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 adapted 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. Supernational 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 devils in the form. Thus, if the adoption of an anthem is a politically symbolic act, contemp. anthems indicate a global trend toward internationalization.


U. Hedeloft

ANTHOMERIA (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 5.1.3), “And I come coin’d home” (Cor. 2.1.153), and “Laid 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” (6.449; 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 c. c. cummings, many of whose anthimerias are famous, e.g., “he sang his didn’t he dined 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. E. Brogan

ANTHOLOGY

I. Classical

II. Medieval to Contemporary

I. Classical. Anthology (Gr. anthologium, “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 anthology has a long deev. 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 Musee. For Isocrates (Ad Demonium 51-52), the bee emblemizates someone who searches for knowledge by gathering the best passages from poets and philosophers. Plutarch (Moralia 41E-42A) articulates a distinction common in the imperia. 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 (Pneumon 6) hints at the coincidence between aesthetic and utilitarian anthologies, by explaining that, while readers of philosophical extracts ostensibly praise the beellike collector, they in truth admire the authors who produced brilliantrly colored flowers—if the collector knows how to select, interwine, 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 gnomanlogus, 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. ca) is the best extant example. The title Anthologiae for selections made from the astrological writings of Vertius Valens (2d c. ca) indicates that the idea of flower gathering was adapted to edited compilations of works by single authors (cf. Mancheo, Apotelesmaton 5.6).

Ancient anthol. 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 Pindar, confirms the existence of epigram books by the late 3d c. B.C., its arrangement by epigram types with subheadings is an early example of the book divisions found in later anthols. The Yale papyrus containing about 60 fragmentary epigrams attributed to Palladas preserves a later single-authored collection (late 3d to early 4th c. ca). The first known epigram anthol. was the Stephanos (Garland) by Melaeus of Gadara (ca. 100 B.C.), who added over 300 of his own poems to at least four books of epigrams culled from earlier collections. In the *proem, Melaeus presents himself as a garland-maker who has interwoven 48 epigrammatists, each identified with a plant or flower. In his own epigrams, Melaeus 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. B.C.), an alphabetically organized selection of early imperial epigrams, and the Cycle of Agathias, a thematically organized collection of 6th-c. ca epigrammatists. In the early 10th c., Constantine Cephalas assembled a massive compilation of ancient and Byzantine epigrams, derived not only from Melaeus, Philip, and Agathias but from Diogenianus's Anthology of Epigrams (Hadrianic; the earliest usage of the title); Strato of Sardis's Mouse Paddike, consisting of pederastic epigrams (perhaps Hadrianic); and epigrams by Palladas. The books of Cephalas's anthol. were organized in part by major epigram types—erotic, dedicatory, satirical, and epic/epidicer. 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 ms. and a few minor cyllages, all derived from Cephalas's anthol. Sometime in the 10th c., the Cephalan collection was redacted into the Palatine Anthology of 15 books, which includes *epitaths by Gregory of Nazianzus (4th c. ca). In 1301, Maximus Planudes produced another, shorter anthol. drawn from Cephalas, rearranged by topics into seven books with subsections. The Planudesan Anthology, in Venice, preserves some epigrams lost from the Palatine Anthology, incl. elphestic 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 ms. descending from a bud copy made by the youthful Claude Saunaise until published by R.P.P. Brunck in 1772 and more accurately by Friedrich Jacobs from 1813 to 1817. The anthol. of Gr. epigrams that influenced the vernacular lit. of the early mod. era was the resized 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 ms. provide the poems for this anthol. The most important is the Codex Salmasianus (ca. 800 ca.), which preserves material from Vandal Africa (5th–6th c. ca), 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 AE. author; Virgilian *centos, incl. a tragic Medea by Hostius Geta (2d c. CE); other long poems, incl. the famed Persovulium Venus about a spring festival to Venus (perhaps 4th c. ca); epigrams ascribed to Seneca; extracts from Propertius, Ovid, and Martial; the Aemignata of Symposios, (4th–5th c. ca), consisting of 100 *riddles in three *hexameters supposedly composed at the Saturnalia: and a book of 90 epigrams in various meters by Lusorius of 6th-c. Carthage. The Ae. 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 inscrional 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. Har. 2253; ca. 1330); among other mod. *epitaths esp. notable are the *Carmina Caembarigieniae (Cambridge Songs; 11th c.) and the *Carmina Burana (collected at the Ger. monastery at Benediktbeuren in Bavaria in the 13th c.; see *Goliardic 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 Trott and now called *Trotti's Miscellany (originally Songes and Sentences, written by the right honorable Lord Henry Howard late Earl 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 Pleasant Sonettis and Storyes in Myther (1566; surviving only as A Handfull of Pleasant Delites, 1584; ed. Rollins, 1924); Richard Edwards’s The Paeceful dayse of Dainty Devices (1576; ed. Rollins, 1927); Thomas Proctor’s A Gorgious Gallant of Gallant Inventions (1578; ed. Rollins, 1925); The Phoenix Nest (1593; ed. Rollins, 1931); and Nicholas Breton’s Britton’s Bower of Delights (1591; ed. Rollins, 1933) and The Arbor of Amorous Devices (1597; ed. Rollins, 1936).

Other significant Eur. anthols. are the massive Flores poetarum, compiled early in the 16th c. by Octaviano Miculanus and used throughout Europe until the 18th c.; Jan Gruter’s Delitiae (1608–14; It., Fr., Belgian, and Ger. poems in Lat.); J. W. Zingg’s Anhang unverschiedlicher ausgeweichter Gedichten (1624); Thomas Percy’s Reliques of Ancient English Poetry (1765), an anthol. of the popular bard that proved very influential in the 18th-c. revival of antiquarian interest in primitive poetry; Oliver Goldsmith’s The Poetical Works of English Poetry (1767); Thomas Campbell’s Specimens of the British Poets (1819); 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 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); Cleant 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 (3d ed., 2008), with attention to less studied figures and langs.; and the anthols. of international poetry produced by the peer 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 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.


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 Flasty Pudding” (1793), H. W. Longfellow’s “Hanswager” (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 deevol 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 deevol 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,” “nativ.” “pedological,” “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 *Primitve Culture*.” The stanzas in question are at the end of the poem:

> From a status like that of the Cress,
> Our society’s fabric arose,
> Develop’d, evolved, if you please,
> But debased 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, H.E.’s
> Not RECENT inclined to suppose
> Flints Paleolithic like these,
> Quadratn bones such as theose!
> In Rhinoceroses, Mammoth and Co.’s,
> First epoch, the Human began,
> Theogonists 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. Farer (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,