THE UNIVERSITY *of* EDINBURGH

This thesis has been submitted in fulfilment of the requirements for a postgraduate degree (e.g. PhD, MPhil, DClinPsychol) at the University of Edinburgh. Please note the following terms and conditions of use:

This work is protected by copyright and other intellectual property rights, which are retained by the thesis author, unless otherwise stated.
A copy can be downloaded for personal non-commercial research or study, without prior permission or charge.
This thesis cannot be reproduced or quoted extensively from without first obtaining permission in writing from the author.
The content must not be changed in any way or sold commercially in any format or medium without the formal permission of the author.
When referring to this work, full bibliographic details including the author, title, awarding institution and date of the thesis must be given.

‘Work at the language-face’: Linguistically innovative poetry in and against the Anthropocene.

Fred Carter

Submitted in satisfaction of the requirements for the degree of PhD in English Literature, University of Edinburgh, 2022.

I declare that this thesis has been composed solely by myself and that it has not been submitted, in whole or in part, in any previous application for a degree. Except where stated otherwise by reference or acknowledgment, the work presented is entirely my own.

Abstract

In an essay published in 1979, Wendy Mulford describes linguistically innovative poetics as the rupture of sedimented habits of language-use; 'to *produce* meaning *across* and in defiance of the repressive codes of everyday, communication-ready language,' she concludes, is to conceive of poetry as 'work at the "language-face."' Situating innovative poetic practice at this intersection of labour, geology, and extraction, Mulford's evocative phrase insists on 'the materiality of language,' its inextricability from histories of fossil capital, and the formal capacity of this excavatory linguistic work as a mode of poetic inquiry. If the Anthropocene articulates an analogous collision of capital, stratigraphy, and historical inscription, I argue that innovative poetry in the late twentieth century offers concrete and resistive forms for thinking through the nonlinear temporalities and scalar discontinuities that have marked this accumulation of crises. Reading linguistically innovative poetry through the environmental humanities, and vice versa, this project situates the British Poetry Revival, Marxist-feminist poetry, and their legacies in contemporary innovative poetics within and against the Anthropocene.

Capturing juxtapositions of temporality and scale through lyric, open field, and archival poetic practices, the work of Mulford, Peter Riley, Oli Hazzard, and Callie Gardner reflects the various geologic, energic, oceanic, and metabolic turns that have contoured Anthropocene discourse. While Mulford's essay figures language as an accumulation of sedimentary deposits, innovative poetics also pushes at the conceptual boundaries of this stratigraphic imaginary through the reconfiguration of poetic forms as energy fields and oceanic archives, compost metabolisms and lyric commons. In doing so, this work brushes the material and conceptual strata of the Anthropocene against the grain; tracing the erasures of slow violence, hidden labour, and counterhegemonic histories that subtend linear narratives of industrial accumulation and catastrophe. Attendant to the relation between the matter of language and the materials of history, linguistically innovative poetry offers a critical juncture for examining intersections between historical materialism and the material turn. Drawing on feminist, environmentalist, and queer Marxisms which both stretch the "materials" of historical materialist inquiry and offer a redress to contemporary tendencies in new materialist thought, this project envisages a reconsideration of the manifold materialisms that cut across the environmental humanities.

While recent contributions to the emergent field of Anthropocene poetics have sought to establish innovative poetry as an apparatus through which to grasp the material, scalar, and temporal torsions of climate collapse, the formal difficulties of this work also point continually to the limits of its capacity to articulate the inchoate material relations and nonlinear histories of this emergent epoch. To work at the language-face, as Mulford suggests, is to encounter poetry and history as recalcitrant materials, resistant to extraction, enclosure, or recuperation. Where the Anthropocene frames the geophysical agency of capital as a mode of stratigraphic inscription, linguistically innovative poetry articulates the boundaries of historical legibility through a poetics of failure, absence, and opacity.

Word count: 91, 306.

Lay summary

Since Paul Crutzen and Eugene Stoermer's proposal of a new geological epoch marked by anthropogenic impacts, the concept of the Anthropocene has become the object of interdisciplinary attention and critique far beyond the confines of chronostratigraphic geology. Contributing to the emerging field of Anthropocene poetics, this thesis argues that linguistically innovative poetry offers a significant and understudied archive for thinking through the relation between contemporary poetics, climate collapse, and capital. Reading linguistically innovative poetry through the environmental humanities, and vice versa, the project situates the British Poetry Revival, Marxist-feminist poetics, and their legacies in contemporary poetry in and against the Anthropocene. Turning to an archive of poetic work by Peter Riley, Wendy Mulford, Oli Hazzard, and Callie Gardner, I outline a constellation of formal concerns with nonlinear syntax, lyric subjectivity, and the materiality of language that correlate to critical questions of temporality, scale, and materialism that have occupied Anthropocene discourse.

The opening two chapters map the origins of the British Poetry Revival in the late 1960s through Riley's reworking of open field poetry and its geologic conception of language and history. In *Tracks and Mineshafts* (1983) and *Due North* (2015), I trace Riley's response to this stratigraphic imaginary through tensions between lyricism and open field forms, historical materialism and the material turn. The second and third chapters then chart the emergence of innovative Marxist-feminist poetry in the 1980s, exploring the ways in which Mulford's lyric poetry engages with nonlinear history and textual illegibility before turning to later experiments with open field and archival practices in *The East Anglia Sequence* (1998). Mulford's work, I argue, offers a Marxist-feminist redress to the excavatory methods of linguistically innovative poetics, turning to the submerged record of the oceanic archive to outline the erasure of social reproduction in narratives of the Anthropocene. Finally, the closing chapter reads Oli Hazzard's *Blotter* (2018) and Callie Gardner's *Naturally It Is Not* (2019) as two works that reflect on the legacies of these innovative formal tactics in contemporary Anthropocene poetics through material metaphors of textual composting, decomposition, and citational failure. While recent studies of Anthropocene poetics have framed the formal experiments of innovative poetry as apparatuses through which to grasp the legibility of anthropogenic climate change in the stratigraphic record, I argue that Mulford, Riley, Hazzard, and Gardner's work reflects instead on the illegibilities, opacities, and erasures of the Anthropocene.

Acknowledgements

First of all, I want to thank David Farrier for demonstrating what a pedagogy grounded in solidarity and generosity can be, beyond the confines of the thesis and in the thick of climate collapse. Thanks, also, to Aaron Kelly for his perceptive comments on materialism and poetics.

Thanks to Alexandra Campbell, Daniel Eltringham, and Rob Kiely for being the most generous interlocutors and collaborators this work could hope for, and to Maria Sledmere and Katy Lewis Hood for sounding out a collective poetics against the Anthropocene. Thanks to Dom Hale, Jessie Widner, and Ryan Edwards for being there for me through all of this, and to Anneke Hoffmann, for first belief. I'm always grateful to Regenia Gagnier and Robert Macfarlane for early encouragement. Thanks, too, to Peter Middleton, Mandy Bloomfield, Harriet Tarlo, Luke Roberts, Philip Jones, Joey Frances, and Amy De'Ath for sharing work and personal collections. You all remind me how we do study.

Solidarity to María Elena Carpintero Torres-Quevedo, Lena Wånggren, rashné limki, Dexter Govan, and all my comrades at UCU Edinburgh. I've learnt more on picket lines outside the edifice with you than inside of it. I'm indebted, equally, to the students in my Scottish Literature and Queer Studies classes for making the classroom a space of possibility. Likewise, to Michelle Bastian and the Edinburgh Environmental Humanities Network reading group for your commitment to reading the field otherwise.

Thanks to the Scottish Graduate School for Arts and Humanities for funding this research and the FIELDWORK event series, as well as continuing to support my postdoctoral work through the Saltire Emerging Researcher Scheme. Thanks, too, to the Rachel Carson Centre, Munich, for hosting me as a visiting doctoral student in 2019. Special thanks to Katie Ritson, Samantha Walton, and Matthew McConkey for cold water swims and feedback on the latter chapters. I look forward to rejoining the Carson community next year.

Thanks to Oli Hazzard and Peter Riley for answering my questions so generously. I'm forever grateful to Callie Gardner for their work, their friendship, and the knowledge that poetry and mutual aid are inextricable forms of sociality. We miss you. The final chapter is for you.

Endless gratitude to my family for their unconditional support, in every conceivable form.

Lastly, to my partner, comrade, and closest reader, Cassandra Troyan. Without whom, nothing.

Contents

Introduction 1

‘work at the language-face’: Innovative poetics in the Anthropocene.

Chapter One 19

‘a track, an engravure, / a furrow across the strata’: Energy, extraction, and the open field in Peter Riley’s *Tracks and Mineshafts*.

Chapter Two 62

‘*Am here* / Unfractured, chorale’: Climate displacement, heavy atmospheres, and lyric archives in Peter Riley’s *Due North*.

Chapter Three 99

‘time on the rocks’: Parataxis, materialism, and nonlinear history in Wendy Mulford’s ‘Nevrazumitelny’ and early lyric work.

Chapter Four 136

‘temporarily composed’: Coastal erosion, oceanic archives, and the watery commons in Wendy Mulford’s *East Anglia Sequence*

Chapter Five 178

‘a broken-down field’: Citational failure, lateral reproduction, and compost metabolisms in Oli Hazzard’s *Blotter* and Callie Gardner’s *Naturally It Is Not*.

Coda 218

‘against the grain of language’: Innovative poetics against the Anthropocene.

List of figures

Fig. 1. Julia Ball, ink sketch for Wendy Mulford, ‘Nevrazumitelny.’ Poetical Histories, 1991. (p. 101)

Fig. 2. Cover illustration for Denise Riley, *Marxism for Infants*. Street Editions, 1977. (p. 101)

Fig. 3. Wendy Mulford, Xerox collage from ‘Dunwich.’ *The East Anglia Sequence: Norfolk 1984 – 1994*. Spectacular Diseases, 1998. (p. 174).

Introduction: ‘work at the language-face’: Innovative poetics in the Anthropocene

in a geology of violent disruption happening
very slowly over vast stretches of time

Peter Riley, *Alstonefield: A Poem*, (2003)

[…] *to speak*
is to pit the self in a series of transformations across space, space
that is always already moulded by time which is
powerless

Wendy Mulford and Denise Riley, *No Fee: A Line or Two for Free*, (1978)

Written in 1940, a decade before the date now proposed as the onset of the Anthropocene, Walter Benjamin’s ‘On the Concept of History’ articulates an image of historical time as fundamentally nonlinear, telescoping through an unstable present.[1] In the thick of escalating global conflict, between the accumulative crises of industrial modernity and the cusp of the Great Acceleration, Benjamin’s essay turns to the material wreckage of industrial capitalism to trace the fragmentary afterlives of calcified ‘now-time’ (395) through which the past irrupts into the contemporary. Rupturing the linear continuum of progress, he insists, the task of the historical materialist is to uncover these counterhegemonic histories submerged in the debris; ‘to brush history against the grain’ (392). Since Paul Crutzen’s proposal of the Anthropocene first appeared in the newsletter of the International Geosphere-Biosphere Programme at the turn of the millennium, the period of accelerated production, consumption, and pollution that followed Benjamin’s work has often been framed as a radically destabilised moment of catastrophe, crisis, or rupture that poses unprecedented challenges to the way in which we conceptualise our present, past, and future. Across the contested discourse which has coalesced around the concept of the Anthropocene in the environmental humanities, Benjamin’s “now” has come to mark an epochal boundary, an unprecedented disorientation of the scalar senses, and a vertiginous collapse of human history into geologic time. The material remnants of this mid-century moment resurface in the stratigraphic record in the form of radionuclide traces,

[1] In *The Anthropocene as a Geological Time Unit* (2019), Jan Zalasiewicz et al. report on behalf of the Anthropocene Working Group that ‘the Anthropocene is geologically real and represents a substantial change in the Earth System from Holocene conditions’ that is reflected in ‘a distinct and globally near-synchronous body of strata […] most clearly recognisable as a globally near-synchronous unit with a boundary placed somewhere around the 1950s’ (285). For a discussion of earlier proposed start dates, see Steffen et al. (2011).

feedback loops, mass-produced polymers, and other by-products of extractive industry. Drawing on Benjamin to frame the ongoing catastrophes of capital in the Anthropocene, Andreas Malm articulates this acute sense of temporal dislocation as the material condition of a historical moment that is fundamentally out of joint; 'a now that is non-contemporaneous with itself' (*Fossil Capital* 8).

According to Dipesh Chakrabarty, this collision of deep pasts, industrial histories, and contemporary crises means that the attempt to grasp 'Anthropocene time' requires us to 'live out the everyday with the awareness that what seems "slow" in human and world-historical terms may indeed be "instantaneous" on the scale of Earth history,' recognising 'that living in the Anthropocene means inhabiting these two presents at the same time' ('Anthropocene Time' 30). If the title of Chakrabarty's seminal 'The Climate of History: Four Theses' gestures to Benjamin, its account of the collapse of historic and stratigraphic temporalities has drawn broad criticism from Marxist theorists of the Anthropocene, such as Malm, for its reinstatement of 'an emergent, new universal history of humans that flashes up in the moment of the danger that is climate change' (221). If Benjamin's theses shift between 'the history of all organic life on earth' and the history of capital with similar dexterity, his work frames the irruption of 'now-time' against the 'homogenous, empty time' ('Concept of History' 395) of universal history. Despite Chakrabarty's continuing turn away from historical materialism since 'The Climate of History,' however, his defence of the 'stratigraphic perspective' (21) in 'Anthropocene Time' poses questions about the struggle to grasp multiple temporalities that return us to Benjamin's contrast between the empty time of universal history and the debris of historical material. 'There remains a *material* side of time for geologists' as much as there exists a 'texture of human-historical time,' Chakrabarty insists; when we speak of geologic time, we 'do not speak of "empty time," shorn, as such, of human affect' ('Anthropocene Time' 22, 15, 23; italics original). The conceptual difficulty that we face, he concludes, is to think with and across these seemingly incommensurable orders of scale and temporality.

As the critique of capital and the classificatory systems of stratigraphic chronology each struggle to reckon with the imbrication of historical crises and geologic processes, our lived present is also cut through with multiple nonlinear and nonsynchronous temporalities. For Astrida Neimanis and Rachel Loewen Walker, the Anthropocene becomes tangible in the present through the experience 'of "thick time," a transcorporeal stretching between present, future, and past, that foregrounds a nonchronological durationality' (561). What Malm describes as 'an epoch of diachronicity' (*Fossil Capital* 8) is also characterised, for Neimanis

and Walker, by the forms of asynchrony, overlap, and nonlinearity that Benjamin's concept of 'now-time' describes with such startling clarity. Drawing on Neimanis and Walker, David Farrier's *Anthropocene Poetics: Deep Time, Sacrifice Zones, and Extinction* points to the capacity of poetry 'to express this peculiar thickening of times, framing an Anthropocene poetics in which multiple other times – both distant and available – flow through the "now" of the poem' (47). Taking up Farrier's articulation of Anthropocene poetics, this thesis turns to an archive of linguistically innovative poetic work that stretches from the epochal boundary point of the mid-century through the Great Acceleration and into the decades following the appearance of Crutzen's term and its critiques. Reading work by Peter Riley, Wendy Mulford, Oli Hazzard, and Callie Gardner, I argue that innovative poetry offers distinctive forms of poetic inquiry for thinking through the torsions of materiality, temporality, and scale outlined above. At the same time, this poetry brushes the history of the Anthropocene against the grain; uncovering erasures, elisions, and illegibilities within the hegemonic narrative of stratigraphic inscription.

Even if we are all, as Chakrabarty suggests, now 'living in the Anthropocene' as a measure of stratigraphic time, its everyday effects are felt at drastically different velocities and severities according to uneven distributions of environmental harm and intersecting logics of extractive capital, colonial expropriation, cis-heteropatriarchal reproduction, and racially differentiated vulnerability to premature death. If, as Rob Nixon puts it in an early critique of Chakrabarty's geologic turn, we are not all "in" the Anthropocene in the same way then 'how can we counter the centripetal force of the dominant Anthropocene species story with centrifugal stories that acknowledge immense inequalities in planet-altering powers?' ('Anthropocene'). Early responses to the Anthropocene offered an array of counternarratives and alternative nomenclatures. Drawing on Malm's work, Jason W. Moore has suggested the term 'Capitalocene' ('Anthropocene or Capitalocene?' 1) to reflect the Anthropocene's inextricability from the fossil-fuelled accumulation of capital, while Donna Haraway has argued for the adoption of the 'Plantationocene' (*Staying* 99) to underscore the simultaneous regulation, extraction, and extinction of multispecies relations. Over the last five years, manifold critiques of what Stefania Barca describes as the 'hegemonic Anthropocene' (2) have since appeared across the environmental humanities and beyond. From a Marxist-feminist perspective, Barca's work outlines a 'counter-master narrative of the Anthropocene' (5) that turns our attention to the gendered labour of social reproduction, while Françoise Vergès draws on Cedric Robinson's Black Marxism to articulate the 'racial Capitalocene' (72) as an

apparatus of colonial extraction. Likewise, Elizabeth DeLoughrey and Kathryn Yusoff have traced the Anthropocenic afterlives of the Middle Passage and its enduring structures of racialised expropriation while Zoe Todd, Heather Davis, and Kyle Powys Whyte have called for the decolonisation and Indigenisation of the Anthropocene as a concept rooted in the dispossession of land and resources. Each of these critiques tells us more about the uneven structures of accumulation, displacement, and differential vulnerability that continue to shape contemporary crises of climate and capital than the universal history of the Anthropocene narrative and its homogenising rendering of humanity as an undifferentiated geological agent. My retention of the term itself and my framing of linguistically innovative poetics *in* and *against* reflects the Anthropocene as both a shorthand for an emergent set of material and temporal conditions under which innovative poetry has emerged, and, as in each of the critical responses sketched above, the object of that poetry's critique.

While early responses from the humanities took up what Crutzen described as the 'geology of mankind' (23) as a clarion call for 'species thinking' (Chakrabarty, 'Climate of History' 213) in historical materialist inquiry or 'scale framing' (Clark 74) in literary ecocriticism, critics in the environmental humanities have also offered nuanced critiques of this 'universalizing species paradigm' (Todd 244) and its claim to frictionless theoretical and material 'scalability' (Tsing 38). Responding to the intersecting materialist and decolonial critiques outlined above, Gabrielle Hecht argues that grasping the spatial and temporal torsions of the Anthropocene requires modes of inquiry alive to the 'situatedness and historicity' of its 'scalar project'; situated practices with the ability to move 'between scales while simultaneously attending to the history and politics of scale-making' (114, 155, 115). For Hecht, fragments of radioactive waste material left behind by colonial uranium extraction in Gabon function as both 'objects and modes of analysis' (135) that testify to the nonlinear temporalities of environmental harm that Nixon calls 'slow violence' (*Slow Violence* 2). As materialisations of the Anthropocene's extractive pasts, she contends, these shards offer 'interscalar vehicles' (115) through which to grasp the temporal torsions, submerged histories, and accretive forms of violence that mark the Anthropocene. Where Hecht and Benjamin frame the historical fragment as an object of study and a heuristic apparatus, I turn to innovative poetics as both a record of various counterhegemonic histories and a specific form of inquiry into the ways in which the Anthropocene torques our understanding of temporality, materiality, and scale. As the poet and Black Marxist critic Fred Moten has argued, the emergence of linguistically innovative poetry proposes a radical rearticulation of the relation between the

apparatuses and objects of critical knowledge. Where innovative poetics reframes poetry itself as medium for interrogating history, materiality, and language, he reflects, literary criticism finds itself recast as 'a mode of inquiry into a mode of inquiry' ('"Words Don't Go There"' 962).

Where Hecht traces the afterlives of uranium as a material apparatus that 'holds planetary temporality and specific human lives in a single frame' (135), this turn to poetic form draws on a growing body of work that argues for the capacity of poetry to traverse multiple spatiotemporal scales from the granular to the epochal. Closing the collection *Anthropocene Reading: Literary History in Geologic Times*, Anne-Lise François's 'Ungiving Time: Reading Lyric by the Light of the Anthropocene' responds to this question of scale by framing parataxis and juxtaposition as 'instruments for registering both scalar transference and nontransferability […] indicating both the simultaneity and noncoincidence of different tempos' through the 'formalization of scale variance' (251, 243). Attending to lyric moments of 'telescoped time' that recall Benjamin's descriptions of colliding scales and irrupting pasts, François suggests that 'poems help make palpable the contradictions of the simultaneously fast and slow times of the Anthropocene' (251). Echoing Farrier's description of Anthropocene poetics as an expression of thick time, François's work frames these semantic discontinuities and nonlinear syntactic constructions as an apparatus for registering Anthropocenic torsions of temporality and scale. Form, as Samuel Solnick argues in *Poetry and the Anthropocene: Ecology, Biology and Technology in Contemporary British and Irish Poetry*, 'is not an optional add-on to an ecological awareness: form helps generate and organise a poem's rendering of ecology' (55). For Solnick, as for Farrier, the emergence of Anthropocene poetics as a field of study not only reflects 'that the Anthropocene provides a challenge to poetry, but that poetry provides significant modes of interrogating and inhabiting the Anthropocene' (4).

Published in 2007, Richard Kerridge's 'Climate Change and Contemporary Modernist Poetry' offers an early suggestion that, in face of the temporal and material ruptures of ecological collapse, innovative poetic forms might offer 'specific equipment for reach into this subject' (133). Reading J.H. Prynne and Tony Lopez, both central figures of the British Poetry Revival and its legacies in innovative poetry, Kerridge traces how their work embeds lyric subjectivity within the emergent material conditions of climate collapse and the linguistic registers of environmental inquiry. Through rapid syntactic juxtapositions and cut-up methods of composition, he argues, Prynne and Lopez demonstrate the capacity of these experimental forms to 'shift between extremes of scale' and 'bring into poetic space kinds of discourse not

normally available to the personal lyric' (142, 133). As Kerridge and N. H. Reeve's *Nearly Too Much: The Poetry of J. H. Prynne* had articulated in 1996, linguistically innovative poetics was marked by this rejection of 'the "human" scale of bourgeois realism' (26). Navigating between 'events too large and slow to be observed, such as geological processes of formation and dissolution, or too small and quick, such as the movements of molecules' (13), this work situated the lyric subject against the collapse of historical and stratigraphic time that has come to mark the thickening present. Since Kerridge's essay, an increasing number of critics have turned to innovative poetics to reframe the field of ecocriticism against the questions of scale and form now thrown into relief so sharply by the Anthropocene. As Lynn Keller suggests in *Recomposing Ecopoetics: North American Poetry of the Self-Conscious Anthropocene*, where early ecocriticism 'recognized its poetic corollary in the personal lyric' (12) Anthropocene poetics has turned increasingly to a poetic tradition that Jonathan Skinner describes in the journal *ecopoetics* as a 'formally resistant poetry' that takes the 'materiality of language' (105) as both an object and an apparatus of investigation. Citing Skinner, Keller's work reflects this turn toward a 'previously overlooked experimental or investigative poetics' marked by 'the scalar and perceptual shifts' (12, 55) of syntactic rupture and nonlinearity. 'Innovation,' as Margaret Ronda contends in *Remainders: American Poetry at Nature's End*, reflects a formal tendency 'grounded in poetic practices that disrupt legibility, mix genres and styles, engage in paratactic and perceptual leaps, elaborate formal constraints, and otherwise foreground the materiality of their medium' (16). To cast this tradition of innovative poetry against the Anthropocene, she reflects, 'is to observe an evolving poetic inquiry, across the second half of the century, into the ecological limits and crisis tendencies that come to characterize the Great Acceleration' (9).

As Angela Hume and Gillian Osborne articulate in *Ecopoetics: Essays in the Field*, the 'new material realities and forms of consciousness' that emerged during the environmental crises of the postwar period were reflected in 'new forms and practices for poetry':

> In the years preceding the first oil crisis, various experimental poetries – objectivism, composition by field, projective verse, and other modernist-influenced renovations of form – anticipated postmodern environmental consciousness and registered poetry's evolved sense of the material interconnection of all life, anxieties about annihilation and extinction, and humanity's impact on and place in geologic time and history.
>
> (3-4)

Where Hume and Osborne's anthology traces to the influence of open field practices on the heterogenous poetic tendencies collected by Skinner's *ecopoetics* in the early twenty-first century, Keller and Ronda's work has also established the significance of these modes for thinking beyond the canon of North American nature poetry toward a poetics reflective of the extractive metabolisms, scalar dislocations, and socioecological crises that mark the Anthropocene. Across the Atlantic, Farrier's *Anthropocene Poetics* has touched on the influence of these mid-century experimental practices for the British Poetry Revival while Solnick's *Poetry and the Anthropocene* gestures to the underexplored significance of this parallel tradition, notably absent from previous work such as Tom Bristow's *The Anthropocene Lyric: An Affective Geography of Poetry, Person, Place*. Drawing on Kerridge, Solnick argues that the 'paratactic shifts' and 'scientific vocabularies' associated with 'the "innovative" traditions of British and Irish poetry' are particularly suited 'to render the opposing scales and the multiple registers associated with contemporary ecological thought' (29). Beyond the framing of Anthropocene poetics, Mandy Bloomfield's reading of open field form in the poetry of Maggie O'Sullivan and Harriet Tarlo, Daniel Eltringham's work on Riley and Prynne's linguistic commons, and Tarlo's own writing on Mulford and Frances Presley's archival practices have each made comparable claims for the British Poetry Revival and its afterlives since the 1970s. As Tarlo reflects, 'Linguistically Innovative Poetry proves to be a particularly fruitful area of research for someone exploring the connections between place and landscape with ecology and environmental thought' ('Radical Landscapes'). Responding to these suggestive critical framings, this thesis addresses an aporia at the intersection of linguistically innovative poetics, environmental humanities, and the Anthropocene.

Writing to the journal *Pages* in 1988, Gilbert Adair suggested 'linguistically innovative poetry' as a provisional name for an emergent set of linguistic strategies for which, as his letter puts it, 'we haven't yet a satisfactory name' (68). Later popularised by publications such as Mulford and O'Sullivan's anthology *Out of Everywhere: Linguistically Innovative Poetry by Women in North America and the UK*, Robert Sheppard's *Floating Capital: New Poets from London*, and, more recently, the *Journal of British and Irish Innovative Poetry*, this interim term was consolidated as a critical vocabulary in the 1990s largely through the work of Sheppard, editor of *Pages* and recipient of Adair's letter. In *Far Language: Poetics and Linguistically Innovative Poetry 1978-1997* and *The Poetry of Saying: British Poetry and its Discontents*, Sheppard takes up Adair's terminology as a framework for articulating the impact of the British Poetry Revival during the 1970s and the feminist poetry produced in the 1980s

on various modes of language-centred poetic practices that eluded capture within existing critical nomenclature. In a recent interview 'On Pages,' Sheppard reflects that the original usage of "linguistically innovative" was narrow, deployed to distinguish contemporaries influenced by Allen Fisher more than Eric Mottram, for instance, or to signal poets associated with Bob Cobbing's Writers' Forum whose work fell outside of the categories of concrete or sound poetry. Regardless, these colloquial and localised distinctions became rapidly opaque and even Sheppard's editorial attempt to delineate a set of 'operational axioms in common' in early issues of *Pages* reflects a more plural formal sense of innovative poetics.

In 'Beyond Revival,' Sheppard argues that the poetry collected in *Pages* represented a mode of linguistic critique utilising 'new forms of poetic artifice and formalist techniques to defamiliarize the dominant reality principle,' and taking 'indeterminacy and discontinuity' as the hallmarks of its 'politics of form' (50). Situating the reader as an 'active co-producer' in the construction of the open text, 'subjectivity becomes a question of linguistic position, not of self-expression' ('Beyond Revival' 50). Much like Hecht's interscalar vehicles, the materiality of the page as field of inquiry and the formal limits of lyric as a perspectival frame are continually held in view, situating language as both the object and apparatus of investigation. Articulating a similar set of concerns to those outlined by Ronda in *Remainders*, Sheppard's 'axioms in common' stretch to cover open forms of composition, disruptions of narrative and lyric transparency, and other materialist strategies for the interrogation of language itself as the medium of literary production. Bearing the marks of Veronica Forrest-Thomson's experiments with formal artifice and lyric subjectivity in the early 1970s as much as the Jamesonian literary Marxism and anti-lyricism of the Language poets in the mid-1980s, this delineation of "linguistic innovation" draws on a broad and often temporally nonlinear constellation of poetic and critical inquiry. As Mulford writes in *Out of Everywhere*, if this innovative work was the 'logical extension of the inherent capabilities of the so-called "open-field" composition of earlier post-war American poetries' it also exemplified 'a form not handed down, but arrived at, one which the poet *discovers in and through the process of work*' (239; italics original). 'If anything,' as Sheppard concludes in *The Poetry of Saying*, "linguistically innovative poetics" survives as 'a term to constellate overlapping practices' (142) that emerged *in* and *through* these transatlantic currents of radical poetry in the late twentieth century.

The poets whose work I focus on throughout the following chapters represent, in some respects, minor figures in the archives and genealogies of linguistically innovative poetry. Compared to Prynne and many other close contemporaries or collaborators, Riley and

Mulford's work remains relatively understudied. At the same time, both were involved either centrally or marginally with *The English Intelligencer*, a formative poetics worksheet for the British Poetry Revival in the late 1960s, as well as later journals such as *Reality Studios* or *Grosseteste Review* that worked to test the parameters of linguistic innovation from the 1970s onwards.[2] As both poets and publishers, Mulford and Riley's work spans the history of linguistically innovative poetics, from the early transatlantic exchanges and open field projects of the 1960s through to the expansions of Marxist-feminist poetry in the 1980s and the formal renovations of lyric that extended into the early 2000s.[3] Their writing also traverses the disciplinary boundaries of innovative poetry and ecopoetics, appearing as points of overlap in Tarlo's critical mapping of these two fields through and across one another. It is precisely this positional plurality, situated at the intersection of multiple poetic subcurrents and historical junctures, that renders Mulford and Riley's poetry germane to thinking through intersections between linguistically innovative form and the Anthropocene.

For Keller, Farrier, and Bloomfield, the forms of interdisciplinary research, archival collage methods, and spatial practices associated with the open field appear as a formative influence for Anthropocene poetics. While the legacies of Black Mountain are more frequently recognised in North American ecopoetry, Riley's fraught inheritance of Olson's geological imaginary and Mulford's uptake of open forms through Susan Howe's feminist poetics each offer a reframing of the open field as a central formal figure for contemporary poetry in the Anthropocene. Reflecting on the legacies of both open field and innovative lyric practices, the contemporary poets whose work I turn to at the close of the thesis hold a similar relation to this counter-canon of British poetry. Both Hazzard and Gardner are, in many senses, oblique inheritors of a linguistically innovative tradition; poets whose metabolisation of a diversity of influences and formal tactics refuses the linear continuity of literary genealogy. In the closing chapter, I return to Hazzard and Gardner's failure to reproduce a particular poetic line as a means of thinking through nonlinear forms of influence against questions of inheritance and reproduction in the Anthropocene. In this respect, the defamiliarisation of linguistic and

[2] Following the collapse of the *Intelligencer* in 1968, their work appeared together in issues of *The Anona Wynn* and *The Last-Minute Choice*, later sharing the pages of journals like Ken Edwards's *Reality Studios* in the 1980s or Alice Notley and Doug Oliver's *Scarlet* in the early 1990s. After Riley published Mulford's 'Nevrazumitelny' (1991), they co-edited *A Meeting for Doug Oliver & 27 Uncollected Poems* (2002) and both feature in Tarlo's *The Ground Aslant: An Anthology of Radical Landscape Poetry* (2011).

[3] As editor of Street Editions, which later merged with *Reality Studios* to form Reality Street in 1998, Mulford was responsible for publishing early work by Prynne, Forrest-Thomson, and the aforementioned *Out of Everywhere.* In addition to co-editing the *Intelligencer* and the Poetical Histories pamphlet series, Riley's work as a bookseller and distributor of small-press poetry from the 1970s onwards offered a crucial material resource for the circulation of innovative and out-of-print poetry in the late twentieth century.

grammatical habits that Sheppard describes above extends into the refusal of linguistically innovative poetics as a stable canon. What ties these poets together, more than anything else, is a shared commitment to the excavation and discomposition of linguistic materials as a mode of poetic inquiry.

As Mulford articulates in her 1979 essay 'Notes on Writing: A Marxist/Feminist Viewpoint,' innovative poetics was premised on 'engaging as a poet with the materiality of language' and 'attempting to work at the "language-face"' to uncover linguistic structures 'at the level of the production of meaning' (34, 32, 33). By rupturing the 'linear-directed language' of a hegemonic grammar, Mulford claimed, innovative practices turned to 'language as the shaping of reality in our *past*' (34; italics original). Adopting a geologic vocabulary to express this excavation of nonlinear histories and counterhegemonic meanings from sedimented linguistic forms, Mulford's 'Notes on Writing' reflects what Bloomfield describes in *Archaeopoetics: Word, Image, History* as the distinctive combination of 'historical inquiry' and 'material poetics' (29) that marked an archaeologic turn in the wake of the mid-century moment described by Hume and Osborne. As Tom Lowenstein observes, Riley's work encapsulates this mode of 'poetic excavation' (186) in the field of language. Reading linguistically innovative poetry through Benjamin's historical materialism, *Archaeopoetics* traces how archaeological methods associated with Olson's open field in the 1950s were reworked through feminist and decolonial methodologies in the 1970s to salvage 'elided, effaced, and unacknowledged histories' (2) from archival and linguistic materials. By turning to the 'language-face' to articulate a Marxist-feminist poetics in the aftermath of the British Poetry Revival, Mulford's essay outlines a comparable unearthing of submerged histories which, in Bloomfield's terms, 'inhere in the material strata' (*Archaeopoetics* 37) of language. For Riley, too, poetry is configured as 'a sort of mineshaft' into the 'ore-body' ('Creative Moment' 106) of language, while Hazzard describes composition as a Benjaminian excavation of 'debris prised / from debris' (*Blotter* 28) in the wreckage of historical language-use. Where Mulford's 'Notes on Writing' gestured toward forms of historical 'meaning that cannot be reappropriated' (32), Bloomfield frames these 'unacknowledged material dimensions of language' as forms of 'material meaningfulness' (*Archaeopoetics* 32, 33) that exceed legibility or linear syntax. Textual erasure, formal resistance, and syntactic illegibility appear in each of these geologic metaphors as an attempt, in Gardner's terms, to grasp 'language as both linguistic and material at the same time' ('"Misunderstandings"' 120).

In Farrier and Keller's delineation of Anthropocene poetics, this emphasis on the materiality of language is frequently cast against the 'material turn' (Joyce and Bennett 7) in the environmental humanities. Building on Bloomfield's turn to Benjamin in *Archaeopoetics*, however, I read innovative poetry's preoccupation with the materiality of linguistic sediment through her materialist account of the debris of language and history. As Ronda suggests in *Remainders*, reorienting this reading of Benjamin toward an environmental poetics of linguistic fragmentation, 'the material remnant' appears in innovative poetry as a figure that 'merges human and nonhuman, animate and inanimate, natural and historical' (8). Across the following chapters we encounter a shifting register of figures for thinking through language, turning from the excavatory metaphors outlined in *Archaeopoetics* toward more mobile, dispersive, or erosive understandings of linguistic sediment which unsettle the fixity of the Anthropocene as a universal history of stratigraphic inscription and accretion. Where Riley's *Tracks and Mineshafts* contends with the geologic imaginary of the British Poetry Revival, his later work reconfigures this understanding of the linguistic archive by recourse to the figure of an atmospheric commons thickened by industrial emissions. Likewise, while Mulford's 'Notes on Writing' approaches the strata of the 'language-face' from the perspective of Marxist-feminist historiography, her later work turns to the sedimentary erosions and alluvium of an oceanic archive. For Hazzard and Gardner, this textual debris is reconfigured through compost metabolisms, in which poetry salvages lateral growths within and across the citational patterns of habituated linguistic norms. In each of these instances, the materiality of language – freighted with the sedimentary or citational pressure of historical usage – is both an accumulation of the Anthropocene's historical detritus and a recalcitrant medium that resists legible or extractable forms. If Crutzen's 'geology of mankind' reifies the legibility of history in the material strata of the geologic record, Riley, Mulford, Hazzard, and Gardner offer a materialist poetics of excavation, intransigence, and textual illegibility that gestures instead toward the 'emergent unreadability' (Clark 62) of the Anthropocene.

Drawing on Ronda's *Remainders* and Bloomfield's *Archaeopoetics*, Benjamin becomes a recurring touchstone across the following chapters. If his distinctive reading of historical materialism offers apposite forms of thinking about the Anthropocene's nonlinear temporalities, thickening presents, and unsettling of human and natural history, Benjamin's work has remained relatively marginal in the environmental humanities; often cited but rarely claimed. As Malm's *Fossil Capital: The Rise of Steam Power and the Roots of Global Warming* suggests, returning to 'On the Concept of History' to emphasise the nonlinear manner in which

the industrial past presses on the present, Benjamin's historical materialism captures a constellation of pressing concerns with material remnants and nonlinear histories.[4] While noticeably 'missing from most ecocriticism,' as Malm reflects, 'Benjamin might well serve as a lead interpreter' ('"This is the Hell"' 128) in the attempt to reorient literary study against the temporal and material torsions of the Anthropocene. Reading Benjamin against the Anthropocene, as Ronda's *Remainders* suggests, also demands that we refuse its imposition of the logic of progress, singular catastrophe, and universal history, attending instead to a recursive and refractory conception of historical time. Where Chakrabarty's 'Anthropocene Time' contrasted the perception of geologic time as 'identical to absolute mathematical time' (22) against the tangible expression of temporality apparent in stratigraphic methodologies, Benjamin's 'On the Theory of Knowledge, Theory of Progress' articulates a similar disjuncture between historicist accounts of universal history and his own immersive renderings of capital's contradictions in the assembled fragments of his sprawling archival work, *The Arcades Project*:

> A central problem of historical materialism that ought to be seen in the end: Must the Marxist understanding of history necessarily be acquired at the expense of the perceptibility of history? Or: in what way is it possible to conjoin a heightened graphicness <*Anschaulichkeit*> to the realization of the Marxist method?
>
> (461)

There is a suggestive parallel, here, between Benjamin's methodological question and Chakrabarty's own admitted failure to grasp Anthropocene time through both the stratigraphic measure of epochal change and the 'sensuous properties' or 'textures' of a thickening present which, as Farrier contends, 'admit us to the conditions of flux that distinguish Anthropocene temporalities' (22). The attempt to bring a heightened sense of *Anschaulichkeit* – a term which also carries connotations of vividness, concrete clarity, or tangible demonstration – to Marxist accounts of historical time might be seen to prefigure contemporary tensions between historical materialist inquiry and "thickened" accounts of temporality, materiality, and scale.

In *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*, Anna Tsing articulates a common ambivalence towards historical materialism in the environmental humanities when she takes pause to acknowledge, by way of contrast with the 'arts of noticing' developed in her anthropological practice, a continued deployment of

[4] Besides *Fossil Capital*, other notable exceptions include DeLoughrey's use of Benjamin's theory of allegory to trace the nonlinear afterlives of the Middle Passage in *Allegories of the Anthropocene* (2019), Deborah Bird Rose's reworking of the theses on history toward temporalities of multispecies extinction in 'What If the Angel of History Were a Dog?' (2006), and Tobias Menely's reading of Benjamin's natural history in 'Anthropocene Air' (2014).

'Marxist categories, despite their sometimes-clunky relation to thick description' (255, x). Turning to Benjamin, alongside an expansive body of environmental, feminist, and queer Marxist scholarship that Tsing's work noticeably declines to engage with, this opposition between the critique of capital and the 'thick descriptions' of temporal and material relations expressed in Neimanis and Walker's concept of 'thick time' appears increasingly untenable. In Bloomfield's terms, Benjamin's attempt to reckon with 'histories understood as material' reconfigures our attention toward 'dimensions of historical experience that are palpable though not necessarily intelligible' (*Archaeopoetics* 18, 3). This is not, of course, to situate Benjamin as an antecedent to the material turn.[5] Rather, this struggle to reconcile an orthodox 'Marxist understanding of history' with the 'perceptibility' of historical time offers a mode of inquiry alive to the quandaries surrounding historical materiality and material historicity that have shaped accounts of the Anthropocene's thickening temporalities.

In his 1978 essay 'Problems for Materialism,' Raymond Williams argued that the scale at which capital was 'reshaping, remaking and innovative transformation of the pre-human material of the world' presented a set of socioecological relations that fundamentally problematised dialectical materialism's 'initial terms of a separated "man" and "nature"' (110). Mapping conflicting tendencies in materialist theory at a moment of increasing attention to environmental degradation, energy metabolisms, and fossil fuel dependency, Williams's 'Problems for Materialism' also historicises contemporary tensions in Anthropocene studies against the 'inevitable difficulties in any serious materialism' (103). Despite its departure from Hegelian idealism, he reflects, 'material investigation' inevitably 'finds itself pulled nevertheless towards closed generalizing systems: finds itself material*ism* or *a* materialism':

> There is thus a tendency for any materialism, at any point in its history, to find itself stuck with its own recent generalizations, and in defence of these to mistake its own character […] What then happens is obvious. The results of new material investigations are interpreted as having outdated 'materialism'. Or, conversely, defence of 'the materialist world-view', specified in certain positions now frozen in time, involves contempt for or rejection of apparently incompatible evidence and procedures
>
> (103)

For Williams, this dilemma cuts both ways. If materialist orthodoxies have appeared resistant to methodological refashioning, the declaration of "new" materialisms often works to erase any

[5] As Brent Ryan Bellamy and Jeff Diamanti reflect in *Materialism & the Critique of Energy*; 'Benjamin was overcome on more than one occasion by matter, but this is not the same as saying that Benjamin was a new materialist, much less a new (or old) matter-ist' (xx).

vestiges of its predecessors. In other words, as Anahid Nersessian reflects, 'new materialists often tag their work as radical and yet,' in the trenchant disavowal of any common ground with Marxism, 'they leave aside the obvious similarities between that work and an older materialism whose revolutionary character is without a doubt better defined' (10).

Across the following chapters, I argue that historical materialism remains essential both to the environmental humanities and to the critique of the Anthropocene. Not only for its capacity to counter the ahistorical matterism of the material turn – although various forms of Nersessian's political redress reoccur throughout – but precisely because of the ways in which environmentalist, feminist, and queer Marxisms appear, in Williams's terms, 'to supplement, deepen, [or] go beyond historical materialism' (118). Insisting on the metabolisms of socioecological relations, the ongoing expropriation of social reproduction, and the citational materialisations of hegemonic temporal and relational norms as the proper objects of historical inquiry, these tendencies have consistently worked to thicken or, as Frantz Fanon suggested in *The Wretched of the Earth*, to stretch the "materialism" of historical materialist critique. For Mulford and Riley, the emergence of Women's Liberation and the climate movement in the 1970s – alongside Marxist-feminism and nascent studies in environmental history – became central to the theories of language, history, and materiality that shaped linguistically innovative poetics, while Hazzard and Gardner's work turns to contemporary queer Marxism and gender theory as an extension and expression of this same constellation of concerns. As Riley reflects, historical materialism remains essential to the lines of inquiry taken up by innovative poetry insofar as 'Marxism helps people understand that A is connected to B, but these connections have to be constantly tested against history' ('Two Letters' 18). In his remarks 'On the Theory of Knowledge,' Benjamin makes a comparable claim for materialist criticism. If 'Marx lays bare the causal connection between economy and culture' in *Capital*, he writes, the work of criticism lies in tracing the 'thread of expression' that reflects this '*Ur*-phenomenon, from out of which proceed all manifestations of life' (*Arcades* 460). For Williams, as for Benjamin, the implication of ecological relations in the many 'manifestations of life' caught up in the '*Ur*-phenomenon' of accumulation requires an understanding of natural history and the history of capital as indivisible. In this attempt to grasp 'literary-philosophical and the natural-scientific cultures' as interlocking expressions of a multilayered 'socio-historical' metabolism, Williams suggests, 'the field of language' (121) emerges as a critical ground for inquiry.

Published in *Red Letters* in the same year as 'Problems for Materialism,' Mulford's 1979 'Notes on Writing' sketches a stratigraphic conception of the field of language that

reappears in the geologic idiom of Riley's *Tracks and Mineshafts* in 1983. While often exceeding the terms of Williams's own materialist literary criticism, what Bloomfield terms the material poetics of this linguistically innovative tradition nonetheless shares in his insistence that the 'linguistic formations and bearings' of literary production are 'a material practice within a continuing social process' (121). In this respect, turning to a body of work by Marxist poets since the late 1960s whose material poetic practices are shaped in varying degrees by engagements in environmental activism, communist struggles, and countercultural publishing practices also necessitates a reinterrogation of certain theoretical assumptions in ecocriticism and ecopoetics. Since Williams's 'Problems for Materialism,' historical materialism and environmental literary criticism have largely diverged. As Ronda observes, 'ecocritical tendencies have focused more attention on the Anthropocene and various alternative materialisms, while Marxist approaches have often tended to overlook or downplay the ecological dimensions of political economy' ('"Everywhere, Worlds Connect"' 54). With this reciprocal critical myopia in mind, Riley, Mulford, Hazzard, and Gardner's body of work offers an opportunity to reframe materialism in a literary field which has, for the most part, exchanged the Heideggerian idiom of ecology and being that shaped early ecocriticism for a vocabulary of assemblage, matter, and 'material ecocriticism' (Opperman 21).

Rather than refuting the claims or critical inquiries that have oriented this material turn, I'm interested in how the forms of poetic inquiry that emerged from the interdisciplinary encounters of radical poets in the 1970s already stretch the methodologies and materialities of materialist literary criticism. Drawing on chronostratigraphic geology, landscape archaeology, and early foundations of environmental history, the modes of inquiry formed in the transatlantic exchanges of the late 1960s and reworked through feminist and queer Marxisms both anticipate and refigure the contemporary interdisciplinary junctures of the environmental humanities and its literary subdisciplines. Casting poetry against the "language-face" as a practice embedded in a thickened field of historical, ecological, and material relations, Riley, Mulford, Hazzard, and Gardner's work not only problematises received oppositions between linguistic and material turns but offers unlikely sites of common ground between the manifold materialisms, "new" and "old," that cut across the environmental humanities. In Riley's work, for instance, I draw on the energy humanities to outline a distinctive materialism shaped by Marx's labour theory of value and Olson's understanding of the poem as a field of energic exchange. Likewise, Mulford's synthesis of Marxist-feminist historiographic practices and ecological modes of attention affords unlikely points of overlap between materialist ecofeminism and

feminist science studies in her attempt to account for the material historicity of sedimented linguistic structures and the historical erasure of socially reproductive labour. In closing, Hazzard and Gardner's work then draws on theories of temporality and citationality in queer studies to further elaborate an account of materialisation, reproduction, and nonlinear time at the confluence of crosscurrents in materialist and environmental thought. As Solnick's *Poetry in the Anthropocene* suggests, this innovative tradition emerges at the intersection of multiple disciplinary fields and methodologies. In doing so, linguistically innovative practices offer provisional critical architectures for thinking through the limits and potentials of interdisciplinary study, situating poetic inquiry as a distinctive form for reckoning with the demands and conceptual torsions of the Anthropocene.

Tracing the development of this interdisciplinary poetics of inquiry, the first chapter outlines how the transatlantic influence of the open field on the poetry worksheets of the late 1960s shaped innovative poetry's interdisciplinary engagements with geologic time, resource extraction, and energy use during the British Poetry Revival. Reading Riley's *Tracks and Mineshafts* against this distinctive stratigraphic and energic imaginary, I argue that his reworking of the open field, in which the materialist critique of capital collides with the energetic materialism of Olson's theory of "objectism," offers a framework for thinking through contemporary discourse surrounding matter, materialism, and abstraction in the Anthropocene. Addressing the collapse of historical and geologic temporalities outlined through the history of lead mining and fossil capital in the Peak District, *Tracks and Mineshafts* sketches a poetics of extraction, exhaustion, and friction. In the second chapter, I turn to Riley's recent collection *Due North* as a work that revisits the conceptual contradictions and industrial landscapes of the 1970s to interrogate the problems and possibilities of the lyric "I" against the emergent species "we" of the Anthropocene. Reframing questions of lyric scale and open field form that occupy Riley's early work through histories of climate displacement, atmospheric pollution, and vernacular lyricism, *Due North* outlines an understanding of "mass lyric" grounded in provisional figures of the spatial, atmospheric, and linguistic commons as a redress to what Yusoff describes as the enclosures and the incomplete address of the Anthropocene's 'geologic commons' (*Black Anthropocenes* 2).

Turning to Mulford's own experiments with lyric parataxis, the third chapter examines how the emergence of innovative Marxist-feminist poetics in the 1980s unsettles the stratigraphic metaphors and industrial histories of the preceding chapters. Framing this 'work at the "language-face"' as a historiographic practice of revealing gendered erasures in the strata

of linguistic and historic sediments, Mulford's lyric poetry takes up the formal tactics of syntactic rupture, instability, and illegibility explored in Bloomfield's *Archaeopoetics* as an apparatus for navigating the telescoping scales and recalcitrant material histories of the Anthropocene. Building on this account of materiality, history, and legibility, chapter four then reads Mulford's project *The East Anglia Sequence: Norfolk 1984 – Suffolk 1994* as an open field work that stretches the limits of the "field" by turning to what DeLoughrey calls the 'oceanic archive' (Submarine Futures' 35) as a site of inquiry. Tracing histories of flood risk, erosion, and displacement across the written records and 'geoarchives' (McNeill 9) of the East Anglian coast, Mulford's work draws on partially legible records of enclosure to trace submerged histories of social reproduction and expropriation in the littoral field. Reconfiguring the fixity of the language-face as a shifting archive of alluvial depositions and suspensions, Mulford's work follows Barca's Marxist-feminist critique of the 'hegemonic Anthropocene' in turning our attention to the historical erasure of socially reproductive labour and the commons through a poetics of absence and indeterminacy.

Finally, the fifth chapter reflects on the legacies of this work for Anthropocene poetics, reading Hazzard's *Blotter* and Gardner's *Naturally It Is Not* as contemporary collections that attend self-consciously to the ways in which they cite innovative forms and literary histories while failing to reproduce any distinct poetic "line." As a counterpoint to linear conceptions of literary genealogy, Hazzard's collection traces reciprocal relations of influence and lateral extensions of meaning that cut across the vertical structures of inheritance and 'chrononormativity' (Freeman 3) that shape reproduction in the Anthropocene. Framing *Blotter* against the contemporary temporal turn in queer studies, I argue that Hazzard's 'broken-down field' (52) foregrounds the citational metabolisms of language and history through this poetics of failed citation. Extending this line of inquiry, Gardner's *Naturally It Is Not* turns to tropes of reproductive failure and sideways growth to articulate an 'unnatural poetics' (121) against the naturalisation of reproduction and productivity embodied in the temporal grammar of seasonal succession and linear history. Framing forms of textual citation and decomposition against the decaying matter of compost metabolisms, Gardner's poetry develops Hazzard's poetics of citational failure toward forms of semantic and syntactic catachresis that envisage another grammar of relation. Reworking the excavatory methods of the open field and the syntactic ruptures of Marxist-feminist poetics, Hazzard and Gardner's work takes up compost as a means of thinking through the extractive metabolisms and linguistic habits that determine what we inherit, what we reproduce, and what we leave behind. Where Benjamin had insisted

that ‘to write history’ was ‘to *cite* history’ (*Arcades* 476; emphasis original), their work appears as an attempt to brush the history of innovative poetics and the strata of the Anthropocene against the grain.

Chapter One: ‘a track, an engravure, / a furrow across the strata’: Energy, extraction, and the open field in Peter Riley’s *Tracks and Mineshafts*.

> *The concept of nature that is to be dissolved is* […] *what as fatefully arranged predetermined being underlies history and appears in history; it is substance in history.*
>
> Theodor Adorno, ‘The Idea of Natural History,’ (1984)

> *and all I have is a geology, a language folded*
> *out of itself, a petroglyphic stroke behind the ear*
>
> Peter Riley, ‘Marine Resistance,’ *Collected Poems*, (2018)

In their editorial introduction to *The Anthropocene and the Global Environmental Crisis: Rethinking Modernity in a New Epoch*, Clive Hamilton, Christophe Bonneuil, and François Gemenne articulate what has become, in the last ten years, a form of critical axiom in the environmental humanities. To reckon with the Anthropocene, they suggest, ‘means that natural history and human history, largely taken as independent and incommensurable since the early nineteenth century, must now be thought as one and the same geo-history’ (4). If the humanities had previously operated ‘as if they were above material and energy cycles,’ then these disciplines must be ‘rematerialized’ in order to reckon with the processes by which ‘social, cultural and political orders are woven into and co-evolve with […] specific matter and energy flow metabolism’ (4). Here, geophysical processes appear recast as the material objects of historical inquiry, and vice versa; matters of natural history and human history are no longer divisible. Attempting to grasp the sheer scale of industrial capital’s metabolisms in the late 1930s, Benjamin’s early notes for a theory of natural history in *The Arcades Project* had similarly insisted that ‘all categories of the philosophy of history must here be driven to the point of indifference’ (864). ‘No historical category without its natural substance,’ as Benjamin concluded; ‘no natural category without its historical filtration’ (*Arcades* 864). For Hamilton, Bonneuil, and Gemenne, the Anthropocene appears as the conceptual and material realisation of these prescient remarks. As Chakrabarty had argued in ‘The Climate of History,’ this ‘collapsing of human and geological chronologies’ then confronts the humanities with the ‘task of placing, historically, the crisis of climate change’ (210, 213). This emergent legibility of capital as a geophysical force, he claimed, requires us to think across the temporal fault lines

and disjunctive scales of 'the planetary and the global; deep and recorded histories; species thinking and critiques of capital' (213).

In this chapter, I argue that Riley's response to the open field poetics that emerged out of the engagements of innovative poets with particle physics, landscape archaeology, and geochronology in the mid-twentieth century offers distinct forms for thinking across fault lines of deep history and historical materialism. Written in the aftermath of these interdisciplinary exchanges, Riley's 1983 collection *Tracks and Mineshafts* encapsulates the scope of poetic inquiry that stemmed from transatlantic encounters between poets associated with the Black Mountain School, most notably Charles Olson, and the literary collective that emerged around the worksheet *The English Intelligencer* and would later become known as the British Poetry Revival. According to Riley's preface to the republication of *Tracks and Mineshafts*, the collection was written between 1974 and 1981 from an abandoned archival mass of written materials 'originally thought of as a work in the open-field mode concerning lead mining in the carboniferous limestone zone of Derbyshire and North Staffordshire' (*Derbyshire Poems* 9).[6] In 'A Note on Vein Forms,' one of multiple companion pieces published between 1975 and 1983, he outlines the project in more ambitious terms as an attempt to reckon with 'the socio-economic results of metal's passing through human culture' (*Two Essays* 13). As John Hall reflects, *Tracks and Mineshafts* offers a vision of extractive industry 'in which geology is socially incarnate' (37) and the metabolisms of capitalism are inextricable from the formation of lead veins and fossil fuels. Traversing histories of geomorphology and capital accumulation, Riley reworks the excavatory and energic imaginary of Olson's open field toward a poetics of friction and exhaustion that rearticulates questions of materiality, metabolism, and scalar perspective that have contoured debates around materialism and history in Anthropocene discourse.

