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the free and the home of the brave" (U.S.); "Norsemen, in house and cabin, / Thank your great God! / It was his Will to protect the country / Although things looked dark" (Norway).

Although the poetic text of national anthems is of minimal literary interest, the performative dimension of anthems is noteworthy. Anthems are performed in a variety of contexts: as marching songs for the military; as a form of collective ritualism at sporting events; as the symbolic opening of the school day; as a provider of ambience at political rallies; and in celebration of newly created nation-states or nation-states in the making. Spectators at these events are called on to participate in a national monument through collective song, and singing, unlike many other symbolic representations of nationalism, is participatory—"active" rather than "passive." Thus, as participants engage with the anthem, the imagined national community becomes present in the shape of the choir, the gathering, and the audience. In the harmonious interaction between these groups, they come to represent and embody the unity of the people, galvanizing the gathering in a sense of national identity.

As the symbolic embodiment of the collective past, present, and future of a nation, anthems have become closely tied to the politics of national identity in the changing global sphere. National anthems are, consequently, politically charged and fluid texts: the Brit. anthem "God Save the King" has been variously adopted and then discarded by Commonwealth countries that wished to distance themselves from their colonial pasts; Russia has changed its anthem more times than any country in the world, a direct symptom of that country's tumultuous hist. of political redefinition; and Taiwanese Olympic athletes march to "The Banner Song" of Chinese Taipei, rather than "San Min Chu-I," because of their country's disputed independence. Supranational anthems, such as the instrumental "Anthem of Europe," the African Union's "Let Us All Unite and Celebrate Together," the "Olympic Hymn," and the "Hymn to the United Nations" represent recent devels. in the form. Thus, if the adoption of an anthem is a politically symbolic act, contemp. anthems indicate a global trend toward internationalization.

■ B. Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, rev. ed. (1991); *The Invention of Tradition*, ed. E. Hobsbawm and T. Ranger (1983); D. A. Kertzer, *Ritual, Politics and Power* (1988); A. Smith, *National Identity* (1991); M. Billig, *Banal Nationalism* (1995); U. Hedetoft, *Signs of Nations* (1995); *National Anthems of the World*, ed. M. J. Bristow, 11th ed. (2006)—lyrics and scores; *The Cambridge Handbook of Sociocultural Psychology*, ed. J. Valsiner and A. Rosa (2007); S. L. Redmond, "Citizens of Sound: Negotiations of Race and Diaspora in the Anthems of the UNIA and NAACP," *African and Black Diaspora* 4 (2011).

U. HEDETOFT

ANTHIMERIA (Gr., "one part for another"). The use of one part of speech for another. William Shakespeare,

who seems to have coined more than a thousand new words, uses anthimeria as one of his chief strategies; examples include "A mile before his tent fall down and knee / The way into his mercy" (*Coriolanus* 5.1.5), "And I come coffin'd home" (*Cor* 2.1.193), and "Lord Angelo dukes it well" (*Measure for Measure* 3.2.100). He esp. develops the use of nouns, pronouns, and adjectives as verbs, securing thereby the greater energy that verb forms convey. But no Eng. poet used this figure more than John Milton, many of whose examples suggest he found it effective for securing compression of meaning (Havens). In *Paradise Lost*, examples include "May serve to better us and worse our foes" (6.440; adjective for verb) and "sea-monsters tempest the ocean" (7.412; noun for verb); chaos is described as "the palpable obscure" and "the vast abrupt," while the sky is "Heaven's azure" (adjective for noun). In mod. poetry, even more transferences have been made by e. e. cummings, many of whose anthimerias are famous, e.g., "he sang his didn't he danced his did" and "anyone lived in a pretty how town." In grammar, the gerund, a verb form serving the syntactic function of a noun, is the same kind of word-class transfer.

■ R. D. Havens, *The Influence of Milton on English Poetry* (1922); M. Joseph, *Shakespeare's Use of the Arts of Language* (1947); A. Quinn, *Figures of Speech* (1982); Corbett, 449.

