations, notably about Eng. literature and about the evolution of modern Fr. The Introduction to the *Histoire de la littérature anglaise* (1864–69) was first (1863) an essay on the present and future of history; here he offered the often quoted deterministic analogy about “vice and virtue products like vitriol and sugar” (a formula he later regretted because he felt it was misunderstood to mean identity of spirit and matter), and outlined his method for studying literature as a resultant of circumstances (race, milieu, moment). Most commentators (including Sainte-Beuve) are sure he goes much too far, but most modern scholars and many critics still make extensive use of the method (cf. in Am. in the 20th c. what has been called the “new history”). The studies of Eng. writers are stimulating, although Taine often exemplifies his own apothegm that any fixed idea becomes a false idea. The critic made other applications of his theories in his *Philosophie de l'art* (1882), and in his *Origines de la France contemporaine* (1875–94), an indictment of the French Revolution. Renan was accused, too lightly, of having turned dilettante in his later years; no such charge is heard about Taine who remains the stern and often effective crusader.

E. Zola (1840–1903), applied determinism to literature in his own way, with plans for the reform of human nature (Le Roman expérimental, 1880), considered himself a disciple of Taine as well as of the physiologist Claude Bernard, but Taine said he did not care to recognize this “son.” Scientific methods were continued more soberly and more authentically in the works of the great Fr. medivalist Gaston Paris (1839–1903) and of the indefatigable and discriminating Gustave Lanson (1857–1934) whose important *Histoire de la littérature française* was first published in 1894, and his *Manuel bibliographique de la littérature française moderne* in 1909–14. For some two generations Lanson methods prevailed among professional students of Fr. literature. Faguet (1847–1916), also a university professor, was much less a forthright scientist; he was a vigorous and lucid manipulator of clear ideas, actively against the philosophes ( Dix-huitième siècle, 1890), definitely for the classical age, and for some of his contemporaries (Politiques et moralistes du dix-neuvième siècle, 1891–99), not enthusiastic about democracy (la Culture de l'incompétence, 1910).

P. Bourget (1852–1935) put Taine into a novel (Adrien Sixte in *Le Disciple*, 1889) in which he attacked extremes of determinism, but he is a disciple himself and shares Taine's objections to the Revolution. Gifted as a critic, he now appears more significant in that field than in fiction. His first *Essais de psychologie contemporaine* (1883) are probably his best; his practice of analysing authors as “signs” of a mood current in society relates him to Taine and Mme. de Staël. F. Brunetièrre (1849–1906) seemed to establish the union of 19th c. science and art by becoming a literary Darwinian and studying a genre as if it were an organism (*L'Evolution de la critique [française]*, 1890; *L'Evolution de la poésie lyrique en France*, 1894; *Les Époques du théâtre français*, 1892). But after a trip to Rome he wrote of the “bankruptcy of science” (1895) and became more and more the eloquent polemist dedicated to social and religious causes (*Discours de combat*, 1900–07). He attacked Renan and the toying with fine distinctions; “pas de nuances, il faut choisir!” (*Cinq Lettres sur Ernest Renan*, 1903). His oratory and his asperity were famous. Brunetièrre was long the editor-in-chief of the conservative
(nineteenth century)

and slightly Olympian Revue des deux mondes. Other faithful collaborators of the RDM are Dousnic (1860–1937) lucidly caustic, and Victor Giraud (b. 1868), critic of critics (valuable study of Taine, 1900; he considers Sainte-Beuve a "secondary" nature, over-refined, and has himself been called somewhat without subtlety).

Brunetière once engaged in lively controversy with two men who represent another consequence of relativism and delicate shadings, the impressionistic group: Anatole France (1844–1924) and Jules Lemaître (1853–1914). A. France does not admit that a critic can be objective; in his own criticism (La Vie littéraire, 1887–98) he describes the entirely specific, circumstance and spontaneous adventures of his own soul. But underneath there is a steady, classical humanistic taste; his impressionism is far from whimsical although there may be a touch of whimsy in his remark that criticism will finally absorb all other literary genres. Lemaître took for epigraph Sainte-Beuve's image of the critical spirit as a river winding through and reflecting various landscapes. His various studies (les Contemporains, 8 v., 1888–90, Impressions de théâtre, 10 v., 1889–98) have the gravity and strength of the French tradition of genteel culture. Whatever the first appearances, neither man wanders very far from certain French standards of good taste.

Remy de Gourmont (1858–1915) is called "ultra-aesthetic" by Irving Babbitt (who did not have that weakness), has not always been credited with his real importance. He was fascinated by aesthetics but also by almost every problem of civilization. For 25 years chief editor of the Mercure de France, he examined current tendencies with tolerance, bound himself to no group, proved himself heir to a long French tradition of perspicacity (L'Esthétique de la langue française, 1899; la Culture des idées, 1901; Épilogue, 1903–10; Promenades littéraires, 1904–13).

A belligerent standard-bearer of another order is Charles Maurras (b. 1868), guiding spirit of the royalist newspaper, Action Française. Maurras has three hates: the Reformation, the Revolution, Romanticism; he brings all the resources of his brilliant mind to bear upon vulnerability in these movements and is widely read by people who will have no part of his politics (some of his chief articles of 1898–1904 are reprinted in Romantisme et Révolution, 1922, pub. in a series of which the title is a program: Les Ecrivains de la Renaissance Française). Associated with Maurras for a time was Pierre Lasserre (1867–1930) author of a doctoral thesis that provoked much discussion, Le Romanisme Français (1907), a hostile survey of this "revolution in sentiments and ideas in the 19th c." Later, Lasserre became more open-minded and balanced; he is regarded as one of the worthy successors of the Sainte-Beuve tradition.

This whole period of criticism (1800–1914) has a kind of pattern: Romanticism, historical relativism, scientific dedication to assembling innumerable facts which would then speak for themselves—with sharp reactions in favor of one or another set of permanent values. The fluctuations elude any bare summary, partly because the best of these critics are consummate artists in discrimination. There is no adequate and objective book on the period.

F. Brunetière, L'Evolution de la critique depuis la ren. jusqu'à nos jours, 1890 (through Taine only); I. Babbitt, Masters of Modern Fr. Crit., 1913; L. Levrault, La Crit. lit., 1910; A. Belis, La Crit. à la fin du 19e siècle, 1926. H.SM.

Recent. The most important work of the period 1900–40, considered as a whole, lies in the field of literary history, which shows the combined influences of Taine, Sainte-Beuve, Brunetière, even of pure historians like Seignobos, in such men as Gustave Lanson, Joseph Bédier, Daniel Mornet, Victor Giraud, Jules Marsan, Abel Lefranc, Jean Plattard. French literature is studied in its relationship with foreign literatures and general literature, Fernand Baldensperger being the advocate of a broader humanism, founding with Paul Hazard the Revue de Littérature Comparée, paying particular attention to the Eng. and G., while Hazard turns toward It., Sp., So. Am.; Estève to Byron and Eng.; Tronchin, to Herder and G.; Ascoli, to Gr. Brit. and Fr. during the 16th and 17th c.; Paul Van Tieghem, to the Scandinavian countries. Foreign literatures per se have attracted Ch. Andler, Henri Lichtenberger, Rouge (G.); Legous, Cazamian, E. Guyot (Eng.); Hauvette (It.); Ernest and Henri Mérimée, Martinenche, Fouche-Delbosq (Sp.); Haumont, Verrier (Russ.); Pernot (modern Gr.). Despite scrupulous care in establishing facts, a high ideal of accuracy and scholarship, there is no general agreement on the aims to be pursued; more attention than hitherto being paid to the history of ideas and social history, but literary history as a whole tends to draw away from literary criticism, to seek to interpret life and to neglect questions of form (cp. Philippe
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Several literary quarrels have aroused in various degrees the world of French letters. The old problem of Romanticism was reopened with a dissertation of Pierre Lassere (1907); soon moral, philosophical (Bergsonism and anti-Bergsonism) and political (“nationalism,” traditionalism) questions were injected. It was marked chiefly by the attacks of the anti-Romanticists, with Seillière (theory of imperialism); Charles Maurras, champion of a classical and traditionalist dream; Léon Daudet (*Le stupide 19e siècle*, 1922). It flared up again more recently, on the occasion of the so-called centennial of Romanticism (1927), with Pierre Lassere (*Des Romantiques à nous*) and Louis Reynaud, a fierce advocate of a supposed French tradition alleged to have been corrupted by Eng. and G. influences (*La prise de notre lit.*, 1929); while Abbé Henri Bremond defended the Romantics. Of shorter duration was the quarrel of *poésie pure* (Paul Valéry, Henri Bremond; 1925), which cleared from the concept of poetry the oratorical, moral, social or purely descriptive elements that had marked the poetry of the Romanticists and the Parnassians (Jean Royère, *Poésie pure*, 1930). Its main effect was to bring fuller recognition to Symbolism and to the works of Paul Valéry.

Dadaism, as much an insurrection against all traditions and conventions as a hoax, had its prophet in Tristan Tzara; it opened the way to surrealism with André Breton (*Manifeste, 1924; Les Vases communicants, 1932; Qu’est-ce que le Surréalisme, 1934*); Philippe Soupault (*Les Champs magnétiques*, 1921); Paul Eluard (*L’Amour et la poésie, 1929*); Louis Aragon. This revolutionary attempt to escape from ordinary reality into the super-reality of dreamland was paralleled by a similar movement in the plastic arts.

Populism, a belated naturalism scorned by its lyricism, found theorists in Léon Lemmonier (*Manifeste du Populisme, 1930*) and André Thérive and marked a reaction against Marcel Proust (Henry Pouilaille, *Un nouvel âge lit.*, 1930).

Unanimism, latent in Duhamel, and systematized by Jules Romains, may be the most important contribution of the first decades of the c. It is marked by an extraordinary dynamism, “an almost tragic effort to break individual barriers and come into contact with the big wide world” (Régis Michaud, p. 111). It tends to substitute social groups for individual char-
acters, or to study the complex interactions of individuals and groups.

During an age of restlessness, of anxious search for the meaning of life, critics are not readily set into definite categories. A first generation may be considered as the immediate continuators of the big four (Brunetièrè, Faguét, Jules Lemaitre, Anatole France), with Paul Souday (in *Le Temps*), liberal, broad-minded and Voltairean bourgeois; René Doumic (*Revue des Deux-Mondes*), representing the worst type of academic criticism, a pale and sour disciple of Brune-tièrè; Adolphe Brisson, son-in-law and continuator of Sarcey as a dramatic critic; Rémy de Gourmont, original, independent, a man of universal curiosity and understanding, interested in every aspect of life, holding that literature cannot be judged without a thorough study of philosophy and science, an enemy of academism and a relativist; to whom criticism was above all the joy of knowing and explaining. From 1895 to his death, 1915, he was a regular contributor to the *Mercure de France* (*Epilogues, 1895–1910; Promenades lit., 1904–13; Promenades phil., 1905–09*).

The true masters of the more recent generation must be sought outside of the conventional realm of literature. Their guides were, in various degrees, Barrès, Maurras, Georges Sorel, Durkheim, Nietzsche, but paramount was the influence of Bergson, whose philosophy was arbitrarily reduced to simple terms: opposition to materialism, anti-rationalism, intuition, the subconscious, the *élan vital*. Bergson was hailed as a liberator. From him proceeded Marcel Proust, whose posthumous influence was marked after 1919, and Charles Péguy, rather a dreamer than a critic, eager to make real his “Harmonious City,” a mystic and an enthusiast, grouping around him and opening his *Cahiers de la Quinzaine* (1900–14, altogether 228 cahiers) to Catholics, Protestants, Jews and free thinkers, provided “they had something to say” and were “sincere,” all of them however, impelled by a similar desire of renovation, moral, social, political more than artistic. Not essentially a critic, André Gide (*Prétextes, 1903; Nouveaux Prétextes, 1911*) was for many years the leading spirit of the *Nouvelle Revue Française* (founded 1909) and the leader of a generation as well as a typical example of the new *mal du siècle*. Alain (Emile Chartier) showed a universal curiosity for ideas and theories, a broad understanding and an easily penetrated subtlety; his whole production may
be catalogued under the title of *Promenades* (Cent-un propos, 1908–20; Le système des Beaux-Arts, 1920; Les Idées et les âges, 1927). Julien Benda (b. 1867) is perhaps the last representative of the *purs intellectuels*; a clever dialectician, a pitiless critic of Bergsonism, Romanticism, sensualism and mysticism, he made a constant effort to separate the world of the intellect from the world of strife and action of the ordinary man and to carve for himself an ivory tower (Dialogues d’Eleuthère, 1911; Belphégor, 1919; La Trahison des clercs, 1928). Albert Thibaudet (1874–1936) was a professor and a man of broad understanding and curiosity; his numerous ramblings through literature were generally descriptive and analytical (La Poésie de Stéphane Mallarmé, 1912; Trente ans de Vie Française, 1920; Paul Valéry, 1923; Physiologie de la critique, 1928).

Few among the critics of the later generation can be called dogmatic, with the possible exception of Henri Massis (b. 1886), who has been characterized as being at the same time dogmatic and unstable (L’Esprit de la Nouvelle Sorbonne, 1911; Jugements, 1923–24; Défense de l’Occident, 1927). Charles Du Bos (1882–1939), was on the contrary a Christian humanist, gifted with rare penetration, understanding, sympathy, analysing in the artistic and literary productions of his time the spiritual rather than the intellectual element (Approbations, 1922–37). The essayist André Rousseaux (Lit. du 20e Siècle, 1933, 1939) seeks affinities between himself and the subject of his analysis, interested mainly in the “quest of a lost Paradise” which he discovers in many of his contemporaries. A pure relativist, omniscient, gifted with a universal curiosity, Henri Bidou has been justly called a “virtuoso of criticism” (Paris, 1937).

Despite the space given to literary criticism in the dailies, weeklies and monthlies (Temps, Figaro, Journal des Debats—even such a “popular” paper as Le Petit Parisien—*Nouvelles littéraires*, Nouvelle Revue Fr., Mercure de Fr., Revue des Deux-Mondes, and many ephemeral publications), the discussion of the purely literary or aesthetic aspects of recent productions has been on the wane. With the exceptions noted above, the professional critics are few; many are the chroniclers, reporters, occasional contributors, who offer “literary intelligence.” Marcel Thébault strives to be “without prejudice” (Evasions littéraires, 1935). Frédéric Lefèvre (Une heure avec..., 1923–33) is a very keen observer and reporter. Edmond Jaloux is an intelligent essayist, interested in foreign literatures, esp. Enz. André Billy’s *Littérature contemporaine*, 1928) is characterized by his eclecticism, curiosity, sympathy. So also André Maurois, essayist, biographer (Aspects de la biographie, 1929), indulgent moralist. Benjamin Crémieux is attracted by Italy and is concerned with the social tendencies of his contemporaries (Panorama de la littérature italienne contemporaine, 1928). Jean Richard Bloch is yearning for a new faith and a new civilization in which the “modern man” might reach the fulfillment of his aspirations (Carnaval est mort, 1920; Naissance d’une culture, 1936). Elie Faure combines the influences of Nietzsche, George Sorel. Emerson and Whitman, considering civilization as a “lyrical” adventure (L’Art et le peuple, 1920; Découverte de l’archipel, 1932). Pierre Hamp is an essayist and a mystic, an epic advocate of the beauty of manual labor (Peine des hommes, 1908; Le Cantique des Cantiques, 1922). Armand Petitjean is chiefly interested in social and political problems. Ramon Fernandez is primarily a philosopher and a moralist (Messages, 1926; L’Homme est-il humain?, 1936).

The same varied tendencies are reflected in dramatic criticism. Few of the chroniclers are concerned with the stage and dramatics. To them the social, moral and psychological implications of the plays are paramount. Some of the more important names are: François Porché; Edmond Sée; Maurice Boissard (Paul Léautaud); Lucien Dubech (Les chefs de file de la nouvelle génération, 1925); Pierre Brisson, grandson of Sarcey and son of Adolphe, preserving the tradition of the family (Au hasard des soirées, 1935; Du meilleur au pire, 1938); Maurice Martin du Gard, for 15 years editor of the weekly Les Nouvelles littéraires; Pierre Abraham, a keen analyst of human character; Colette (b. 1873; La lunette noire). Jacques Copeau, vigorous and original reformer of the stage, stands out as practically the only critic for whom the play is still the thing (Critiques d’un autre temps, 1924–34).

Any survey of the course followed by literary criticism during the last 40 years must reflect what Marcel Arland called “a complete anarchy,” Jacques Rivière “a crisis of the concept of literature,” which might be termed a crisis of civiliza-
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tion, since most of the writers and critics are eagerly seeking, outside of the realm of pure art, some belief or faith to which they can cling and some justification of life. Not only has the distinction between literary genres, overemphasized by Brunetière, completely broken down, but partitions between the different arts have been leveled. An almost total liberation from technical restrictions and rules has been achieved, the most common attitude being expressed in a sentence of André Rousseaux: "Our business is not that of deciding whether a book is good or bad, but simply of saying: 'Here is a rose and there is a nettle.'" The value of a work is, consequently, assigned in terms of its consonance with the critic's philosophy of life. There is nevertheless an almost general effort to analyze the aesthetic sensations, to determine the significance of the work under consideration, however relativistic this norm may be, and a passionate and often dramatic yearning for what Péguy called "sincerity." Apparently literary criticism as such has practically disappeared. It may well be that it has not ceased to exist but has been absorbed by what some would call a new humanism (cp. "Art and Society," v. XVI and XVII, Encyclopédie Française, ed. Pierre Abraham) and by what others would call not nationalism but universalism.


French forms (in verse). See Old Fr.

frenzy. The quality of great excitement, approaching distraction, that some believe to accompany poetic creation when directly inspired. (Shak. "The Poet's eye, in a fine frenzy rolling") N. M.

FREYTAG, GUSTAV (1816–95) G. novelist. Technik des Dramas, 1863, presented the widely accepted pyramid construction of a (5 act) play:

frigidity. Rh. (Gr. psychrotés; psychron). Lack of warmth; sense that the work lacks feeling, or makes affectation of too much feeling. Due (Aristotle) to use of excessively compounded, obscure, obsolete, or foreign words; emphatic or minute epithets; pompous metaphors. The Romans regarded frigidum as dullness and insipidity. LaR. Van Hook, "Psychrones e to Psychron," CP 12, 1917. C.E.F.

Frühlromantik (G., early romanticism). The Frühlromantik was essentially a critical movement. It freed art from all forms of pragmatism, assigning to it metaphysical, i.e., religious functions. "Art," said A. F. Bernhardi (a minor and perhaps therefore particularly clear writer), "is the visualization (Anschaunung) of the universe." It is infinite, unfinished and all-inclusive as the universe, and Friedrich Schlegel coined for it the slogan of progressive Universalpoesie. The universalism of the early romanticists (far from marking them, as the ambiguous term might suggest, as mere precursors) distinguishes them from the younger groups (variously classified and labelled by various historians as Hochromantik, jüngere Romantik, Berliner Romantik, Heidelberger Romantik), with their restricted nationalism (folk-ism), localism and more or less superficial sentimentalism. Universalpoesie is not all-inclusive by unlimited summarizing, nor by the juxtaposition of various media (as the Gesamtkunstwerk of Richard Wagner), but rather by symbolic representation. The infinite assumes form in finite symbols, e.g. in Novalis' Blaue Blume. Indeed, the central concern of early romantic thought (in science, art, philosophy and religion) is the problem of a new mythology, not, of course, as a system of allegorical devices but as the incarnation, imposed by visionary faith, of extra-sensual and eternal truths. That the romantic artist lives and believes in his symbolic world, knowing all the while that it is a
Frühromantik

world of his own creation, is the basis of the fertile concept of romantic irony (q.v.). The one artistic form open and "growing" enough to hold the open and growing romantic world, is obviously, the novel. Hence the romanticists' works (even those of supposedly dramatic, lyrical or theoretical-philosophical form) remain essentially novelistic. In Heinrich Wilhelm von Wackenroder (1773-98) early romanticism shows simultaneously its indebtedness and opposition to the Sturm und Drang (q.v.). It constituted itself as a power with some degree of coherence in Jena (1789 f.), not without forethought close to Weimar and Goethe. Its critical organ was the Athenaeum (1798-1800), founded and edited by August Wilhelm and Friedrich Schlegel. Also: their wives (Karoline Michaelis, 1763-1809, and Dorothea Mendelssohn, 1763-1839); Ludwig Tieck (1773-1858); Friedrich Wilhelm Schelling (1775-1854), Friedrich Schleiermacher (1768-1834), Henrich Steffens (1773-1845). A.G.-v.A.