In his own contribution to *The Anthropocene and Global Climate Change*, 'The Anthropocene and the Convergence of Histories,' Chakrabarty returns once more to the need to think between 'the history of the Earth system; the history of life including that of human evolution on the planet; and the more recent history of industrial civilisation (for many, capitalism)' (44). In response to this bracketing of the critique of capital within the species

[6] In his introduction to the 2010 reprinting of *Tracks and Mineshafts* in *The Derbyshire Poems*, Riley recalls that the bulk of the collection was written between 1978 and 1981. Nonetheless, a previous statement on *April Eye* suggests that work on the collection began as early as 1973. Given the appearance of auxiliary works such as the 1975 broadside 'Following the Vein' and the 1977 essay 'Peak District Mine Names: A Preliminary Survey,' these earlier dates are given to reflect the extension of the project beyond the collection itself.

view of the Anthropocene, Malm's *Fossil Capital* argues that Crutzen's epochal terminology functions as an abstraction which obscures how this collapse of 'capitalist time, biochemical time, meteorological time,' and 'geological time' has been 'determined in the last instance by the age of capital' (391). The epoch that the Anthropocene claims to name, Malm insists, is 'the geology not of mankind, but of capital accumulation' (391). Shifting between deep histories of metal extraction and the contemporary conditions of fossil capital, *Tracks and Mineshafts* similarly casts Olson's preoccupation with prehistoric archaeology against the determining structures of fossil-fuelled value production. As Peter Middleton observes, the collection's interrogation of 'time and matter' represents an ardent effort 'to think through the dilemmas of materialism' ('Substance' 48, 58) that structured poetic inquiry in the 1970s. Attempting to reconcile the ecological and interdisciplinary scope of Olson's thought with the orthodoxies of mid-century Marxism, Riley's attention to these fault lines and overlaps in materialist thought productively reframes ongoing antagonisms in the environmental humanities. Tracing the inheritance of open field poetics through *Tracks and Mineshafts,* this chapter suggests that Riley's attention to capitalist extraction and resource exhaustion offers a critical redress to the vitalist materialism of Olson's theory of 'objectism' (*Collected Prose* 247) and the energy politics that accompanied his open field experiments in the 1950s. Against a backdrop of accumulating crises of energy and capital in the 1970s, Riley's work situates 'the resistance of / matter' (*Tracks* 74) against these interlocking abstractions of capitalism and the Anthropocene.

'a totally different scale of necessity': The opening of the field and the poetics of inquiry.

As a collection of poetry 'salvaged from an abandoned open field ur-text' (Latter 184), *Tracks and Mineshafts* offers a textual record of the expanded scale of poetic inquiry suggested by Olson's "opening" of the field and the transatlantic reception documented in *The English Intelligencer*. Edited by Riley and Andrew Crozier, the worksheet's unbound pages were Xeroxed and distributed by Prynne between 1966 and 1968 across a fugitive collective of contributors that featured a roster of poets later associated with the British Poetry Revival in the 1970s, including Lee Harwood, John James, and Roy Fisher, or, in the case of Mulford, with Marxist-feminist and innovative poetics in the 1980s. As Neal Pattinson reflects in his editorial to *Certain Prose of The English Intelligencer*, these scattered correspondents 'were drawn into companionship by a tentative solidarity in dissidence' more than any shared orthodoxy; bound together instead 'by their antagonised relations within the social order established by the sovereignty of capital' (viii-ix). While many of the contributors listed above

were active in the trade union movement or the Communist Party, Riley's editorial attempts to establish a 'common ground' (*Certain Prose* 36) were founded on a collective interest in interdisciplinary forms of poetic inquiry and open field practices developed by Olson, Ed Dorn, Robert Creeley, and others associated with the Black Mountain School in the 1950s. In this respect, as much as the countercultural poetry of 1960s was ideologically equipped for the crises of energy and work in the following decade, the *Intelligencer* evidenced a critical site of engagement by Marxist poets with the methodologies and idiolects of geology and prehistoric archaeology.

In *The Poetry of Saying*, Sheppard frames this interdisciplinary turn to deep time as an act of dissent against a postwar 'poetry of closure' and the restrictive dimensions of the 'Movement Orthodoxy' (2) that determined mainstream poetry in the mid-century. As Riley recalls in *The Chicago Review*, the scope of the poetry that emerged from the worksheet 'occupied a totally different scale of necessity, touching on grandeur in its vise-like grip on presence' ('Letter' 221). Despite being published forty years later, this dialectic of presence and scale bears a striking resemblance to Riley's introduction to the *Intelligencer*'s second series in 1967. As this editorial 'Announcement' articulates, 'what most of the contributors of the TEI have been working towards' might be encapsulated by the scalar formula of 'Physiological Presence + Cosmological Range' (*Certain Prose* 95; emphasis original). While C.D. Blanton suggests that the British Poetry Revival 'fused lyrical precision and speculative abstraction into a new objectivism' (150), Riley's synthesis of presence and scalar extension more consciously invokes Olson's development of objectivist principles toward an outline of open field poetics in his 1950 essay 'Projective Verse.' The attraction of Olson's thought, Riley recalls, was precisely this 'quest for scope' and 'poetry which commanded a large sense of the world, a vast lyrical/intellectual possibility […] of space-time and history and geological movement' ('Interview' 18). Just as the poetics of scale and presence sketched out in 'Projective Verse' continued to develop across the correspondence collected in Olson's *Mayan Letters* or Creeley's *Black Mountain Review*, the *Intelligencer* was conceived as a transatlantic equivalent for exploring 'the possibilities of a researched poetry' and an 'expanded poetic' ('Interview' 24).[7] As Alex Latter articulates in *Late Modernism and The English Intelligencer:*

[7] While Prynne and Olson's letters were recently published, many other contributors also corresponded with Olson prior to the *Intelligencer*. Perhaps most notably, Elaine Feinstein's query had elicited a significant statement of poetics from Olson in his 1959 'Letter to Elaine Feinstein,' while Tom Raworth, Crozier, and James had also each exchanged letters with Olson or Dorn in the early 1960s (Latter 21).

On the Poetics of Community, the worksheet 'was more than just a conduit for ideas about poetry: it was itself an extension of the poetics of the open field' (8).

'In its origins,' John Wilkinson suggests, 'the *Intelligencer* was a Black Mountain/ Buffalo outgrowth, a product of the Olsonian force-field' that 'reproduced the odd combination in Olson's thought of high modernism, deep history, and phenomenology' (96). While Wilkinson's reference to geologic timescales echoes Riley's own recollections, the use of 'force-field' as a metaphor also speaks to the energic imaginary of an interdisciplinary poetics, which took the concept of the field from particle physics as the basis for an expanded concept of poetic inquiry. As Middleton observes in *Physics Envy: American Poetry and Science in the Cold War and After*, 'Projective Verse' had emerged from the interdisciplinary milieu of Black Mountain College, where physicists shared offices with poets, and outlined 'an expanded poetry' in which the field of page became a 'site of inquiry' (21). To this end, Olson's essay configures linguistic 'particles' of sound and syntax as constitutive components of the entire 'kinetic of the poem' (*Collected Prose* 241, 243). In Middleton's paraphrase, 'every particle […] contributes to the overall field of the poem, which in turn interacts with other fields, scaling outwards from poems to knowledges and social formations' ('Poetry' 162). In 'Projective Verse,' Olson's distinctive capitalised prose declares 'COMPOSITION BY FIELD' an 'OPEN' form in contrast to the '"closed" verse' (*Collected Prose* 239) of mid-century lyric, signalling not just the expansion of poetry toward an interdisciplinary inquiry but also a kinetic poetics that casts the poem itself as a field of energic force. Consciously invoking the atomic experiments of the preceding decade, Olson describes the text as a 'high-energy construct' through which energy is 'transferred' from linguistic, etymological, and archival resources to the reader, propelled across the field of the page as an 'energy-discharge' (*Collected Prose* 240). As Bloomfield suggests, this reconfiguration of 'the poem as a dynamic nexus of energy and exchanges, rather than the expression of a univocal lyric persona' ('Poetry' 73) renders the open field uniquely suited to articulate the interplay of metabolisms and scales named by the Anthropocene. Written at the onset of the Great Acceleration and the height of nuclear testing, 'Projective Verse' conceives of the poem as a 'field of energies and exchanges,' articulating an "objectist" ontology in which 'the human and the other-than-human, the poem and the material world,' appear 'inseparably enmeshed' (Bloomfield, 'Poetry' 71, 76). 'It is a matter, finally, of OBJECTS' (*Collected Prose* 243), Olson insists. By figuring the poem as an assemblage of interlocking forces and objects, Bloomfield argues that Olson's field

encapsulates the 'alternative forms of agency and collectivity' ('Poetry' 73) more recently expressed in the material turn in the humanities that has accompanied the Anthropocene.

If Olson's register of planetary scale, energy transfer, and material force reflects a historical juncture at which anthropogenic impacts were made legible at an unprecedented planetary scale through radionuclide traces in the geologic record, Riley's *Tracks and Mineshafts* articulates a revision of open field poetics contoured by an increasing awareness of those conditions. While the decade of nuclear tests that energised Olson's field left a residuum that would come to mark the boundary of the Anthropocene, Riley's work turns to the history of resource extraction and the eventual exhaustion of the lead industry to think through the scalar torsions of capitalist and planetary metabolisms in the late twentieth century. Titled after the region of Derbyshire that functioned as the epicentre of lead ore extraction from the twelfth century well into the Industrial Revolution, the poem 'King's Field' charts the decline of this industry and the depletion of mineral resources across the scarred landscape of the Peak District:

> Patches of bare earth on the far hillside : abandoned mines, standing out like sores through the rough mingling pastoral surface – scorched by the core of the earth like a passing meteor. Sites of encounter, engagement, victory & defeat, where a piece of nature split against humanity, into metal and slag.
>
> …….....
>
> Earth substance and sky energy converged at Man, wedged in the point of creation, nuclear cocoon, handling the living gold, fixed moaning on the rock…
>
> (*Tracks* 23)

In 'King's Field,' the historical collision of human labour and mineral resources – abstracted here as 'energy' and 'substance' – emerges on a planetary scale as 'nature split against humanity, into metal and slag.' From this perspective, the abandoned infrastructures of *Tracks and Mineshafts* become 'sites of encounter' which register sedimented histories of extractive capital as a division of nature into accumulations of value and waste. Signifying both the page-space of the poem and its eponymous mineral-rich limestone region, Riley's "field" records the peak and decline of industrial extraction in Derbyshire as an immense discharge and expenditure of energy. In the aftermath of this 'nuclear cocoon,' the energic propulsion of

Olson's 'Projective Verse' appears recast against the history of industrial capitalism as a fraught inheritance; a site of resistance and defeat as much as a field of energy transfer.

If 'King's Field' registers human and stratigraphic chronologies colliding as metal ore passes into capitalist metabolisms, the conceptual tensions of Anthropocene discourse outlined above are also reflected across *Tracks and Mineshafts*. Conflicting scales overlap in Riley's fully-justified blocks of dense prose poetry as the transhistorical figure of 'Man' as a geologic force is cast against the specific historical conditions of a rapidly deindustrialising resource economy, while the animate matter of 'living gold' emerges against the labour of smelting ore into 'metal and slag,' raising questions of abstraction, agency, and materialism that recur throughout the collection. Envisioning mineral extraction as both an 'impersonal and irrevocable, pure species act' and a material metabolism underpinning the 'regressive economics' (*Tracks* 34, 25) of the 1970s, *Tracks and Mineshafts* crystallises what Alberto Toscano has described as 'the antinomies of agency in the Anthropocene' (489). Malm's *Fossil Capital* articulates these contradictions of historical agency through a caustic critique of Nigel Clark's 'Rock, Life, Fire: Speculative Geophysics and the Anthropocene,' inveighing against its phantasmic vision of the human species as 'the medium through which the planet realises its latent destructivity,' in which 'the combustion of coal and oil' appear as 'a sort of telluric ventriloquism or delegated pyromania' (31). In Clark's new materialist vision of fossil extraction as an expression of inhuman agency, he writes, the abstraction 'of the Anthropocene is pressed towards its outer limits' (31). For Malm, fossil fuels are instead the 'materialisation of social relations' through which extraction, as in Riley's sites of encounter, becomes 'the point of contact between humans and the rest of nature, where biophysical resources pass into the circuits of social metabolism' (19). While the Anthropocene expresses the folding of capitalist social relations into the metabolisms of the earth as an emergent totality, the concept 'of an entire species – the *anthropos* as such – ascending to biospheric supremacy' (Malm and Hornborg 63) eclipses the historical extraction of labour power and mineral resources through capitalist exploitation and colonial expropriation. As Yusoff articulates, when 'the Anthropocene proclaims the language of species life' it also fundamentally occludes extractive histories 'through a universalist geologic commons' (*Black Anthropocenes* 2).

With these overlapping tensions in mind, this chapter interrogates two critical questions through Riley's *Tracks and Mineshafts*. First, how might we reckon with the collapse of natural history and the history of capital without lapsing into the abstract species view of the

Anthropocene and obscuring the determining force of capital accumulation? And second, if this shift throws into question the material of historical inquiry – *rematerialising* the humanities – then how might historical materialism nonetheless allow us to reckon with the abstractions and energic forces of fossil capital, through and against the lively matter of Olson's objectism and its contemporary new materialist correlatives? Across the critical exchanges of the *Intelligencer*, the first section traces Riley's development of Olsonian ideas concerning geochronological origins and prehistoric archaeology toward an attempt to reconcile historical materialism and deep history. Applying this conceptual framework to *Tracks and Mineshafts*, Riley's reworking of objectism then offers a productive rearticulation of contemporary discussions of abstraction, materiality, and energy in the environmental humanities. In closing, I argue that reading Riley's inheritance of Olson's kinetic theory of language against energy transitions in the late twentieth century enables a critical understanding of the open field as a site of intersecting materialisms and contesting modes of poetic inquiry in the Anthropocene.

'shift into the millions of years': Prehistory, substance, and exchange in the *Intelligencer.*

Grasping the historical conjunction of these discussions around scale, materialism, and temporality in the 1960s requires a closer exploration of the context in which this poetics of inquiry was taken up in the *Intelligencer* and the ways that Olson's thought was contoured by this transatlantic exchange. Reflecting on the Black Mountain School's turn toward physics, archaeology, and geology, Riley's editorial 'Announcement' articulates the implications of this work for the *Intelligencer*, referencing both the fieldwork of Olson's *Mayan Letters* and the distinctive idiom of his 1951 essay on ecology and prehistory, 'Human Universe.' Describing the field trip to Yucatan that would form the basis of these texts, Olson had declared that he was no longer a writer but 'an archaeologist of morning' (*Collected Prose* 207).[8] In his 'Announcement,' Riley pushes still further at this conception of an expanded poetics:

> The work is not only archaeological – it's anthropological, etymological, economic, medical etc. for what's specifically human; geological, astronomical, mathematical, musical, for what's of the entire universe (including the human one.) […] The point of exchange is that with the degrees of specialisation we're now faced with, one man's

[8] Others took a more circumspect view of this archaeological turn. As Barry McSweeney wrote in reply, 'you told me you have the label of "Archaeologist". Soon it'll be, "He's a geologist, he's a taxidermist, he's a vivisectionist"' (*Certain Prose* 140). Riley's response concludes with a sign-off that captures the worksheet's distinct mix of fascination with prehistory and frustration with hegemonic politics, asking 'Am I an archaeologist or what the hell am I? I shan't vote for the British Labour party again, and that's a fact.' (*Certain Prose* 173).

> achieved knowledge is barely enough to work on – the project of TEI shd really be to share in this work, over whatever ground is available.
>
> (*Certain Prose* 96)

In framing the human against geologic, economic, and medical disciplines, Riley's editorial exhortation prefigures the contemporary material turn that has given rise to the geohumanities, medical humanities, energy humanities, and the environmental humanities more broadly. Moreover, Riley suggests, this opening of the field necessarily surpasses the capacities of the atomised poetic practitioner, establishing collaborative practice as the basis of interdisciplinarity. The claims being made for the interdisciplinary materials of poetic inquiry – 'And it <u>is</u> a matter of poetry' (*Certain Prose* 96; emphasis original), he insists – were only practicable through the forms of exchange facilitated by the worksheet.

In *Physics Envy*, Middleton explores a similar mimicry of scientific research networks by the Black Mountain School as a model of communalised knowledge production and poetic inquiry which exceeded individualised lyric introspection. Charting the *Intelligencer* contributors' engagements with lectures on geochronology held by the Royal Society in the 1960s, Latter draws a similar analogy between the worksheet and the society journal, *Philosophical Transactions*, highlighting 'the way that both act as archival repositories for communities defined by an investment in specialized forms of knowledge' (83). Beyond simply mirroring the practices of scientific research, however, the ideal of exchange sketched by Riley's 'Announcement' also exceeds the scientism implied by Middleton's *Physics Envy*, outlining an interdisciplinary collaboration that more closely resembles contemporary practices in the environmental humanities. Against the backdrop of the Movement Orthodoxy, as Kerridge and Reeve articulate, this poetic inquiry represented a collective labour of 'breaking out of the institutional space allotted to poetry and literature in late-capitalist culture' (1). If this imperative to situate the human against the geologic anticipates contemporary calls for a rematerialised humanities, Riley and Olson's turn to prehistory also correlates with shifts in archaeological methods that prefigure the interdisciplinary methods of the Anthropocene Working Group. As Chakrabarty suggests in 'The Climate of History,' tracing the chronostratigraphic basis of the Anthropocene 'calls for a conversation between disciplines and between recorded and deep histories of human beings in the same way that the agricultural revolution of ten thousand years ago could not be explained except through a convergence of three disciplines: geology, archaeology, and history' (219). Spurred by technological advances

in carbon dating and magnetometry in the mid-twentieth century, the anthropological claims of the 'New Archaeology' had recast prehistoric archaeology as 'the scientific reconstruction of history from cultural remains' (Watson 214). Where the Anthropocene reads traces of industrial history in the strata of the deep future, this interdisciplinary convergence sought to render legible the social relations of the Neolithic in the material remains of the deep past. As Olson wrote in his 1959 'Letter to Elaine Feinstein,' this extension beyond written history represented 'the archaeology *behind* our own history proper' (*Collected Prose* 251; emphasis original). For Bloomfield, Olson's turn to prehistory marked a 'material turn' in poetry, drawing from 'practices of archaeological fieldwork' (*Archaeopoetics* 4, 3) to render the matter of history tangible within the field of the page. Where 'Projective Verse' had reconfigured the page by recourse to the quantum field, Olson's *Mayan Letters* would also come to define the open field in relation to the field site.

As an early contributor to *Intelligencer*, Feinstein's exchange with Olson set the tone for the worksheet. Published in the third issue, Prynne's poem 'The Wound, Day and Night' articulates the newfound legibility of deep time through emerging techniques of 'argon dating' as a perspectival 'shift into the millions of years' that stretch 'beyond that enfeebled history' (*Poems* 64) of the recorded past. Echoing Olson's remarks to Feinstein, the poem draws an extended analogy between the movement of tectonic plates that separated North America from Europe and the contemporary division of transatlantic poetic traditions. In the following issue, Prynne also supplements the poem with an account of the Royal Society Symposium on Continental Drift, which he had attended with Dorn in October 1965.[9] Prynne's paratextual note demonstrates a keen knowledge of recent developments in geochronology and inaugurates a citational practice that extends into 'The Glacial Question, Unsolved,' perhaps the most well-known of Prynne's *Intelligencer* poems. Here, Prynne further situates the 'declension of history' against geochronological debates, evidencing the claim that 'the Pleistocene is our current sense' (*Poems* 66) with a bibliography of articles on the question of the Holocene boundary. The matter of epochal boundaries and definition, as the poem has it, 'is a condition of fact' (*Poems* 66) distinct from the abstractions of the capitalist present or the mediating accounts of recorded history. While this geologic turn in Prynne's work has been the subject of extensive discussion, Riley's contributions to the *Intelligencer* on prehistoric archaeology

[9] When Prynne and Dorn sent a bound copy of the special issue of *Philosophical Transactions* on the symposium Olson, 'The Wound, Day and Night' was inscribed on the rear endpapers. For a longer account of the significance of the Symposium on Continental Drift for Prynne and Olson, see Latter (65-68).

and the Neolithic Revolution have received far less critical attention.[10] Framed against this turn toward deep time, Riley's 'Working Notes on British Prehistory, Or Archaeological Guesswork One' becomes a focal point for the *Intelligencer* exchanges and inaugurates an epistolary dialogue which would work through many of the questions of species history, origins, and materialism that come to shape his later thought in *Tracks and Mineshafts*.

In Riley's 'Working Notes,' the overlap of geology, history, and archaeology described by Chakrabarty offers a newfound capacity to grasp the expanse of time *behind* or *beyond* recorded history. In the New Archaeology, he suggests, the 'thoughts' of the Neolithic period are made legible, scattered 'over the moorlands and hillsides of Britain, as the evidence of past action' (*Certain Prose* 52). For Riley, 'these accumulations' or 'strata' (*Certain Prose* 48) reflect the transformation of social relations and technological advances that became known as the Neolithic Revolution. Punctuated by capitalised keywords, cut-up fragments of source-text, and hand-drawn depictions of Neolithic stones, Riley's 'Working Notes' emulates Olson's distinctive open field prose in its attempt to outline the implications of Neolithic 'extension into the landscape' (*Certain Prose* 52) for grasping a deep history of mineral extraction, economic exchange, and anthropogenic environmental impacts. In this respect, 'Working Notes' traces a shift from limited extensions 'into what can't have been seen as the entirely external habitat' (*Certain Prose* 51) during the Mesolithic toward settlement, mining, and agriculture as an expansion of social metabolisms across the Neolithic Revolution. Anticipating Prynne's articulation of the Pleistocene epoch as a historical condition in 'The Glacial Question, Unsolved,' Riley's framing of "extension" into the environment similarly turns to the scale of deep time to trouble contemporary divisions of human and natural history; 'first' and 'second' nature. As Prynne reflects in 'First Notes on Daylight,' a poem that appeared in the *Intelligencer* in response to 'Working Notes,' this perspectival shift into evolutionary history and landscape archaeology collapses the scales of deep and historic time to reveal 'the history of person / as an entire condition of landscape' (*Poems* 69).

Notably, Riley's focus on the mid-Neolithic also corresponds with William Ruddiman's suggestion of agricultural development as a starting point for the Anthropocene, since superseded by increasing stratigraphic evidence which locates a boundary point in the

[10] For discussions of geologic time in Prynne's work, see Kerridge and Reeve, Solnick, and Latter.

nineteenth century or at the peak of nuclear testing in 1950s.[11] Like Ruddiman, Riley traces the environmental impacts of the Neolithic shift from nomadism and stone mining to agricultural settlement and metal extraction, looking beyond industrial capital for a historical 'turning point' (*Certain Prose* 60). Citing Olson's 'Human Universe,' Riley suggests that instead of seeing the Mesolithic as 'the impoverished beginning of what leads straight on to now' as narrative of progress that drives 'a continuous line into and through history' we might instead look to the Neolithic Revolution for 'the seeds of decay' (*Certain Prose* 49, 50). As Riley's editorial 'Announcement' reflects, 'Human Universe' was critical to *Intelligencer*'s desire 'to get behind the classical Greek era, from which much of our popular segmentation seems to have come,' in the 'search for/towards an original (?primary) [sic] condition' (*Certain Prose* 95-96). As Kerridge and Reeve have argued, poems like 'The Wound, Day and Night' can be read as a response to this Olsonian concept of an 'original wounding' which split humanity from nature in Greek thought, leading to the 'parceling-up' of the environment and, finally, to capital's 'dominance by abstraction' (39). Equally, Olson's emphasis on an originary split between abstract thought and 'external reality' (*Collected Prose* 162) is formative for Riley's 'Working Notes.' In the emergence of agricultural surplus and metallurgical technology, Riley argues, we encounter germinal forms of the extractive technologies, social stratifications, and abstractions of value that have accompanied the drive of '"progress"' (*Certain Prose* 68) as a linear continuum through universal history. Yet where Olson's 'Human Universe' was concerned with reconstituting 'a supposed former integrity' (Kerridge and Reeve 39), Riley's inheritance of this impulse toward origins is contoured more clearly by its attention to the material conditions of deep history than any modernist sense of cultural authenticity. Instead, 'Working Notes' is principally concerned with how shifts in the material resources and technical composition of production propelled 'a rising tide of "improvement"' (*Certain Prose* 55) that radically reshaped social metabolisms from the Neolithic onwards.

Responses to Riley's foray into archaeology were quick to redress the primitivist connotations of its focus on species history or originary conditions. In the following issue of the worksheet, a letter from Prynne cautioned against 'any version of cultural nostalgia' and carefully reoriented the modernist connotations of a 'breakdown' of culture toward the

[11] The 'early Anthropocene' or 'Ruddiman hypothesis' situates the onset of the Anthropocene during the Neolithic Revolution as deforestation, livestock farming, and crop cultivation contributed to unprecedented climatic effects. As William Ruddiman contends, corroborating Riley's own account, 'evidence from palynology, archeology, geology, history, and cultural anthropology shows that human alterations of Eurasian landscapes began at a small scale during the late stone age […] and then grew much larger during the subsequent bronze and iron ages' (264).

emergence of nascent metallurgy and 'the specialisation of function leading to the economies of exchange' (*Certain Prose* 77). If Riley's invocation of deep history reflects the species thinking of Chakrabarty's theses on history, then the exchanges that followed his 'Working Notes' demonstrate a distinctive and often fraught intersection between Olson's turn to prehistoric archaeology and a historical materialist account of exchange relations, material production, and abstraction. Riley had placed an initial emphasis on property and exchange in 'Working Notes,' suggesting that the communal social forms apparent in early Neolithic burial practices predate the abstractions to which both labour and its material objects were subject by commodification and exchange. 'The objects men created were used,' he wrote, 'and didn't come to exert their own pressures on man irrespective of his will, i.e. become objects of veneration' (*Certain Prose* 55; emphasis original). As Riley's essay suggests, the instrumentalisation of the 'reproducing powers of nature' emerged in lockstep with relations of property and exchange as cultivation produced a 'surplus of produce above needs, which being owned could be disposed of, hence Trade' (*Certain Prose* 49, 50). Appearing in the *Intelligencer* in response to Riley's 'Working Notes,' Prynne's short essay 'A Note on Metal' takes up this emphasis on early exchange relations. The extraction and treatment of metal ore, Prynne contends, marks the juncture at which 'the history of substance (stone) shifts with complex social implication into the theory of power (metal)' and, eventually, 'the stratified functionalism of a monetary system' (*Certain Prose* 105, 107). In the development of this idiosyncratic Marxist account of prehistoric metallurgy, we see the emergence of a distinctive mode of materialism in response to Olson's archaeopoetic turn.

Where the *Intelligencer* exchanges often follow recognisably Olsonian reference points, 'A Note on Metal' is distinguished by Prynne's engagement with the work of Marxist archaeologist V. Gordon Childe on the prehistory of money and exchange. Drawing from Childe's *Prehistory of European Society*, Prynne's 'Note on Metal' reorients Riley's Neolithic turning point toward a later shift from 'natural economy' to 'money economy' as innovations in metallurgy enabled 'abstractions of substance' which 'were in turn the basis for a politics of wealth: the concentration of theoretic power by iconic displacement of substance' (*Certain Prose* 106). The threshing of grain and smelting of ore into refined metals, Prynne suggests, produced 'a "purer" and more abstract theory of value' based on 'the mixed relativism of substance' according to weight, in turn enabling the eventual emergence of coinage as a purely quantitative or abstract measure of value, entirely 'dependent on the rate of exchange' (*Certain Prose* 106). In this respect, Prynne's emphasis on currency, metallurgy, and the displacement

of substance through the equivalence of exchange bears a striking resemblance to Alfred Sohn-Rethel's contemporaneous work on exchange value and 'real abstraction' (20), later published in his 1978 study *Intellectual & Manual Labour: A Critique of Epistemology*, which had traced the parallel development of early monetary systems and forms of abstract conceptual thought. Adhering to Marx's conviction that the quality of 'gold or silver or other matter which lends to money its palpable and visible body is merely a metaphor of the value abstraction it embodies,' Sohn-Rethel is nonetheless concerned with tracing the modes of mental abstraction necessary for money to function as 'the concrete, material bearer of the form of exchangeability' (34, 44). The value abstraction is "real," he insists, because grounded in the material exchange of commodities. At the same time, it depends on a cognitive displacement of materiality which came to underpin the capacity for abstract thought in Greek philosophy. Articulating a familiar line of thought from the *Intelligencer* in Marxist terms of value and exchange, real abstraction appears at the root of contemporary divisions between intellectual and manual labour; first and second nature; human and natural history.

As Prynne articulates toward the close of 'A Note on Metal,' the appeal of prehistoric archaeology for the *Intelligencer* was grounded in the indication of a possible social synthesis beyond the abstractions of the exchange relation. Looking behind written history, he insists, reminds us 'there <u>is</u> the possible contrast of an exilic (left-wing) history of substance' (*Certain Prose* 108; emphasis original). In focusing on substance, rather than Riley's earlier emphasis on "presence," Prynne also draws on his 1961 essay on phenomenology, 'Resistance and Difficulty,' which had argued for an 'awareness of objects as substance and not simply […] the substratum of structure and relationship' (26-27). In this respect, the elaboration of an 'exilic theory of substance' (*Certain Prose* 106) in 'A Note on Metal' exemplifies what Latter describes as 'the commitment to quality' which underpins the materialism of the *Intelligencer*, identifying material 'quality' or substance as that which 'is singular, non-replicable and cannot be assimilated into commodity' (75). This preoccupation is evident, too, in *Tracks and Mineshafts*. As Middleton observes in 'The Substance of Peter Riley's *Tracks and Mineshafts*, the term emerges as the text's 'magnetic north' (50). While presence or substance has often been framed as a matter of phenomenological inquiry in Riley's poetry, turning to the *Intelligencer* exchanges reveals a distinctive vein of historical materialism that emerges from this dialogue on mineral extraction and the abstractions of value. From the outset, Riley's 'Announcement' had placed the economic firmly alongside the geologic and the historical materialist concerns expressed in 'A Note on Metal' continued to resurface throughout later

issues of the worksheet. Claude Lévi-Strauss's structuralism, for instance, comes under critique from Riley as insufficiently materialist on account of its distinction of cultural anthropology 'from the physical historical/geographic reality' (*Certain Prose* 161) of capital accumulation. 'Money is "dirty,"' Riley insists, 'and yet it is vital: coin, currency, is a fictive mode, of exchange, commerce, as much as song is' (*Certain Prose* 160). Here, in Riley's insistence on the inextricability of geology, prehistory, and poetry from questions of exchange and accumulation, the *Intelligencer* lays the ground for a distinctive resource-oriented materialism.

If Lévi-Strauss's structuralist account of originary myth proved problematically immaterial, the modernist preoccupation with origins which remained central to Olson's concept of poetry also appears increasingly suspect in the later *Intelligencer* exchanges. Looking back on the worksheet, Riley reflects that the 'prehistoric aspect of it was always bound up with those antediluvian neuroses' of Olson's attempt 'to get "behind" some historical point to a primal integrity' ('Letter'). As he writes in the *Intelligencer*, in response to Prynne's 'Note on Metal':

> There is no originary condition. Whatever point you take, however far back it has its own origins. & you can go back & back thru apemen, mammals, ooze, till you get to a ball of fire & why stop there? The only thing that is either constant or originary is change itself, the force of movement. THAT's what we want to grasp, the Process, the workings of it.
>
> (*Certain Prose* 118-19; emphasis original)

In Riley's disillusionment with originary conditions, the turn toward species history in 'Working Notes' is reconfigured as an emphasis on the material and metabolic conditions of historical change. As Latter observes, 'whereas Olson and Creeley had shared Pound's concern with the reconstruction of an original position of mythic wholeness,' across the *Intelligencer* 'this concern and its ideological predicates are themselves figured as radically indeterminate' (161). In 'Human Universe,' Olson had outlined a corrective turn to matter and objects in response to the abstractions of Aristotelian thought, looking to prehistory for conditions that preceded the division of human from natural history. Tracing the inheritance of this material turn through the *Intelligencer*, however, it becomes possible to determine a distinct mode of materialism which is concerned instead with reworking the species view of evolutionary and environmental prehistory through historical shifts in capitalist relations of production. In doing so, these exchanges outline ways of thinking deep history through and against histories of

capital that come to shape questions of agency and materialism central to *Tracks and Mineshafts* and, moreover, to contemporary critiques of the Anthropocene.

'Flesh scores lines': Energetic materialism and abstraction in *Tracks and Mineshafts*.

If the *Intelligencer* exchanges demonstrate Riley's divergence from Olson, they also evidence a preoccupation with the inextricability of material resources and energy metabolisms from the historical development of capital that remains central to *Tracks and Mineshafts.* In his reading of Herman Melville against the rise and decline of the whaling industry, Olson's *Call Me Ishmael* had linked the 'ENERGY' and 'COMBUSTION' of whale oil to the formal properties of Melville's prose, framing literary forms as reflections of 'the energy they are a clue to' (*Collected Prose* 64, 22, 24). In *Tracks and Mineshafts*, Riley affords a similar attention to the history of lead extraction as a 'commodity frontier' (Moore, *Capitalism* 9), conceiving of the collection as one expression of a broader open field project consisting of multiple companion texts – from geological accounts of vein formation to etymological studies of mineshaft toponymy – which develop the *Intelligencer* discourse around substance toward a distinctive materialist account of resource. In 'The Substance of *Tracks and Mineshafts*,' Middleton glosses the conceptual centrality of substance, energy, and materialism in Riley's collection. 'To be a materialist' in the context of the *Intelligencer* coterie, he writes:

> was to be committed to the view that the world was neither some natural outcome of evolutionary process nor a material inspirited by ideas which were the ultimately determining force. History was powered by the transformation of the bare ore of the world into the metallic exchange systems of capitalism, a transformation made possible by the progressive changes in the organisation of material production.
>
> (53-54)

Drawing attention to the role of mineral resources and commodity frontiers in transitions between modes of production, Middleton's description of Riley's materialism anticipates the contemporary intersection of historical materialism and environmental history that Imre Szeman and Dominic Boyer articulate in *Energy Humanities: An Anthology* as an attempt to account for energy among the 'forces and processes shaping historical development' (2). Turning to the account of energy metabolism and extractive capital that emerges through the energy humanities as a contemporary form of 'energetic materialism' (Westall 267), I argue, offers a productive framework for reading materiality and energy in *Tracks and Mineshafts*.

Where Szeman and Boyer's *Energy Humanities* emerges in the context of contemporary calls to rematerialise the humanities, *Tracks and Mineshafts* appeared against a backdrop of rapid deindustrialisation and outsourcing as extractive industry was increasingly displaced from historic industrial centres in the north of England. At the same time, the 1970s were marked by the equally rapacious expansion of finance capital and what Fredric Jameson had termed its 'radically new forms of abstraction' ('Culture and Finance' 260). Faced with these increasingly 'immaterial forces' of capital, Szeman argues, an energy humanities perspective fundamentally insists that 'we need to continue to attend to the materiality of extraction' and its 'raw labour and systems of exploitation' (443). Historicising *Tracks and Mineshafts* against labour struggles over pit closures, Middleton identifies a similar conviction 'that this work with the raw material of rock and energy somehow represented the essence of an industrialized, capitalist nation' ('Substance' 56). As Riley writes in *Lines on the Liver*, Derbyshire in the 1970s remained a resource economy 'grimly dedicated to its own furtherance in controlled energy' which nonetheless 'hides its servility to fossil fuels' (*Derbyshire Poems* 100). Despite the organised abandonment of industrial regions and global outsourcing of resource extraction, Riley insists, these 'dark, persistent, penetrative work processes of the mine' remain 'just as intimate' (*Two Essays* 12) to the contemporary crises of capital and the field of poetic inquiry. As Graeme Macdonald insists, echoing Williams's materialist account of criticism in the introduction, literary production reflects the 'extractive culture' in which we live, 'regardless of our cognitive connections or geographic proximity to refineries, mineshafts and drill-zones,' and 'regardless of how abstract or distorted the projection' (8-9). To frame literary study through the energy humanities, Macdonald argues, is to counter the invisibility of extraction in everyday life; to read history against the grain for the abstracted or distorted marks of what Patricia Yaeger calls the 'energy unconscious' (306).

Echoing Szeman and Boyer's emphasis on mineral and fossil fuel extraction as the material foundation of capital, Riley's essay 'A Note on Vein Forms' insists that 'our existence became physically possible by the same processes which halted the ore within our grasp' (*Two Essays* 11). As in Middleton's description of Riley's materialism, the historical development of fossil capital appears bound up in geophysical processes unfolding over far slower scales. In 'A Note on Metal,' Prynne had drawn on Riley's 'Working Notes' to highlight how settlement and metallurgical innovation in the Neolithic Revolution had made 'mining and the whole extractive industry possible' (*Certain Prose* 106). Published alongside *Tracks and Mineshafts* in the collection *Two Essays*, 'A Note on Vein Forms' further extends this line of

thought, following 'the vision opened up by lead and the other metals' as the 'demands that ore made on human work processes by its down-spiralling disposition in the earth augmented a technological rush which then outran the mining process altogether' (13). The recalcitrant curvature of lead veins and the subterranean limit of the water table, Riley suggests, necessitated the development of steam-powered pumping apparatuses and coal-fuelled firesetting techniques as energy-intensive extractive processes which in turn demanded increasingly mobile and readily available energy stock. In highlighting the geological disposition of lead veins as a determining condition of industrialisation across Derbyshire, 'A Note on Vein Forms' exemplifies Prynne's claims for a history of substance itself as more than the mere material backdrop or substratum of historical processes. What Prynne had described as an 'overbalance of technology' (*Certain Prose* 77) precipitating increasingly extensive forms of dominance by abstraction is recast here against the historical transition to fossil fuels as the dominant energy apparatus of industrialisation.

In this sense, 'A Note on Vein Forms' situates the extraction and eventual exhaustion of lead ore within a broader energy transition which E.A. Wrigley first described in 1960s as the shift from an 'organic' to a 'mineral' economy (*Energy* 244). If Riley's account of energy transition resembles Wrigley's contemporaneous work in the late twentieth century, this transition has since been reframed in Malm's *Fossil Capital* as the defining 'socio-ecological structure' of the Anthropocene; an emergent totality of social and ecological metabolisms 'in which a certain economic process and a certain form of energy are welded together' (12). Throughout *Fossil Capital,* however, Malm critiques Wrigley's emphasis on the material qualities of coal as a catalyst in the shift to fossil fuels, pointing to the relative abundance of water and wind power to demonstrate the inseparability of energy transition from the historical force of capital accumulation and its industrial concentrations of labour power. At stake in this distinction, Malm argues, is a question not only of historical causation but of agency, matter, and materialism; of distinguishing between the abstract combustive force of the geology of mankind and historically contingent modes of resource extraction determined by the production of surplus value. Focusing on the exhaustion of a single commodity frontier as a metonym for 'the entire business of human intervention in the geological arena' (*Two Essays* 8), *Tracks and Mineshafts* refracts the terms of contemporary conflicts between Chakrabarty's species view and Malm's critique of fossil capitalism in the tension between the energic force of raw materials and the determining drive of capital; between Olsonian objectism and historical materialism.

The opening poem of the collection, 'Material Soul,' encapsulates these frictions at the intersection of human and geologic scales, figuring mining as a collective or transhistorical response to the curvature of mineral veins across limestone strata:

> GIVEN TO life and death, no choice,
> fallen into these terms, borne as the
> tide bears the wave to its strike,
> cut to bedrock, crest, charge the shore.
> Given to this, life carving itself out

(*Tracks* 7)

Scales of human life and mineral formation collide, here, in the 'rearing' motion of lead veins and the wave-like 'strike' of labour power against stone. As Riley clarifies in 'A Note on Vein Forms,' these 'rakes' of lead move 'upwards and westwards from the direction of the North Sea oilfields' across the Derbyshire limestone before turning down, leaving a curved line of ore 'ruled across the landscape' (*Two Essays* 9, 10). As 'Material Soul' continues:

> the whole of life, is this shift
> back, this rearing
>
> and arrival, which leaves a mark,
> a birth documentation or yell echoing
> down the unlivable corridors and arcades
> of transitional time. Flesh scores lines
> in the calcium slag of earth and the spirit
> wakes, the needle enters the groove,
> polar tension shakes the circuit, which
> responds, gapes, tremors, issues
> forth into the acts of day, for good.
> Peace is nothing without this resistance,
> engaging distance beyond any possible
> repair, to the end, the inhabited city.
>
> And this is what we see, and live, all
> round us the world arrives at its end.
> So I wish it, and plunge
> into the stone, you never see me again.

(*Tracks* 7-8)

The stratigraphic marks left by mineral veins and the abandoned workings of lead mines appear, in 'Material Soul,' as a reciprocal wounding between human and geologic bodies. 'Flesh scores lines / in the calcium slag of the earth' which in turn 'responds, gapes, tremors,

issues / forth, for good.' Where 'good' stands ambiguously between connotations of benefit and permanence, the 'resistance' of geologic matter and the energic force of industrial extraction are, as Macdonald suggests, the material conditions of 'what we see, and live' as 'the world arrives at its end.' Humanity, too, appears as a physiological mass, prefiguring Anthropocenic scalar perspectives which, as Clark and Yusoff acknowledge in 'Geosocial formations and the Anthropocene,' 'tend not to view human agency – collective or specific – as intrinsically different from other kinds of physical agency' (7). Indeed, the appearance of any collective or individual agent in 'Material Soul' is withheld until the very final lines, where the lyric subject articulates a desire to 'plunge / into the stone' in an act of lithic self-negation.[12] 'Material Soul,' in this respect, reflects the Anthropocene's figuration of humanity as a 'geophysical force' (Steffen et al. 614) rendered legible in marks scored across the stratigraphic record.

Where 'Material Soul' reflects Prynne's terms of 'substance' and 'resistance,' this act of plunging into stone appears even more clearly linked to Olson's writing on objectism and its reception in the materialism of the *Intelligencer*. In 'Following the Vein,' a broadside of early off-cuts from *Tracks and Mineshafts* published first in 1975 and later revised for the recent two-volume *Collected Poems*, Riley evokes the incessant 'strokes of linear time' as miners work their way downward 'following the vein / deeper into substance' until the lead rake 'slopes away / beyond our cope and is subsumed in matter' (*Collected Poems* 329-30). This drive toward substance, linked in 'Material Soul' to the displacement of the lyric subject by geophysical force, reflects a continuing dialogue with Olson's theory of objectism. As Olson had argued in 'Projective Verse,' the open field was not only a radical 'stance toward the reality of a poem' but also an ontological stance 'toward reality' that offers, as Bloomfield suggests, a striking antecedent to the contemporary claims of new materialist thought:

> Objectism is the getting rid of the lyrical interference of the individual as ego, of the "subject" and his soul, that peculiar presumption by which western man has interposed himself between what he is […] and those other creations of nature which we may, with no derogation, call objects. For a man is himself an object […]
>
> (*Collected Prose* 247)

[12] These closing lines have been the subject of repeated revisions in further publications, omitted entirely from the version of the poem included in *Passing Measures* (2000) and appearing rephrased as an injunction in Riley's *Collected Poems* (2018), shorn of the lyric "I" entirely: 'Welcome it, plunge into stone, / never to be seen again' (338). This relationship between the geologic or subterranean and the lyric subject is a recursive motif across Riley's work. In *Excavations* (2004), for instance, fragments of lyric voice 'plunge spiralling into the earth' (25).

In this context, the materiality of the soul and the lyric subject's negation by matter in Riley's work encodes a distinctively Olsonian vocabulary.[13] As Olson writes in 'Human Universe,' 'making the "soul" mechanical' counters the ways in which the concept of the soul 'has softly stood as a word to cover man as a selecting internal reality' (*Collected Prose* 161). Likewise, Riley's introduction to the reprinting of *Tracks and Mineshafts* in *The Derbyshire Poems* explicitly rejects any interpretation of the 'imagery of underground mining or of natural underground process' as an allegory of 'the unconscious' or 'discourse of the human spirit' (10).[14] In its resistance to the 'lyrical interference' of the subject and its insistence on the nonmetaphorical substance of mining, Riley's 'Material Soul' echoes the dis-anthropocentrism of Olson's "objectist" turn to matter. In Olson's distinctive shorthand, *Mayan Letters* expanded on 'Projective Verse' to delineate objectism as 'a disposition toward reality which understood man as only force in field of force' (65). Echoing Clark and Yusoff's description of the Anthropocene as an 'inhuman' (16) perspective, Olson's *Mayan Letters* articulates objectism in contradistinction to a western '"humanism"' which has 'mis-centered' the human 'out of all proportion' (64).

Throughout *Tracks and Mineshafts*, Riley returns to this vision of 'humanity brought to the idea of itself' (13) as a geophysical force; a mass of labour power locked within the metabolisms of the earth. In the poem 'King's Field,' a shifting lyric "I" is 'brought con- / stantly up against the world of ordinary things, that stand for / personal redundancy – the mass of earth in its hideous / simplicity that alone gives energy and light any substance or / durability' (*Tracks* 27). Writing through this familiar register of energy and substance, Riley explicitly rephrases Olson's 'Projective Verse':

> – the objects of the earth in absolute presence by light or dark, holding energy close and ripe, solid, with nothing to say.
>
> And the person one of these objects, with a native fire that re-doubles: animal combustion […]
>
> (*Tracks* 26)

[13] Despite the correlation of Olson's thought with contemporary posthumanism, this emphasis on "man" and "mankind" is framed in Kathleen Fraser's 'Translating the Unspeakable' as a heteropatriarchal universalisation. In Riley's work, "man" is generally replaced by the less coded terms "humanity" or "the person." Where "Man" does recur it is capitalised, as in Sylvia Wynter's work on humanism, and framed as an implicit object of critique.
[14] This insistence might be interpreted as a response to critical readings of *Tracks and Mineshafts* which have repeatedly framed its historical accounts of mining as mere 'extensions of the primary metaphors' (Hall 36) of the text or an 'allegory' (Latter 176) for the fissures and fault lines of late modernist poetry.

Recalling the 'polar tension' which courses through the 'circuit' of 'Material Soul,' a similar geophysical idiom also reverberates across 'King's Field.' While Riley's lines rework Olson's insistence that 'man is himself an object,' they also carry the kinetic resonance of his description in *Mayan Letters* of 'man as object in field of force declaring self as force' (64). Through 'King's Field,' the human is brought to an idea of itself as a body of energy, propelled by the force of combustion as 'native fire' meets 'mineral flame' (*Tracks* 26, 23) in the furnaces of fossil capital. Framing the body itself in geophysical terms, the subjects of the poem appear reified as containers of kinetic energy in a wider circuit of transfer, extending the operative motif of 'Material Soul':

> […] human casings,
> formative/caustic energy more or less deeply packed in travelling
> suitcases of flesh and bone, noisily and disruptively breaking out
> in sparks of meaning flashing across the circuit […]
>
> (*Tracks* 27)

The earth, the human subject, and the disruptive 'sparks' of writing or communication are recast as concomitant forces in a field, or 'circuit,' of energy transfer. At the same time, 'King's Field' seems far removed from Olson's objectist enthusiasm for matter, mass, and energy. Rather than an embodiment of projective or kinetic force, poetry emerges here as a disruption, break, or wastage in the circuitry of extraction and production. Instead of monolithic "man," or even "humanity," 'King's Field' presents a more circumspect figure of 'the human con- / struct' (*Tracks* 26-27) brought to an idea of itself.

In Riley's work, Olson's equivalence between the subjects and objects opens onto a further metonymic interface between geology and human subjectivity as 'King's Field' marks a site of encounter at which this human construct 'spat a brief statement to the ground, or bit a chunk out of / the hillside' while 'the constant / pressure moulds and eats up the active surface of the person' (*Tracks* 27). The geophysical pressure of metamorphic rock formation takes on a suggestive relation, here, to the exploitation and exhaustion of life under capital, casting Olson's objectist 'field of force' against the intimate nexus of energy and work that constitutes Marx's labour theory of value. 'By naming the commodification of human work labor power,' as Jeff Diamanti and Brent Ryan Bellamy reflect in *Materialism & the Critique of Energy*, Marx articulates 'the twofold abstraction taking place in the production process: human exertion becomes a flow of energy in the concrete, while at the same time being modulated by

the value form of capital in the abstract' (xiv). In other words, what Marx had called abstract or, in his earlier drafts, 'objectified' (*Grundrisse* 285) labour power renders human labour equivalent and exchangeable as both a quantifiable energetic force and a measure of value. If the apparent desire for substance in *Tracks and Mineshafts* emerges in response to the immaterial forces and abstractions of the value form, 'King's Field' turns to the material processes of extraction only to encounter an equally abstract vision of geophysical power in this description of 'human / warmth, that splits rock and melts out the copper and gold, / commingling, consuming us through our bodies' (*Tracks* 26). Locked into coal-fuelled processes of firesetting and smelting, the 'human / warmth' of labour 'melts out' metallic commodities from the ore in a 'commingling' and 'consumption' of both human and geologic bodies that Marx terms 'the living, form-giving fire' (*Grundrisse* 286) of objectified labour. Reduced to the commodity of abstract labour power, the workers of Riley's 'King's Field' appear as 'victims of metallic ambition: / experience lived as instant coin' (*Tracks* 25). Depicting labouring bodies expended and exhausted against the rock face, 'King's Field' reflects the simultaneous 'analogy and dialectic' that Toscano identifies in *Capital* 'between the exhaustion of natural "resources" and the exhaustion […] of the bodies of laborers' (481) as a metabolism linking the commodification of nature to the commodification of work. In *Tracks and Mineshafts*, the objectist equivalence of subjects and objects collides with the Marxist critique of labour, commodification, and abstraction.

The concomitant transformation of raw materials and labour power into commodities for exchange, as Marx articulates in the first volume of *Capital*, both produces and naturalises 'material [*dinglich*] relations between persons and social relations between things' (166). As Sohn-Rethel's reading of Marx underscores, while the real abstractions of exchange take place behind our backs, these '*dinglich*' or 'thing-like' relations are the result of the cognitive abstractions of value which take on the spectral appearance of a natural order. In 'The Anthropocene as Fetishism,' Daniel Cunha suggests that the concept of the Anthropocene itself might be understood as the apotheosis of this abstraction, arising out of the material contradictions of fossil capital as an embodiment of thing-like relations. Where material and social relations appear exchanged or inverted in the commodity abstraction, Cunha argues, 'it is not a surprise that the disruption of global ecological cycles is presented as the *Anthropocene*, that is, as *natural process*' (55; emphasis original). 'That Man is presented as a blind *geologic force*,' he concludes, can be understood as 'an expression of the naturalized or *fetishized* form of social relations that is prevalent in capitalism' (55; emphasis original). If, as Benjamin

observed in 1939, 'the objective environment of human beings' increasingly reflected 'the expression of the commodity' ('Central Park' 173) in the aftermath of industrialisation, the Anthropocene represents the totalising expression of the commodity form as the objective environment itself. In Cunha's concept of the Anthropocene as fetishism, Benjamin's collapse of capital and natural history reappears transformed into the phantasmagoric figure of humanity as geologic force. As Toscano concludes, the Anthropocene appears as the 'ultimate twist in the ideological work of naturalization: naturalizing humanity's transformation of nature' (473).

'endless hammering inside matter': New materialism and the grammar of geology.

In this account of the Anthropocene as an abstraction, humanity is reified as a homogenous material force while matter itself is rendered increasingly social and increasingly animate. Likewise, in 'A Note on Vein Forms' Riley maintains that thinking across intersections of species history, extractive capital, and geochronology requires attention to categories of agency and animacy as they are transformed and distorted through the metabolic cycles of industrial capital. As he traces the decline and eventual exhaustion of lead extraction Riley observes how, when the rakes dip beyond the reach of miners, 'we translate that static verb of situation into an active verb of our own event' (*Two Essays* 14). This temporal and grammatical unsettlement of boundaries between inert and active matter, Riley suggests, becomes strikingly apparent in the historic vernacular of mineworkers, for whom lead veins are either '"quick" (with ore) or "dead" (without ore)' (*Two Essays* 7). 'Quick,' as a shorthand for both liveliness and value, encapsulates commodity fetishism's animating effects. 'Much of the traditional vocabulary of the trade, and mine-name etymology,' he reflects, 'represents ore as a living substance or animal in this way' (*Two Essays* 7). As Riley had suggested in an essay titled 'Peak District Mine Names: A Preliminary Survey,' published in the *Bulletin of the Peak District Mines Historical Society* in 1977, alongside the material sites of abandoned lead rakes 'there remains a body of mine-names' whose etymologies 'begin to reveal the nature of metal mining' (241) in the animistic idiom of miners. In 'A Note on Vein Forms,' this toponymic animism is traced through metallurgical conceptions of metal as an 'unstable' and 'fluid substance' (*Two Essays* 13), extractable from its sedimentary limestone surroundings by smelting processes which transform the solid ore back to its liquid state. Throughout 'King's Field,' these transformations of metallurgical and extractive processes reappear in the striking image of geology melted by 'animal combustion' (*Tracks* 26) into value and waste; "living" and "dead" veins. If objectified labour is transformed into a geophysical force in the Anthropocene, the extraction of liquid

minerals from ore ascribes an 'animal-like quality' in the language of lead mining that appears 'in conflict with the static qualities of stone' (*Two Essays* 13).

This animist vocabulary, appearing in Riley's work as the phantasmic etymological record of abandoned extractive industry, also refracts certain critical fault lines that have marked the material turn of the environmental humanities. In the language of substance, force, and process that recurs throughout *Tracks and Mineshafts*, the manner in which Riley cites and reworks the language of Olson's objectism to articulate material imbrications of capital and geology often resembles the critical idiom of the various new materialisms which have emerged in relation to Anthropocene discourse. Where Riley evokes the restlessness of 'living gold' or describes extractive industry as an 'endless hammering inside matter' (*Tracks* 23, 83), it is hard not to recall Jane Bennett's description of the 'vital materiality' or 'protean activeness of the metal itself' (55, 59). Metal ore, in Bennett's terms, 'is always metallurgical, always an alloy of the endeavors of many bodies, always something worked on by geological, biological, and often human agencies' (60). Read against Bennett, Prynne's desire to frame metallic substance as more than the substratum of historical process appears to anticipate new materialism's emphasis on the agential force of matter and its ontological collapse of physical and human agency. Likewise, Bloomfield underscores similarities between new materialism and Olson's objectist framing of 'the human in a non-hierarchical ontological relation among others, as an object among other objects' (75), while Sarah Daw's recent ecocritical reading of Olson frames his interest in quantum physics and process philosophy as a 'historical contextualisation' (363) of the new materialist concepts of 'intra-action' (Barad, *Meeting the Universe* 33) or 'transcorporeality' (Alaimo 22).

