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THE BOOK OF LAMENTATIONS IN RECENT RESEARCH

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ABSTRACT

Over the past decade there has been an unprecedented explosion of interest in the book of Lamentations. This increased attention has led to the writing of more dissertations, monographs and articles since 1990 than had been produced in the previous half century. This article offers a brief overview of some of the more important aspects of that research, as well as a summary of the significant trends in scholarship that have surfaced in the past several years.

> A more relentlessly brutal piece of writing is scarcely imaginable. This short biblical book affronts the reader with a barrage of harsh and violent images…the reader is not so much engaged by the book of Lamentations as assaulted by it (Linafelt 2000: 2).
>
> The Book of Lamentations calls its readers to remember the sacred events of their past, to reflect on them, to relive them again, to learn from them, and eventually to find hope in that knowledge (Polan 1996: 16).

Introduction

Over the past decade there has been an unprecedented explosion of interest in the book of Lamentations. This increased attention has led to the writing of more dissertations, monographs and articles since 1990 than had been produced in the previous half century. A further sign of the upsurge of concern is the creation of a new program unit for the Society of Biblical Literature's Annual Meeting, entitled 'Lamentations in Ancient and Contemporary Contexts', which is devoted, at least in part, to this small book.

A high level of scholarly production will apparently continue for some time, as there are several new commentaries forthcoming in major series. Among the most important commentaries assigned are: A. Berlin (Old Testament Library), F.W. Dobbs-Allsopp (Interpretation), House (Word Biblical Commentary), Hubbard (New International Commentary on the Old Testament), P. Joyce (Oxford Bible Commentary) and R.B. Salters (International Critical Commentary). The purpose of this article is to give a brief overview of current scholarship on the book of Lamentations that should supplement those of Westermann (1994, 1990), Gous (1992b), and Fretz (1993).

Let us begin with the obvious. The book of Lamentations is composed of five chapters, each of which is a discrete poem. The individual poems of the first four chapters are arranged in an acrostic pattern, that is, each of the basic divisions (or strophes) within each poem begins with a different letter of the alphabet, commencing with aleph and ending with taw (the first and last letters of the Hebrew alphabet). Chapters 2, 3 and 4 (as well as ch. 1 of 4QLam^{a}) deviate from the normal order of the Hebrew alphabet, however, by reversing the letters ayin and peh. The final poem, in ch. 5, although not an acrostic (cf. Bergler 1977; Heater 1992: 310-11), is considered alphabetic by many scholars, as it contains exactly 22 lines. To balance the obvious with a bit of whimsy, we might note that Meek, in an imaginative though unlikely proposal, has suggested that ch. 5 is actually the first draft of a poem to which the poet intended to return at a later time (1956: VI, 3; cf. also Salters 1998: 103). Be that as it may, the fifth poem is not an acrostic. The important observation that all five of these chapters are composed of poetry and that each poetic division is delimited by an alphabetic structure is something on which all scholars agree. There is less agreement, however, once one moves beyond the obvious.

Scholars have come to no unanimity regarding the authorship of the five poems, although most have followed the nineteenth-century commentator Thenius (1855: 118) in questioning and finally rejecting the traditional view that Jeremiah was responsible for the book (cf. Cannon 1924; Wiesmann 1954: 56-84; Guest 1988: 349; Huey 1993; Dennison 1997; see also Lee's interesting ideas on jeremianic authorship [2000]). One may find those who still support one author, although not Jeremiah, for all five poems (Rudolph 1962: 196-99; Plöger 1969: 129, 163-64; Brandscheidt 1983: 202-203; Moore 1983; Johnson 1985: 72; Guinan 1990: 558), but most scholars now think of Lamentations as originating within 'circles' of

poets associated with one or more of ancient Israel's religious or political institutions. Some associate the authors of Lamentations with prophetic circles (Boecker 1985: 13-15; Gross 1986: 6-7; Helberg 1990; Hunter 1996: 49); others argue for a royal background (Re'mi 1984: 80-81; Gous 1992b: 190-91); still others suggest 'circles versed in the wisdom tradition' (Glatt-Gilad 1996: 587); but the majority of scholars believe the poets were to be found among the temple singers (Albrektson 1963: 219-30; Brunet 1968: 114-25; Kraus 1983: 13-15; O. Kaiser 1992: 105-106; Renkema 1998: 52-53). The final word has yet to be spoken regarding the author(s) of Lamentations, and several scholars claim that only an agnostic stance regarding this issue is appropriate. After an overview of the evidence scholars have mounted for the various claims of authorship, for example, Provan concluded that 'The general conclusion to which we are forced...is that we simply have insufficient evidence...to decide questions of authorship...' (1991a: 19; cf. also Hillers 1992a: 14; Radday 1992; Bracke 2000: 183).

