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outsider figures of society and to naturalize the supernatural and make transcendent the natural. The association via geography was a metonym meant to imply an aesthetic of vulgar rusticity. Such a metonym, however, radically simplifies the complex concerns and poetics involved, as well as the significant differences among the philosophies, temperaments, and productions of the three poets.

See COCKNEY SCHOOL, ROMANTICISM.

■ D. Perkins, "The Construction of 'The Romantic Movement' as a Literary Classification" *Nineteenth-Century Literature* 45 (1990); J. Cox, "Leigh Hunt's Cockney School: The Lakers' 'Other,'" *Romanticism on the Net* 14 (May 1999), <http://www.erudit.org/revue/ron/1999/v/n14/005859ar.html>.

T.V.F. BROGAN; E. ROHRBACH

LAMENT. A poem or song of grief, frequently accompanied by instrumental music and by ritualized vocal gestures and symbolic movements such as wailing and breast-beating. As an element of ritual practices such as funerals, cultic worship, and formal rites of passage and leave-taking, and in representations of these practices in literary forms incl. epic, tragedy, and *elegy, lament reaches back to the beginnings of recorded culture: in the Mesopotamian city-laments of the 3rd millennium BCE, in Homer's *Iliad* and *Odyssey* (8th c. BCE), in the *Epic of Gilgamesh* (7th c. BCE), in the Heb. Psalms (13th–6th c. BCE) and book of Lamentations (6th c. BCE), and throughout the tragedies and pastorals of Gr. and Roman antiquity. From the Judaic trad., lament was carried over into the Christic (e.g., Christ's lament for Jerusalem in the 1st-c. gospels of Matthew and Luke) and the Islamic (e.g., in the "Lament" from Rūmī's 13th-c. poem *Masnāvī*). In Sanskrit lit., "The Lament of Rati" is a celebrated passage from Kālidāsa's 5th-c. epic *Kumārasambhava*. In the Middle Ages, lament took shape in the Lat. **placitus* and in the melancholy vernacular poems of the Exeter Book poets (Anglo-Saxon), the **kharja* of Spain (Mozarabic), and the **planh* of the *troubadours (Occitan). Med. **chansons de geste* and Ren. epic poems abound in stylized laments for fallen heroes, and innumerable mod. poets have imitated the bucolic laments of Theocritus (3rd c. BCE) and Virgil (1st c. BCE) and the plangent refrain of Bion's famous "Lament for Adonis" (ca. 100 BCE). In 17th-c. Italy, the dramatic lament was popularized by Claudio Monteverdi and other composers and became an essential element of opera. Ritualized lament, with or without instrumental music, remains an important part of the mourning cultures of many societies, incl. the Druze *nabd* of Lebanon, the Irish *keen*, the *ku-ko* of southern China, the Ga *adowa* of Ghana, the Setu laments of Estonia, and Af. Am. *blues.

Laments commonly figure collective as well as individual losses. They may protest the status quo, as in Tahmina's lament in Ferdowsi's 10th-c. Iranian epic *Shahnama*, or foster powerful identifications across sociopolitical divides, as in the many laments in Aeschylus's *The Persians* (472 BCE), which is as much about

Athenian identification with the Persians they have destroyed as it is about Athenian joy at their defeat of the Persians at Salamis. Lament may give form to impulses of compunction, reconciliation, and forgiveness as well as despair, melancholy, and resentment. Although correspondence between representation and social practice is often obscure, archeological evidence (e.g., of Mycenaean funerary practices) and comparative anthropological evidence (e.g., of mod. Gr. ritual customs and beliefs) help supplement and clarify the literary record.