In tracing Riley's own re-articulation and critique of Olson's thought, however, I'm interested in how *Tracks and Mineshafts* works through or prefigures contemporary critiques of the historical and political aporia of the material turn. The project of new materialism, as Bennett outlines in *Vibrant Matter: A Political Ecology of Things*, 'is to theorize a kind of geoaffect or material vitality, a theory born of a methodological commitment to avoid anthropocentrism and biocentrism – or perhaps it is more accurate to say that it is born of an irrational love of matter' (61). This methodological commitment to materiality, framed as the conceptual displacement of anthropocentrism, is a sentiment familiar to both Olson's writing and the *Intelligencer* exchanges. Here, however, Bennett's dis-anthropocentric materialism articulates itself, almost as an afterthought or an admission, as a lapse into 'irrational love of

matter' that expresses its disinvestment from historical conditions or political commitments. If *Tracks and Mineshafts* opens with the comparable desire to plunge into substance, Riley's work is also fundamentally concerned with the determination of life and materiality by capital; the fetishistic animation of material commodities and the concomitant reification of social relations. As Middleton reminds us, if materialism was 'the essential politics' of the *Intelligencer*, throughout the 1970s the term also came to encapsulate a tension 'between two forms of materialism, those of radical politics on the one hand and the consumer ethic they opposed on the other' ('Substance' 54). Across *Tracks and Mineshafts*, he suggests, this duality appears as methodological commitment to tracing the material resources that fuel historical change continuously qualified by an ardent belief that 'substance,' despite its centrality to the exchanges of the 1960s, 'does not need to determine our lives in the way it does' ('Substance' 57). As Riley articulates in 'A Note on Vein Forms,' the subterranean drive of lead mining is ultimately impelled by logics of accumulation by which 'lives are dedicated to the service of nothing – a metal, a mere stuff,' as workers plunge ever further downward, 'unable to raise their sights beyond the chaos and repetition of inanimate substance' (*Two Essays* 14). Here, Prynne's insistence on the 'priority of substance' ('Resistance' 30) collides with the reifying effects of the 'self-moving substance' (Marx, *Capital* 256) of the value form.

In the closing passages of 'King's Field,' the earlier figuration of the human subject as an object in a field of objects dissipates into a reflection on the subordination of human lives to the production and circulation of commodities. In the latter poems, 'the friendly local object which / is also the death of culture' appears spectrally transformed across multiple scales, extending from the domestic to the planetary:

> […] the utterly unbroachable world-thing
> lying there sucking endeavour towards nonentity – the stone in
> the field, the light bulb, the rusty stapler, the terracotta head
> dripping with chicken blood and wine …. these things we have
> given our lives to […]
>
> (*Tracks* 28)

Commodities, minerals, and print materials are all 'mere tools which we have set at the focus of / increment and exhausted' (*Tracks* 28). Where Riley's 'Working Notes' had articulated the shift from use-value into nascent exchange economies through the emergence of tools as 'objects of veneration' (*Certain Prose* 55), 'King's Field' registers a familiar repertoire of stones, fields, electrical appliances, and archaeological materials as objects that come to

determine lives bent toward 'increment' or accumulation. In Riley's poetry, the effects of 'these things we have / given our lives to' have less in common with Bennett's 'thing-power' (2) and more with Marx's description of the reduction of social relations to material, or *thing-like*, properties. As Jennifer Cotter argues in her critique of Bennett's *Vibrant Matter*, new materialism's enthusiasm for objects fundamentally 'naturalizes and mystifies the social totality through which "things" that are the product of human labor seem to take on a life of their own and appear to have a political agency' (177). The animate appearance of lead ore as a commodity, in Cotter's terms, 'is not owing to an immanent power of things but owing to the social relations of production' (177). In other words, the abstraction of commodity exchange is experienced as a dual effect of both animism and objectification; fetishising resources as 'living gold' while reducing workers to the 'combustion' of labour power and fossil fuels.

If, as Elizabeth Povinelli reflects, capitalism 'vigorously polices the separations between forms of existence so that certain kinds of existents can be subjected to different kinds of extractions,' this simultaneous fetishisation of resource commodities also marks capitalists as 'the purest of the Animists' (20). Across Povinelli's work, new materialism's aim to unsettle 'the distinction between Life and Nonlife' or '*bios*' and '*geos*' (4) appears historicised against the colonial modes of extraction and expropriation that underlie the racial logics of capital. In this vein, Achille Mbembe's articulation of extractivism as the transformation of racialised workers 'into living ore from which metal is extracted' (40) offers a critical redress to the 'mutually constitutive infiltration of bios and geos' (Reinert 95) that preoccupies new materialist thought. Echoing Prynne's 'Note on Metal,' Mbembe's account of the colonial mine insists on mineral extraction and metallurgy as a 'structuring dimension' of the history of capital, driving a relentless 'progression from *man-of-ore* to *man-of-metal* to *man-of-money*' (40). The emergence of the settler-capitalist as *man-of-money*, he argues, depended not only on the capacity to smelt raw ore into living gold and waste matter but also the parallel division of "Man" from those reduced to the 'living ore' of expendable labour power as 'a *thing* that could be discarded' (40). In Mbembe's account of the apparatus through which subjects 'became objects as slaves passed through the mill and were squeezed to extract maximum profit' (40), capital's inscription of thing-like relations between subjects finds its absolute expression in the fungibility of slave labour and Black life. As Fred Moten reminds us, where Marx had turned to the rhetorical figure of a speaking commodity in his critique of fetishism, attending to the afterlives of slavery reveals 'the historical reality of commodities who spoke – of laborers who

were commodities before, as it were, the abstraction of labor power from their bodies' (*In the Break* 6).

Though *Tracks and Mineshafts* takes the north of England as its focal point, the violent extremities of extractive capital's regulation of life and nonlife reverberate through the historical centres of fossil capital as Riley's work points continually outward to the colonial geohistory of mineral extraction, 'blasting gold out of / native populations like so much dead rock' (*Tracks* 53). In 'Glutton,' the second central prose poem in *Tracks and Mineshafts* and the conceptual counterpart to 'King's Field,' Riley pictures an abject and inhuman figure of the mineworker comparable to Mbembe's '*man-of-metal*':

> Man wound up to a knot of gristle, all fixed eye and lung, blind and deaf to the spreading world, stabbing and pecking at the ore, tearing it down, owl-man, hawk-man, […] Man at his worst, focussed entirely on the one point of engagement
>
> (*Tracks* 36)

Where 'King's Field' sought to envisage the human construct as a geophysical force, here the figure of enlightenment "Man" is not so much decentered as reduced to an inhuman state in an animalistic idiom that draws on the mine names of Riley's etymological study. Moten and Mbembe's emphasis on the waste status of the exhausted worker's body and the absolute fungibility produced by chattel slavery also echoes through *Tracks and Mineshafts* as state authorities repeatedly affirm the value of working lives as an 'empty waste' (79). As nature splits against humanity into metal and slag, the lives of proletarianised and racialised others are systematically exhausted, consigned to 'dispersal and enforced waste' (*Tracks* 25) among slag heaps and exhausted rakes. Where *Tracks and Mineshafts* draws on dense archives of regional history and geomorphology, the latter poems increasingly frame lead extraction against the geographically dispersed histories of colonial violence embedded in the strata of the Anthropocene. Scaling outward from industrial Derbyshire, *Tracks and Mineshafts* situates the history of lead ore within the exploitation of commodity frontiers that determines what Jason W. Moore describes as the 'historical evolution of capitalism as world-ecology' (*Capitalism* 38):

> […] – politics, "piecemealing", invasions of ore-bearing countries in the name of Freedom, bread bleached with white lead, self colonisation, debased coin, screen illusions, dispersals and enforced waste, cheap copper for the East India Company, […]
>
> (*Tracks* 37)

Against the linear drive of progress or "freedom," historical time appears destabilised in a paratactic construction that articulates continuities between the eighteenth-century 'piecemealing' of colonial enclosure and the contemporary 'screen illusions' of finance capital as the ongoing primitive accumulation of mineral resources. As such, *Tracks and Mineshafts* registers the continued immanence of colonial expropriation to the contemporary abstractions of capital and, as Yusoff's *A Billion Black Anthropocenes or None* insists, to the geological substratum of the Anthropocene.

Working through the racial divisions of life and nonlife outlined above, the recent trajectory of Yusoff's work both encapsulates and interrogates tensions between the dis-anthropocentric or object-oriented commitment to inhuman matter and the materialist analysis of capital and geology as regimes of classification and value, racial logics that shore up the human construct through the dehumanisation and reification of its others. As both an extension and implicit critique of her earlier work on 'geologic subjectivity' ('Geologic Subjects' 403), *A Billion Black Anthropocenes* shifts away from new materialism's enthusiasm for 'geologizing the social and socializing the geologic' toward a recognition of the violent regulatory and extractive logics according to which 'gold shows up as bodies and bodies are the surplus of mineralogical extraction' (3, 5). In place of the enthusiasm for geosocial formations apparent in her earlier work with Clark, Yusoff's turn to historical materialism and Black Marxism is framed as a call 'to pay attention to the grammars of geology and to think with the modes of objectification that the genre of the Anthropocene both unleashes and maintains' through the racialised 'division of matter (corporeal and mineralogical) into active and inert' (*Black Anthropocenes* 6, 2). Following Mbembe, Povinelli, and Moten, Yusoff underscores the grammar of geology as an inscription of capitalist accumulation in which 'the slave and the mineral are recognized in regimes of value, but only so much as they await extraction' (*Black Anthropocenes* 66). For Yusoff, geologic subjectivity in the Anthropocene appears as commodified nature and objectified labour.

The later sections of *Tracks and Mineshafts* reflect this inextricability of the Anthropocene from its extractive pasts, tracking restlessly through industrial and colonial sites of extraction in which populations have been 'blasted to nonentity,' marked only in the 'thousands of deaths scarring the walls of the tunnels and shafts' (50, 37). Throughout *Tracks and Mineshafts*, the 'grey sludge of bone powder' appears as a historical sediment that reflects 'deaths of millions' condemned as 'mere byproduct / of an accelerated industrial policy' premised on 'vast unwritable acts of mass brutality' (68). The cumulative traces of lives

expended against the rock-face become legible as lines across the sedimented material of history in a geologic reconfiguration of Benjamin's 'tradition of the oppressed' ('Concept of History 392), brushing the Anthropocene against the grain to reveal the colonial substrata of racial capital:

> And the miners all dead, not party to any of this,
> striding in vast tunnels under the earth
> to and from the workface, singing
> *Con los minerales vine*
> *Con los minerales voy*

(*Tracks* 82; italics original)

This fragmentary refrain – "with the minerals I came / with the minerals I go" – reflects the racialised extractive logics immanent in what Yusoff's work figures as 'the mineralogical dimensions of humanity' ('Geologic Subjects' 384). Taken from a mineworkers' song which testifies to the exportation of slave labour from African colonies to mines in Latin America, these lines capture with clarity the violent equivalence between raw materials and the expropriated labour power of displaced populations that Yusoff terms the grammar of geology. Appearing against the Anthropocene's inscription of these colonial histories at the close of this poem, Riley's articulation of the 'endless hammering inside matter' that the geologic record 'won't let us forget' (*Tracks* 82) appears less as an affirmation of material vitality and more a visceral revelation of the accumulation of congealed dead labour that subtends metallic value. Where objectism had sought to radically decentre the human, Peter Philpott suggests that Riley's work reflects a more qualified attention to matter and materiality in its insistence that '[o]ne does not have to be humanist to resist dehumanisation' (129). Instead, *Tracks and Mineshafts* articulates extractive capital as a system of value production which regulates the division of bios and geos, passive and inert matter, "dead" waste and veins "quick" with value

'by then the metal is exhausted too': Lines of resistance and lines of force.

Extending throughout these antagonisms between historical and new materialisms is a recurrent question of energy and agency. Foregrounding the raw material of ore transformed by historical shifts in modes of production, Middleton's account of the resource-oriented materialism that underpins *Tracks and Mineshafts* articulates this tension in terms that continue to shape debates in the energy humanities. Where Wrigley's *Energy and the English Industrial Revolution* had framed the material properties of coal as a determining force of history, Malm's historical

materialist critique of this resource determinism insists that energy transition is fundamentally driven by the production of surplus value. Where *Fossil Capital* argues that the mere 'existence of coal seams in Britain was evidently not a sufficient condition for the transition' (17), Malm remains equally critical of the Marxian technological determinism of Anthropocene narratives that cite the invention of the steam engine as a catalyst of epochal change. 'Like strata in the rock,' he insists, 'that artefact could not, as a mute physical object, spark off something like a fossil economy by itself' (*Fossil Capital* 17). In *Tracks and Mineshafts*, however, the raw materials and technological apparatuses of extractive industry often take on just such a deterministic or agential appearance. As 'Glutton' charts the circulation of lead commodities, the raw minerals of the earth pass into social metabolisms with uncontrollable and seemingly autonomous effects; 'Raising the question as to whether it is we that are using the metal or / the metal that is using us… Steel works closes with loss of 2000 jobs' (*Tracks* 35-36). As Hall reflects, Riley's work often represents the relation of extractive industry to its material resources 'as though the technology were absolutely determined by geology so that "we" are "used" by metal and its "exhaustion"' (37-38). Rearticulating the question of resource determinism and historical agency outlined in Malm's critique of Wrigley, 'A Note on Vein Forms' struggles with the appearance of lead resources in early industrial Derbyshire as a historical force comparable to the uneven energy transitions of the 1970s. 'It is as if we were being used by the substance,' he writes, 'as now by oil and uranium' (*Two Essays* 13).

In an interview with Kelvin Corcoran published a few years after *Tracks and Mineshafts*, Riley returns to this same question of determinism, fossil energy, and nuclear power. By allowing ourselves to be 'used by the oil,' he suggests:

> humanity is degraded to the mere tool of a geophysical energy source. The situation with nuclear power is exactly similar […] vast institutions full of people running around and destroying themselves because that's what nuclear fission wants them to do – they turn themselves into channels for its emergence […] So mankind subserves the power of earth. Or seems to – that's the politics, the politics is in the making it seem so.
>
> ('Spitewinter Provocations' 11)

A familiar constellation of ideas recurs here, from the figuration of humanity as a geophysical agent and the determination of life by substance to the reification of social relations and the geologic naturalisation of these interlocking regimes of labour power and energy use. The final clause, however, offers a critical qualification of this Anthropocenic and deterministic vision. Included almost as an afterthought, Riley's reflection on 'the politics of making it seem so'

turns our attention away from the spectral image of fossil fuels as an agential force and toward an understanding of the material relations that appear naturalised by the transformation of 'humanity' *en masse* into 'the mere tool of a geophysical energy source.' In her reading of Bennett's agential matter through Marx's account of abstraction, Cotter turns to fossil energy as the commodity abstraction par excellence. Decoupled from the geologic processes of fossilisation and the historical conditions of extractive industry, oil appears in our everyday lives as a resource commodity shorn entirely of its historicity. This process of abstraction and naturalisation that obscures the transformation of geologic matter from resource into commodity and eventually into energy, she contends, elides the fact that fossil energy attains its historical force not 'owing to inherent properties or immanent vitality but owing to the material relations of production (178).

In Cotter and Malm's materialist accounts of fossil energy, the agential force of raw resources and the spectral appearance of lively matter appear as the effects of abstractions immanent to systems of commodification and exchange. Nonetheless, as Riley's comments reflect, the naturalisation of fossil fuels and fission as energy apparatuses embedded in everyday life is such that the drive of extraction and consumption appears autonomous of human agency. Where the *Intelligencer* had turned to substance as a corrective to the abstractions of the value form, Riley's description of humanity being "used" by fossil fuels reflects the agential appearance of fossil energy as an effect of capital itself; the phantasmagoric expression of value as a self-moving substance. If, as Hall suggests, *Tracks and Mineshafts* offers an account of history in which geology is 'socially incarnate' (37), Riley's rematerialisation of the social within geologic and energic metabolisms is constantly held up against this socialisation of the geologic. With Malm's materialist rejoinder to Wrigley and Clark in mind, Riley's shift from the depiction of history determined by 'a geophysical energy source' toward the critique of 'the politics of making it seem so' represents a conceptual shift from the fatalistic naturalisation of capitalism as a geologic force to the political horizon of alternative social metabolisms, decoupled from extraction and accumulation. As Hall's essay concludes, 'although it might be "our" destiny to be "used" by fossil fuels' Riley's work retains an 'inverted humanism' (40) invested in determining horizons beyond the contradictions of fossil capital that were becoming increasingly apparent across the miners' strikes and energy crises that bookended the 1970s.

Nonetheless, as Middleton observes, the specific intersections of class struggle, energy politics, and resource materialism which coalesced around mining and fossil fuels during the composition of *Tracks and Mineshafts* need to 'be read back consciously into such features as the mineshafts' ('Substance' 56). Where Szeman and Boyer's introduction to *Energy Humanities* cautions against reading transitions between 'energy systems' (3) according to teleologically distinct periods, their work follows Yaeger in suggesting that the escalating contradictions and tensions that mark transitions between overlapping systems become legible in literary forms as the cultural expression of an energy unconscious that resembles what Williams described as 'a structure of feeling' (22). Framing Middleton's observations on *Tracks and Mineshafts* against the modes of reading outlined by Szeman and Boyer's energetic materialism, we can begin to understand Riley's inheritance of Olson's kinetic poetics in relation to energy transitions taking place across the late twentieth century. Throughout the late 1970s and 1980s, the decline and closure of nationalised coal mines had effected a lasting dispersal of the concentrated labour power made necessary by coal extraction and industrial manufacturing. Correlating with an ongoing shift to oil as a globally distributed model of energy production that outsourced extractive industries to former colonies, the escalating rates of unemployment and atomisation of class power reflected in the abandoned infrastructures of *Tracks and Mineshafts* were also linked to an abrupt recognition of resource scarcity and fossil fuel dependence. During the decade of Riley's work on *Tracks and Mineshafts*, recursive petroleum crises in 1973 and 1979 delivered abrupt shocks to already unstable narratives of economic growth and energy security in postwar Britain. In Szeman and Boyer's terms, the oil shocks and shortages marked a tipping point 'when cornucopian fantasies of endless oil' (58) came sharply to an end. 'The decade of the oil crises,' as Karin Zachmann frames the 1970s, 'severely challenged the hitherto prevalent cultural representation of energy' (28).

Read against this historical juncture, *Tracks and Mineshafts* reflects a mounting awareness of economic insecurity, metabolic rift, and ecological limits to growth. Throughout 'King's Field' the decline of the lead industry takes on a synecdochal relation to contemporary dependence on finite fossil fuel resources, global supply chains, and catastrophically unsustainable metabolisms:

> It is a dangerous condition, for the world returns us to ourselves in the end by the formats of our acts – intimately, eventually, the world has us as we have had the world; right through the boundaries of our estates the world splits back at us […]

(*Tracks* 24)

Echoing the earlier vision of the human construct brought up against an image of itself, this passage reflects escalating feedback loops, cumulative carbon emissions, and widening metabolic rifts as an Anthropocenic return of anthropogenic impacts by which 'fossils / seek revenge' (*Tracks* 52). This recognition of planetary boundaries echoes throughout the collection, as the depletion of lead as a commodity frontier encapsulates a broader horizon of resource exhaustion 'leaving a vacant hollow in the world' (*Tracks* 51). If, as Moore argues, exhaustion emerges as a symptom of capitalism's attempt to bend earth systems processes 'according to its own rhythms' (*Capitalism* 235), Riley's collection charts how social metabolisms 'mould the materials of earth to our own rhythms / ignoring the backlash' (*Tracks* 55). In 'Glutton,' the parallel depletion of mineral resources and labour power takes on a familiar metonymic equivalence, fusing the bodies of lead ore and mineworkers in a compressive zeugmatic syntax: 'by then the metal is exhausted too' (*Tracks* 34). This refrain of exhaustion extends, too, into Riley's depiction of the fossil economy. Commuter cars appear across Peak District motorways as 'dream wagons […] thick in oil' (*Tracks* 19), establishing an analogue between dreaming and fossil fuel dependency in which the recognition of limits is configured as a form of awakening or abrupt disruption of the energy unconscious of the 1970s.[15] As structural dependence on fossil fuels reveals itself through recursive oil crises, Riley suggests, 'we wake up because the dream is exhausted' (*Tracks* 30). Foregrounding the planetary limits and ecological rifts of capitalist metabolisms, *Tracks and Mineshafts* also reconfigures the kinetic transfer and boundless energy of Olson's field toward a recognition of exhaustion.

Tracing Riley's inheritance of the open field against these energy transitions, as the economic growth that had fuelled the Great Acceleration since the mid-century pivoted in 1973 toward a long period of decline, Riley's poetics of exhaustion in *Tracks and Mineshafts* appears in stark contrast to the energic abundance of 'Projective Verse.' Read in this light, Olson's articulation of the poem as a high-energy construct powered by the inexhaustible energic potential of linguistic particles appears emblematic of the energy aesthetic that Bellamy describes evocatively as 'the nuclear glow of high modernism' (11). Situated alongside Wilkinson's description of the 'Olsonian force-field' (96) or Latter's articulation of the

[15] In *Lines on the Liver*, published two years prior to *Tracks and Mineshafts*, expanding motorway infrastructures appear in the Peak District appear as 'speed-web centres through which the / dominant fuel can use us'; 'the result of that marine fossil energy in suspension which has men mining in their sleep' (*Derbyshire Poems* 102, 101).

Intelligencer as the final expenditure of a late modernist 'energy wave' (160), this energic idiom reflects the prevailing energy unconscious of the postwar period. Where Middleton's *Physics Envy* explores Olson's complicated relationship with nuclear science, the energic thrust of 'Projective Verse' nonetheless expresses 'the promise of abundance' encapsulated by fission as a form of energy production decoupled from 'the scarcity of coal (and oil)' (Zachmann 13). Returning to Olson's work in this context, the opening of the poetic field appears saturated in a language of abounding energy potential, casting syllabic and etymological particles of language as resources to be stored, wasted, or, in the case of projective verse and its kinetic principles, properly used. In Olson's thought, the projective quality of the open field represents the maximum energic potential of language use; tapping into the raw substance of 'speech-force' as 'the secret of a poem's energy' (*Collected Prose* 244). The axiom of 'USE USE USE' (*Collected Prose* 240) that propels Olson's 'Projective Verse' is, as James Scully notes, intimately bound up in the doctrine of maximal extraction and 'efficient disposition of energy' (270). As 'Human Universe' elaborates, Olson's energic poetics is rooted in the first law of thermodynamics – that energy cannot be destroyed – and the belief that 'the ultimate reason why man departs from nature' is that he 'wants to do the very thing which nature disallows – that energy can be lost' (*Collected Prose* 163).

In foregrounding these principles of maximal efficiency, 'Projective Verse' reflects what Bellamy and Diamanti identify in *Materialism & the Critique of Energy* as the 'mutually implicated' (xiii) emergence of energy conservation and materialism. Turning to the nineteenth century, Bellamy and Diamanti delineate two distinct genealogies of energetic materialism stemming from divergent understandings of energy and power in the Industrial Revolution. The first, traceable through process philosophy to new materialist thought, is concerned primarily with the efficient *use* of energy flows and premised on the thermodynamic principle of eternal return. The second, manifest in Marx's critique of energy, attends instead to the historical *forms* of energy; foregrounding points of friction or exhaustion in the metabolisms of industrial capital. If the former 'turns the law of the conservation of energy into a metaphysical conceit,' they argue, the latter conceives of energy instead as a form of 'flow made historically contingent' (xvii). 'Historical materialism is born in the same breath as the doctrine of energy conservation,' Bellamy and Diamanti insist, 'not as a version of it, but as a rejection of its uncanny claim on value, history, and labor' (xxii). On the other hand, applying the doctrine of energy conservation and eternal return as a philosophical principle, as Olson does with such forceful implications in 'Projective Verse,' risks naturalising the process by

which industrial capital conceives and reproduces this form of energetic materialism in the service of '*inexhaustible* growth' (Bellamy and Diamanti xvii; emphasis original). Where Daw and Bloomfield highlight the structuring influence of process philosophy in Olson's objectism as a conceptual antecedent to new materialism, the correlation of this materialist genealogy to Diamanti and Bellamy's account of energy and materiality is strikingly apparent.

'Echoing the idea of matter transformed into energy,' as Bloomfield suggests, Olson had drawn on the laws of thermodynamics to envisage the open field as reflection of 'dynamic processes of exchange between poetic matter and energy' ('Poetry' 74). If Olson's open field envisages the world as an assemblage of forces and flows, Riley turns instead toward the historical conditions behind this naturalisation of energic form. Reading Riley's repurposing of open field poetics in *Tracks and Mineshafts* against the genealogies outlined above, Olson and Riley's distinctive forms of energetic materialism express divergent emphases on eternal return and exhaustion, energy flow and friction, abstract force and historical contingency. Tracing the development of Olson's ideas around language and energy through Prynne's resistant poetics, we can begin to understand Riley's reworking of the open field as a critique of interlocking regimes of energy and value in the Anthropocene. Where Olson had articulated 'the kinetics and immediacy of the verbal unit' (*Collected Prose* 53), Prynne's reflection of the 'intense energy' that the poetic work 'projects into the textual arena' ('Poetic Thought' 596) outlines a theory of language that both draws on and critiques 'Projective Verse.' Poetic language-use, Prynne suggests, 'is empowered within and through energies of language under pressure, but is not definitively produced by this intrinsic agency, as if a language-machine could be set up in generational mode and then switched on' ('Poetic Thought' 598). Emphasising the modernist trope of the language-machine and the pressure of linguistic forms, Prynne's phrasing also reflects Ernest Fenollosa's description of the 'quasi-geological strata' of language that are 'pressed by etymology' (54). For Fenellosa, whose ideas had been formative for Olson's own reworking of modernist poetics, the 'substance of speech is built upon substrata' of sedimented language-use through which poetry excavates etymological 'lines of relation' (54). As Latter reflects in *Late Modernism and the English Intelligencer*, the fraught inheritance of these ideas about stratigraphy, etymology, and linguistic energy would prove central to Prynne and Riley's departure from Olson.

Where Fenollosa had described both 'lines of force' and 'lines of resistance' (47, 54) traceable through the sedimentary accumulations of linguistic habit, Olson's 1959 'Letter to

Elaine Feinstein' described only the energic potential of the 'line of force' (*Collected Prose* 250). Resistance, as a quality of linguistic materials, appeared notably absent in his account of Fenellosa. In contrast to Olson's selective reproduction, this second term became the focal point of Prynne's contemporaneous essay 'Resistance and Difficulty,' encapsulating a wider divergence between energic force and material resistance in the transatlantic reception of open field poetics. Reading Prynne's 'Die a Millionaire (pronounced 'diamonds in the air')' against 'Resistance and Difficulty,' Latter and Solnick both emphasise the Olsonian and Fenellosan concept of mining etymological lines as a counterpoint to the horizontal extension of the national grid described by Prynne's poem as a 'vicious grid of expanding prospects' (*Poems* 16; cf. Latter 89, Solnick 159).[16] For Solnick, this rendering of poetic language against energy infrastructures is 'indicative of Prynne's interest in modes of resistance to enframing, quantification and instrumentalisation' (156). As Prynne had argued in 'Resistance and Difficulty,' if substance appears instrumentalised in the extraction of raw materials, then poetic difficulty appears as a form of resistance against the reduction of poetry 'to the status of tools, of devices without valid substance' (29).

In his Birkbeck lectures on linguistics, Prynne articulates this resistant capacity of language by recourse to stratigraphic metaphor, evoking language as an 'aggregating' structure, 'recursively back-folding and cross-linking' ('Stars' 34). Across the course of three lectures, Prynne follows these recursive folds, fissures, and links through the poetry of the late eighteenth century with the aim of demonstrating, in Solnick's terms, how the 'linguistic materials of poetry and the technology and substances of the Industrial Revolution are forged together' (164-65) in the history of fossil capital. The central thesis of Prynne's lectures hinges on a shift away from the 'lateral grid' of structuralist linguistics, associated with the instrumentalisation or quantification of linguistic materials, and toward a 'vertical connection down into the past' ('Stars' 16) through attention to the ways in which modes of production and energy regimes have shaped habits of language-use. Where Riley's etymological study of mine names took Derbyshire's toponomy as a record of the animist abstractions that underpin industrial capital, Prynne's lectures attempt a more ambitious theory of language's material imbrication in the industrialisation of production and extraction.

[16] The cover of Prynne's *Kitchen Poems* (1968), which included many poems originally appearing in the *Intelligencer*, also shows a map of the National Grid. Reflecting the poetry's concerns with energy, exchange, and quantification, this image appears in reference to the cartographic cover of *The North Atlantic Turbine* (1967) by Dorn, whose kitchen provided the title and material workspace for Prynne's collection.

For Prynne, the questions of energy and form that preoccupy Bellamy and Diamanti's account of materialism are intimately related to the way in which we conceive of language and its energic potential. Returning to the same energy transition to coal charted in Malm's *Fossil Capital*, Prynne's second lecture maps the concept of language as a quantifiable and abstract force onto the shift from organic to mineral economy. If, as Prynne suggests, this 'cumulative shift from organic energy-sources to a mineral-based economy' had 'triggered into latent consciousness' a raft of 'profound issues' ('Stars' 28), these contradictions in the energy unconscious pointed to the same question of energy and materialism that Bellamy and Diamanti articulate in *Materialism & the Critique of Energy* as a matter of unfettered energic flow or historical contingency and friction:

> was the concept of free convertible energy bound historically into the material forms which comprised its traditional sources, organically related to their characteristic locations in the geographical and industrial and social world-order; or could abstract 'force' and 'power' be allowed to break the moulds, as production pushed away from water-power and from wood and charcoal towards coal and coke and more radical transformations of matter and energy?
>
> ('Stars' 28)

The implications of Prynne's reflection for the intersecting materialisms of *Tracks and Mineshafts* and its reworking of Olsonian concepts of linguistic and energic force are clear. For Prynne, "force" and "power" must be understood as historically contingent in relation to both material resources and linguistic potentials, each embedded in the material processes of capital, and to treat language otherwise is to reproduce the instrumentalising logic of fossil capitalism. In this respect, resistance to the abstract transformations of fossil fuels and nuclear power finds a correlative expression in a view of language that refuses to extract or extricate linguistic materials from the sedimented strata of historical use, tracking back across lines of resistance as much as lines of force.

By treating language as a qualitative, recalcitrant material, Solnick suggests, Prynne positions linguistically innovative poetics as a 'mode of resistance to the quantitative logics that enable […] exploitations of landscape and population' (161). In Solnick's reading of 'Resistance and Difficulty,' the formal difficulty of Prynne's poetic work 'is intimately linked to his sense that many materials are, in significant ways, resistant to human ways of knowing and doing' (150). Where 'Projective Verse' had argued that linguistic particles could 'be treated as solids, objects, things' (*Collected Prose* 277) in the open field, Prynne's work draws

attention to the potential of these materials to resist extraction or instrumentalisation. In this sense, 'Poetic Thought' recasts the geologic metaphor as a Benjaminian process of brushing the strata of historical language-use for counterhegemonic potentials, 'not just willfully crushing the natural grain […] but discovering new reflex slants and ducts and cross-links that open inherent potentials previously unworked' (596-97). While Prynne's essay foregrounds the 'extreme density of the unresolved, which maintains the high energy levels of language in poetic movement' ('Poetic Thought' 599), the prospecting of 'unworked' potential nonetheless retains a focus on utilising etymological lines of force to their full potential. Difficulty, in Prynne's mind, remains an 'active, energy-promoting difficulty' ('Difficulties' 159). By contrast, difficulty and resistance in Riley's work is more closely related to failure, obstruction, and exhaustion. If Prynne's 'Resistance and Difficulty' had articulated an 'ontology implicit in […] syntactical difficulty' and a poetics of 'etymological and phonetic resistance' (30), Riley's *Tracks and Mineshafts* extends these lines of resistance toward a poetics of illegibility and failure.

Drawing on Solnick's reading of Prynne's 'resistant materials' (148), Riley's own attention to 'the resistance of / matter' (*Tracks* 74) can be understood as a shift from excavation to exhaustion. For Latter, *Tracks and Mineshafts* is indicative of a post-*Intelligencer* scepticism of Olson's originary desire for 'a language embedded in the processes of the natural world' (163). Across the works published in the wake of the worksheet's collapse in 1968, Latter charts the 'exhaustion' of these concepts, marking the *Intelligencer* as 'the threshold at which the limits of late modernism are reached' (6). In his reading of *Tracks and Mineshafts*, the dilapidated mineworks and depleted lead veins of Riley's collection come to stand as an allegory for the 'abandoned' (Latter 175) project of the open field and the eventual failure of modernist ideas around etymology, energy, and language-use. Throughout *Tracks and Mineshafts,* he observes, we encounter 'the whole / stratum scribbled and fought over and over and completely / illegible' (38). This sense of failure or illegibility resurfaces throughout 'King's Field,' where the 'mournful dump of matter' that confronts the speaker is 'the message that exceeds us […] to which such substances as metal, poetry, history, can only / be the tools of an interim script' (*Tracks* 28, 27). In this shifting synonymy between lines of text and strata, Latter argues, '[t]he substance of its script remains indeterminate, insisting on its readability at the same time as repeatedly disfiguring, distorting and denying its legibility' (179). While Latter frames the 'dazzling unreadable scum' (*Tracks* 35) of Riley's recalcitrant lead veins as marks of self-sabotage – the final abandonment of a failed open field project – these forms of

illegibility, indeterminacy, or resistance also offer the foundation of a counter-extractive poetics of the open field.

In Riley's essay 'The Creative Moment of the Poem,' this same structural tension between readability and illegibility that Latter traces through *Tracks and Mineshafts* appears reformulated as a statement of poetics. For Riley, poetry 'can be conceived as an object between poet and reader which is both a means of communication and a barrier to communication' and in which 'distortion' is as much as constitutive feature as communicative 'clarity' ('Creative Moment' 93). Partially rearticulating Olson's concept of the poem as a matter of relations between objects, the concept of the poem as both conduit and obstacle in the process of transfer replaces the energic principles of 'Projective Verse' with a focus on friction and failure rather than the removal of all barriers to the transfer of energy and communication. 'A poem is energy transferred from where the poet got it […] by way of the poem itself' to the reader, Olson had insisted; 'at all points energy at least the equivalent of the energy which propelled him' (*Collected Prose* 240). If projective force required the most efficient possible transmission of energy, for Riley the object of the poem is both a medium of transfer and an obstacle that remains reliant on distortion or possible failure as the precondition of 'transference' ('Creative Moment' 97). Where Olson had railed against the wastage and destruction of energy in 'Human Universe,' Riley embraces friction, failure, and resistance in the open field. In the interplay of obstruction and transfer articulated in 'The Creative Moment of the Poem,' Prynne's lines of resistance appear in dialectical relation to Olson's lines of force. The essay also returns to a familiar geologic metaphor as Riley writes that the 'messages' of poetry 'are delivered through […] a sort of mineshaft into the poem reaching its ore-body, or failing to, from either end' (106). Evoking the poem as an 'ore-body,' Riley explicitly references a prose piece from *Tracks and Mineshafts* which had suggested 'that language, spoken written or thought, / unwinds a thread of perception out of one body and into another' (63). These bodies, at once human bodies, ore bodies, and 'compacted moments' of historical time, are connected by 'a third being, a third place, which is both the leverage and resist- / ance' (*Tracks* 63). In *Tracks and Mineshafts*, 'the book is the physical embody- / ment of that tension' (63).

Returning to discussions of substance and resistance in the *Intelligencer*, one of Riley's early letters to the worksheet emphasises the significance of the open field as the conception of poetic forms 'which cannot be broken down into their component parts […] and from which

you cannot extract a MEANING or ESSENCE' (*Certain Prose* 27). If the earlier *Intelligencer* exchanges were predominantly shaped by the Olsonian drive to uncover substance or force, Riley's letter also represents the germinal articulation of a counter-extractive poetics. In the context of Riley's description of the poem as an ore body, the metonymic relation between lines of lead rakes and lines of verse that first appears in 'Material Soul' offers a nuanced reworking of Prynne's stratigraphic metaphor and Olson's kinetic poetics. If ore is 'a dazzling unreadable scum,' this correlation between the recalcitrance of lead veins and the illegibility of text also appears as 'a potentiality' (*Tracks* 34). As Riley writes in 'A Note on Vein Forms,' the economic 'potentiality' of the lead vein itself is fundamentally 'unknowable'; resistant to prospecting as a result of the 'obscure and indirect' (*Two Essays* 10) disposition of the ore. Reflecting on the significance of 'A Note on Vein Forms' as a companion to piece to *Tracks and Mineshafts,* Riley also suggests that this essay offers the most explicit statement of the collection's 'the economic thesis' in its exploration of lead ore's 'resistance in traditional speculative structures to capitalisation' ('Books'). Highlighting the fluctuations of market value caused by the unpredictable and downward-spiraling formation of lead rakes, 'A Note on Vein Forms' frames the material quality and substance of lead ore as a source of friction or resistance in the circulation of capital. As *Tracks and Mineshafts* testifies, 'the land is riddled with failed promises / and premature returns' (50). In Riley's account of lead mining as both substance and commodity, 'obstruction and difficulty' (*Two Essays* 9) becomes the formal substratum of a reoriented open field which foregrounds resistance and failure over force and transfer.

In 'The Creative Moment of the Poem,' the implications of this reorientation for poetics become clear as Riley critiques the orthodox view 'of the transference in operation through a poem' as 'an *en bloc* transfer of substance' (96) from the writer to the reader. 'Dedicated to immediate and direct transmission and thus secure repayment,' Riley suggests, any such poetry 'is forced to fall back on the acting of codes and social pacts which must be superficial' ('Creative Moment' 97). The refusal of 'direct transmission' and 'secure repayment,' here, echoes Riley's economic thesis on the instability of the lead industry in 'A Note on Vein Forms' and encapsulates a broader arc of disillusionment with Olson's poetics across the 1970s. For Wilkinson, Prynne's comparable 'break with Olson' in the years following the collapse of the *Intelligencer* appears as 'the basis of a continuing distinction between British and American understanding of what a materialist poetics might entail' (121). The British Poetry Revival's departure from what Wilkinson describes as the 'hedonistic liberationism' of the Black

Mountain's kinetic forms marked a shift toward a committed 'materialism' which underscored instead the 'historical and social thickness' (122) of language. In terms that encapsulate Riley's reworking of the kinetic and geologic idiom of open field poetics, Wilkinson articulates this break as a turn to 'the resistances' as much as 'the deep resources' (122) of linguistic strata.

In her introduction to *Resistant Resources/Resources of Resistance*, Claire Westall reflects that the 'energetic materialism' outlined in the energy humanities often 'positions literary and cultural texts as themselves resources' (267). By the same token, she suggests, reading texts against the metabolisms of capital also foregrounds the manner in which both literary and material 'resources can be resistive – that they are increasingly hard to mine, to frack, to extract' (267). While *Tracks and Mineshafts* draws on Olson's kinetic idiom to envisage metabolic cycles of extraction and combustion, the resistant qualities of lead ore and language appear instead as disruptions, frictions, or failures in capital's energic circuit. In contrast to the high-energy construct of the open field, the resistant matter of *Tracks and Mineshafts* appears instead as 'a void section, a wastage, which can't be reprocessed back / to possibility' (25). By foregrounding wastage, resistance, and blockage, Riley's reworking of the open field envisages the linguistic disruption of circulation and frictionless exchange. Scaling up from the metabolisms of the poem itself, Riley torques the open field from an assemblage of objects in which humanity appears as an abstract geophysical force toward a recognition of the ways in which the historically contingent social metabolisms of fossil capital are naturalised and abstracted in the Anthropocene.

'In order to move from the phantasmagoric to the dialectical,' as Diamanti and Bellamy insist, the energy humanities 'will always need one eye on value' and the other on the material resources of capital, 'lest we turn to either a vitalist new materialism allergic to historical determinability or a thermodynamic desocialization of value immune to the political' (xx). While the open field remained central to the multiple 'currents of subversive energy' (Sinclair xix) coursing through linguistically innovative poetry in the 1970s and 1980s, *Tracks and Mineshafts* offers a careful critique of the formal, conceptual, and material metabolisms of Olson's poetics. As Daniel Eltringham suggests in *Poetry & Commons: Postwar and Romantic Lyric in Times of Enclosure*, the 'kinetic commons' of the open field was contoured by material histories of extractive land-use collapse in the work of the British Poetry Revival, conceived of as an 'enclosed field' (80, 90) against the open space and boundless resource of Olson's spatial imaginary. As the following chapter explores in Riley's later lyric poetry, this turn

toward industrial enclosure and resistant acts of commoning further embeds the formal claims of the open field within the thick history of fossil capital and its extractive logics. If, as Eltringham suggests, the *Intelligencer* sketched out a 'poetics of resource' (*Poetry & Commons* 103), then Riley's work reframes the literary resources of the open field toward a poetics of exhaustion and recalcitrant materiality, resistant to extraction and exchange.

.

Chapter Two: '*Am here* / Unfractured, chorale': Climate displacement, heavy atmospheres, and lyric archives in Peter Riley's *Due North*.

> *although the atmosphere in which we live, weighs upon everyone with a 20,000 lb. force, do you feel it?*
>
> Karl Marx, 'speech at the anniversary of *The People's Paper*,' (1856)

> *The atmosphere recedes; we simulate failures.*
>
> Lisa Robertson, *The Weather*, (2001)

In *A Billion Black Anthropocenes*, Yusoff reframes geophysical agency as a question of deictics; of demystifying the apparent neutrality of the "we" and "here" that orient and demarcate an extractive grammar of geology. From the earliest descriptions of an epoch marked by anthropogenic inscriptions, this problematic has been quietly apparent in the syntactic ease with which Crutzen's 'geology of mankind' moves seamlessly and almost imperceptibly into the conclusion that 'we are still largely treading on *terra incognita*' (415; italics original). 'To be included in the "we" of the Anthropocene is to be silenced by a claim to universalism that fails to notice its subjugations' (*Black Anthropocenes* 12), Yusoff insists. At the same time as the "we" of geologic agency interpellates a homogenised collective subject, she reflects, it maintains a dematerialised "view from nowhere" that obscures its historical conception in the colonial dispossessions and industrial metabolisms of fossil capital. As Yusoff, Vergès, Todd, and other decolonial critics of the Anthropocene have pointed out, Crutzen's planetary pronoun fundamentally elides the constitutive exclusions and historical elisions that attend to the performative construction of a universalising deictic centre from which the Anthropocene appears, in the language of colonial expansion, as an uncharted territory. As Rob Nixon insists in 'The Anthropocene: The Promise and Pitfalls of an Epochal Idea,' in contradistinction to Crutzen's *terra incognita*, this epochal threshold not only looks radically different depending on where you stand but, for many, the devastating reshaping of earth systems named by the Anthropocene feels all too familiar. Here, Benjamin's theses on history hold true. To attend to 'the tradition of the oppressed' is to recognise that 'the "state of emergency" in which we live is not the exception but the rule' ('Concept of History' 392).

Against this Anthropocenic view from nowhere, Riley's *Due North* frames lyric poetry against open field poetics as a deictic practice of 'learning to speak from' (*Due North* 9). Writing from Manchester and Stockport, sites central to Malm's account of fossil capitalism, Riley returns to the industrial north as a deictic centre that has shaped, and been shaped by, countless "elsewheres," unstable climatic shifts, and untold mass displacements. In Riley's terms, the collection traces Benjamin's tradition of the oppressed as 'a history under erasure' (*Due North* 80), following the dispersal of working populations throughout Europe and the continuing attenuation of livable climates in the wake of the Industrial Revolution and its extension of an extractive world-ecology across the nineteenth century. Following these submerged counter-histories of fossil-fuelled industrialisation, atmospheric slow violence, and climate-induced displacement, the collection offers an interrogation of the capacities and limits of lyric against the deictic instabilities and perspectival enclosures of what Yusoff calls the Anthropocene's 'geologic commons' (*Black Anthropocenes* 5). If, as Yusoff suggests, to attempt to redress the hegemonic species "we" of Anthropocene 'is to challenge the incompleteness of address in the Anthropocene' (*Black Anthropocenes* 4), then Riley's work rearticulates this problematic in its attention to lyric subjectivity, deixis, and address.

As Solnick reflects in *Poetry in the Anthropocene*, if 'humans become a global geophysical force because of the scale effects of repeating even quotidian actions' then this torquing of scalar relations poses a challenge to the circumscription of 'individual agency and what we might think of as its poetic equivalent, the individual lyric subject with its identifiable "I"' (34-35). For Farrier, too, while the concept of the Anthropocene risks imposing a 'problematically monolithic "we"' it also 'puts pressure on the conventional claims of lyric poetry to be governed by a singular and therefore stable (if mobile) perspective' (5-6). These questions about the limits of subjectivity and the emergent scale of collective agency are, as Tom Bristow's *The Anthropocene Lyric* articulates, central preoccupations for an emergent 'Anthropocene lyricism' (112). Reframing Yusoff's question of deixis as a matter of concern for innovative poetics, Riley's *Due North* interrogates lyric address as a form through which to interrogate these questions of enclosure and erasure; location and mobility; individual and collective subjectivity. As Middleton suggests, this 'problem of pronouns' appears as 'the area most identified by linguistically innovative poets as the disputed territory of poetics' ('Who am I' 118). Caught between political discomfort with collective pronouns and an "I aversion" that stretches back to the objectist refusal of lyric interference, Middleton argues that Riley's innovative lyric draws attention to 'the evasions of both positions' in its formal articulation of

the desire for 'a radical overhaul of available public forms of linguistically produced subjectivity' ('Who am I' 130, 118). Reading *Due North* against this overhaul of lyric, this chapter takes debates surrounding lyricism in linguistically innovative poetry and Marxist literary criticism as a prism through which to refract and reflect the Anthropocene's incompleteness of address.

Addressing a comparable set of concerns in *Tracks and Mineshafts*, Hall identifies a 'contradictory, paradoxical duplicity of identity: the historical "we," Western, post-industrial, […] not so much victim of capitalism as accomplice through and through' and the displaced, proletarianised, and 'wavering "I"' (37, 41) who emerges from the abstractions of geophysical force. The form of the collection bears out this tension, taking up the open field to envisage collective geologic agency while interspersing its dense blocks of prose-poetry with lyric interludes that express increasing suspicion and discomfort toward the abstracting claim of this species "we." As Riley writes in 'A "Review" of Three Unspecified Books' for *The Last-Minute Choice* in 1969, the polis of Olson's *Maximus Poems* and the species view of Prynne's 'Aristeas, in Seven Years' come up against an inevitable problem of pronouns:

> Another arrogance is the use of any haphazard "We" to include the entire company of the living. How many people have actually been consulted, or is it another élite-structure? Such a gesture has to be worked for or risked, not assumed in the normal build-up of structure or used as a projection of the self.
>
> ('"Review"')

In Riley's assessment, the attempt to transcend the scale of lyric through projective force results in this 'haphazard "We"' or 'monolithic I' that equally risk a homogenising or universalising address. Written in the immediate aftermath of the acrimonious collapse of the *Intelligencer*, Riley's review implicitly addresses Olson and Prynne but also reflects on the broader legacy of what Eltringham describes as the 'linguistic commons' (*Poetry & Commons* 211) envisaged in the worksheet's exchanges.[17] Against this fraught field of open expanse and lyric enclosure, much of Riley's work since *Tracks and Mineshafts* has sought to revisit or rethink the terms of lyric poetry towards a plural pronoun or linguistic commons adequately 'worked for or risked,' as he wrote in 1969. In this respect, *Due North* offers a sustained interrogation of this question of deixis and address. While Farrier, Solnick, and Bristow's articulations of Anthropocene

[17] Though titled 'A "Review" of Three Unspecified Books,' the essay takes clear aim at both Olson and Prynne. Given the timing of the review, the most likely contenders for the "unspecified" objects of Riley's critique are the Cape Goliard edition of Olson's *Maximus Poems*, the first edition of Prynne's *Kitchen Poems*, and the Ferry Press printing of 'Aristeas,' all published in 1968.

poetics each move back and forth between lyric and open field forms, Keller's *Recomposing Ecopoetics* argues that the familiar opposition of lyric enclosure with innovative or "open" practices has become increasingly redundant in describing the expansive forms of lyricism in the Anthropocene. Where the previous chapter outlined Riley's forays into open field practices as a response to the scalar limitations of the Movement Orthodoxy, his later work encapsulates this expanded sense of lyrical possibility, framing lyric as a lens for registering what Keller describes as 'the cognitive and affective dissonance between minute individual agency and enormous collective impact' (38).

For Riley, 'learning to speak from' in the Anthropocene is a process of reckoning with multiple deictic points that coincide in the "here" of the industrial north and the "I" of lyric in the open field. Drawing on both open forms and lyric archives, *Due North* consists of a disjunctive amalgam of citations, prose fragments, and snatches of folk song that oscillates between individual and collective pronominal positions as the work's constant formal mobility displaces any stable sense of a deictic centre across manifold historically and geographically disparate instances of lyric utterance. 'Song is the cohering force in *Due North*,' as Evan Jones reflects, yet its pronouns are never settled. While '"I" is "We"' in the 'chorale' of this polyvocal lyric assemblage, Jones suggests, 'Riley's "we" are not universal.' Instead, the provisional collective interpellated by this "we" constitutes a heterogenous chorus of populations displaced by industrialisation, economic collapse, or climate crisis and a constellation of histories under erasure that both reveal and refuse the Anthropocene's incomplete address. If lyric poetry appears reframed, in Jones's terms, as 'a group effort,' then the epigraph of the opening poem, 'Housman's Question,' sets up these questions of deictics, displacement, and scale against lyric speech as a linguistic practice of "speaking from." As an epigraph to the poem, Riley cites A.E. Housman's 'From far, from eve' in its entirety, offering a set of deictic coordinates drawn from a source-text that Veronica Alfano describes as the archetype of 'lyric self-enclosure' (294):

> *From far, from eve and morning*
> *And yon twelve-winded sky,*
> *The stuff of life to knit me*
> *Blew hither: here am I*
>
> (qtd *Due North* 8; italics original)

For Alfano, Housman's poem 'enacts the brevity of human existence' through an 'unvarying lyric smallness' (273) that encapsulates the limitations of scale against which the open field came to define itself in the late 1960s. Situating lyric subjectivity 'at a number of intersections,

the axes of which are first geographical and economic,' both 'communal and singular,' Nigel Wheale contrasts the geologic scale of post-*Intelligencer* poetry to a 'diminutive English scene' ('Expense' 105, 109) for which Housman might adequately function as a metonym. In the context of *Due North*, however, the framing of Housman's declamatory deictic centre '*here am I*' against the distance of '*From far*' offers a sense of dispersal and contingency out of which the speaker coheres as a temporary unity: '*Now – for a breath I tarry, / Nor yet disperse apart*' (*Due North* 8; italics original). Throughout 'Housman's Question' and subsequent sequences, the key terms and deictic markers of 'From far, from eve' – *here*, *from*, *breath*, *disperse* – appear shattered and displaced as italicised citations that represent both an explosion of the language of lyric and an excavation of the potentials for rethinking scale, geographical mobility, and subjectivity that inhere within lyric. Where Sheppard's *The Poetry of Saying* defined linguistically innovative formal tactics against a 'poetry of closure' in the 1970s, he also traces how the work associated with the British Poetry Revival reflected the scale of open form 'fused with the resources of the English lyric' (2, 57). In this respect, the citation of Housman's 'From far, from eve' appears both as a provocation, incorporating the self-enclosed lyric as its object of critique, and an insistence that the common linguistic resource of the lyric archive necessarily exceeds the boundaries of this enclosure.

Against the diminutive lyric scale represented by this epigraph, Riley reworks its linguistic materials through the Anthropocene's contested commons and structures of containment. From the mobilities of climate-induced displacement to the uneven distributions of breathability that mark shared atmospheres and lyric vernaculars, the following chapter charts the shifting figures of spatial, atmospheric, and linguistic commons across Riley's *Due North*. As Callie Gardner articulates, *Due North* is fundamentally 'a poem about group travel and life in common' ('Review' 89). Throughout the collection, Riley's provisional "we" consists of 'migrant workers' and 'working populations' (29, 69) displaced and dispersed by accumulating crises of conflict, climate, and capital. Opening with a deep history of climate migration that reflects the legacies of *Intelligencer*-era preoccupations with prehistoric movement, *Due North* turns away from deep history and toward industrial conditions of mobility, displacement, and enclosure in the Anthropocene. In doing so, the collection offers a redress to the nomadic imaginary of Prynne and Olson's work, focusing on the manufacturing cities of the nineteenth century as pivotal sites of northward migration and fossil-fuelled accumulation. Casting the language of Housman's lyric against the thick historicity of air as a record of atmospheric pollution in Manchester and Stockport, Riley charts the uneven

distribution of breathable air as a 'flawed commons' (Scappettone 52) through which *Due North* registers fraught relations between individual and collection respiration. In closing, I examine the ways in which the shared conditions of the atmosphere have informed a concept of language as a commons since the *Intelligencer*, turning to the concept of the chorale in *Due North* to reexamine the deictic and pronominal tensions outlined above. Framing Riley's concept of "mass lyric" against Lisa Robertson's articulation of the lyric vernacular, I reconsider Jones's claim that '"I" is "we"' in Riley's work through a dialectical tension between collective and singular speech. As Robertson suggests, if the linguistic commons is understood as a 'historical mode of collective relationship' then lyric speech 'is never simply single' (*Nilling* 73). Drawing attention to these knotted relations between individual and communal terms in the politics of lyric deixis, Riley's articulations of the spatial, atmospheric, and linguistic commons each reflect what Yusoff describes as the incomplete address of the Anthropocene's geologic commons.

'learning to speak from': Excavatory commons, Anthropocene mobilities, and the open field.

From 'The Linear Journal,' first published in Mulford's journal *The Anona Wynn* in 1969, to the 2011 collection *The Glacial Stairway*, mobility reappears as central motif across Riley's poetic work. As Eltringham articulates, 'Riley's poetry is always on the move' ('Shifting Vantage' 1481). Where Eltringham describes 'a body of work that is always informed by mobility' ('Shifting Vantage' 1482), *Due North* departs from the localised and individual mobilities of these earlier projects to envisage climate migration and displacement as a historically continuous condition. At the same time, *Due North* also marks a return to the conceptual and geographic landscapes of Riley's open field projects in the 1970s. Where *Lines on the Liver* had featured a black and white photograph of moorland lanes in the Peak District, the monochrome cover of *Due North* depicts a road stretching northward from Hebden Bridge across the moors. The question of 'learning to speak from,' as *Due North* frames its project, also remains freighted by its resonance with the *Intelligencer*'s geologic turn toward a poetry of 'where we are' (*Certain Prose* 45) and Riley's own excavations of the industrial north. While Prynne's 'Aristeas' and Olson's *Maximus* offered a counterpoint to this sense of a localised deictic centre by turning to the prehistory of migration and climate change, their conceptions of species history also remained bound up in the political problematics and historical exclusions to which Riley gestures in his 1969 review. Addressing this legacy directly, the collection's opening poem, 'Housman's Question,' turns from what Alfano describes as the 'amnesiac nostalgia' (276) for premodern pastoral in Housman's *A Shropshire Lad* to address the

romanticisation of nomadism in Prynne's work and coloniality of Olson's migratory poetics. Framing the demographic shifts of early fossil capital and the contemporary forced mobilities of the Anthropocene against a deep history of climate-induced migration, *Due North* reorients the excavatory imaginary of the British Poetry Revival toward Yusoff's account of the Anthropocene as an apparatus of 'colonial displacement' (*Black Anthropocenes* 60).