Frusta Letteraria. (It., Literary Scourge). Periodical written and pub. by Giuseppe Baretti under pseud. Aristotto Scannabue; 25 numbers published in Venice, 1763-65, then forced to move to Ancona where 8 more numbers appeared. Baretti's purpose was to scourge the mediocri writers of the day. His ideas were intensely personal and not particularly original; he found Dante "obscure and tiresome." K.McK.

functionalism. Principle (in recent art) that the structure and appearance of a work shall express its function. Tends to oppose ornamentation or disguise (as when the water-tank atop a building is dressed as a turret); in the theatre, approximates constructionism.

fundamental image. An underlying general picture or symbol by means of which greater unity and clarity can be given to the description of a scene, e.g., the bent arm of Cape Cod; Hugo's letter A for the Battle of Waterloo. About this the details may be grouped.

furor (poetico). Frenzied inspiration (Carlyle: "rises into furor almost Phthic"). N.M.

fury. (1) A god-like inspired frenzy; poetic rage or madness. Hobbes: "the sublimity of a poet, which is that poetical fury which the readers for the most part call for"; Pope: "A sacred fury fires My ravish'd breast, and all the Muse inspires." (2) An avenging deity; esp. one of the 3 Parcae or Fates, female deities of vengeance. (Milton, Lycidas). N.M.

FUTURISM. Literary and artistic movement, founded 1909 by Filippo Tommaso Marinetti. Centered at first around the journal Poesia (Milan, 1910), later around Lacerba (Florence, 1914); but most of its manifestos were issued in the Paris daily Le Figaro. An outgrowth of the ideas of the advance-guard poets and modern thought of dynamic or nihilistic character, from Nietzsche to Bergson and Sorel, with its popularization in Activism, an irrational cult of action for action's sake. Thus Futurism was marked by exhibitionism and self-advertising, by "slapping of the public taste" in lecture halls, galleries, theatres. Marinetti defined the spirit as "modernicy"; traditionalism being stronger in It. than in Eng. or Fr., he added Antipassatismo, especially attacking the temples of literature and art, the library and the museum. The modern spirit was symbolized in the "praise of speed," already sung by D'Annunzio, and in urbanism, praise of the great industrial centers, which Verhaeren has celebrated as villes tentaculaires. These united in the engines that make modern life possible; Marinetti saw here the ideals and standards of a new beauty, the aesthetic of the machine. Hence a temporary vogue of the American, an exaltation of war, as "the hygiene of the world," of the airplane—Marinetti sought in aerial acrobatics a new spectacle, the aero-theatre; hence also the reaction against what they called romantic or bourgeois sentimentalism, and their slogan Uccidiamo il chiaro di luna ("We will do away with the moonlight").

In literature, Futurism, after Mallarme's Un Coup de des, acclaimed parole in liberta, which postulated the destruction of syntax and the dissolution of rhythm. The extreme manifestations (Marinetti, La Battaglia d'Adrianopolis: Zang Tumb Bumb) were fragmentary and chaotic successions of nouns and infinitive verbs, without logical or rhythmical connection, without conjunction or even the echo of a rhyme. "Typographical relief" replaced punctuation; all symbols were admitted, from the crudest representations of noises to chemical and mathematical formulae. The mental vision of the engineer and the blind inertia of inorganic matter are bient, or the futurist pendulum swings back and forth from abstract cerebralism to photographic naturalism or brute materialism. The best works are in free verse, used by D'Annunzio, but not widely adopted until the treatise by G. P. Lucini, who joined the futurists, and the poems of Marinetti (Le Monoplane du Pape, in It. and Fr.)
Futurist prose is of little account (Marinetti: Roi Bombance, imitating Jarry’s Ubu Roi; the autobiographical Mafarka le Futuriste; Novelle Elettriche, short stories). There was more stir on the stage, in the attempt to create the “synthetic theatre,” which expressed itself through simultaneity-scenes presenting polytemporal and ubiquitous events. For Marinetti’s plays (1915), Prampolini made Futurist stage decors and revitalized scenic design. Painting became abstract and metaphysical, pointed toward Cubism. Boccioni developed the doctrine of plastic dynamism in sculpture, seeking to convey movement through the handling of volume. In architecture, Antonio di Sant’Elia preceded Le Corbusier in seeking a functional style. In music, Luigi Russolo invented the intonarumori (noise-tuner) wherewith to establish a scale of cacophony. For all the arts, Marinetti advanced Tactilism as a new power and aesthetic experience.

After 1919, all save Marinetti deserted Futurism; after his vain endeavor to have it accepted as the official art of Fascism, it was replaced by the classical resurgence starting in the review La Ronda (Rome, 1920–22). But its influence colored the later prose poem frammento, the ecstatic free verse of Ungaretti, the grottesco (q.v.) theatre form that came with Pirandello, and especially the tendencies of the 1920’s: Bontempelli’s “magic realism”; Stracciata, a new religion of metropolitan life; and Novecento, the poetry and art of our time rooted in activity (sport) and the machine. In Russ. Futurism had the strongest influence, first in the Ego-Futurism of Severyanin, then in the work of Boris Pasternak, and of Vladimir Mayakovsky who for a time made it the official school of Communist art. One group (Khlebnikov) stressed the irrationalist tendencies; as Cubo-Futurism, it preached a meta-intellectual poetic language. Futurism also affected Yessenin’s Imaginism and Selvinsky’s Constructivism; its ideas, diffused rather than directly caught, are a source of most of the advance-guard movements since its day (Vorticism, Imagism, in Am. “and Eng.; G. Expressionism; Ultraism in Sp.).

G. Coquot, Cubisme, Futurisme, Passeisme, 1914; F. Flora, Dal Romanticismo al Futurismo, 1925; C. Pavolini, Cubismo, Futurismo, Espressionismo, 1926. R.P.
GAELIC POETRY. The Irish Gaels, as well as the Scots Gaels who shared with them a common literary language and a common culture until the end of the 16th c., inherited with the Celtic language a social structure which had a special place for a learned class devoted to history and poetry. In pre-Norse Ireland there were two distinct classes of poets, the learned flidh and the less learned baird. Both classes seem to have undergone a long period of training. The Norse invasions, beginning in the late 8th c., destroyed the distinction between the two classes, but schools for the training of poets survived and continued until the Cromwellian invasion in the 17th c.

The social background of the poet probably accounts for the preoccupation with form characteristic of Gaelic poetry. Three distinct techniques followed one another: the pre-classical, the classical, and the post-classical. The earliest technique in its simplest form is characterized by a special vocabulary, extensive use of alliteration, a word-order less fixed and perhaps more archaic than that of prose, a rough, irregular rhythm and deliberate obscurity. The native word for this style is retoric, 'rhetoric.' Some conversational passages in the older sagas and a considerable body of gnomic material in retoric are extant. Fragments also exist in which a definite stanzaic form, usually of 2 long lines of 4 accents each, is discernible. Every accented word except the 1st must alliterate with a preceding or following word. Verses of this sort, in which rhyme is also employed, illustrate the transition between the pre-classical and classical technique.

Poetry in the classical technique (dān direach), probably modelled upon the L. hymns of the Church, seems to have been introduced in the 7th c. Its root principle is the determination of the line according to syllables rather than accents. Vowels in hiatus may be counted as separate syllables or may be elided. A type of rhyme peculiar to Gaelic is also regularly used, based on the Gaelic consonant-system in which a difference between the palatal and non-palatal and between the "aspirated" and "unaspirated" forms of consonants is functionally significant. The consonants may be divided, for the purpose of rhyme, first into 3 groups: (1) the stops c, t, p, g, d, b; (2) "unaspirated" liquids and nasals l, r, n, m; (3) the "aspirated" forms of these ten consonants. Each of these groups is subdivided into palatal and non-palatal. The consonant s, palatal and non-palatal, forms a class by itself. The consonants within each of these 7 groups are considered similar. Rhyme in dān direach is constituted by identity of vowels and similarity of post-tonic consonants. Cat, e.g., rhymes with mac. Alliteration (vaimm) and consonance are decorations frequently used but not required.

All poetry in dān direach is stanzaic. By varying the length of line, number of lines, rhyme-scheme, and requirements for internal rhyme, the bardic schools developed a large number of different types of stanzas. One of the simplest and most frequently used was the débide, a quatrain consisting of 7 syllable lines, rhyme-scheme aabb, and with the last word of the 2d and the 4th lines one syllable longer than the last word of the 1st and the 3d:

Messe ocus Pangur ban
cechtar nathar fria saiddan;
bith a menna sam fri seilgg,
mu menna cein im saioncheardd.

Other common types were quatrains of 7 syllable lines with rhyme-scheme xxbx.
For example:
Dom-farcal fidhaidhe fal,
fom-chain loid luin--luad nad-cel—
huas mo lebran ind linech
fom-chain triceh inna n-en.

Here besides the rhyme cel-en, there is consonance between fal and the rhyme-words, alliteration, and junction between lines 3 and 4 by the rhyme linech-triceh.
Such junction by internal rhyme (waithne) is sometimes elaborately developed as in the following quatrains:

Do-bronnadh damh cara cuilg
  a  b  c d
ollamh glan tana nth feilig;
  a  b  c  e
slán don gríbh bhaislethin bhuirb,
s f  g  d
glaisebheithir chuig mhin gan mheirg.
g d f  e

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In addition, there is alliteration between the last two accented words in each line (fior-uaimh).
A very considerable body of poetry in the classical technique has been preserved. It was always sung or recited to harp accompaniment, though no music has survived. The poems dealing with Finn and his warriors are mostly in simple forms of dán direach, and in these Gaelic poetry comes closest to success in narrative. The bard, however, was at his best in the brief lyric, where he often succeeded in combining simplicity of expression and depth of feeling with great complexity of form.
The destruction of the bardic schools in the wars of the 16th and 17th c. and profound changes in the pronunciation of Gaelic prepared the way for poetry in the post-classical technique, which by the year 1700 (earlier in Scotland) had entirely replaced the classical. Post-classical poetry is no longer syllabic; its main features are stress accent and assonance. It too was sung; many of its beautiful airs are preserved. In the strictest form of poetry of this type, the pattern formed by the accented vowels of the 1st line is continued through every line of the poem.
Thus,
Níl stáid-bhean tséimhe d'Ghaedhealaibh
b c
de, nó nuair,
Gan rás na ndéar ag cóimhniughadh ród
a b c de
na gruaidh.

Here the pattern of a-5-5-5-ua is carried throughout each line of the 7 quatrains of the poem. In another favorite form (caomheadh), the line consists of 4 accents. In each line the 2d and 3d accented vowels assonate with each other. The final accented vowels in each line are identical throughout the poem. There are also freer forms where only the last accented vowel in the line enters into the pattern.
Language and matter, post-classical poetry is more popular than bardic poetry; love is a more common theme, but political poems disguised as love poems form a considerable body of the new verse. Panegyrics, laments, and religious poetry continue from the bards, the popular poets inherited the lyric gift and the passion for elaborate form, which in these native patterns persist today.

D. Hyde, A Literary History of Ireland, 1901; K. Meyer, A Primer of Irish Metrics, 1809; R. Thurneysen, Mittelr.-
gai saber (Prov., the gay science), troubadour poetry. See Petrarchism; Saber.
gair cyrch. See Welsh Versification.
galanty show. Eng. Th. 19th c. Shadows of puppets are thrown on a wall or screen (not from behind, as in the Oriental wayang) so as to present a story.
galliambic. Pros. A catalectic verse of 4 iambic feet; usually altered by anaclasis and resolution of the long syllables. R.L.
Galicism. See Hellenism.

Garden School, Naples. A circle of Epicureans from the Gr. East (Siro; Philodemus), who gathered around them at Naples, mid 1st c. B.C., a brilliant company of young Romans (Vergil, probably Horace).
gazette (It. gazetta, a coin). Early 17th c. news-sheet, succeeding the newsbook in the development of the newspaper. The first newspaper in Eng. was the Oxford Gazette, 1665 (the court being in Oxford to avoid the Great Plague); now the London Gazette, for official news.

Geistesgeschichte. See Comparative lit.
gemells. (twins). The paired lines of heroic couplets.
general. See Abstract.
general literature. See Comparative lit.

Generation of May, a Czech school of writers, 1850's (Jan Neruda, Vitézslav Háley, Adolf Heyduk), around the almanach May, named from the poem of Karel Hynek Mácha. National tendentious realism and anti-Romanticism, although influenced by Mácha, Byron, Heine. C.A.M.

Geniezeit (G., genius-time) Programmatic name for the Sturm und Drang, from the cult of the genius in the 1770's. H. Wolf, Versuch einer Gesch. des Geniebe- griffs . . . , 1923. H.R.
genius. A divine nature innate; a tutelary deity or attendant spirit; hence, one inspired by a higher power. Distinguished native capacity, esp. in the use of the creative imagination (18th c., but not so used by Johnson). Contrasted with talent; developed in G. Sturm und Drang, the Geniezeit. Subjected to many definitions: "an infinite capacity for taking pains"—others make the last word singular; "an I.Q. (intelligence quotient) of 140 or over"; but considered by many not susceptible of analysis. It has been remarked that every genius is 25% charlatan, and it is the charlatan (shrewman: cp. Shakespeare; Shaw) that takes the public. Also, that in every great work the genius builds better than he knew; he sets out to find an ocean-road to India, and lights upon a new world. Thus Emerson: "Plato said that poets utter great and wise things which they do not themselves understand." N.M.

genre. Kind, or class, to which a work belongs. One of the most common sorts of criticism (now in disrepute) has been to judge a work according to the laws of its kind (Renaissance to the 19th c.). The quarrels of the Renaissance dealt often with genres—drama vs epic—or their intermingling, as in tragicomedy. A popular form of comparative literature has been (Brunetière) the study of the evolution of genres; and typology, the classification of works by psychological categories—naive and sentimental; plastic and musical; Apollonian and Dionysian—is a return of the genre in other guise.

Georgic (L. Vergil, Georgics, 4 bks.) A poem dealing with rural life, esp. agriculture.

GERMAN CRITICISM. To the Age of Enlightenment. In the last chapter of his Gospel Book (Liber evangeliorum, c. 870) Offrid of Weißenburg (ca. 800–70) rebukes, as envious, future critics of his work. He identifies his plight with that of St. Jerome (ca. 340–420). Then, with an expression of confidence in the good will of the more sensible part of his audience, Offrid presents the prototype of those innumerable prefaces and postscripts in which authors of all kinds and ages practice a sort of anti-critical prophylaxis. It is worthy of note that Offrid cannot conceive of anything but envy as motivating a critical attitude toward his work. This, too, is a primitive view that persists through the centuries and remains discernible in ages of an otherwise more constructive conception of the task of the critic. With the constitution of a literature-minded social stratum, first knightly and then bourgeoise, partly conditioning and partly conditioned by the increased aesthetic subtlety of MHG minnesang and epic, more refined standards of taste evolved, e.g., as seen in Gottfried von Strassburg’s discussion of contemporary poets in his epic Tristan (ca. 1210).

The Renaissance brought no blossoming of G. literary criticism comparable to that of It. and Fr. The Meistersang went on elaborating the complex critical canons and doomed the tradition to stagnation in a cul-de-sac. Expressions of a critical attitude must be sought in contemporary poetics like H. Böbel’s (1472–1518) Ars versificandi (1506). Indeed, the Poetic (1561) of Scaliger, which marks the consolidation of pseudo-Aristotelian dictatorship in European letters, was from a G. point of view, although a foreign, by no means an alien factor.

Throughout the 17th c. the domains of criticism and poetics remain largely undifferentiated. Criticism was a prescriptive force regulating matters of linguistic usage, style, versification. The age of the baroque, of Marinsky, in G. mainly of the 2d Silesian School, offered more than enough material for its approach, which joined forces with the richly developed contemporary satire to produce works like Johann Balthasar Schuppi’s (1610–61) Ineptus Orator; the 4th of the Scherzgedichte (1652) of Johann Lauremberg (1590–1655); G. W. Sacer’s Reime dich oder ich fresse dich (1665). There also appeared what might be called the defense and “illustration” of the G. language, esp. among the Sprachgesellschaften. Nonetheless, the dependence of G. letters on foreign models became still more pronounced. Earlier, the Buch von der deutschen Poeterey (1624) by Martin Opitz (1597–1639) had urged the closest imitation of antiquity. It had rejected the autochthonous verse tradition in favor of the French Alexandrine; its doctrine involved a science of expression and description, which was the prerogative of men of learning. Hence the achievements of the Fr. invested their principles with absolute validity. Their emulation in G. signified not so much an imitation of foreign models as an expression of belief in immutable standards. It is in this sense that Fr. influence was definitely established by the turn of the century (Friedrich von Canitz, 1654–99; Christian Wernicke, 1661–1725).

The heir of this development was Johann Christoph Gottsched (1700–66).
German criticism

From the university at Leipzig his rule extended virtually undisputed over all of G. letters. His verdicts and decrees were published in a number of critical journals, e.g., *Vernünftige Tadelinnen* (1725–27). In 1730 he published his code, the *Versuch einer kritischen Dichtkunst vor die Deutschen*. This has been called a cook-book of literature, which (if we disregard the slur upon its merits) indicates the normative purpose of all of Gottsched's criticism. It was a vulgarization of the Wolffian vulgarization of Leibnitz' thought. Since poetry is an imitation of nature and since nature is eminently plausible, everything must be banned from poetry that is not believable, in the narrow sense of the term. Thus the absurd, but potentially highly poetic, Hanswurst must go from the German stage. In a similar vein, Gottsched insisted on the strictest adherence to the 3 unities.

Gottsched's school produced one critic of note, Johann Elias Schlegel (1719–49), one of the *Bremer Breitträger*, i.e., those that contributed to the *Neue Beiträge zum Vergnügen des Verstandes und des Witzes* (Bremen, 1744–57). Schlegel's comparison of Shakespeare and a 17th c. G. dramatist (*Verleihung Shakespeares und Andreas Gryphs*, 1744) marks him a precursor of Lessing; his appreciation of the absurdity of transplanting the principles of Fr. Neo-Classicism to G. soil, his experiments with Shakespearean blank verse, his general grasp of the potential significance of Shakespeare for G. letters make him, indeed, the most promising opponent rather than a faithful disciple of Gottsched.

A noisier (not therefore more significant) sign of impending revolt was Gottsched's quarrel with the Swiss critics Johann Jakob Bodmer (1688–1758) and Jakob Breitinger (1701–76). In 1732 Bodmer had presented his prose translation of Milton's *Paradise Lost*; in 1740 by his essay on the miraculous in poetry (*Von dem Wunderbaren in der Poesie*), he justified his claim that this sort of literary production could be called poetry although not within the narrow limits of Gottsched's classicism. Gottsched retorted; but the Swiss were unexpectedly re-enforced by the appearance of a G. Milton, Friedrich Gottlieb Klopstock (1724–1803) whose epic *Der Messias* began to appear in 1748. The opponents did not mean the same thing by "poetry"; their conception of the task of criticism was likewise of a fundamentally different nature. The Swiss taught appreciation and enjoyment of literary values where Gottsched explained the tricks of the trade. In a way this quarrel played in G. letters the same role as the *Querelle des anciens et des modernes* in Fr. It was symptomatic of a slow transition from la critique par les règles to la critique de sentiment.

1750–1830. It is customary to see the beginnings of modern G. criticism in Gotthold Ephraim Lessing (1729–81). He should also be understood as presenting a climactic summary of the preceding age. Among his precursors, Christian Liscow (1701–60) must be mentioned. Furthermore, Lessing's first major critical contribution, the *Briefe die neueste Literatur betreffend* (1759 f.), was an enterprise organized by Friedrich Nicolai (1733–1811), who continued on a somewhat higher level where Gottsched was being forced to leave off. Lessing's aim in these letters is not in basic disagreement with the prescriptive dogmatism of the older tradition, nor is his best-known work, the *Laokoon, oder über die Grenzen der Malerei und Poesie*, 1766. The epoch-making character of this work does not lie in the incomparable cogency of its argument nor in its lucid conclusions about the inviolable limits of the individual arts. Indeed, their non-existence was to become an essential assertion of the romantic dogma. Lessing's major contribution was that he derived his conclusions from an analysis of what he knew to be great works of art, that he did not apply previously conceived criteria to the works. Here we recognize the lessons taught by Johann Joachim Winckelmann (1717–68).

In the *Hamburgische Dramaturgie* (1767–68), planned as a series of critical essays on the performances of the Hamburg National Theatre but actually elaborated into a basic analysis of dramaturgy, Lessing proceeds not by showing what one should enjoy in a given drama but rather by presenting the drama in its essence and clarifying its intention. Criticism before Lessing was prescriptive and dogmatic; criticism after Lessing was descriptive and appreciative. His own was neither and both. It was aesthetic art, not philosophical. A work of art was for him a microcosm animated by the same manifestations of superior rationality as the world of our ideas and beliefs. *Die Erziehung des Menschengeschlechts (Education of the Human Race)*, published in *toto* in 1780, is, with its declaration of faith in universal reason and human progress, the testament of no less of a critic than of a deeply religious thinker.