As with the authorship of Lamentations, the dating of the final form of the book and of the individual poems is still contested. Scholars have rejected a Maccabean date, as originally suggested by Fries (1893; 1894; cf. Löhr 1894a) and as resurrected by Lachs (1966; cf. also Treves 1963), although some have placed all, or some, after the sixth century (Budde 1898: 77; Meek 1956: 5; O. Kaiser 1992: 300-304). For the most part, however, a majority of scholars connect all of the poems to the fall of Jerusalem in 586 BCE (e.g. Löhr 1906; Haller 1940; Rudolph 1962; Weiser 1958; Gottwald 1962; Plöger 1969; Gordis 1974; Kraus 1983; Gross 1986; Hillers 1992a; cf. Hillers 1983). One primary reason for placing the poems so close to the date of Jerusalem's conquest is the supposed immediacy of the event in the eyes of the poet. Salters, who may be considered representative, writes: 'The horrific scenes to which the author alludes and describes again and again indicate that he is an eyewitness who is still experiencing the horrors and the devastation' (1994: 98; cf. also Rudoph 1962: 221, 250; Meek 1956: 5; Gordis 1974: 126; Kraus 1983: 11, 25; Gross 1986: 6; Hillers 1992a: 9, 151). Provan has questioned this assumption and stated: 'It is clear...that the "freshness" and "vividness" of the poem may have more to tell us about the creativity and imagination of the author than about when he lived' (1990b: 133). He has stated, furthermore, that scholars are unlikely to be able to date the poems precisely, and has suggested, moreover, that an exact knowledge of the historical background of the texts may not, in fact, secure any interpretive advantage (1990b; 1991a:

7-19). In a recent article, Dobbs-Allsopp has agreed with Provan's observations regarding the nature of the graphic imagery (1998: 4), but has mounted a sustained linguistic argument for accepting the majority position of placing the date of composition 'in the period from 587/86 to 520 BCE' (p. 36). Whether or not one finally accepts Dobbs-Allsopp's conclusion, he offers a valuable critique of those who would attempt to date Lamentations outside of the sixth century BCE. O'Connor's comments on the issue of dating the book are certainly appropriate. She states: 'If the invasion of Judah and Jerusalem is not the precise tragedy underlying Lamentations, then it is at least a central catastrophe in Israel's history and provides an illuminating backdrop for understanding the fury, grief, and disorientation that this book expresses' (2001: 1015).

Genres and Patterns in the Individual Poems

Related to questions of date and authorship are those concerning the genre of the individual poems, their relationship to other ancient Near Eastern writings, and the overall structure of the book. Gunkel's judgment that chs. 1, 2 and 4 relate to the (political or national) funeral dirge, ch. 3 to the individual lament, and that ch. 5 is a communal lament (1929; cf. Jahnow 1923: 168-91; Lee 2000), has met with widespread acceptance. Westermann has been a notable exception, as he has argued that the communal lament form underlies all five poems (1994: 97-98; cf. 1998: 235-36; Renkema 1998: 40-41). The importance of communal lament as a genre category for understanding the book of Lamentations is evinced by recent studies that have examined some or all of the book in the context of other biblical communal lament literature (Hieke 1997; Emmendörffer 1998). Attempts to identify the genre of the poetry more specifically have generated a keen interest in exploring the relationship of these poems to other ancient Near Eastern literature. Kraus argues that the poems were composed as a 'lament over the ruined sanctuary', which parallels similar Mesopotamian laments (1983: 8-14; cf. Rudolph 1962: 8-13; Childs 1979: 592; Westermann 1994: 22-31). Kraus is one of a number of scholars who have sought to show a literary connection between lament literature found in the Bible and similar literature from Mesopotamia (cf. also Kramer 1959; Gadd 1963; Gwaltney 1983; Hillers 1992a: 32-39). Dobbs-Allsopp (1993) has recently provided scholars with a careful study that builds on previous scholarship, but goes beyond it to argue persuasively for a close relationship between the book of Lamentations and the city-lament genre of the ancient Near East. He states that the