As the previous chapter reflects, the turn to prehistory and landscape archaeology in the *Intelligencer* was conceived as a radical shift in spatiotemporal scale from the tradition of English lyricism represented by Housman's patriotic pastoralism. Nonetheless, the spatial enclosure suggested by the poetics of "where we are" raised continuous questions regarding national boundaries and nostalgia. If the title of *The English Intelligencer* appeared as a riposte to the diminutive nationalism that Prynne termed 'Betjeman's England' (qtd Latter 21) or an emphatic distinction from the North American influence of the open field, its claim to a geographically situated intelligence came up continually against the enclosures of the nation state. 'Nation moves in on you as a legal structure,' as Hall cautioned in an early letter to the *Intelligencer*, pointing to 'the crossing of state borders' (*Certain Prose* 16) that had shaped the situated poetic practices envisaged by the worksheet. The poetry of "where we are", he argued, might be better framed instead as 'the nomadic purity of "who we are", all flags left outside' (*Certain Prose* 19; emphasis original). While invoking an idealisation of nomadic movement that Riley's *Due North* ultimately rejects, Hall's refusal of state borders nonetheless articulates the same critique of the worksheet's claim to 'a radical, redeemable Englishness' (Eltringham, *Poetry & Commons* 84) that reappears in Riley's 1969 review of Olson and Prynne. 'What the "nation" does is something we do not, now, share in at all,' Riley insists, 'and you cannot AT THE SAME TIME disavow responsibility (full of pity for suffering humanity) and gather glory from a sense of identity with the political body' ('"Review"'). As Eltringham contends, while the excavatory imaginary of the *Intelligencer* had attempted to reflect 'an underground, communal, non-commercial reverse image of the nation back to itself' (*Poetry & Commons* 69), its horizons of re-commoning often remained structured by the boundaries against which the worksheet oriented itself. For Riley, Eltringham concludes, antipathy for national borders shaped an archaeological orientation toward 'more ancient' patterns of communal sociality and prehistoric mobility that lay 'beneath the surface layer of the nation' (*Poetry & Commons* 84).

Against this deictic question of "where we are," the title of *Due North* subtly reframes poetic inquiry away from geographic or national location and toward a more mobile spatial and temporal orientation. Reviewing Riley's collection in *Poetry Wales*, Gardner frames its return

to the north as redirection toward abandoned post-industrial landscapes and mobile ways of life now increasingly consigned to the past; lingering on 'fragments of the world' that 'have somehow been excluded from the way it has been decided it will look, "going forward"' ('Review' 90). This Benjaminian turn to the discards of history indicates, for Gardner, a trajectory that is as much temporal as spatial; 'a return to the north is *due*,' they conclude, 'which is to say, it's about time' ('Review' 90). In the opening stanza of 'Housman's Question,' Riley enacts a familiar temporal shift into the millions of years as a deictic fragment from the first line of Housman's poem collides with the *longue durée* of migration:

> *From far* – human groups moving
> over the great grasslands with the herds,
> sucking the milk of gazelles, sleeping
> curled under the fleece / gleam of eyes through black hair
> vast green and red lands without division,
> footsteps measured in millennia.
>
> (*Due North* 7; italics original)

Coupling the spatial mobilities of 'footprints' to the temporal measure of 'millennia,' the last line lingers on the image of fossilised imprints as material traces of prehistoric migration in the archaeological record. In Gardner's terms, the poem itself 'wanders back and forth through time and country' ('Review' 89), contrasting the scalar coordinates of lyric represented by Housman's '*From far*' against this millennial scope. As Peter Hughes articulates, this opening passage invokes 'a vast geographical and historical sweep' that comes 'to chime with the movements and struggles of later economic migrants internationally,' as well as the 'local population shifts toward the northern towns from the countryside' (604) that the latter sections of *Due North* reflect. As this opening vista cuts across timelines and nation states, however, it also offers the prospect of a landscape prior to the imposition of borders and property; 'Vast green and red lands' that encapsulate Riley's desire to articulate a commons 'beyond the earth's divisions' (*Due North* 7, 26).

The following stanzas of 'Housman's Question' contrast an undivided spatiotemporal expanse with the division of 'the sky / into days and days into hours, captured' by timekeeping as seasonal migration was reconditioned to the 'market in real time' (*Due North* 8, 17). Reading Riley's *Intelligencer*-era poetry against histories of parliamentary enclosure and the industrial parceling up of land, Eltringham frames its vision of an 'excavatory commons' as a form of poetic inquiry 'whose object of investigation was the prehistory of property' (*Poetry & Commons* 84). The shift from lyric self-enclosure to the expanse of prehistory, then, represents

a vision of a spatial commons beyond, or before, the divisions of property, borders, and colonial displacements that striate the geologic commons of the Anthropocene. Gesturing back to the excavatory commons of the late 1960s, the opening passages of *Due North* also appear in constant dialogue with Prynne's 'Aristeas,' which drew together archaeology, mythology, and paleoclimatology to express a vision of nomadic life beyond the state. According to Wheale's review of *The White Stones* in 1979, 'Aristeas' 'proposes what release from the emplacements of settled and fiscal life might be,' articulating the 'vagrant largesse' of the 'marginally attached' ('Expense' 110) as a counter-history of the sedentary state. Ranging across millennia, 'Aristeas' charts an 'errant world' of semi-nomadic pastoralism and seasonal migration that preceded 'the pattern of settlement' (*Poems* 92) and surplus accumulation traced by Riley's 'Working Notes.' In the opening stanzas of *Due North*, Riley recounts this same 'gradual / and piecemeal shift to husbandry and cultivation' leading to 'competition over storage' (*Due North* 10) and the foundation of the state. Against the sedentism of these first states, both poems tend 'direction north, / *no longer settled*' (Prynne, *Poems* 92; emphasis original). Likewise, the description of ranging herds and 'Orphic stasis' (*Due North* 7) in Riley's poem echoes the 'great herds of sheep and cattle' of 'Aristeas' and reflects Prynne's insistence on 'the orphic metaphor / *as fact* / that they did migrate' (*Poems* 91, 92; emphasis original).

In its collision of mythopoetic lyric and archaeologic '*fact*,' 'Aristeas' mirrors Riley's 'Working Notes' on the sedimentary deposits of Mesolithic societies as material evidence of otherwise illegible forms of prehistoric sociality and life in common. As Riley had written to Prynne in the *Intelligencer* in 1967; 'yr "mythic/nomad" is not metaphoric but based on knowledge' (*Certain Prose* 98). In *Poetry & Commons*, Eltringham reflects that James C. Scott's recent study *Against the Grain: A Deep History of the Earliest States* 'bears out what were speculative projections for Riley and Prynne' (87). For Scott, as for Prynne, the 'fractious nomadic polity' (250) that preceded and resisted state formation represents a counternarrative of resistant mobility against the linear drive of "progress." For Prynne, the migratory patterns of early social formations also shifted the focus of poetic inquiry away from the excavation of local strata and toward a more mobile view of history and climate. In a letter from Prynne in response to Riley's 'Working Notes,' its framing of 'extension into the landscape' (*Certain Prose* 52) appears rearticulated as a matter of tracing movements and climatic shifts rather than sedimented histories of place:

> The natural extension is movement, literal passage across the terrain, in response to some factors of which there are traces, and some of which there are not. For we can

> hope eventually to establish the sequence of environment-crises which helped to bring the refined hunting-societies into their long migrations, the movement of the reindeer herds itself consequent upon climactic change and alterations in plant-cover.
>
> (*Certain Prose* 75; emphasis original)

Rendered only partially legible by innovations in paleoclimatology and the New Archaeology, Prynne suggests, patterns of climate-induced migration fundamentally problematise the archaeopoetic imaginary of Riley's 'Working Notes.' As Scott reflects, 'if you were hunter-gatherers or nomads,' dispersing discards 'thinly across the landscape, you were likely to vanish entirely from the archaeological record' (*Against the Grain* 13). 'The nomadic was thin,' Prynne's letter concludes, 'and very pure' (*Certain Prose* 77). Echoing Hall's valorisation of nomadism, Prynne's letter suggests that tracing these prehistoric 'environment-crises' that catalysed 'long migrations' radically reframes the relation between history, ecology, and open field poetics as a matter of mobility and climate.

As Riley's editorial 'Announcement' elaborates, this account of prehistoric mobility refutes the originary teleology of 'migration as <u>return</u> to homeland' and instead reveals 'a condition where migration was not a matter of return, but of necessary movement […] dependent only on the natural condition' of 'reindeer herds' and 'changes in flora' (*Collected Prose* 96; emphasis original). In place of the mythic trajectory of voyage and return, Prynne's 'Aristeas' envisages a collective 'without centre' (*Poems* 92) which, as Latter's *Late Modernism and the English Intelligencer* contends, comes to stand for the "nomadic" and fractious community of the *Intelligencer* evoked by Hall. 'By eschewing this fixed vantage,' Latter reflects, the poem 'gives up a sense of settled origin and fixed destination' in its rejection of any single 'determined centre' (76). In *Due North*, this recognition of movement over emplacement as a constant historical condition similarly requalifies the process of 'learning to speak from' through the destabilisation of its deictic centre. Half century after his 1966 'Announcement,' Riley returns to its essential claim of 'necessary movement':

> in a sense we all came from there
> endless, *endless way*
> where *from* I don't know –
>
> (*Due North* 15; italics original)

Here, Housman's '*endless way*' reappears reframed as a redress to the idea of the origin or the centre. Drawing on prehistoric migratory patterns to reframe contemporary displacements, however, *Due North* also offers a nuanced critique of the transhistorical idea of migration

behind Hall's 'nomadic purity' or Prynne's 'errant world' beyond property. For Anthony Mellors, the figure of Aristeas functions as an 'evasion' of material conditions in which nomadism appears 'aestheticised' as 'the ideal antithesis of commodification' (131). As Prynne had put it in 'Aristeas,' migrating prehistoric populations were 'free in the apt form of / displacement' (*Poems* 94). In the context of the forced migrations and warming climates that shape *Due North,* this naturalisation of displacement appears profoundly problematic. As with so many of Prynne's poems in the late 1960s, his insistence in 'Aristeas' on migration '*as fact*' also reflected the influence of Olson's *Maximus*, specifically referencing a passage first published in Britain through Andrew Crozier's *Wivenhoe Park Review* in 1966:

> Migration in fact (which is probably
> as constant in history as any <u>one</u> thing: migration
>
> is the pursuit by animals, plants & men of a suitable
> – and gods as well – & preferable
>
> environment; and leads always to a new center.

(*Maximus* 565; emphasis original)

If, as Mellors argues, Prynne's idealisation of displacement invests the figure of the nomad with a politically suspect valorisation of vagrancy, then Olson's understanding of migration as the continuous advance of new centres represents a far more violent historical elision, naturalising the colonial drive of western frontier against the 'constant' history of climate-induced migration. This recourse to the euphemistic language of 'preferable / environment' and the temporal shift into deep history, as the poet ~~Heriberto Yépez~~ articulates, appears in *Maximus* as the means by which 'Olson poeticizes imperiality' (95).[18]

As Robert Duncan wrote in 1972, reproducing the grammar of colonial extraction with startlingly uncritical approval, Olson was 'a frontiersman in thought' who 'saw the Westward movement of scouting, exploration, traffic with the natives, first settlements, raids and massacres, exploitations, scientific observations as […] a drive into the mythopoeic' (146). Invoking migration as a transhistorical "fact," settler-colonial conquests appear comparable, in *Maximus,* to 'the waves of pre-glacial and post-glacial migrations out of Asia,' framed 'as coming "home," "back" to their origins' (Duncan 145).[19] 'The great drive West was for Olson

[18] The formatting of the strikethrough in ~~Yépez~~ is at the author's own request.
[19] Olson makes the most explicit statement of this equivalence in 'The Present is Prologue,' contrasting both Indigenous and settler mobilities to the 'walls' of a sedentary Europe. 'The American Indian lies outside that

toward the Idea of Man,' Duncan writes, and the figure of Maximus represents both emigration and return 'toward the vision of what each of us as Man is' (149). In this context, Maximus encapsulates the homogenising collective address of the Anthropocene that Yusoff recognises as the deictics of settler colonialism, premised on the trenchant disavowal that '[*o*]*rigination is displacement*' (*Black Anthropocenes* 60; emphasis original). 'In a word,' as Keston Sutherland puts it, 'he is imperialism' ('XL Prynne' 121). If, as Eltringham reflects in *Poetry & Commons*, Olson's migratory poetics follows a trajectory 'founded on genocidal westward expansion' (75), then Solnick's *Poetry & the Anthropocene* reads Prynne's *Kitchen Poems* as a response to this equivalency of climate adaptation and settler conquest, distinguishing the 'drift' of nomadic tribesmen from the violent 'expansion' and 'acquisition' (*Poems* 14) of primitive accumulation that subtended the colonial state. As Prynne writes, 'if you can designate a / prime direction, as Drang nach Osten / or the Western Frontier, that's to / purify the idea by recourse to History / *before* it happens' (*Poems* 13-14; emphasis original). If Prynne and Riley both struggled vocally with the prospect of lapsing into 'cultural nostalgia' (*Certain Prose* 77), Riley's review in *The Last Minute-Choice* issues a caustic critique of both the 'imaginary tribesmen' of 'Aristeas' and the 'frontierism' of Olson's *Maximus*, denouncing this nomadic imaginary as a reactionary '[p]re-industrial nostalgia pushed back to "origins"' ("Review").

Against this recourse to pre-industrial nostalgia and settler mythologies, the mass displacements and climate crises that drive migration across *Due North* reflect knotted relations of settler colonial expropriation, industrial devastation, and state violence. In Riley's contemporary work, the 'dispersions' (Prynne, *Certain Prose* 77) of prehistoric climatic shifts that preoccupied the *Intelligencer* are reframed through the apparatuses of the 'modern state' and the slow violence with which the regime of national borders 'disperses families across Europe' (*Due North* 78). Opening with a vision of untrammelled mobility, this shift from deep history to contemporary displacements in *Due North* offers a redress to Prynne's idealisation of vagrancy as 'old romances return / freshly laundered on the backs of migrant workers / from former colonies' (*Due North* 29). From the ecological crisis and state-sanctioned genocide of the Irish famine to the catastrophic collapse of the Manchester textiles industry, the pogroms of nineteenth-century Russia to far-right repression of travelling communities in Romania, Riley's constant layering of migrations throughout the collection reveals rather than occludes the violent history of displacement that underpins European state-formation. Focusing

comfortable box just as much, I'd argue, as the Americans now do,' he suggests, 'despite Western appearance.' Tracing his own ancestry to Swedish and Irish immigrants, he reiterates a claim, first made in *Call Me Ishmael*, that European settlers in America 'are the last first people' (*Collected Prose* 206).

increasingly on the Industrial Revolution in the latter stages of the collection, the nineteenth century appears as both 'the Century of Nation- / building' and 'the Century of Massacres' (*Due North* 55). Nonetheless, the text is littered with references to 'Nation-building exhortations' and anti-immigrant rhetoric from the 1930s through the 1960s to the present day, tracing the ubiquity of border violence faced by those who 'got out,' faced environmental displacement, or otherwise 'walked, out of what we were' (*Due North* 52). In this respect, the perspectival shift toward deep history in *Due North* refuses the flattening of climate migration and settler colonial expansion that surrounds Hall's transhistorical invocation of the 'nomadic purity of <u>who we are</u>' (*Certain Prose* 19; emphasis original).

Attending to the history of displacement, then, reveals the emerging "crisis" of mass migration and the forms of slow and spectacular state violence with which mobility is disciplined and enforced as a continuous historical condition of populations designated surplus to capital. Accumulating and overlaying multiple instances variably framed as environmental crises, financial crises, or demographic crises, *Due North* points to the historical continuity of the displacement and containment of proletarianised, racialised, and Indigenous populations. Where Riley contrasts the local history of industrialisation and the conditions faced by a displaced Irish population in Manchester with the state containment of the Indigenous and semi-nomadic San people in the 1970s, this comparative practice reveals both the continuation of structural environmental violence and its geographic redistribution under late capital:

> Infant mortality rate among the Manchester 'Low Irish' 1830s: 50%,
> among the Kalahari Bushmen 1970s: 50%
>
> (*Due North* 90)

Rather than an abandoned precapitalist condition, displacement appears as an intrinsic structure of fossil capital and the colonial state. In this respect, *Due North* reflects migration as both an effect of ongoing capitalist crises and a condition of proletarian survival:

> Moving and staying, bearing the location with us
> advance built into the structure of settlement. Not "Travel" –
> there were needs, and displacements – economy collapses, pack up
> and go
>
> (*Due North* 8)

While echoing the stanzas from *Maximus* quoted above, the "natural" conditions of prehistoric climate-induced migration that preoccupy the *Intelligencer* exchanges are recast here as a long

history of displacements inseparable from the history of capital. In doing so, 'Housman's Question' frames the epigraph's '*endless way*' against the demographic shifts and environmental conditions of nineteenth-century Manchester and Stockport to articulate a tradition of the oppressed for whom climate collapse is a continual condition; 'not a crisis / but a labour, of getting on with/out' (*Due North* 23). In this context, Housman's evocation of tireless movement represents neither an unprecedented crisis nor a lost mythopoetic past but a continuous history of shifting material conditions and acclimatisation in which "climate-induced" and "economic" migration are inseparable. 'Working a way' across state borders, ecological crises, and collapsing economies, *Due North* casts this labour of 'untiring mobility' (53) as an enforced tactic of adaptation and survival against the divisions, displacements, and dispossessions of the Anthropocene.

While popular narratives around climate collapse frequently foreground predictions of unprecedented numbers of climate refugees in the coming decades, Marxist and decolonial critiques of the Anthropocene have both offered an account of the contradictions inherent in this legal categorisation of "climate-induced" displacement and underscored the necessity of a counternarrative of border abolition as an environmental justice issue. Against this backdrop, François Gemenne's 'The Anthropocene and its Victims' offers a framework for mass climate migration and forced mobility in the Anthropocene that correlates with Riley's layering of contemporary migration and deep histories of displacement. 'Since prehistorical times,' he writes, 'the geographical distribution of population on the planet has been shaped largely by environmental conditions' (169). While cautious of 'depolicitising migration through an environmental perspective,' Gemenne insists that migration is 'the lens through which these inequalities materialise' (171, 172). Although "climate-induced" migration often works in policy to obscure underlying relations of colonial dispossession and capitalist extraction, he reflects, this turn to prehistories of mobility and adaptation also reveals the inextricability of the Anthropocene from its long history of displacement. In their introduction to *Anthropocene Mobilities,* Andrew Baldwin et al. respond to Gemenne's call for a repoliticised account of climate migration and environmentalism by proposing 'mobility justice' (290) as a critical heuristic. Framing Anthropocene mobility through the intersecting critique of coloniality and fossil capital, they insist, 'enables us to re-characterise those displaced by "climate change" not as "climate refugees"' but as the displaced surplus populations of 'intersecting mobility regimes fuelled by fossil fuel extraction' (291). Likewise, for Kyle Powys Whyte et al., reckoning with Indigenous histories of displacement and dispossession in the Anthropocene

'involves unraveling layers of colonial injustice, instead of simply focusing on grappling with "unprecedented" phenomena' (320). If the Anthropocene, as Yusoff argues, names 'a spatial execution, of place, land, and person cut from relation through geographic displacement' (2), then these framings of Anthropocenic displacement underscore dynamics of forced movement and containment not as a crisis but as an ongoing historical precondition of fossil fuel extraction and its colonial relation to land.

In *Climate Leviathan: A Political Theory of Our Planetary Future*, Geoff Mann and Joel Wainright frame the necessity of centring climate migration in Marxist critiques of the Anthropocene against the impossibility of separating "climate-induced" migration from wider patterns of displacement and mobility under capital. 'Since no one can escape the weather,' they suggest, 'everyone's movement is always already climatic in some abstract sense' (76). Invoking the climate as a common condition for humanity, Mann and Wainright's quandary comes up against a familiar problematic. Emphasising climate-induced mobility as a collective condition of adaptation, on the one hand, and the unevenly distributed effects of the warming atmosphere, on the other, this figure of the atmospheric commons becomes a site of navigation between the species "we" implicated by the Anthropocene and those it displaces through its regimes of epistemic and concrete state violence. Even if no one can escape the weather, those who have historically shaped the atmosphere have rarely felt the most drastic effects of a rapidly changing climate and its displacements. Between environmental migration as adaptation and colonial displacement as a historical condition of capitalist accumulation, thinking through Anthropocene mobilities comes up once more against Yusoff's articulation of the geology of mankind as an incomplete address. As Malm and Hornborg insist, rather than interpellating *anthropos* as a geophysical agent, the Anthropocene more accurately registers the historical agency of 'an infinitesimal fraction of the population' located 'in the early 19th century' (64), concentrated in the hands of British colonial capitalists and fossil-fuelled forces of production in the north of England. With this historical pivot in mind, the shifting locations of *Due North* slowly focus in on Manchester in the mid-nineteenth century as a critical period through which to capture the intersecting dynamics of atmospheric pollution, mass migration, and industrialisation that have come to shape the Anthropocene. Following Riley's opening descriptions of prehistoric migration, the italicised '*Here*' (*Due North* 8; italics original) of Housman's poem is reoriented toward the viaducts, cotton mills, and smog-producing factory chimneys of Manchester and Stockport.

In one sense, this return from questions of migration and displacement to the familiar Anthropocenic focal point of the Industrial Revolution goes against the grain of Yusoff's call for the shifting of the European deictic centre of Anthropocene and Capitalocene narratives toward the colonised "elsewheres" of the nineteenth century. Nonetheless, I'm interested in how Riley's reframing of 'learning to speak from' offers forms for thinking through and across Malm's critique of fossil capital and Yusoff's turn to the abjected and displaced others of the geologic commons. Engaging the deictic quandary that Yusoff outlines, 'Housman's Question' interrogates knotted dynamics of locality, mobility, and environmental history, layering prehistoric migratory patterns, industrial demographic crises, and contemporary Anthropocene mobilities. If Chakrabarty's theses on history argued that the collapse of natural history and capital radically destabilises our understanding of the "now," then this unsettling of deictics is as much spatial as temporal in *Due North*. Any attempt to speak from "here" as a stable ground increasingly comes up against the ways in which that deictic centre continually shapes, and is shaped by, other distant places and times. As Nixon insists in his landmark *Slow Violence and the Environmentalism of the Poor*, the onset of the Anthropocene demands formal tactics that 'imaginatively and strategically render visible' the nonlinear and dispersive material relations of climate collapse 'against the attenuating effects of temporal and geographical distance' (*Slow Violence* 38). Responding to this emergent scalar impasse, *Due North* navigates what Eltringham describes as 'the politics of complicity and distance' ('Shifting Vantage' 1483) in Riley's lyric poetry, reworking the legacies of the open field and its excavatory commons through contemporary theories of lyric and climate toward an understanding of the atmospheric surround as a shared, if flawed, reflection of the commons.

'inhaling coal smoke by the sidings': Lyric atmospheres, heavy air, and the flawed commons.

In an interview for *Reality Studios* in 1986, Riley reorients the poetry of "where we are" away from the *Intelligencer*'s excavatory commons and toward the respiratory commonality of the shared atmosphere invoked in *Climate Leviathan*. Asked by Kelvin Corcoran what poetic field he writes within or from, Riley declines to identify with any boundaried 'tradition,' innovative or otherwise, and insists instead that his work emerges from an 'entire climate' ('Spitewinter Provocations' 15) of poetic language-use, past and present. Jettisoning the familiar idiom of archaeological inquiry for one of atmospheric inspiration, Riley's interview marks a shift from the stratigraphic image of linguistic sediment that underpinned the counter-extractive poetics of *Tracks and Mineshafts* toward a climatic understanding of shared language. If, as Mann and Wainright suggest, no one escapes the weather, then Riley's 'entire climate' stands for the

inescapable immersion of the speaking subject in the wider atmospheres and histories of lyric utterance. In a letter to Riley in 1968, Prynne had sketched a similar understanding of lyric speech as 'sound paced out in the shared places' of language; a mobile tracking across historical patterns of language-use in which 'the echoes are no-one's private property' (*Certain Prose* 185). This echoic relation of shared linguistic resonance, Prynne suggests, is simply 'part of the world of motion [page] and place in which language is like weather, the air we breathe' (*Certain Prose* 185; parenthesis original). Invoking a familiar image of the page as a field of motion, Prynne's letter both reproduces Olson's emphasis on breath in 'Projective Verse' and modulates his focus on the singular poet towards a model of collective respiration which, as Eltringham argues in *Poetry & Commons*, would prove formative for the relation between language, climate, and commons in linguistically innovative poetry. This idea that language is like weather – as much a common resource as the air we breathe – reappears throughout *Due North* in dialogue with the earlier prospect of 'lands without division' that finds its own correlate in Prynne's invocation of the 'shared places' beyond linguistic property. Across the collection, struggles over access to spatial, atmospheric, and linguistic commons appear through and across one another as Riley's dispersed and displaced "we" appear 'trapped in enclosures, […] thrown into language cells, clawing at the window, begging for clear air' (*Due North* 54). If language, like air, constitutes a common resource, then this entanglement of linguistic and atmospheric climates also reflects the encroachment of enclosure, the increasing contamination of the atmosphere, and the erased histories of displacement and containment that mark the Anthropocene.

Where 'Housman's Question' tests the deictics of 'From far, from eve' against the deep histories of Anthropocene mobility, dispersing shards of lyric poetry throughout the sequence, later sections of *Due North* turn to the figure of the breath in Housman's poem as an aperture for thinking through the stakes of lyric utterance against the atmospheric legacies of fossil fuel emissions in the nineteenth century. Emphasising the climate as a medium of history, as Prynne's letters to the *Intelligencer* had done, *Due North* draws our attention to the thick historicity of an aerial surround that often stands for immateriality and timelessness. In his theses 'On the Concept of History,' for instance, Benjamin turns to the continuity of the climate as an 'index' (390) against which historical change might be contrasted or measured out. As his second thesis reflects, '[d]oesn't a breath of the air that pervaded earlier days caress us as well?' (390). In 'Anthropocene Air,' Tobias Menely cites Benjamin's figurative deployment of the atmosphere as an example of 'metaphoric drift in materialist invocations of air toward

ideality and ahistoricity' that casts the atmosphere as an 'allegory of the outside' (94). Underscoring the conceptual difficulties posed by climate change for a materialist tradition in which air represents 'the outside of a given structural totality' (95), Menely's essay articulates a more expansive historical materialist account of atmospherics in the Anthropocene. The philosophical function of air as an immaterial medium which exceeds human history, Menely suggests, is fundamentally unsettled by the emergence of the Anthropocene as a socioecological totality that torques our understanding of historicity and externality. Answering Menely's call for the historicisation of air as a thickened material that bears particulate, chemical, and affective traces of the past, Neimanis and Walker's account of weathering and thick time reflects a recent atmospheric turn across the environmental humanities. Understanding the aerial surround as a 'totality of our environments,' as Christina Sharpe suggests, this 'total climate' (104) of socio-atmospheric conditions appears as a material register of historical colonial violence and ongoing structural inequality. Similarly emphasising 'air's historical sense' (63), Ronda's *Remainders* traces the ways in which innovative poetry has responded to this aerial surround as a site of historical inquiry. While Ronda agrees with Menely that historical materialism has struggled 'to see air *as* historical' in and of itself, she also returns to Benjamin's concept of natural history to demonstrate the ways in which questions of breath and atmosphere in innovative poetics reveal 'the enmeshing of the natural and historical' (44, 43; emphasis original).[20] 'With its uneven composition and its complex relay between corporeal interiors and exteriors,' she insists, 'air offers an index of how nature and history interweave in an ongoing dynamic […] at multiple scales, from the minutely particular to the global' (43).

Across the archive of innovative poetry since the mid-century, Ronda suggests, the atmosphere appears as a 'materialization' of historical relations; thick with 'immanent substantializations' (58) that reflect the imbrication of climatic changes, historical shifts in capitalist metabolisms, and their attendant social milieus. By stretching the material of historical materialism, she argues, the medium of air offers a means of tracing 'new complexities of "scale" beyond individual comprehension' and underscores the necessity of grasping the atmospheric commons as an emergent 'ecological totality' (58, 62). If, as Ronda has it, 'air substantializes our shared condition as breathing beings' (57), then the focus on

[20] Echoing Diamanti and Bellamy, Menely also argues that this collapse of nature and history reveals 'a systemic material condition […] definitive of the Anthropocene: the amplifying feedback loop between surplus value and the surplus energy derived from fossil fuels, which, in turn, effects a rift in the biospheric carbon cycle' (94).

individual and collective respiration outlined by Prynne and Riley above poses innovative poetry as a means for thinking through and between these dialectics of individual breath and total climate; "I" and "we"; lyric and open field. Tracing an emphasis on breath that stretches back to Olson's 'Projective Verse,' Jennifer Scappettone's 'Precarity Shared: Breathing as Tactic in Air's Uneven Commons' argues that, by insisting on 'medium of vocality as a substantial one' (48), innovative poetry since Olson draws our attention to the uneven distributions of breath and breathability that mark the air as a field, a commons, and a socioecological totality. Foregrounding 'the commonality and the division sounded and perpetuated by lyric, with its corporeal matrix in the breath' (53), Scappettone's essay demonstrates how poets like Nathaniel Mackey and Claudia Rankine have drawn on the open field while pointing to the ways in which poetic speech articulates the restriction, as well as the projection, of breath. 'Air's condition as the commons we all inhabit,' she reflects, is rendered increasingly precarious by atmospheric pollution, state violence, and the increasingly unbreathable climates of the Anthropocene, and '[n]o literary form modulates breath more self-consciously or expresses the tactics of surviving a flawed commons more clearly than poetry' (48, 52). As Riley articulates in an interview with Eltringham, recalling Prynne's description of language as the air we breathe, 'poetry engages with economic and environmental issues because we live them,' and, as such, 'they're in our breathing' ('"more diversions"').

Where Olson's 'Projective Verse' emphasised the transfer of linguistic force from 'the HEART, by way of the BREATH, to the LINE' (*Collected Prose* 242), *Due North* contrasts the exhalations of the open field against the language of Housman's self-enclosed lyric. In the second verse of 'From far, from eve,' the fleeting breath of lyric utterance and the metaphorical contents of the heart appear as archaic terms of a timeless poetic vocabulary:

> *Now – for a breath I tarry*
> *Nor yet disperse apart –*
> *Take my hand quick and tell me,*
> *What have you in your heart*
>
> (qtd *Due North* 7; italics original)

Throughout *Due North*, however, the enquiry invoked by 'Housman's Question' – '*What have you in your heart*' – collides with the history of atmospheric pollution and fossil-fuelled manufacturing in Manchester and Stockport as Riley disperses fragments of the epigraph across the text:

What have you in your heart
– coal smoke, long-term hope
folded against the cold,
the grass growing on the weirs,
the entwined briars in the graveyard.
There are catalogues and histories in my heart
and timetables, running through the night.

(*Due North*; italics original 12)

Here, the heart as a site of lyric affect, immaterial and ahistorical, collapses abruptly into the 'catalogues and histories' of fossil capital as carbon dioxide fills the lungs and cuts short the breath. Across the collection, the figure of the speaker 'inhaling / coal smoke in the shunting yards of Gorton and Stalybridge' (*Due North* 37) reoccurs and refracts as the '*twelve-winded sky*' of Housman's 'From far, from eve' reappears, transformed into 'skies of slaughter' (*Due North* 9); thickened by the atmospheric and climatic legacies of industrialisation. As Ronda reflects, in moments where the otherwise incorporeal medium of 'air appears – as smog or particulate matter – it offers a vantage point into a sense of a larger natural-historical field of relations at work' (45). In Riley's poem 'The Antiquary,' appearing in the *Intelligencer* in 1966, the self-satirical figure of the archaeologically-inclined poet reflects on his 'bron / chitis, the / English disease,' as a product of 'the / dirty air and perpetual /damp' (91) in the industrial north. While attributing the antiquary's respiratory problems to clouds of particulate matter in the archives, the analogous bronchitis of the 'coal-miner in the pits' (92) described in Riley's poem is a figure that returns throughout *Due North*.

In *The Condition of the Working Class in England*, Friedrich Engels observed that the most immediate environmental side effect of steam-powered manufacturing in Manchester was this 'total pollution of the air' (55) by carbon dioxide and other particulate matter expelled from the coal mines, cotton mills, and factory furnaces in the 1840s. The concentration of working populations in the city and the steam-powered industrialisation of production, Engels wrote, produced an 'abnormal atmosphere' that 'affects the lungs, [and] disturbs the action of the heart' (107, 249). Where 'Projective Verse' envisages unimpeded transmission of the breath from the heart to the line, Riley's juxtaposition of Housman's lyric against the early atmospheric conditions of fossil capital represents a disturbance of the breath and the respiratory action of the heart. At once a timeless signifier of lyric affect and a material condition of heart failure that bears the mark of fossil capital's atmospheric conditions, the language of Housman's lyric '*heart*' is continually cast back against 'the matter of breathing,

and of the poetics and politics of air' (Scappettone 52). In 'Climate Change and Contemporary Modernist Poetry,' Kerridge describes this juxtaposition of lyric address with the language of climatology or political economy as a central tactic of linguistically innovative poetry in the thick of climate collapse. Reading innovative poetry since the 1970s, Kerridge reflects, we encounter 'a lyric voice trammelled, interrupted, blocked,' and 'thrown back' (136) against the material realities of environmental crisis.

Writing on Riley's collection *Excavations*, which similarly collides shards of lyric and innovative modes of cut-up composition, Keith Tuma describes how the 'collision of discourses' between fragments of seventeenth-century madrigals and prose lifted from nineteenth-century archaeological field reports enacts a comparable 'struggle to reconcile lyric emotion and brute facticity' (12). By interspersing 'fragments of the English lyric archive' (13) with Victorian descriptions of prehistoric burial sites, he suggests, the figurative terms that conventionally attend lyric speech – the heart, the breath, and the line – are brought up against the mute and often illegible material traces of history that recall the archaeopoetic imaginary explored in the previous chapter. For Tuma, lyric speech in Riley's work represents an inhalation, reiteration, and reanimation of the archive; an 'embodiment in temporality which is the voice breathing air into song' (12). Across *Excavations*, however, as truncated bursts of song are cast repeatedly against the recalcitrant objects of exhumed historical materials, 'the essence of lyric itself – "a completed heart" – remains unobtainable' (17). Throughout the sequence, as Will Bordell suggests, lyric address is continually 'subject to lapses, disruptions, disturbances' through these 'syntactic collisions' (271, 277) of registers and typefaces. For Bordell, this paratactic juxtaposition of found materials becomes a method of 'suspending the lyric impulse' across 'textual difference' (258-59). In one early poem, we encounter the '**suspended / heart** attaining meaning' through this form of dialectic tension, 'hanging **in middle air'** (Riley, *Excavations* 18; formatting original) across a line break. Where Tuma sees this suspension as a refusal of lyric, I'm more concerned with how *Excavations* torques lyric address between the figurative and the material as Housman's idiom of the heart and the breath is 'folded into history' (Riley, *Excavations* 12). Throughout *Due North*, the heart appears similarly suspended between material historicity and the immaterial timelessness of lyric address, yet the pneumatic 'embodiment in temporality' that Tuma identifies with lyric is precisely the moment of its entry into history. As Bordell's reading of this dialectic in *Excavations* suggests, the suspension or blockage of lyric impulse against the 'catalogues and histories' of fossil capital becomes the moment at which its terms attain meaning, revealing the

emblematic heart of Housman's 'From far, from eve' as the material heart failure of Engels's coal-polluted atmosphere. Here, the abrupt stoppage of the breath reveals 'the historicity of the supposedly immutable atmosphere' (Menely 99).

As Nandini Ramesh Sankar suggests, the trammelled and choked lyric voices that struggle to draw breath across *Excavations* also represent 'a mode of shared subjectivity that is not transcendental but grounded in the raw facticity of the human body' (811-12). Testing the language of Housman's lyric against the materiality of aerial pollution and the history of respiratory disease both grounds *Due North* in the development of fossil-fuelled accumulation and envisages a form of transcorporeal collectivity through the restriction of breath-taking. Where the atmospheric turn in the environmental humanities has traced uneven distributions of breathability in the Anthropocene, Engels's account articulates the 'bad atmosphere' of the Manchester slums as a materialisation of fossil capital's structural divisions and a form of 'social murder' (165, 107) engendered by environmental inequality and organised abandonment. In doing so, Engels's account of the 'heavy air of the factory' (160) offers an early articulation of what Anne Boyer describes as the slow violence of 'the heavy industrial air' (37) that continues to weigh down on breath-taking in the Anthropocene. As Boyer reflects, if 'the air is a commons' it nevertheless remains subject to 'profit's anti-socialism – the private and public incursions, extractions, and expulsions into what is commonly produced and held' (37). We become aware of air as a shared resource 'not just when we are gasping for it, but also when it becomes the substrate of something foul, dirty, or toxic […] abrading our throats and sinuses.' In this relation between the individual breath and the atmospheric commons, she suggests, 'lyric poetry exists in a special, specific relationship to the air and what attends it' (36).

Throughout *Due North*, the throat, the lungs, the heart, and the breath are continuously abraded, contaminated, or otherwise abbreviated. Boyer's sense of both air and lyric as sites of simultaneous commonality and uneven harm becomes apparent in the juxtaposition of 'words fulfilling themselves between people, / in the air, reaching across expanding distance, free to all' against the constant presence of coal fumes billowing '*From*/ cotton mills, smoke drifting over railway sidings' (*Due North* 9; italics original). Later, a line from Housman's lyric – '*Now for a breath*' (*Due North* 10; italics original) – follows a paragraph drawn from a documentary on the prevalence of solvent abuse among unhoused children in Bucharest and the abandonment of state welfare provision in the aftermath of communism. In each of these instances, the 'healing in the lungs' promised by a vision of language and air held in common

– ‘free to all’ – collides with the Anthropocene’s uneven distributions of breathable air and toxic atmospheres through which certain bodies are ‘choked with growth’ (*Due North* 10, 43). Riley’s *Alstonefield: A Poem* offers insightful reflection on Riley’s relation to Engels, reflecting on what ‘Engels / failed to notice in the back streets of inner / Manchester where various things added together / made a hope’ (38). The sense of commonality and hope that ‘Engels never / noticed’ is articulated, for Riley, as ‘a murmuring of many voices from many throats’ (*Alstonefield* 39, 42). As Scappettone reflects, lyric’s attention to ‘the breathing apparatus and its context’ foregrounds embodied relations ‘with pervasive forces beyond ourselves – with relentless physical, sociohistorical, and environmental conditions of alterity and subjection’ (47). ‘Seen not as an empty virtual space but as particulate,’ she writes, ‘air makes for a democracy of harm’ (47).

Throughout the closing section, ‘Angel Meadow,’ Riley lingers on the historical intersection of mass immigration from Ireland and atmospheric slow violence, charting the corporeal wearing-out of surplus populations accelerated through cholera epidemics and shifts in mechanised production that transformed what Engels termed ‘the first manufacturing city’ of the ‘industrial epoch’ (65, 66). The name ‘Angel Meadow,’ Riley reflects, ‘designated the whole area as one of the two most appalling slums in Manchester, visited by Engels, Reach and all the other investigators in search of the worst possible living conditions and sources of disease’ (*Due North* 96). If, as Malm suggests, ‘Engels walks among the ecological ruins of the Industrial Revolution’ (*Fossil Capital* 393) in *The Condition of Working Class*, Riley’s peripatetic speaker returns to Ancoats and Angel Meadow as archaeological field sites bearing the material traces and atmospheric afterlives of this epochal moment. Tracing the boundaries of mass graves that lie beneath abandoned urban plots, ‘Angel Meadow’ reflects the abject atmospheric conditions of ‘destitute Irish fleeing the famine, […] Ashkenazi Jews fleeing central European pogroms’ and others ‘who escaped rural destitution to die of typhoid or cholera in a darkness’ (*Due North* 87, 88). Drawing from *The Condition of the Working Class* as well as accounts of nineteenth-century reformers, the poem testifies to the ‘sewage and animal waste from the tanneries’ contaminating the supply of both water and air before shifting to the period of Riley’s own childhood in 1952, as the speaker again recalls ‘inhaling coal smoke by the sidings at Gorton / the stench from the Astoria suet factory in the streets of Openshaw’ (*Due North* 89). Returning to Manchester and Stockport in varying states of industrial productivity and post-industrial decline, the collection marks the erased histories of proletarian populations rendered surplus to the relentless accumulation and crises of capital;

'dying / into the success and obsolescence of the entire structure' (*Due North* 88). 'I am here beside a polluted river at night trying / to regenerate the present tense' (*Due North* 92), he writes, invoking ongoing environmental degradation as a temporally nonlinear form of violence. Throughout *Due North*, these environmental forms of exposure to premature death come to constitute an atmospheric commons that stretches through Manchester's history as the carbon emissions and expulsions of the past continue to press on the present.[21]

In *Fossil Capital*, Malm frames the 'spatial concentrations of people' and the 'vitiated air' (152, 393) that marked Engels's account of industrial Manchester as critical signs of times to come; socio-atmospheric conditions that would shape the scale and impact of capitalism in the Anthropocene. In doing so, Malm's study of steam power seeks 'to unearth the climatic implications of innumerable actions' (5) that shaped the industrial north in the mid-nineteenth century and instantiated a coupling of coal and capital that would change the composition of the atmosphere. Only now, he argues, with the impacts being felt at a planetary scale, 'is it becoming apparent what it really meant to burn coal and send forth smoke from a stack in Manchester in 1842' (*Fossil Capital* 4-5). Thinking through the relation between the specific material histories of Engels's 'bad atmosphere' and the wider 'climatic implications' charted by Malm, air appears as a medium held in tension between the local and the planetary, the individual and the collective, the industrial past and the Anthropocene present. As Menely's 'Anthropocene Air' suggests, historical figurations of the atmosphere as a timeless aerial surround 'fail to capture the decisive temporality of the Anthropocene: the delayed and disaggregated effects of fossil capitalism' that materialise not as a break with history but an 'accretion of the past, a thickening of the air […] that bears the weight of history' (100). In this sense, the heavy air of coal smog in Riley's poetry registers Manchester's industrial history through the tangible impression of history and carbon emissions that Neimanis and Walker have called thick time. Conceptualising the nonlinear temporalities of altered atmospheres as 'a transcorporeal stretching between present, future, and past,' Neimanis and Walker's sense of 'weathering' as an embodied relation underscores how the effects of climate change are 'diffused through the thick time of the weather world' (561, 562). Historicising this material figure of the air as commons, Riley's attention to the breath captures a comparable thickening of temporalities as the atmospheres of the industrial past continue to weigh on lyric speech in the Anthropocene.

[21] The polluted waterway Riley alludes to is the river Irk, described at length in Engels's *The Condition of the Working Class* as an example of the catastrophic impacts of industrial and domestic waste.

Attending to the air as a medium through which the past irrupts into the present, this sense of nonlinearity appears most explicitly in 'The Ascent of Kinder Scout.' The sequence follows its speaker retracing the route of the eponymous mass trespass of 1933, an act of re-commoning in defence of access to the open moorland by workers from Manchester, Stockport, Hayfield, and Sheffield otherwise subjected on a daily basis to the heavy air of the factory. 'The cloud is / not a metaphor,' Riley's speaker insists; 'we walk up into our work, hauled on our breath' (*Due North* 75). However momentary, Riley suggests, this act of trespass represented an opportunity 'To breathe freely and (therefore) to think without constraint' (*Due North* 82). In Riley's parenthesis, the refusal of enclosure through collective mobility is linked with struggles for breathable air as a condition for thought and dissent. The pollution and constriction of the atmospheric commons, as Scappettone insists, 'makes breathing itself a survival strategy, and a political tactic' (48) in the Anthropocene. Throughout the poem, access to the open aerial expanse of the moor is framed as part of ongoing struggles over social reproduction as Kinder Scout comes to represent 'an enormous gravestone in memory of the welfare state' (*Due North* 83). Where Riley describes 'vast stretches of history fading away in mist' the poem's opaque atmosphere still carries echoes of past voices and 'the calls of 1932 linger longest' (*Due North* 78, 76). As Gardner reflects, tracing how 'different ideas of time are woven together' in *Due North*, the Kinder Scout sequence captures a thickening sense of 'combined time' ('Review' 89)**.** Across the sequence, this echoic residuum appears as 'a thought line, which cuts through false / histories and comes towards us from the devastated zones' (81). Elsewhere, the line appears ruled across the landscape 'like a field system, breaking / the grip of totality as the wave breaks on the shore or the air on the / mountain side' (*Due North* 82). 'It can only be a completely open field' (*Due North* 75), Riley insists. Nonetheless, as Eltringham reflects, 'the "open field"' that manifests in 'The Ascent of Kinder Scout' is resolutely 'not an Olsonian space' ('Shifting Vantage' 1491). Rather than a field of energy or projective breath, 'the experience wrapped in / the line is that of the work force' (*Due North* 81). This sense of the aerial surround as a historical medium, dense with echoes of the mass trespass and the emissions of fossil capital, offers a sense of air's historicity that Menely finds starkly lacking in Benjamin's atmospheric index. In his reading of 'On the Concept of History,' however, Menely omits the question that immediately follows Benjamin's reflection on the breath of the past. 'In the voices we hear,' Benjamin asks, 'isn't there an echo of now silent ones?' ('Concept of History' 390).

Tracing these echoic afterlives of the mass trespass as an indexical residuum of language that hangs in the air, Riley frames this collective act of commoning as a refusal of the atmospheric conditions imposed by fossil capital. Recognising the atmosphere as a flawed commons, here, entails a recognition of transcorporeal relations across time and space as a form of collective precarity in breath, while attending to the historical conditions of unevenly distributed access to breathable air. As Scappettone articulates in 'Precarity Shared,' this refusal 'to confine our sense of the local to that of an unconditioned haven or self-sustaining organism allows us the opportunity to grasp what binds and still divides us as communities of breathers' (48). Rethinking individual and collective breath through lyric's embodied relation to the atmospheric commons also demands careful attention to the divisions that complicate the imposition of the totalising concept of "our" shared climate. In 'The Heavy Air,' Boyer warns against mistaking 'the *our*' of fossil capitalism, colonial dispossession, and atmospheric pollution 'for the *our* of us' (41; emphasis original) now materialised by a geological narrative in which humanity's collective agency is scored onto the atmosphere and strata of the earth. In her rebuttal of the universal interpellation of this "we," Boyer echoes Malm and Hornborg's critique of the Anthropocene in pointing to the incompleteness of its species-claim while also foregrounding the failure of capital itself to capture the totality of possible ecological relations. 'Capitalism's world isn't *the* world,' she insists, 'its deeds aren't the totality of humanity's deeds, its nature isn't the totality of human nature' (41; emphasis original). Tracing the restricted breath of working populations and temporary reclamations of breathable atmospheres, *Due North* points to both the inescapability of the climate as a site of unevenly shared precarity and the possibility of air's flawed commons as a site of resistance. Cast against this collective struggle for breathable climates, Scappettone suggests, the reframing of 'poetic inspiration as the act of taking in a pulverized commons' articulates a lyric archive shaped by 'the extended field and panting of anthropocene breath' (49). Against the atmospheric enclosures of the Anthropocene and the 'entire climate' that Riley invokes in his interview with Corcoran, the breath of Anthropocene lyric appears increasingly precarious.

<u>'"we" is restored to the choral "I"': Mass lyric, the vernacular, and the linguistic commons.</u>

In a commentary on Bertolt Brecht's lyrical technique, Benjamin articulates a political and aesthetic quandary now more often associated with a much-cited phrase from Theodor Adorno's *Prisms*. 'How,' he asks, 'in this day and age, can one read lyric poetry at all?' The answer, he suggests, returns us to 'an old dialectical maxim: overcome difficulties by multiplying them' ('Commentary' 215). In Benjamin's reading, Brecht's poetry achieves this

multiplication of difficulties by occupying the forms most overtly expressive of capitalism in the nineteenth century: the chorale, the folk song, and the vernacular ballad. In *Due North*, Riley's citation of Housman also encapsulates this practice, colliding the apparent lyric self-enclosure of 'From far, from eve' with the expansive themes and spatial practices of open field poetics in a formal expression of Benjamin's dialectic that exacerbates the contradictions of lyric as they appear for linguistically innovative poetry in the Anthropocene. Much of Riley's later work, as Neal Alexander reflects, returns to apparently archaic forms of address 'with an intent to extend or refurbish the more traditional genres of lyric and pastoral' (147). In doing so, I argue, Riley's use of lyric in *Due North* follows Lisa Robertson's 'tactically uprooted use' of pastoral, occupying and repurposing an 'obsolete' ('Two Pieces' 97, 95) literary mode.[22] Where Riley gestures toward an entire climate of historical language-use that presses on contemporary lyric speech, Robertson insists that pastoral remains, despite its obsolescence, as 'necessary as the weather' ('Two Pieces' 95). Extending the poetics of the atmospheric commons sketched above, this closing section first outlines the contradictions of lyric articulated by Marxist critics at the turn of the twenty-first century before offering a reading of Riley's concept of 'Mass Lyric' against Robertson's understanding of lyric vernacular. Returning to Yusoff's incomplete address of the geologic commons and Middleton's problem of pronouns, I argue that Riley responds to these problematic terms by reinhabiting vernacular forms of nineteenth-century "mass" lyricism and chorale, multiplying its contradictions in a dialectical movement between the singular and collective pronouns of the lyric and the open field. In doing so, *Due North* envisages the shared spaces of the linguistic and atmospheric commons as a provisional alternative to the universalising "I" and the exclusionary "we" of the Anthropocene.

Opening the anthology *Complicities: British Poetry 1945-2007*, Sam Ladkin's 'Problems for Lyric Poetry' returns to the same quandary of planetary scale and pronominal positionality that occupied Riley's review of Prynne and Olson in 1969 or Hall's comments on *Tracks and Mineshafts*. Examining contemporary innovative lyric poetry, Ladkin argues that the assumption of a fixed poetic identity depends on a form of self-enclosure that becomes complicit in capital's uneven distributions of breath when its speaking subjects 'are dependent for their making and sustenance on the catastrophic exploitation of the unfortunate inhabitants

[22] Recognising 'the enclosure staked out by a poetics of "place" in which the field of "man's" discrete ontological geography stands as a wilful displacement […] of a specifically peopled history' Robertson argues for 'the potential of a poetics of historical responsibility' that attends instead to the pastoral mode's limitations by 'shoring up the marks of history's excesses and elisions' ('Two Pieces' 98).

of other places' (272). To write "I" under these conditions, Ladkin insists, is to reproduce a universalising or monolithic pronoun whose self-expression necessarily occludes the material relations of extraction and exploitation that sustain the articulation of lyric speech. As Ian Patterson underscores, these 'questions about the politics of lyric identity' appear increasingly freighted 'when the language we find or lose ourselves in is also the language of a western consumer society whose existence is predicated on exploitation, aggression, and cruelty elsewhere in the world' (221). To write from this pronominal and deictic centre, he suggests, is to exclude the countless others whose labour constitutes the reproduction of the lyric subject. How, Ladkin asks, 'is suffering *elsewhere* figured by lyric poetry?' (275). This problem of deixis, expressed in Riley's dispersal of Housman's '*from*' and '*here*' across the opening sections of *Due North*, nonetheless energises what Patterson describes as linguistically innovative poetry's imperative 'to use the resources of lyric against power, […] to unmask and explore the ubiquity of violence, invisible or blatant' (232) that lies behind, beneath, or beyond lyric's constitutive enclosures.

For innovative poetry, Patterson concludes, 'reading lyrics has become a sceptical process' (232). Emblematic of this sceptical turn in innovative lyric, Denise Riley's *The Words of Selves: Identification, Solidarity, Irony* is explicitly concerned with repurposing the resources of lyric against hegemony, yet her own critique of lyricism originates from the inverse of Ladkin's concerns.[23] Echoing Prynne's description of the shared places of language, Riley's *Words of Selves* articulates the relation of poetic speech to the linguistic commons as 'a characteristic excess in working with lyric, that buzz of ramifications through sound-echoes' which produces 'a feeling of being seized by too much language or of being inscribed by language' (104). Drawing on Marxist-feminist theories of lyric subjectivity and voice that I explore at length in Mulford's poetry, Riley frames these 'inescapable echolalic effects' of prosodic citation and involuntary imitation as an interpellative process in which the self is overwritten by the accumulative archive of 'language-and-its-remainders' (102, 15). 'There is nowhere beyond interpellation' (111), she insists, and to speak as a lyric subject is to accept complicity in the involuntary collective sentiments and hegemonic structures that shape this lyric archive. This, she concludes, is 'the troubled nature of lyric poetry,' as the lyric speaker finds herself 'condemned to hapless repetition of the cadences and sound associations in others' utterances' (111). Throughout the sceptical account of lyricism that Riley advances in *Words*

[23] Though no relation of each another, Peter and Denise Riley's work overlaps in various forums since the 1980s. Where I discuss them together, I signal shifts in reference by providing full names whenever changing referents.

of Selves, which inverts Ladkin's sense of closure toward an inescapable linguistic commons, Prynne's invocation of language as a shared climate reappears transformed as the heavy air of capital, constricting the articulation of lyric voice.

In an interview with Todd Nathan Thorpe, published in *Jacket2* alongside short essays on 'Lyric' and 'Scale,' Peter Riley paraphrases these opposing critiques as a defining contradiction for lyric poetry in the twenty-first century. In *Words of Selves*, he suggests,

> Denise Riley finds lyric a problem because it threatens individual articulation. Sam Ladkin in his 'Problems of Lyric', speaking for an energetic force in British poetry now, worries about it for pretty-well the opposite reason: because it attracts us into an exclusivity of the person […] a belonging to which we have lost the right by political harm (rather begging the question, I think, of who "we" are).
>
> ('In conversation')

Held between these two concerns, lyric appears, on the one hand, as a historically overdetermined form that overwrites the autonomy of the speaker and, on the other, an act of linguistic enclosure that represents an ahistorical turn toward individual interiority. In his interview with Thorpe, Riley's contention is that lyric, as a mode that emerges from an entire climate of collective song, is neither. Returning to the two critiques sketched above in an essay titled 'Mass Lyric' Riley insists, somewhat more bluntly, that 'lyric means song-like and is one of the things people do to make life bearable'; 'It is not something to worry about as if something is being stolen from commonality into a sole self,' he concludes, 'or conversely as if the self is being robbed of its autonomy' (18). *Due North*, however, finds it harder to shake off these contradictions of lyric and its attendant problem of pronouns. The question 'of who "we" are' that Riley returns to above continues to preoccupy the work as voices shift continually between "I" and "we," foregrounding this structuring dialectic between the individual and the collective sense as an essential condition of lyric speech. Likewise, Riley's sustained engagement with *Words of Selves* in his critical work suggests a far closer proximity to its theory of lyric interpellation than his interview with Thorpe perhaps allows. If language, as Prynne suggests, is like the weather, then Denise Riley's insistence on the materiality of the lyric archive offers an understanding of the flawed linguistic commons that recalls the heavy air explored in Boyer and Scappettone's work. Where *Words of Selves* insists that the 'materiality of language is packed through and through with its own historicity' (111), however, *Due North* takes up this engagement with the density of accumulated language-use as both an opening and a restriction of speech.