The polar complement to Lessing's critical aggressiveness is the contemporary
insistence on the empathetic element in criticism. This trend was marked in Heinrich Wilhelm von Gerstenberg's (1787-1823) so-called Slesvig Letters on Literature (Briefe über die Merkwürdigkeiten der Literatur, 1766), but its major impetus probably came from the East, through Johann Georg Hamann (1730-88) and his disciple Johann Gottfried Herder (1744-1803). These men were the critical godfathers of Sturm und Drang. Deeply as the Stürmer and Dränger were (and felt) indebted to Lessing, their attitude toward criticism seemed to rebel against everything he stood for. Their reviews are manifestoes. Critical aridor found its outlet in attacks on contemporary social and cultural conditions, e.g., in the dramatic satires and farces of young Goethe. The Storm-and-Stress was a youth movement. Its excesses were bound to give way to more moderate views as its representatives attained a more responsible maturity. Yet not one ever abandoned the conviction that criticism must take art as an expression of a given cultural state, that the individual work must thus be considered in its ethical, basically its metaphysical, significance. Schiller's (1789-1805) reviews, e.g., the devastating one of Bürger's collected poems of 1791 (Gottfried August Bürger, 1747-94), are applications of these aesthetic theories (Briefe über die ästhetische Erziehung des Menschen, 1793). Goethe's (1749-1832) attitude was more comprehensive and consequently more liberal: works of art, for him, were not basically different from works of nature; both have to be understood simultaneously as self-sufficient organisms and as integral parts of the chain of being. This explains on the one hand how Winckelmann's classicism of antiquity could bear modern fruit in Goethe and on the other how Goethe, in his later years, came to elaborate his critical concept of Weltliteratur.

Herder's basic demand was that a work of art be appreciated empathetically in its organic structure and setting. With him, the romantic Organismusgedanke, the idea of the organism, attains critical potency. An almost morbid irritability induced Herder to present many of his thoughts in seeming opposition to Lessing. The Fragmente über die neuere deutsche Literatur (1776) complement Lessing's Briefe; the Kritische Walden (1769), his Laokoon: Yet the Iden zur Philosophie der Geschichte der Menschheit (1784 f.) show the basic coordination of Herder's and Lessing's endeavors. They form, together with Lessing's Die Erziehung des Menschen and Schiller's Briefe über die ästhetische Erziehung des Menschen, the triune declaration of faith in humanity of German classical idealism.

G. Romanticism is in its beginnings a purely critical movement. As such, however, it did not originate as a break with the tendencies of the preceding generation. On the contrary: romantic criticism, particularly that of the Frühromantik, is best characterized as a synthesis of Lessing and Herder. Friedrich Schlegel (1772-1829) began as a student of Gr. classicism, in Lessing's spirit seeking eternal values. Yet the yield of this search was the wisdom that the historian Herder had never tired of preaching: that works of art are organic representations of a specific genius. Thence Schlegel came to the discovery that we, whose genius is different from that of the Gr., must create differently, to a declaration of independence of the modern creative genius from classical antiquity. This is the gospel that he preached together with his brother August Wilhelm (1767-1845) in the romantic journal Athenæum (1798-1800).

The all-inclusiveness of the romantic conception of art (Friedrich speaks of a scale of art from a system embracing several vast systems to the naive sigh of a child) frees the critic from judging. He is an historian and a philosopher; his task is to characterize. The romantic critic has been called the priest of poezy, just as the romantic poet is the priest of mankind. If we add that conversely the romantic poet, at least in theory, never ceased to be a critic, we have the conceptual background of the romantic irony.

Friedrich Schlegel's most representative productions are his characterization of Lessing the critic (1797) as the philosopher, the Spinozist; and his discussion of Goethe's Wilhelm Meister (1798) the symptomatic importance of which he felt to be on a par with that of the Fr. revolution, in a different sphere of human endeavor.

August Wilhelm Schlegel's most important contribution to the romantic theory lay in his lectures. After the dissolution of the Jena circle of early romantics, he expounded the new dogma in his Berlin lectures Über schöne Literatur und Kunst (1801 f.). His Viennese lectures Über dramatische Kunst und Literatur (1808 f.) are historically more important; they were translated into Fr., Dutch, Eng., It., and they, as much as the book de l'Allemagne (1813) by Mme. de Staël, August Wilhelm's disciple, determined the foreign appreciation of G. romanticism. From a
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G. point of view, however, these lectures show a decline of the romantic spirit. "The history of art," says August Wilhelm, "teaches what has been done. The theory of art explains what should be done." Between them, he reasons further, a third factor is needed if history and theory are not to remain equally barren. "It is criticism that clarifies the history of art and makes the theory of art fruitful." The danger of this principle becomes apparent in its application. The great achievement of romantic criticism had been its emancipation from dogmatic prescription. But when Schlegel imposes his theories on history the result is often something that it is hard not to call a priori dogmatism, not necessarily any better than the opposite dogmatism of a Gottsched.

Thus in its later phases Romanticism (the infinite) seeks new bounds. In the elder Friedrich Schlegel, in Adam Müller (1773-1829), in Joseph von Görres (1776-1848), the most remarkable critical mind among the latter romanticists, and in Joseph von Eichendorff (1788-1857) these standards are supplied by political and religious convictions. In them we discern the utilitarian pragmatism of the following generation. A.G.-v.A.

After 1830. G. criticism moves from the main European tradition toward abstract, metaphysical speculation, systematic thoroughness, theoretical radicalism. It is the work largely of philosophers and scholars rather than of non-academic critics like Carlyle or Sainte-Beuve. As a result of its excessive dependence on philosophical ideas it tends to lose touch with the popular cultural atmosphere. Herein lies its weakness as well as its strength.

Under the influence of Fr. liberalism and Hegel, Das junge Deutschland (1830-50) demanded close contact between literature and life. Goethe was criticized for his indifference to the political events of the day; the romantics were condemned for their mediavalism, their reactionary attitude in politics; Schiller and Jean Paul were extolled as liberals. Criticism was regarded as an instrument for the diffusion of liberal ideas; journalism became a force in public life (Börne, Heine, Gutzkow, Menzel, Laube). Æsthetic norms yielded to ethical criteria; emphasis shifted from beauty to the characteristic and effective, from form to content, from poetry to prose fiction. The theoretical leader of Young Germany was Ludolf Wienberg (Æsthetische Feldzüge, 1834); the outstanding representative of academic criticism was Georg Gervinus (1805-71).

Poetical realism (1850-80) attempted to steer a middle course, seeking neither the ivory tower nor the public rostrum. The period is characterized by a confusion of intellectual values: scientific materialism went hand in hand with lofty moral idealism, free thinking with Victorian prudery. Beauty and form again became criteria of excellence, especially in the Münchener Dichterkreis; all the genres were held in equal esteem. The principal critics were Julian Schmidt, F. T. Vischer, Hermann Hettner, and Paul Lindau, the arch enemy of naturalistic theory. The critical writings of Gustav Freytag (Technik des Dramas, 1865), Otto Ludwig (Shakespearestudien, 1874) and Friedrich Spielhagen (Beiträge zur Theorie und Technik des Romans, 1883) exerted considerable influence on literary practice, but the most significant contributions to criticism were Hebbel's conception of tragedy, Wagner's vision of the unified whole, the Gesamtkunstwerk.

The realistic tendencies culminated in the naturalists (1830-1900), who, like the Young Germans, called for interaction between literature and life, now social rather than political. The aim of literature was to depict, with scientific detachment, truth, and reformatory zeal, the evils of contemporary society. Major influences on criticism were Zola; Ibsen; Taine; Wilhelm Scherer, whose formula—das Ererbe, das Erfolgte, das Erlernte—sums up the genetic method which he introduced. Scientific notions like heredity, environment, strict causality, were brought into criticism; special emphasis was laid on external influences and factual details. Once more literary form was neglected in favor of content; the novel was regarded as the best medium for realizing the naturalistic ideals, although the drama rapidly gained in importance, while the lyric fell into disfavor. Heinrich and Julius Hart (Kritische Waffengänge, 1882-84) and Eugen Wolff were the principal conservative critics; the radicals included M. G. Conrad, champion of Zola; Conrad Alberti (Natur und Kunst, 1890) and Arno Holz, the theorist of consistent naturalism. Otto Brahm and Alfred Kerr were the leading dramatic critics; the naturalistic journals were Die Gesellschaft and Die freie Bühne.

The European revolt against the spirit of positivism found its parallel in G. There was a revival of romanticism in all its many forms (1900-10): individualism, religious mysticism, flight from the present into a heroic past or into exotic realms of pure beauty, the cult of blood
German criticism
and soil; the Gothic literature of horror. From 1910 to 1925 the new romanticism assumed that extreme, ecstatic form known as expressionism. This was the golden age of academic criticism. The mental disciplines (Geisteswissenschaften) were liberated from the tyranny of the natural sciences and embarked on a search of their own laws of being. New literary territory was exploited; new approaches to the study of literature were tried. Despite its tendency to rash generalization, neo-romantic criticism achieved distinction in: 1. cultural synthesis—the study of literature in its relation to the other expressions of national culture (Ricarda Huch, Walzel, Stefansky); 2. Geistesgeschichte—the study of the development of ideas, with emphasis on the mental experience (Erlebnis) that inspires works of art (Dilthey, Walzel, Unger, Cassirer, Cysarz, Korf); 3. typology—the attempt to classify artists and works of art according to general psychological categories [anticipated by Schiller (naïv and sentimental), A.W. Schlegel (plastisch and musikalisch), Heine (Nazarener and Hel- lener, as M. Arnold), Nietzsche and Hel- und Dionysos); used by Dilthey, Ricarda Huch, Wöflin, Worringer, Simmel, Walzel, Nohl, Strich; 4. the anatomy of style, badly neglected by German criticism of the 19th c. (Elster, R. M. Meyer, Walzel, Spitzer, Gundolf, Strich, Pongs); 5. the monumental literary biography—perhaps inspired by Nietzsche's essay on the abuse of history—practised by the disciples of Stefan George (Gundolf, Simmel, Bertram, Wolters), who sometimes use a mystical approach and emphasize das Urfahr- nomen, die ewige symbolische Gestalt, the Mythos. 6. ethnic criticism—the interpretation of literature as the product of the Volksgeist, influenced by landscape, blood mixture, colonial conditions (Stammesgeschichte, Nadler). 7. The psychogenetic method—the view of literary development as a function of the generation to which the writer belongs (Kummer, Brügge- mann).

The attempt of the neo-classicists to establish a literature of strict form and a sociological criticism was an important episode in G. literary history during the early 20th c., esp. in the theory of the Novelle (Paul Ernst) and the drama (Wilhelm von Scholz). The rationalist tradition had never quite died out; even at the height of expressionism it was represented by the movement known as activism, which sought to regenerate society through social reform. During the Weimar Republic both literature and criti-

cism returned to reason, facts and science. There was less theorizing and subjectivism in the interpretation of literature (Merker and Stammler, Ermatinger, Wiegand, Schückling).

The National Socialist revolution brought a complete break with older critical traditions. The emphasis is on the irrational, authoritarian, racial forces in life; literature and criticism become instruments for the promotion of the Nazi Weltanschauung. A new critical terminology has been created (völkisch, arteigen and artfremd, westerisch, jüdisch). The great writers of the past are reinterpreted as heralds of National Socialism or else condemned as dangerous. Forerunners of Nazi criticism were Adolf Bartels, Wilhelm Stapel, Will Vesper; its principal critics are Heinz Kindermann, Helmut Langenbucher and the converts Hans Nau- mann, Paul Fechter, Albert Soergel, Emil Ermatinger, Julius Petersen, Walther Linden.

S. von Lempicki, Gesch. der d. Lit.; RE der d. Lit. II, 1928; F. Michael, Die Anfänge der Theaterkritik..., 1918; K. Borinski, Die Poetik der Ren... 1886; M. M. Colum, From These Roots, 1938.


GERMAN VERSIFICATION. Early German Poetry: Old English (OE); Old High German (OHG); Old Saxon (OS). Although many forms of Ge. poetry were suppressed by Christian censorship, the meter, i.e., the alliterative long line, survived the conversion and in OE remained
the almost exclusive form, with its decorative devices: the kenning; synonyms and variations; uncommon compounds. The OE line has a smaller number of unstressed syllables than the G. variant; thus the regular hemistichs became 4-beat verses that could be sung. Used mainly in the epic (Beowulf), this form survives in a few dramatic monologues, 2 of which (Deor; Wulf and Eadwacer) show stanzaic structure and refrain. The 4-beat alliterative structure persisted in the 13th (Layamon, Brut) and 14th c., and in ME survives in Langland (1380-1400?) The Vision Concerning Piers Plowman, 7,300 lines: “In a somer season, when soft was the sonne...” The OS epic Heliand often adds a stress in the line, and more unstressed syllables (Schweller). The OHG Liber Evangeliorum (Krist; Otfrid of Weissenburg, ca. 860) abandons the alliterative form, riming the hemistichs and combining a pair of long lines into a stanza. The hemistich has 4 accents, the last falling on the last syllable; the unstressed syllables are usually 1 or 2 for each accent. This form became the most popular for several c.

In the 10th and 11th c. the Saxon emperors of the Ottonian renaissance favored L. The chief forms were (1) the Modi, with irregular strophes, originally designed for the sequences following the Alleluia (invented by Notker Balbulus of St. Gallen, d. 912); (2) the Leonine hexameter (Waltharius, Ekkehard I, ca. 925; Rudolf, the first romantic novel of the M.A., ca. 1040).

G. Ehrismann, Gesch. der deutschen Lit. bis zum Ausgang des Mittelalters, 1918; A. Heusler, die altg. Dicht., 1923. E.A.P.

Later Verse. Alliterative verse was later sporadically revived (Wagner; W. Jordan, Die Nibelüge, 1868), but the chief meter for later G. epic was the Gr. dactylic hexameter, freely used (Klopstock, Messias, 1748-73; Bodmer, F. L. Stollberg, J. H. Voss, trans. Homer, 1767-93; Luise, 1783; Goethe, Reineke Fuchs, 1783; Hermann und Dorothea, 1797; Mörike, 1846; Hebbel, 1857; G. Hauptmann; Thos. Mann). The dactyls are freely replaced by spondees and trochees, but the 2d and 4th accents are marked. Gradation of accents (Reineke Fuchs) produces a livelier melodic movement, in contrast to long sustained levels (Hermann und Dorothea).

Goethe broadly reflects the 18th c. development in G. versification. He uses, with occasional alexandrines, Knittelvers and Madrigalvers. The former, from Hans Sachs (1494-1576), is a rimed couplet of dipodic accent, with free variation of unaccented syllables within the foot (in Faust, epistles, legends). The latter, iambic of 2 to 6 feet and free rhyme combination, from Singspiel and in didactic verse from Brockes (1680-1747) to Gelert (1715-69), combines with Knittelvers in Faust, but appears elsewhere (Ilmenau, 1783). Goethe carries on the Anacreontic verse (Hagedorn 1708-54; Gleim, 1719-1803; Chr. F. Weiss, 1726-1804), esp. iambic and trochaic tetrameters with 4th beat paused, and blends them with the lied forms of the folksongs (Herder; and Wunderhorn, 1806) also with those of the Gesellschaftslied (Reichardt, 1752-1514). From the classical tradition (Klopstock, 1724-1803) Goethe draws free rhythms (1772-83), dithyrambs fixed neither in time, accent, nor number of syllables, but increasingly metric. Klopstock’s ode forms (mainly Alcaic, An Fanny and Asclepiad, Zürchersee) sometimes lack a cogent sentence melody; they are mastered by Hölderlin (1770-1843) and Platen (1796-1835), who with Rückert (1788-1866) uses the Ghasel; Rückert also the Makame.

Two strains continue, not wholly apart: the more stately, monopodic, bisyllabic meter in larger structural stanzas with a tendency toward chanting (Platen; Meyer, 1825-88; Dehmel, 1863-1920; Hofmannsthal, 1874-1929; George, 1868-1933) and the lighter, liedlike verse with livelier speech melody and graded accents and a mixture of 2 and 3 syllable measures (Keller, 1819-90; Storm, 1817-88; Lilien- cron, 1844-1909; Rilke, 1875-1926).

The critical theory of versification began with Karl Lachmann’s ed. of OHG and MHG poetry in the 1st half of the 19th c. and with Westphal’s Theorie der Neuhochdeutschen Metrik, 1870. Eduard Sievers, founder of Schallanalyse, proceeding from a motor reaction of the human body, paid foremost attention to the rhythmic and melodic constants of verse, which he came to use as a means of identification (Rhythmisch-melodische Studien, 1912; Metrische Studien I, Abhandlungen d. sächs. Gesellssch. d. Wissenschaften, 1901). Andreas Heusler stresses predominantly the time element and denies the relevance of melodic factors (Deutsche Versgeschichte, 1935-7, 3 v.). Franz Saran proceeds from the acoustic impression and strives for an exact description of time element, weight, accent, inflection of measure and verse (Der Rhythmus des französischen Verse, 1904; Deutsche Verslehre, 1907). A history of the use of metrical forms is still to be written. Jakob Minor, Neuhochdeutsche Metrik, 1902. E.F.
gesta. [L., deeds; Fr. geste; Eng. jest, rarely gest (Gest Historie of the Destruction of Troy, 14th c.)] Tales of adventure, Gesta Romanorum (compiled 14th c., oriental and classical, printed 1472, widely used as a source book). The Fr. chanson de geste, fl. 11th-14th c., was a long epic poem, in lines (laisses) of 10 or 12 syllables, at first with assonance, then rhymed (lengthily on one rhyme). Three branches of the cycle: 1. The king (Charlemagne; Roland>Orlando Furioso), 2. William of Orange (vs the Saracens), 3. Doon de Mayence (rebellious nobles).

ghazel; ghasel; ghazal; gasal. (Arab. spinning). Pros. Lyric form, used esp. by the Persian Hafiz (d. ca. 1390). In Persian poetry (q.v.) of 4 to 14 lines (in G. use, up to 30); begins with a rhymed couplet; even lines throughout the poem repeat this rhyme; odd lines are unrhymed. The content is peaceful, idyllic; otherwise the form is called Kuside. Introduced into G. poetry by Goethe, Platen, Rückert. W.J.M.

ghost. Lessing (Hamburgische Dramaturgie) urges that stage ghosts appear only in the stillness of night and speak to but one, unaccompanied person. Gr. stage ghosts paid little heed to these principles of conduct: the first, because the performances occurred in the open air and broad daylight; the second, because the chorus was continuously upon the stage. The vagaries of old Hamlet's ghost, and of the battalions in Eliz. tragedy and later melodrama (travestied in Gilbert's Ruddigore) show that later playwrights were equally heedless of theoretical restrictions—save that, except for comedy, ghosts usually make themselves visible by night.


ghost walks, The. Th. Announcement that actors are being paid; from a road company ultimatum that unless salaries were forthcoming, the ghost (Hamlet) would not walk that night.

ghost word. One created by error of scribe, editor, printer. 1. By wrong letter: personal for perennial. Misprints have added value to books, e.g., the vinegar Bible (vignyard); the Bible that by dropping a t promises 'immorality to all the faithful.' 2. By running two words together (whatcho). Such compounding, when intentional, is of course a most frequent method of word-formation, in Eng. but esp. in G.; used also for humorous effects, e.g., (C. Morley) "caborabian nights." Cpr. Telescope; Phantom. A list is given in NED Supplement, v. 2, p. 327 f.

ghost writer. One that creates what another signs. Painters and sculptors have often had pupils make all but the finishing touches of their works; some writers (Dumas fils) have employed assistants. Thus John Henley says of A. Pope and Wm. Broome:

Pope came off clean with Homer, but, they say,
Broome went before, and nicely swept the way.

Summoning a ghost, however, is not plagiarism but purchase. It is done most frequently by politicians, and for "autobiographies" of non-literary celebrities. Cpr. Allonym.

giera. Roasting poem among the Galla (Africa), of the powers and deeds of an individual hero. See Farsa.

gleeman. Anglo-Saxon court entertainer, usually reciting stories composed by the scop, who was often attached to a court, whereas the gleeman more frequently traveled. Used by Percy for Eng. and Scot. minstrel. N.M.

Globe, le. Fr. journal of the more scholarly romantics, 1824-31. Founded by DuBois and Leroux. Sainte-Beuve began in it; Goethe admired it. Contrib.: Jouffroy; Chas. de Rémusat; J. J. Ampère (on foreign literatures); Vitet. Comparative and eclectic.

glory. Th. A tableau of a god let down from above, in the baroque theatre (cp. Gr. god from the machine).

gloss. glose, gloze. (Gr., tongue, language; affected by MHG, lustre) 1. An explanation, from a marginal word to a lengthy note; hence, a list of explanations, a glossary. E. K.'s gloss to Spenser, Shepheardes Calender, 1579; Coleridge's, 1817, to his own Ancient Mariner. Sometimes used of the foreign or obscure word that requires explanation. As affected by "to gloss over": a disingenuous explanation; a deceptive interpretation. See Chronicle. The 'glose' is also a fixed verse form (Sp.; rare in Fr. and Eng.) developing variations on a (usually quoted) theme, somewhat as the rondeau redouble.

glyconic. Pros. A so-called logaedic verse, q.v., ⅛ — ⅛ — ⅛ — ⅛ — ⅛ — widely used in early Gr. lyric and drama and L. lyric, ori-
They attributed much of it to an imaginary Bishop Goliad; some have been ascribed to Walter Map (Apocalypse, Confession); many are collected in Carmina Burana. They are the earliest works of a roisterous satire that reached its peak in Rabelais.