T.V.F. BROGAN

ANTHOLOGY

I. Classical

II. Medieval to Contemporary

I. Classical. *Anthology* (Gr. *anthologion*, "a gathering of flowers"; Lat. *florilegium*) refers to a collection of short poems or literary passages drawn from multiple authors. It is first attested in the Byzantine lexicon called the *Suda* (10th cE) and is now applied to several literary collections that have reached us in ms. The idea underlying the term is selection of what is useful or beautiful.

The word *anthologion* has a long devel. in Gr. thought. The image of poetry as flowers is as old as Sappho (frag. 55), and Plato (*Ion* 534A–B) compares the poet to a bee collecting honey from the meadows of the Muses. For Isocrates (*Ad Demonicum* 51–52), the bee emblemizes someone who searches for knowledge by gathering the best passages from poets and philosophers. Plutarch (*Moralia* 41E–42A) articulates a distinction common in the imperial age between scholarly collectors, who, like bees, select only what is useful for learning, and literary eds. who, like garland-makers, choose the most beautiful poetic flowers for reading pleasure. Lucian (*Piscator* 6) hints at the coincidence between aesthetic and utilitarian anthols. by explaining that, while readers of philosophical extracts ostensibly praise the beelike collector, they in truth admire the authors who produced brilliantly colored flowers—if the collector knows how to select, intertwine, and harmonize so that no passage is out of tune with another (cf. Lucretius, *De rerum natura* 3.10–12).

Collections of the educational type, called *gnomologia*, began in the cl. period, and examples have been

found on papyri of the Ptolemaic era. They typically present extracts on ethical themes, arranged by topic, and were often used in schools. The anthol. of literary passages and short poems made by Johannes Stobaeus to educate his son (5th c. CE) is the best extant example. The title *Anthologiae* for selections made from the astrological writings of Vettius Valens (2d c. CE) indicates that the idea of flower gathering was adapted to edited compilations of works by single authors (cf. Manetho, *Apotelesmatica* 5.6).

Ancient anthols. with aesthetic intentions often involve *epigrams. Our best source for Gr. literary epigrams is the *Greek Anthology*—a mod. designation. The earliest discernible layer in this anthol. is formed by single-authored epigram collections of the early Hellenistic era, both scholarly eds. of such poets as Simonides and Anacreon and poetry books by such epigrammatists as Callimachus, Asclepiades, Anyte, Nossis, and Leonidas of Tarentum. The Milan Papyrus, which contains over 100 epigrams attributed to Posidippus, confirms the existence of epigram books by the late 3d c. BCE; its arrangement by epigram types with subheadings is an early example of the book divisions found in later anthols. The Yale papyrus codex containing about 60 fragmentary epigrams attributed to Pallasdas preserves a later single-authored collection (late 3d to early 4th c. CE). The first known epigram anthol. was the *Stephanos* (Garland) by Meleager of Gadara (ca. 100 BCE), who added over 100 of his own poems to at least four books of epigrams culled from earlier collections. In the *proem, Meleager presents himself as a garland-maker who has intertwined 48 epigrammatists, each identified with a plant or flower. In his own epigrams, Meleager is fond of mentioning flowers and garlands, which trope his complex arrangement of epigrams by different authors, organized into sequences by theme and often linked sequentially by verbal echoes. His anthol. provided the model for the *Garland* of Philip (late Julio-Claudian period, 1st c. CE), an alphabetically organized selection of early imperial epigrams, and the *Cycle* of Agathias, a thematically organized collection of 6th-c. CE epigrammatists. In the early 10th c., Constantine Cephalas assembled a massive compilation of ancient and Byzantine epigrams, derived not only from Meleager, Philip, and Agathias but from Diogenianus's *Anthology of Epigrams* (Hadriatic; the earliest usage of the title); Strato of Sardis's *Mousa Paidike*, consisting of pederastic epigrams (perhaps Hadriatic); and epigrams by Pallasdas. The books of Cephalas's anthol. were organized in part by major epigram types—erotic, dedicatory, sepulchral, and epideictic. Within these, the ed. attempted his own rather careless thematic arrangements, to which he added blocks of epigrams taken from earlier collections.