As Peter Riley articulates in an essay on lyric citation that draws heavily on *Words of Selves*, 'we live and breathe scattered and weathered versions of other people's language whether we know it or not, and to "quote" may be no more than to acknowledge this' ('Quotation' 12). To engage language as 'the material of the self and its history' is to insist that the "I" of lyric speech is 'always a hybridity' constituted by its 'echoic relationships' ('Quotation' 2) with this linguistic commons. In this sense, he suggests, these inescapable relations of citation and reiteration are, at the same time, an invitation 'to enrol in a commonality' ('Quotation' 3). As 'The Creative Moment of the Poem' reflects, to write poetry is to inhabit 'a climate of possibility brought about by the work of others' (12). Rather than the constricting imposition of hegemonic language structures, the lyric archive emerges here as a flawed commons that nonetheless recalls the shared precarity of lyric breath; both a site of vulnerability and of potential solidarity. For Riley, the "I" of lyric 'is a complex and dynamic thing which includes the view from outside in its very substance' ('Two letters' 12). This same sense of the lyric subject as a porous yet 'unique thing' (*Due North* 59) appears in a late section of *Due North*, framed as a '*Riposte to Judith Butler*':

> The "I" in the mode of knowing, knows
> its own vulnerability, and thus others'
>
> (*Due North* 58)

As Gardner reflects in their review of *Due North*, Riley's defence of the "I" hardly seems in conflict with Butler's writing on citationality, subjectivity, and the politics of precariousness. Instead, Gardner suggests, if Riley takes Butler's work as indicative of 'the idea that the "I" is suspect and plural' ('Review' 89) – in other words, as a theory of subjectivity broadly correlative with the account of interpellation offered in *Words of Selves* – then his objection is less to the idea that the self is plural than to the suggestion that this plurality is inherently suspect or complicit. Here, Butler's own theorisation of precariousness as a co-constitutive relation offers a generative framework for understanding Riley's attention to echoic entanglements of citation and uneven distributions of breath as grounds for commonality. Moreover, as Gardner's reading highlights, while Riley's "riposte" makes a claim for the retention of a lyric "I," his 'formal response […] is to engage with as many modes of writing as possible, always drawing on new voices' ('Review' 89). Colliding multiple formal registers from lyric fragments to blocks of found prose and mortality statistics, this open field practice of citation and collage reflects a hybrid and co-constitutive model of lyric subjectivity; foregrounding the language of others as the material of the speaking self and its historicity. As

Middleton argues, reflecting on similar practices of citation that juxtapose conflicting registers across *Excavations*, Riley's method 'exemplifies a commitment to treating language as a social space of negotiated conflict' ('Who am I' 28).

Articulating the thick historicity of the lyric archive, Robertson's writing on the vernacular in *Nilling: Prose Essays on Noise, Pornography, the Codex, Melancholy, Lucretius, Folds, Cities and Related Aporias* offers a framework for understanding this linguistic commons as a space of negotiated conflict and co-constitutive sociality. In Eltringham's *Poetry & Commons*, Robertson's essay collection emerges as a central text, translating Marxist-feminist accounts of the commons as a site of social reproduction into a theory of language for innovative poetics. Throughout *Nilling*, the linguistic commons appears as an 'accretion of linguistic circulation' that reflects 'the historical and bodily movement of language amongst subjects' (74). Where Farrier's *Anthropocene Poetics* reads the temporal stretching and overlapping of lyric time as an encapsulation of the thickening temporality that Neimanis and Walker describe as weathering, Robertson's *Nilling* insists that lyric speech emerges in relation to 'the entire thick history of linguistic conviviality' (57). Attuned to echoic relations in the archive, Robertson's sense of the vernacular 'expresses a complex temporality' that cuts across the 'polyvalent and self-inventing present' (*Nilling* 75) of lyric. Comparing *Nilling* to both Denise Riley's *Words of Selves* and Prynne's account of the shared places of lyric, Eltringham argues that Robertson's evocation of both the 'historical sediment of the archive' and the 'living archive of speech' offers a development of these accounts which 'locates the linguistic commons in the vernacular' (*Poetry & Commons* 20). In the reciprocity of vernacular address, Robertson claims, language emerges as a precarious, contested, yet constitutive common relation:

> Language, the historical mode of collective relationship, is also the aptitude by which humans innovate one another as subjects. […] Neither individual nor instrumental, the linguistic aptitude accompanies the beginning of humans as a collective nature through which each subject, uttering "I," "you," "we," emerges and survives or perishes.
>
> (*Nilling* 73)

In Eltringham's reading, Robertson's emphasis on the 'co-movement of speech' (*Nilling* 74) also ties this understanding of linguistic aptitude to patterns of mobility that enact a commoning of material resources and, perhaps more explicitly, of the social relations tied to property. As George Caffentzis and Silvia Federici argue in 'Commons against and beyond capital,' to recognise 'the air we breathe and the language we use' as sites of commonality is to recognise

that commons extend beyond material resources to constitute a set of 'social relations, constitutive social practices' (101). Echoing Caffentzis and Federici's examples of the atmospheric and linguistic commons, *Nilling* sketches a vision of lyric as a vernacular sociality in which a mobile community of speakers constitute one another 'according to the movement of subjectivity in language' (73). Likewise, for Eltringham, the 'self-in-movement' that we encounter in Peter Riley's 'Ascent of Kinder Scout' is a lyric subject 'multiply composed of voices and registers' ('Shifting Vantage' 1497), constituting one another in the mobile relations of a linguistic common.

As Eltringham's *Poetry & Commons* reflects, if *Intelligencer* represented a 'vernacular print commons' (68) as an ideal of linguistic mobility, sociality, and collectivity, its failure had a profound impact on Riley. Tracing this failed ideal through unpublished exchanges that followed the collapse of the worksheet in 1968, Eltringham charts the breakdown of Riley's belief in a poetry 'worked out in common (*Certain Prose* 37). As Riley writes in a letter to Crozier, if the *Intelligencer* was driven by desire for an 'alternative language' bound up in nostalgia for 'a time when vernacular speech and song (thus poetry) were indistinguishable from each other,' all it had achieved was a 'sellotape job' of linguistic 'incoherences' (qtd *Poetry & Commons* 71). In Robertson's account of the 'moving vernacular tradition' of lyric song as a 'counter-language' (*Nilling* 78), however, the relationship between the vernacular tradition of lyric song and the sellotaping of linguistic fragments that marks innovative poetics appears less fraught. Likewise, in Riley's recent interviews and essays, the innovative practice of assembling citations 'juxtaposed to each other, and hovering, collecting echoes across the work,' appears as 'a lyrical technique, an extended concept of song procedures' ('In conversation'). As Riley suggests elsewhere, these 'techniques of substitution and juxtaposition' framed by Sheppard as linguistically innovative modes each, ultimately, 'derive from lyric' ('Quotation' 18). In *Due North*, Riley describes the 'spread chords' of folk songs set for choral performance in the nineteenth century as a model for the 'overlapping language units' (*Due North* 14) of his own restless citational method. Collapsing the formal juxtapositions and mobilities of open field composition into an understanding of the lyric vernacular that recalls Robertson's *Nilling*, Riley suggests that modernist techniques find unlikely resonances in traditional forms that remain, as Robertson has it, as obsolete and as necessary as the weather. In this context, Riley's citation and reworking of Housman's language encapsulates the vernacular or choral qualities of lyric. Housman had appeared, Riley recalls, as part of the "total climate" of poetry in the 1950s as a result of choral adaptations by

Ralph Vaughan Williams and others, by dint of which phrases and terms from Housman's work 'embed themselves' as 'fragments' of a lyric archive that 'could crop up at any time, and do' ('Quotation' 16). Indeed, Housman appears throughout Riley's work, from the short poem 'A Shropshire Lad,' published in Tom Raworth's *Infolio* in 1987, to the fragments of lyric that appear across *Excavations.* In *Due North*, too, these shards of 'pastoral song' and 'choral preludes' echo and overlap as vernacular manifestations of a common 'breathing song' (*Due North* 71).

In a short memoir titled 'Biography,' an abbreviated version of which is republished in Geraldine Monk's collection *CUSP: Recollections of a poetry in transition*, Riley reflects on his first exposure to poetry in the church choirs of Stockport, recalling that 'to fill the lungs and shout out the hymns' offered 'a powerful insight into how the lyrical text works, that it is not necessarily either small-scale or "personal."' Carrying a suggestive echo of 'Projective Verse,' this framing of the lyric chorus as a 'vast participatory architecture' ('Biography') embodying the constitutive sociality of the linguistic commons appears as a marked rejoinder to the open field's elision of 'lyrical interference' (Olson, *Collected Prose* 247). In 'Mass Lyric,' an essay that traces the emergence of vernacular choral traditions across Lancashire and Manchester in the nineteenth century, Riley returns to the chorale as a form that reveals lyric as a collective form of utterance and inhalation. Originally performed by working-class choirs numbering in the hundreds, Riley describes participating in contemporary recitals as an embodiment of 'commonality' ('Mass Lyric' 18) in language. Structurally, these 'West Gallery' compositions are based on fugal arrangements that form 'a block of close mutual echoes' across the mass of singing voices, 'not projected outward' but circling back 'to the first-person plural' ('Mass Lyric' 16). The 'uplift and massification' of lyric language into this mode of collective speech, Riley insists, both negates and affirms the speaking subject as it engages lyric as a mode of collective speech:

> The self offers itself into the picture as a skill, and vanishes. The first-person is merely the sign, of authenticity, of presence, of initiality. […] Whatever the "personal" lyric is, it can only be a miniaturization of this.
>
> ('Mass Lyric'18)

Here, the first person partially recalls the lyric self of 'Material Soul' that plunges into stone in an act of lithic self-abnegation. In 'Mass Lyric,' however, the self disappears instead into the 'accumulated plurality' (19) of a participatory lyric architecture; a first-person plural worked for or risked in the group effort of the vernacular chorus. In turning to this obsolete popular

form coterminous with the emergence of fossil capital in the north of England and 'the aspirations of early socialism' (16), Riley's 'Mass Lyric' outlines a rejoinder to what Middleton describes as the problem of pronouns in contemporary innovative poetry. As Wheale suggests, Riley's work encapsulates a demotic concept of poetry as a '"work of the many"' within a common condition of 'mass writing' as 'a counter-history running alongside the established narrative of literary production' ('Uttering Poetry' 13).

If the "personal" lyric – once the object of critique for Prynne and Riley, now a point of contention for Ladkin and Middleton – appears as a diminishment of the linguistic commons, then 'Mass Lyric' claims that the choral form is simply an exaggerated embodiment of the collective speech that attends even the most insular lyric utterance. 'All lyric is mass lyric,' as Riley concludes, 'and the dead join in' ('Mass Lyric' 17). Where Eltringham recognises the shared places of lyric as a 'transhistorical "commoning" of language' (*Poetry & Commons* 20) in Prynne and Robertson's thought, Riley's description of the collective upsurgence of mass lyric also raises a suggestive parallel with 'The Ascent of Kinder Scout.' In the collective breath and voicing of lyric, he writes, 'there were points, moments, summits, some of them quite extended,' that appeared 'like cracks in an enclosing substance, […] which opened the mind onto a greater prospect' ('Mass Lyric' 13). If Robertson expresses lyric vernacular as a mode of radical linguistic mobility, mass lyric appears here as a comparable refusal of the enclosures of language, an opening of the field, and a collective demand for breathable air. As Eltringham's reading of 'The Ascent of Kinder Scout' reflects, the prospect afforded by the peak of Kinder Scout represents a momentary atmospheric opening and provisional commonality in contradistinction to the constricted atmospheres and emergent socioecological totality represented by the manufacturing city. In 'Mass Lyric,' these temporary cracks in the enclosing substance appear as interruptions or 'involuntary stops in the voice: sobs, coughs, gasps, in response to sudden glimpses of great reaches of the world' (14). The expansion from lyric enclosure toward totality reappears here in the blockage or breaking of lyric voice; an embodied limit that returns speech to the materiality of the breath and the shared precarity of the atmospheric commons. In 'The Ascent of Kinder Scout,' this summit 'is where the wild self ceases to exist, dissolves / into a yearning for sociality' (*Due North* 81).

Looking beyond the immediate landscapes of *Due North*, the chorus is a figure that resurfaces in Riley's work since the late 1960s, from the enslaved labourers singing beneath Brazilian mineworks in *Tracks & Mineshafts* to dead miners caroling under the hills in

Alstonefield: A Poem and the fragmentary chorus assembled across *Excavations*.[24] In 'The Linear Journal,' among the earliest of Riley's travel poems, we encounter a peripatetic lyric subject 'Becoming, as time fills out, a polyphony, / involving more and more people' in a choral expression of mobility and 'geophysical necessity' (*Collected Poems* 187, 189). In each of these instances, the subterranean chorus appears as a juncture between the excavatory imaginary of the open field and the uneven precarity of lyric breath; an embodiment of the linguistic commons through which Riley's work refracts the universalising interpellation of the geologic commons. For Bordell, this persistent 'choral metaphor' becomes central to a dialectical relationship in Riley's work 'between voice and history' in which lyric, returned to this linguistic common, 'is at once choric and individualised' (269). This same dialectical tension recurs throughout *Due North* in its construction of a chorus that includes both the living and the dead, amassing a dense body of citations in which lines by Alice Notley are cast against Housman and memorials to Anna Mendelssohn collide with citations of Walt Whitman. In this accumulation of contrapuntal voices, '"we"' appears 'restored to the choral "I"' as 'the great chant of humanity' collides with Whitman's porous and expansive 'Song of Myself' (*Due North* 43). Elsewhere, '"I" is again "we"' in a gestural movement of 'Rising into narrative' (*Due North* 59) that recalls both the upsurgence of 'Mass Lyric' and 'The Ascent of Kinder Scout.' As Riley suggests, it is precisely through this constitutive 'polyphony' and accumulated plurality that 'the song / grows into history' (*Due North* 59). Oscillating between the collective and the singular pronoun, *Due North* describes 'individual and group senses brought to a third term' across the 'great currents' of fossil-fuelled industry and 'demographic crises' (20) that Engels observed in Manchester in the 1840s.

This "third term," for Riley, is a concept that reoccurs throughout his later poetry and criticism, signalling not quite a resolution of contraries but an impasse at which opposing terms fall back on a provisional common ground.[25] Turning to the same epochal moment of fossil-fuelled production in the nineteenth century, Benjamin's *Arcades Project* describes its own collagist method of citational juxtaposition as a comparable attempt to capture 'dialectics at a

[24] A footnote to Riley's *Alstonefield* offers a gloss on this image, explaining that Vaughan Williams's well-known transcription of 'Corpus Christi Carol' had its origins in a tradition by which 'the lead miners of Castleton would descend to the lowest part of the mine, and in an open space there set a candle on a piece of lead ore, and sing the carol' (108). In *Excavations*, Riley suggests that the fragmented and overlapping voices of the collection form a 'Chorus' in the sense of Greek tragedy, 'danced over the exhumed remains' (Preface).

[25] This phrase reappears in 2007 in Riley's response to a review by John Wilkinson, gesturing toward its heavy reliance on Adorno's *Negative Dialectics*: 'There must be (even if we can't reach it or don't want it) a third term which transcends the dialectic. *Nobody escapes the conditions*' ('Dear *Chicago Review*' 227).

standstill' (11).[26] Reorienting Marxist thought away from visions of historical progress, this disarticulation of the dialectical method from its teleological drive offers a means of understanding Riley's concept of the third term as a moment of dialectical impasse or arrest. Writing for *Grosseteste Review* in 1979, Riley addresses syntactical and semantic dialectics in the innovative poetry of Anthony Barnett, tracing how Barnett's work suspends certain keywords of the lyric archive – loss, absence, or lyric address – between polarised interpretations that refuse any synthesis or resolution. In Barnett's poetry, Riley concludes:

> a third term is invoked by this cohabitation of contraries, […] in the plethora of possible meanings thus freed, such excess comes to cancel itself out against the poem's relentless progress and polarity, and we are forced back to a singular reading in a new grammar.
>
> ('"With You"' 5)

This process of opening lyric onto a field of 'possible meanings' – a process of self-negation, dialectical pressure, and relentless syntactic mobility – finds formal expression in the chorus of *Due North* and 'cohabitation of contraries' that Riley explores in his own detournement of Housman's lyric idiom of breath, dispersal, and address. In 'Housman's Question,' the declarative deictic statement of Housman's lyric – '*here am I*' – appears in a moment of formal juxtaposition and dialectical impasse against the accumulated plurality of the chorus: '*Am here* / Unfractured, chorale' (9; italics original). As in 'Mass Lyric,' however, the lyric self disappears into the participatory structure as the "I" is temporarily elided. Where Benjamin describes the momentary arrest of dialectics at a standstill as a 'caesura in the movement of thought' (*Arcades* 475), this elision of Housman's "I" across the marked caesura of the forward slash similarly gestures beyond the opposition of individual and group senses towards a third term.

As Blake Morrison reflects, Riley's 'polyphony of voices' departs from the formal expansions of late modernist bricolage in which 'a vast array of identifiable dramatic voices speaks in a kind of verbal collage,' instead engaging the vernacular of the linguistic commons as an entire climate of 'resources of language and music from the past' (146) that presses on the present. In the thickening atmospheres of textual citation and allusion through which Riley's lyric work 'has interwoven these resources of the past and brought them to bear on the

[26] As Benjamin elaborates, 'Where thinking comes to a standstill in a constellation saturated with tensions – there the dialectical image appears. […] It is to be found, in a word, where the tension between dialectical opposites is greatest' (*Arcades* 475).

present,' Morrison suggests, to engage the choral history of lyric is to 'participate in the "climate of possibility"' (159). At the same time, the fragmentation that Eltringham describes as the 'polyvocal self-division' ('Shifting Vantage' 1494) of Riley's peripatetic subject expresses both the possibilities and the limits of lyric in its attempt to capture the deep histories, mobilities, and thick atmospheres of the Anthropocene. Moments of impasse or upsurgence in Riley's constant movement between monolithic "I" and the haphazard "we" offer only a provisional or temporary collective; a precarious commonality sketched against the universalising interpellation of a geologic commons and its species pronoun. In *Alstonefield*, Riley anticipates the chorale of *Due North* through the same extractive idiom that marks 'Material Soul,' in which 'Flesh scores lines / in the calcium slag of earth' (*Tracks* 7):

> […] Out on the minefields
> long years of slowly cultivated resistance, a chorale
> sung under great hills, lessons fixed in the heart
> through mutual deliberation and confirmed in the
> couple-dance, geology and flesh, all suddenly nothing.
>
> (*Alstonefield* 74)

Bringing this geological vision of dialectical tension to a third term in moments of standstill, breathlessness, or abnegation, *Due North* amplifies rather than resolves the contradictions of lyric deixis and address in the Anthropocene. Instead, in the restless oscillation between "I" and "we," Riley's work captures what Benjamin described at the onset of the Great Acceleration as 'the ambiguity peculiar to the social relations and products of this epoch' (*Arcades* 11). Magnifying these ambiguities to the point of impasse or standstill, as Riley suggests in his essay for *Grosseteste Review* in 1979, *Due North* throws fossil capital's scriptive language of 'geology and flesh' back onto the possibility, however transitory, of a provisional new grammar. Where Mulford's 1979 'Notes on Writing,' to which I turn in the following chapter, conceives of lyric parataxis as the disruption of the 'syntax of subordination' (32), Riley's mass lyricism casts a fragmentary and momentary polyphony against the grammar of geology.

Chapter Three: 'time on the rocks': Parataxis, materialism, and nonlinear history in Wendy Mulford's 'Nevrazumitelny' and early lyric work.

Telescoping of the past through the present.

Walter Benjamin, *The Arcades Project*, (1999)

It is a site where language hangs
over itself vertiginous

Rachel Blau DuPlessis, *Drafts 1-38, Toll*, (2001)

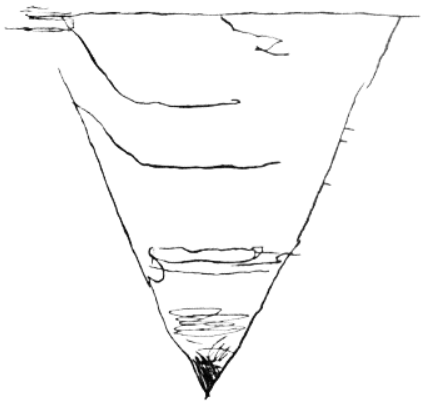
In *Anthropocene Poetics*, Farrier describes the sensation of vertigo as the archetypal texture of historical and contemporary encounters with deep time. From the 'geologic sublime' apparent in early nineteenth century accounts of stratigraphic time to the 'vertiginous disruptions of scale and proximity' (9, 21) that contour lyric poetry in the Anthropocene, Farrier assembles an archive of dizzying and destabilised responses to geologic temporalities. Where the 'vertiginous and disorienting' (Clark 23) effects of scale have become something of a critical touchstone for Anthropocene discourse, Farrier's genealogy of scalar disorientation seeks to distinguish between the sublimity of Huttonian stratigraphy and the situated modes of temporal attunement captured by Neimanis and Walker's description of thick time. Differentiating the Anthropocene as a measure of abyssal, empty time from situated or "thickened" descriptions of its composite temporalities, Farrier's work finds a striking correlative in Benjamin's account of vertigo as the affective texture of industrial modernity. As Benjamin articulates in his *Arcades Project*, the 'feeling of vertigo characteristic of the nineteenth century's conception of history' ultimately reveals 'a viewpoint according to which the course of the world is an endless series of facts congealed in the form of things' (11). Against this sublime temporal prospect, which at once overwhelms the historian and reaffirms the legibility of a linear historical record, Benjamin's work frames historical materialism as a mode of attending to the nonsynchronous and nonlinear histories that run through the present; 'not homogenous, empty time, but time filled full by now-time' ('Concept of History' 395). Reading Farrier's 'thickening of the present' (19) against this description of now-time, the attempt to reckon with partially legible materialities and nonlinear temporalities appears as a shared methodological concern between the historical materialist critique of hegemonic history and the multiple materialisms which cut across the environmental humanities. Against such critical junctures, this chapter examines

how Mulford's lyric poetry draws on Marxist-feminist accounts of history and materiality in order to situate parataxis as a formal apparatus for registering the telescopic intrusion of the deep past into the present.

Published in 1991 by Peter Riley's occasional press Poetical Histories, Mulford's pamphlet-length poem 'Nevrazumitelny' deftly reframes the forms of lyric and geologic archives outlined in previous chapters through the critical lens of Marxist-feminist historiography. On the cover, an illustration of a standing stone engraved with runic lettering recalls the petroglyphic field sketches that punctuate Olson's letters or Riley's archaeological notes, situating Mulford's site-specific work against the constellation of ideas surrounding history, language, and stratigraphy that underpinned the *Intelligencer* exchanges of the late 1960s. Exploring the site of an abandoned copper mine on the Cornish coast, 'Nevrazumitelny' also echoes works like Riley's *Tracks and Mineshafts* in its excavation of geologic time, extractive labour, and post-industrial environmental ruin. Inside the pamphlet, however, an ink drawing of sedimentary strata by the artist Julia Ball suggests a different genealogy (fig. 1). Depicting a stratigraphic cross-section in the shape of an inverted triangle, Ball's illustration closely follows her geometric cover design for Denise Riley's *Marxism for Infants* (fig. 2), published by Mulford's Street Editions in 1977. For Riley's readership, the shaded pencil drawing that adorned the cover would have likely recalled the diagrammatic representation of base and superstructure popularised by Raymond Williams in the 1960s as a pedagogical illustration of materialist cultural critique.[27] Where the stratified sections of the pyramid conventionally demarcate the determination of superstructural institutions such as family, education, and culture by the infrastructural base of production – what Benjamin termed the 'thread of expression' and the '*Ur*-phenomenon' (*Arcades* 460) of capital, respectively – Riley's cover turns this conventional rubric of Marxist economism on its head. Playfully inverting the diagram, *Marxism for Infants* upends this productivist orthodoxy and demands a more complex account of how language and gender mediate socially reproductive labour or cultural production. Invoking Riley's Marxist-feminist rejoinder, the stratigraphic sketch that

[27] Though used as a teaching aid by Williams, deterministic understandings of the relation between base and superstructure had given way to less rigid theories of cultural hegemony by the time *Marxism for Infants* was published in 1977. Williams's 1973 essay 'Base and Superstructure in Marxist Cultural Theory' offers a lucid account of this moment in Marxist cultural criticism. Where Williams argues for moving '"the base" away from the notion of a fixed economic or technological abstraction, and towards the specific activities of men' (34), Marxist-feminists in the 1970s were still struggling to shift this materialist study of 'activities of men' towards an analysis of work taking place in the home and outside of the wage.

breaks up the stanzas of ‘Nevrazumitelny’ articulates a comparable redress to the geologic or material turn of linguistically innovative poetry.



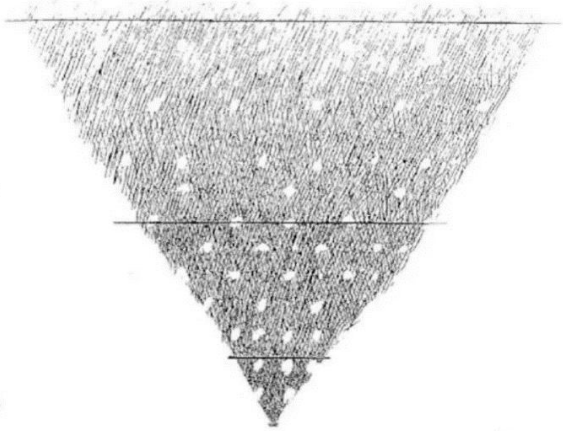


Fig. 1. Wendy Mulford, ‘Nevrazumitelny,’ (1991). Fig. 2. Denise Riley, *Marxism for Infants*, (1977).

Holding Mulford’s geologic cross-section against Riley’s provocative reorientation of historical materialist thought, this visual allusion reframes intersections of industrial capital and deep time through a Marxist-feminist project of unsettling critical orthodoxy, interrogating cultural hegemony, and foregrounding historical erasures. Where *Marxism for Infants* insisted on attending to material relations otherwise outside the scope of historical materialist inquiry, Mulford’s work asks similar questions of the stratigraphic conceptions of language and history that had shaped the *Intelligencer* discourse. If the Anthropocene names the inscription of capitalist forces of production in the strata of the Earth, then ‘Nevrazumitelny’ echoes Barca’s *Forces of Reproduction: Notes Toward a Counter-hegemonic Anthropocene* in asking what subjects, histories, and temporalities are routinely written out of this ‘hegemonic concept of the Anthropocene’ (5). As a poet whose practice traverses several formal and critical tendencies in linguistically innovative poetry, Mulford’s work has been taken up in the context of both feminist poetry and ecopoetics though rarely through and across these intersecting frames. Nonetheless, Ball’s rendering of sedimentary strata in ‘Nevrazumitelny’ demands that we read Mulford’s ‘work at the “language-face”’ (‘Notes on Writing’ 33) against the critical overlap of Marxist-feminist historiography, situated modes of ecological attention, and paratactic formal tactics drawn from a tradition of linguistic experimentation. Where Riley and Prynne frame the work of innovative poetry as an excavation of recalcitrant veins and transverse links, cutting across the grain of sedimented language-use, Mulford situates her own poetics in relation to a

'slant' ('"Curved, odd… Irregular"' 263) tradition that stretches back from Susan Howe's open forms to Emily Dickinson's lyrical work.[28] Invoking feminist poetics as a form of perspectival shift or turn against the grain, Mulford writes out of and across the distinctive seam of innovative poetry that Bloomfield traces throughout *Archaeopoetics*, drawing on Howe's excavations of linguistic and archival materials to articulate innovative poetics as a Benjaminian practice of unearthing suppressed histories and nonlinear temporalities. Discomposing the hegemonic perspective of linear history, disorienting the coordinates of materialist orthodoxy, and approaching the strata of the British Poetry Revival radically aslant, Mulford's work both unsettles and thickens our understanding of poetic inquiry at the intersection of lyric, historic, and Anthropocenic time.

Where previous chapters have traced the archaeopoetic methods of the open field and the temporal movements of the lyric archive, these concerns are bound together in Mulford's work. As Mulford writes in 'Susan Howe: A Reading of the Evidence,' Howe's disruptions of lyric surfaces and registers had established feminist poetics as a form of 'enquiry, to be delivered by way of Poetry' (60), into the capacities of the lyric present to register plural and nonlinear histories. Throughout *Anthropocene Poetics*, Farrier foregrounds the temporal plasticity and paratactic density of contemporary lyricism as formal properties that demonstrate 'the capacity of the lyric poem' to capture 'how, in the Anthropocene, distant pasts and futures flow through the present' (47, 2). Lyric, he contends, can both 'compress vast acreages of meaning into a small compass' or 'widen the aperture of our gaze' (5). With these intersections of stratigraphic temporality and poetic inquiry in mind, this chapter places recent readings of Anthropocene poetics and lyric parataxis in dialogue with broader questions regarding temporality, materiality, and alterity in the environmental humanities. Navigating between the vertiginous syntactic ruptures of innovative poetics and the 'internally complex, "composite" time' (Browne 2) of feminist historiographic practices, I argue that Mulford's work anticipates the arts of noticing that have informed accounts of thick time in the Anthropocene. Attentive to forms of historical, material, and textual illegibility, Mulford's poetry also presents a generative critique of recent tendencies to narrativise historical traces and environmental processes into linear forms of 'storied matter' (Iovino & Opperman 1). In this respect, Mulford's attention to the fragmentary traces of deep pasts and counterhegemonic histories emphasises syntactic rupture over linearity, positioning linguistically innovative lyric as a

[28] Referencing Dickinson's famous imperative to "tell it slant," Mulford's essay '"Curved, Odd… Irregular": A Vision of Contemporary Poetry by Women' (1990) takes its title from Howe's *My Emily Dickinson* (1985) and doubles as the introduction to a study of Howe's work that appeared in the same journal in 1993.

redress to the privileging of narrative form in material ecocriticism. As the title of 'Nevrazumitelny' suggests, translating from Russian as "illegible," "unreadable" or "opaque," Mulford's paratactic lyric casts language against the horizon of illegibility, opacity, and formal resistance expressed in Riley's work across the previous two chapters.[29] Through readings of three works published between 1980 and 1991 – 'Nevrazumitelny,' 'Goblin Combe,' and 'No More Parades' – I argue that Mulford's poetry offers a formal apparatus for examining lyric subjectivity against the nonlinear and often opaque forms of material extraction, historical violence, and catastrophic collapse that shape the present, gesturing towards a poetics commensurate with the temporal distortions and illegibilities of the Anthropocenic present.

'glasses reach into intimacy': Parataxis, vertigo, and lyric perspective.

In the opening of the Vocal Constructivists' choral adaptation of 'Nevrazumitelny,' the sound of pebbles and rocks striking one another gradually accumulates toward a deluge of noise as the percussive introduction builds from a clattering of fragments to an evocation of coastal erosion and geophysical force. In her programme notes to the recording, Jane Alden reflects how Mulford's poem similarly 'juxtaposes complex, fractured imagery' (5) in a dense cacophony of fragmented phonetic and visual echoes that register the intersection of geologic and extractive processes at the mine. In Alden's own paratactic description, Mulford's lyric work offers a constellation of overlapping temporalities and frames that include 'walking the coast path near Land's End, harsh working conditions in the Cornish quarries and tin mines, telescopic vision, and distancing, the poem as framing device, writing as a way of coming to terms with the passage of time' (5), and so on. Reflecting the fractal geology of the coastline surrounding the mineworks at Botallack, 'Nevrazumitelny' explicitly commits its fragmentary and frequently asyntactic formal structure to 'breaking the frame' of the poem, as the multiple temporal scales of industrial extraction and 'eroding land' thicken the lyric present.[30] Like Riley's *Tracks and Mineshafts*, Mulford's poem juxtaposes the deep pasts of coastal erosion and geomorphology evoked by the Vocal Constructivists' performance against the more recent history of mineral extraction inscribed across the post-industrial landscape.

[29] While the precise context of the title is unclear, the composition of 'Nevrazumitelny' correlates with a period during which Mulford was working toward an unpublished book project on women in Russian modernist art.
[30] Though the poem has been reprinted with minor textual and paratextual alterations in *and suddenly, supposing: selected poems* (2002) and *Other: British & Irish Poetry Since 1970* (1999), all citations refer to the original unpaginated edition printed for Riley's pamphlet series Poetical Histories.

Though mining at Botallack has been traced as far back as the bronze age, resource extraction at the mine peaked between the introduction of steam engines in 1795 and its eventual closure in 1895, corresponding with the parallel emergence of both fossil capital and modern geology. At the height of its industrial output, the metalliferous lodes and metasedimentary killas of Botallack also offered a popular field site for amateur geologists, capturing a heady amalgam of Romantic sublimity, industrial productivity, and Botallackite minerals for the trained eye of the 'scientific observer' (Courtney 142). Where nineteenth century travel writers once advertised the appeal of the mineworks as a record of geophysical processes and abyssal scales of deep time, to visit Botallack now is to encounter the wreckage of the Industrial Revolution in piles of slag, crumbling arsenic chimneys, and extractive machinery. Over its recorded history, the mineworks produced upwards of 20,000 tonnes of copper, 14,500 tonnes of tin, 1,500 tonnes of arsenic, and around 1.5 million tonnes of waste rock, dyeing the surrounding waters red with mineralogical debris from undersea mineshafts ('The History of Botallack'). Where *Tracks and Mineshafts* framed the abandoned extractive infrastructures of Derbyshire mines as sites at which capital splits nature into value and waste, 'Nevrazumitelny' offers a comparable field of encounter between geologic temporalities and capitalist metabolisms.

Speaking to Alice Entwistle for *Poetry Wales*, Mulford describes the grounding of her work in coastal sites such as the mineworks of 'Nevrazumitelny' as a 'response to the whole history, ecology, geography […] of wherever I was' (34).[31] Invoking the practices of site-specific research associated with the open field, Mulford's description calls to mind both the interdisciplinary scope of Riley's *Intelligencer* editorials and the worksheet's repeated claim to a field-based poetry of 'where we are' (*Certain Prose* 45).[32] While Neal Alexander and David Cooper situate Mulford within a late modernist line of 'loco-specific' (8) poetry associated with the British Poetry Revival, Entwistle emphasises the ways in which her 'linguistically self-conscious' work interrogates 'the visual, concrete, spatio-textual "landscape" of a poem's form' in order to 'unsettle and ventilate' ('Post-pastoral' 141) fixed relations between poetry and place. Discussing the open field practices of Mulford's

[31] As Mulford recollects in her interview with Entwistle, during the 1980s she spent multiple writing retreats at Sennen, near Botallack. Framed by composition dates that correspond to these repeated trips, both 'Nevrazumitelny' and another untitled poem published in Alice Notley's journal *Scarlet* in 1991 testify to her enduring interest in the region's standing stone formations and post-industrial history.

[32] Mulford's preface to *The East Anglia Sequence* expands on this site-specific poetics of inquiry, outlining an open field practice that I examine further in chapter four; 'located in the meteorology, archaeology, geology, ecology, ornithology, prehistory, the recorded history of place.'

contemporary Maggie O'Sullivan, Bloomfield suggests that, 'by drawing attention to their own artifice,' O'Sullivan's '"landscapes" repudiate any easy mimetic relation with a material geography "beyond" the text' ('Landscaping the page' 122). While focused on work by O'Sullivan and Harriet Tarlo, Bloomfield's reading of these feminist engagements with open field as a redress to the 'atemporal stasis' of nature poetry extends equally to 'Nevrazumitelny,' which similarly evokes 'a landscape in constant flux, shaped and reshaped by the forces of capitalist modernity' ('Landscaping the page' 135). In this respect, Mulford's delineation of a "slant" tradition of innovative feminist poetics also provides a suggestive reference point for Tarlo's anthology *The Ground Aslant: An Anthology of Radical Landscape Poetry,* in which the destabilisation of place and landscape as fixed referents distinguishes a poetics that is both formally unsettled and radically oblique. Anthologising 'Goblin Combe' alongside excerpts from *The East Anglia Sequence,* Tarlo's editorial introduction to *The Ground Aslant* further underscores Mulford's preoccupation with 'the knowable and unknowable' histories inscribed across the field sites of her poetry, attending to material 'traces of the past' that remain 'ultimately inassimilable to human understanding' (14). Tracing the influence of open field and linguistically innovative forms through contemporary innovative poetry, Tarlo foregrounds the centrality of syntactic rupture to the discomposition of landscape, language, and history that *The Ground Aslant* attempts to capture. 'Throughout all these poetries,' she writes, 'juxtaposition (often through parataxis) is a fundamental linguistic principle' ('Introduction' 9). If this work represents a formal unsettlement of the poetics of place, Entwistle frames 'displacement' as 'an apt descriptor for Mulford's paratactic idiom' (*Poetry, Geography, Gender* 144).

Where the introduction to *The Ground Aslant* echoes Alden's description of formal juxtaposition in 'Nevrazumitelny,' Tarlo's emphasis on the capacity of innovative poetics to shift 'vertiginously between scales' (16) also echoes the forms of telescopic magnification and distancing described in the Vocal Constructivists' liner notes. Connecting recent pasts of extractive industry with imagined futures of stratigraphic legibility through fragments of quartz that come to encapsulate intersecting scales of deep and historical time, Mulford's lyric evokes a striking impression of the Anthropocenic sensation of 'tumbling into deep time' (Farrier 39). Throughout the poem, the speaker shifts between multiple perspectival positions as Mulford invokes the figure of a 'spectator' reminiscent of the amateur geologists of the nineteenth century and a shifting lyric subject who recounts an embodied response of vertiginous disorientation at the edge of the cliff:

your legs shake your throat
winds tremble
gulls gouge out those eyes

at the end of the year
time on the rocks

('Nevrazumitelny')

Here, a visceral sense of disorientation reflects the juncture of two juxtaposed temporal scales: the anthropic measure of 'the year' and the geologic scope of 'time on the rocks'. This loss of temporal fixity and violent disruption of the spectator's gaze finds formal expression in the loss of syntactical orientation that characterises Mulford's paratactic style throughout the sequence, shorn entirely of punctuation. Across Mulford's lyric work, as Linda A. Kinnahan observes, 'paratactic and associative sequences pile up and careen down the page; throughout, an "I" speaks but claims no clear position or view' ('Feminism' 161). In 'Nevrazumitelny,' both the fixed position of the speaker and the detached view of 'the spectator' are continually unsettled, immersed in the thickening temporalities of elemental and erosive processes:

Air and sea slap us surround the sneaking sea-mist
trance shush withdrawing particular moments of
great pleasure and great pain chisel the rock pretty
colour the curious claws of the spectator

Rocks & hollows
cliff-face marram-grass hoping
eroding land you are smoothed
worn hollow
bluntly wrapped is drifting

('Nevrazumitelny')

In the thick of this sibilant and asyntactic layering of sounds, relations between the body and the eroding rock face collapse into paratactic indeterminacy. Amid the churning of the surrounding elements and the repetitive chiselling of extractive industry, both human and geologic bodies are 'worn hollow' in a recognition of the experience of weathering as a thickening of lyric time. Cast into an unstable linguistic field, the distanced view of 'the spectator' collapses back into a description of transcorporeal immersion that recalls Donna Haraway's emphasis in 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective' on 'the embodied nature of all vision' (581). Against the

illusory pull of a 'disembodied vision' and its claims to objectivity, Haraway argues for the significance of 'partial sight and limited voice' ('Situated Knowledges' 590) in feminist theory. In Mulford's collision of deep time and lyric subjectivity, the transcorporeal experience of thick time disrupts spectatorial detachment, grounding lyric utterance in what Haraway describes as the situated perspective of the 'marked body' ('Situated Knowledges' 581). Disorienting spatiotemporal perspective through juxtapositions of sound and image, Mulford's decentering of the subject and foregrounding of embodied experience frames this Anthropocenic sensation of vertiginous destabilisation against Marxist-feminist critiques of lyric subjectivity in the 1980s.

Where Haraway's 1988 'Situated Knowledges' had rearticulated feminist theories of standpoint and gaze for a nascent environmental humanities, Mulford's interrogation of perspective, language, and embodiment emerges from a specific tradition of Marxist-feminist poetics in the 1970s and 1980s. As the syntax of the poem collapses into sound-association and fluctuating elemental forces, the echo of gender-based violence that attends the alliterative ambiguity of 'slap us surround' embeds the apparent precarity of the speaking subject within gendered dynamics of harm that inhere in the material structures of language. While 'Nevrazumitelny' disorients lyric perspective and unsettles the relation between spectator and landscape, the situated perspective of the subject nonetheless remains the object of Mulford's poetic inquiry. Originally written for *Red Letters* in 1979, her essay 'Notes on Writing' describes parataxis and semantic slippage of this kind as defamiliarising strategies which draw our attention to the 'subtle articulations of male dominance' structuring the daily 'signifying practice in and through which the human subject is constructed' (34). For Mulford, Marxist-feminist poetics is fundamentally a 'question of the "construction" of the self' and its relation to linguistic practices or capitalist social structures:

> Who was this "I" speaking? How far did the illusion of selfhood, that most infinite and precious possession, reach? How could the lie of culture be broken up if the lie of the self made by that culture remained intact? And how could the lie of capitalist society be broken if the lie of culture were not broken?
>
> ('Notes on Writing' 31)

Reflecting on the lasting significance of 'Notes on Writing,' Kinnahan traces how the work of Mulford, Denise Riley, and their contemporaries departed from the 'lyric-based reporting of women's experience' that characterised the poetry of the Women's Movement, rejecting the

assumption of ‘a unified self, voiced through accessible language’ (‘Feminism’ 155). In ‘Breaking the Perspex,’ Middleton further underscores the extent to which ‘the “I” is a compromised location’ (6) in Mulford and Riley’s early work, citing the poem ‘Trawls’ from Mulford’s 1980 collection *The Light Sleepers*:

> small in
> tense sur
> rounds sur
> renders I, she each little
> noun apart

While Middleton offers a careful reading of this passage as an articulation of subjectivity ‘overdetermined’ (6) by the gendered organisation of domestic life, the iterative sibilance of ‘sur / rounds’ also offers a suggestive precedent to the unstable speaking subject of ‘Nevrazumitelny.’ Here, the “I” is overwhelmed by the surrounding flux of linguistic materials and fragmentary grammars in which both ‘tense’ and ‘noun’ appear disjointed and unfixed. ‘Commingling with a myriad of sensual details,’ as Kinnahan observes, ‘the “I” becomes a matter of language and how it works rather than a stable entity with access to some “truth”’ (‘Feminism’ 161). Rending the word ‘sur / renders’ across the line break, ‘Trawls’ opens up a syntactical uncertainty in which the act of surrendering lyric subjectivity nonetheless self-consciously ‘renders I’ as its object of critique. In ‘Nevrazumitelny,’ a similar wordplay and phonetic polysemy reveals the subtle articulations of patriarchy and gendered violence that subtend linguistic forms, overdetermining lyric speech and subjectivity. Rather than jettisoning the “I” entirely, however, Mulford’s poem directs our gaze continuously to the ‘illusion of selfhood’ and the construction of the lyric subject. By drawing attention to the linguistic “rendering” of gendered subjects, Mulford writes, Marxist-feminist poetry ‘implies for me continuing to work with a subject, an “I,” despite or through its rifts, absences, contradictions’ (‘Notes on Writing’ 39).

In ‘Nevrazumitelny,’ this critical stance toward the lyric “I” is articulated through the vertiginous movement of multiple perspectival shifts and telescoping frames as Mulford continually disorients the viewpoints of spectator and subject. In ‘Situated Knowledges,’ Haraway had sought to unsettle the extractive connotations of the visual and ‘reclaim the sensory system that has been used to signify a leap out of the marked body and a conquering gaze from nowhere’ (581). Across the opening stanzas, Mulford attempts a similar critique of

lyric perspective as the absence of punctuation frustrates fixed relations of viewer and subject, giving way to partial and embodied forms of knowledge:

> A letter like pink thrift breaks up the rock-slate
> & glasses reach into intimacy I see you I see
> through you intimately in an unfinished pose like
> Degas precipitately over your shoulder slightly
> dematerialised
>
> The image of beauty of black limousine fetichism
> keeps you fastened to the face toe by toe
> juddering the musculature these spy-glasses
> tracking the optic in which I see you composed
> when the picture is finished the subject comes
> back

(‘Nevrazumitelny’)

These opening stanzas offer a dense perspectival construct to unpack. The apparent ease with which ‘glasses reach into intimacy’ is immediately problematised as the spectating “I” unravels into the linguistic indeterminacy and syntactic slippage of ‘I see you I see / through you intimately’. In this uncertain grammatical construction, the telescopic apparatus through which the speaker sees the subject ‘composed’ shifts from the medium of vision to the apostrophised addressee of the sentence, confusing subject and object as the framing device of the lens is drawn into the foreground. As Samuel Solomon observes, Mulford’s paratactic lyric forms present ‘a constantly moving pattern of predication with subjects and objects continuously switching places’ (211). Here, the object of the speaker’s gaze becomes an increasingly unclear position as the poem continually shifts and changes its perspective, ‘tracking the optic’ through which both spectator and subject are constructed in a momentary suspension of relations until ‘the picture is finished’ and ‘the subject comes / back’.

Across both stanzas, the ‘unfinished pose’ that evokes Eduard Degas’s ‘dematerialised’ painterly style is juxtaposed against the ‘musculature’ of an implicitly gendered ‘fetichism’ that fastens the ‘subject’ to the cliff face. Where Riley’s *Tracks and Mineshafts* offered a redress to Olson’s objectism, Mulford’s unsettling of subject and object similarly reflects a Marxist-feminist critique of reification and objectification. Published in *Modern Painters* in 1993, Mulford’s essay ‘In Difference Lies Diversity’ highlights the ‘fragmentation and fetishisation of the body’ (63) that marks nineteenth century painting, citing the work of

Marxist-feminist art historian Griselda Pollock.[33] In *Vision and Difference: Feminism, Femininity and the Histories of Art*, Pollock had traced the 'sexual politics of looking' in Degas's portraits of ballet dancers, critiquing the 'mastering gaze' which 'divides into binary positions [of] activity/passivity, looking/being seen, voyeur/exhibitionist, subject/object' (123-24). Against this "view from nowhere," Pollock's work then demonstrates how women Impressionists play with opera glasses, binoculars, and other framing devices to displace the 'presumed masculine spectator' and challenge the reification of feminised subjects as 'the objects of a voyeuristic gaze' (108, 124). Drawing attention to the optical apparatuses of industrial modernity, Pollock's subjects become active participants in 'a different kind of viewing relation' situated in 'the particularity of the female spectator' (120-21). Throughout 'Nevrazumitelny,' the 'intimacy' of an embodied or situated subjectivity is cast against the 'reserved hauteur' of the distanced spectator to similar effect, eventually resolving into 'hauteur retreat' as the poem lapses into vertiginous disruptions of fixed perspective and syntactic musculature. From Pollock's seminal critique of 'the fetishized woman and the spectator' (122), Mulford draws an idiom of optics, spy-glasses, framing devices; a set of perspectival tactics for disrupting the hegemonic gaze of the view from nowhere.

Like Pollock's foregrounding of optical apparatuses, 'Nevrazumitelny' draws the frame constantly into view, casting the apparatus or framing device as both the medium and the object of inquiry. As Edwin Morgan notes in his review of Mulford's *Bay of Naples,* a collection written in response to Howard Hodgkin's exhibition at the Whitechapel gallery in 1985, Mulford's ekphrastic lyrics mirror Hodgkin's paintings by incorporating the 'frame into the scene, so that you are invited simultaneously to look at and to look into […] to peer and ponder through frame or window' (82). Kinnahan extends this analogy between literal framing and self-reflexive lyric, suggesting that the tropes of '[i]nteriority and expressiveness' attached to lyricism 'are reflexively handled as frames and framed' in Mulford's poems, mirroring 'paintings that problematize the boundaries and functions of frames, including the frame of subjectivity' (1996 653). Throughout *Bay of Naples*, Kinnahan concludes, 'verbal devices frame and reframe our perceptions' as 'the frame of language dissolve[s] into the subject of language, the workings of the representational medium' ('Experimental Poetics' 653). Where Pollock and Haraway draw attention to the reproduction of difference through gaze and

[33] From the date and argument of Mulford's article in *Modern Painters*, she would have likely been familiar with Pollock's 1988 monograph *Vision and Difference*, which traces the gendered dynamics of optical devices in the work of Degas and his contemporaries.

perspective, Mulford's work extends this question of the construction of the gendered subject to the workings of syntax and lyric utterance. Tracing these reflexive framing tactics in Mulford's early work, Middleton's 'Breaking the Perspex' contrasts her attention to 'the materiality of the language of poetry' with the 'assumption of linguistic transparency' (6) that Kinnahan identifies with the contemporaneous lyric poetry of the Women's Movement. Contextualising Mulford's work against this 'accessible language of reportage' in the 1980s, Kinnahan similarly describes her departure from the prevailing view of lyric as 'an empirical rendering through a transparent medium' ('Experimental Poetics' 620). Rejecting lyric 'self-expressivity,' Kinnahan suggests, Mulford's work engages language 'as a material, mediating force' and frames linguistically innovative poetry as an apparatus through which 'language and its representational norms and structures become sites of investigation' ('Experimental Poetics' 620).

As Clair Wills suggests, this Marxist-feminist critique of 'transparent poetry' marks a self-referential mode of linguistically innovative lyricism in which 'language is not the means of representation but the object of representation itself' (34, 35). For Mulford, lyric itself becomes both object and subject of investigation in a manner comparable to the ways in which scholars in feminist science studies such as Haraway, and more recently Karen Barad, have reframed the scientific apparatus. In Barad's terms, '*apparatuses are not mere observing instruments but boundary-drawing practices*' that performatively uphold the '*cut*' (*Meeting the Universe* 140; emphasis original) between subjects and objects; observer and observed; materiality and meaning. Drawing on the insights of feminism and gender theory in the late 1980s, Haraway and Barad's work demands that we hold these observational apparatuses constantly in view, attending to their material and performative divisions of spectating subjects and observable objects of study. As Joan Retallack contends, linguistically innovative poetry performs a comparable self-reflexive turn in which the poem 'is not so much language as instrument to peer through as instrument of engagement' (25). For Retallack, whose understanding of the poem as an experimental apparatus shares an interdisciplinary connection with Barad's thought in the work of quantum physicist Neils Bohr, innovative poetics entails a comparable 'examination of the language of relations (probable and improbable) between subject and object' in which 'written language becomes a surprising performance of its charged materiality' (13, 16). Where Retallack articulates the formal experiments of innovative poetics through questions of materiality, relationality, and scientific knowledge production that preoccupy Barad and Haraway, Mulford's work also demonstrates an overlap between

Marxist-feminist poetics in the 1980s and contemporary accounts of lyric parataxis and scalar elasticity as 'instruments' (François 251) for tracing the perspectival shifts of the Anthropocene. Simultaneously capturing the collision of lyric and geologic timescales and self-consciously foregrounding the scalar frame of lyric subjectivity, Mulford's work draws attention to these formal aspects of lyric as both an apparatus and object of poetic inquiry.

In this respect, 'Nevrazumitelny' encapsulates what Keller's *Recomposing Ecopoetics* describes, in reference to Retallack, as an 'experimental or investigative' (12) mode of self-reflexive lyricism. Where Kinnahan articulates how the fixed perspectives and subject positions that underpin the 'humanist frame' of expressivist lyric poetry became 'suspect sites' ('Feminism' 157) in Mulford's work, this critical framing of lyric humanism also correlates with the emergent scalar concerns of Anthropocene poetics. For literary criticism in the Anthropocene, as Timothy Clark suggests, the 'differing and conflicting scales' of geological and historical time demand that the 'default scale of human terrestriality will have to be kept constantly in mind, often now as an object of suspicion' (40). Writing through the constraints of lyric, as Mulford articulates in 'Nevrazumitelny,' 'you are enclosed in this frame / to which you are working.' Across the thickening perspectival shifts of telescoping lenses and optic apparatuses that take place throughout 'Nevrazumitelny,' Mulford denaturalises both the distanced view of the scientific observer and intimate human scale of lyric. Addressing lyricism as a 'frame' to be broken or drawn into the foreground, then, Mulford's displacement of the spectator and the "I" performs a comparable manoeuvre to Haraway's rejection of the gaze from nowhere, eschewing ahistorical conceptions of lyric as a transparent lens onto experience and insisting instead on the situated nature of poetic language. In doing so, Mulford's work can be seen to reframe lyric not as an anthropocentric constraint on the spatiotemporal scope of poetry, as Clark implies, but as a means of situating subjectivity against intersections of historical, geologic, and lyric time. In Barad's terms, the critique of the apparatus 'is not held captive to the distance scale of the human but rather is attentive to the practices by which scale is produced' (*Meeting the Universe* 137). Attendant to the scalar limits of lyric and the material medium of language, the forms of knowledge available to Mulford's poetic inquiry remain situated within the marked body of the speaker and the self-reflexive formal apparatus of the poem. As Anne-Lise François argues in 'Ungiving Time,' through registering the apparent limits of spatiotemporal scale associated with subjectivity and foregrounding its own formal artifice as an instrument, lyric offers a partial aperture through which to capture the dizzying moments of 'telescoped time' (251) that mark the Anthropocene present.

‘work at the “language-face”’: Marxist-feminism, archaeopoetics, and nonlinear history.