Gongorism (Sp., Don Luis de Gongora y Argote, 1561–1627). Style named from the Sp. poet, who ca. 1609 turned from his clear and simple works, to polish the language. He became obscure through complexity of verbal devices: inverted order; words coined from L., It., Gr., strangeness of diction and construction. Started a controversy, but for a time prevailed (Lope de Vega mocked it, but withdrew). Also called cultismo, culturanismo, from its appeal to the cultured. Akin to movements in other lands; see Secentismo.

good sense. The criterion of Fr. neoclassical criticism: Bolleau; also Dryden, Johnson. Ability to recognize the fitness of things, according to an ordered understanding of past events and a reasonable anticipation of cause and effect. Common sense believes that evil begets evil and good generates good: it demands therefore a certain congruity in the development of characters in fiction. In the Fr. Classical drama there was often a character, called by critics the bon sens, a bystander in whose mouth the author places his balanced ideas, in opposition to the error, or lack of balance, of the participants in the conflict. Cp. Point of reference. U.T.H.Jr.

GOTHIC as a term for aspects of medieval art and thought was first applied to pointed architecture in the early 17th c.: Their very Uncomeliness ought to be exiled from judicious eyes and left to their first inventors, the Goths, or Lombards, amongst other Reliques of that barbarous age.' (Sir Henry Wotton, Elements of Architecture, 1624). As Clark remarks, 'For centuries the Gothic style had no name; it was the only way of building—architecture. simpliv. As soon as it was named it was a separate style, and when the word became widely used we may say that Gothic had become something artificial and peculiar.'

It took nearly a century after Milton for this 'Gothic spirit' to develop—until, in fact, the Renaissance products of Inigo Jones and Christopher Wren had become smoke begrimed and the abbeys torn apart by Henry VIII had taken on the mossy patina of antiquity. The Gothic Revival
in its literary aspects was closely associated with the green copes, disordered stone piles, enchanting shadows and sweet melancholy of these ruined buildings. The late Augustans, searching for relief from their own calm reasonableness, found it in the distorted images of Gothicism. Horace Walpole built Strawberry Hill (1750–53) and wrote *The Castle of Otranto* (1764) in the same mood. Little Walpoles erected stucco ruins with pointed arches in their gardens, to shade them as they composed verses on fair damsels and ghostly visitations. The Gothic Novel grew into an established form. Poetry, in Gray and the Waronts, took a melancholy turn. Coleridge knew the inevitable scene:

Oft in my waking dreams do I
Live o’er again the happy hour
When midway on the mount I lay,
Beside the ruin’d tower.

The Gothic Revival can be conveniently divided into four periods: that of (1) spurious ruins and superficial medievalism, dominated by Barry Langley’s architecture and Percy’s *Reliques of English Poetry* (1765); (2) the Romantic Revival (Scott’s poetry and Wyatt’s restorations); (3) National Gothic (Pugin’s Gothic detail for the Houses of Parliament; the Oxford Movement; Carlyle’s *Past and Present*); (4) eclecticism (*Ruskin*; Street’s Law Courts: the pre-Raphaelites). The last phase lingers still.


GOTHIC NOVEL. About six o’clock one evening early in June, 1764, Horace Walpole, after he had drunk his tea, sat down to put on paper what he could vaguely remember of a dream he had had the night before. He had been walking in a Gothic castle, and as he paced the huge hall, looking up he saw on the uppermost banister of a great staircase a gigantic hand in armour. The work grew; in less than a couple of months *The Castle of Otranto* was received with boundless enthusiasm. In 1762 Thomas Leland had published anonymously *Longsword, Earl of Salisbury*, a romance of the days of Henry III. Here we have the valiant knights; the villain who seeks the hand of the Countess Ela, supposed a widow; the “rude minion” Grey, “long practised in the arts of flattery,” who betrays the Lady Ela into Raymond’s power; the impious monk who with horrid malignity is ready to “pronounce the marriage rites.” There are scenes “before the portal of an ancient Abbey, where the breath-ren of the Cistersian order employed their peaceful hours in orisons to heaven and acts of humanity to their fellow creatures”; upon the Cornish seashore, where arrives “a small barque whence lands a man in the garb of a humble pilgrim.” *Longsword*, in fine, is the first Eng. historical Gothic novel; *Otranto* is the first supernatural Gothic romance.

In the 50 years between the appearance of *Longsword* and the publication of *Waverley* there poured from the press vast numbers of period Gothic romances and historical tales, most of them modeled upon Leland’s pages. Sophia Lee’s *The Recess*, 1783–85, played a considerable part in shaping the genius of Gothic; its title is drawn from a subterranean priority concealed amid bramble-grown ruins; Queen Elizabeth. Leicester, Lord Burleigh, intervene in the course of the tale. The romances of T. J. Horsley Curties (Curtis)—*Ancient Records*; or, *the Abbey of St. Oswynthe*, 1801; *St. Botolph’s Priory*; or, *The Sable Mask*, 1806—combine the characteristics of Longsword and Otranto. Clara Reeve (*The Old English Baron*, 1778) led Walpole to administer a sound jobation. She introduces what he calls “a tame ghost”; her influence led to the convention of the explained supernatural. (*Don Sylvio von Rosalva, oder der Sieg der Natur über die Schwärmerei*, by C. M. Wieland, 1764, trans in Fr., 1769 and 1771, was issued in Eng., *e.g.*, 1778, as *Reason Triumphant Over Fancy*; exemplified in the Singular Adventures of *Don Sylvio de Rosalva. A history in which every Marvellous Event Occurs Naturally*). The apparitions, mysterious incidents, unearthly voices, inexplicable disappearances, necromancies and wizardry, hauntings and horrors, as the narrative draws to its close are discovered one and all to be the result of mistakes and misapprehensions, superstition and swooning fears, coincidence, or knavish practice. Throughout 3 volumes our interest is most delicately stimulated, only to be dashed in the 4th. To top it, the eclairsissement is more difficult to believe than a genuine ghost or honest diablene. Three names represent the Gothic achievement at its height: Mrs. Radcliffe (*The Romance of the Forest*, 1791; *The Mysteries of Udolpho*, 1794; *The Italian*; or, *The Confessional of the Black Penitents*, 1797); Matthew Gregory Lewis (*The Monk*, 1796); the Rev. Chas. R. Maturin (*Melmoth the Wanderer*, 1820). With much overlapping, the Gothic romance may be divided into the terror (*Horrid Mysteries*, 1796, by the Rev. Peter Will "from
from Det Götiska Förbundet (1811), the Gothic Society, whose members called themselves Götar, "Goths," and who sought literary material in native Swe. or Scand. history and traditions. Gothism was intrinsically national; Fosforism, foreign and philosophical. A.B.B.

Grace. A quality allowed by all periods that set rules for art, by which these rules may be ignored. "Snatch a grace beyond the reach of art" (Pope, Essay on Criticism, I, 141-157). Mentioned by Quintilian; Horace; Longinus; in the Renaissance opposed to beauty (reason, regularity, restraint, conformity) as a product of imagination, irregularity, spontaneity, originality; "Beauty pleases by the rules only; grace, without them" (Roger de Piles, L'Idée de peindre parfait, 1699, Eng. trans. 1706). It is instant in effect. It defies analysis—to the It. (Firenzuola, 1541), it is un non so che; un je ne sais quoi to the Fr. (Bouhors, 1671), connects grace in art with grace in religion; both are mysteries; both were expressed in Gr. by the one word, charis; Charites; L. Gratiae, the Graces). The Ren. went so far as to say that beauty cannot charm without grace. But in the 18th c. the sublime replaced it as the transporting quality ranged against reasoned beauty; grace came to mean "the charm belonging to elegance of proportions"; and, now, an ease and lightness, or an ornament, of style. S. H. Monk, "A Grace Beyond the Reach of Art." JHI, 8, 1943.

Gracieux. See Grace.

Gracia. See Grace.

Gracio (Sp.). See Grace.

Gracioso (Sp., graceful). The Merry-Andrew, buffoon, comic personality in the Sp. classical comedia, corresponding to the Shakespearean clown and fool. H.A.H. 

Gradatio (n.). (Klimax, Gradatus, Ascen- sus, Epipole). Rh. A series of statements so arranged that each succeeding statement marks an advance in thought, and so constructed that the concluding clause of one statement is reiterated as the initial clause of the succeeding statement. "Tribulation worketh patience, patience experience, and experience hope." These are sometimes very elaborate, in classical oratory. What is commonly known as climax in English is the ancient Incrementum. See Word Creation. O.A.D.

GRAMMAR. (Gr. grammatikos, of or pertaining to letters or literature; gramma, letters, literature, pl. of gramma, letter). Meaning. As the etymology suggests, the
word was used in classical Gr. and L. for
the methodical study of literature, in-
cluding textual and aesthetic criticism,
problems of literary history, as well as
the study of language. During the Middle
Ages, since the knowledge of Gr. was
slight, and the vernacular languages were
not deemed worthy of study, the term
'grammar' came to mean study of L.; in
Eng. the term 'grammar school' was giv-
en to a type founded for teaching Latin.
With logic and rhetoric, grammar was one
of the subjects of the trivium, but again
included the study of literature. As the
study of the vernacular languages de-
veloped, the word 'grammar' lost many
of its wider implications; it meant in
Eng. the art of speaking and writing cor-
rectly, that is, according to rule. In the
early 18th c., the rise of the middle class
to a position of authority was accom-
panied by a demand upon its part for
guidance in cultural matters; in partial
response there was developed a body of
rules for the Eng. language. Such rules
were often without any basis in actual
usage; they not infrequently repudiated
the practices of even the leading authors
of the time. They were based upon ra-
tionalistic considerations or carried over
from L. syntax. This idea of grammar is
inherent in our present use of the word.
We speak of 'errors in grammar' or of
'bad grammar,' both of which are inco-
sistent with the scientific concept of the
term. Grammar, when furnishing us with
a guide to linguistic conduct, is often
called Prescriptive or Normative.

With the development of the scientific
study of language in the 19th c., a new
concept of grammar arose, as set forth
in H. C. Wyld, Universal Dictionary of
the English Language: [Grammar is] 'A
branch of learning dealing with language
and its analysis from several points of
view; the term includes the study of the
pronunciation of a language, its inflex-
ions or other means used to express the
relation of words to each other in sen-
tences, syntax, and the principles of word
formation; it is also applied (a) to the
purely descriptive study of the phenomena
presented by a given language at a given
moment; (b) to the historical treatment
of these, which exhibits the changes which
take place in a language from age to age;
(c) to a study based on a comparison of
the phenomena existing in several lan-
guages sprung from a common ancestor.'
Grammar thus considered is usually spo-
en of as Descriptive in contrast to the
Prescriptive attitude. The provinces of
Historical and Comparative grammar are
clear from portions b and c of Wyld's
definition.

The terminology and basic categories
of English grammar are unsettled. Until
recently most grammarians were content
to remain within the fram. work that
had developed from a study of the classi-
cal languages, but in the present c. there
has been a tendency to develop new con-
cepts, categories, and terms. Jespersen
uses a system of ranks (i.e., primary, ad-
junct, subjunct). The greater preoccupa-
tion of present-day grammar with strictly
linguistic considerations may be seen by
comparing the divisions of the subject as
given by Wyld (phonetics, morphology,
syntax, word formation) with that pre-
vailing until approximately the mid 19th
c.: orthography (and sometimes ortho-
epy), etymology, syntax, and prosody.

Philosophical Basis. From its begin-
ning, grammatical speculation was phi-
losophical in character, connected with the
views of the philosophers concerning the
origin of language and its place in the
scheme of things. In the conflicting sys-
tems of Plato and Aristotle, we find the
former apparently believing that language
had arisen through some inherent neces-
sity, whereas the latter maintained that
it had arisen by convention or agreement.

In the 2d c. B.C. this controversy was
complicated by the dispute over analogy
and anomaly, q.v. The grammar of Diony-
sius Thrax, upon which were modelled
the L. grammars of Rome, assumed the
principles of the analogist school; ac-
cordingly, the doctrines of the anomalists
for a long time had little influence upon
linguistic thinking.

The outstanding grammars of the late
L. and early Christian era were those of
Ælius Donatus (mid 4th c.) and of Priscian
(Byzantium, early 6th c.). These be-
came the type and source of the L. and
Gr. grammars of medieval and Renais-
sance Europe. During the period of medi-
 eval scholasticism there was, however,
another controversy concerning the exist-
ence of words: the realists maintaining
that words and things were the counter-
part of ideas; the nominalists, that they
were only names arbitrarily assigned by
man.

Utility. We have seen that the word
'grammar' included in its meaning prob-
lems of literary criticism and history as
well as the analysis of language; the un-
derlying impetus to the study of gram-
mar both with the Gr. and with the Hin-
dus was to make intelligible the great
religious and literary works of antiquity,
such as the Homeric poems and the Veda,
whose language had become archaic. (Panini had written a splendidly detailed analysis of the Sanskrit language as early as the end of the 4th c. B.C. He had many celebrated successors, but the grammatical speculation of the Gr. rather than the analysis of the Indians gave rise to a continuous intellectual tradition throughout the history of European thought.)

Later on, the Scriptures had to be interpreted. There was also need for a practical knowledge of the language of those to whom Christianity was to be carried; finally, the Bible was translated into the various vernaculars.

Grammar as a medium of interpretation is employed in connection with contemporary works as well as with earlier ones. Linguistic analysis of the devices employed by Cummings, Joyce, and the Sitwells may be as helpful as it is in connection with Beowulf or Chaucer. For writers of earlier periods, it is imperative to know the language conventions of the age, so that the text may be studied in their light. One critic, e.g., through examining the use of the familiar and the formal second personal pronouns thou and ye in Troilus and Criseyde, was able to reach certain conclusions concerning Chaucer's conception of his characters in the light of the current courtly love tradition.

A detailed knowledge of the language of a period is often of aid in fixing authoritative texts, by enabling scholars to form judgments as to the authenticity of variant readings, to correct scribal or textual errors (the notes of Furnivall on Shakespeare; of Manly and Skeat on Chaucer).

Linguistic and grammatical criteria are also useful in dating, localizing, even in determining, authorship. Had 18th c. scholars known as much as we do about the inflexions and syntax of late Middle English, there could scarcely have been the slightest controversy over the genuineness of Chatterton's Rowley poems. Dialect criteria have been of immense value in determining where works (Poema Morale; The Owl and the Nightingale) were written, and in serving to distinguish (King Horn) between the language of the original and that of subsequent copyists. The proportions of ye and you as the nominative of the 2d personal pronoun constitute a test to distinguish the contributions of Beaumont and Fletcher in their joint plays. Such matters as the omitted relative, the use of do as a verbal auxiliary, the omission of to in the infinitive, have all been employed as tests of authorship for the post-Shakespearian drama.

The employment of grammatical criteria to serve in analyzing "the complex of style into its several strands" is illustrated in Edith Rickert's New Methods for the Study of Literature (1926). Her method is used chiefly to determine the effect upon the style as a whole, of an extensive use of one part of speech or type of construction, e.g., of a high proportion of nouns to verbs, or of verbs of action to the total number of verbs. This method—though it must be employed with extreme caution, to prevent invalid generalizations—may be used for the relationship between sentence structure and rhythm, between tonal pattern and the normal phonetic repertoire of the language.


GRAMMARIANS AS CRITICS (ancient) differ from modern critics in their purposes and consequently also in their methods and results. The modern professional critic is teaching readers how to read; the ancient undertook to teach the student how to compose. It is, for the writer, more important to know a few good books superlatively well than to know many books rather badly; the student then was to read intensively, memorize much. He was, at the outset, told succinctly what he ought to think of the authors studied, in large part to enable him to observe those excellences for which the author was chosen. For the ancient grammarian then, as opposed to the modern critic, the study of an author was stylistic and particular rather than psychological or philosophical and general; a literary work was, for his purposes, a work of craftsmanship; it was, like a painting, built up from details, and frequent parallels were drawn from the art of painting not because they were traditional but because they were true. Criticism of this sort, very close to and often identical with rhetoric, was well adapted to its purpose and apparently accomplished that purpose; those that had gone through it did learn how to write. There were, of course, certain faults to which this sort of criticism was particularly liable and into which some grammatici fell—a tendency to be precise where precision was not needed, as in the minute subdivision of rhetorical figures, and where it was impossible, as in the "rules" of a genre; but the first of these was recognized as a
fault by the ablest men and the second
seems to have had no such striking effect
upon ancient compositions as upon mod-
er criticism.

J. D. Denniston, Gr. Lit. Crit., 1924;
Atkins; D’Alton; A. M. Guillemin, Plut
e et la vie littéraire de son temps, 1927.
K.M.A.

Grand Guignol. See Guignol.

Grand opera. See Opera.

grand style, the, “arises in poetry when
a noble nature, poetically gifted, treats
with simplicity or with severity a serious
subject” (Matthew Arnold). Joshua Re-
yns used the term of Raphael and Michel-
angelo. Walter Bagehot draws it to lit-
erature in his essay William Cowper,
1855, probably deriving it from Hazlitt
(whose ‘gusto’ was also drawn from art
criticism). Ruskin (Modern Painters, v.
3, 1856) applies it to Homer. Arnold, On
Translating Homer, 1858, distinguishes
between the grand style severe (Milton)
and the grand style simple (Homer);
without the qualifications, the term has
had wide currency. Lowell calls it “at
once noble and natural.” Cρ. Sublime;
see Style. W.S.K.

Graveyard School. Eng. 18th c. poets who
turned from the Augustan daylight of
reason to the misty regions of gloom.
Thomas Parnell, Night-Piece on Death,
1721; Edward Young, Night Thoughts,
1742; Robert Blair, The Grave, 1743; lead
toward Thomas Gray, Elegy Written In
A Country Churchyard, 1751; in Am.,
William Cullen Bryant, Thanatosis,
1817. The taste for the morbidly melan-
choly, esp. in Young and Blair, finds full
expression in the Gothic novel; it grows
more delicate in the Romantics; “our
sweetest songs are those that tell of sad-
dest thought.” The Fr. Romantics have
been dubbed the School of the Drowned-
in-Tears. But the strain of mournful-
ness, the thought of death, pervades Eng.
poetry. AS. The Wanderer; ME. Grave
Poem (12th c.): “For thee a house was
built ere thou wast born”; the morality
plays; the fashionable melancholy and
authentic sadness of the Jacobeanbs; Bur-
ton’s Anatomy; treatises on Holy Dying;
the Augustan cult of solitude and medita-
tion; despondency in Byron; dejection in
Coleridge, Shelley, Keats, “When I have
fears that I may cease to be”; in the mid-
Victorian optimism Tennyson’s Despair;
Browning:

Greek criticism
I must say—or choke in silence—“How-
soever came my fate,
Sorrow did and joy did nowise—life
well weighed—preponderate...”
Dover Beach; Ballad of Burdens; The
City of Dreadful Night; The Waste Land.
Cρ. Stevenson’s essay on Whitman.
Graziano. Pedant doctor, stock figure in
commedia dell’arte, q.v.

GREEK CRITICISM, deliberate and sys-

tmatic, emerges after some centuries of cre-
ative activity. It is preceded by many pro-
nouncements that imply, or even formu-
late, standards and principles. Such re-
marks are scattered through epic, lyric,
and dramatic poetry, philosophy, history,
and oratory. Homer, e.g., enunciates the
principle of inspiration (Iliad II, 464—
469), and distinguishes two styles of ora-
tory (Iliad III, 203-224). The persistent
problem of inspiration vs technique was
raised by Pindar. Moral judgment (not
in the Gr. field, wholly untranslatable
from aesthetic) is passed on individual
writers by philosophers (Heraclitus, Xenophanes)
in the late 6th and early 5th c. Again,
Thucydides’ strictures on his predecessors
are not only individual judgments, but
raise the important question of final pur-
pose: pleasure or instruction. Scattered
remarks bear on the nature of compo-
sition [Corinna’s advice to Pindar on the
sparing use of myth (Edmonds, Lyra
Græca III, p. 6); Simonides’ definition
of painting as silent poetry and poetry as
painting that speaks (op. cit. II, p. 258)].
Parody, which is implied criticism, occurs
in Homer and Hipponax (6th c. B.C.).

Such remarks continue throughout Gr.
literature; they represent the creative
writer’s sensitivity to the standards of his
craft (Demosthenes’ censure of the
style and purpose of Æschines; the judg-
ments of Polybius on his predecessors;
Meleager’s characterizations of the lyric
and epigrammatic poets).