two literatures 'share a common subject matter, certain structural affinities, principal character roles, themes, motifs, and even occasional phrasal parallels' (2000: 785). Pham (1999) offers a different approach when she places the literature of Lamentations within the context of ancient Near Eastern mourning rites. To some scholars, however, the relationship between the two is not so self-evident, and they argue that biblical scholarship needs, in the words of McDaniel, 'to abandon any claim of literary dependence or influence of Sumerian lamentations on the biblical Lamentations' (1968: 209; cf. also Gordis 1974: 127-28; Durlesser 1983; Salters 1994: 106-107).

Although scholars have for some time focused a great deal of attention on the relationship of Lamentations to similar ancient Near Eastern literature, the connections with other biblical writings, especially Second Isaiah, have only recently attracted serious study. Gottwald has provided an extensive list of words and phrases shared by both Lamentations and Second Isaiah (1962: 44-45; see also Löhr 1894b), and has suggested that the 'affinities between the two books often strike deeper than mere verbal parallelism. They reveal stylistic features and forms of expression' (Gottwald 1962: 45). Similar observations, although usually quite brief, have been made regularly by other scholars (Meek 1956; Porteous 1961; Mintz 1984). In her 1992 response to Gottwald, Newsom develops the point further by noting that 'Second Isaiah dialogically engages Lamentations in terms of reversal' by 'strategic selection and recasting of images and expressions' (p. 76). Willey, a student of Newsom's, builds on these suggestions of relationship and employs a Bakhtinian and intertextual theoretical framework to explore these connections more fully (1995; 1997 [dissertation 1996]; cf. also Hermisson 1997; Seitz 1998; Korpel 1999). Linafelt (1998) pushes the idea of the 'afterlife' of Lamentations even further by examining how one 'survives' the reading of Lamentations. He not only investigates the use of Lamentations by Second Isaiah, but he also explores the ways Lamentations was reinterpreted in the Targum to Lamentations, the Midrash on Lamentations, in a medieval poem, and in a contemporary short story (Linafelt 1995, 2000 [dissertation 1997b]; see also Seidman's contemporary response to the reading of Lamentations at Tisha B'Av, the Jewish day of fast, which marks the destruction of both the First and Second Temples [1993]).

Returning to the question of the genre of the individual poems, we encounter the issue of whether or not there is a pattern to the structure of the book as a whole. Most scholars argue that there is no overall pattern (Rudolph 1962: 215; Plöger 1969: 135; Kraus 1983: 27; Boecker 1985: 522; O. Kaiser 1992: 311). Others, however, advance several different

possibilities. First, the most commonly held alternative view is that the book has a chiastic or concentric pattern. Gottwald suggests there exists a 'chiastic principle in arrangement' (1985: 542; Dorsey 1988; cf. Gottwald 2000: 578), while both Brandscheidt and Renkema opt for the term 'concentric' (Brandscheidt 1988: 156; Renkema 1988: 388). Renkema's analysis of the components, however, differs significantly from Brandscheidt's. Whereas Brandscheidt focuses on the content of the strophes to determine the boundaries within the concentric pattern, Renkema utilizes literary structural markers to determine canticles, subcantos, and so forth, which then serve as a way to delimit the divisions (Renkema 1988; see also Bosman 1992).

Although these scholars may identify the components of the chiastic or concentric structure by different means, they commonly agree that the third chapter is the focus of the book. O'Connor observes:

> Careful literary arrangement extends to the book itself. The other four chapters make a frame around chap. 3, the only poem of the book that expresses hope in an extended way. This framing device emphasizes the theological centrality of chap. 3 and thus highlights the community's movement toward hope even in its darkest hour (1992: 179).

O'Connor's comments are reflected in similar sentiments expressed by Gottwald, who calls the third chapter a 'linchpin of redaction' and a 'meta-commentary on the other laments' (1993: 168), and by Hawtrey, who believes that ch. 3 reveals the 'character of God' and is, therefore, the key to Israel's future hope (1993). Whether or not scholars accept a chiastic or a concentric pattern for the book, there is a widespread consensus that ch. 3 is central to one's understanding of Lamentations (see esp. Brandscheidt 1983; Westermann 1994: 63-73).