Historicising this vertiginous affect, ‘Nevrazumitelny’ occupies a site of overlap between the beginning of the nineteenth century, when the deep past was first rendered legible, and the end of the twentieth century, as contemporary geologists begin to imagine the legibility of industrial capital in the strata of the deep future. Across the telescoping scales of the poem’s opening stanzas, the sense of vertigo that Benjamin associated with nineteenth century conceptions of history and the optical apparatuses of modernity collides with the ‘agonizing dynamics of scalar dissonance’ that Keller ascribes to ‘the collapse of spatial or temporal distances taking place in the self-conscious Anthropocene’ (45, 42). Superimposing these two moments of acute temporal and perspectival rupture, the “now” of Mulford’s lyric captures the fragmentary and nonlinear quality of Benjamin’s ‘now-time’ as Botallack’s industrial past infringes on the present, disrupting the otherwise ‘homogenous, empty time’ (‘Concept of History’ 395) of universal history or geochronology. Laying the critical foundations for Marxist-feminist historiographic practices in the late twentieth century, the revisionist mode of historical inquiry outlined in Benjamin’s ‘On the Concept of History’ also offers a suggestive precedent to contemporary accounts of thickening temporalities in the Anthropocene. Articulating the continuum of universal history as a reduction of multiple pasts into a linear sequence of facts congealed in objects, Benjamin’s theses on history offer a methodology for attending to materials or residues that refuse linearity; tracing moments of temporal instability through which otherwise submerged histories irrupt or telescope into the present. While the hegemonic narrative of the Anthropocene renders legible the historical emergence of industrial capital as strata in the geologic record, flattening multiple Anthropocenes into a universalising historical moment, Mulford’s work asks us to attend instead to the composite temporalities that intersect across Botallack mineworks. While Mulford’s post-industrial field site renders legible a familiar set of concerns with geochronology and extractive industry, the poem is concerned instead with specifically gendered dynamics of historical erasure, opacity, and intelligibility. Reading Mulford’s defamiliarising linguistic practices against Bloomfield’s *Archaeopoetics* and Marxist-feminist theories of syntactic rupture, lyric parataxis emerges here as an apparatus for registering counterhegemonic histories and rearticulating the excavatory imaginary of the British Poetry Revival.

Traversing the vertiginous cliffs surrounding Botallack, the speaker of ‘Nevrazumitelny’ encounters the material traces of industrial extraction that Benjamin

describes as the wreckage of history's 'anonymous toil' ('Concept of History' 392), turning over fragments of mineral waste, language, and memory. Throughout the poem, shards of quartz reappear in the fragmentary form of a 'keepsake' that catalyses the irruption of the past into the present, as submerged histories of labour are rendered tangible in the mineralogical debris:

> Six rocks.
> six lumps of quartz from the dismembered mine
> at Botallack the light failed in winter working
> reworking the rock the
> crystalline quartz seamed with granite their flesh
> & blood dis-eased mis-used former profit
> forgotten sweat & blood sewed stony
> tracings brief & witty at the end of a year of labour
> come off it
>
> ('Nevrazumitelny')

Colliding geologic and human bodies in paratactic disorder, Mulford's language, here, reflects the imbrication of stratigraphy and industrial history in the material traces of the mineworks. The sibilant intimacy of 'sweat & blood sewed stony' echoes 'Trawls' as it registers labour power colliding with mineral resources across nonsynchronous temporalities through the 'working' and 'reworking' of geologic materials; a violent fusion of 'granite,' 'quartz,' and 'flesh' for profit. Likewise, the hyphenation of compound words refracts the splitting of rock and ore into extractable resources and waste through which labouring bodies and mineral deposits alike are rendered 'dis-eased' and 'mis-used' material. With Botallack's history of fatal mechanical malfunctions and subterranean working conditions in mind, Mulford's paratactic dismemberment of language reflects the violence of extractive industry in the remains of the 'dismembered' mine.[34] Drawing attention to sheer physicality of work at the rock face, the fracturing of compound words into their constituent parts also produces a pronounced spondaic accent on the laboured sounding of each syllable. As Prynne puts it, '[t]o take sounds and embedded part-words out of the phonetic or graphic shapes of words is to treat them like objects,' simultaneously underscoring the density of 'accumulated potential signification' ('Stars' 16) accrued by sedimentary patterns of language-use. Shattering language into its constituent parts, reducing it to fragments and shards, 'Nevrazumitelny'

[34] Extending half a mile beneath the sea, Botallack's mineshafts caused widespread respiratory illness and the mine became widely known for the deaths of nine workers as a result of malfunctioning machinery in 1863.

exemplifies what Kinnahan describes as the capacity of Mulford's poetry to 'radiate in multiple directions' ('Experimental Poetics' 652) in excess of syntactic structure or linear narrative. While capturing the devastating history of extractive labour, Mulford's rending of the poem's linguistic surface also offers a means of disrupting the appearance of both transparent language and empty time.

In the thick of this description of extractive industry, the gendered subtext of 'a year of labour' also gestures toward the 'forgotten sweat & blood' of reproductive labour beyond the work of the mine. Allowing 'labour' to open out onto alternative and acutely gendered meanings, this slight semantic slant follows earlier stanzas in drawing attention to the ways in which gender is enfolded into sedimented habits of language-use. Turning from the coal face of industrial production towards what Amy De'Ath has called the further 'hidden abode of reproduction,' 'Nevrazumitelny' gestures toward 'the illegibility of a substratum of activities and processes' (7, 2) beneath or beyond what Marx described as the "hidden abode" of industrial production.[35] As De'Ath suggests, this excavation of 'obscured histories that Marxist-feminism takes as its starting point' is refracted through the syntactic gaps and fault lines of Marxist-feminist poetry 'in terms of its unevenness, its difficulties and antagonisms' (10, 5). In Mulford's work, tactics of syntactic and semantic indeterminacy work to destabilise and reframe the historical subject of materialist inquiry, gesturing toward an erased history in the fractures of its formal surface. Notably, the syllabic fissure of 'dis-eased' in 'Nevrazumitelny' references the poet Kathleen Fraser's articulation of 'dis-ease' (30) with the linear structures of narrative and grammatical form in her 1980 collection *Each Next: Narratives,* which took up fragmentation as a means of capturing the temporal experience of domestic labour.[36] During the late 1980s, Mulford's correspondence with Fraser had become a significant conduit for the transatlantic circulation of Marxist-feminist poetics and Mulford's 1993 '"Curved, odd… Irregular": A Vision of Contemporary Poetry by Women' framed Fraser's journal *HOW(ever)* as central to development of a "slant" tradition of feminist innovative writing, 'abandoning narrative' and destabilising lyric 'voice' (263). As Mulford reflects in her 'After. Word' to the 1996 anthology *Out of Everywhere,* the transatlantic

[35] Drawing on Maya Andrea Gonzalez's reading of Leopoldina Fortunati in 'The Gendered Circuit: Reading *The Arcane of Reproduction*' (2013), De'Ath's phrasing of the hidden abode echoes other re-appraisals of Italian autonomist Marxist-feminism such as Marina Vishmidt's 'Human Capital or Toxic Asset: After the Wage' (2010).
[36] Reviewing Fraser's journal for *Reality Studios* in 1988, Mulford had described *HOW(ever)* as the first poetry bulletin 'to take form and language in contemporary women's writing seriously' (94). See Kinnahan's *Lyric Interventions: Feminism, Experimental Poetry, and Contemporary Discourse* (2004) for a further account of Mulford and Fraser's transatlantic exchanges during the 1980s and 1990s.

exchanges of the 1980s had produced distinctive tactics for 'disordering' language at the level of 'sentence clause phrase syllable grapheme' in an attempt to 'open up closed systems of signification' shaped by literary and historical '"master" texts' (239).

As Mulford's 'After. Word' suggests, the work collected in *Out of Everywhere* embodies Fraser's "dis-ease" with hegemonic language forms, endorsing 'lexical tactics of disarray' that demand 'multi- and nonlinear' (*Out of Everywhere* 239) modes of reading. For Mulford, Fraser, and O'Sullivan, who edited the anthology, the disordering of normative syntax and discomposition of semantic fixity was explicitly linked to the disruption of a hegemonic or patrilineal understanding of history. If language, as Mulford argues in 'Notes on Writing,' is 'the shaping of reality in our *past*' then Marxist-feminist poetry offers a critique of 'that social and historical reality in and through which we have been assigned our social and personal identities' (34; emphasis original). As Mulford's essay articulates, parataxis and formal disjuncture then constitute an attempt to break 'the syntax of subordination' that subtends linguistic norms, 'attempting to work at the "language-face"' (33) of a grammar which simultaneously encodes and reproduces hegemony. Repurposing a language of extractive labour that evokes the rock face at Botallack, this reworking of geologic metaphors frames formal resistance to 'linear-directed language' as 'revolutionary practice in the field of the signifier' (34, 32). As this distinctive combination of militant tenor and poststructuralist vocabulary reflects, Mulford's attention to syntax also reflects a significant debt to the work of feminist theorist Hélène Cixous, with whom she had shared a stage at Cambridge Poetry Festival in 1979.[37] In 'The Laugh of the Medusa,' first translated three years prior, Cixous had contended that only in the act of 'sweeping away syntax' could an *écriture féminine* disrupt the linguistic reproduction of cis-heteropatriarchal hegemony. In doing so, she argued, the ruptures necessary to the feminised subject's 'shattering entry into history' would be 'dizzying, precipitous,' and 'vertiginous' (880, 893, 886). For Cixous, the process of becoming historically legible as gendered subjects entailed a shattering of linearity and legibility expressed in terms of volcanic eruptions and stratigraphic unconformities. If Mulford's "language-face" echoes Adorno's description of parataxis as a practice of exposing the 'naked rock' ('Parataxis' 401) of language, Cixous's *écriture féminine* and Fraser's "dis-ease" provide a more apposite conceptual framework for Mulford's paratactic method. In this context,

[37] For an account of Cixous's appearance at the Cambridge Poetry Festival and fringe events surrounding the official programming, see Solomon's *Lyric Pedagogy and Marxist Feminism* (2019). See also Mulford's poem '"How do you live?" for Hélène Cixous, who gave me the question (1979)' in *Late Spring Next Year* (1987).

Mulford's fragmentation of semantic cohesion and syntactic linearity aims not so much to reveal the naked truth of language as to interrogate the limits of legibility in a historical record that renders tangible, if not readily interpretable, multiple histories of exploitation and extraction. As O'Sullivan insists in her editorial introduction to *Out of Everywhere*, the work of linguistically innovative and Marxist-feminist poetry was committed to 'excavating *language* in all its multiple voices and tongues, known and unknown' (9; emphasis original).

In following this excavatory imperative, Mulford's work can be productively situated within what Bloomfield describes as an 'archaeopoetic mode' (*Archaeopoetics* 18) of linguistically innovative poetry that follows Howe in drawing together the methods of Olson's archaeological fieldwork and Benjamin's historical materialism. Reading open field works by O'Sullivan and Howe, Bloomfield's *Archaeopoetics* also recalibrates the familiar imaginary of history-as-stratigraphy toward Marxist-feminist modes of historical inquiry, attending to the fault-lines of hegemonic narratives and hitherto unexcavated traces of subaltern histories. Adopting paratactic and constellational forms of composition as methods for interrogating or disrupting the continuum of history, Bloomfield argues that innovative language tactics offer 'compelling alternatives to narrative or discursive models of historical knowledge' (*Archaeopoetics* 213). Work such as Howe's, she suggests, attends instead to 'the archive's suppressed or silenced potentials […] at the same time as it acknowledges and preserves the particularity, the opacity, and even the obdurate unintelligibility of historical residues' (*Archaeopoetics* 39). In this account of the archaeopoetic mode, the historical substratum that De'Ath describes as the hidden abode appears as formal gaps, ruptures, and textual residues that register and reflect the illegibility of feminised subjects in the historical record. For Bloomfield, this obdurate resistance to transparency or extractable narrative in Howe's poetics gestures towards layers of meaning sedimented in the materiality of language which exceed strict boundaries of semantic or syntactic legibility. Attending to traces and residues that resist incorporation into linear historical narratives, *Archaeopoetics* reads feminist, decolonial, and materialist historiographies through a distinctively Benjaminian sense of the past's potential to unsettle the present, as well as the inverse capacity of revisionist historical inquiry to unearth and recompose the stratified meanings of the past.

As an extension of this archaeopoetic practice, Mulford's own work as a historian reflects these links between historical materialism, feminist historiography, and innovative poetics. In *Virtuous Magic: Women Saints and Their Meanings*, a revisionist hagiography co-

authored with feminist theologian Sara Maitland, these overlapping fields find a common methodological basis in the Benjaminian conviction that 'the past must be reinterpreted, re-patterned' to reveal otherwise unrecognised traces of the 'marginal, disempowered, non-hegemonic' (372). Borrowing an epigrammatic phrase from 'On the Concept of History,' their postscript frames the work as an attempt to brush the contours of history '*against the grain*' (368). For Mulford and Maitland, to engage this mode of revisionist historiographic practice is 'to excavate our own meanings from the mine of history' (6). Sustaining the geologic metaphor of Mulford's 'Notes on Writing,' the obscured histories of women mystics and religious dissidents appear as 'buried strata' containing 'vital and subversive meanings' (Mulford and Maitland 367). Crucially, however, this excavation of meaning remains always partial, always situated, and always provisional; 'an opening up, a prising apart of closure, of familiarities and securities and easily acquired knowledge, in pursuit at one and the same time of the unknown and the known' (Mulford and Maitland 3). While resisting the extractive implications of the excavatory metaphor, this emphasis on the unknowability of the past bears the marked impression of Benjamin's messianism; a sense of nonlinear historical agency that frequently pushes materialism toward the limits of historicity. Tracing the lives of those whose labour remains outside of formal records and those whose wayward thought defies the boundaries of recognised knowledge, Mulford and Maitland remain keenly aware of a dialectical tension 'between the material landscapes of history and the equally real but non-material marks of meaning' (3). Echoing Bloomfield's articulation of archaeopoetics as mode of poetic inquiry which constantly 'pushes at the limits of what counts as meaning and what counts as knowledge' (*Archaeopoetics* 213), Mulford's feminist historiography traces a volatile boundary between 'the known and the implosion of the known' (Mulford and Maitland 3).

In this sense, Mulford's invocation of excavatory or archaeological methods is constantly tempered by this interplay of material traces and discursive meanings at the limits of historical legibility. As *Virtuous Magic* makes explicit, Mulford's work as a historian is fundamentally preoccupied with attending to lives of those who 'defy inclusion' and 'remain Other' (Mulford and Maitland 367). This feminist historical practice is reflected in Mulford's biographical work, *This Narrow Place: Sylvia Townsend Warner and Valentine Ackland 1930-1951*, which traces the lives and works of two critically neglected queer writers through scattered personal correspondence and Communist Party archives. In her preface to the text, Mulford describes being reminded, 'in the middle of Thatcherism, of the importance for our future of recovering our resistant past' (xii). In a similar vein, the 1999 reprinting of

'Nevrazumitelny' in *Other: British and Irish Poetry since 1970* bears a dedication to the modernist poet and occultist Mary Butts who had lived in Sennen near Botallack mine, and whose work Mulford recalls encountering through Fraser's *HOW(ever)* in the early 1980s.[38] Connected through a shared relationship to the coastal landscape surrounding Botallack, Mulford's glancing reference to Butts exemplifies her interest in uncovering resistant histories outside of modernist canons and beyond the orthodoxies of historical or theological practice. While gesturing towards the limits of historical materialism, later works such as 'Nevrazumitelny' and *Virtuous Magic* still bear the distinctive mark of Mulford's early commitment to Marxist-feminist literary historical inquiry as the necessary work of uncovering this 'hidden half of history' ('Socialist-feminist criticism' 185). Emphasising the nonlinear temporalities of this recuperative practice, *Virtuous Magic* also underscores the potential of this otherwise occluded past to unsettle and reshape the present. Citing Marxist historian Sheila Rowbotham, Mulford and Maitland's postscript to the text attests to the ways in which '*strands of long lost experience weave into the present*' (368; italics original) through the recuperative work of Marxist-feminist historical inquiry. More recently, Victoria Browne's *Feminism, Time, and Nonlinear History* has described this nonlinear temporal relationship in feminist historiography as the 'two-way temporality of the trace' through which material fragments and historical records '"spill forwards" into the present' (50, 51). For Browne, this Benjaminian temporality of the trace constitutes a thickened sense of historical time. For the feminist historian, she claims, history appears as 'internally complex, "composite" time, generated through the interweaving of different temporal layers and strands' (2).

With this tessellation of Benjamin's material historiography and Cixous's syntactic ruptures in mind, we can begin to grasp Mulford's lyric present as a moment of historical disruption and temporal thickening; capturing what François describes as the telescoped time of the Anthropocene. 'As a figure of the collapse of slow time into fast,' François suggests, the Anthropocene allows us 'consider anew the problem of lyric time as distinct from empirical time' (243). In 'The Language of Lyric,' Jonathan Culler emphasises the composite and nonlinear temporalities of the 'lyric present' (176) as distinct from other forms of literary or historical time. While signaling a radical break with narrative and linear temporalities, he suggests, the 'anomalous lyric present seems to be lifted into a distinctive temporality without

[38] Introducing unpublished or out-of-print work by poets including Butts, Mina Loy, or H.D. alongside the contemporary work of poets such as Howe, Fraser, and DuPlessis, the editorial practice *HOW(ever)* might be seen as a model for Mulford's own recuperations and readings of neglected women modernists.

removing it from time' (169). For Culler, lyric utterance entails an iterative, nonlinear, and performative present tense; an aperture which captures 'a particularly rich sense of time, of the impossible *nows* in which we, reading, repeat these lyric structures' (174; emphasis original). In light of this theory of lyric time, 'Nevrazumitelny' reflects an understanding of composite temporality that encapsulates Browne's insistence that 'any historical present or "now" will always be a complex and fragmentary conjunction of plural pasts, presents, and futures' (40). Across the stanza below, Mulford's starkly unpunctuated lines demonstrate the potential for parataxis and iterative lyric utterance to articulate these intersections of discordant temporal scales and engender nonlinear forms of reading:

> the rock faults risk at the edge long ago
> Christmas curtains collecting points wash away
> evasiveness enters puckering the flesh small
> pieces lost small losses pieced all the way
> from yesterday for an artist time can always be regained
> in the luxury of disarray
>
> ('Nevrazumitelny)

Here, the points that 'wash away' across the stanza echo Cixous's sweeping away of syntax as the attempt to recuperate or regain historical 'losses' blurs into the formal 'disarray' of lyric parataxis.

The absence of punctuation also renders the grammatical structure of the first line indeterminate and unstable, tapping into the syntactic potentials of 'faults' and 'risk' as both noun and verb. This syntactically ambiguous construction faces the reader with the choice of parsing the first line either as a description of geological faults which 'risk' or, alternately, a mass of rock that 'faults' risk. In either reading, the deep past torques the lyric present as the geology of Botallack becomes the active subject of verbal action in the present tense. While the rock 'faults' or the fault-lines 'risk' in the simple present, the geomorphological formation of the metasedimentary cliff face belongs categorically to the 'long ago' of deep time. Associating parataxis with geophysical faults and unconformities in this way, Mulford exploits syntactical 'evasiveness' and uncertainty to register the asynchronous and overlapping temporalities of a thickening lyric present. Across these fault-lines in normative grammar, multiple possible meanings radiate against what Mulford's 'Notes on Writing' describes as the 'binary logic' of a 'linear-directed language that makes it impossible to think across structures of main and subordinate intention' (34). As Peter Nicholls articulates, reflecting on the

fragmentary forms of Howe's work, parataxis 'disrupts forms of narrative' by 'substituting for the temporal closure of the sentence a verbal matrix of cross-connected time-schemes' (154).

A sense of thickening time persists throughout 'Nevrazumitelny' as Mulford holds together calendrical, historical, and geological time in various relations of congruity and discord, overlaying familiar anthropocentric measures of temporality with the vast stretches of time rendered legible in the geologic record. The stanza above, for instance, superimposes two distinct scales of time: the geologic process of rock-fault formation and the anthropic calendrical measure signified by Christmas decorations. In one sense, the lyric is tied firmly to autobiographical calendar coordinates; its compositional dates given paratextually as 'Advent 1987 – Good Friday 1991' and located somewhere on the axis of 'Sennen to Cambridge.' At the same time, the poem's references to temporal markers scattered throughout the Christian calendar also serve to consistently confuse the temporal fixity of the poem. The lyric "now" appears to traverse multiple occasions, intermingling the 'pascal' iconography of Passover with several references to 'the end of year' in a nonlinear disordering of calendrical time. In this respect, 'Nevrazumitelny' offers a thickened sense of calendar time that both disrupts the sequential linearity of the year and invokes religious holidays as cyclically overlapping moments of collective memory. Returning to Benjamin, 'On the Concept of History' conceives of such 'days of remembrance' as moments in which calendrical time becomes iterative and ritualistic; instances of 'historical consciousness' (395) which stand in contrast to the empty time of universal history. Through Mulford's disordering of calendrical time and invocation of 'paschal' traditions, the attempt to salvage 'small losses […] from yesterday' appears as a form of lyric anamnesis; a messianic process of *re*membering the 'dismembered' mineworks.

Where the act of anamnesis in Eucharistic prayer represents a specifically performative aspect of Passover ritual, Culler underscores the significance of performativity to the 'ritualistic act' of lyric utterance as an iterative processes that becomes the thread connecting those 'impossible *nows*' (171, 174; emphasis original) in which the reader repeats lyric speech. This sense of iterative, as opposed to the linear, speech is encapsulated in the cumulative effect of over-pronounced full rhymes that echo across the stanza above; from 'away' through 'yesterday' to the 'disarray' of the final line. Foregrounding the linguistic artifice and repetitive qualities of lyric utterance, these emphatic rhymes perform the action of 'collecting points' phonetically across the stanza; the insistent recollection of repetitive sound-echoes disrupting the linear progression of forward reading. For the lyric poet, Mulford suggests, 'time can

always be regained'. In *Poetry, Geography, Gender: Women Rewriting Contemporary Wales*, Entwistle emphasises Mulford's archaeological practice of 'tracking back through different timeframes in order to disinter and probe' the 'tesserae-like fragments' (145) of personal memory, linguistic echoes, and material archives. 'Temporally speaking,' she suggests, 'we are asked to look both behind […] and ahead' in a motion of 'double-facing progress' (*Poetry* 149-50) that recalls Browne's two-way temporality of the trace or the backward-facing trajectory of Benjamin's turn to the past. Attempting to reckon with the multiple temporalities of partially submerged landscapes and archival traces, Entwistle concludes, the counterhegemonic histories that cut through Mulford's poetry are at once 'unavoidably material' and 'wholly unreachable' (*Poetry* 150). In this sense, the tactics of disarray that Mulford describes in *Out of Everywhere* demand transversal and nonlinear modes of reading, moving continually backwards and forwards across line breaks and evasive syntactic constructions.

Breaking with linear syntax to enable the irruption of now-time or the shattering entry of the femininised subject into history, Mulford's poetry captures the disorienting experience of thick time in the process of navigating the paratactic turns of innovative lyric. Adopting strategies of syntactic rupture as a mode of poetic inquiry actively engages the reader in the loss of a stable subject position or historical perspective, 'Nevrazumitelny' reproduces the exigencies of erasure, nonlinearity, or illegibility in our encounter with syntactic rupture and ambiguity. In 'Susan Howe: A Reading of the Evidence,' Mulford outlines this process explicitly, describing the manner in which Howe's archaeological texts require a collaborative, active engagement from the reader 'to enter into these fragments and rebuild' (62) from the wreckage. This work of excavating traces, she insists, is emphatically nonlinear; 'you read as palimpsest, picking back through your readings to match the echoes whispering through these fragmented lines' ('Susan Howe' 62). Throughout Howe's work, vast 'tracts of time and space' are 'reconstituted in pieces' like the quartzite fragments of 'Nevrazumitelny,' 'lovingly annotated, displayed with the archaeologist's fine tools.' In this manner, Mulford suggests, 'Howe makes gaps; Howe digs; Howe reconnects' and textual interpretation becomes a matter of 'reading forwards and backwards, across jointure, disjuncture' ('Susan Howe' 61). Against the modernist impulse to make history cohere, Howe's archaeopoetic method aims instead to retain the generative opacity or potential incoherence of the historical fragments that thicken the lyric present. In Mulford's poetry, a similar sense of paratactic confusion as a generative experience becomes apparent. Indeed, the translation of 'Nevrazumitelny' as "illegible,"

"unreadable" or "opaque" gestures towards what Nicholls has called the 'condition of unreadability' ('Beyond the Cantos' 153) that marks Howe's break with modernist forms of parataxis and her refusal of linear, empty time.

For Mulford, as for Howe, syntactic rupture aims not to reveal language or redeem history but to push instead at the limits of historical legibility, recognising forms of erasure or meaning beyond the narrow conditions of narrative linearity or linguistic transparency. As 'Notes on Writing' outlines, to disrupt syntax and legibility in this way – working 'at the face of language itself' – is to uncover 'meaning that cannot be reappropriated into the discourse of the known' (32). While these 'concrete particularities of encountered objects generate semantic energies than cannot be folded into a coherent discourse,' Bloomfield argues, Benjamin's materialist historiography shows us that such encounters might nevertheless 'impart tangible forms of knowledge' (*Archaeopoetics* 213). Attending to these unstable or irrecuperable forms of historical knowledge, the archaeopoetic text 'runs the risk of incoherence, unintelligibility, and even complete semantic blockage as an integral part of its generation of possibilities for new kinds of meaningfulness: material meaning' (*Archaeopoetics* 213). In this respect, the capacity of innovative poetics to produce meaning or knowledge at, or beyond, the limits of legibility, syntactic structure, and linear reading also speaks to contemporary work in the environmental humanities and material ecocriticism concerning the relation of discursive meaning and matter itself. In the latter half of this essay, I reconsider Mulford's understanding of nonlinearity, materiality, and meaning in relation to recent work associated with the material turn in ecocriticism, positioning Mulford's archaeopoetics as a redress to narrative conceptions of storied matter that effectively reinscribe linearity and legibility onto the material of history.

'that matters like all grasses': Material meaning, storied matter, and the arts of noticing.

Building on this reading of 'Nevrazumitelny,' I turn to two earlier lyric poems which offer a productive dialogue between the Marxist-feminist historiography explored above and current concerns with matter and meaning in the environmental humanities. 'Goblin Combe' and 'No More Parades,' first published in *Late Spring Next Year: Poems 1979-1985* and *The Light Sleepers* respectively, also mark the development of a distinctive ecological poetics out of Mulford's early Marxist-feminist lyric experiments.[39] In *Lyric Pedagogy and Marxist-*

[39] First appearing in *Late Spring Next Year* as 'Goblin Coombe,' the poem was later reprinted as 'Goblin Combe' in *and suddenly, supposing: selected poems* (2002) and *The Ground Aslant* (2011), which dates the poem's

Feminism: Social Reproduction and the Institutions of Poetry, Solomon dates Mulford's departure from explicit Marxist-feminist poetics to the early 1980s, as the poetic and political focus of her lyric work shifts toward more overtly ecological concerns. Reading these two lyrics from the later years of Mulford's involvement in the Communist Party, however, also reveals generative tensions and continuities between Marxist and environmentalist materialisms in her work. Such overlaps also trouble the linear distinctions that structure accounts of Mulford as a Marxist-feminist poet turning toward environmentalism, as outlined by Solomon, or an environmental poet with a communist past, as in Matthew Jarvis's ecocritical reading of *The East Anglia Sequence*. Seeking to complicate rather than refute this periodisation, this chapter and the next both draw on Solomon's reading of struggles over social reproduction in Mulford's early poetry and her later trajectory into environmentalism around the time of the Greenham Common Camp in 1981 to trace antagonisms and commonalities between intersecting materialisms. In his reading of Mulford's lyric work, Solomon focuses on the efforts of Marxist-feminists in the 1970s to shift a materialist orthodoxy that held the hidden abode of social reproduction to lie beyond the proper object of historical materialist inquiry, understood in the most reductive instance as the history of relations of industrial production. In this sense, feminist, queer, decolonial, and environmental Marxisms have all, in Solomon's terms, 'renewed the meaning of the "material" of historical materialism' (11) and challenged orthodoxies that placed gender, sexuality, race, and ecology beyond the remit of materialist inquiry. It is in the context of these historical exclusions – according to which socially reproductive labour and feminist materialisms have been located "outside" of historical inquiry – that I want to suggest that feminist theorists more readily associated with "new" materialism such as Barad or Haraway might find unlikely common ground with the distinctive historical materialism outlined above through Bloomfield's *Archaeopoetics*.

While tensions between historical materialism and new materialisms have often played out elsewhere, feminist thought offers a tenuous and often nonlinear thread between the Marxist-feminism that would come to underpin materialist ecofeminism in the late 1980s and theories of materiality, embodiment, and mattering that emerged contemporaneously across the work of Haraway, Barad, and Butler.[40] As Mulford's citation of both Cixous and Rowbotham

composition in the 1970s. All citations hereafter refer to the version from *and suddenly, supposing*. The latter poem, 'No More Parades' appears only in the unpaginated chapbook *The Light Sleepers* (1980).

[40] While Bruno Latour's account of matter over materialism has become a touchstone for debates around new materialism, I engage instead with a genealogy of feminist thought on materiality with the aim of articulating productive overlaps between otherwise antagonistic materialisms. For a more combative historical materialist critique of Latour, see Malm, *The Progress of this Storm: Nature and Society in a Warming World* (2017).

indicates, lines between poststructuralist and materialist feminisms have not always been so rigid and the discursive reproduction of gendered embodiment has proven hard to disentangle from the material divisions of socially reproductive labour. At the same time, what remains Haraway's most well-known work first announced itself in the *Socialist Review* in 1985 with a methodological dedication 'to feminism, socialism, and materialism' ('Cyborg' 65). Tracing these multiple feminisms through Mulford's work, Kinnahan argues that her poetry in the 1980s reflects 'an absorption of feminist poststructuralism into a Marxist-feminist stance' that grounds the reproduction of the 'gendered self' ('Experimental Poetics' 621) at the intersection of linguistic and material relations. Mapping this critical "absorption" onto the genealogies of feminist thought in the environmental humanities, the influence of Butler, Barad, or Haraway on understandings of materiality and materialisation in feminist science studies in the 1990s has had, in general, greater purchase than the Marxist tendencies of ecofeminism to which I turn in the following chapter. While the work of early ecofeminists such as Ariel Salleh or Val Plumwood reflects a similar cross-pollination of gender theory and Marxist-feminism as that which marks Mulford's expansive reading in the 1980s, the origins of this tradition in the historical materialism of early Marxist-feminists such as Maria Mies or Silvia Federici in the 1970s is rarely reflected in the disciplinary crosscurrents of the environmental humanities. On the other hand, the focus on embodiment, discursive practices, and materialisation encapsulated by Haraway's 'Situated Knowledges' or Butler's *Bodies That Matter: On the Discursive Limits of Sex* has emerged as a foundational critical framework for an array of environmental materialisms. Foregrounding the discursive and citational apparatuses by which certain articulations of matter come to matter, the publication of Butler's *Bodies That Matter* in 1993 offered a reappraisal of foundational assumptions about the "material" of materialist inquiry that has proved central to the ways in which Haraway and Barad have theorised the relation between matter and history.

Turning to Barad's work in 'The Coming Materialism,' Marxist-feminist theorist Marina Vishmidt suggests that seemingly diametrically opposed materialisms in the environmental humanities find an unlikely commonality in aesthetic theory. As in Bloomfield's *Archaeopoetics*, Vishmidt's essay takes up the Frankfurt School's account of art's capacity to render historical violence in concrete forms as an apparatus for registering modes of material meaning that exceed historical capture, framing the artwork as 'an index of unresolved histories.' In Vishmidt's paraphrase, Adorno's aesthetic theory reflects an experience of the 'recalcitrance or autonomy of materiality, but one which can only be understood through a

specific type of historical analysis,' thereby entrenching the singular authority of historical materialist inquiry. At the same time, Barad's account of material meaning offers an alternative framework through which 'materiality in art can be constituted speculatively as a relational form open to temporal and social becoming' while remaining equally attentive to the material resistance of the aesthetic object itself to interpretation or assimilation. In both Barad's constellational image and Adorno's account of paratactic difficulty, material resistance finds expression in formal properties of nonlinearity, fragmentation, and diffraction. At this unlikely juncture, Vishmidt contends, we can begin to trace 'a common thread in the "old" and "new materialist" aesthetics centred on the resistance of the object, and thus a possible politics of materiality.' In its capacity to think forms of irreducible alterity and non-identity, she suggests, this 'politics of materiality' offers a tentative bridge between Marxist-feminist inquiry and materialisms in the environmental humanities.

With these overlaps in mind, Mulford's work allows us to trace the links between materiality and meaning outlined in Bloomfield's archaeopoetic mode through a politics of materiality that emerges across tensions between historical materialism and the material turn. Continuing the line of Mulford's inquiry into the ways in which material traces of the past are rendered legible, 'Goblin Combe' offers a lyric record of biodiversity in the eponymous glacial limestone gorge in Somerset. Descending into 'the steep always damp of the gorge-cleft', the speaker offers an attentive account of the partially legible historicity of its material environment, documenting the old-growth flora of 'uprooted hellebore' and 'violet-bunch clinging at the rockface':

> Everything underfoot has a name. Is named. Each
> anonymous grass moss repeats a history how
> long the path who walked it what used to grow when
> disturbance came –
>
> (*and suddenly* 30)

Opening with a declaration of taxonomic knowledge, the poem abruptly corrects itself against this naturalisation of taxonomy as an apparatus of classification. It is not, in fact, the case that every material sign encountered 'has a name' but rather that it is 'named' in the process of classification and categorisation. As Tarlo puts it in her introduction to *The Ground Aslant*, 'Goblin Combe' remains acutely 'alive to the exploitative nature of all this history, this naming and ownership' (14). Foregrounding Linnaean classification as a taxonomical apparatus of

scientific knowledge, Mulford's lyric then shifts emphasis from nominative fixity toward a more situated or relational exploration of the material underfoot.

Attending to the production of material environments over time and in relation to specific histories, this shift echoes Butler's theorisation of matter, and by extension nature, 'not as site or surface, but as *a process of materialization*' (9; emphasis original). Rather than rendering the environment as a passive background to lyric speech, Mulford's 'anonymous' matter 'repeats a history' of duration, disturbance, and succession that reveals 'everything underfoot' as an iterative process of materialisation and discomposition. This focus on disturbance, in particular, reflects a mode of attention comparable to Tsing's thick descriptions of 'cross-species interactions and disturbance histories' (5). While often marking acts of ecological damage, Tsing frames disturbance as a process of 'both coordination and history' (160) through which the temporalities of capital, ecology, and other, potentially transformative, modes of attention intersect. In this sense, the poem's abrupt turn away from classification and toward historicity embodies what Tsing describes as the 'arts of noticing' (255), establishing an ecological attention to ongoing processes of relation and formation which is worked out, in the lines above, at a prosodic level. As the second line begins to fragment, surrendering normative syntax and punctuation for paratactic gaps and disturbances, the reader is increasingly required to intuit rhythm and syntactic relation through and across these textual fissures. For Christine and David Kennedy, this form of 'irregular or residual punctuation' is central to Mulford's poetics, constituting a form of grammatical disturbance by which syntax, punctuation, and page space become 'expressive as opposed to merely orientational' (64). As our attention is turned to forms of material meaning and syntactic relation that usually go unnoticed, 'Goblin Combe' enjoins the reader in a participatory, co-constitutive reading practice akin to Tsing's 'coordination in disturbance' (163) or Mulford's own account of deciphering Howe's archaeopoetic compositions.

The poem is finely attuned, too, to the simultaneity and noncoincidence of tempos that François describes as lyric's telescopic sense of time, contrasting the slow attention of the perambulatory lyric subject with the sound of traffic bypassing the gorge 'at a rate of 70 m.p.h.' (*and suddenly* 30). As François contends in 'Ungiving Time,' 'the play of different techniques for condensing and extending, slowing and accelerating time, which goes by the name of "lyric,"' (243) can offer a means of registering these situated experiences of thick time. Practicing a slower mode of attention, Mulford's poem suggests, the material 'underfoot'

becomes legible as its material historicity becomes gradually, partially, readable. This slow tempo of noticing implies a similar politics of materiality to the forms of 'ethico-political commitment' which María Puig de la Bellacasa, drawing on Barad, Tsing, and Haraway, has termed 'matters of care' (40). Tracing feminist situated knowledges that emerge from 'making time' for 'multiple temporal rhythms' through the reproductive labour of soil cultivation or permaculture, Puig de la Bellacasa sees these material practices as acts of resistance to the 'linear' (171) imperatives of productivity. These feminist arts of noticing, she contends, offer a temporal framework for attuning experience to forms of material meaning occluded by the timescales of everyday life otherwise determined by capitalist metabolisms of production and consumption. In Mulford's lyric, ecological knowledge similarly becomes 'a matter of attention / & memory' that entails a temporal orientation toward material traces otherwise disregarded as illegible: 'To vow not is to remember & / that matters like all grasses' (*and suddenly* 30). Attention and remembrance, here, become practices of refusal that shift the terms of what materials come to matter in our understanding of history and temporality. Tracing these exclusionary boundaries of legibility, Butler's *Bodies That Matter* reminds us that 'nature has a history, and the figuring of nature as the blank and lifeless page' has been coterminous with 'the emergence of technological means of domination' (4). As Barad argues, only by attending to the apparatuses through which nature is materialised as outside of history can we begin to recognise that what is excluded from these hegemonic taxonomies of meaning and mattering 'is not little bits of nature, or a blank slate, surface, or site passively awaiting signification' but rather an 'always already an ongoing historicity' ('Posthumanist Performativity' 139). Nor is it, as she insists elsewhere, 'an uncontested ground for scientific, feminist, or Marxist theories' (*Meeting the Universe* 151).

While work by Barad and Puig de la Bellacasa offers a critical framework for understanding the intimacy of matter, meaning, and historicity in Mulford's poetry, the centrality of parataxis and formal disjuncture to her poetics also offers a counterpoint to the recent emphasis in material ecocriticism on what Serenella Iovino and Serpil Opperman have described as the '"narrativity" of matter' (8). In this respect, Mulford's abandonment of narrative for the paratactic disarray of lyric temporality offers a productive redress to the centrality of narrative in their critical heuristic of "storied matter." As Iovino and Opperman summarise in their editorial introduction to *Material Ecocriticism*, 'storied matter' reflects the transcorporeal insistence that 'the world's material phenomena are knots in a vast network or agencies, which can be "read" and interpreted as forming narratives, stories' (1). All matter,

they conclude, carries the legible marks of this relationality and historicity. Given the understanding of alterity, legibility, and the politics of materiality outlined above, Mulford's lyric offers a redress to what Opperman acknowledges as the 'heavy dose of anthropomorphism' that accompanies the rendering of matter's material meaning as linear 'narratives' (29). Instead, Mulford's poetic inquiry turns to the traces left by those marked as unreadable, illegible, or inassimilable to historical narrative. As Nicholls articulates in his description of Howe's comparable paratactic method, this poetry 'refuses to become transparent,' offering instead 'a writing of gaps and traces that keeps us poised between opacity and readability' ('Beyond the Cantos' 156). Laying equal emphasis on the generative potentials of illegibility, Mulford's lyric remains attentive to the recalcitrant alterity of history and materiality. In stark contrast to the assurance of storied matter, which reproduces Anthropocenic tropes of stratigraphic inscription, Mulford's paratactic work presents us with the exigencies of reading across various aporia, opacities, and syntactic ruptures which attune our noticing to the nonlinear temporalities of the present.

In this sense, Mulford's archaeopoetic lyric both prefigures and reframes conceptions of temporality, legibility, and materiality that have shaped accounts of material meaning in the environmental humanities. Where Farrier has drawn on Barad's work on diffraction and intra-action as a critical apparatus for framing innovative language practices of fragmentation and linkage in *Anthropocene Poetics*, Mulford's 'No More Parades' further extends parallels between Barad's thought and the paratactic forms of innovative poetry. The lyric opens with the same generative polysemy of matter and mattering that subtends the 'ubiquitous puns' that structure their account of the processes of materialisation by which '*matter comes to matter*' ('Posthumanist Performativity' 801, 823; emphasis original):

> As if mattering as if mattered matted
> cat on its back shiny pills wink
> little hammer strokes lightly
> if you return
> faithless & gay
> if you return
> as if mattering
>
> I can oh say it again calling I can

(*Light Sleepers*)

Stammering through this modulating play on words, the poem teases out multiple semantic threads that become increasingly tangled together across verbal and adjectival shifts in the poem's fractured syntax. For Barad, 'matter and meaning are mutually articulated' (*Meeting the Universe* 152, 151) in relations that render the discursive and the material inextricable. Here, the paratactic stutter of Mulford's opening line emphasises multiple levels of meaning within a single lexeme, drawing out the syntactic potentials of 'mattered' and 'matted' as both verb and noun in a repetitive wordplay that foregrounds the graphic and phonic physicality of language. Meaning and materiality, as Mulford's wordplay suggests, appear 'matted' together. In *Archaeopoetics,* Bloomfield identifies this use of visual and aural 'homonymic overlap' as a formal tactic that encapsulates O'Sullivan's desire to 'manifest the multiplicity of "semantic potentials"' embedded in the 'material strata' (144) of her densely layered and paratactic language forms. To draw on such potentials, enlisting the reader into the excavation of multiple levels of signification, she suggests, is to foreground the inseparability of the materiality of the word from its semantic meaning. Hesitantly and stiltedly, Mulford poem makes a comparable claim for what forms of submerged meanings might also come to matter through this work at the language-face. Echoing the endless hammering inside of matter that recurs throughout *Tracks and Mineshafts*, Mulford's repetition of 'little hammers' and 'little hammer strokes' throughout 'No More Parades' reflects the work of innovative poetics as a continuous labour of mining the linguistic strata.

Foregrounding the continual repetition of this 'hammering,' 'No More Parades' relies heavily on an iterative practice of turning over the same syllables and phrases for the meanings revealed 'if you return' to language, disinterring slant meanings from the sediment. As Benjamin writes in 'Excavation and Memory,' historical materialism compels us 'return again and again to the same matter; to scatter it as one scatters earth, to turn it over as one turns over soil' (576). In Benjamin's stratigraphic metaphor, however, 'the "matter itself" is no more than strata' until it is encountered through 'the cautious probing of the spade in the dark loam' ('Excavation' 576). In the process of decoding the syntactic knots and linguistic fissures of innovative texts, Mulford suggests, we are 'deprived of logical sequence, and faced with an apparently incomprehensible text' requiring careful navigation through the opacities and fractures of its syntax. 'Without this composition, this work of reconstruction by the reader,' she reflects, 'the poem remains uncreated' ('"Curved, odd… Irregular"' 266). Recalling Mulford's description of Howe's archaeological method, 'No More Parades' invites the reader to a comparable probing and trowelling of linguistic strata. Throughout the poem, Mulford's

tentative slackening of syntax gently reduces its language into fragments, scattering and turning over its linguistic materials:

> if I trowel
> watch build sweep
> chthonic powers I
> give up this I
> as if not mattering not
> carelessly travel
> a refrain of alterity
> *she*
> *dispersed*
>
> (*Light Sleepers*)

Here, Mulford's speaker articulates a form of attention toward 'alterity' that recalls Vishmidt's account of recalcitrant materiality as much as Haraway's recent turn toward 'chthonic' matter. As Middleton observes, the 'stuttering, painful intensity' of these lines reflects an unsettling abandonment of 'the fixed "I"' out of a profound 'desire for alterity' ('Breaking the Perspex' 7). While Middleton's account is suggestive of Vishmidt's reading of Adornian non-identity, the imperative to 'watch build sweep' also consciously echoes a phrase from 'The Laugh of the Medusa.' Writing toward an *écriture féminine*, Cixous had argued, demanded a radical stance toward alterity. For Cixous, the speaking subject necessarily abandons the fixed perspectival position of authorial and authoritative voice, compelled instead 'to watch-think-seek the other, to despecularize, to unhoard' (893). In 'No More Parades,' Mulford's 'refrain of alterity' entails a comparable despecularisation, dispersal, and reorientation toward forms of material meaning beyond the strict confines of the historically legible. Like the vertiginous subject of 'Nevrazumitelny,' the speaker is dispersed as the line collapses into parataxis, at once rendering and surrendering the "I" into the act of excavation as the poem turns instead to the illegible, the nonlinear, and the unknown.

At the close of 'No More Parades,' Mulford's play on 'mattering' shifts into reflections on 'our histories / unmaking' as the poem pivots from the material practices of historical and archaeological inquiry toward the geologic scale of 'chthonic' time. Here, the stammer of Mulford's dispersive lyric "I" becomes another fault line across which universal history and lyric subjectivity unravels or is unmade. Recognising the sheer expanse of temporal measure rendered legible by stratigraphy, James Hutton wrote in 1788 that deep time had 'no vestige of a beginning – no prospect of an end' (304). In the penultimate stanza of 'No More Parades,'

Hutton's phrase is recast as a single isolated line, stranding lyric utterance in a continuous geologic present: 'don't imagine (ever) an ending'. Here, however, Mulford appears less preoccupied with the geologic sublime and more concerned with the situated or material experience of the Anthropocene's thick time, framing this encounter with the geologic through what Vishmidt describes as the politics of materiality. Mulford's dispersal of the lyric subject captures a tension between vertiginous rupture, surrendering the "I" to the disorienting expression of scalar torsions and historical discontinuity, and the attempt to articulate counterhegemonic histories through and against these opacities. The "I" is repeatedly placed in the foreground only to be dispersed – 'as if not mattering' – through the encounter with alterity. In '"Curved, odd… Irregular,"' Mulford articulates this contradiction as a central question of lyric voice in Marxist-feminist poetics, offering a belated answer to the question of subjectivity and fragmentation posed in her 1979 'Notes on Writing':

> With what voices do women poets speak? […] there is no unified lyric voice – its claims are exploded, its modes of expression done-to-death. In its place, we, the readers, follow the text in all its provisionality, its multiple meanings, its erasures, silences, chora […] abandoning narrative
>
> (263)

Read against 'No More Parades,' this abandonment of both lyric voice and narrative progression recalls both Cixous's syntactic rupture and Howe's archaeopoetic fragmentations of history. The comparable fragmentation of voice, Mulford suggests, offers a mode of openness toward the alterity of matter, the materiality of language, and the illegibilities of history; jettisoning the linear narrative of a hegemonic Anthropocene for the composite temporality of a thickened lyric present.

In both 'Goblin Combe' and 'No More Parades,' the 'erasures, silences,' and Kristevan 'chora' that Mulford describes in '"Curved, odd… Irregular"' manifest as visual caesura and syntactic gaps; stumbling blocks that render the process of reading an experience of provisionality and indeterminacy in the absence of linear grammar or narrative. Where '"Curved, odd… Irregular"' frequently turns to Howe's paratactic method to demonstrate this explosion of voice and narrative, the stuttering syntax of 'No More Parades' also evokes her memorable description of 'the stutter as the sounding of uncertainty' (*Birth-Mark* 440). Echoing through repetitions of 'matter' and 'hammers,' and immanent in the halting reiterations of 'I can' and 'if you return,' Mulford's poem gestures towards this stammer as the

underlying condition of lyric voice in feminist poetics. Interviewed for *Difficulties* in 1990, Howe had framed 'stammering' in feminist poetry as a necessary 'fracturing of discourse' by which the 'hesitation' of syntactic fragmentation enables both a recognition 'that there is another voice,' and 'an attempt to hear and speak it' (192). As Nicholls articulates, 'the language of lyric is fragmented' in Howe's work to the extent that any "I" is 'not at all the speaking voice of conventional modern lyric, but one that seems to cancel or disperse itself in the very act of enunciation' ('Modernism' 188). Like the gaps and hesitations of Howe's self-dispersive lyric speech, Mulford's refrain of alterity is an attempt to open space for other voices. For Nicholls, this inarticulacy is a refusal of linguistic transparency; an opacity that is not the opposite of communication but rather a demand for other forms of meaning. 'Stammering keeps us on the verge of intelligibility,' he suggests, 'shattering language into bits and pieces' ('Beyond the Cantos' 155, 156). If Howe's work lapses into fissures and illegibilities, 'it is perhaps because "history," if not felt as literally traumatic, appears partly unreadable' (Nicholls, 'Beyond the Cantos' 156). Hesitating at the boundary of sound, speech, and subjectivity, Mulford's work emerges from a tradition of Marxist-feminist lyric in which the stutter serves to foreground possibilities of material meaning that exceed normative understandings of voice or narrative, working instead to unsettle stratified logics of language and history.

As a critical touchstone for Mulford's delineation of this slant tradition in '"Curved, odd… Irregular,"' Howe's *My Emily Dickinson* traces this genealogy of the hesitant, minor, or inarticulate voice back to Dickinson's claim for a lyric poetry of inquiry, premised on a partial and situated claim to knowledge:

> Pulling pieces of geometry, geology, alchemy, philosophy, politics, biography, biology, mythology, and philology […] a "sheltered" woman audaciously invented a new grammar grounded in humility and hesitation. HESITATE from the Latin, meaning to stick. Stammer. To hold back in doubt, have difficulty speaking.
>
> (35)

Where Nicholls and Bloomfield both frame Howe's preoccupation with Dickinson's stammer through archaeopoetic or Marxist-feminist readings of her poetry as a mode of historiography, the striking interdisciplinarity of this description opens the stammer and the stutter onto other intersecting modes of ecological or geologic inquiry. Resonating with Mulford's description of the history, ecology, and geography of place as the grounds of her poetic practice, Dickinson's interdisciplinary audacity emerges from a grammar of humility and hesitation; grounded in a

trenchant refusal of claims to absolute legibility or coherent articulation. In Howe's account of Dickinson's 'new grammar,' we can see the germinal intersection of environmental and historical concerns that coalesces in the paratactic syntax of Mulford's lyric work. For Bloomfield and Nicholls, Howe's stutter is both a necessary condition of the attempt to voice history's erasures and an organising principle of innovative lyric poetry. In Mulford's stammer, these archaeopoetic and lyric practices intersect in the articulation of historical and ecological temporalities that are nonlinear, nonsynchronous, or out of joint. If Howe outlines inarticulacy as a formal device, Mulford's stammering encodes an explicitly Marxist-feminist theory of lyric and historiographic practice oriented toward a politics of materiality and ecological knowledge that resists the homogenising grammar of geology. As Haraway writes in 'Situated Knowledges,' the forms of hesitant inquiry encoded by inarticulacy or opacity are equally intrinsic to feminist thought in the environmental humanities, underpinning what she describes as 'the sciences and politics of interpretation, translation, stuttering, and the partly understood' (589). To seek out or cultivate practices of counterhegemonic inquiry, she writes, is to 'seek those ruled by partial sight and limited voice […] for the sake of the connections and unexpected openings situated knowledges make possible' (590). As the echoic or submerged stammer of 'No More Parades' suggests, this syntactic hesitation demands modes of relational or situated thought; suspending fixity for hesitancy and opening the grammar of geology onto less trammelled possibilities of interrelation.

Against this hegemonic grammar, parataxis in Mulford's work functions to demonstrate and cultivate a certain form of reading and, moreover, to demand modes of attention and attunement to the halting, the fragmented, the vertiginous, and the nonlinear. In *Recomposing Ecopoetics*, Keller argues that these 'fractured and partially syntactic forms' (11) resonate keenly with the contemporary distortions of scale and legibility that have come to be marked by the term Anthropocene. Linking parataxis to the vertiginous effects of scalar dissonance, Keller suggests that navigating the 'twists' of syntax or the 'scalar and perceptual shifts' of linguistically innovative poetry is 'dizzying' yet, nonetheless, 'such writing invites readers to embrace the challenge of planetary scalar transformation' (55). In one of the earliest reviews of Mulford's work, Liz Yorke similarly describes the ways in which such 'structural discontinuities, clashes of logic and syntax, and puzzling juxtapositions challenge the reader to an active/creative effort of concentration' (65). For Claire Buck, too, 'the result is of necessity a "difficult" poetry, although the demands it makes on the reader, the nature of its refusals and explorations, are essential to its project' (96). Amid these fragments, we are faced with a work

of nonlinear and active reading that captures encounters with the obdurate materiality of historical traces and the sheer complexity of a lyric present that is fundamentally non-contemporaneous with itself.

As Mulford's 'After. Word' to *Out of Everywhere* articulates, this 'disarrangement of language' and refusal of 'stable transparent, meaning' enables 'the relationships between the contemporary, history, the subject, and the relationship between the human and other […] to be opened, brushed, to be further prised' (241, 240, 231). Foregrounding language as both instrument and object of investigation, Mulford's archaeopoetic lyric disarticulates sedimented grammatical relations and attunes its readers to telescoping scales and thickening presents that mark the limits of legibility and linear history. If the onset of the Anthropocene demands a poetics commensurate with the multiple torsions, complexities, and instabilities of the present, then Retallack's articulation of intersections between linguistically innovative tactics and feminist science studies offers a formulation for how a poetry of inquiry might work to both capture and resist this vertiginous rupture. 'A poetics that can operate in the interrogative,' Retallack contends, not only registers 'the surprises, unintelligibilities and most intriguing messes of the contemporary moment' but moreover 'takes part in the recomposing of contemporary consciousness' (25) in the thickening present of the Anthropocene and the extractive grammars of geology. Drawing on this framing of opacity, alterity, and instability in Mulford's disarrangements of lyric, the following chapter addresses her return to the interrogative poetics of open field forms to trace dynamics of loss and absence in an oceanic archive that recomposes the stratigraphic imaginary outlined above toward a radically unstable sedimentary concept of language, history, and littoral geology. In *The Arcades Project*, Benjamin wrote that navigating the knotted relations of capital and epochal time would require us to become 'immune to vertigo' (459) amid the contradictions of the present. Tracing vertiginous shifts and fault lines across Mulford's linguistically innovative lyric, I have argued that it is precisely this tendency towards paratactic instability, difficulty, and illegibility which renders her poetry germane to thinking through the disorienting experience and extractive grammars of the Anthropocene.

Chapter Four: ‘temporarily composed’: Coastal erosion, oceanic archives, and the watery commons in Wendy Mulford’s *East Anglia Sequence*

It was also the coast of East Anglia, worn down to the sea, sliding and crumbling

Peter Riley, ‘It was also…,’ (2016)

Deictics falter. Our comfortable categories of thought begin to erode.

Astrida Neimanis, ‘Hydrofeminism,’ (2012)

If Mulford’s lyric work encapsulates a vertiginous sense of temporal indeterminacy and instability, the fenlands of East Anglia and the eroding littoral of the North Sea shoreline are landscapes equally marked by mutability and flux. Since Charles Lyell’s 1830 *Principles of Geology* cited Eccles Tower, laid bare of its surrounding dunes by erosion, as an illustrative instance of sediment transport, East Anglia has been framed as a fluctuating landscape continuously transformed by contending geologic and anthropic processes of land-loss and drainage. In more recent years, this association with geomorphological dynamism and large-scale engineering projects has continued to contour critical framings of East Anglia in the environmental humanities. Where Lyell took Eccles Tower as a yardstick for gauging the rate of coastal erosion in the nineteenth century, Katie Ritson’s *The Shifting Sands of the North Sea Lowlands: Literary and Historical Imaginaries* frames the dramatic confluence of flood risk, geoengineering, and erosion in the East Anglian coastline as a ‘bellwether’ (22) for the Anthropocene. The ongoing tension between ‘adaptation and geological vulnerability’ which has shaped both the literary cultures and littoral environments of the North Sea lowlands, Ritson contends, ‘allows these landscapes to stand as microcosms of the human predicament in the recently recognized Age of Humans’ (9). As David Matless articulates, the histories of capitalist extraction and natural disaster that have inscribed and transformed the coastline and the fens have become ‘emblematic of processes marking the Anthropocene’ (363). As a glacial maximum of the last ice age, a frontline of rapid land erosion, and a laboriously engineered lowland basin, geological time and the history of capitalism interact in dramatic and tangible forms along the East Anglian coast.