Deliberate, theoretical criticism begins
with Aristophanes and the other comic
poets of the 5th c.; with Socrates and
Plato. The writers of Old Comedy took
as their field the life of contemporary
Athens; literature received its due share
of (mostly hostile) attention. Apart from
the well-known assessments of poets and
philosophers of the day by Aristophanes,
the very titles of lost plays testify to their
strong literary interest: e.g., Archilochi,
Oratius; Hesiodi, Telecides; Musæ,
Phrynichus; Poet, Sophists, Plato Com-
cus; and there is much about literature,
esp. poetry, in the fragments that have
been preserved. Such criticism is mainly
Greek criticism

from the point of view of ultimate moral values; Euripides and Socrates are attacked, as are Pericles, Cleon, Alcibiades, because they contribute to the political and moral decline of Athens. Yet at the same time, the necessary connection between content and style is apprehended; there is much incisive criticism of diction, meter, construction: a concrete analysis scarcely matched for centuries to come. Plato also is primarily ethical and educational in his concerns. By Plato's time, however, systematic criticism of literature had already begun. Before mid 5th c., the Sicilians Corax and Tisias, and after them the early sophists, had laid the lasting foundations of a systematic rhetoric. Its beginnings are linked with the advancing recognition of the fact that prose, as well as poetry, is an art; that in it also the effects of rhythm, sound, and structure are matters of rule. Critical rhetoric, like Plato's aesthetic, is theoretical rather than practical, is much concerned with classification, division, distinction of ends. The essential difference is that, for critical rhetoric, literature is no longer a mere facet (and no very considerable one) of the science by which we strive to apprehend beauty, truth and the good; but an autonomous activity of the intellect, treated in its own right without hostility or apology. Such a critical rhetoric was taken up, on the theoretical side, by semi-philosophical rhetoricians (Isocrates) and philosophers sympathetic (as Plato was not) to rhetoric (Aristotle; Theophrastus). On the practical side it influenced the early authors of that oratory which, once delivered, was to be written, or which was never to be delivered at all (Antiphan; Thucydides). Thereafter, we have as practitioners, and occasionally as theorists, the grand series of the major 4th c. orators. The main creative literature of the 4th c. is oratory, with developments in philosophy, New Comedy, and history, the last much influenced by Isocrates. This tendency had its effect on criticism. Thus Aristotle treats epic and tragedy from the point of view of rhetoric, and almost entirely ignores lyric, which would not have answered to such treatment, and which was at the time neglected.

The main contributions of 4th c. criticism are along general and theoretical lines: (1) classification, the division of literary styles and techniques into types; (2) anatomical analysis of literary forms, a systematic interpretation of structural principles that had been observed in practice (how consciously is debatable) by writers as early as Pindar and Æsop. Other advances are the study of the parts played by natural endowment and application, respectively; a recognition of the value of literary history; and some re-definition of the final purpose of literature.

In the Alexandrian period, once more, history affects creative literature, and both affect criticism. Democratic government declines, the numerous wars are fought by mercenary rather than citizen armies; the narrow and intense Hellenic patriotism, with its great virtues and vices, passes away, replaced by a cosmopolitanism of broader horizons and more varied activities. Oratory passes with Demosthenes and Hyperides; but lyric and epic poetry, philosophy, and criticism, live on or are revived. Textual criticism, the methods of which are determined by aesthetic as well as other considerations, is developed by the great librarians of Alexandria, Zenodotus, Aristophanes of Byzantium, Aristarchus. Grammar (which then had a wider sense) was treated systematically and with authority by Dionysius Thrax. Many of the tendencies of the 4th c. continue. An influential division of poetics into poetry, poem, and poet is offered by Neoptolemus of Parium, as well as various other classifications of poetical material and style. Many critical antitheses are debated, e.g., Asiaticism vs. Atticism; style vs. content (Heracleodorus); instruction vs. entertainment as the end of art (Crates of Mallos); authority (Callimachus) vs. originality (Apollonius Rhodius). The conflicting claims of genius, skill, study, luck, and helpful criticism are all recognized by Simylus. The Alexandrian age was one of innovation, of great creative, antiquarian (study of Homer), and scientific activity; much critical work known to have been written is lost.

In the last important epoch, the Roman, the scholarly activities of the grammarian, the metrician, and the scholiast were still vigorously carried on; the tradition of classification continued, as did controversies over antithetical schools or concepts. Yet between the Alexandrian and the Roman periods there is a fundamental difference. For Greek literature, the Roman period is an age of exile in an alien though sympathetic world. No new forms developed in Greek, save the romantic novel and the romantic biography (anticipated by Xenophon). With the loss of political autonomy and creative vigor, confidence and self-assurance were gone. The ancient writers were thus contem-

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plated as from a great distance and with a new respect, not only by Gr. critics (Dionysius of Halicarnassus, Demetrius, Longinus), but also by such gifted creative authors as L. L. Cierco and Horace. To them, respect for antiquity, critical though it may be, brought a sense of inferiority that amounted at times to defeatism. This may be illustrated in the changed significance of the term imitation (mimesis). To Plato and Aristotle, this meant the imitation, or representation, of man in action; to the Roman generations, it meant the use of great classical authors as models of method and sources of inspiration.

Despite—and in a way because of—this position, the Rom. period produced some of the best literary criticism of antiquity, and of all time. The various elements of classical literature fell into their true pattern and focus, and made possible a more nearly objective study. In individual judgment there is less unevenness, there are fewer gaps, than at any preceding stage. Thus the archaic lyric came back into its own; a product of the remote age of local tyrannies and aristocracies, neglected or misunderstood for centuries, the superb poetry of Archilochus, Alceus, and Sappho was better appreciated by Demetrius, Dionysius of Halicarnassus, Longinus, Quintilian, than it had been by Plato and Aristotle.

Certain old, bewildering controversies were at last settled. Thus the clash between Asianism and Atticism (this last based on the standard of correctness exemplified by Lysias) seems to be resolved by Longinus, who sets the high style between bombast (Asianism) on the one side and over-earnestness or insignificance (Atticism) on the other. Both Dionysius and Longinus go beyond rigid classicism in recognizing a factor in literature, making for beauty and power, that eludes scientific analysis. Such recognition carries Longinus beyond the negative standards of correctness and purity and enables him, e.g., to establish Plato, once for all, as greater than Lysias. At the same time it disowns the age-old hostility toward emotion. One other great advance made in this period (Demetrius, Longinus, Dio of Prusa, esp. Dionysius) is concrete, thoroughly documented analysis and interpretation of individual styles and writers, seen nowhere to better advantage than in Dionysius' appreciation of Homer. In such senses, the Roman period, even towards its close, is the great age of Gr. criticism. By its end, most of the important problems of criticism had been intelli-

gently raised, and many of them settled with authority.


GREEK CRITICISM (Modern), has not been systematically cultivated. For the most part, it has been devoted to the famous "language question." One group felt that the only way to preserve the spirit and tradition of old Hellas was to transmit the language of the classics to the modern period. The other group believed that such a language was an anachronism, difficult to use and understand; to preserve the national spirit, it was necessary to teach in the language of every day use. This linguistic war wasted the time of the literati who, instead of creating works in the language of their preference, spent their years in theoreti-
cal controversy.

Adamantios Koraes (1748-1833), of Chios, offered the compromising suggestion that both forms be used. He set the example in his own style and choice of words. He dispelled superstition, created a new grammar, overcame prejudice and criticism, and made extensive literary studies. Iakovos Polyelas (1824-98) a philosophical, objective critic, made illuminating studies of Gr. authors (the poet Dionysios Solomos) and of foreign literatures. Emanuel Roides, though bookish and dogmatic, and at times lacking emotion and poetic disposition, by his Contemporary Literary Criticism in Gr., together with his Idols (a linguistic study) and his many critical studies (on the Journey of J. Psycharis, 1888) strengthened the field. According to John Apostolakis, Gr. literature needs a rigid and negative criticism. "Such criticism would save us from the subjective type of poetry and sentimentality." With learning and vigor he attacked his fellow critics (Poetry in Our Life, 1927).

The literary criticism of Kostes Palamas is broad, as his poetry is outstanding. In My First Critiques, 1913, and Letters, in his numerous monographs, he reveals learning, depth, versatility. My Poetic Work, 1933, thus analyzes his own productions.
Greek criticism

Photos Polites is a critic of a more general nature of keen observation, courage, sincerity. His work is austere, marked by culture and knowledge of aesthetics. Among other critics of recent years are A. Vlahos, Pavlos Nirvanas, Spyros Melas, Gregorios Xenopoulos, Alkis Thrylos, Kleon Parashos, P. Haris. But nationalism, religion, and the problem of language have overshadowed the systematic concerns of criticism.


Greek prosody; verse. See Classical Versification.

Greek Revolt, of G. lyric poets (Wilhelm Müller, 1794-1827), transitional from the romantics to Young Germany.

Greek romance. See Romance, the Gr. erotic.

GREEK THEATRE. The entertainment provided by the ancient Gr. theatre included (1) the dithyramb or cyclic chorus, which sang to flute and lyre scenes from the life of Dionysus or other gods or heroes; a simple tableau or cantata; (2) the satyr play (Aristotle), an early form of tragedy characterized by a chorus of rude horse- or goat-like figures, modified into the 4th play of the tetralogy; (3) finally, the fully developed tragedies of such men as Æschylus (525-456 B.C., 7 extant plays), Sophocles (497-6-406 B.C., 7 extant plays), Euripides (484-406 B.C., 19 extant plays), and the 11 extant comedies of Aristophanes (448?-385? B.C.). Herodotus says that Arion of Methymna invented the dithyramb, and Suidas that Arion also brought satyrs speaking in verse upon the stage. Aristotle (Poetics) asserts that tragedy arose from the leaders of the dithyramb, developed through the satyric stage, and was Dorian in origin, as the name 'drama' signifies. The first tragedy was presented at Athens by Thespis in 534 B.C.; the first contest of dithyrambic choruses was held there in 509 B.C.; the satyr play was probably introduced in the early 6th c. B.C.; presentations of comedy were officially sponsored by the state in 488/7 B.C. The basic purposes of all performances in the Athenian theatre were (1) religious, in honor of the god Dionysus, and (2) competitive, as with the great athletic contests or other agonal (agon, contest) presentations. The drama arose in an age of benevolent tyranny, of growing democracy, of struggle with Persia. A musical performance written in poetry chanted by a chorus and actors, it was closely related in themes and characters to the Homeric poems, and resembles the modern opera.

Thespis combined the chorus with action and introduced one actor (protagonist), who spoke with the chorus leader (coryphaeus); Æschylus introduced the second (deuteragonist); Sophocles, the third (tritagonist). Sophocles is also credited with the first use of scene-painting. The dithyrambic chorus had 50 members; the chorus of tragedy 12, later 15; the comic chorus, 24. The plays were presented in groups of 4, until Euripides, who preferred to present single plays. The subjects were drawn, in descending order of importance, from the Trojan saga; the story of Tantalus' family; the Theban saga; Ætolian legends; Heracles; the Argonauts; Perseus; Dionysus. The plays were presented on the 11th-15th of the month Elaphebolion (March-April), requiring 7-8 hours each day for 3 tragedies and a satyr play. They were given in the theater of Dionysus, to which the state eventually paid the admission fee for poor citizens. The 10 judges rendered their decisions and granted prizes, chiefly, it would appear, on the basis of the elaborateness of the staging and the applause of the audience.

The stage machinery, while rudimentary, allowed a limited change of scene by such devices as the eccylema, exostra, and periaití. Violent action took place oftstage, reported by messengers. The plays were given beginning in the early morning, on the round, flagstoned floor of the Dionysian cyclic chorus before a scene-building which represented a house or a temple. The expense was borne by private citizens (chorégis), who volunteered or were appointed (after each contest for the next year's) by their tribes for what was classed as a liturgy, or public service. The choregus engaged a chorodádausalós to train the chorus. The actors were drawn from among the citizens and do not seem to have been exclusively professionals. The actor was in higher repute in Greece, at least in the 5th c. B.C., than at Rome. Playwrights sometimes suggested their favorites to the choregus. Occasionally the poets themselves (Sophocles)
Greek theatre

acted in their plays; all actors were men. A list of actors recorded at Athens in the didascaliae (playbills) is given in J. B. O’Connor, Chapters in the History of Actors and Acting in Ancient Greece (1908).

The meters of the plays were varied, complex, chosen usually to fit the emotion of the particular passage. The movements and gesticulation of the Greek actor were quite different from those of the modern actor. The stage conventions were rigid; the plots were well known myths; the special handling given them by the poet was the principal attraction for the audience.


Gregorian chant. See Hymn.

Grobianism. A 16th c. effort to curb the indecency and crude manners of the period by pretending to glorify them. Rules of etiquette had been treated in didactic poetry since the age of chivalry; the Reformation, with its predilection for satire, converted the tradition. Grobianus (G. grob, ‘coarse’) is named as patron saint in Brant’s Narrenschiff, 1494. De- dekind’s Latin satire, Grobianus (1549), prescribed comprehensive rules of behavior for all boors that would be worthy of their patron saint. Other versions and imitations (K. Scheidt, Von groben Sitten, 1551) sprang up in great number; while avowedly combating indecency, they take delight in the crudities they describe. An Eng. expression is The Gull’s Hornbook, T. Dekker, 1609; the influence extended to Swift. See Folly. H.J.M.

grott esco (It., grotesque). Applied by Luigi Chiarelli to his play La Maschera e il Volto (1917); adapted by playwrights following Pirandello to indicate a cerebral form of drama, wherein the exceptional or arbitrary nature of the situations is intended to indicate the irrationality and absurdity of life.

grouping. See Prosody.

Guignol. Fr. A character in the Fr. puppet show, like Punch (who beats Judy). Grand Guignol (from the theatre, Paris, founded 1897): of a gruesome nature. One act, hair-raising, heart-chilling, blood-curdling plays were presented there.

Guild, Comedy of the. See Commedia dell’arte.

gilds. See Medieval drama.

Gustavian. Any of the Swe. writers of the “Gustavian” Era (ca. 1780-1810), esp. of the group of conservative, academic poets who during the reign of Gustavus III (1771-92) and up to the outbreak of Romanticism followed the rules of Fr. taste and of the Swe. Academy (estab. 1786). Generally synonymous with Academician. A.B.B.

guslar. See Serbo-Croatian heroic verse.

hai-kai, haiku. Hokku. See Japanese poetry.

Hallelujah meter. Pros. Stanza of 6 iambic lines, 4 trimeter, then 2 tetrameter. So-called from frequent use in hymns.

hamartia (Gr., error, sin). Th. Aristotle viewed the ideal tragic hero as "a man not pre-eminently virtuous and just, whose misfortune, however, is brought upon him, not by vice and depravity but by some error (hamartia)." (Poetics, ch. 11). This may be an error of judgment, or through ignorance, or by a moral fault, or due to inherent human frailty (as a family trait, e.g., impetuosity of (Edipus) but whatever its cause, it must be a specific action. (Edipus' marrying Jocasta, Antigone's defiance of civil law).

S. E. Basset, "The Hamartia of Achilles, TAPA. 1934; M. K. Flickinger. The Hamartia of Sophocles' Antigone, Diss. U. of Ia., 1935. F.W.J.

haramichi. See Runway.

Hanswurst. Gr. Th. Prankish clown, stock comic figure; survives as a puppet. The name is used in G. from 16th c. Through the influence of the commedia dell' arte his improvised comments and antics continued even beyond Gottsched's theatre reforms in the 18th c. W.A.R.

haplogey. Rh. See Hyphæresis.

Harlequin (It. Arlecchino). A stock figure in the commedia dell' arte, clown, mixture of ignorance and grace; always in hot water and love. For 400 years has worn clown's suit of black and white diamond patches. In Eng. pantomime (Harlequinade) rival of the more roistering clown, for the fair Columbine.

harmony. (1) 16th-17th c. An arrangement of parallel passages, so as to bring out corresponding qualities or ideas in the works thus compared. (2) With equilibrium, basic in the idea of synaesthesis as the secret of beauty.

Haupt- und Staatsaktion. G. Th. Popular drama produced by traveling companies, 1680-1720. Hauptaktion, the serious main play as distinguished from the burlesque sequel. Staatsaktion: historical or politi-
cal play. Their crudity was attacked by Gottsched. The pomp and bombast of the Staatsaktion fed the craving of the masses for the splendor of the courts of their absolutist rulers. H.J.M.

head rhyme. Pros. (1) Alliteration. (2) Rhyme at the beginning of the lines.

Hebraism. Opp. to Hellenism, q.v. The balance set by M. Arnold in his try at the game of see-saw with man's spirit.

Hebrew poetry. See Canaanite.

Hellenism. To an ancient Gr., esp. a Stoic, purity of language: avoidance of solecisms, barbarisms, foreign expressions; use of an idiomatic style, free from excess. To later times, manner, language, culture, imbued with the Gr. spirit. Addison (Spec. 285) "Virgil is full of the Gr. forms of speech which the critics call Hellenisms." So also Latinity, Gallicism, Anglicism, etc.

Matthew Arnold (Culture and Anarchy, ch. iv) contrasts Hellenism and Hebraism as two rival forces in the history of man: "the governing idea of Hellenism is spontaneity of consciousness: that of Hebraism is strictness of conscience." The one has a vibrant sense of being alive, of sensing through every pore, "seeing things as they are in their beauty"; the other stresses ideals of conduct and obedience to the will of God. Thus in the Bible Job, wronged to the utmost, still submits: "I abhor myself and repent in dust and ashes"; whereas Prometheus (Æschylus) under similar pressure still cries (the last words of the play) "Behold me, I am wronged!" The pagan needs the check only of his own free nature; the puritan accepts an outer rule, of law or God. Note, however, that these terms by no means thus apply to actual primitive pagans; and by Arnold's distinction some Greeks are Hebraist: Euripides, "If gods do evil, then they are not gods"—but Sophocles, "Nothing is wrong that the gods command." See Apollonian. N.M.

hemistich. Pros. Half a line of verse, usually to or from the cæsura. Also used of a shorter line in a stanza.
hendecasyllabic

hendecasyllabic or phaletic. Pros. A verse of 11 syllables, ⌘ ⌘ ⌘ ⌘ ⌘ ⌘ ⌘ ⌘ ⌘ ⌘ ⌘, e.g., (Tennyson), "O you chorus of indolent reviewers." In later poetry, the 1st 2 syllables are regularly long. See Glyconic. Bowra, Gr. Lyric Poetry, 1936. R.L.

hendiadys(es), endyadis (Gr., one by two). Rh. P. "the figure of twins." The expression of one idea by two nouns and a conjunction, where one would suffice, or where in thought one modifies the other, e.g., "We drink from cups and gold" (Vergil, Georgics, II, 192); "Of fortune nor her frowning face." A favorite construction of Shakespeare's is such a linking followed by of: "The slings and arrows of outrageous fortune." E. A. Hahn, "Hendiadys, Is there such a thing?" CW 15, 1921-22. T.B.

hepthemimeral. See Casura.

heptameter. Pros. Of 7 feet. See Meter.


heptasyllable. Pros. Of 7 syllables. See Meter.

hermeneutics. Interpretation of a work (esp. the Bible) as opposed to exposition, exegesis, q.v.

hero. The man in whom is centred the force with which the receptor sympathizes, in the struggle of a novel or play. Usually opposed to a villain. If both forces contend within the person, he is usually referred to as the protagonist. The heroine is generally the conflict's goal. For tragic hero, see Homartia. The hero in Indian drama (q.v.) is conceived in 48 characters, of 4 main types: (1) the merry, careless: Dhralalita; (2) the generous, virtuous: Dhiraçaanta; (3) the brave but prudent: Dhrodotita; (4) the ardent, ambitious, zealous, proud: Dhrodhata.

HEROIC COUPLET. Pros. The iambic pentameter in pairs of rhyming lines, continuous through a poem. So called (from the 18th c.) because of its use for epic (Eng. trans. of Homer). As used by Chaucer, the lines are not well knit, running often like a series of separate couplets; there is no regular casura; the sense (sentence) usually ends with the line-end. Among the Elizabethans, two tendencies developed: (1) toward greater freedom: run-over lines; sense and sentence ending within the line, the rhyme pattern and sense pattern playing upon one another; rhymes frequently on unimportant words (to with the infinitive in the next line; preposition; auxiliary verb). This is effective in Chapman, Donne, Jonson; it degenerated to formlessness (e.g., Wm. Chamberlayne, Pharammida, 1659). (2) Toward the "closed" or "stopped" couplet: each couplet a clause or sentence; emphatic rhyme words; sense and metrical patterns coincide. This grew more precise, after Spenser (Mother Hubbard's Tale, 1591) and Marlowe (Hero and Leander, 1598), in Dryden, with page after page of 'gemels' (twains), and Drummond of Hawthornden, 1616, until John Beaumont (Address to James I, 1618) announced the pattern:

The relish of the muse consists in the one verse must meet another like a chime,—

and with Waller (poems circulated in ms. ca. 20 years; pub. 1645) the heroic measure is fixed.

From this rigidity Cowley (The Davides, 1656) sought variation by introducing Alexandrines. Dryden often has a decasyllable followed by a rhyming Alexandrine; also rhyming triplets and, for lighter moments (prologues; epigrams) feminine rhyme. These devices, however, are arbitrary; imported, not intrinsic; Pope swept aside this "rustic vein And splay-foot verse"; restored the closed couplet with a regular casura (after 5th or 6th syllable); divided the line or pair of lines in balanced repetition or antithesis—the same tune to every purpose: but with such polished elegance it became the standard and norm for 100 years. The Byron-Bowles quarrel, amidst the romantic freedom, is marked by Byron's defense of Pope's form, which (The Corsair, Lara) Byron quickened but made almost monotonous. (Pope attained his variety not through meter but in timbre; contrast the delicate interplay of labials and sibilants, e.g., for the sylph of The Rape of the Lock with the heavy words in ranks of double consonants in The Dunciad.)