A second possible structural pattern was identified by Shea, who suggested that the 'structure is one of qinah or lament meter, 3+2 in terms of stress accents, applied as a pattern to the five clearly delimited chapters of this work to make up a grand qinah scheme of 3+2 chapters' (1979: 103). Shea finds qinah structures on three different levels of analysis. Not only is a qinah pattern present on the micro-level of the poetic lines and at the macro-level of the book as a whole, but also at an intermediate level. He suggests, for example, that there is a 2+1 relationship between chs. 1/2 and 3. The first two chapters are 'incomplete' acrostics, with only the first line of each strophe beginning with the appropriate letter of the alphabet, while the third chapter is a 'complete' acrostic, in which all three lines of each strophe begin with the same letter (pp. 106-107). Shea's argument, although

creative, has been ignored by most scholars (see Renkema 1998: 37-38; Dorsey 1988; cf. Salters 1998).

Johnson (1985), proposing yet another possibility, suggests that all of the poems may be divided into two basic parts: 'fact half' and 'interpretation half' (p. 72). Although Heater (1992) finds Johnson's argument persuasive, others have been unable to find this bipartate structure in any but the first poem (Salters 1998, 2000). Recently, some scholars have focused on the changing speaking voices as a possible key to the structure of the book of Lamentations. The lack of consensus regarding the number and identification of the speakers as well as the boundaries of the speeches, however, continues to be a major problem (cf. Wiesmann 1954; Lanahan 1974; Hillers 1992a; Miller 1996).

Research on Poetic Patterns

The poetry of the book of Lamentations has been the subject of much research, and that interest continues today. The discussion of meter in the poetry of Lamentations has been dominated by one particular metric expression: qinah. Although Budde was not the first to recognize the phenomenon (see Lowth 1847: 250-58), he was the one who gave formal expression to the basic feature of the qinah meter, that is, it consists of two cola, the second of which must be shorter than the first (1882: 5). This type of meter, according to Budde, produces a 'peculiar limping rhythm, in which the second member as it were dies away and expires' (1902: 5). Budde's conclusions have been accepted by most scholars without substantive challenge, although some refinements modified his overall theory (Gray 1972). The recent commentaries by O. Kaiser (1992) and Westermann (1994) illustrate the way in which scholars continue to affirm, with almost no discussion, the presence of the qinah meter in Lamentations. Two recent studies, however, have used word and syllable counts, as well as descriptive and inferential statistics in an attempt to confirm the dominance of qinah meter in Lamentations (cf. also Cross 1983). Freedman and Geoghegan observe the 'preponderance of falling lines' according to the syllable count of each line (1999: 238-41) and Freedman and von Fange show through statistical analysis that there is 'strong support for Budde's hypothesis' (1996: 280; cf. Owens 1997; Leatherman 1999).

The Acrostic Patterns

Although meter has been a major focus of research, the acrostic pattern of the individual poems has also received much attention (see Droin 1995 for

an interesting acrostic translation). There are, of course, other poems in the Bible written in the form of an acrostic, but the first four chapters of Lamentations, along with Ps. 119, are the most imposing in both their size and scope. Hanson provides an excellent study of acrostics in Lamentations, as well as those in the rest of the Hebrew Bible (1983). Other studies place the acrostics in Lamentations within a broader near eastern context (e.g. Munch 1936; R. Marcus 1947; Soll 1988; Burg 1990). The study of the acrostics in Lamentations often focuses on their function. Gottwald offers a number of different possibilities and provides an excellent discussion of each one (1962: 23-32). Hillers believes the acrostics place emphasis on the beginning of the poetic line (1992a), and others also note the artistic function of acrostics (Westermann 1994: 99; Salters 1994: 91; cf. Renkema 1998: 49-50). Most commentators, however, accept Gottwald's view, that:

> the author of the book of Lamentations selected the external principle of the acrostic to correspond to the internal spirit and intention of the work. He wished to play upon the collective grief of the community in every aspect, 'from *Aleph* to *Taw*', so that the people might experience an emotional catharsis (Gottwald 1962: 30; see, as well, Rudolph 1962: 191; Plöger 1969: 128; Gordis 1974: 124; Re'mi 1984: 79; Boecker 1985: 10-11; Heater 1992: 304).