In each of these accounts, East Anglia's significance as a site for thinking through the Anthropocene lies in the experience of thick time in the fens. If, as Chakrabarty argues, the onset of the Anthropocene 'reveals the sudden coming together of the usually separated syntactic orders of recorded and deep histories' ('Climate of History' 51) then East Anglia's knotted history of industrial drainage and sea-level rise renders these overlapping temporalities strikingly apparent. In Richard Irvine's ethnographic study of deep time and drainage measures in the fenlands, the region also comes to exemplify 'a space in which the characteristics of the Anthropocene epoch are acutely visible' (157). Throughout Irvine's fieldwork, the dense striations of flood defences and dykes that cut cross the wetlands reveal a sense of 'time-depth' (164) beyond the presentism of conservation strategies and engineering projects that strive to protect from submersion what remains, in relative terms, only a temporary state of the artificially drained landscape. Gesturing to intersections of human and geologic action beyond the 'narrow time horizons' (167) of extractive industry, Irvine argues that the multiple timescales legible across the drainage ditches and glacial silt deposits of the fens capture thickened relations of sedimentation and transience that have come to mark the Anthropocene. This 'collision of different time scales' emerges as an equally central concern in Ritson's work, which traces the attempts of literary forms to reckon with 'the *longue-durée* of planetary geology, the long human history of weathering storms, and the short human experience of breached dykes' (13-14). For Ritson, this sense of thickening time is encapsulated in the figuration of both text and landscape as palimpsestic records, formed through the accumulation of 'sediment upon sediment, carrying traces of the past that are visible in the present' (164). Significantly for Ritson, however, this sedimentary imaginary appears in constant tension with processes of dissolution and deposition, as coastal erosion 'uncovers and wears away, revealing what lies hidden beneath' (165). Here, the shifting landscape of the littoral reveals a distinctively Benjaminian sense of historical time as fragments of the past are uncovered by the continuous wash of tidal action and storm surges. For Matless, these incursions of recent and deep pasts – from the denuded foundations of Eccles Tower to the 800,000-year-old footprints recently uncovered by coastal erosion at Happisburgh – come to encapsulate Benjamin's theses on history, washing fragments of now-time into the Anthropocene present.

As Peter Riley's description of the 'sliding and crumbling' ('It was also…' 177) landscape reflects, the East Anglian fens also held a specific resonance for the poets associated with the *Intelligencer* the 1960s, many of whom, including Mulford, lived in Cambridge or the

surrounding fenland counties. More directly, the geological significance of East Anglia as a glacial maximum had proved central to the understanding of deep time explored in chapter one, as Prynne's 'The Glacial Question, Unsolved' traced the progress of glaciers from the North Sea basin before reaching a limit 'along the coast of Norfolk' (*Poems* 65). Consisting of two poems originally circulated through the *Intelligencer* in response to Prynne's 'The Glacial Question, Unsolved,' Riley and Crozier's 1967 co-authored broadside 'Romney Marsh' expands on this sense of the deep past infringing on the present. Situating the geologic shifts of the North Sea lowlands within a history of industrial drainage and enclosure, Crozier's contribution describes how the marks of land use and flood defence register a deep history of flooding and geoengineering:

> The sheep on Romney Marsh
> have probably been there since the sea withdrew
> or at least since the salt was drained and the land
> became pasturage
> cut through with dykes
> to hold the land high, and so low, to walk across
>
> ('Romney Marsh')

Charting the drainage and enclosure of the fens for sheep farming, Crozier articulates a historical perspective beyond the narrow temporal horizons of this artificially maintained landscape and toward longer processes of submersion and recovery. This sense of time-depth recurs throughout *The East Anglia Sequence: Norfolk 1984 – Suffolk 1994* as the deep past of the lowlands intrudes into the lyric present. Across the collection, 'remnants of preglacial' formations appear alongside the 'bustling commerce of the sea' to capture the collision of geology and capital in a landscape both 'eaten by sea / abandoned by trade' ('Dunwich' 4, 8; 'Salthouse' 11).[41]

As Mulford articulates in 'The Coriolis Force,' the littoral appears only ever 'temporarily composed' ('Salthouse' 3). Set against this sense of time-depth and continuous fluctuation of the coast, the final stanza of the poem draws attention to the lyric "I" as a perspectival frame that achieves a temporary composure within the swerve of meteorological and historical conditions:

[41] In the original 1998 printing of *The East Anglia Sequence*, the 'Salthouse' and 'Dunwich' sections are numbered separately. To reflect this pagination, references to the text are distinguished as 'Salthouse' and 'Dunwich.' References to the unpaginated 'Preface' are indicated accordingly.

I on the stubble-hill breast
front the glittering points of the sea
to compose this view
hold the church steady centre
while the sea withdraws
over one thousand years
its commercial lure
towards the millennium
the heathland lugs
its entombed secret the
sacred places flattened

(‘Salthouse’ 5)

For Helen Kidd, this littoral scene encapsulates the ‘mutability’ of Mulford’s lyric poetry, representing a ‘liminal and shifting site which has to be continuously redefined’ (172). Recalling the paratactic discomposition of ‘Nevrazumitelny,’ sedimentary and economic flows intrude on the ‘steady centre’ of the lyric present as Mulford’s syntax subtly tightens and slackens across the stanza. In Farrier’s terms, the poem offers ‘a knot in time’ that ‘can both stretch and compress a moment of perception to reveal the flux of scales that enfold us in deep time’ (127). Faced with this imbrication of historical and geologic time, as Irvine suggests, ‘we are forced to think beyond the short-term timeframe of present-day appearances, and to take account of flux and variability in the relationship between humans, land and water’ (157). Surrounding this precarious moment of lyric composure with fragments of found materials and archival texts, Mulford’s extended open field work registers the historical and syntactic collision of capital and coastal geology as the ‘commercial lure’ of the littoral economy and the ‘entombed secret’ of the wetland commons slowly recedes against the continuous retreat and return of the sea. Where Kidd reads the variability of ‘the salt-marsh and its erosion by the sea’ as metaphors for ‘the tides and movements of language’ (173, 172), this chapter explores how the archival materials of *The East Anglia Sequence* capture tensions and discontinuities between textual and littoral terrains. Throughout the sequence, knotted histories of flood, drainage, and enclosure unfold across a project that tests the boundaries of archaeopoetic practice against the temporary composition of the littoral field.

Composed across a period of ten years and informed by a dense body of archival research and fieldwork in Salthouse and Dunwich, *The East Anglia Sequence* offers a sustained poetic inquiry into the geologic and social history of the East Anglian coast, working fragments of lyric through accumulations of cut-up material amassed from meteorological data and parish

legal records. As Matthew Jarvis argues in 'Saving the Earth: Wendy Mulford's Salthouse,' the collection develops an 'archivally interpretative' (480) poetics of inquiry which shifts restlessly across numerous forms of historical record, constantly associating and juxtaposing geophysical and textual traces. In doing so, Mulford unravels the time-worn figure of landscape and archive as palimpsestic accretions of history, examining the conceptual limits of this sedimentary metaphor. Uncovering the displacement of social reproduction from fenland commons and written archives while tracing repeated incursions of the sea on the precarious lowlands, Mulford's project combines Marxist-feminist historiography and environmental history to interrogate how we read absence and loss across both the written records of East Anglia and what Anthropocene historian John McNeill has called the 'geoarchives' (9) of the landscape itself. Against the archaeopoetic forms explored in the preceding chapters, Elizabeth DeLoughrey's description of the 'oceanic archive' ('Submarine Futures' 35) offers a framework for grasping the unstable and nonlinear historical record that Mulford explores across the contested wetland commons and receding coastlines of the East Anglian littoral. In DeLoughrey's 'Submarine Futures for the Anthropocene,' this oceanic archive offers a counterpoint to stratigraphic models of history in Anthropocene discourse and designates instead a shifting record of marine waste, diasporic memory, and colonial violence by which 'linear models of time are distorted and ruptured' (33). Turning to Édouard Glissant's historiography of the sea, DeLoughrey articulates an understanding of history that is dislocated, dispersive, and nonlinear. As Glissant writes in 'The Quarrel with History,' time is not 'deposited gradually and continuously, like sediment' but expressed instead through this continuous and alluvial 'dislocation of the continuum' (61-2).

If Benjamin tracked '[t]opographic traces of the prehistoric' through the 'undersea world of the arcades' (*Arcades* 895), Mulford's project takes the coastline and the sea itself as her field of historical inquiry. Where Glissant and DeLoughrey draw on the rhythms and movements of the sea to capture the nonlinear histories of violence, displacement, and erasure across the archives of the Middle Passage, Mulford's Marxist-feminist historiographic practice makes similar use of the coastal environment to register dispersive and recursive histories beyond the apparent fixity of the stratigraphic. Reading historic and ongoing struggles over social reproduction and the enclosure of the wetland commons through the gaps, absences, and exclusions of the archive, Mulford's turn to this 'hidden half of history' ('Socialist-feminist' 185) draws our attention to the submerged traces through which the past extends into the present. Whereas Jarvis reads the 'archival' and 'environmental purpose' of *The East Anglia*

Sequence as an 'accretion' of historical data 'to *counter* the erosions and incursions of the sea' (484; emphasis original), I argue that Mulford's oceanic archive combines Marxist-feminist historiographic practices with the interdisciplinary scope of environmental history in order to problematise normative understandings of historical absence and economic loss. Rather than accreting archival materials, Mulford's archaeopoetic method gestures towards strategies for reading erasure, uncertainty, and silence across its source texts. Framing the 'submarine temporality' encapsulated by Glissant as a mode of historiography similarly resistant to the accretive drive of 'accumulation' ('Submarine Futures' 33), DeLoughrey articulates an oceanic turn in Anthropocene studies against the landed geoarchives that have underpinned the imaginary of stratigraphic inscription. Likewise, Bloomfield's *Archaeopoetics* traces a trajectory away from the excavatory or archival methods established by Olson and Howe and toward the temporal instability of Glissant's oceanic history. Read against these parallel turns toward the sea as an archive of the Anthropocene, Mulford's engagement with the contested and shifting histories of the East Anglian littoral offers a radically uncertain record of the past, only ever temporarily composed in the continuous erosions, dissolutions, and alluvial depositions of its linguistic materials.

'a wet palimpsest of rising tidemarks': Floods, shoals, and fragments in the littoral field.

Comparing *The East Anglia Sequence* with Mulford's lyric work in the early 1980s, Solomon's *Lyric Pedagogy & Marxist-Feminism* frames the collection as an attempt to leave behind the perceived 'dead end of binding poetry to Marxist-feminism' by returning to an open field project 'in which ecological questioning takes the form of an in-depth, documentary-poetic investigation of the ecological transformation of postindustrial coastal villages' (115). Where the previous chapter articulated intersections between environmental and Marxist-feminist concerns in her early work, Eltringham's brief description of Mulford's 'docupoetic method' (101) in *Poetry & Commons* also reflects a more nuanced relation between historical materialism and environmental history in *The East Anglia Sequence* than Solomon's evocation of loco-specific ecological inquiry suggests. For Eltringham, the collection is indicative of the ways in which post-*Intelligencer* poets have framed the "field" through historical struggles over practices of enclosure and commoning, drawing 'on histories of coastal management to assemble a palimpsest of the uncertain littoral zone, "reclaimed" from the sea during the seventeenth- and eighteenth-century enclosures of the fens' (*Poetry & Commons* 101-2). Situating Mulford's project alongside later works by Tarlo and Frances Presley, Eltringham

frames the sequence as a materialist ecofeminist response to the place-based poetics of the open field that emerged across the mid-twentieth century. Against the questions of legibility, materiality, and Marxist-feminist history explored in Mulford's lyric work across the previous chapter, *The East Anglia Sequence* appears as an interrogation of the capacity of open field practices to capture partially submerged histories in the continuously shifting field of the littoral. Combining the methods and concerns of environmental history and historical materialism, the sequence assembles an amalgamative archive that draws together legal disputes over common land rights, meteorological records of storm surges, and contemporary coastal management documents in an archaeopoetic accrual and deposition of source materials, punctuated by moments of lyric encounter. Without providing clear boundaries between environmental and social history, the opening 'Salthouse' section combines two overlapping lines of inquiry; the former comprised of meteorological data and conservation policies and the latter detailing the submerged history of domestic labour, enclosure, and displacement. In this manner, Mulford unsettles the limits of otherwise discrete historical methods and narratives, asking us to think Marxist-feminist practices through environmental history, and vice versa. Before turning in more depth to questions of social reproduction and the wetland commons, the following section attempts to map out the terms of Mulford's poetic inquiry and the shifting archives that come to constitute the uncertain history of the East Anglian coast.

In the vein of open field projects such as Riley's *Tracks and Mineshafts*, Mulford's work appears, at least in part, influenced by the same methods of landscape history and cultural geography popularised in the mid-century by W.G. Hoskins.[42] As Jarvis reflects, 'Mulford's project hovers somewhere between local and natural history,' tracing 'the impact of one nonhuman form (the sea) on another (the land), but also of a nonhuman form (the sea) on the constructions and lives of humanity' (484). Where *Tracks and Mineshafts* traced the effects of mineral resources passing through the metabolisms of industrial extraction, *The East Anglia Sequence* charts the history of the wetland commons as a contested resource and the continuing encroachment of the North Sea on the low-lying coast. As Mulford articulates in her preface to the sequence:

> What I was after in the Salthouse text was an encounter with other, experienced as/located in the meteorology, archaeology, geology, ecology, ornithology, prehistory, the recorded history of place. The quick of it. The knowledge. The all-but-buried particulars of its meanings.

[42] See Eltringham's *Poetry & Commons* on the lasting significance for Prynne, Riley, and Olson of Carl Sauer and W.G. Hoskins as transatlantic figures of landscape history in the late 1960s (83-84).

(‘Preface,’ *East Anglia Sequence*)

If this statement of interdisciplinary intent echoes Riley’s ‘Announcement’ in the *Intelligencer*, the ‘all-but-buried’ histories that shape Mulford’s ‘encounter with other’ also gesture toward the Marxist-feminist historiographic project of uncovering counterhegemonic pasts from traces only partially legible in the written record. As Tarlo reflects, this excavatory imperative to unearth is also ‘an acknowledgement of partial understanding’ (‘Introduction’ 14). ‘The knowledge,’ here, reflects a submerged environmental and social history apparent in the material and textual traces of both land-use and land-loss. Apparent, too, is the coexistence of distinct and intersecting forms of archive, both textual and geophysical. Superimposing fragments of land disputes from parish archives onto geologic and meteorological records of receding shores and storm surges, Mulford’s work offers what Amy Cutler describes as a series of ‘archival data-scapes’ reflecting ‘conflicting archival descriptions of the coast’ (‘“Whitby”’ 125, 133). As Cutler demonstrates in ‘“Whitby is a statement”: Littoral geographies in British poetry,’ the financial and legal records of Salthouse and Dunwich are continually brought up against the ‘geological foundations of these transactions’ to produce moments of acute contrast in which ‘legal definitions and physical characteristics of place are […] found to be mismatched’ (124). While these overlaps often foreground imbrications of historical and geologic time, the careful practice of juxtaposition by which Mulford articulates the disciplinary boundaries of historical and geophysical archives also works to question the equivalence of these discrete forms of record at each juncture, resisting the straightforward figuration of the landscape as a site of inscription.

While Matless and Irvine’s accounts of East Anglia’s significance for the Anthropocene move fluidly between written documents and material geoarchives of land-loss and erosion, the metaphor of landscape-as-palimpsest appears most centrally in Ritson’s *Shifting Sands*, where metaphors of sediment and excavation emerge as organising figures in an East Anglian literary culture profoundly shaped by Hoskins’s archaeological method. For Ritson, however, the process of tracing the environmental and literary history of the North Sea lowlands is also marked by the difficulty of reading across ‘damaged manuscripts and manifold palimpsests’ (107). Where Hoskins outlined an understanding of history in which the field is an accumulation of ‘sediment upon sediment,’ Ritson suggests that this ‘palimpsest of the wet landscape is harder to read’ (164, 100). Likewise, Mulford’s attempt to unearth both the deep histories visible in the coastal landscape and the more recent extractive histories apparent in

the archives of enclosure and flood risk management offers no stable relation between the 'meteorology, archaeology,' and 'geology' of the landscape and this 'recorded history of place.' In her introduction to *Archaeopoetics*, Bloomfield frames the work of Howe and Olson as accumulations of sedimentary textual materials, recalling Jarvis's description of Mulford's accrual of fragments as a form of sea defence. Shifting to the ocean as a site of open field inquiry, however, Bloomfield's later reading of Glissant's historiography pushes beyond the fixity of this archaeological model toward an 'alluvial textual terrain' (*Archaeopoetics* 212) marked by the erosion and discomposition of the archive. As Cutler observes, Mulford's archive similarly consists of 'legible historical documents which have become waterlogged or eroded […] and historical narratives which have been totally wracked by the storm' ('Language Disembarked' 172-73). Resisting the figure of the palimpsest as a fixed accretion of landscape and archive, *The East Anglia Sequence* moves away from an understanding of open field practice as the excavation of a sedimentary or stratified history toward a more dispersive and fluid conception of archival erasure and return. As Mulford articulates in her preface, this original impulse toward excavation becomes increasingly 'overlaid' by the pull of multiple 'enquiries' in which the watery fields of 'sea, marsh and estuary' are 'always changing, moving.' As Ritson puts it, the attempt to recuperate a linear or sedimentary history of place is continually frustrated by the 'wet palimpsest of rising tidemarks' (101) that constitutes the North Sea lowlands.

In similar terms, Mulford describes East Anglia as a landscape both weighed down by the traces of its extractive history and continuously suspended in a state of flux, 'bearing the scars of its sometime habitation' while remaining 'profoundly resistant' ('Preface,' *East Anglia Sequence*) to inscription or incorporation into historical narratives. Navigating another temporary littoral lowland 'recently, undersea', Riley's contribution to 'Romney Marsh' also ruminates on this dialectic of transience and intransigence that shapes the North Sea lowlands:

> So it is that you, feel for this place
> mainly its traces of resistance: the coastal halt
> against invasion now ridiculed by the sea's own backstep to
> a puny succession of dykes, dead straight, guarding a
> flat nonsense of sheep and placenames: the possibility
> of a direct tidal sweep to your own home –
>
> ('Romney Marsh')

Addressing an indeterminate 'you' that seemingly interpellates both Crozier and Prynne, Riley refers to the 'placenames' of Crozier's 'On Romney Marsh' – lasting toponyms such as 'Land Gate and Water Gate' that 'record / the old topography' – to invoke 'traces of resistance' against the antagonistic encroachments of fenland enclosure and tidal flood that mark the history of the marshes. Drawing on a language of 'limit' and 'coastal halt' that recalls Prynne's geologic idiom in 'The Glacial Question, Unsolved,' Riley's evocation of 'resistance' encodes an entire poetics of material recalcitrance and landscape history originating in the exchanges of the 1960s. While the *Intelligencer* correspondence took stratigraphy as the basis of an excavatory commons, the geologic grounds of *The East Anglia Sequence* appear strikingly unstable in comparison; steadily 'dripping away / melting into the sea' ('Dunwich' 16). As Scott attests in *Against the Grain*, coastal wetlands also offer a particularly recalcitrant geography and unruly ecology. The seasonal and tidal fluctuation of the littoral, he suggests, has historically preserved its 'illegibility' (20) in face of attempts to discipline or extract profit from the marsh. Caught between the extractive project of drainage and the threat of tidal flooding articulated in Riley's description of Romney Marsh, Mulford's East Anglia offers a site for thinking through these illegibilities as traces of resistance that gesture toward historic struggles against enclosure, ongoing infrastructural attempts to counter the slow rise of the North Sea, and the historiographic exigencies of tracing submerged pasts across this littoral archive.

While this idiom of resistance and limitation appears throughout Riley and Prynne's work within a dynamic of fixed substance pitted against flows of exchange, Mulford's sense of resistant archival material in *The East Anglia Sequence* is situated instead in the experience of history and place as soluble and fluid; caught within dispersive and fluctuating currents against which insistence on substance or sediment offers scarce defence. As Tiffany Lethabo King observes, 'the ecotonal space of the shore' is fundamentally 'liminal, indeterminate, and hard to map' (87, 3). In the opening poem of Mulford's 'Dunwich' section the eroding coast of East Anglia appears in similar terms as a space in which 'boundaries dissolve' (1). Describing the coast surrounding Salthouse in *This Narrow Place*, Mulford recalls the 'curious sensation one has along the North Norfolk marshes of being suspended between sea and land' (231). Overhanging fractured words across each line break, another late poem from the 'Salthouse' sequence encapsulates this quality of suspension and indeterminacy that accompanies the littoral:

S
ea's measure reassuring
L
andedness ends
B
oundary to earth's flap
E
quivocation

('Salthouse' 23)

Representing an equivocal boundary between land and sea, Cutler reads this cleaving of 'L / andedness' as a disruption of inheritance that undermines historical claims to property as the legal structures of land ownership are increasingly destabilised by the rising sea. This sense of equivocation extends, too, into the poem's capacity to read or represent the coastal environment and our own capacity to parse the syntax of these lines, as 'S / ea's measure' suggests both a form of reassurance and a boundary point at which the 'reassuring' solidity of 'L / andedness' comes to an end. In this sense, the coast represents a limit point at which knowledge is 'D / rawn off the map' ('Salthouse' 23) and the capacity to articulate place is rendered radically unstable. Bringing the 'Salthouse' section of the sequence to a close, the final stanza asks:

Whose voice this is
Beneath the shoals beneath the over
Falls the knocks imperfectly
Surveying the outer dowsing unreliable
Wrecks omit the ambiguity of depth

('Salthouse' 23)

Here, practices of surveying and dowsing appear as equally 'unreliable' or imperfect apparatuses employed to measure, map, or fathom the ambiguities of depth that mark the shifting formations of coastal shoals which present a constant threat of shipwreck. As King observes, for centuries 'sailors lacked a scientific or systematic methodology for measuring depth' and 'the calculation of probability curves that estimated the latitude and longitude of shoals' were notoriously 'difficult to map and, therefore, avoid' (2). Emphasising the ways in which shoal's 'unpredictability exceeds full knowability' or 'mappability,' King's work lingers on this unstable geological formation as a figure for thinking oceanic and coastal histories; a littoral field that remains irreducible to 'a longitudinal and latitudinal coordinate that cartographers attempt to fix in time and space' (3). 'Materially and conceptually,' she writes,

'the shoal – as simultaneously water and land – presents a site of conceptual difficulty' (28). Suspended between coast and sea, Mulford's marshlands, estuaries, and shoals offer a comparable dialectic of accumulation and fluctuation, resistance and dispersal, intransigence and suspension.

In King's geographic and historical imaginary, which also draws heavily on Glissant, the marine geology of the shoal represents both 'an accumulation of granular materials' and an 'always changing and shifting state of flux' (2, 3). In *The East Anglia Sequence*, the geoarchive of the littoral produces a similar tension in the gathering and dispersal of textual materials that attempt to map or describe the coast. Where Jarvis's 'Saving the Earth' frames the collection as an 'accretive and discursive construction of place' (481), Mulford's archival practice also continually interrogates the limits of this accumulative method, tracing the unstable spatiotemporal boundaries of the coast as a field of inquiry. Throughout the collection, titles such 'Danger Level 1820, 1980' or 'Pareto Optimality 1099, 1953' represent the ever-present horizon 'of a direct tidal sweep' invoked by Riley's 'From Romney Marsh,' foregrounding the recursive and devastating floods that have repeatedly submerged the coastal lowlands. The opening poem of 'Salthouse,' titled 'Storm Surges,' summarises the exigencies of interpreting this 'wet palimpsest' of tidemarks and flood dates:

> to secure the land against flood risk sea defences are
> necessary
>
> To assess how high these must be we must assess the
> probability of seawater exceeding known levels. Problems
> include the restricted length of historical data, changes in
> land level relative to the mean sea-level, and variability of
> weather on all time scales
>
> ('Salthouse' 1)

Here, the attempt to consolidate knowledge of coastal environments according to 'the coarse-grid model' ('Salthouse' 8) of flood-forecasting is frustrated simultaneously by the insufficiency of environmental records, the nonlinear effects of sea-level rise, and the quite literal absence of a stable ground on which to situate inquiry. Much like King's recalcitrant shoals, calculations of flood probability and tide height projections struggle to map a set of changing conditions that exceed knowability. Where Mulford cuts and repurposes material from marine defence strategies, local archives, and tide charts as overlapping attempts to measure or quantify the coast, Jarvis frames this method of bricolage as a textual equivalent of

the sea defences described in the passage above. In Jarvis's reading, this aggregation of data is a familiar modernist practice of shoring fragments; accumulating materials against the impending loss of Salthouse to the sea. Yet Mulford's assembled archival materials also self-consciously foreground their epistemic limits, repeatedly gesturing toward the capacity of the littoral to exceed capture within the disciplinary apparatuses of meteorology, coastal governance, or open field inquiry. 'As a fluid material geography,' as Bloomfield reflects in *Archaeopoetics*, 'the sea suggests a conception of history that is dynamic, unpredictable, contingent, recursive,' and 'often unknowable' (186).

Thinking through these intersecting currents and oceanic dynamics, as Bloomfield suggests, demands attention to the 'spatial as well as temporal' (*Archaeopoetics* 186) qualities of marine history. This emphasis on space plays out across the opening poems of the 'Salthouse' sequence, as they track the nonlinear causes and effects of storm surges across the North Sea and beyond. Comprising a series of texts that focus on environmental history and conservation, these poems highlight the difficulty of grasping the meteorological or geographic specificity of East Anglia without also reckoning with its imbrication in the tidal patterns of the North Sea basin and broader planetary dynamics of flood risk. Given that critical readings of *The East Anglia Sequence* have uniformly underscored the scope of the collection as a place-based poetic inquiry or open field project, it is striking that the sequence opens with descriptions of various oceanic and meteorological phenomena that dissolve the boundaries of the East Anglian coast as a "field." In 'Storm Surges,' found-text fragments outline the distinctive conditions of wind direction, shallow coastal shoals, and artificially maintained low-level landscapes which coalesce to increase the risk of surges such as the great flood of 1953, while simultaneously linking the North Sea basin with comparable meteorological phenomena in disparate locations.

Navigating the 'long-range effects' of weather across time scales, the poem moves rapidly from 'extensive flooding in the southern / north seas' to analogous conditions 'in the gulf of Mexico and the bay of Bengal' before following the movement of surges across the Atlantic as 'waves generated near Newfoundland […] gaining energy arrive later / in British waters causing flooding / at Portland' ('Salthouse' 1, 2). Coordinates of time and space are torqued, here, by nonlinear dynamics of cause and effect; distance and interrelation. Immediately following 'Storm Surges,' 'The Coriolis Effect' resumes this cut-up register of

lineated meteorological found-text, continuing its transoceanic trajectory around the coast toward the North Sea:

> a surge formed on the west coast of Scotland reaches Wick
> in four hours the Tyne four hours later Lowestoft plus six
> hours the Thames plus three finally on the coasts of Holland
> & Germany
>
> ('Salthouse' 4)

Tracking this circuitous movement of storm surges around the coastline, flooding on the coast of East Anglia and across the North Sea basin appears compounded by the hemispheric force of the Coriolis effect. Naming the swerve or clockwise turn visible at a global scale in the spiralling motion of storm fronts, this meteorological torque then becomes a sustained formal motif for the precarity of the East Anglian landscape within earth systems processes like sea-level rise and climatic changes. Throughout the poem, Mulford contrasts found-text descriptions of this hemispheric force with lyric passages which enact a similarly disorienting spiralling motion in which the precarious landscape appears only ever 'temporarily composed' ('Salthouse' 3), poised within the constant flux of the coastal environment. As Irvine articulates, succinctly: 'fenland is temporary land' (157).

If 'Storm Surges' and 'The Coriolis Effect' foreground the spatial distortions of thinking through coastal geographies, the temporal distribution of the storm fronts traced in the passage above also underscores the difficulty of grasping the historical "event" of flooding through any single set of spatial or temporal coordinates. Where the repeated indexing of major storm surges in titles such as 'Pareto Optimality 1099, 1953' or 'Danger Level 1820, 1980' appears to suggest a form of linear temporal mapping of historic events, these coordinates often serve to render the temporality of the poem fluid or unstable. If the title of 'Saltmarsh 1986,' for instance, appears to designate composition dates, 'Danger Level 1820, 1980' renders this paratextual relation between temporal coordinate and text far less stable. While these juxtaposed dates offer a written record of encroaching high water marks, they also foreground a continuous and recursive pattern of tidal retreat and submersion. Suspended between instances of catastrophic flooding, the present moment of the poem rests against the indeterminate layering or thickening of times that Irvine calls time-depth. Recalling Ritson's description of East Anglian environmental history as a wet palimpsest of tidemarks, 'The

Storms' opens with a list of dates that renders the recursive flooding of Dunwich as an extended and dispersive event:

1250 1286 1328 1348
1349 The Black Death

('Dunwich' 5)

Throughout the poem, these stark historical punctuation marks of specific surges appear in tension with a contradictory sense of Dunwich's slow collapse into the sea as an extended or continuous event stretching across a 'record of flood' which, as environmental historian Greg Bankoff reminds us, 'is as long as the country's written history' (21). This contrast between the steady process of erosion and the traumatic event of flooding, then, reveals the dialectical relation between slow sea level rise and spectacular submersion that Ritson charts in *Shifting Sands*. Working across fragmentary historical accounts of floods and incursions, Mulford's poem contrasts the gradual and accretive process of constructing coastal defences against the rapid loss of the 'whole of the lower the poorer part of the town' to the sea 'in one night' ('Dunwich' 5-6). As one isolated line of found-text articulates, typeset in bold print; '**The Loss of the Port was an Incurable Wound**' ('Dunwich' 5; emphasis original). Where the opening of the 'Dunwich' sequence turns to 'ALL THAT REMAINS' (1) of the submerged town, Mulford's evocation of time-depth also works to highlight the structural violence behind these dynamics of conservation and erasure revealed by the traces preserved in the landscape and the archive. What remains, beyond this palimpsest of rising tidemarks, is what has been deemed worth saving.

Elsewhere, juxtapositions of flood dates also serve to underscore these enduring dynamics of governance and calculation that unevenly distribute flood risk and exposure onto a coastal working class, stranded precariously on the margins in both economic and geographic terms. 'Pareto Optimality 1099, 1953,' the title of which references the widely cited free-market theories of fascist economist Vilfredo Pareto, underscores the historical continuity of these same logics of valuation and organised abandonment:

> the cost of protection would be out of proportion to the value
> of the limited land area protected
> by the time the sea-bank breaks the worst will be over
> approximately 40% of the houses are empty much of the year
> it would be cheaper to buy up all of the properties at risk

than to spend £500,000 on sea defences

(‘Salthouse’ 6)

As Cutler observes, Mulford’s understated play on the term ‘sea-bank’ gestures to the overdetermination of the physical landscape and the imperatives of coastal management by property, finance, and austerity measures. Interleaving the unsettling suggestion that ‘the worst will be over’ within an otherwise continuous block of found-text, Mulford’s use of lineation and juxtaposition foregrounds moments of disconnect or dissonance within the language of risk management. Where ‘Danger Level 1820, 1980’ ends on the critical question ‘whose remit is this’ (‘Salthouse’ 8), Cutler highlights how the managerial language of these early poems ‘is strained and conflicted, prey to the bureaucratic uncertainty of the coastline’ (‘“Whitby”’ 125). Where the indexing of tidemarks and flood surges appears throughout these source texts as an accumulation of historical data in service of financial valuations, risk management, and disaster planning, Mulford’s method of overlaying historical junctures frequently points instead toward the unacknowledged collateral damage of East Anglia’s record of flood. Following these early poems, which draw largely from meteorological texts and policy documents, a second cluster of short lyrics traces the hidden history of labourers, commoners, and women who bear the effects of drainage, flood, and land loss. Juxtaposing these two sections, Mulford’s archival methodology posits a counter-history of the coast; gesturing beyond the limits of the materials it cites toward submerged histories that register other modes of oceanic relation where ‘settlement and sea contend / possession’ (‘Salthouse’ 7).

Erased from the coast by the encroaching sea, what survives of the town of Dunwich is precisely this record of settlement and possession; a dense archive of ‘disputes legal wrangles lasting mafia payments’ (‘Dunwich’ 5) that resurfaces in Mulford’s accretion and dispersal of parish records and official documents. This written history of levies, property rights, and legal ordinances is encountered in fragments Xeroxed and reproduced throughout the ‘Dunwich’ section of the sequence, frequently fragmented and scattered across the page. In Bankoff’s work on the East Anglian lowlands, the extended event of North Sea flooding – not just a ‘frequent threat’ but a ‘constant feature’ (20) of life – is similarly concretised in both the physical structures and legal infrastructures that emerged to manage risks and profits. As Bankoff suggests, the environmental and social history of East Anglia reflects how ‘risk has become deeply embedded in the culture,’ constituting ‘an integral part of the historical processes’ and shaping ‘the political structure, economic system and social order’ (19) of the

lowlands. Yet while the ubiquitous presence and 'common risk' (Bankoff 19) of flood has left an indelible mark on East Anglia's written archives, the legal structures that emerged in response to the fluctuations and instabilities of the coastal environment also reflect ongoing struggles over questions of shared exposure, common resources, and private property. Since the beginning of drainage, living with flood risk entailed high levels of communitarian organisation in the maintenance of dykes, ditches, and sea walls, provided that the smallest breach in flood defences could result in the devastation of entire communities. Excavating the legal records of flood defence, Bankoff's work traces how regional customs 'practiced since "time out of memory"' (30) were concretised in the Marsh Law of 1257 and later the Fen Code of 1549, which established legal conditions of access to the wetlands as a communal resource at the same time as they affirmed the responsibilities of landowners.

Nonetheless, as R.H. Tawney reflects in his foundational study of enclosure, loss of access to common land was often directly linked to this imposition of property law and legal rights. Given that the commons predated and exceeded property law, 'its maintenance reposed upon a common custom and tradition, not upon documentary records capable of precise construction' (235). As a result, the emergence of legal frameworks for the management of common land often led to the erasure of communitarian practices embedded in unwritten customs, ultimately accelerating the process of enclosure. While foregrounding lost opportunities for '"dike solidarity"' and communitarianism premised on the foundation of common risk, Bankoff also underscores that the Marsh Law and Fen Code effectively 'came about in part to mediate the countless disputes that arose over their upkeep and to maintain a rough balance between benefit and toil' (32, 13). In other words, any semblance of solidarity through the wetland East Anglian commons 'had to be negotiated and there was no unconditional subordination of private interest to the common good' (Bankoff 13). Within these formal and informal infrastructures of management and shared use, the protection of wetlands as a common resource and the protection of property against flooding coexisted in continual tension with one another. This written record of Salthouse and Dunwich, then, reflects a disputed history of the coastal landscape and the fens in which private property is continually pitted against the common. If the geology and meteorology of the coast offers a shifting record of erosion and deposition, this archive of 'claim and counterclaim' (Bankoff 32) offers an equally contested understanding of history and place. In this respect, Bankoff's account of disputes over the distribution of common risks and shared resources encapsulates a

specific historical struggle over the shared risk and resource that Astrida Neimanis terms the 'watery commons' ('Hydrofeminism' 92).

In 'Bodies of Water, Human Rights and the Hydrocommons,' Neimanis calls for a 'recognition of water as a commons' (173) that stretches beyond the epistemic frameworks of legal governance. Drawing on Vandana Shiva's materialist ecofeminist study of contemporary struggles over water resources, Neimanis's essay frames the commons 'as both a place for action' and 'a counterstrategy' (176) against the logics of neoliberal governance and enclosure. Resistant to ownership and extraction, she argues, the watery commons 'defies the very notion of private property' and insists that our 'bodies of water are inherently public, common and shared' (172). Where Scappettone outlined comparable dynamics of uneven exposure and access across the atmospheric commons in chapter two, Neimanis contends that thinking through the hydrocommons also offers a critical apparatus for grasping the Anthropocene's unequal distributions of flood risk, water access, and contamination. Reframing the 'abstracted, controlled, and contained' resource of 'Anthropocene water' (*Bodies of Water* 177) as a commons, she suggests, helps us to think across nonlinear and multiscalar relations between localised and planetary phenomena. 'Estuaries, tidal zones,' and 'wetlands' ('Hydrofeminism' 92), for Neimanis, become critical sites for thinking through the mutability of our watery relations. Returning to the contested material histories of drainage and flooding in the East Anglian lowlands, I'm interested in how Mulford's text grounds Neimanis's concept of the oceanic commons in historical resistance to the geoengineering project of drainage and ongoing struggles over the commons as a site of social reproduction and collective history. As outlined above, the residuum of East Anglia's risk culture and its fluctuating coastal geography testifies to a history of disaster, abandonment, and expropriation which encapsulates the difficulties of reading shifting landscapes, fluid archives, and watery commons in the Anthropocene. If, as Jarvis suggests, Mulford's project sets out to trace the impact of the sea on the lives and constructs of humanity, it does so through articulating the limits of an archive that registers the shifting alluvial deposits of the littoral field and its partially submerged record of enclosure and resistance.

'his & nature's expropriation': Enclosure, social reproduction, and the wetland commons.

While recent ecocritical readings of *The East Anglia Sequence* have concentrated on matters of environmental change, coastal economics, and feminist historiography, scarce critical attention has been afforded to the history of struggle over the wetland commons which binds

together these multiple threads in Mulford's littoral archive. Though Eltringham's *Poetry & Commons* makes only glancing references to the collection, his framing of *The East Anglia Sequence* within an ecofeminist tradition of open field poetry offers suggestive grounds for tracing a distinctive Marxist-feminist account of reproduction, extraction, and expropriation in the collection. While Mulford's work as a Marxist-feminist critic precedes the widespread circulation of Silvia Federici's *Caliban & the Witch: Women, the Body, & Primitive Accumulation*, a text that would cement the centrality of the commons in contemporary struggles over social reproduction, her early involvement in Greenham Common Peace Camp from 1981 places her at the centre of one of the most memorable acts of commoning in late twentieth century Britain. Re-occupying common land requisitioned by the Ministry of Defence, the environmental occupation's entanglement in legal disputes over rights of common access neatly captures the often-inchoate intersections emerging in the 1980s between women's liberation, environmental justice, and struggles against what Federici termed the 'new enclosures' (*Re-enchanting* 26). Writing to the Cambridge Women's Liberation Newsletter in 1979, Mulford emphasises the correlation of the environmental movement's opposition to nuclear power with Marxist-feminist resistance to the state's continued encroachment on rapidly shrinking infrastructures of social reproduction. Spending on nuclear armament, she points out, was rapidly escalating 'at the same time that they are closing hospitals, cutting school meals, […] threatening abortion rights, creating unemployment & trying to drive women back into the home' (qtd Solomon 139).[43] While Solomon argues convincingly that, for Mulford, anti-nuclear activism in the 1980s would come to eclipse many of the transformative demands of Marxist-feminist organising, *The East Anglia Sequence* offers an account of drainage and enclosure as both an environmental catastrophe and a turning point in the organisation and expropriation of reproductive labour. By reading the environmental history of the fens through this Marxist-feminist lens, *The East Anglia Sequence* expresses a historical materialist analysis of the commons that was beginning to emerge during the period of its composition.

By the time *The East Anglia Sequence* was published in 1998, the same year as an early version of Federici's *Caliban & the Witch* first appeared in print, the perimeter fence around Greenham had been torn down and livestock returned to graze on the common. Nonetheless,

[43] As Lisa Furchtgott attests, 'many at Greenham understood the anti-nuclear movement as just one node of protest against a contracting welfare state' (792) and refused the separation of peace activism from Marxist-feminist and anti-state struggles. Likewise, in Maggie O'Sullivan's 1985 collection *A Natural History in 3 Incomplete Parts*, a map of Greenham airfield appeared superimposed against a list of victims of state violence in Northern Ireland.

placed within the long history of enclosure, Greenham's pastoral restoration also testifies to deeper histories of displacement, dispossession, and environmental devastation. As Crozier's 'On Romney Marsh' reflects, the contemporary presence of sheep farming across the North Sea lowlands discloses a project of drainage and enclosure that stretches back from the present at least as far as the 1500s, when 'the salt was drained and the land / became pasturage' ('Romney Marsh'). In 'Anthropocene East Anglia,' Irvine argues that the emergence of capitalist agriculture and fossil-fuelled industry was 'inscribed into the land through the labour of drainage' as the fens were transformed into arable pasture, devastating wetland ecologies in service of an extractive metabolism which ultimately 'consumes its own material conditions' (156). Driven by the untapped productive potential of submerged peat fens transformed into nutrient-rich farmland, large-scale geoengineering projects that began in the 1500s resulted in rapid subsidence and devastating peat-loss, causing the land level to drop below sea level as the oxidisation or "wastage" of drying soil released large quantities of carbon into the atmosphere.

As the environmental historian Ian Rotherham underscores, the long-term ecological effects of drainage during industrialisation constituted potentially the 'greatest single loss of wildlife habitat' (22) in European history. Where Irvine's work offers a compelling 'carbon history' (156) of the fens, emphasising the scale of wetland engineering as a geophysical force, this narrative of Anthropocene water management also obscures the critical relation between the project of drainage and the widespread enclosure of common land that would fundamentally reshape the distribution of socially reproductive labour during the 1600s. As Barca articulates in her Marxist-feminist critique of the Anthropocene's conceptual erasures, the forces of production once again come to eclipse the forces of reproduction. Following Barca, the submerged history of fenland enclosure offers instead 'a materialist ecofeminist narrative of the Anthropocene' (32). Where Irvine charts the historical drive of 'improvement,' Joan Thirsk also demonstrates how the project of drainage depended on the devaluation of 'the unimproved commons' as a 'profitless waste' (109, 110) thereby vulnerable to enclosure, privatisation, and transformation into value-producing pasturage. According to the logic of industrial improvement, Irvine reflects, 'the wetland was deemed waste, to be made productive and therefore profitable through work' (157). Drainage, in this respect, proceeded in lockstep with the expropriation of a fluctuating wetland commons on which large sections of the lowland population depended for fishing, fuel, foraging, and other forms of subsistence. As Thirsk

attests, for many this ‘extensive commons was essential to life’ (119) and, from the point of view of reproduction and subsistence, its loss was nothing less than catastrophic.

In their landmark collection *Ecofeminism,* published in 1993 toward the end of Mulford’s time in Dunwich, Shiva and Maria Mies outline how enclosure as a structure of dispossession ‘separates people from resources’ by ‘protecting individual rights to property as a commodity, while destroying collective rights to commons as a basis of sustenance’ (283, 274). For Mies and Shiva, this structural analysis of discommoning would become central to a materialist ecofeminist understanding of the relation between the extraction of ecological resources and the gendered expropriation of socially reproductive labour. In *The East Anglia Sequence*, a short poem titled ‘Gabriel Piggott’ registers the impact of enclosure as a process of expropriation and displacement with stark clarity, recounting the protest of an unnamed mother against the landowner responsible for her loss of access to common land and common resources:

GABRIEL PIGOTT

whose mother
gathered up her family into
St Nicholas porch they
did not budge stir disturb move
from one’s place 1590 the
land lord
compelled to rehouse them she
challenged his & nature’s expropriation
listing her grievances viz.
loss of eels
loss of fish
samphire
grazing
flags furzes
whins from heath
wildfowl plants marshland
herbs
loss of food warmth shelter living

(‘Salthouse’ 14)

While the date of 1590 situates the poem in the early stages of large-scale drainage, Naomi Riches estimates that roughly 750,000 acres were enclosed in Norfolk between 1455 and 1637, including large stretches of wetland commons classified in tax valuations as ‘waste’ (9). In the context of Mulford’s sequence, the anonymous complainant’s indexing of lost resources offers

a direct challenge to this construction of the wetlands as a valueless expanse, articulating the necessity of 'heath' and 'marshland' environments as both biodiverse ecosystems and critical means of subsistence.

This insistence on what Ariel Salleh has termed 'metabolic value' (210) makes an implicit claim against the extractive logic according to which the common, as a site of social reproduction, is necessarily marked as worthless and therefore open to expropriation. In Mulford's poem, the refusal of both 'his & nature's expropriation' – an ambiguous construction in which "nature" appears as 'both opponent (expropriator) and resource' (Jarvis 478) – renders the social violence of enclosure and the ecological destruction brought about by drainage and flooding as fundamentally inextricable crises. As an early version of the poem published in *Reality Studios* reflects: 'her action challenged / robbery by wind and wave and expropriation as in the grievances / listed' ('From *The East Anglia Sequence*' 23). In the following poem, 'The Pale Land,' the interlocking social and environmental costs of enclosure become strikingly apparent as a 'banished dipper cries' while the speaker recounts the devastating impact of eviction from the commons:

> Banished from warmth
> From marsh heath common pasture
> River-bank sea-shore
> Mother of God all desire all
> Plenitude gone
> No wool no wood no salt no fish no God
> To grant safe passage to these mariners
> Seeing the children starve
>
> ('Salthouse 15)

Here, the plenitude eulogised elsewhere as the 'Free marsh life' ('Salthouse' 18) of the watery commons as a shared resource gives way to an attenuated scene of environmental devastation and slow violence wrought by enclosure and drainage. Stripped of access to the fluctuating wetland commons and the forms of seasonal abundance that Scott describes as the 'fugitive diversity' (*Against the Grain* 20) of marshland ecologies, the reproduction of life becomes untenable.

Throughout the 1980s and 1990s, materialist ecofeminist work on the commons by Federici, Mies, Shiva, and others would establish enclosure as a critical site of encounter between Marx's account of the expropriation of nature and the Marxist-feminist critique of

social reproduction. As Federici suggests, the historically feminised distribution of socially reproductive labour has meant that 'women have depended on access to communal natural resources […] and have been most penalized by their privatization' (*Re-enchanting* 107). Accordingly, she reflects, women have also been 'most committed to their defense' (*Re-enchanting* 107). Likewise, Peter Linebaugh's history of English enclosure 'from below' (273) charts the central role of working-class women who depended on the commons for subsistence in acts of resistance against enclosure. 'Wherever the subject is studied,' he concludes, 'a direct relationship is found between women and the commons' (40). In 'Gabriel Pigott,' the challenge raised by an unhoused mother in the face of 'his & nature's expropriation' encapsulates this gendered history of enclosure. Where Linebaugh traces popular struggles over rights to 'reasonable estovers of common' (65) as a legally enshrined custom of usufruct, he emphasises both the physical displacement of reproductive labour from the commons and the legal erasure of women's social position during the sixteenth century as mutually constitutive processes. In this light, Mulford's account of occupation and public refusal also constitutes an adamant claim to legal acknowledgement and, as such, a refusal to be excised from the written history of the East Anglian fens.

If the anonymous mother of 'Gabriel Pigott' eventually proves successful in her claim against the landowner, the history of enclosure is more readily typified by the deprivation, loss, and erasure to which 'The Pale Land' bears witness. The enclosure of the fens and the abolition of the rights of estovers entailed the reorganisation of social reproduction around the family and the home, rendering women dependent on household wage-earners at the same time as unpaid reproductive labour subtended rapid industrial growth. In Linebaugh's terms, women displaced from common land 'suffered a double loss – of subsistence and of independence' (52). Beyond suffering the enclosure of communally managed subsistence resources, as Federici argues, 'in the new capitalist regime *women themselves became the commons*, as their work was defined as a natural resource, laying outside the sphere of market relations' (*Caliban* 97; emphasis original). In this configuration of social reproduction as labour external to the wage system, and consequently to the production of surplus value, women's work was subject to a comparable process of devaluation as the unimproved "waste" of the commons. As Mies had argued in 1986, through this process of 'housewifization' and enclosure both nature and socially reproductive labour were 'transformed into a vast reservoir of material resources to be exploited and turned into profit' (105, 86). Where Mulford describes the 'huswifely scavenging' ('Salthouse' 21) of the sea, this figurative association works not to essentialise a

gendered equivalence between the oceanic and the feminine but to reveal the dual expropriation of unwaged reproductive work and the watery commons. This naturalisation of the ongoing historical process that Federici describes as 'the appropriation and concealment of women's labor' (*Caliban* 97) is woven throughout Mulford's descriptions of flooding and drainage in the littoral archive of *The East Anglia Sequence*.

Following the lists of flood dates that punctuate the opening poems of the 'Salthouse' section, the indexes of 'food warmth shelter' ('Salthouse' 14) offered in 'Gabriel Piggott' reflect this submerged history of domestic labour. For Solomon, these 'marks of the domestic' that appear in Mulford's early poetry attest to 'the capitalist separation of reproductive labor from the production of surplus value and the concomitant isolation of the reproductive worker' (117). As Philip Jones reflects in his recent doctoral work on Mulford, 'Gabriel Pigott' appears alongside a cluster of poems that testify to the isolated and undocumented labour of reproduction, housework, and mourning behind the patrilineal records of inheritance that constitute Salthouse's archive, recounting this concealed work otherwise consigned to 'the space of the closet […] the space of the hearth' ('Salthouse' 10).[44] Immediately following the description of enclosure, famine, and child mortality in 'The Pale Land,' 'The History of Family' is equally unflinching in outlining continuities between the violence of primitive accumulation and the ongoing expropriation of reproductive labour through the disciplinary apparatus of the family:

> In considering the history of the family these things must
> be borne in mind. That the family exists for the mutual
> benefit of all its members ultimately for the benefit of
> society itself. The family is the base unit, the living cell
> of the healthy society. Take that away, untune
> Therefore
> Family policy is the cornerstone of our policy, a truly
> mutual trust between the Party of the family and you its
> members
>
> [Scorched earth]
>
> ('Salthouse' 16)

[44] See Jones's forthcoming work on the poetics of watery embodiment in Mulford, Frances Presley, and Carol Watts in *Green Letters* (2022).

Citing the Thatcherite rhetoric of 'the Party of the family' that was increasingly adopted by New Labour in the early 1990s, Mulford draws a direct line from the history of parliamentary enclosure and industrial housewifisation to the contemporary new enclosures in the 1980s and the re-entrenchment of the family as 'the base unit, the living cell / of the healthy society.' Behind the colourless language of 'mutual trust' and 'mutual benefit' Mulford's cut-up method also points to the bracketed, submerged, and almost unspoken presence of "scorched earth" tactics; counterinsurgency measures which explicitly target the resources of social reproduction, laying waste to entire ecosystems in order to undermine the reproductive capacity of resistance movements against the state. Here, we might also think of the threat of nuclear fallout underscored by the Greenham Common Peace Camp in 1981, the preceding cuts to welfare outlined in Mulford's letter in 1979, or even the devastation of drained peat fens left to wastage and subsidence in the sixteenth and seventeenth centuries. In *Poetry & Commons*, Eltringham repeatedly returns to the commons as a site for thinking through the historical continuities of enclosure and resistance in the work of post-*Intelligencer* poets, outlining a sense of nonlinear or recursive temporality comparable to Irvine's description of time-depth or Ritson's wet palimpsest. For Federici, too, the analysis of primitive accumulation by enclosure at the onset of industrial capital reveals a structural condition underpinning the production of surplus value and, in doing so, 'enables us to read the past as something which survives into the present' (*Caliban* 15).[45]

Reframing Irvine's description of time-depth through this ongoing process of 'his & nature's expropriation' reflected in Mulford's account of enclosure, the commons becomes a site for thinking about the fluctuations of the littoral landscape beyond linear temporal logics of improvement and the narrow time horizons of conservation policy. While both Cutler and Jones highlight 'Gabriel Pigott' as a key to understanding the dynamics of loss and expropriation that extend throughout *The East Anglia Sequence*, reading this work through the history of enclosure and the drainage throws these relations into sharp relief. In the context of the wetland commons, the index of losses reproduced in 'Gabriel Pigott' enacts a striking reversal of the logic of coastal management, in which "loss" is always figured as the loss of land to the sea. In the opening poems of the 'Salthouse' sequence, assembled from an archive

[45] Following Rosa Luxemburg's temporal reframing of Marx's theory of primitive accumulation, Federici's *Caliban & the Witch* points to the historical continuity of capital's dependence on natural resources and reproductive labour "outside" of capital. Despite the historical tense implied by Marx's epithet of "original" or "primitive," this account of accumulation names a structural process of dispossession which is not merely an originary event but an ongoing process of expropriation necessary for the production of surplus value.

of management policies, flood projections, and risk assessments, Cutler highlights how 'economic decline is partnered by the literal erosion of the landscape' ('"Whitby"' 124) as property is abandoned to an encroaching sea. Yet for the commoners and gleaners of the fens, the transformation of this unruly watery commons into an extractable and profitable arable resource constitutes a devastating 'loss of food warmth shelter living' ('Salthouse' 14). For landowners, engineers, and venture capitalists, as Thirsk reflects, 'drainage presented a simple choice between financial loss and gain' (111). Where drainage meant land '"lost" to local usage' (Bankoff 31), for those with property rights or capital to invest 'drainage presented a simple choice between financial loss and gain' (Thirsk 111). Exposing the historical contingency of contemporary understandings of loss and value premised on this image of "reclaimed" wetlands, Mulford's sequence articulates a counter-history of drainage and enclosure that fundamentally problematises this binary figuration of watery submersion as loss and reclamation as gain. By tracing the fugitive diversity of the wetlands as a resource that resists extraction by dint of its continuous shift between water and land, *The East Anglia Sequence* insists instead on the value of the marsh from a 'subsistence perspective' (Mies and Shiva 297). Positing the 'Free marsh life' ('Salthouse' 18) of the fluctuating wetland commons as a counterpoint to the regime of value exemplified in 'Pareto Optimality 1099, 1953,' Mulford's work asks us to look beyond the temporal horizons of the contemporary landscape and the extractive logic that has shaped the East Anglian lowlands.

Where Jarvis frames the juxtaposition of source materials in *The East Anglia Sequence* as a staging of disputes over the 'economic value of place' (479), reflecting what Cutler articulates as the 'dually unstable landscapes and economies' ('"Whitby"' 125) of the coast, reading Mulford's sequence through this materialist analysis of the commons clarifies the historical structures of value and resource-use that are held in tension across Mulford's archive. As the history of the fenland enclosure and resistance outlined above suggests, the possibility of the commons as an alternative system of resource distribution and land-use appears throughout the sequence as a challenge to the extractive and binary grammar of gain and loss that underpins the discourse of improvement and coastal management. Early on in the opening 'Salthouse' section, 'Pareto Optimality 1099, 1953' raises the question of resource distribution and scarcity, referring to Pareto's claim to model a condition of "optimality" or resource "efficiency" from which it becomes impossible for any single actor to experience improvement without worsening the situation of another. Later on, 'Voices' makes explicit the implications of this zero-sum economics:

Ship-breaking
Marine & Recovery Work
Wrecks Disposed Of
Spare Parts Salvaged

No change can make anyone better off without simultaneously
making another noise
at the quarter of the moon severally, 12.17, 2.52, 4.39,
3.02
The spring tide at the full moon
nine feet two
at the full moon this year
& every year, the moon-pull. irresistibly, fatly, hungrily
always, flowing to the moon
(plant your boots men,) hungrily, richly, inexorably
overswayed
someone else worse off

('Salthouse' 17)

Fragments of found-text paraphrase Pareto's theory of optimality at the opening and close of the second stanza, bookending this stanza with the insistence that 'No change can make anyone better off without simultaneously / making […] someone else worse off' as a result. Most often deployed to reject models of wealth redistribution, 'Pareto optimality' defends radically uneven divisions of capital and resources by upholding the economic status quo. Following the temporal overlap of 'Pareto Optimality 1099, 1953,' the date of '1986' affixed to a later version of 'Voices' that appears in Mulford's *and suddenly, supposing: selected poems* drives home the continuing ubiquity of this economic model in the new enclosures and welfare cuts of the Thatcher years. In one sense, enclosing the poem within the economic logic of Thatcherite neoliberalism appears to foreclose the possibility of alternative systems of resource distribution, just as 'plant your boots men' registers the synonymous imprint of patriarchy and property. Rather than an expression of impasse, however, the interruption of Pareto's axiom by 'another noise' offers a suggestive opening.