Keats (prefixing to Endymion Shakespeare's line "The stretched metre of an antique song") avoiding both the Popean mould and the Drydenesque variations, returned to the Elizabethan freedom, with sentences ending within the line, ⅔ of his couplets unclosed (though usually the second rhyme word strong, at least to suggest a pause), but with a rich and varied vowel music and an integrated flow. Browning (My Last Duchess) and
others have used the free form since, 
though the closed and balanced structure 
has continued, esp. in satire and light 
verse. R. M. Alden, Eng. Verse, 1903; S. 
Colvin, John Keats, 1925, p. 93 ff.

heroic drama. Th. The Eng. Restoration 
play (mainly in heroic couplets, though 
Dryden's All For Love, 1678, and Otway's 
Venice Preserved, 1682, are in blank 
verse) that stressed valour, beauty, love; 
with exaggerated emotion, bombastic style, 
and spectacular production. Though seri-
os, these plays moved to a happy end-
ing, even grafting one on versions of Eliz.
tragedies. Parodied (D'Avenant; Dryden's 
Conquest of Granada) in Th. The Rehearsal, 
1672, and in Fielding's Th. Tragedy of 
Tragedies, or the Life and Death of Tom 
Thumb the Great, 1730-31. Dryden's Es-
say on Dramatic Poetry, 1668, defended 
the use of rhyme in tragedy; his Aureng-
zebe, 1678, is representative of the better 
heroic drama.

heroic poetry. The epic, q.v. Heroic verse: 
the form used for the epic; in Gr. and L., 
the dactylic hexameter; in Fr., the Alex-
andr ine; in Eng. (Chapman, Pope, trans. 
Homer; Dryden, trans. Vergil), the hero-
ic couplet.

heteronym. (1) Word identical with an-
other in spelling, but different in sound 
and meaning, e.g., read (present, and 
past, tense). (2) A literal trans. of a 
word from another language.

heterophy. (1) Twisting of compo-
ents 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!"

and L., esp. the dactylic hexameter, used 
in epic and widely elsewhere (save in lyric; it is not stanzac); the 1st 4 feet 
may be dactyls or spondees, the last is a 
spondee with syllaba ances. With a pen-
tameter, it forms an elegiac distich. Christ 
145-201. R.L.

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

hiatus. See Romance Versification; Quan-
tity.

High comedy. Comedy appealing to a 
cultivated and aristocratic audience. The 
characters, sometimes suggesting actual 
people, speak in witty, often highly sophis-
ticated, dialogue. H.T.E.P.

high style. See Style; Medieval criticism.

higher criticism. Esp. in biblical scholar-
ship: lower criticism considers the text 
and mechanism of a work, higher criti-
cism, its intellectual and aesthetic values.

hilarody. See Magody.

Hilarotragœdæae. See Roman Theatre.

hirmos. Rh. See Athraæmus.

historical present. Rh. Use of the present 
tense in relating incidents of past occu-
rence. In L., Fr., Russ., this is an 
expected element of style. In Eng., rarely 
used, though recently more often (Hem-
ingway; Komroff; 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 folk-
lore 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 disturb-
ances to the farthest shore.

The term 'historical-geographical meth-
od,' though aspects of it have long been 
used, is applied to the technique devel-
oped in Finland by Kaarle Krohn and 
Antti Arne (sometimes therefore, the 
'Finnish method'). Recognizing that most 
folktales exist in both oral and literary 
forms, practitioners of this method ar-
range the oral versions in a geographical 
order and the literary ones in a chrono-
logical. 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 con-
struct a general archetype. From this 
theoretical construction the scholar now 
Attempts to explain the special variations. 
To understand exactly what has hap-
pened he uses two approaches, the histori-
al 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 skillfully 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.

The drama based upon (supposedly) actual events; esp. a loosely constructed work lacking a tightly-knit plot; a chronicle. Shakespeare's dramas are commonly divided into comedies, tragedies, and histories (the 3d group on Eng. themes).

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 fact are inextricably mingled to inculcate religious beliefs, sound morals, and patriotic sentiments; it had Herodotus' (484?-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 (56?-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, 1085?-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?), Norman Eng. writing in Fr., 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 mediaeval historical writing is of course the work of Christians who see in history the working-out of divine plans. St. Augustine's (?-604) 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 (1785). "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 (Clio is not a light lady) written with thought to the style, though often with expressed partisan purpose, political and religious (Machiavelli, Istorie fiorentine, 1532; Guicciardini, Storia d'Italia, 1561; de Thou, Historiae sui temporis, 1604-09; Bossuet, Discours sur l'histoire Universelle, 1679; Clarendon,

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 fascinating historical detail accumulated by the patient work of obscure researchers—all contributed to enrich Michelet's Histoire de France (1833-67), Thiers' Consulat et Empire (1845-62), Niebuhr's Römische Geschichte (1811-32), Spelz' Geschichte der Revolutionszeit von 1789-1800 (1853-79), Treitschke's Deutsche Geschichte im 19. Jahrhundert (1879-94), Grote's History of Greece (1846-56), Macaulay's History of England (1848-61), Froude's History of England (1856-70), Motley's Rise of the Dutch Republic (1856), Parkman's 10 v. on the rivalry between France and England in North America (1851-1892). These have the variety that marked their century, always eager for novelty, never quite attaining the unity and dignity of a single style. Some of these 19th c. historians write of the past, often by choice the mediaeval past, in glowing colors; they regret the dull shopkeepers' times in which they live. Some ardently preach the gospel of progress and see their own age—and country—as the culminating point in the evolution of the human race. Some are first of all patriots. Some love the broad sweep and the glittering generality; others draw with infinite detail the minutiae of daily life. Some are eloquent, some moving, others precise, sparing. But almost all tell a story well, make men and women come to life in their pages. Indeed, story and character are with them major concerns; there is little attempt to achieve sociological generalizations; their point of view is usually an obvious matter of patriotism or party. Most of them attained great popular success. The works of Macaulay, for instance, sold better than most novels. Many-volumed sets of histories, leather-bound, adorned the library of any man of culture.

In this century there also developed the claim that history is not art but science. The collection and assaying of historical materials, the development of technical disciplines in aid of research—diplomats, the study of documents; paleography, the study of old forms of handwriting; epigraphy, the deciphering of inscriptions; sphragistics, the study of seals; numismatics, the study of coins—and the growth of such auxiliary sciences as archaeology and anthropology, by the 19th c. demanded a long apprenticeship. No longer could these be dismissed as the antiquarian's concerns. Biological studies, moreover, were beginning to make the evolutionary or genetic approach to the study of human behavior seem inescapable. Historians came to feel that they could at last understand the real course of human events, as Sir Isaac Newton had come to understand the real course of celestial events.

History as a self-conscious science emerged most fully in Germany. In G. universities was first developed the seminar method, in which a teacher set his students to a series of cooperative and supervised researches on small points to be cleared up—and often made his own opus major out of the results. Mommsen (1817-1908) and von Ranke (1795-1886) set going the now familiar apparatus of historismus—professional academic history-writing: subdivision of labor into often extreme specialization in space and time, meticulous, richly footnoted monographs, learned journals, vast and carefully edited collections of source materials, and collaborative histories like the Cambridge Modern History (1902-12) or the Histoire Générale (1893-1901) edited by Lavisse and Rambaud, in which each specialist contributes his own special chapter. By 1900 the guild of professional historians was fully formed.

By 1900, also, only professional historians read the work of professional historians. The day of the Ph.D. writing to be read by other Ph.D.'s had come. Unlike their more impressive brothers in the natural sciences and in some of the
other social sciences, the historians did not develop an esoteric technical jargon of their own. They were often quite successful in writing obscurely, but that was chiefly because they scorned to try to write well, and indeed rarely were trained to write at all. Except in the schools and colleges, for which the professional historians often wrote surprisingly good text-books, the general public no longer read the writings of contemporaneous historians.

Actually scientific history in the 19th c. sense was by no means a new and difficult discipline. The techniques for the establishing of historical facts, though greatly improved, had long been in use, even by the most literary of the older historians. The conscious effort to avoid partisanship, to attain detachment and fair-mindedness, had since the Greeks been the aim of the best historians. Some of the ablest of scientific historians, moreover, notably Ranke, had shown that they could write sound general narrative histories as readable as those of their more literary fellows. Finally, the learned monographs and articles the scientific historian composed were not really new interpretations of historical facts. The principles of synthesis, of arranging the facts, on which these historians relied, were time-worn and honored. They told a story, political and military, they analyzed the development of institutions, political, economic, social, as historians had always done.

Professional academic historical writing has continued to thrive, though in general outside the main stream of literature, in the 20th c. The historian strives to obey Ranke's dictum: "He will merely show how it really happened." (Ranke, Gesch. der rom. und g. Völker von 1494 bis 1514, Vorrede.) As the work of James Harvey Robinson (1863-1938) and the other "new historians" in America showed, however, it is possible by bringing in economic, social, and intellectual history to widen and deepen even the learned historical monograph.

History remains, however, no complete science of man. Science is not a collection of facts; it is a system of laws or uniformities the scientist finds in facts, which prove themselves useful under empirical tests. Such uniformities historians of the orthodox professional school did not even seek. Writers who sought them in history were known rather scornfully as "philosophers of history" and even the latest of them, (Oswald Spengler, Der Untergang des Abendlandes, 1918-22; A. J. Toynbee, A Study of History, 6 v., 1934-40; P. A. Sorokin, Social and Cultural Dynamics, 1937-41) are clearly rather philosophers than scientists. If the 20th c. sees the social sciences ripen into true sciences, scientific history would probably do no more than furnish accurate facts to sociologists, economists, and the like, who would fit these facts into uniformities seen in terms of a useful conceptual scheme. The making of historical syntheses would then be swallowed up in sociology. It seems unlikely, nonetheless, that the writing of history will ever cease entirely to be a part of literature. Less sure that their knowledge is an objective absolute—the vogue of a philosophical "historical relativism" has been great of recent years—historians are nowadays less suspicious of art as subjective, less distrustful of color, movement, and beauty as unscientific. The 20th c. has seen several long historical works, oeuvres de longue haleine, in which the demands of professional respectability are reconciled with the ability to write and to interest the general reader (e.g., G. M. Trevelyan, England under Queen Anne, 1881; Elie Halevy, Histoire du peuple anglais au 17ème siècle, 1912-33). The reading public in the Western world has never ceased to be interested in history. The historical novel, especially in recent decades, and the "new" biography of writers like Lytton Strachey, gave the 20th c. reader a livelier sense of the past than professors of history were able to give him. The art of illustration and that of the moving picture have spread widely some feeling for the physical appearances of life in the past. Men are more persuaded than ever that in the historical or genetic study of human behavior lies the explanation—if it can be got—of our present difficulties. There thus exists an atmosphere favorable to the writing of history, and, if historians are willing to undergo the necessary apprenticeship of letters, we may yet witness another great age of historical writing.


HISTORY OF IDEAS. A branch of historical study, often called intellectual history, with methods of its own, and no pre-
history of ideas

cisely defined boundaries. At one extreme the history of ideas comes close to what has long been known as the philosophy of history (Hegel), or the philosophical interpretation of history; it attempts to generalize at a fairly high level of abstraction about human interrelations and the fate of societies (Carl Becker, The Heavenly City of the 18th C. Philosophers, 1932). At another extreme it seeks to trace, especially before the invention of printing, the actual publication, reception and dissemination among the learned minority of specific writings. (C. H. Haskins, The Renaissance of the 12th C., 1927). In between, it may be said to be concerned with the study of the dissemination of ideas of all kinds—esthetic, literary, ethical, religious, political, scientific. This study may try (1) to analyze with the best tools modern semantics can provide the varied meanings-in-use of words and phrases, unit-ideas (Lovejoy). “Nature” in the 18th c., or “Progress” in the 19th, is a typical term for such a study. (2) to follow ideas to their uses among the crowd, to work from the greater thinkers down to the ordinary folk, for the study of whose state of mind, in societies since the invention of printing, patient research can often find much material. Literary works are for the historian of ideas useful sources of such evidence. Whether because of its relative newness, or because of its intrinsic character as a field of study, the history of ideas has hitherto been cultivated in general disregard, not merely of the departmental lines of modern academic learning, but even of the distinction between the academic scholar and the literary man. Historians, philosophers, philologists, literary critics and essayists have all had a share in arousing interest in this sort of study.


homeoteleuton

ting on an act.” Mantzius, esp. v. 8; RE, 1913. L.R.L.

hoax. See Forgery.

hokku. See Japanese poetry.

holophrasis. Rh. The expression of a phrase or combination of ideas by one word, e.g., ‘man’ in the line “And what is more, you’ll be a man, my son!” (Kipling).

homiletics (Gr. homilos, crowd; hence, discourse to a congregation). Rhetoric as applied to preaching.

hominem, argumentum ad. The most frequent type. Attack on one’s opponent instead of analysis of his ideas. “Today, our critics are not magnanimous. They do not acknowledge the strong points of their adversaries, but are content with persuading themselves that their opponents are utterly bad or utterly stupid. They expect to overwhelm a man by expressing a violent contempt for him and by the heat of this to persuade others (and themselves) that this man is contemptible.” These words of Chesterton may be left undated. Cp. Man of Straw; see argumentum.

homeoarchy. Rh. Similarity of beginnings of words or lines, esp. as a source of error in copying. Cp. homeotopy; see Repetition.

homeocomeral. Pros. Consisting of metrically similar parts, as odes and epode.

homeophon. Rh.: Similarity of sound, as in homonyms.

homeosemant. Rh. See Repetition.

homeoptoton. Rh. A word like another in meaning, a synonym.

homeosis. Rh. See Omoiosis.

homeoteleuton. (1) Occurrence of similar endings of words or lines, esp. as a source of error in copying. See Repetition; cp. homeotopy. (2) Rh. Use of a series of words with similar endings. Applied today to occasional rhyme in prose. Aristotle applies it to rhyme in verse (at line-beginnings, the whole word must be similar; at line-ends, the final syllables). His remark that it is to be used sparingly was frequently quoted in the Ren. controversies over rhyme. Formal prose might seek to avoid it; thus Cicero wrote perangusto fretu instead of freto; common in Plautus; used by Terence for special effects (Eunuchus 297, Tuedet cot-
homoeoteleuton

dianarum harum formarum, I'm sick of these everyday sorts of shapes); used as rhyme in Ovid, Fast 2, 533 f. J. Marouzeau, Tracté du stylistique... 1935. K.M.A.

homoeotomy. Rh. Similarity in words or lines, esp. as source of error in copying. Cp. homoearchy; homoeoteleuton. Before, and in the early days of, printing, the eye might leap from the first to the later form, omitting all between. Thus Chaucer asks his readers to blame faults on "Adam Scrivener"; Rabelais, accused of heresy, declared the offending passages were printer's errors.

homograph. A word like another in spelling, e.g., cleave (to cling together; to cut clean apart); bear (an animal; to support). Usually the result of popular linking of similar sounds from different roots. Cp. Heteronym; homonym.

homoio- See forms in homœo.

homonym. (1) A namesake. (2) A word with quite disintegrated meanings; the common term for homograph. (3) A word like another in sound, e.g., 'bear', 'bare'; the common term for homophone. As a figure, in Gr., paronomasia. See Pun. W. B. Stanford, Ambiguity in Gr. Lit., 1939. K.M.A.

homophone. A word having the same form to the eye as another.

homophone. A word like another in sound; cp. homœopathy; homonym.

HORACE, QUINTUS HORATIUS FLACCUS (65-8 B.C.) Rom. poet. The Ars Poetica (Epistola ad Pisonem), was intended primarily for the elder son of Lucius Piso. It is a collection of sententiae from a tradition, probably Aristotelian, transmitted by Alexandrian critics. This, with the Poetics, was to comprise the main statement of the classical creed. It stressed the claims of art rather than genius, the vitality of a literary tradition based upon the study of Greek models, and the principle of taste. The poet is admonished not to choose themes beyond his powers, to avoid purple patches, to recognize the style appropriate to each genre, to practice decorum (the handling of character according to its type), and, above all, to achieve an artistic whole. The dramatist should relegate all scenes of horror to the narrative parts, plunge in medias res, observe the tradition of five acts, use the chorus as an actor, avoid deus ex machina, draw upon Greek philosophy for his moral precepts. Horace also stressed the two-fold aim of poetry, to teach and to delight, the presumed parallel of painting and poetry (ut pictura poesis, q.v.), the justification of the poet as lawyer and prophet. Two shorter epistles, to Augustus (Ep. II, i) and to Florus (Ep. II, ii) reiterate these views, and 2 satires, I, iv; x) sharply censure the satires of Lucilius.

The influence of the Ars Poetica begins with Quintilian, and in mediaeval rhetoric may be traced continuously, in Sidonius (430-84), the Metaleticus (ca. 1159), the Ars Versificatoria of Matthieu of Vendome (ante 1175), the Poetria of John Garland (ca. 1250), the Candelabrum (after 1213) and the Ars Dictaminis of Geoffrey of Vinsauf (13th c.).

Horace was the critical dictator of the early Renaissance. Dolce's translation (1585) and the commentaries and "arts" of Parrazio (1531), Daniello (1536), De Nores (1544), and Muzio (1551) are among the significant early documents in Italy. With the rediscovery of the Poetics, the Ars was regarded as a Latin version of Aristotle, as in the commentaries of Robortelli (1548), of Maggi and Lombardi (1550), the treatises of Scaliger (1561) and Minturno (1559, 1563). Much reputedly Aristotelian criticism in the Renaissance is Horatian in phrase; only with Castelvetro was there a clear differentiation of Aristotelian and Horatian elements.

Vida's De Arte Poetica (1527) instituted the modern tradition of the versified art, followed by Peletier's L'Art Poétique, (1574-1605), Juan de la Cueva's Ejemplar Poetico (1606). In addition to versified arts, the Fr. Renaissance illustrated Horatian principles in Sebillet's L'Art Poétique (1548), Du Bellay's Deffence (1549), Aneau's Le Quint'il Horatian (1550), Ronnard's Abrégé (1565). The doctrines of the Ars found congenial soil in Fr., especially in the debates involving the old poetry and the new classicism. In Sp., numerous translations, commentaries, and paraphrases carried on the tradition [Brocense (1558 and 1591), Espelin (1591), Luis de Zapata (1592)]. In G. the summary of Fabricius (1565), Lobart's commentary (1578), and Opitz's Buch (1624) furnished Horatian bases of the new formalism. In Holland Daniel Heinsius (1612, 1629) continued the synthesis of Aristotelian and Horatian traditions and the criticism of Lucillian satire.

The Eng. Renaissance seized upon Horace's glorification of the poet as prophet and lawyer (Webbe, Puttenham, the defences of Sidney and Lodge). Drant made an early trans. (1576); Webbe fol-
Horace (influence of)

lowed the summary of Fabricius (1588); Jonson made a trans. (1641). His Timber, relying in part upon Heinsius, mingled Aristotelian and Horatian elements; he also returns to Horace's criticism of satire, and is the outstanding Horatian of the Eng. Renaissance.

Boileau's L'Art Poétique (1674) emphasizing formal correctness, respect for literary genres, decorum, good taste, distrust of unbridled genius, is the central document of the 17th c. André Dacier made a trans. and commentary (1681–89). Rapin's Reflexions (1686) continued the confusion of the Poetics with the Ars Poetica.

In Eng. Roscmonn's trans. (1690) was repeatedly quoted; his Essay on Translated Verse (1684), with Mulgrave's Essay on Poetry (1682) continued the vogue of the versified "arts." Rochester (1777–79?) presented a versified criticism of satire. Dryden, following Ranin and his Eng. popularizer, Rymer, in mingling Aristotelian and Horatian principles, was the outstanding interpreter in Eng. of the Ars and the criticism of satire, which influenced the entire age (Howard, Shadwell, Gildon, Collier, Dennis, Temple).

Pope's Essay on Criticism (1711) is Horatian both in form and substance; but Addison, with his effective use of mottoes from the Ars, and his frequent allusions to Aristotle in Horatian terms, was more influential. Fielding and Johnson frequently allude to Horace. More important probably were the trans., often with scholarly annotations following Heinsius and Dacier, of Francis (1747?), Bishop Hurd (1749), Smart (1756 and 1767), Colman (1783).

With the Romantic Movement the influence wanes; despite the familiarity of Coleridge and Wordsworth with the Ars, only in Byron, the champion of Pope and Augustan standards, can one find Horatian elements. But the Hints from Horace (1811), despite its form, is only superficially in direct descent from the Ars Poetica. After Byron, the influence of Horace is apparent in the practice of poets (Tennyson; Housman) rather than in the transmission of his formal precepts. In Am. criticism, Horatian elements are notable in Holmes, Lowell, Stedman, Babitt, More.


hornbook. A primer, in use in Eng. and the U.S. to the 18th c., composed of a printed sheet of vellum or paper bearing the alphabet, the combinations of consonants and vowels, often the Lord's Prayer, mounted on a paddle-shaped piece of wood and covered with a sheet of transparent horn. Tuer, History of the Hornbook, 1896. See Gnome. R.E.K.


HUMANISM, as an historical term embracing many men in many countries over many centuries, does not designate a sect with a fixed creed or even a philosophic school. Both its constant and its varying elements are suggested by such names as John of Salisbury, Petrarch, Poggio, Vittorino da Feltre, Leonardo Bruni, Lorenzo Valla, Marsilio Ficino, Poliziano, Castiglione, Machiavelli, Vives, Erasmus, Sir Thomas More, Melanchthon, Budé, Calvin, Rabelais, Montaigne, Hooker, Spenser, Chapman, Jonson, and Milton. Modern scholars have differed widely in their definitions of humanism and in their choice of men who deserve the title of "humanist," but the main tradition, for all its superficial changes, has remained essentially consistent from Plato till today.