Some scholars remain skeptical, however, about the possibility of determining the intended function of the acrostics in Lamentations (see, e.g., Provan 1991a: 4-5; Westermann 1994: 98-100).

Although rarely mentioned by scholars, one of the most basic functions of the acrostic in Lamentations is to provide a unifying structure to each poem. Gous alludes to this function when he speaks of the 'order' that the acrostics provide to the poems:

> An analysis of the songs shows that order plays an important role. The views of both poets and readers regarding order have been questioned by their experiences, but they have concluded that in reality the order has not been disturbed and can still be relied on. I regard this message as being supported by the outward form of the songs (1992b: 195).

Elsewhere, Gous emphasizes the 'predictability' and 'orderliness' of the acrostics (1996: 78). Grossberg does not mention acrostics explicitly when he notes: 'When stanzaic and strophic division markers *are* present, they perform a centralizing function; they help the reader grasp the poem globally' (1989: 11 [emphasis in original]). One may assume, nonetheless, that acrostics, which are stanzaic/strophic markers *par excellence*, should

be included in his description and, therefore, considered a centralizing, that is, a unifying element in the poems. O'Connor combines the ideas of 'totality' and 'order' together, claiming: 'Acrostics impose order and organization on shapeless chaos and unmanageable pain, and they imply that the suffering depicted in the poems is total' (2001: 1018).

Renkema, approaching the issue from a different perspective, also suggests that the acrostics serve to unify the book as a whole:

> [The poets] applied the literary form of parallel acrostics as a visualisation of the responsive coherence between the (strophes of the) poems. The strophes—marked by the same letters of the alphabet—form song responsions, that is to say: in one way or another the identical letter strophes form on the same (letter) level external parallelisms, identical, additional or antithetical in language and content (1995b: 379; see also Renkema 1988; 1998; cf. O'Connor 2000; Miller 2001b).

Parallelism

Renkema's comments on 'song responsions' lead to another aspect of Hebrew poetry studied by scholars interested in Lamentations, namely, parallelism. The parallelism of Lamentations is one focus of Gray's study of Hebrew poetry (1972). Watters's monograph on word pairs in Hebrew poetry includes the poems of Lamentations (1976; cf. D. Marcus 1987). Along with Renkema, B. Kaiser has shown the most creativity in examining the parallel structures of the poetry. In her dissertation, she charts the recurrence of grammatical structures across large blocks of text in chs. 1, 2 and 4 (1983). Owens adopts B. Kaiser's methodology in her study of the third poem (1990), and offers a major examination of the parallelism in all five poems in her dissertation (1997). The importance of parallelism for understanding the book of Lamentations can also be seen in Reyburn's *Handbook on Lamentations* (1992), where he argues that any translation of the poetry should be based on the parallel structures of the poems.

Speakers' Voices

The fact that shifts of speaker occur throughout the book of Lamentations is not a new discovery, but has elicited comment from most exegetes throughout the history of the book's interpretation. Shifts in the speaking voices appear so obvious to most commentators that they mention the change of speaker without elaboration. As mentioned above, the investigation of the speaking voice shifts in regard to the overall structure of the book has not yet proved helpful. As a poetic device, however, the study of speaker shifts

has borne much fruit. Lanahan was apparently the first to take seriously the literary nature of the changing voices by recognizing the different speaking voices as personae of the poet; that is, each individual speaker is 'the mask or characterization assumed by the poet as the medium through which he perceives and gives expression to his world' (1974: 41). He alleviates the need to identify speakers with historical personages (cf. Wiesmann 1954), and focuses the discussion on the literary, or poetic, character of the feature. Lanahan has been followed by several scholars, including B. Kaiser (1987), who centered her attention on the speeches of 'daughter of Zion'; Provan, who both identifies the shifting speakers as an important literary device and who suggests these voices 'have something of the character of dialogues' (1991a: 7); and Dobbs-Allsopp, who observes that the changing speakers offers the poet an opportunity 'to shift points of view...to express a variety of views and feelings without seeming contradictory' (1993: 32; cf. also Hillers 1992a: 79).

