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to no one but obscure in particular to anyone who approached it as mere fact. Thus, the gap between hist. and poetry was closed from the far side, as it were, and the romantic historian took a role "similar to that of the Romantic poet" (Gossman). In this context, to reconnect past with present was to restore a more general unity, lost as human faculties grew farther apart over time. For Jules Michelet, e.g., the work of a genuine historian was to effect a spiritual resurrection, not only to recount some facts about the past (White 1978).

At the same time, a very different kind of hist. writing arose, partly in response to romantic fiction. Drawn to the novels of Walter Scott, Leopold von Ranke was shocked to discover that the Middle Ages as represented in contemp. documents bore little resemblance to their fictionalized counterpart. His determination to see the past "wie es eigentlich gewesen," lifted free of its original context and freely trans. as it was, became the motto for academic hist. in Europe (Bentley). Though Ranke's immediate influence was limited to Europe, the trend toward an academic, purely factual hist. was worldwide, and the remains of traditional poetic forms were removed from Arab and Bengali hist. as well (Iggers and Wang). And yet Ranke himself was not at all antipathetic to poetry, nor did he believe that hist. should be told without recourse to larger patterns of meaning, figurative or symbolic (Braw, Breisach). Even for Ranke, the distinction between mere recording and actual hist. lay in the ability of the latter to "recreate" and to do so in a way "related to poetry" ("On the Character of Historical Science").

Nonetheless, the 20th c. began with positivist hist. posed starkly against a poetic trad. for which the *lyric was the paradigmatic form. J. B. Bury's 1903 address, "The Science of History," forthrightly declared the claims of historical science, free of speculative metaphysics and of poetic ornament (Breisach), while Ezra Pound's disdain for the " 'germanic' system of graduate study" can represent the poet's response. And yet many historians, led chronologically if not intellectually by Benedetto Croce, attacked the positivist definition of hist. as a science, while many mod. poets, Pound foremost among them, were inspired methodologically by historical research into the past. Pound particularly revered Lorenzo Valla, who gave humanist hist. its illustrious beginning by exposing the donation of Constantine as a forgery. Though *modernism may seem to be antihistorical by definition, Pound was hardly the only modernist who aspired to write "a poem including history." Mod. poets such as Pound, W. B. Yeats, and T. S. Eliot shared with their Victorian predecessors a desire to make the past speak, one so strong it strained against the constraints of lyric form and brought forth time-traveling works like *The Cantos* and *The Waste Land*.

In recent times, the notion that the writing of hist. is inevitably a rhetorical task has been presented by Hayden White as if it also meant that the writing of hist. is essentially rhetorical. This position has attracted much opposition from historians for whom an admission of the rhetorical, the figurative, and the poetic into their work seems to mean the abandonment of truth. Still, historians continue to call upon some form of literary distinction to differentiate their work from mere chronicle. And it remains difficult to distinguish hist., as a pattern of events and a form of knowledge, from the group of writings called hists. without some recourse to figurative understanding of a kind difficult to distinguish from that of the poets.

■ R. Unger, "The Problem of Historical Objectivity," *History and Theory* 11 (1971); H. White, *Metahistory* (1973); G. Press, "History and the Development of the Idea of History in Antiquity," *History and Theory* 16 (1977); H. White, *Tropics of Discourse* (1978); E. Cochrane, *Historians and Historiography in the Italian Renaissance* (1981); J. Kenyon, *The History Men* (1983); L. Gossman, *Between History and Literature* (1990); H. Lindenberger, *The History in Literature* (1990); D. Lowenstein, *Milton and the Drama of History* (1990); G. MacLean, *Time's Witness* (1990)—Eng. poetry, 1603–60; S. Lu, *From Historicity to Fictionality* (1994)—on China; J. Marincola, *Authority and Tradition in Ancient Historiography* (1997); J. Levine, *The Autonomy of History* (1999); F. Ankersmit, *Historical Representation* (2001); *Turning Points in Historiography*, ed. Q. Wang and G. Iggers (2002); M. Bentley, *Modernizing England's Past* (2005)—Eng. historiography, 1870–1970; O. Ng and E. Wang, *Mirroring the Past* (2005)—imperial China; J. D. Braw, "Vision as Revision: Ranke and the Beginning of Modern History," *History and Theory* 46 (Dec. 2007); E. Breisach, *Historiography*, 3rd. ed. (2007); A. Grafton, *What Was History?* (2007); *A Global History of Modern Historiography*, ed. G. Iggers and Q. Wang (2008).

M. NORTH

HITTITE POETRY. The great bulk of the lit. recovered from Hattusa (Boğazköy/Boğazkale, located about 62 miles northeast of Ankara), capital of the Hittites from the 17th to the early 12th c. BCE, was written in prose. A metrical analysis of those texts definitely composed in bound lang., such as the mythological compositions known as "Songs," is difficult because of a number of technical characteristics of the script in which they are written: as a syllabary, cuneiform is unable to render precisely the phonology of an IE lang. such as Hittite, since it cannot express consonant clusters adequately, esp. at the beginning or end of words. Furthermore, the Hittite scribes often used *ideograms for many common lexemes, thus concealing their phonological shape from the uninitiated reader. Finally, breaks between lines of poetry are quite often not indicated either by line breaks or by punctuation, which was not a feature of cuneiform texts in any event.

The earliest scrap of Hittite poetry we possess, a soldier's *lament, is included in an historical text composed in the 16th c. BCE:

Nesas waspus[1] Nesas waspus[2] // tiya-mu[3] tiya[4]
nu-mu annasmas[1] katta arnut[2] // tiya-mu[3] tiya[4]
nu-mu uwasmas[1] katta arnut[2] // tiya-mu[3] tiya[4]

(Clothes of Nesa, clothes of Nesa—approach me,
approach!
Bring me to my mother—approach me, approach!
Bring me to my *uwa*—approach me, approach!)