The *Greek Anthology* is based on two major mss. and a few minor sylloges, all derived from Cephalas's anthol. Sometime in the 10th c., the Cephalian collection was redacted into the *Palatine Anthology* of 15 books, which includes *epitaphs by Gregory of Nazianzus (4th c. CE). In 1301, Maximus Planudes produced another, shorter anthol. drawn from Cephalas, rearranged by topics into seven books with subsections. The

Planudean Anthology, in Venice, preserves some epigrams lost from the *Palatine Anthology*, incl. ekphrastic epigrams confusingly printed as book 16 in mod. eds. Scholars were unaware of the *Palatine Anthology* until it was rediscovered in Heidelberg in 1606; astonishingly, it was known only in mss. descending from a bad copy made by the youthful Claude Saumaise until published by R.F.P. Brunck in 1772 and more accurately by Friedrich Jacobs from 1813 to 1817. The anthol. of Gr. epigrams that influenced the vernacular lits. of the early mod. era was the reduced version by Planudes.

The *Latin Anthology* (an 18th-c. title) is a mod. compilation of short Lat. poems of the imperial age in various meters. A number of partially overlapping mss. provide the poems for this anthol. The most important is the Codex Salmasianus (ca. 800 CE), which preserves material from Vandal Africa (5th–6th cs. CE), where there was a late flourishing of Lat. literary practice. In numbered sections probably representing different sources, this codex contains a large body of epigrams, incl. a sequence of 100 apparently by an unknown Af. author; Virgilian *centos, incl. a tragic *Medea* by Hosidius Geta (2d c. CE); other long poems, incl. the famed *Pervigilium Veneris* about a spring festival to Venus (perhaps 4th c. CE); epigrams ascribed to Seneca; extracts from Propertius, Ovid, and Martial; the *Aenigmata* of Symphosius, (4th–5th c. CE?), consisting of 100 *riddles in three *hexameters supposedly composed at the Saturnalia; and a book of 90 epigrams in various meters by Luxorius of 6th-c. Carthage. The Af. epigrams on such topics as baths and circuses are of interest for the light they shed on Vandal society. Another ms., the Codex Vossianus (ca. 850), contains sequences of epigrams associated with the Neronian circle of Seneca and Petronius.

Early anthols. provide variable contexts for the extracts within them. Epigrams, e.g., may move from fixed inscriptional sites or single-authored collections to anthols., which are subject to repeated reselection and reordering over centuries. Each arrangement produces a different contextual reading and potentially a different understanding. In the right hands, the process of selecting and arranging can be a form of literary composition.

II. Medieval to Contemporary. Med. anthols. were created and preserved mainly by the clerical orders and survive in influential ms. collections such as the OE *Proverbs of Alfred* and the Eng. lyric collection called the *Harley Manuscript* (British Museum Ms. Harley 2253; ca. 1330); among other med. *florilegia* esp. notable are the *Carmina Cantabrigiensia* (Cambridge Songs; 11th c.) and the *Carmina Burana* (collected at the Ger. monastery at Benediktbeuren in Bavaria in the 13th c.; see GOLLARDIC VERSE). Ren. collections of *proverbs drew inspiration from Erasmus's *Adagia* (1500, often reprinted and expanded).

Anthols. took on new importance in the Ren. with a vogue inaugurated in England by the collection assembled by Richard Tottel and now called *Tottel's Miscellany* (originally *Songes and Sonettes, written by the ryght honorable Lorde Henry Haward late Earle of Surrey, and*

other, 1557; ed. H. R. Rollins, rev. ed., 2 v., 1965). After Tottel, the vogue for the "miscellanies," as they were called (with the accent on the second syllable), grew to a flood in the last quarter of the century, incl. Clement Robinson's *Very Pleasaunt Sonettes and Storyes in Myter* (1566; surviving only as *A Handefull of Pleasant Delites*, 1584; ed. Rollins, 1924); Richard Edwards's *The Paradyse of Daynty Devises* (1576; ed. Rollins, 1927); Thomas Proctor's *A Gorgious Gallery of Gallant Inventions* (1578; ed. Rollins, 1926); *The Phoenix Nest* (1593; ed. Rollins, 1931); and Nicholas Breton's *Brittons Bowre of Delights* (1591; ed. Rollins, 1933) and *The Arbor of Amorous Deuices* (1597; ed. Rollins, 1936).