Since 1996 several monographs, articles and dissertations have, at least in part, continued to examine this poetic device. Miller (1996) delimits, identifies and analyzes the dialogic relationships among five different speakers in an attempt to understand the significance and function of the voice changes for interpreting the poetry of Lamentations (cf. also Miller 2001a). Heim also delineates the various speeches, but does not believe it is necessary or important to attempt an identification of the speakers (1999: 147). What is important, according to Heim, is the 'dramatization of a public dialogue...of different utterances made by speakers who sometimes change their perspective and respond to each other, just as they would do in real life' (p. 168). Heim's observation that 'Lamentations is a consciously "open" text which gives multiple answers to the complex questions related to Jerusalem's destruction' (p. 169) is similar to Miller's observation that 'the "meaning" of the Book of Lamentations does not ultimately reside within the perspective of any of the speakers, nor, as a matter of fact, in the pronouncements of its interpreters, but rather in the dialogue that the many voices initiate within each reader' (Miller 1996: 228). Lee, in a valuable study that uses comparative material drawn from the ancient and modern world, identifies four voices in Lamentations, the dominant voices of Jeremiah and of the 'Jerusalem's poet', and two minor voices (2000). She argues that the dialogue that occurs among these voices 'effects a rhetorical and theological move in the book away from dirge speech to lament speech' and thereby the voices 'process their anger and grief as they accuse and appeal to an unresponsive YHWH' (p. 4).

Although these three recent studies examine the phenomenon of changing speaking voices in all five of the poems in the book of Lamentations, others have chosen one or two of the poems on which to focus. Pham (1999 [dissertation 1996]) employs ancient Near Eastern mourning rites to determine both the speaking voices and the boundaries of their speeches in the first two poems. She identifies two speakers who are heard in the context of a mourning ceremony. One is 'Lady Jerusalem', and the other becomes the comforter for the personified Jerusalem by the end of the second poem.

In the history of the interpretation of Lamentations, the voice that often drew the most attention was the male figure in the third chapter (see Linafelt 2000: 5-13). Now, however, the figure of Zion, whose voice is heard predominately in chs. 1 and 2, has become the focus for many scholars. B. Kaiser was one of the first to draw significant attention to this figure. Her 1987 article reviews the use of the Daughter of Zion image in three passages from the Hebrew Bible, including Lamentations 1 and 2 (cf. also Mintz 1982). Turner's 1992 dissertation examines the use of the three 'concepts', virgin, daughter and virgin daughter, as personifications for Jerusalem and Israel. Again a reading of Lamentations is a part of a larger study, and again the conclusions are similar. Both B. Kaiser and Turner point to an ultimately positive use of the metaphor by the poet(s) of Lamentations, although specific aspects of Jerusalem's depiction are considered negative (e.g. B. Kaiser 1987: 175-76).

In 1992 O'Connor began a movement of reading against the grain of the text when she noted that although the prominence of Jerusalem's role might indicate an awareness and positive evaluation of women's suffering, it is important to recognize that 'the poetic figure of daughter Zion carries nuances that are harmful to women' (1992: 179). Exum goes further, and decries not only the images of violence used against Jerusalem (especially the rape imagery; see also Gordon and Washington 1996; Dobbs-Allsopp and Linafelt 2001; cf. Goldingay 1996), but also the 'coopting' of Jerusalem's voice by the poet, so that she is seen as blaming herself for the abuse she suffers (1995: 256). These types of negative female images, according to Graetz in her study of Jerusalem personified as a widow, serve as a 'metaphorical justification of abuse of women by men' (1999: 17). Guest, like Exum, examines not only the text of Lamentations, but also the various interpretations of that text, which she describes as complicit with the misogynistic attitudes expressed in the poetry (1999: 422). Guest denounces the poet's use of violence against the personified Jerusalem and challenges readers to resist it and what it stands for:

> In resisting his metaphor of Jerusalem the adulterous city, we are resisting the patriarchal world view which provided (and provides) such ammunition and easy targets. We opt to side rather with those marginalized women of the past who had been unable to resist the creation of this metaphor and unable to escape the realities of their world which enabled it to be formed (1999: 427).

Conclusion

Guest's call for resistant readers of Lamentations echoes much of the recent work done on the book. Attention to traditional historical-critical issues continues, especially in commentaries, but the most interesting and provocative work comes from recent scholars who are bringing both new questions and new answers to the study of these five poems. Much has been published and written in the past ten years, but before the end of the present decade, we can look forward to an even richer and more diverse body of research on this small, but important, collection of poems.

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