

of the author's veracity, historic truthfulness, use of previous writers and so forth. I am not here speaking so much to your Lordship to whom these distinctions and methods are of course familiar as to the outside public who know little of them. It is this second investigation, the criticism of the material when the text is found, which is known as Higher Criticism: it might better be called Historical Criticism, for it is the method we have constantly to use in our historical studies. Just as a copyist may have several manuscripts before him and from them in combination form a text by close study of which textual critics can again discover much of the manuscripts he used, so we can proceed with literary works. In the case of modern writers this process of Historical Criticism is mainly confined to a study of the author's honesty, the authorities upon which he depended for his statements, and the extent to which other authorities confirm his narrative. For as a rule a writer so passes his authorities through his own mind, so clothes their facts in his own language that were it not for the purpose of testing his accuracy his work could be treated as verbally independent. It is however very different with medieval and ancient writers. They often transferred to their own pages with no thought of dishonesty but in the simple use of the literary methods of the day, whole passages from previous writers. Passages of Tacitus (born 56 A.D.) have been recovered from a later writer Sulpicius Severus (in the fifth century): Diodorus Siculus (about B. C. 6) incorporates whole passages from writers such as Ephorus centuries earlier than himself: many medieval chronicles use two or three of their predecessors, sometimes in such a way that the parts incorporated can easily be denoted by difference of type. Of this Dr. Luard's edition of the Winchester Annals in the Rolls Series is a good illustration: down to A. D. 1066 the Annals follow verbatim a Manuscript History sometimes ascribed to Richard of Devizes: after this William of Malmesbury is mainly followed, but passages are also