The suffering of captive women and the destruction of cities are prominent and frequently intertwined themes in ancient laments. Such laments may spur, even as they seek to manage, communal grief. The lamentations of women esp. are often marked as both dangerous and necessary—dangerous, because their public indulgence could give way to women's unchecked erotic passion or rage or exacerbate the grief of men, possibly inciting vengeance and other social disruption; necessary, because a community's potentially disabling grief requires an expressive channel, such as might be forbidden or stigmatized among men. Male lamentation abounds in ancient and mod. lits., sometimes celebrated as a masculine duty and achievement, sometimes criticized or interdicted as a feminizing practice. But in many societies, ancient and mod., women are thought to have a privileged relation to grief, and lamentation is often one of the few permissible, if constrained, forms of political expression available to them. Women tend to be the generic subjects of literary laments, even—or perhaps esp.—where the losses sustained by men and the genres (such as epic and tragedy) owned by men are thought to matter most, as in the *kommoi* shared with tragic choruses by lamenting heroines such as Electra, and in mod. instances like Britomart's Petrarchan lament in book 3 of Edmund Spenser's *The Faerie Queene* (1590, 1596). Women's losses are brought to the fore in other genres as well, incl. dramatic adaptations of Antigone's lament, from Sophocles' *Antigone* (5th c. BCE) to Griselda Gambaro's *Antigona Furiosa* (1986), and Irish poet Eileen O'Connell's (Eibhlín Dubh Ní Chonaill) literary transformation of folk mourning practices in her *Lament for Art O'Leary* (1773).

In mod. works like O'Connell's and Gambaro's, lament distinguishes itself from other poetic mourning genres, such as elegy and *epitaph, through its closer connection with ritual incantation and remains audible in Jewish and Christian psalms and in the Islamic *marthiya*. As one moves beyond poetry's religious domain, the term loses much of its distinguishing force—except in the musical trad., where lament has continued to receive distinctive formal treatment, esp. in oratorio and opera, from Monteverdi's *Lamento d'Arianna* (composed 1608) to Giacomo Carissimi's *Jephthe* (ca. 1649), Henry Purcell's *Dido and Aeneas* (1689), G. F. Handel's *Agrippina* (1709) and *Saul* (1738), Modest Mussorgsky's *Boris Godunov* (1874), and Benjamin Britten's *Turn of the Screw* (1954). Mod. poems without musical settings that call themselves laments—from the late med. Scots "Lament for the Makars" by William Dun-

bar to the many *soi-disant* laments by Robert Burns, John Clare, Thomas Hardy, Felicia Hemans, Langston Hughes, Katharine Tynan, and W. C. Williams—may do so to reactivate the association not just with music as such but also with sung or chanted lang. as collective and communal expression, sometimes harkening back to the trads. of antiquity, sometimes using popular forms like the ballad.

See COMPLAINT, DIRGE, EPICEDUM, MONODY.

■ S. Girard, *Funeral Music and Customs in Venezuela* (1980); S. Feld, *Sound and Sentiment*, 2d ed. (1990); C. N. Seremetakis, *The Last Word* (1991); P. W. Ferris Jr., *The Genre of Communal Lament in the Bible and the Ancient Near East* (1992); G. Holst-Warhaft, *Dangerous Voices* (1992); "Lament," spec. iss., *Early Music* 27.3 (1999); M. Alexiou, *The Ritual Lament in Greek Tradition*, 2d ed. (2002); N. Loraux, *The Mourning Voice* (2002); C. Dué, *The Captive Woman's Lament in Greek Tragedy* (2006); M. G. McGeachy, *Lonesome Words* (2006); R. Saunders, *Lamentation and Modernity in Literature, Philosophy, and Culture* (2007); C. Lansing, *Passion and Order* (2008); *Lament*, ed. A. Suter (2008).

M. CAVITCH

LANDSCAPE POEM. The term *landscape* has a variety of meanings, enfolding *nature and art, the actual world, and the world as it is seen in spatial extension and in imagination. Landscape in poetry has involved all these references. While some critics have identified a set of universal landscape values, rooted in evolutionary psychology, most agree that its meaning and organization have changed with historical changes in the social, economic, and environmental conditions of culture.