Other significant Eur. anthols. are the massive *Flores poetarum*, compiled early in the 16th c. by Octavianus Mirandula and used throughout Europe until the 18th c.; Jan Gruter's *Delitiae* (1608–14; It., Fr., Belgian, and Ger. poems in Lat.); J. W. Zinzgref's *Anhang unterschiedlicher aussgesuchter Gedichten* (1624); Thomas Percy's *Reliques of Ancient English Poetry* (1765), an anthol. of the popular *ballads that proved very influential in the 18th-c. revival of antiquarian interest in primitive poetry; Oliver Goldsmith's *The Beauties of English Poetry* (1767); Thomas Campbell's *Specimens of the British Poets* (1891); and Francis Palgrave's *Golden Treasury of the Best Songs and Lyrical Poems in the English Language* (1861–), the most important Victorian anthol. of lyric poetry.

The popularity of anthols. in the 20th c. only increased, with the expansion of the institutions of higher education, esp. in America. In Eng., important anthols. include the *Oxford Book of English Verse*, successively ed. by Arthur Quiller-Couch (1900, 1939), Helen Gardner (1972), and Christopher Ricks (1999); *The New Poetry* (1917), ed. by Harriet Monroe and Alice C. Henderson, which influenced the high modernists; Herbert Grierson's *Metaphysical Lyrics and Poems* (1921), which inaugurated the vogue for *metaphysical poetry; W. B. Yeats's *Oxford Book of Modern Verse* (1936); Cleanth Brooks and Robert Penn Warren's *Understanding Poetry* (1938; 4th ed. rev. extensively, 1976), which applied to pedagogy the principles of *New Criticism; Donald Allen's *The New American Poetry 1945–1960* (1960), which opened the postmodernist *canon; the Norton anthols. of lit. organized by period in several manifestations (*World, English, American*—often rev.) and anthols. of *Literature by Women* (3d ed., 2007), of *Poetry* (5th ed., 2004), of *Poetic Forms* (2001), of *New Poetry* (2009), and of *Poets Laureate* (2010), among others; the Longman anthols. of *British Literature* (4th ed., 2009) and of *World Literature* (2d ed., 2008), with attention to less studied figures and langs.; and the anthols. of international poetry produced by the poet and critic Jerome Rothenberg, most notably the three volumes of *Poems for the Millennium* (1998–2009), which gathers mod. and postmod. poetry from many langs. and trads.

The appeal of Eng.-lang. anthols. covering international poetic trads. has perhaps never been stronger than in the early 21st c. Among many signal examples, consider *The Columbia Anthology of Traditional Korean*

Poetry, ed. P. H. Lee (2002); *Reversible Monuments: Contemporary Mexican Poetry*, ed. M. de la Torre and M. Wieggers (2002); *An Anthology of Modern Urdu Poetry*, ed. and trans. M.A.R. Habib (2003); *The Columbia Anthology of Modern Korean Poetry*, ed. D. McCann (2004); *The New Directions Anthology of Classical Chinese Poetry*, ed. E. Weinberger (2004); *Landscape with Rowers: Poetry from the Netherlands*, ed. and trans. J. M. Coetzee (2004); *Words of the True Peoples*, ed. C. Montemayor, v. 2 (2005)—contemp. indigenously-lang. Mexican poets; *Ottoman Lyric Poetry*, ed. and trans. W. G. Andrews (2006); *The Yale Anthology of Twentieth-Century French Poetry*, ed. M. A. Caws (2008); *Twentieth-Century German Poetry*, ed. M. Hofmann (2008); *The Whole Island: Six Decades of Cuban Poetry*, ed. M. Weiss (2009); *Classical Chinese Poetry*, ed. and trans. D. Hinton (2010); and *The FSG Book of Twentieth-Century Latin American Poetry*, ed. I. Stavans (2011), among many others.

