outsider figures of society and to naturalize the super-
natural and make transcendent the natural. The asso-
ciation via geography was a metonym meant to imply an
aesthetic of vulgar rusticity. Such a metonym, how-
ever, radically simplifies the complex concerns and poetic
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" Ninte-
teenth-Century Literature 45 (1990); J. Cox, "Leigh Hunt's
Cockney School: The Lakers' 'Other,'" Romance on
the Net 14 (May 1999), http://www.erudit.org/revue/
ron/1999/v14/005859ar.html.

T.V. Brogan; E. Rohrbach

LAMENT. A poem or song of grief, frequently accom-
panied by instrumental music and by ritualized
vocal gestures and symbolic movements such as wail-
ing and breast-beating. As an element of ritual prac-
tices 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 re-
corded 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 (10th–6th c. BCE) and book of Lamen-
tations (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. gos-
pels of Matthew and Luke) and the Islamic (e.g., in
the "Lament" from Rūmī's 13th-c. poem Masnavī). In
Sanskrit lit., "The Lament of Rāti" is a celebrated pas-
sage from Kālidāsa's 5th-c. epic Kumārasambhava.
In the Middle Ages, lament took shape in the Lat. *plan-
tar and in the melochoic vernacular poems of the
Exeter Book poets (Anglo-Saxon), the *kharja of Spain
(Mozarabic), and the *lash of the *troubadours (Oc-
citan). Med. *chansons de geste and Ren. epic poems
abound in stylized laments for fallen heroes, and in-
umerable mod. poets have imitated the bucolic la-
ments of Theocritus (3rd c. BCE) and Virgil (1st c. BCE)
and the plagent 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 instrumen-
tal music, remains an important part of the mourning
cultures of many societies, incl. the Druze na'da of
Lebanon, the Irish keen, the kši-ko of southern China,
the Ga adowa of Ghana, the Sett laments of Esonia,

Laments commonly figure collective as well as indi-
vidual 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 Aes-
chylus'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 forgive-
ness 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 compar-
ative 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 destruc-
tion of cities are prominent and frequently intertwined
themes in ancient laments. Such laments may spur,
even as they seek to manage, communal grief. The la-
mentations of women esp. are often marked as both dan-
gerous and necessary—dangerous, because their pub-
lc indulgence could give way to women's uncheked
erotic passion or rage or exacerbate the grief of men,
possibly inciting vengeance and other social disrup-
tion; necessary, because a community's potentially disabling
grief requires an expressive channel, such as might be
forbidden or stigmatized among men. Male lamen-
tation abounds in ancient and mod. lit., sometimes cele-
brated as a masculine duty and achievement, someti-
mes 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 la-
ment in book 3 of Edmund Spenser's The Faerie Queen
(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 Antígona Sufrina (1986),
and Irish poet Eileen O'Connell's (Eibhlín Dubh Ní
Chonaille) literary transformation of folk mourning
practices in her Lament for Art O'Leary (1773).

In mod. works like O'Connell's and Gambaro's, la-
ment 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 mas-
thiya. 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 orato-
rio and opera, from Monteverdi's Lamento d'Alianna
(composed 1608) to Giacomo Carissimi's Jephte (ca.
1649), Henry Purcell's Diado and Aeneas (1689), G. F.
Handel's Agrippina (1709) and Saul (1738), Modest
Mussorgsky's Boris Godunov (1874), and Benjamin Brit-
ten's The 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-
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 alienness (\emph{enargeia}), stirring the imagination through pleasure and struggle, is pervasive in the poetry of Jean de La Cèppe, 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 \textit{L’Allegro}, Milton writes, "straight mine eye hath caught new pleasures / while the landscape round it measures." In \textit{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 renews the cl. praise of the country house as an expression of republican virtues. Ben Jonson's \textit{To Penshurst} and Andrew Marvell's \textit{Upon Appleton House} are the most admired examples of the genre (see \textit{Country House} poem). Denham's \textit{"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 \textit{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 \textit{Epistle to Bathurst} and \textit{Epistle to Burlington} offer discourses on the well- and ill-managed estates, respectively. Joseph Addison argues in \textit{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 \textit{The Seasons} and Thomas Gray's \textit{"Ode on a Distant Prospect of Eton College} are firmly grounded in the aesthetic of the picturesque, as is William Wordsworth's early \textit{Descriptive Sketches}. But the aesthetic of the \"sub-