While landscape was rarely a poetic subject in its own right before the 18th c., the roots of the mod. landscape poem can be found in cl. lit. In ancient *epic, landscape played an important role in enhancing narrative, sometimes through *simile, other times through description. Landscape in Homer conveys the strategic vision of the hero, the range of terrain he experienced, or conveys the psychological and moral import of the adventure. An example of the latter is Calypso's grotto, which fans out from the hearth fire to the meadows: "it was indeed a spot where even an immortal visitor might pause to gaze in wonder and delight." Later Gr. and Roman texts introduced a dimension of scenery more concerned with the occupations, recreations, and emergent milieu of the individual. The *georgic and the *topos of the *locus amoenus* are cl. elements of landscape that would be carried forward into early mod. Eur. poetic trads.

But while cl. lit. emphasized the narrative and tonal possibilities of landscape, med. trads., distrusting the senses and materiality generally, approached landscape with a stronger analogical thrust, addressed to spiritual concerns. The wilderness of the Bible is not a place of expansive prospect, and the *hortus conclusus* of med. lit. has a strong allegorical force. Travel writing of the Middle Ages treats the landscape more as symbolic labyrinth than synoptic vista. Only with Petrarch's influential (and disputed) letter (*Familiars* 4.1) in which he

describes his ascent of Mont Ventoux does the aesthetic of the single viewer's prospect really emerge, yet still in moral terms.

In the 17th c., with the conceptual and geographic divisions of space brought on by changes in science, exploration, and economics, landscape emerges as a major element of both painting and poetic description, in the case of poetry with attention to perceptual and phenomenological experience as such. While the analogical and symbolic dimension of landscape remains important, becoming increasingly ideological and moral as opposed to theological in its thrust, the principle of sensuous aliveness (**enargeia*), stirring the imagination through pleasure and struggle, is pervasive in the poetry of Jean de La Ceppède, Jean de Sponde, Luis de Góngora, John Denham, John Milton, and Andrew Marvell. The *pastoral emerges in the 17th c. as a major genre, reviving Virgilian conventions but with a greater emphasis on the harmonious order of nature. In "L'Allegro," Milton writes, "straight mine eye hath caught new pleasures / while the landscape round it measures." In *Paradise Lost*, Adam has "prospect large" and takes in a "lovely . . . landscape" of variegated colors, vernal breezes, and abundant fruits. But as Satan approaches paradise, he encounters a "steep wilderness . . . grotesque and wild" that denies access to Eden, a rugged terrain that would appeal more to later, romantic tastes. The 17th c. in England also revives the cl. praise of the country house as an expression of republican virtues. Ben Jonson's "To Penshurst" and Andrew Marvell's "Upon Appleton House" are the most admired examples of the genre (see COUNTRY HOUSE POEM). Denham's "Cooper's Hill," though little read today, was celebrated in the 18th c. and provided a model for moralizing landscape that would guide Alexander Pope in his composition of "Windsor Forest," a poem that celebrates the reign of Queen Anne. Here, as in other forms of pastoral, the rural landscape is seen as a useful retreat into the pleasures of contemplation, but with reference to the struggles of the active life. In landscape poetry, 18th-c. writers also explored political challenges by displacing them imaginatively onto the more neutral theater of nature.

In Eng., the loco-descriptive poem emerges in the 18th c. as an independent project of *taste, increasingly propelled by aesthetic over didactic impulses. During this period, a new aesthetics of the picturesque emerges, applied not only to art and lit. but to estate organization and landscape architecture. Pope's "Epistle to Bathurst" and "Epistle to Burlington" offer discourses on the well- and ill-managed estates, respectively. Joseph Addison argues in *Spectator* nos. 411 and 412 on "the pleasures of the imagination," that the description of landscape is a form of imaginary possession, opening the way further to a liberation of taste from the control of power and wealth. The picturesque aesthetic sought to cultivate the natural environment along the principles of painting. James Thomson's *The Seasons* and Thomas Gray's "Ode on a Distant Prospect of Eton College" are firmly grounded in the aesthetic of the picturesque, as is William Wordsworth's early *Descriptive Sketches*. But the aesthetic of the *sub-