In the long process of re-education which followed the barbarian submerging of Europe, the central movement was inevitably the rediscovery and assimilation of the literature that embodied both the corpus of knowledge and the cultural and philosophic legacy of Greece and Rome. Its impulse was the desire of men that looked back, and up to, a superior race, to re-create something like ancient culture and civilization. The classics were called the humanities because they were both the product and the lasting nourishment of the distinctively human faculty of man, his reason, because they were the treasury of wisdom for the conduct of life.

According to the definition that, since Burckhardt, has been conventional, humanism meant a secular and often neopagan revolt against the theological and
otherworldly preoccupations of the medieval mind, a turning from heaven to earth, from God to man. That is decidedly less than a half-truth. While humanism, especially in It. and Fr., developed various and sometimes antagonistic strains, from dilettantism or pedantry to bold scepticism and naturalism, the central tradition in the Renaissance, as in the Middle Ages, was formed by the many Christian humanists that upheld the ideal of learned piety. As scholasticism had made Aristotle a bulwark of orthodox faith and ethics, so humanism, in a less metaphysical and more literary and practical way, made the classics the helpmate of religion; it fused with Christianity the highest wisdom of those pagans that, guided by the light of reason, had approached the threshold of Christianity. If any individual can be called the fountainhead of humanism, it was the supreme moralist and stylist, Cicero, behind whom were Plato, Aristotle, and the Stoics. The study of Cicernian rhetoric, which in a few Italians and Frenchmen ran to sterile extravagance, was bound up with the humanists' rational principles of order and decorum in the soul and in society. Good Latin was the practical instrument and symbol of the unity of Christian civilization, of an international and aristocratic classical discipline, of a cultural, civic, ethical, and religious orthodoxy. And when Christendom was no longer a unit, the classics were still a great bond of rational solidarity.

Considered simply on the plane of knowledge, the humanists, so long as Europe had still to catch up with antiquity, were the party of progress. But as modern knowledge advanced, they became, in the eyes of the scientist, a party of reaction—hence Bacon's attack on the Ciceronian tradition. The humanists, however, took their stand on permanent values rather than on a changing body of knowledge; while some were interested in science, some were indifferent, some, actively hostile. Humanism was concerned with homo sapiens, with the good life, while science, when not positively irreligious and naturalistic, was concerned with homo faber, the technical expert, and with the physical world. By the popular definition Bacon would rank as a great humanist; in fact, he repudiated nearly all that humanism stood for. The humanistic tradition, even in such a secular representative as Montaigne, made reason the ruler of man's appetites; Bacon, without realizing the ultimate results, made it the servant.

Standard histories are: G. Voight, Dis Wiederbelebung des classischen Alterthums, 3rd ed., 1893; J. A. Symonds, Revival of Learning, 1877; Sir J. E. Sandys, Hist. of Classical Scholarship, II, 1908. The conception of humanism in Voight and in Burckhardt's Civilization of the Renaissance in Italy (1860) has been modified by K. Burdach, G. Toffanin, and many other modern scholars. Early Eng. humanism and its relations with Italy have been treated by W. F. Schirmer (1981) and R. Weiss (1941). Bibliog. in MLQ, Sept., 1941; JHI, Oct., 1941; SP annually. See Arts, Seven Liberal; Medieval Criticism; Ultralism. D.H.

humanism, the new. (Am.) Attitude of those that, led by Paul Elmer More (1864–1937) and Irving Babbitt (1866–1959) strove to reassert the human will against the romantic or materialistic humanitarianism of the day. Returning to reason and to Emerson's law for man and law for thing, they emphasized the need for and the power of free choice, based upon permanent values. Stuart P. Sherman (1881–1926), Norman Foerster (b. 1897) with varying emphases joined. The movement roused considerable controversy in the late 1920's, culminating in two symposia Humanism and Am., 1930 and the responding Critique of Humanism, 1930. Though the vehemence has lapsed, the attitude underlies the work of many writers today.

HUMOR: [First applied to the subject-matter of laughter in 18th c. to distinguish the genial and affirmative forms of comic writing, then greatly in vogue, from satire, mockery and ridicule. Now widely used as a generic term for everything that appeals to man's disposition toward comic laughter. The change testifies to an increasing recognition, due largely to the influence of psychology and particularly the scientific observation of infants, that laughter is, in its simple biological form, genial and affirmative.]

Laughter, as Darwin observed, "seems primarily to be the expression of mere joy or happiness." It abounds especially in states of play. But in these states a secondary laughter seems to arise, associated not with joy or happiness in general, but with a specific emotional pleasure in experiences which would be frustrating or distasteful if taken seriously. This laughter and this quality of feeling are the kernel of what we call humor.

This was dimly apprehended by Plato, who opened the debate on this subject with the remark that "at a comedy the
soul experiences a mixed feeling of pain and pleasure." Aristotle's definition of the comic as consisting of "some defect or ugliness which does not imply pain" tends in the same direction. But his remark permits the inference that all laughter is a laughing at something, putatively inferior, person, and is therefore in essence vainglorious and derisive. In this manner Cicero developed Aristotle's idea; and Thomas Hobbes revived the opinion in modern times with his celebrated remark that "sudden glory is the passion which maketh those grimaces called laughter." Descartes, Lamennais, Meredith, Groos, Bergson and others accepted this opinion. It has much apparent support, of course, in the prevalence and contagiousness of derisive laughter. Self-glory and hostility, however, are quite as prevalent in man's serious as in his laughing moods. These traits are of the essence of man, rather than of laughter.

This was understood by Voltaire, himself a master of derision, who stated that "Laughter always arises from a gaiety of disposition, absolutely incompatible with contempt and indignation." The German humorist, Jean Paul Richter, held a like opinion. Spinoza explicitly rejected the derision theory, insisting that "laughter and jest are a kind of joy"; likewise Kant: laughter arises "from the sudden transformation of a strained expectation into nothing." It is always his own disappointments, not yours, at which a baby laughs. Schopenhauer restricted Kant's idea to intellectual disappointments. Herbert Spencer, with his ingenious but easily disproved notion that we laugh only when we are prepared for a large perception and arrive at a small one, belongs to the same school. Hegel went even farther: "Inseparable from the comic, is an infinite geniality and confidence, capable of rising superior to its own contradiction. . . ."

Hegel inferred from this that the "highest" kind of comedy, the spectators laugh with the actor instead of at him. Inference either way is unjustified. It is important to recognize that comic laughter antedates, underlies, the distinction between self and others, finds its immediate stimulus in the playful frustration of the person that laughs; for without this understanding it is impossible to define wit, or explain the rather complex process called a joke. A joke is a playful disappointment of the listener's expectation—a destruction of his nascent pattern of perception, conception or emotion—combined with a fulfillment of some other interest or appetite. The "point" of a joke binds the collapse of one pattern with the satisfactory closure of another. Comedian and story-teller alike play continual tricks on their audiences, inventing new ways of tripping them playfully, and yet contriving that in their fall they alight upon some agreeable thought, image or emotion. The comic pleasure deriving from a fall is thus combined with innumerable other, often extremely serious, qualities of feeling. Contempt has its place here, but so also have pity and admiration. Hence arise the richness and infinite variety of humorous experience.

The derision theory still finds support, esp. among those that are not playful and that hate to be laughed at. But the classification of the kinds of humor, the definition of wit, and the analysis of a joke as a process, made possible by the play theory, have for the first time given theoretical disquisitions on this subject a practical value to humorists and comedians. It seems that our understanding of humor will advance along these fruitful lines. See Wit. M.E.

HUNGARIAN CRITICISM is mainly the reflection of foreign influences. Outstanding figures of the 1st period, the Trailblazers, 1770-1817: George Bessenyey, Joseph Péczeli, Joseph Kármán, Francis Verseghy, Michael Csokonai, George Szerdahelyi, Gábor Döbrentei, Emil Buczy, Francis Bacsányi. The common characteristic of these early critics was uncertainty and groping in the dark; they exerted little influence. The 2d period, of the Romanticists, started with the writings of Francis Kölcsey, 1817, followed by Samuel Brassai, Paul Hunfalvy, Louis Schedius, Francis Toldy, Joseph Bajza, Michael Vörösmarty, Joseph Eötvös, Imre Henszelmann, John Erdélyi, Gusztáv Szontágh. They showed the influence of classicism; Kölcsey himself learned much from Winkelmann and Herder. Few, however, were drawn from romanticism. The 3d period, of the Idealists, began with the publication of Ágost Greguss' Outline of Esthetics, 1849. Also, John Arany, Pál Gyulai, Francis Salamon, Charles Szász, and Jenő Péterfy. These critics sought beauty, goodness and truth; most of them were poets; for them literary creation was a personal and inner experience. Their aesthetic principles found best expression in Paul Gyulai, until 1900.

Contemporary criticism found its ablest and most outstanding representative in Zsolt Béthky [Jenő Dóczy, Michael Babits, Frigyes Riedl, a follower of Taine
in the West, denoting the metrical and strophic compositions in the L. hymnarium, or hymnal. Together with other oriental ecclesiastical practices like ascesis, hymns set to Gr. music were introduced into the L. Church during the 4th c. One of the greatest, Te Deum, probably written by St. Nicetas (d. 415), and still used in the Office at the end of Matins, has many extra-liturgical uses as a hymn of thanksgiving; so Shakespeare, of the marriage of Anne Boleyn:

The choir

With all the choicest music of the kingdom
Together sang Te Deum.

Three names are especially associated with the new hymnody: Pope Damasus (d. 384), St. Hilary of Poitiers (d. 368), and St. Ambrose (d. 397). The last introduced hymns into his diocese at Milan as a means of combating Arianism, and St. Augustine (d. 430), who heard them, composed a Hymn Against the Donatists in Africa. Ever since, Western hymns have tended to be inspirational, militant, and evangelical, as opposed to other liturgical music of the Church in repose; but they are also the product of the monastic life, to which Ambrose, Augustine, and Gregory were addicted, for the monastic notion of a continually ascending praise of God led to the development of the Office and the Hymnarium.

In form, the Ambrosian hymn was made up of strophes of 4 iambic dimeters, with a sense-pause at the end of the 2d line, a stronger pause at the end of the strophe, and a definite change of thought at the end of every 2d strophe. Though the scansion followed classical rules (see Quantity), this new arrangement of lines according to sense, probably for the sake of antiphonal singing, hastened the development toward accentual metre and the modern strophe. In fact, the hymn is marked by its exceptionally strong accentual beat, by use of the strophe as a unit of thought, and by repetitive refrains that were originally the repeated Doxology. This important innovation in metres was not paralleled by innovation in melody; apparently Ambrose but slightly modified the 4 Greek modes in which he composed.

During the next 4 c., composition of hymns occupied the best poetical minds, e.g., Prudentius (d. 413), Sedulius (5th c.), Fortunatus (d. 609), Paul the Deacon (d. 799), Hrabanus Maurus (d. 868). Later writers, under the influence of the Cluniac reform and the develop-
ment of the sequence, turned their thoughts elsewhere. The fully developed sequences, being distinguishable from the hymns only by liturgical use, are often called hymns in this restricted sense of the word. Later hymns fell into a pattern of thought, treating subjects like the Passion, the joys of Paradise, the terrors of Judgment, and the compassion of Our Lady almost exclusively, although there were many hymns which celebrated the virtues of individual saints. The inherent militant character of the hymns, however, reasserted itself with the Crusades, and Crusaders’ Hymns, in the vernacular, spread a new and popular religious fervor over the western world.

Sequence. Whereas the Office is subject to change according to taste, the Mass has traditionally remained the same. Especially is this true of the parts of the Mass known as the Consecration and Communion. Although more freedom has been exercised in the Preparation, to which in the primitive Church catechumens were admitted, nevertheless the Mass gave comparatively little scope for the creative impulses of medieval artists. Such variation as was allowed from earliest times was largely confined to a musical composition or intoning upon the Alleluia which followed the Epistle and Gradual. The final a was prolonged into a long musical score, called by various names such as melisma, neuma, sequela, jubilus, and jubilatio; to the long series was applied the name sequentiae. In the 9th c., words were added to these musical scores, largely to accommodate the memories of singers; the words and music were then known as sequentiae cum prosa or prosa ad sequentias. The invention was first described in detail by Notker Balbulus of St. Gall (d. 912, Pref., Liber sequentiarum). At first these sequences were not arranged in regular strophes; frequently the full succession of 25 to 50 lines would end in the letter a, in imitation of the Alleluia upon which they were based. They came more and more to take on the form of hymns, which had long been a part of the Office. This extension of the liturgy was so abused in the later Middle Ages that in the revision of the Missal in 1570 only 4 sequences were retained: for Easter, Victoriae paschali (attributed to Wipo, d. 1050); for Pentecost, Veni sancte Spiritus (attributed to Pope Innocent III, d. 1216); for Corpus Christi, Laude Sion (St. Thomas Aquinas, d. 1274); for Requiem, Dies Irae (Thomas of Celano, 13th c.). Stabat Mater (attributed to Jacopone da Todi, d. 1306) was later added for the 2 Masses of the Seven Dolors. The sequence, distinguished by its position in the Mass from the hymn, is characterized by its deep solemnity, its tendency toward allegory and symbolism and its emphasis upon the Sacraments. In the 12th c. the school of St. Victor, esp. Adam, used the sequence to create a renascence of faith and devotion to the Virgin. The great sequences of the following c., Stabat Mater and Dies Irae, are ‘the supreme productions of the poetical genius of the Franciscan movement and the last authentic voices of Catholic hymnody.’ (Raby, p. 452).

Antiphon (antiphona, whence anthem) basically denotes any practice of singing by statement and response, wherein the chorus is divided into separate choirs or cantors and choir. The practice seems to have originated with David (1 Chron. 6, 31 ff.). Pliny (Epist. 10, 97) testified that the Christians sang their hymns secum iucundum. Antiphona has been used to denote the Psalms themselves, or a sacred composition, or compilations from the Psalms or other Scripture, or any reading to which there is a musical response. But it eventually came to denote specifically a sentence sung alone as an interpolation or beginning or end.

Chant (cantus) denotes the musical arrangement in any hymnody. In ecclesiastical music, it has come more specifically to refer to the type of melodic composition used by the Church before the invention of polyphonic arrangements. This music is especially associated with the name of Pope Gregory I (d. 604), who developed a school of music at Rome where the Gregorian modes imported by Ambrose two c. earlier were revised. The character of Gregory’s personal contribution to this development is disputed.

Fundamental to all study of L. hymnology is the monumental collection of Dreyer and Blume, Analecta Hymnica Medii Aevi, 1866—55 v. thus far. The student of literature will find special help in Karl Young, The Drama of the Medieval Church, 2 v., 1933; Dom H. Leclercq, Hymnes, Dictionnaire d’archéologie chrétienne et de liturgie VI, II, bibl. ; Father Britt’s The Hymns of the Breiviary and Missal, rev. ed. 1936, trans. the major hymns; G. Reese, Music in the Middle Ages, 1940; F. J. E. Raby, Christian Latin Poetry, 1927, relates the hymns to other developments in medieval poetry. C.W.J.

hypallage. Rh. A reversal of the natural relations of two components of an idea, e.g., (Spenser) “Sansasfory’s dead downy”
hyperbaton

hyperbaton. Rh. P. "the transgressor." Transposition of words, esp. placing the adjective after the noun. Antiposition: using a word ahead of its normal place. A reversal of order, hysterology; if this creates a startling or preposterous effect, "the cart before the horse": hysteron proteron, e.g., "when we had climbed the cliffs, and were ashore." (This is at times a fault; sometimes used to suggest tension or strong emotion.) If confined to two words, Anastrophe, e.g., quibus de rebus, which things concerning. Diacope or tesis: separation of a composite word, e.g., to us ward. Dialysis or parenthesis: a passage inserted (usually within curved lines) into a sentence that would be grammatically complete without it. If the transposition is intricately intermingled, synchysis, e.g., (Milton) "Is piety thus and pure devotion paid?" O.A.D.

hyperbole. Rh. Exaggeration for other ends than credence, e.g., virtues as the sands of the shore; But still fought on, nor knew that he was dead! (Johnson). Cp. Auxesis; meliosis. Sometimes considered as the general term, things made either greater or less; in such use, includes meliosis.

hypercatalectic. Pros. See Catalectic.


hypermetric. 1. In classical pros. A verse in which the final syllable is elided before the vowel that begins the following verse. 2. A verse with an additional syllable at the end, e.g., (Shak.) "Each substance of a grief hath twenty shadows. R.L.

hypheresis. Rh. Contraction; omission of letters or sounds. If at the beginning ('gan): apheiresis; if in the middle (o'er): syncope. At the end (t'other): apocope; this term also applies to contraction that forms new words, e.g., cinema (photograph); taxi (meter) cab (riolet). As an error in enunciation (lib'ry): haplography; dropping a sound at end (runnin'); thlopsis. Running together of two vowels that do not form a diphthong (zoo): synizesis; more generally (th army): synaesisis. Combining of two syllables (tane, for taken): synecphonesis. Crasis: two short vowels become one long. Gradual loss of an initial sound, as

the language changes (esquire > squire): aphasis; the word thus formed is an aphasis. Opposite of Addition, q.v.

hypoach (i)us (y). Pros. Antibacchius, q.v.

hypobole. Rh. See Procatalepsis.

hypocorism. Rh. Use of a pet name, not infrequent in lyric poetry, e.g., honey-bunch.

hypophora. Rh. See Procatalepsis.

hypochema. Gr. choral lyric (Thaletas, after 665 B.C.) sung during pyrrhic dances in honor of Apollo. W.E.J.

hyporhythmic. Pros. Deficient in rhythm; eep., the heroic hexameter without cæsura.

hypostatization. Rh. A figure in which an abstracted quality or force is spoken of as an entity or substance, e.g., 'Virtue is its own reward'; 'Honor compels me.' Akin to personification. Failure to recognize this as a figure is frequent, and may lead to emotionalism, in non-literary fields.

hypostrophe. Rh. Reversion to the main theme after a parenthesis.

hypotaxis. Rh. Subordination of clauses. See Parataxis.

hypotyposis, potpyposis (Eliz.) Rh. Representation of something as though present, e.g., "Across the house tops of my native city I see the old tower..." Pragmatographia: an action as though witnessed. Vivid description of something as though present: diahyposis. Of a precise physical object: eleon; its features and qualities: characterismus; countenance of a real person: prosopographia; prosopopoeia; an abstract quality or imaginary person talking; if dialogue: sermocinatio. Cronographia: another time or season as though now; topographia: another or imaginary place; both of these are included in visio (n).

hypozeugma. Rh. Use of several subjects, with one verb, or with one predicate. See zeugma.

hypozeugrix. Rh. See Repetition.

hysterology: See Hyperbaton.
iambelegus. Pros. See Archilochian.

iambes (les) Fr. Pros. Used in the plural to indicate a bitter, satirical poem; 12 syllable Alexandrines alternate with an 8 syllable line, the rhymes croisées (abab). G.R.H.

amb(ie)us. Pros. A foot, q.v. A short syllable followed by a long  — . First used by Archilochus, 7th c. B.C. Used in Gr. in numerous verses and combinations. It is considered by Gr. writers to approximate more closely than any other the rhythm and character of ordinary speech, as it does in Eng. R.L.

iambic trimeter; senarius. Pros. A line of 6 iambic feet, perhaps invented by Archilochus. The feet were probably counted by pairs (see Syzygy), perhaps with a stronger accent on alternate feet. Trimeter, used early for satirical or abusive effect (Archilochus, Semonides) became the main meter of the episodes in Attic tragedy and comedy, as also in L. drama. R.L.

icasm. Rh. A figurative expression.

Icelandic criticism. See Scandinavian.

icon, eicon. Rh. Presentation of physical resemblance, by portrait or imagery (simile, metaphor, eg.,
Her bosom sleek as Paris plaster
Held up two balls of alabaster.) See Omoiosis; hypostyposis.

ictus. See Quantity; Accent.

ideal spectator. Th. (1) A figure (or the Gr. chorus) within a play that assumes the emotions or asks the questions the dramatist would like to occur to the audience. The Fr. raisonneur may sometimes represent the spectator; sometimes (as also the Gr. chorus and the Shakespearean fool) the playwright. (2) The imaginary perfect receptor of a work, at whom the dramatist aims his play; sometimes referred to as “the man in the street” (cp. “the average reader”). Tolstoi appealed to the unspoiled Moujik (who did not respond); Molière tried his plays on his pastry-cook.