The product of both an intellectual exercise and a market, the contemp. anthol. can be read as a sensitive register—and sometimes, as in the case of Grierson and Allen, an instrument—of canon-making.

See BOOK, POETIC; GREEK POETRY; LATIN POETRY; LYRIC SEQUENCE.

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T.V.F. BROGAN, K. J. GUTZWILLER (CL.);
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ANTHROPOLOGY AND POETRY. From the perspective of the 21st c., the social sciences look as though they have become more scientific, and, with the advance toward an increasingly scientific spirit, the uses of the social sciences for art have shrunk somewhat. All poets are their own amateur social scientists of a low-level sort: historians, psychologists, sociologists, anthropologists, and, all along, folklorists. If nothing else, folklore has provided materials for poetry from the earliest times. Agricultural lore, in particular, has furnished stories, characters, themes, and symbols; and it is easy to find and interpret examples, such as the lore about the finding of a red ear during corn husking that turns up in Joel Barlow's "The Hasty Pudding" (1793), H. W. Longfellow's *Hiawatha* (1855), and elsewhere. As with much rather informal anthropological material of the years before 1860, Longfellow's sources included unsystematic reports by missionaries, traders, explorers, and popularizers.

Geological speculations of the earlier 19th c. and Charles Darwin's *The Origin of Species* (1859) altered the framework of much thought, incl. that based on the age of the earth, which had long been assumed by many Europeans to be only about 6,000 years. Once it was established that the planet had to be much older, speculations about remote origins and gradual devel. were possible not only in the natural sciences but also in ling. and anthropology, and what is generally understood as mod. anthropology began toward the last third of the 19th c. Those devel. were also immediately important for lit.

The period of greatest practical utility for the various studies grouped under the big top of *anthropology* came during the period 1860–1925, when lit. was

understood as a continuation of an ancient social practice of human culture practically from its beginnings. (*The Anthropological Review* began in 1863, *The Popular Magazine of Anthropology* in 1866.) Much of early mod. anthropology addressed itself to the study of ritual, *myth, *symbol, and language in ways that provided material for new lit.—drama and poetry more than prose fiction—and also helped to explain the materials presented in lit. that existed already. Particular attention was paid to the primitive origins of mod. practices, either as recorded in antiquity and the Middle Ages or as found in contemp. societies variously classified as "savage," "primitive," "native," "prelogical," "tribal," or "traditional." In most instances, anthropological studies concerned peoples living in territories recently acquired by colonial and commercial empires that flourished in the century between the Napoleonic Wars and World War I. These studies paralleled literary production designed to appeal to an interest in the exotic, such as are obvious in many works by H. Rider Haggard and Rudyard Kipling.

One of the earliest instances of overt collaboration between poetry and anthropology came in 1880 with the publication of Andrew Lang's *XXII Ballades in Blue China*, which includes the "Double Ballade of Primitive Man," annotated to indicate that some stanzas were contributed by "an eminent Anthropologist," elsewhere identified as "the learned doyen of Anthropology, Mr. E. B. Tylor, author of *Primitive Culture*." The stanzas in question are at the end of the poem:

From a status like that of the Crees,
Our society's fabric arose,
Develop'd, evolved, if you please,
But deluded chronologists chose,
In a fancied accordance with Moses,
4000 B. C. for the span
When he rushed on the world and its woes,
'Twas the manner of Primitive Man!

But the mild anthropologist, HE'S
Not RECENT inclined to suppose
Flints Palaeolithic like these,
Quaternary bones such as those!
In Rhinoceros, Mammoth and Co.'s,
First epoch, the Human began,
Theologians all to expose,
'Tis the MISSION of Primitive Man.

ENVOY

MAX, proudly your Aryans pose,
But their rigs they undoubtedly ran,
For, as every Darwinian knows,
'Twas the manner of Primitive Man!

The poem was dedicated to J. A. Farrer (1849–1925), author of *Primitive Manners and Customs* (1879), and a member of roughly the same generation as Lang (1844–1912) and Tylor (1832–1917). "Max" is the slightly older philologist Friedrich Max Müller (1823–1900), who opposed Darwinian thought and espoused a theory of "Aryan" origins of much IE lang., religion,