The basic principle underlying this Hittite versifi-
cation is phrasal stress, namely, regular lines of four
stresses each, falling into two cola (see COLON). The
rules governing the presence or absence of stress (on,
e.g., enclitics, noun phrases, and adverbs)—whose de-
tails still remain somewhat obscure to mod. scholars—
have been shown to be applicable in Hittite prose as
well. Therefore, this type of poetry is a native Anatolian
ling. phenomenon and not, as had been suggested pre-
viously, the result of trans. into Hittite of poems origi-
nally composed in the Hurrian or Akkadian langs. It
seems that *assonance, *alliteration, *rhyme, and syn-
onymous *parallelism also played some role in Hittite
poetry, but none of these techniques was structural to
its practice.

Many of the *incantations and short hymns fea-
tured in Hittite ritual and cult employ at least some
elements of poetic lang., but it is the "Songs" adapted
from Hurrian-lang. forerunners that best illustrate
Hittite poetry. These include the constituents of the
Kumarbi Cycle: the "Song of Emergence" (often re-
ferred to today as "Kingship in Heaven"), the "Song
of Hedammu," the "Song of Ullikummi," the "Song
of Silver," the "Song of the Protective Deity," as well as
the "Song of the Sea" and the Hurro-Hittite bilingual
"Song of Release."

Despite the seeming aberrance of the final line, this
quatrain from the "Song of Ullikummi" provides a
good impression of the style of Hittite *epic poetry:

Kumarbis[1]-za hattatar[2] // istanzani[3] piran daskizzi[4]
nu idalun[1] siwattan[2] // huwappan[3] sallanuskizzi[4]
nu-za Tarhuni[1] menahhanda[2] // idalawatar[3]
  sanhiskizzi[4]
nu Tarhuni[1] // tarpanallin[2] sallanuskizzi[3]

([The god] Kumarbi takes wisdom into his mind.
He rears a bad day as Evil.
He seeks evil for the Storm-god.
He rears a rival for the Storm-god.)

See SUMERIAN POETRY.

■ H. Th. Bossert, "Gedicht und Reim im vor-
griechischen Mittelmeergebiet," *Geistige Arbeit* 5
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H. C. Melchert, "Poetic Meter and Phrasal Stress
in Hittite," *Mír Curad*, ed. J. Jasanoff et al. (1998);
R. Francia, " 'Montagne grandi (e) piccole, (sapete)
perchè sono venuto?' (in margine a due recitativi
di Iriya, CTH 400–401)," *Orientalia* 73 (2004);
G. Beckman, "Hittite and Hurrian Epic," *A Compan-
ion to Ancient Epic*, ed. J. M. Foley (2005); G. Beck-
man, "Hittite Literature," *From an Antique Land*, ed.
C. S. Ehrlich (2008).

G. BECKMAN

HOMODYNE AND HETERODYNE. Terms taken
from the science of radio waves by Knight in 1939
to describe the coincidence (homodyne) and conflict
(heterodyne) between word accent and (quantita-
tive) verse *ictus in the Lat. *hexameter of Virgil,
and from this usage expanded to refer to other pat-
terns of alignment between accent and ictus in Gr.
and Lat. poetry. Knight and others have argued these
concords and discords were used by Virgil and other
poets for expressive purposes, as instanced, e.g., in
the distinctive discord in the fourth foot of the Vir-
gilian hexameter. Other scholars have questioned
such a view, finding the coincidences and conflicts
fortuitous.
■ W.F.J. Knight, *Accentual Symmetry in Vergil*, 2d ed.
(1950; rpt. with corrections, 1979); L. P. Wilkinson,
Golden Latin Artistry (1963), 89–134; Allen.

J. W. HALPORN

HOMOEOTELEUTON (or *homoioteleuton*, Gr.; "sim-
ilar endings"; cf. *homoioptoton*). This term first occurs
in Aristotle (*Rhetoric* 5.9.9; 1410b2) but (though the
phenomenon may be found in Gorgias) is normally
applied to cl. Lat. (see Quintilian 9.3.77–80). It de-
scribes identical or similar inflectional case endings on
words in proximity, whether in prose or verse, as in
Cicero's famous "Abiit, abscessit, evasit, erupit"; most
often the words are at the ends of cola (in prose) or
lines (in verse). Aristotle distinguishes three types of
sound similarity in endings. When homoeoteleuton
occurs at the end of two or more lines in succession,
it becomes "case rhyme"—as when Cicero ends three
consecutive *hexameters with *monebant*, *ferebant*, and
iubebant. But it should be understood that homoeote-
leuton is not an instance of *rhyme, strictly speaking,
for, in inflectional langs., similarity of word ending is
the rule rather than the exception, so often can scarcely
be avoided. In noninflected, positional langs., such as
Eng., by contrast, the poet must labor for the phonic
echo. Word endings in homoeoteleuton bear grammat-
ical information, but that is all. In a system where these
do not exist, rhyme poses phonic similarity precisely
to point up the semantic difference of the roots. Ho-
moeoteleuton is chosen by the lang.; rhyme is chosen
by the poet. True rhyme first appears in the Christian
Lat. hymns of the 3rd to 4th cs. CE. Still, it is clear that
homoeoteleuton was a distinct and intentional stylistic
device and was capable of some range of effect. It is
more common by far in Lat. than in Gr. By a curious