IDEALISM, A literary work or its creator is idealistic if the work (a) emphasizes the objectivity and obligatoriness of moral and aesthetic values (George Elliot, Tolstoy’s later stories); or (b) takes as its subject the spiritual part of man and his seeming supernatural and cosmic significance beyond earthly life and death (Shakespeare, Dostoyevsky)—in this sense it is antithetical to naturalism; or (c) treats its characters in such a way as to reveal their finer and gentler natures and to ignore their commonplace, ugly, and offensive qualities (Richardson, Trollope)—in this sense it is antithetical to realism; or (d) contains a plot which is resolved in an ending that expresses hope and faith in the future—in this sense it is nearly equivalent to “optimism.” The term is specifically applied in senses (b) and (c) to certain aspects of the 19th c. symbolist movement, in its reaction against the naturalistic and realistic schools (Dorothy Knowles, La Réaction idéalist au théâtre depuis 1890, 1934). Calling a critic or a theory of criticism idealistic usually implies that the critic is chiefly concerned with the ideas and the Weltanschauung of the literary work under consideration, that he takes the cognitive and revelatory contents of the work into account in evaluating it aesthetically (Schopenhauer; Shelley; Hegel; Pope; Emerson’s essay on Nature).


idyl(I). (Gr., a little picture; image.) Applied by scholars to the poems of Theocritus—mythological and epic as well as pastoral; to the odes of Pindar. The word had reference only to poetic form, short, descriptive, dramatic. As later distinguished from ‘eclogue,’ ‘idyll’ was
again extended to include epic, romantic, and tragic themes treated in verse (Tennyson, Idyls of the King; Browning, Dramatic Idylls). But like 'pastoral,' a word embracing content as well as form, 'idyll' and 'idyllic' came to suggest a mood of ideal quiet, content, and happiness, in verse or prose. Unlike 'pastoral,' 'idyll' thus has not been subject to an orderly and logical evolution. For Prose idyl, see Short story.


illuminati. (L. enlightened). Applied first to various religious radicals (Sp. heretics, 16th c.); then (G. Illuminaten) a Bavarian secret society, 1776, of republican principles; thence to the Fr. Encyclopedists. By extension, any persons pretending to intellectual or cultural superiority; often used ironically. Cp. Intelligentsia.

illumination. Embellishment, chiefly in red, blue and gold, of the initial letters and the borders of manuscript and early printed books, with independently designed miniatures illustrating the text often added. Madan, Books in Manuscript, 1920. R.E.K.

illusion. Coleridge, in his declaration that the receptor grants a work of art "a willing suspension of disbelief" understates: we come to the work willing, but it must win our belief. Konrad Lange goes too far (see Esthetics) when he says "the essence of aesthetic appreciation is conscious self-deception." Voltaire calls illusion "the queen of the human heart"; but she proves too oft deceiving. There are two sorts of illusion: fantasy creating a new world; realism leading the receptor to identify the world within the work and the world without. Occasionally, esp. in the drama, the illusion is deliberately broken. The slave in Pseudotus (Plautus, 191 B.C.) turns and talks to the audience about the play; so does the slave in The Skin of Our Teeth (Thornton Wilder, 1942). See Escape.

Illusionism. See Theatrical style.

image, imagery. (1) Eliz. Rh. A figure of speech, esp. vision. (2) An expression evocative of an object of sensuous appeal. It usually serves to make an impression more precise; it may, on the other hand, carry the mind from too close a dwelling on the original thought. 'Wealth,' e.g., may suggest millionaires and markets, may be glamorously "of Ormuz and of Ind," or be

The dreams of misers crouching on the hearth
And every spark a treasure...
and light a new lane of fancy. The number and variety of images, either figurative or direct, varies greatly in both poetry and prose. Shakespeare's song "When icicles hang by the wall" (LL) is all literal imagery; his Sonnet 129, "That time of year thou mayst in me behold," in almost all figurative imagery; "Who Is Sylvia?" (TGFV) has virtually no imagery at all.

The value of an analysis of imagery in the elucidation of a work, even in establishing authorship, and esp. in understanding the author's nature, was indicated by the Rev. Walter Whiter (end 17th c.) and elaborated by Caroline F. E. Spurgeon (Shakespeare's Imagery, 1935) and her followers. Such absurdities in classifying, however, as listing "blanket of the dark" as an image drawn from 'Household Goods'; and the thought that "Who's loony now?" may show in the speaker knowledge neither of water-fowl nor of moon-madness, indicates the extreme caution (Cf., L. H. Hornstein, "Analysis of Imagery," PMLA 57, 1942) with which the method must be applied. R. Tuve (JHI 3, 1942) pointing out that images may be conceptual as well as perceptual, maintains that the proper basis for their classification and analysis is their logical function. Cp. Astronomy; Symbol.

IMAGINATION has been variously defined: as a power responsible for visual images, singly or in association, as a capacity for making from these images ideal combinations of character and external nature, on the one hand, and chimeras and castles in Spain, on the other; as a sympathetic projection of the artist into character and situation, and thus an ethical principle; as the power that creates the symbols of abstract conceptions; as the poetic equivalent of mystical intuition, dispensing with sensation and reason; and as creation itself, the "shaping power" inherent in the nature of man.

Plato distrusted phantasia (Gr., appearance) as a function of the lower soul responsible for illusions and opinions; he attacked it in poetry as the source of fiction and the stimulus of emotions distorting to the life of reason (Repub. III, X). In his treatment of myth, however, and in the Timaeus, he recognized a kind of phantasy transcending reason and capable of mystical vision: God may communicate to men through phantasy. Aristotle redefined it (De Anima, III, iii) in
imagination

its relations to sensation, opinion, memory, and intellect, and described as its highest capacity the furnishing of the schemata of thought: there can be no concept without its attendant phantasy. This account, unrelated at first to criticism, became the dominant influence for more than 2,000 years. Both Platonic and Aristotelian psychology located the imagination in the lower soul; this determined the basic attitudes of the Stoics and the Neoplatonists. Stoic influence, however, was probably at work in Longinus (De Sublim., Chap. XV) and Quintilian, describing phantastia, allied with passion, as the source of energêia, vividness, the capacity for describing a scene as actually before one's eyes, a view familiar to Dryden and others. Certain Neoplatonists (Plotinus, Iamblichus, Synesius), in spite of their distrust of a lower power, introduced into their dualistic psychology the conception of a higher phantasy, and through their elaboration of Plato's Phaidros paved the way for a mystical view. In late L., imaginatio came into use as a synonym of phantastia; the words were synonymous throughout the Middle Ages. When they were distinguished, as by Albertus Magnus, imagination denoted the simple reproductive function; phantasy the combinatorial or "productive." This distinction is found later in Vives, Dryden, and Jean Paul Richter.

The dominant medieval Aristotelianism crystallized into a faculty psychology locating the imagination in the foremost of 8 cells of the brain, with reason and memory occupying the other 2. There are many descriptions of sense handing over its materials to imagination to be arranged, stored, recalled, and combined, and of imagination handing over its materials for reason to arrive at concepts. A mystical view, transmitted by Augustine, Bonaventura, and the Victorine school, recognizing a suprasensible imagination, found adequate aesthetic consideration in Dante, who described Parla fantasia in the Paradiso as his poetic capacity both for vision and expression: when his phantasy failed, his poem ended. This is the most important account of the poetic imagination before 1800.

A Renaissance psychology inherited from the Middle Ages stressed the dangers of imagination and its necessary subordination to reason. Other factors contributed to the distrust. Paracelsus and others attributed magical powers to imagination enabling astrological and demonic forces to control individuals. Demonology discussed the control that the imagination of one individual could exercise upon that of another. The essays of Picart della Mirandola (De Imaginazione), Fynes De Virib. Imag., 1608), and Montaigne ("The Force of Imagination," 1580), and the familiar passage in Shakespeare's MND (V. i) interpreted in its context, are evidences of this pervasive fear.

There were scattered materials for an aesthetic view. Mazzoni's Difesa (1572-87) defended the Commedia as a dream based upon imagination. Tasso and Sidney probably reflect his influence. Fracastoro (De Intellectione, ca. 1550) distinguished between the reproductive fancy and imagination as a unifying power possessed by architects, musicians, and mathematicians—but not by poets. Ronsard, Puttenham, and Sidney distinguished between the imaginative and the "fantastical"; they equated poetic imagination with invention. Huarte (1575) described the poet as excelling in imagination; but he and his successors worked within the limits of empirical psychology. Bacon, e.g., writing that the poet's imagination may "at pleasure join that which nature hath severed" (Adv. Learn., 1605) referred to the making of ideal composites out of sensory materials.

The 17th c. philosophy was unfavorable to a constructive view of imagination. Descartes, Gassendi, and Malebranche stressed its dangerous alliances and its irrational character. Hobbes, in his materialistic psychology, called it "decaying sense" (Leviathan, 1651); and in his critical attitude, shared by Davenant, Cowley, and others, assigned to fancy a decorative process: "Judgment begets the strength and structure, and fancy begets the ornaments of a Poem" (Reply to Davenant, 1651). Neoclassic formalism, both in Fr. and Eng., shared this emphasis upon the intellectual. The commonplace of the century was the opposition of judgment or reason to fancy. Sometimes 'wit,' as a synonym of 'fancy' or 'imagination,' denoted a capacity for detecting resemblances and differences. If this represented an attempt to give to fancy by implication a rational quality, it did so by ignoring its relation to passion, essential in the later Romantic views. Fiction for Dryden, as for Rapin and Rymer, must resemble truth; reason is the final-judge. "Fancy and Reason go hand in hand; the first cannot leave the last behind." Dryden went, however, beyond Hobbes and most of his contemporaries, declaring, after plot and character, the execution was "the principal employment of the poet, as being
imagination

the largest field of fancy; so much the word poëtes implies. Judgment, indeed, is necessary in him, but "his fancy that gives the life-touches." Then major poets and critics of the day, Milton, Boé-Ka, Corneille, Bouhours, Malherbe, if they discuss imagination at all, repeat commonplace.

Dryden's problem persisted through the next century: to assert the freedom of poetic imagination against a philosophical tradition at once empirical and rational. The psychology of the century from Locke to Hume, Helvetius, Condillac, provided an unfavorable intellectual milieu. Addison, in his papers on the "Pleasures of the Imagination" (1712), identified imagination with images derived from sight, and, ignoring the poetic process, shifted the attention to the problem of taste, the pleasure derived from the imagery both of nature and the fine arts. His principal influence lies in having stimulated an interest in the new association psychology applied to imagery and in having given currency to the term in the many discussions of taste throughout the century (e.g., Gerard, 1759; Kames, 1762; Alison, 1790) and in the versified accounts, such as those of Akenside (1744) and Deille (1812).

Promising materials were provided by L. critics, who, stung by the reproaches of Fr. neo-classicists, sought grounds other than truth and correctness for the evaluation of poetry. L. A. Muratori (Della Perfetta Poesia Italiana, 1706) and Antonio Conti (Trattato de Fontasmi Poetici, before 1748) discussed fantasia and fantasmi at length; although intellect was for them the controlling power, they stimulated investigation of the relationship. The Swiss aestheticians, Bodmer and Breitinger, especially the latter in his Critische Abhandlung (1740), indebted in part to Muratori, were important in stressing the relation of Phantasie to metaphor. Leonard Welsted insisted that "imagination is as much a Part of Reason, as is Memory or Judgment, or rather a more bright Emanation from it" (Dissertation, 1724).

Those who rebelled against the "rules" also rebelled against the criterion of reason in the judgment of poetry. The Warton, Hurd, Hughes, and others, disputing the supremacy of Pope and his school, found in "a creative and glowing imagination" (Joseph Warton, Pope, 1756) the grounds of preference for Spenser and Milton. Thomas Warton found graces in the Faerie Queene "where the force and faculties of creative imagination delight because they are unassisted by those of deliberate judgment" (Observations, 1754).

Hurd demanded in the critic "a strong imagination, ... enabling the critic to feel the full force of his author's excellence" (Letters, 1762). This emphasis, involving the citation of specific passages, frequently metaphorical, paved the way for the explanation of the reader's pleasure in terms of the imaginativeness of the passage.

The more speculative Romantic poets and critics sought grounds for their transcendental views of the poetic imagination, both in mysticism, which had attributed to imagination a capacity for intuitive insight, and in the critical philosophy of Kant and Schelling. Here, in part in terms of Einbildungskraft, mind was described as an active agent, not the passive recipient of impressions but conferring upon external nature its significance and unity.

Blake gave a mystical explanation of an intuitive process by which man, without the mediation of the senses or reason, can apprehend eternal truth. Imagination became "spiritual sensation," "The Eternal Body of Man," and "The real and eternal world of which the Vegetable Universe is but a faint shadow." The world of empirical psychology had no existence, and Reason became a spectre and a negation.

Coleridge was influenced by both mystical theology and G. philosophy. He defined "the primary imagination" as "a repetition in the finite mind of the eternal act of creation in the infinite I AM"; creation is an affirmation of eternal Being, in which subject and object are one; imagination enables man to repeat this creative act in finite terms. In metaphysical terms derived from Kant and Schelling this is a unifying, or "co-adunating" or "esemplastic" process (Coleridge's coinage from Einbildungskraft), by which the thinking subject and its object "coalesce."

Wordsworth also gave an account of this "primary imagination" in notable passages in the Prelude, describing it (xiv, 189–92) as

absolute power
And clearest insight, amplitude of mind
And Reason in her most exalted mood.
He stressed its relation to passion, identified at times with intellectual Love. Since he could not share the mystical rejection of Nature, he accepted a pantheism on which man imaginatively apprehends Nature as another manifestation of his own origin.

Blake, Coleridge, and Wordsworth represent three conceptions of the imagination as transcendental. Jean Paul Richter
(Vorschule der Ästhetik, 1804) and Schiller (Naive and Sentimental Poetry, 1805) held similar views. Shelley characterized imagination as a synthetic capacity, and described poets as those who “imagine and express this indestructible order” (Defense, 1821). He also regarded it as an ethical power, “the great instrument of moral good,” Hazlitt, Lamb, Hunt, and Keats reveal little interest in the metaphysical problem. Emerson later returned to it (Letters and Social Aims, 1865).

The more extensive discussions related to what Coleridge called “the secondary Imagination,” a derivative of the primary, and, as he termed it, an “echo,” the strictly poetic imagination consciously directed. Using materials that Wordsworth called “the plastic, the pliant, and the indefinite,” it “dissolves, diffuses, and dissipates” in order to “recreate.” Both Coleridge and Wordsworth use many verbs to describe the process: unify, abstract, modify, aggregate, associate, evoke, combine. Leigh Hunt (What is Poetry? 1844), Hazlitt, Ruskin, and others added to the vocabulary, not always in the service of clarity. Most of their illustrations concerned imaginative metaphor. In this they were reacting against the superficial figurative language of the 18th c. and describing, in turn, poetic processes which they practiced and understood. They helped to destroy the notion that a figure of speech is an adventitious decoration of thought, giving accounts of imaginative metaphors which themselves are the poetry and the thought. They made readers aware that poetic language is something more than a simple gift for observing and noting resemblances and differences—that the whole sentient being is engaged, and that poetry is thus the result of complex psychological processes denoted, for want of a better term, by ‘imagination.’

This attempt involved the differentiation of imagination from fancy. One tendency, already noted, might have resulted in the preference for ‘fancy,’ since it could specifically combine the images furnished by imagination. Dryden used this distinction in Annu Mirabilia; Jean Paul preferred Phantasie to Einbildungskraft. W. Taylor, censured by Wordsworth and Coleridge, was historically sound in his distinction in British Synonyms. But “fancy” had also suggested “fantastical” and “fancy,” “fanciful”; and already in the 18th c. the process of desynonymizing was at work. “They are, indeed, names for the same faculty; but the former [Imagination] seems to be applied to the more solemn, and the latter to more trivial exertions of it” (James Beattie, Dias, 1783). Wordsworth (Preface, 1815) and Coleridge (Biog. Lit., XIII), in elaborating the distinction, were impelled by different motives: the former to account for much of his own poetry in which he played with similes, “Loose types of things through all degrees,” a process which in comparison with imagination was “slight, limited, and evanescent”; the latter, to save much of his subtle speculation concerning the application of Hartelian associationism to poetry and to afford opportunity to a subtle intellect to define “two distinct and widely different faculties.” Wordsworth asserted that the distinction was primarily one of degree. Leigh Hunt was responsible for the characterization of fancy as “analogy coming short of seriousness.” Ruskin, Lowell, and Emerson also contributed to the discussion; the literature today is rapidly increasing. The Victorians, with their social and ethical emphasis in criticism and with the waning of the critical philosophy, gave little time to the definition of the imagination. The prevailing psychology was empirical; many accounts of the imagination written under the influence of Dugald Stewart and Reid might easily be dated a century earlier. There were occasional treatments showing familiarity with Romantic views (J. S. Mill, Bagehot, Pater) but they never became a vital part of a critical tradition.

Recent scholarship dealing with the Romantic poets has again undertaken the investigation of “the seminal principle.” Typical accounts in contemporary introductions to literature generally assume empirical bases in psychology. There have also been interesting applications of the Freudian psychology to the poetic imagination (e.g., F. C. Prescott, The Poetic Mind, 1922). Others have sought to explain genius as comprehending creative activity in all fields—mathematics, science, the fine arts—under the term “creative imagination” (e.g., Th. A. Ribot, Essai sur l’imag. créatrice, 1900). The range of discussion extends today from Sherwood Anderson’s account of his characters and situations in relation to actual experience (The Intent of the Artist, 1941) to Croce’s Ästhetik (1902), with its opposition of Imagination (intuition) to Intellect (against which the Propos of Alain urges vigorously that only in the working is there actuality, that Croce’s ‘imagination’ while it remains such remains sterile); and E. D. Fawcett’s The World as Imagination (1916–21), an ex-
tension of the functions ascribed to Im-
aginatio in G. metaphysics.

L. Ambrosi, La Psicologia della Im-
imaginazione nella storia della filosofia, 1898; M. W. Bundy, The Theory of Im-
aginatio in Classical and Mediaval Thought (Univ. of Ill. Stud., XII 2-3); Fracastoro and the Imagination, in Ren. Stud. in Honor of Hardin Craig, 1941; 'Invention' and 'Imagination,' in the Ren-
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trust' of Imagination in Eng. Neo-classicism, Phil. Quart., XIV, 1935). The No-
classical Psychology of the Imagination, ELH, IV (1937); W. B. Worsford, Addi-

Imagism. Attitude of a group of British and Am. poets, whose aim was to restore
to poetry the precise use of visual images.
The intellectual background of the move-
ment was supplied, indirectly, by T. E. Hulme, whose own poems, containing a
dry precision of imagery, were Imagist models. Ezra Pound was the most impor-
tant organizer of the movement, in 1912;
Amy Lowell took charge in 1914, where-
upon Pound succeded to Vorticism (John
Gould Fletcher, Richard Aldington, Hilda Doolittle, F. S. Flint). They were influ-
enced by Chinese and Japanese poetry, by Fr. and classical Gr.

Flint, writing in Poetry, March 1913, enunciates 3 Imagist rules: "Direct treat-
ment of the 'thing,' whether subjective or
objective; to use absolutely no word that
did not contribute to the presentation; as
regarding rhythm: to compose in sequence of
the musical phrase, not in sequence of
a metronome." Des Imagistes: an Anthol-
ogy was published in 1914; Amy Lowell
edited 3 anthologies, Some Imagist Poets,
1915-17. A backward-looking collection of
poems of the dissolved Imagist movement
was published at Richard Aldington's sug-
gestion: Imagist Anthology, 1930. D.D.

G. Hughes, Imagism and the Imagists,
1931; D. Dales, Poetry and the Modern
World, 1940. A Russian group (Sergei
Esenin; Alexander Kusikov; Anatoli
Marekof; Vadi Shershenevich, the
chief theoretician) similarly and briefly
organized "Imaginism" in 1919.

IMITATION, in ancient theory, usually
meant the rhetorical discipline of imitating
literary models. Two of the most im-
portant events in ancient criticism were
Plato's attack upon poets as imitators at
the second remove from truth (Rep. 597 E)
and Aristotle's vindication of poetry
as an imitation (i.e., representation) of
the ends toward which cosmic Nature
strives (Phys. 199a 15 ff.; Poet. 1451b 5
ff.). But Plato's attack had little effect on
ancient literary practice, and Aristotle's
Poetics, soon dropping out of notice, did
not begin to exert its vast influence until
the treatise was recovered in the 16th c.
The rhetorical discipline of imitating
models, however, first emphasized in the
school of Isocrates (Ag. the Sophists, 18),
fostered by the later Gr. schools of rhei-
tic, descended to Rom. times as a regu-
lar part of the training for writing either
prose or poetry.

Throughout Rom. literary theory a
fairly homogeneous idea of the methods to
be used and the results to be striven for
in imitating literary models prevailed.
It is a serious error to regard this disci-
pline as an exercise in plagiarism. Cicero
recommends the imitation of Demosthenes
because he wishes the orator to learn the
methods, and, if possible, to master the
literary tact (decorum) of this best and
most versatile model in dealing with any
theme or circumstance (De Or. I, 260;
II, 90-92; III, 71; Br. 288; Or. 23 ff., 100
ff.). Quintillian, following Cicero's lead,
insists that rhetorical imitation is no
slavish process of copying great models
but an emulation of their virtues, a form-
ative discipline whereby the pupil learns
to correct his own weaknesses and to ac-
quire that polished versatility of style
which fits itself to the particular demands of
every occasion (II,xiii,8; X,i,8; X,ii,1
ff.). Horace requires that the poet steep
himself in the normative tradition of
poetic practice exemplified by the Gr.
(A.P. 268-9); he holds that such imita-
tive discipline is quite distinct from pla-