At the point that Pareto's maxim is interrupted, the poem gives way to a familiar palimpsest of tidemarks; tracking the ebb and flow of the sea through high-water marks and tidal rhythms that disrupt or erode the instrumentalising grasp of Pareto's economic model. Where the sea appears elsewhere as a naturalised force of economic deprivation or decline, here the overdetermination of nature by capital, property, and gender is reversed as Pareto's zero-sum thesis of loss and gain appears 'inexorably / overstayed' by the pull of the tide.

Framed against the labour of disposal, salvage, and recovery indexed by the repurposed fragment of found-text that opens the poem, this cyclical movement of the tides evokes a coastal environment marked by return as much as loss. Following the index of estovers and resources in 'Gabriel Pigott,' the list of ship-breaking and wreckage services advertised in 'Voices' itemises contemporary forms of salvage that draw on the tidal return of the littoral as an enduring commons. Repurposing the discarded materials of coastal industry, the circular littoral economies of 'Recovery Work' reflect what Tsing terms 'salvage accumulation' to describe the methods by which capital extracts value from this 'latent commons' (128, 255). Against Mies and Shivah's materialist analysis of enclosure and ongoing primitive accumulation, however, Tsing's suggestion that these 'pericapitalist' sites of salvage accumulation 'are simultaneously inside and outside capitalism' (63) appears naively ahistorical. As Salleh's work on metabolic value insists, the 'nonmonetized but regenerative activities' that Tsing refers to as the latent commons are at once 'essential to sustaining everyday life' and continually expropriated as unpaid labour necessary 'to the maintenance of capital' (208). Yet while Tsing's work elides Marxist-feminist accounts of the historical and ongoing expropriation of social reproduction in the production of surplus value, Eltringham's *Poetry & Commons* nonetheless draws attention to her emphasis on the temporal heterogeneity of commoning or salvage as 'for rethinking the unquestioned authority of capitalism in our lives' (65).

While Mies, Shiva, and Federici's accounts of enclosure articulate how cyclical processes of reproduction and repair have historically subtended the linear drive of accumulation, Tsing's work draws attention to the 'salvage rhythms' of heterogeneous temporalities that disturb or exceed 'the singular, forward pulse of progress' (131-32). As Eltringham's *Poetry & Commons* reflects, drawing on Tsing's attention to the temporalities of salvage, 'commoning's "rhythms of resource" are calibrated in opposition to these linear, accelerative temporalities' (23). In Mulford's poem, the iterative tidal cycle of 'moon-pull' ('Salthouse' 17) that disrupts the syntax of Pareto's axiom encapsulates the rhythms of a wetland commons which, like Scott's description of the marshland's fugitive diversity, holds the possibility of relations that exceed the capture of value-extraction. Just as 'Gabriel Pigott' challenges the teleology of improvement that legitimises and subtends the drainage of the fens, the contemporary forms of gleaning and maritime salvage work detailed in 'Voices' gesture beyond the short-term temporalities of juridical and financial valuations of the coast. In this sense, *The East Anglia Sequence* traces a sense of time-depth that unsettles the fixed terms of

accumulation and loss set out by fragments of bureaucratic found-text in the 'Salthouse' sequence, drawing attention to enduring rhythms of salvage and vestigial remainders of the wetland commons that thicken or disrupt narratives of progress, improvement, and reclamation. Where Pareto's model of resource scarcity insists that 'the condition of paradise is loss' ('Salthouse' 19), Mulford's work turns our attention instead to what the sea returns.

'setting understanding / at hazard': Erasure, erosion, and the oceanic archive.

Just as 'Voices' counterposes the sea as a site of retrieval against the configuration of erosion as lost profit and property in 'Pareto Optimality,' Mulford's simultaneous accrual and dispersal of textual materials expresses these contradictions of the coast as a shifting ground of historical inquiry. Drawing attention to the limits of historical knowledge through constant elisions and juxtapositions of archival found-text, *The East Anglia Sequence* traces the history of coastal enclosure as a record of historical erasure. Turning from the Anthropocenic imaginary of the excavatory commons to imagine the wreckage of history as a constant swell of coastal debris, maritime salvage, and water-logged records, Mulford's sequence asks us to conceive of a tradition of the oppressed that does not reveal itself in the stratigraphic marks of anonymous toil but demands other modes of historical inquiry and methods of representation. Since the early 1970s, Marxist-feminists such as Mies and Federici sought to establish the concealed labour of social reproduction, manufactured through enclosure as a commons outside of the wage relation, as a proper object of historical materialist inquiry. If, as Mies suggests, the work of reproduction was rendered synonymous with nature, then recognising this labour as the grounds of materialist analysis entailed a radical rethinking of historical practice.[46] In *Forces of Reproduction*, Barca reiterates this claim for the Anthropocene and the critique of fossil capital. Foregrounding the elision of socially reproductive labour and metabolic value from Anthropocene and Capitalocene narratives of industrial stratigraphic inscription, Barca's work asks instead what the scriptive marks of capitalist world-ecology might look like from the perspective of reproduction and subsistence.

[46] '"Women," Federici had insisted, 'signifies not just a hidden history that needs to be made visible; but a particular form of exploitation and, therefore, a unique perspective from which to reconsider the history of capitalist relations' (*Caliban* 13). As Denise Riley cautions in her 1988 monograph "*Am I That Name?" Feminism and the Category of 'Women' in History*, any attempt to excavate or recuperate women's history necessarily comes up against the indeterminacy and heterogeneity of gender as the subject of materialist analysis. For Riley, '"women" is indeed an unstable category' yet to write feminist history is to insist 'that this instability has a historical foundation, and that feminism is the site of the systematic fighting-out of that instability' (5).

Framed against Ritson's articulation of the East Anglian coast as a bellwether for the Anthropocene, *The East Anglia Sequence* similarly asks us to think beyond the fixity of the stratigraphy and toward the forms of instability, absence, and erasure that emerge across Marxist-feminist historiographic practices and eroding geoarchives. The patterns of loss, erosion, and return that mark Mulford's littoral field, in this sense, represent a turn away from the archaeopoetic excavations of the British Poetry Revival and toward the alluvial movements of DeLoughrey's oceanic archive. Positing submarine dispersals over sedimentary strata as 'a space for theorizing the materiality of history' ('Submarine Futures' 33), DeLoughrey frames the sea's unfathomable depths and tidal returns as sites for thinking through the structures of erasure and nonlinear incursions of the past that characterise the Anthropocene. For Mulford, too, the sea is both a site of loss and a watery commons through which the detritus of history is continually repurposed and repatterned. If the time-depth of the wetland commons points beyond the narrow temporal horizons of drainage, the dynamics of reproduction and salvage explored above also requalify the historiographic practices and nonlinear temporalities of Bloomfield's archaeopoetics toward a more fluid conception of the archive and the field site. In this respect, *The East Anglia Sequence* traces the gaps left by what is marked as unarchivable material, registering the occlusions, erasures, and illegibilities that shape the history of East Anglia.

As Federici and George Caffentzis insist, to trace the history of the commons is to insist that '*history itself is a common* even when it reveals the ways in which we have been divided, if it is narrated through a multiplicity of voices' (93; emphasis original). Like the lyric and archaeologic fragments of Riley's *Excavations*, the manifold voices that cut across Mulford's collagist text remain under constant threat of disintegration or erasure. From the question of 'Whose voice this is / Beneath the shoals' (23) in 'Salthouse' to the repeated refrain of 'She will not say' (18) that punctuates the final coda of the 'Dunwich' section, the speakers of *The East Anglia Sequence* are continually cut short, distorted, or silenced. As Jones reflects, the cacophonous 'clamour cry' of wetland birdlife in 'Saltmarsh' eventually gives way to 'Hush' ('Salthouse' 18) as Mulford traces the loss of migratory habitats to drainage. Elsewhere, the coastal economy appears 'silenced' as 'meadows plough / nitrogen pools' ('Salthouse' 19). This pervasive silence that marks Mulford's description of the post-enclosure landscape reflects both the devastating loss of biodiversity and the displacement of social reproduction from the wetland commons. As Linebaugh articulates, invoking Adrienne Rich's description of Marxist-feminist poetry as the expression of a silenced or negated voice in history,

‘expulsion from the common lands had huge and manifold consequences to the silencing and negation of subsequent experience’ (52). What endures instead, as Mulford’s textual materials reflect, is a record of ‘spent / heritance’ (‘Dunwich’ 11) that enshrines the history of the family and land ownership in the written record. As Cutler notes, however, the sequence repeatedly undermines this language of heritage, property, and patrilineal history, shattering the authority of the ‘in / heritor’ (‘Salthouse’ 11) across enjambed lines and cut-up text. Rather than attempting to salvage or recuperate the hidden half of history occluded from the written record, this archival practice follows Benjamin in drawing attention to the erasures of the archive and the artificiality of the hegemonic past that these elisions uphold. As Mulford insists in her essay on Howe’s archaeologic method, ‘what is silenced does skew all structures of knowledge’ (‘Susan Howe’ 60).

Likewise, as Saidiya Hartman reflects, attempting to write a counter-history of unarchivable and unwritten pasts becomes a work of ‘straining against the limits of the archive’ and ‘listening for the unsaid’ (11, 2). Attending to this enduring ‘silence in the archive,’ she suggests, requires us ‘to represent the lives of the nameless and the forgotten, to reckon with loss, and to respect the limits of what cannot be known’ (4). For Mulford, too, to attend to this other half of history is to attend to the concealed work of reproductive labour and the debris of the unarchivable. If the commons itself depended on unwritten customs beyond the record of the law, Jones’s reading also highlights how the version of *The East Anglia Sequence* that appears in *and suddenly, supposing* clusters together a series of poems that foreground oral history and lyric song as a medium of collective memory and counternarrative under the header ‘Tales.’ Including ‘Gabriel Pigott’ and ‘Zurashaddai Girdlestone,’ another poem that bears the title of a hereditary landowner, the ‘Tales’ poems each turn to a vernacular practice of folk history and song as forms that exceed the written record of inheritance and legal claims that constitutes the archive. ‘If history is a record of survivors’ as Howe insists, reworking a distinctively Benjaminian axiom, then poetry is a medium that ‘shelters other voices’ (131). If the ‘Tales’ poems reflect this practice of sheltering other voices through their emphasis on an oral tradition, however, Mulford’s work also remains preoccupied with the printed space of the page and the archival materials of the written record. At the same time as the ‘Tales’ poems gesture toward a submerged tradition of oral history as a record which exceeds the archive, Mulford also lingers on material and textual traces that register this absence of the unarchivable.

While the list of flood dates in 'The Storms' foregrounds the loss of Dunwich to the sea, the inventory of eels, furzes, and other resources of the common that Mulford reproduces in 'Gabriel Pigott' indexes the erasure of entire habitats and structures of subsistence. Charting the ways in which Mulford's lyric work throughout the 1980s draws attention to the materials of social reproduction, Solomon sees the appearances of these 'everyday "domestic" objects and relations as integral to the dialectic between the speaker and the social body' (209) that shapes her poetry. Throughout *The East Anglia Sequence*, indexes of domestic work also come to testify to the historical residues of reproductive labour otherwise expunged from the written record. In 'Zurishaddai Girdlestone,' a poem that juxtaposes the eponymous 'in / heritor of the heath's riches' ('Salthouse' 11) against the unwritten background of his childless marriage, Mulford turns from the marginal archival traces of miscarriage and child mortality to the labour obscured behind this record of failed inheritance:

> one miscarried at birth
> one dead o'the pox
> all the labour
> all the stench of it
> all the cloths
> the boiling
> the broiling the
> plucking the baking
> scrubbing shaking
> she to carry it
>
> ('Salthouse' 12)

Rendering tangible the hidden abode of reproductive labour, 'Zurishaddai Girdlestone' offers scarce narrative beyond these paratactic repetitions of domestic work. At the same time, the physicality of this cumulative list of gerunds reflects what Marxist-feminist historian Carolyn Steedman describes as 'the peculiar intimacies of historical research' ('Intimacy' 18). In 'Intimacy in Research,' Steedman describes her own work of piecing together the lives of eighteenth-century domestic servants 'out of the fragments' of inventories, household ledgers, and court records as a 'poetics of indeterminacy' (20).[47] For Steedman, the embrace of indeterminacy becomes a necessary condition for this intimate work of reading suppressed histories from archival traces that remain only ever partial or opaque. Tracing lives marked by

[47] Though Marjorie Perloff had used the same phrase to describe early innovative poetics in her 1981 monograph *The Poetics of Indeterminacy: Rimbaud to Cage*, Steedman's description of Marxist-feminist archival practice apparently bears no relation.

marginal archival residues of reproductive labour, she suggests, requires an acceptance of the impossibility of grasping a complete or even stable past. Likewise, for Hartman, 'the refusal to fill in the gaps' of legal records, indexes, and recorded histories becomes central to a historical practice that works 'with and against the archive' (12).

Echoing Benjamin's critique of universal history, Steedman's *Dust: The Archive and Cultural History* distinguishes her own practice from a historicist desire for the archive as 'a place where a whole world, a social order, may be imagined by the recurrence of a name in a register, through a scrap of paper, or some other little piece of flotsam' (81). As Benjamin's 'On the Concept of History' insists, '[a]rticulating the past historically does not mean recognizing it "the way it really was"' (391). Instead, he claims, historical materialism traces the elisions of hegemonic histories through archival debris; recognising the buried past as it irrupts in momentary flashes of clarity. Against the 'longing and appropriation' (*Dust* 81) of the historian's desire to fix or grasp the past, Steedman's description of the poetics of indeterminacy reworks Benjamin's theses toward a Marxist-feminist historiographic practice attendant to the limits, absences, and unarchivable materials of history. Navigating similar tensions to those that Steedman addresses in *Dust* between historicist impulses in Marxist-feminism and the deconstructive tendencies of the linguistic turn, Denise Riley's 1988 "*Am I That Name?" Feminism and the Category of 'Women' in History* argues that the claims of historical materialism nonetheless extend through both the embrace of radical 'indeterminacy' and 'the more substantial realms of discursive historical formation' (6). As Mulford reflects in the preface to *This Narrow Place*, addressing a comparable concern with the limits of historical inquiry, the intimate work of Marxist-feminist historiography often affords only 'a kind of slant knowledge' (xviii). Recalling both Steedman's archival intimacies and the tradition of slant poetics represented by Howe and Dickinson, this embrace of indeterminacy reflects what Mulford describes in *The East Anglia Sequence* as an 'illicit knowledge' ('Dunwich' 21) borne out of the scraps of the unarchivable.

While *The East Anglia Sequence* embodies a poetics of indeterminacy, this attention to slant knowledge is articulated most explicitly in 'The Doppelganger II,' a more recent Suffolk poem collected in the anthology *Est: Collected reports from East Anglia*. Comprised of a series of lyric fragments, the sequence offers an extended reflection on a semi-legible image, devoid of name or date and titled only '*photograph of a woman in the doorway of The King's Head, Landermere, Anon. n/d*' (258). From this scrap of unarchived material, the sequence unravels

into a reflection on ‘the possibility of knowledge’ (257) in the face of historical erasure. Anonymity, again, becomes a dividing line separating the archivable from the unarchivable:

> The midnight hour. And there’s
> no record of her name. An anonymous
> working woman. One amongst many.
> Obliterated.
> Absent from the archive.
>
> It’s
> a vanished way of life
> setting understanding
> at hazard.

(‘Doppelganger’ 249)

Here, the erasure of the ‘anonymous / working woman’ and the labour she performs is accentuated by an irregular patterning of gaps which become an intrinsic feature of the sequence’s formal composition, visually reproducing absence in the archive. Holding together a set of fragmentary reflections across these constitutive syntactic gaps, ‘The Doppelganger II’ enacts Steedman’s poetics of indeterminacy at the level of syntax and the visual spacing on the page, ‘setting understanding / at hazard.’ Reflecting on the syntactic caesurae that so frequently punctuate Mulford’s poems, Middleton’s ‘Breaking the Perspex’ reads these gaps as a method for marking ‘the boundaries of politics, desire and language’ or, articulated otherwise, a ‘tracing of the desire for the imaginal, the absent’ (9).

In ‘“Curved, odd… Irregular,”’ Mulford describes how similar syntactic gaps appear throughout Rae Armantrout’s poetry as ‘a kind of palpable stoppage’ that is not exactly absence of meaning but rather a mode of ‘silence that is a gesture’ (265). Silence and absence, she suggests, become ‘a necessary component of poetry’ (‘“Curved, odd… Irregular”’ 265). In Mulford’s intimate attention to the unarchivable materials of history, absence comes to mark desire for what is silenced while refusing the imposition or appropriation of historical determinacy. These gaps, which punctuate *The East Anglia Sequence* to similar effect, engender a generative indeterminacy of voice. While Olson’s spatial understanding of the open field equated spaces with the measurement of breath, taking absence to connote silence or inhalation, Mulford’s gaps have a less determinate effect on the voicing of the poem. Another East Anglian poem, ‘In the footsteps – Angel Marsh,’ reflects this fraught relation between rhythm, breath, and the shifting littoral landscape:

where ever we
wind breathes over soft
estuary
sea breathes

……..

un summon to
land edge

breathe over sea over wind over slow
hover bodies slip a

slow a slow
pulse hesi tation

(*and suddenly* 36)

In the littoral terrain of Mulford's estuarine poem, the frequency and persistent irregularity of these gaps gently destabilises inherited relations between textual absence and silence as the reader stumbles on the indeterminacy of each 'hesi tation' and pulse which 'un summon' language to the edge of land, unsure whether to pause and draw breath across each caesura. The rhythms of the sea and the estuary, here, come to represent both a slowing of articulation that recalls the temporal shifts of 'Goblin Combe' and a form of hesitation that encodes Mulford's paratactic stammer in 'No More Parades.' As DeLoughrey suggests in 'Submarine Futures of the Anthropocene,' the sea as a site of history continuously disrupts the 'breath' of lyric and 'ruptures narrative articulation' (35).

Like Howe's stutter, the cumulative effect of these textual lacunae opens a productive tension between the materiality of language as sound and script. In Howe's terms, the 'fractured syntax' of the stutter appears as a dialectical 'presence of absence' in which 'the silences are equal to the sounds' and textual absence becomes 'a sounding of uncertainty' that articulates the 'silenced or not quite silenced' (*Birth-Mark* 440). As one late poem from *The East Anglia Sequence* reflects, collapsing from textual bricolage into near-incoherent fragmentation:

in the loss of the. and
certainty.
print blunts the imagination
I too

('Dunwich' 16)

Constantly charting the limits of archival 'certainty' and lyric utterance, these constitutive absences point to imaginings beyond the limits of the printed word and the written record. Destabilising the interpretation of presence and absence as stress and unstress, voice and silence, Mulford's work draws us toward forms of reading which incorporate and embrace indeterminacy. For Mulford, the 'indeterminacy of the verbal surface' that characterises Howe's work reflects a mode of archival and poetic inquiry shaped by a fundamental sense of history and poetry's 'mutability' ('Susan Howe' 61). Where Jarvis's work on Mulford highlights how fragments of meteorological data and flood risk assessments in the early 'Salthouse' poems draw attention to 'gaps in human knowledge' (476), Mulford's engagement with Howe reorients these questions of coastal instability toward the gendered erasures of the archive. In attempting to uncover this hidden half of history, as Howe reflects, 'the gaps and silences are where you find yourself' (*Birth-Mark* 389).

The closing stanza of 'Voices,' in which practices of salvage and recycling jettisoned marine waste appear juxtaposed with the new enclosures and displacements of coastal gentrification, offers an apt example of these constitutive absences and their syntactical grasp of silence. Following Mulford's description of marine wreckage and debris, the final lines posit an incomplete question in a fragment of found-text:

> who does leaving the land to new leisure masters
> playboys ascend boatmen builders fisherfolk receive
> notice to quit
>
> ('Salthouse' 18)

Here, the truncation of the opening line by the line-break that leaves its sentence hanging incomplete is an omission that reads on first encounter as a jarring absence. On reaching the final word 'quit,' however, the echoic suggestion of an unfulfilled rhyme between the first and last line draws our attention back to the absent verb of the opening construction: "benefit." Through its arresting absence, this suggestive phonic resonance reinforces the elision of the final word in the syntactically foreshortened first sentence. This closing stanza, then, entails a further nonlinear mode of reading through a recursive attention to these aporia within the text. Beyond merely highlighting gaps in the written record or reflecting land-loss in the geoarchive, Mulford's caesura also invite us to read silence and absence as constitutive features of the text. Like the 'alluvial textual terrain' that Bloomfield describes in *Archaeopoetics*, Mulford's text offers 'an accumulation of silences that might be made palpable, "present," by means of its

material dimensions' (212). Reflecting on Middleton's descriptions of the 'holes' in Mulford's syntax as a structuring 'poetic method' ('Breaking the Perspex' 5), Solomon describes these caesurae as a similar demarcation of 'the absent presence of silence' (138). In Solomon's *Lyric Pedagogy & Marxist-Feminism*, abstention becomes a form of resistance as Mulford's lyric poetry 'holds both refusal (silence) and opposition (negation) together' (139) in dialectical relation. As we learn to read the gaps and lacunae of *The East Anglia Sequence*, the text requires a constant dialectical recalibration of stratified conceptions of presence and absence; voice and silence; loss and gain.

In this process of listening for the unsaid, attending to the erosions, depositions, and suspensions of syntactic determinacy that shape Mulford's archive, *The East Anglia Sequence* offers not only a counter-history of the wetland commons and the receding coast but also an archival and historiographic practice that exceeds the geologic imaginary of sedimentary accrual. Drawing a language of relation, rupture, and alluvial return from Glissant's writing on history, DeLoughrey's articulation of the oceanic archive offers a suggestive counterpoint to the narrative of stratigraphic inscription that subtends the Anthropocene; 'a submarine human history that resides outside (and below) the official archive' ('Submarine Futures' 35). Charting an "oceanic turn" in Anthropocene discourse, DeLoughrey reflects on the ways in which thinking history through and across the sea fundamentally changes the historiography of the Anthropocene, as 'what would be archaeology in a terrestrial context becomes submarine diving for an oceanic archive' ('Submarine Futures' 32, 35). Throughout *The East Anglia Sequence,* Mulford similarly turns the archaeopoetic methods of excavation outlined in the previous chapter toward the exigencies and submersions of this subsea record as the submerged town of Dunwich becomes a site reachable beneath the ocean's surface:

> the king's town gone
> down to the fabulous
> unfathom despite
> diving seabed sand
> embalmed pocket
> ed the tale sus
> pended hangs in
> complete
>
> ('Dunwich' 2)

Like the fluctuating shoals of the 'Salthouse' sequence, Mulford's description of this 'fabulous / unfathom' that remains unknowable 'despite / diving' encapsulates the unmappable

materialities of King's submarine geography of the shoal. Incompletion and suspension become qualities of historical knowledge, fragmented across multiple line breaks as each word 'hangs in / complete' in an ongoing refusal of syntactic determinacy. Counteracting the sense of loss that surrounds the submersion of the coast throughout much of the sequence, this passage also highlights the retention of historical materials in water as the remains of the town are held 'sus / pended' in 'the / sea's tender possession' ('Dunwich' 6). In the 'sus / pended' or 'in / complete' form of the poem, meaning is eroded and fractured across multiple paratactic line breaks. Attending to this dialectic of presence and absence, loss and possession, the linguistic indeterminacy that reflects an ongoing encroachment of erosion also enacts a form of suspension that holds meaning in a state of deferral.

Throughout Mulford's work, the movement of the tides and the salvage rhythms of the wetlands serve to foreground what the watery commons suspends, returns, or redistributes. Thinking through 'oceanic submersion' rather than sedimentary excavation, as DeLoughrey suggests, 'articulates a submarine temporality in which linear models of time are distorted and ruptured' ('Submarine Futures' 33) by the alluvial movement and tidal return of the sea. Emphasising 'the perpetual circulation of ocean currents' ('Submarine Futures' 33) as a figure of nonlinear history, DeLoughrey's framing of the oceanic archive as a site of continuous return is reflected in *The East Anglia Sequence* as the sea takes on a metonymic relation to the labour of social reproduction that subtends the archive of hegemonic history:

> T
> he sea nourishes & cleanses
> T
> wice daily its huswifely scavenging
> S
> couring succouring unable
> T
> o let be bygone filters snitches back
> D
> eposits scraped into rivulets & channels
> T
> he sea seeding its own bed –
>
> ('Salthouse' 21)

Mirroring the cyclical temporalities of 'scavenging' and 'succouring' that mark the 'huswifely' work of social reproduction, this description of alluvial movement shifts the sea from a site of loss and absence to a medium that filters, returns, and deposits the materials of history. As Iain Chambers suggests, rethinking historiography through a 'liquid archive' of currents and

alluvial deposits also 'leads to the Benjaminian insistence that history is always now; the present is always haunted and interrogated by the past' (6). For Mulford, oceanic deposition appears as a process through which the past is continually scoured, filtered, and redeposited. If, as DeLoughrey insists, 'the ocean as medium can symbolize the simultaneity or even collapse of linear time' ('Submarine Futures' 36) then the sea's refusal 'T / o let be bygone' in *The East Anglia Sequence* reflects this continuous return of the past into the present. Continually resisting temporal fixity, Mulford's sequence presents an archive constantly in motion. In contrast to the accretive poetics suggested by Jarvis, in which the accumulation of material represents a shoring of archival data against the encroachment of the rising sea, Mulford's methods of collection, collation, and fragmentation more closely resemble Howe and Armantrout's constitutive silences or Steedman's poetics of indeterminacy.

While the 1998 edition is punctuated throughout by Xeroxed papers from Dunwich's parish records, the only instance of these copied materials retained for the subsequent reprinting of the sequence in *and suddenly, supposing* is a frame in which these written records are radically dispersed and scattered across the page in a manner that recalls Howe's mutable typographic surfaces:

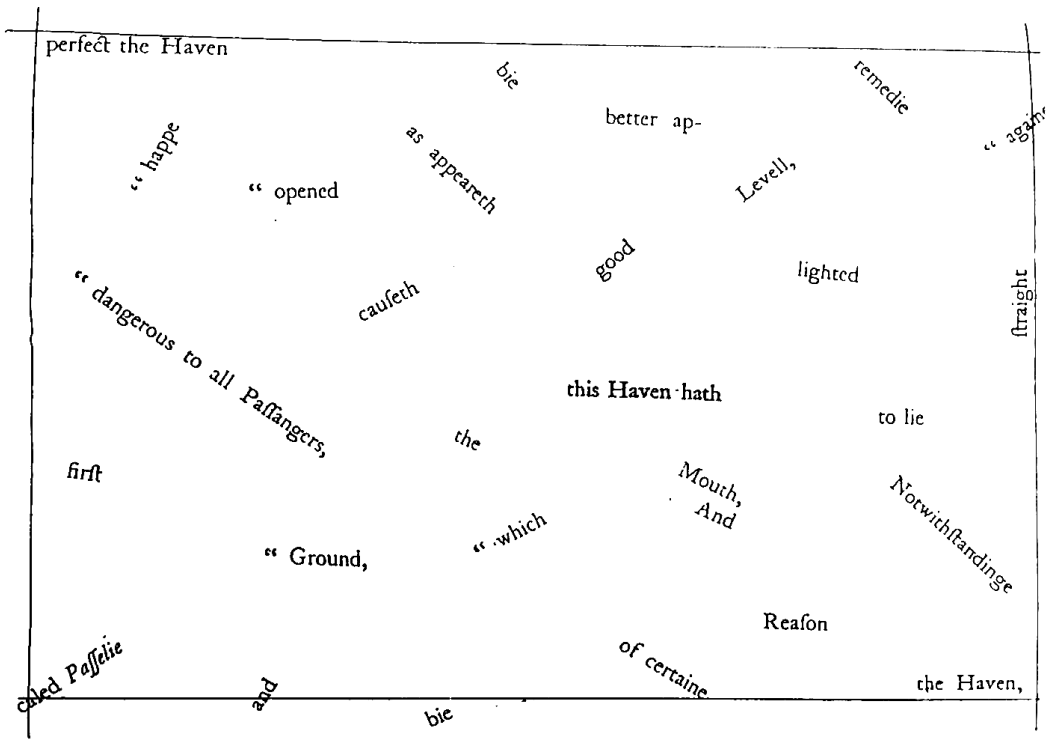


Fig. 3. Wendy Mulford, 'Dunwich.' *The East Anglia Sequence*, 1998, p. 7.

As these scattered archival fragments suggest, the geologic and textual 'Ground,' on which Mulford's 'opened' field is premised remains constantly unstable. Describing similar forms of concrete poetics in Howe's *Singularities*, Mulford outlines a radically indeterminate archival and typographic practice in which 'pages are overprinted, [...] scattered, or run into others; lines are printed upside down, diagonally, etc.' ('Susan Howe' 266). Tracing comparable formal tactics in Mulford's poetry, Entwistle reads this 'spatialized, concrete arrangement of words' as a reworking of open field composition practices toward a fractured and unstable 'textual terrain' ('Post-pastoral 141). For Entwistle, the 'aporia-rich' and 'self-fragmenting form' of the sequence reflects 'the permanent/transient process of tidal invasion and retreat conditioning the impermanent environments, etched by loss, [that] it orchestrates' ('Post-pastoral' 141). Beyond the singular form of any single textual edition, however, these dynamics of erosion, dispersal, and deposition marked by the scattering of Xeroxed materials shown above also play out across the multiple iterations of the sequence published between 1986 and 2002. Typographically and formally, the archive of *The East Anglia Sequence* appears continually suspended in a state of flux; re-typeset, re-patterned, and re-dispersed across multiple iterations, from the early excerpts published in *Reality Studios* to the edited version that appears in Mulford's selected poems, *and suddenly, supposing.* 'If the archive is neither fixed nor permanent,' as Chambers suggests, 'then it is always under construction, always being defined' (7). Like the alluvial sediments and marine wreckage of the East Anglian coast, the textual materials that come to constitute Mulford's archive in *The East Anglia Sequence* are continually salvaged, reworked, and repatterned. Returning to Armantrout's gaps and silences in '"Curved, odd… Irregular,"' Mulford suggests that these tactics work against 'syntactical and narrative structures' to reconfigure familiar figurations of language and text as 'sedimentary strata' (265). Where the geologic metaphor that informed the innovative poetry of the 1970s 'carries an implication of ordered, settled placing' into sediment, this feminist practice of erosion and dispersal works 'towards affirmation in and through disintegration' ('"Curved, odd… Irregular"' 265).

Unsettling the boundaries of the littoral open field, these continuous movements of archive and page capture the nonlinear collisions of history, geology, and coastal instability that have situated East Anglia as a synecdoche for the Anthropocene. Through the erosion and deposition of its archival materials the textual terrain of *The East Anglia Sequence* echoes the sea's gradual removal of the dunes surrounding Eccles, uncovering historical moments of absence, continuity, and disjuncture through which the past irrupts into the present of the poem. In this manner, Mulford's work frames the oceanic archive and the wetland commons as critical

sites for reckoning with the uncertainties, erosions, and erasures that continue to destabilise both East Anglia's submerged history and its precarious present. 'As we look towards an oceanic future' marked by rising tides and eroding coastlines, DeLoughrey insists, 'these questions of temporality become vital to understanding the epoch termed the Anthropocene' ('Submarine Futures' 33). Turning from the language-face to the oceanic archive, Mulford's work allows us to think beyond the temporalities of extractive capital and toward strategies for reading and reframing loss and erasure in the littoral. 'Rather than yearning for stratigraphy's certainty,' as Neimanis suggests, 'archiving with water invites us to submerge ourselves in a temporality that is queer, and rejects the neatly meted out, measurable, and controllable time of stratigraphy' ('Water, a Queer Archive' 196). If the concept of stratigraphic inscription imagines the marks of industrial capital as indelible and ineradicable, Neimanis argues that the continuous play of dissolution and deposition that attends an oceanic understanding of history demands that we 'learn to read in watery archives the politics of erasure as a way of approaching differential mattering in the Anthropocene' ('Water, a Queer Archive' 196).

In other words, this archive asks us to attend to the histories that exceed inscription, present only in the unarchivable ephemera and absence of the written record. In Chambers's terms, to recast Benjamin's theses on history through the material archive of the sea is also 'to work with the idea of an interrupted and interrupting history, a history of intervals and discontinuities, of multiple temporalities […] collected and collaged' (7). Recalling the sense of time-depth and ongoing expropriation captured by Mulford's collagist counter-history of the wetland commons, Neimanis also frames the ocean as a 'queer archive' in which our 'pasts, presents, and futures' ('Water, a Queer Archive' 195) continually cross and recalibrate one another. Looking ahead toward the final chapter, which examines the afterlives of linguistically innovative poetry through the work of contemporary poets, this framing of inheritance, reproduction, and futurity in the oceanic archive offers an instructive model for reading queer temporalities against the archives of the Anthropocene. While this oceanic reframing of Anthropocene time offers a redress to the dominant stratigraphic image of anthropogenic inscription, the alluvial poetics of *The East Anglia Sequence* also pushes at the limits of the sedimentary or excavatory understandings of language-use that have shaped linguistically innovative poetry since the *Intelligencer* exchanges. If, as Neimanis suggests, the Anthropocene effectively names the 'future legibility of ourselves' then thinking across this oceanic archive attends to sites and histories in which '[i]nscription is sometimes resisted' ('Water, a Queer Archive' 190, 195). Opening onto a more fluid understanding of historical

legibility, linguistic materiality, and oceanic temporality, Mulford's work asks us to think beyond sedimented narratives of the Anthropocene and towards the salvage rhythms of an enduring watery commons.

Chapter five: 'a broken-down field': Citational failure, lateral reproduction, and compost metabolisms in Oli Hazzard's *Blotter* and Callie Gardner's *Naturally It Is Not*.

> *the exegesis, the ideas, the admiration and enthusiasm of past generations have become indissolubly part of the works themselves,* […] *And here, at this highest stage of the investigation, it is vital to develop a theory of the quotation –*
>
> – Walter Benjamin, 'The First Form of Criticism,' (1930)

> *I have been writing towards citational poetics as a form of being-with –*
> *a nonhierarchical form of attending to other voices*
>
> – A.M. Ringwalt, 'Citational Poetics,' (2020)

In 'On the Theory of Knowledge,' Benjamin describes the composition of *The Arcades Project* as an attempt 'to develop to the highest degree the art of citing without quotation marks' (458). The methodology of this historical inquiry, he reflects, is founded on a practice of found-text composition bound up intimately with the form of literary montage. Simultaneously, for Benjamin, this work also underscores the necessity of 'paying heed […] to every casual citation' (470). To write history, as he insists, is necessarily 'to *cite* history' (476). This impulse toward the amalgamative accumulation of fragmentary materials, on the one hand, and a rigorous commitment to citation practice, on the other, embodies a tension that this chapter explores in Hazzard and Gardner's citational poetics. Where Benjamin turns to 'the rags, the refuse' (*Arcades* 460) discarded from the archives of hegemonic history, Hazzard's *Blotter* casts poetry as an accumulation of 'debris prised / from debris' (28) while Gardner's *Naturally It Is Not* develops a decompositional practice of 'rooting around in the landfill' for what is 'found in the recycling' (60) of broken-down language. In Benjamin's *Arcades,* this turn to the 'Refuse of History' (461) resists the homogenous, empty time of progress by citing histories that exceed or are excluded from the linear drive of progress. Where this attention to counterhegemonic temporalities informs Marxist-feminist historiographic practices for uncovering the erasure of social reproduction in Mulford's work, Benjamin's nonlinear concept of historical time has also proved central to the temporal turn in queer studies since the early twenty-first century. Reading Hazzard and Gardner against theories of citationality, lateral relation, and sideways growth, this chapter draws on contemporary accounts of queer temporalities to interrogate how their work both metabolises the legacies of linguistically innovative poetics and refuses lineal genealogies of literary influence. Tracing the remnants

and reworked materials of what Hazzard's 'Within Habit' describes as the 'broken-down field' (*Blotter* 52) of innovative language practices, I argue that the self-conscious ways in which their poetry fails to reproduce what it inherits points to citation, decomposition, and textual composting as constituent formal tactics of an Anthropocene poetics.

Reflecting on strategies of linguistic salvage, found-text, and collagist juxtaposition in linguistically innovative poetry, Tarlo suggests that these citational practices recast the poet as a 're-user' or 'recycler of words' ('Recycles' 121). In her essays on open field practices in innovative poetics, she turns to Riley's *Excavations* and Mulford's *East Anglia Sequence* to demonstrate this citational impulse and decompositional practice (cf. 'Recycles' 115; 'Introduction' 9). For Tarlo, their work reflects composition itself as a 'form of citation' that refuses to view poetry as individual property or innovation, gesturing instead to relations of mutual citation and indebtedness beyond the vertical genealogies of any 'rarefied tradition' ('Recycles' 121, 122). As Riley reflects in 'The Creative Moment of the Poem,' linear genealogies of influence and claims to authorial autonomy appear as enclosures of the 'rich and variegated field' of a linguistic commons constituted by 'the work of others past and present' (112). Likewise, Mulford's 'Author's Note' at the close of *and suddenly, supposing* acknowledges the language of other writers 'inseparably wedded in the fabric' of her own poems, which she regards as temporary 'borrowings' from 'the common streams of the inhabited language world.' As Solomon suggests, Mulford's tendency to rework phrases by contemporaries or repurpose fragments of archival fragments reflects 'the unwillingness or inability of the poems simply to reproduce any single "line"' (114). For both Mulford and Riley, innovative poetics constitutes a necessarily citational linguistic practice yet, through this amalgamative process of citing without quotation marks, their work also demonstrates modes of lateral relation and citationality that exceed the vertical or patrilineal genealogies of an inherited poetic "line." Echoing Riley and Mulford's descriptions of this rich and variegated field of an inhabited language world, Jed Rasula's *This Compost: Ecological Imperatives in American Poetry* traces the influence of open field poetics through a 'compost library' (xii) that frames these innovative practices of reciprocal citation and found-text bricolage as modes of formal decomposition in the linguistic commons. Drawing on a material metaphor that stretches back to Henry David Thoreau's description of the sedimented matter of decaying literature as humus, Rasula's figure of the compost library frames the influence of the Black Mountain School as a substrate for the contemporary citational poetics outlined by Tarlo.

In *Remainders*, Ronda historicises this 'decompositional principle' (12) as a formal tendency that emerges against the rapid acceleration of patterns of accumulation and disposal during the twentieth century; accretions of discarded matter and widening metabolic rifts that compose the material substratum of the Anthropocene. From the onset of the Great Acceleration in the mid-century to contemporary recognitions of this stratigraphic residuum, Ronda traces the ways in which innovative poetry registers contaminated atmospheres and environments, offering provisional formal tactics of re-use and partial repair in the face of increasingly palpable disruptions of bodily and planetary metabolisms by the discards and remainders of extractive capital. Throughout *Remainders*, Benjamin's refuse of history reappears in the form of waste commodities, carbon emissions, and decomposing matter as landfills, toxic atmospheres, and compost piles become the arcades of the Anthropocene. 'Trash becomes nature, and nature becomes trash' in what Patricia Yaeger describes as an Anthropocenic 'turn to a detritus aesthetic' ('Death of Nature' 327, 332). This preoccupation with discards, Yaeger suggests, marks a shift from modernist accretions of references in which 'tradition becomes a source of gleams' toward the more unsettling glisten of 'debris, detritus; the mess and odor of trash' ('Death of Nature' 328).

Tracing the transatlantic influence of the open in *Archaeopoetics*, Bloomfield reads O'Sullivan's excavations of counterhegemonic histories from the discarded materials of the archive as a comparable poetics of linguistic 'salvage' (11). Similarly, Samantha Walton frames Peter Manson's *Adjunct: An Undigest* as a 'compost-ist' mode of found poetry that treats the linguistically innovative text as a decomposing tool and 'language as salvageable resource' (13, 6). As Walton argues, the accumulation and disintegration of meticulously cited materials in Manson's *Adjunct* – combining discarded commodities and literary texts in the footnotes – reworks the modernist 'collection of fragments' toward an understanding of 'text as compost: as mass and matter, decay and enrichment' (6-7). For Ronda, this preoccupation with decaying and remaindered materials in innovative poetry also correlates with Benjamin's critique of progress, offering a critical redress to the implicit logic of value production and linear advance invoked by the uneasy nomenclature of linguistic innovation. Echoing Bloomfield's reading of Benjamin in *Archaeopoetics*, Ronda's *Remainders* foregrounds a historiography and aesthetics of 'obsolescence and residuality' (16) against the tacit teleology of "innovative" poetics. Following these accounts, this chapter turns to Hazzard's *Blotter* and Gardner's *Naturally It Is Not* as works that engage with questions of citationality and influence through the figure of the compost, metabolising materials from the archives of linguistically

innovative poetry in ways that refuse any linear trajectory of inheritance or innovation. Framing citation as a reproductive apparatus, Hazzard and Gardner self-consciously decompose the language of their antecedents and contemporaries to open out the matter of citational poetics onto broader questions of materialisation, temporalisation, and reproduction in the Anthropocene.

At the same time as decomposition and metabolism have emerged as figures for thinking form, citation, and literary reproduction across innovative poetics, Haraway's recent work has cemented 'the hot compost pile' as a metaphor for the 'unexpected collaborations and combinations' (*Staying* 4) of material and disciplinary entanglements that appear in the subsoil of the environmental humanities. In 'Composting Feminisms and Environmental Humanities,' Astrida Neimanis and Jennifer Mae Hamilton turn to Haraway's compost as an extended analogue for examining the ways in which the field re-uses and repurposes methodologies across disciplinary boundaries, while also highlighting the ways in which this assimilative interdisciplinarity fails to recognise its debts to queer, Indigenous, and Black feminisms. If the environmental humanities metabolises a heterogenous amalgam of disciplinary fields, 'Composting Feminisms' draws attention to ways in which this interdisciplinary compost also works to obscure its critical obligations and citational relations. Recalling Mulford's description of the inhabited language world, Hamilton and Neimanis insist that this 'failure to acknowledge the feminist context that grows some of the field's foundational concepts […] undermines the potential for environmental humanities to build alternative worlds' (501). As the authors paraphrase, repurposing an instantly recognisable refrain from Haraway, 'it matters what compostables make compost, and it matters if and how those nutrients are acknowledged' (502). This reworking of Haraway's much-cited phrase, itself borrowed originally from Marilyn Strathern, encapsulates a tension that this chapter takes up as a question for both Anthropocene studies and linguistically innovative poetics: how does compost as a material metaphor for critical, compositional, and citational metabolisms draw attention to these knotted relations of commonality, reproduction, and erasure? Or, in other words, how do we reconcile the practice of citing without quotation marks with the necessity of paying heed to every casual citation?

In articulating citation and citational failure as a question of social reproduction, 'Composting Feminisms' is self-consciously indebted to Sara Ahmed's work on the politics of citation. For Ahmed, citation is 'a way of reproducing the world around certain bodies' while 'screening out' ('Making Feminist Points') those who refuse to adapt to hegemonic norms of

disciplinarity, subjectivity, or embodiment. In *Living a Feminist Life*, Ahmed turns to the field of new materialism as a demonstration of the surreptitious and iterative structures of '[c]itational privilege' (150) that reproduce whiteness at the same time as the material turn in the environmental humanities assimilates the work of decolonial, Indigenous, and Black feminists. Taking up Ahmed's critique of citation as a 'reproductive technology' ('Making Feminist Points'), Hamilton and Neimanis's call to 'attend to our critical metabolisms' (503) similarly foregrounds the processes of assimilation and screening out that subtend the apparent methodological diversity of the environmental humanities' interdisciplinary compost. As Sebastian Abrahamsson and Filipo Bertoni point out, composting 'is not only about merging, but also crucially about separation' (128); a matter of filtration as much as amalgamation. Where Haraway enthuses over the 'mixing and turning of the terran compost pile' in which humans and nonhumans alike **'**compose and decompose each other, in every scale and register in ecological evolutionary developmental earthly worlding and unworlding' (*Staying* 97), the figure of the compost as a reproductive technology also demands attention to the apparatuses of erasure and eradication that Sylvia Wynter has termed 'dysselection' (324).[48]

As a critical redress to Haraway's 'compostist' (*Staying* 101) account of symbiotic co-evolution, Wynter's critique of how structural dispossession is naturalised by recourse to a racialised evolutionary logic of dysselection finds a correlative in Ahmed's account of the ways in which screening out serves to both reproduce and naturalise citational privilege. In this respect, Neimanis and Hamilton's call to attend to our critical metabolisms works through and across understandings of citation as a methodological or textual practice and citationality as a performative act of materialisation. Consciously echoing Ahmed in their description of citation as a 'filtering process' (959), feminist geographers Carrie Mott and Daniel Cockayne underscore this expanded sense by framing academic citation against Butler's account of 'performativity as citationality' (*Bodies* 108). Framing academic citation practices as performative reproductions of structural hegemony, Mott and Cockayne draw on Jack Halberstam's reading of Butler to outline feminist, queer, and decolonial citational practices as a form of 'failed performativity' (966). By failing to perform the work of filtration, screening out, or dysselection, they argue, citation can also offer 'a mode of resistance' to 'the hegemony of the citational milieu' (963, 965). Like Benjamin's art of citing without quotation marks,

[48] Likewise, Wynter's pivotal essay on humanism, environmentalism, and antiblackness '"No Humans Involved": An Open Letter to My Colleagues' (1994) offers a counterpoint to Haraway's recent turn to theories of population reduction under the rubric of 'humus, not Homo' (*Staying* 55). See Sophie Lewis's 'Chthulhu plays no role for me' (2017) for an attentive Marxist critique of Haraway's reproductive politics in *Staying with the Trouble* (2016).

however, "failed" citationality does not constitute a refusal to cite or a failure to cite well. Instead, as Butler and Halberstam suggest, citational failure draws attention to every casual citation; exposing the naturalising function of iterative materialisations that inscribe hegemony in language and matter. As Butler's *Bodies That Matter* articulates, citation is 'at once an interpretation of the norm and an occasion to expose the norm itself as a privileged interpretation' (108). In this respect, they suggest, citational failure is not a failure to cite but rather an error that exposes the naturalising function of citationality itself. Critical citational practices, then, draw attention to the norms they subvert, depart from, or fail to perform. In doing so, failure to perform citation as a dysselective apparatus also reveals a capacity to reproduce the world otherwise. As Ahmed articulates, feminist, queer, and decolonial citation practices are crucial 'if we are to learn how not to reproduce what we inherit' ('Making Feminist Points'). As Farrier suggests in *Anthropocene Poetics*, if 'poesis' signals a form of 'world-making' (13) then the historical wreckage of the Anthropocene reframes these questions about what we inherit, what we reproduce, and what traces we leave behind in starkly concrete terms. As Yusoff insists, citing Wynter, the 'constitutive exclusions' (*Black Anthropocenes* 61) of the Anthropocene reveal the extractive grammar of geology as a dysselective reproductive apparatus at a planetary scale. Traversing these accounts of citation, dysselection, and reproduction across the interlocking registers of the poetic, the performative, and the Anthropocenic, Hazzard and Gardner's work attends to the linguistic structures it inherits, the practices by which poetry resists or reproduces the past, and the possibilities of an alternative grammar of citation.

'debris prised / from debris': Failure, influence, and linguistic habit in *Blotter*.

Taking up the collagist impulse of Benjamin's *Arcades*, Hazzard's collection *Blotter* consists of five sequences that adopt varying formal methods of decomposition, bricolage, and citation to foreground the poem as an apparatus for metabolising and reworking linguistic materials. The eponymous work 'Blotter,' for instance, comprises a counter-linear sonnet sequence collated from the cut-up text of search engine results while 'Or As' is a self-citational erasure poem that repurposes language from Hazzard's critical monograph, *John Ashbery and the Anglo-American Exchange: The Minor Eras*. Each sequence offers a distinct set of processual conditions for breaking down and transforming textual matter, incorporating scraps of lyric poetry, found text from hillwalking forums, or archival traces of Ashbery's exchanges with the British innovative poet Lee Harwood. The sequence 'Within Habit,' originally appearing in

2014 as a large-format pamphlet from Test Centre before being republished in *Blotter*, encapsulates this practice of citing without quotation marks.[49] 'Talking is a waste | product of thinking' (48) in Hazzard's poem, which frames its citational poetics as the textual refuse or byproduct of a collagist mode of thought. Marking the boundaries of each citation with vertical bars, 'Within Habit' offers a dense amalgam of heterogenous registers and idioms marked by the constitutive juxtaposition and decomposition of distinct voices across the structural punctuation of this dividing lineation. Rather than attempting to '*say* anything' in a linear fashion, as Benjamin articulates in 'On the Theory of Knowledge,' the citational method of 'literary montage' allows its accumulated textual remainders to 'come in to their own: by making use of them' (*Arcades* 460; italics original). 'Within Habit' encapsulates this logic, casting the poem as a linguistic field in which 'the medium is falling apart from itself' (*Blotter* 44) as disintegrating and decontextualised citations form unintended lateral connections and unexpected echoic relations. In doing so, Hazzard's poem asks what it means for our understanding of citationality to have assembled discards through 'cut-and-paste or drag and drop operations | and to have interwoven them' (*Blotter* 49) across the vertical bars that work to both separate and connect these composite materials.

Where *Due North* takes up the epigraph as a means of foregrounding the citationality of lyric, contrasting echoic remainders from the lyric archive with the spatial modalities of the open field, 'Within Habit' opens with two epigraphs that similarly encapsulate these dual tendencies in linguistically innovative poetry. Juxtaposing lines by Emily Dickinson with prose material from a textbook on archaeological theory, Hazzard's epigraphs in *Blotter* embody the same constitutive tension between lyric and archaeopoetic modes that appears across Riley and Mulford's work:

> the density of archaeological sites in the British landscape
> is so great that a line drawn through virtually anywhere
> will 'clip' a number of sites
>
> *Archaeological Theory: An Introduction*
>
> You there – I – here
> With just the Door ajar
> That Oceans are –
>
> Emily Dickinson

[49] Unless noted otherwise, all references to 'Within Habit' refer to the version published in *Blotter* (2018).

Against the vertical lines that come to punctuate 'Within Habit,' these epigraphs offer two contexts for reading both the punctuating lines of Hazzard's poem and the poetic line of inquiry it self-consciously inherits. The first epigraph is taken from a passage of an archaeological textbook debunking the concept of ley lines, a pseudo-archaeological theory premised on the early twentieth-century antiquarian Alfred Watkins's claim to have traced lines of latent energic force connecting prehistoric field sites and structures across Britain. Finding parallels in Fenellosa's lines of force, Olson's turn to deep history and fieldwork, or Riley's speculative account of prehistoric archaeology in his 'Working Notes,' this transhistorical theory of geophysical connection and suppressed energy appears abruptly demystified, here, by the more banal material distribution and density of archaeological debris.[50] If this citation from *Archaeological Theory* embodies a fraught relation to the preoccupations with landscape history and stratigraphy that structured the open field poetics of the 1970s, the subsequent Dickinson quotation gestures toward another line of lyrical inquiry that occupies Mulford's lyric poetry. As a formal manifestation of the imperative to "tell it slant," Dickinson's idiomatic use of horizontal dashes in 'You there – I – here' turns the lyric pronoun on its side in a visual play that suggests a similar relation between the "I" and the vertical bars of 'Within Habit.' Like Hazzard's punctuation marks, Dickinson's dashes work to both separate and connect the "here" of the lyric subject from the "there" of the addressee, encapsulating the metonymic collapse of spatial scale between the expansive geographic barrier of the ocean and the intimate passage of the open door. Capturing a constellation of concerns regarding landscape history, archaeology, scale, and lyric deixis that emerges across the work explored in previous chapters, the epigraphs to 'Within Habit' set up the poem and its formal devices as a reflection on the inheritance and reproduction of a particular poetic line.

In the opening stanza of 'Within Habit,' Hazzard returns to the archaeopoetic impulse of the open field and its attempt to ground poetic inquiry in geology. Here, a recognisable idiom of landscape, extractive industry, and lines of force collides with a question of reproduction, originality, and influence:

> We read too much | into the ground | beneath | the ground beneath our feet. Since everything that happened | happened there | it bombed. Who knows what | Power failed along the lines. But like Christopher Newman (a character | in Henry James's *The American*) I

[50] Riley's 'The Antiquary,' first published in the *Intelligencer*, offers a self-satirising account of this turn to prehistory and the desire to assimilate disparate material evidence into a unified theory. Given the resurgence of interest in ley lines during the 1960s, Watkins offers one likely frame of reference for the eponymous figure of 'The Antiquary.' See Eltringham's *Poetry & Commons* for a close reading of Riley's poem.

> prefer the copies | of masterpieces | over the originals. As Paul Nash implied | perhaps to distinguish the trees | from the wood, its bark is worse than | as Lee Harwood might say | all you do, my | is appropriate. You mine | my mine | with yours. Steel yourself | for an act of originality
>
> (*Blotter* 35)

Following the epigraph from *Archaeological Theory*, the stratigraphic or archaeopoetic desire to read 'the ground beneath our feet' appears fraught with failure. In this context, the question of power that 'failed along the lines' recalls both Watkins's ersatz theory of ley lines and Riley's own inheritance of the energic poetics of open field. Like the vertical bars of 'Within Habit,' lines of force appear as lines of resistance in *Tracks and Mineshafts*; both conduits and barriers to transmission. In Hazzard's poem, 'the lines' both gestures self-reflexively to the poem's habitual punctuation and, in the subsequent reference to Lee Harwood's poetic style, to the reproduction of a specific 'line' associated with the British Poetry Revival. Throughout the poem, these two meanings come to intersect as this inherited spatial figure of 'the field' or 'the meadow' recurs and refracts in various degrees of correlation and contrast with the imposition of vertical bars, becoming increasingly blurred as the 'grid is applied to the | field which dissolves into | the screen' (*Blotter* 42, 43, 47). Registering processes of dissolution, dispersal, and screening out that become central to the sequence, this breaking down of the material metaphor of the field also suggests an ambiguous relation to the inheritance of linguistically innovative forms. As Eltringham suggests, Hazzard's fully justified stanzas offer 'extremely dense fields of semantic information, the crossing of which results in chance connections and layered historical data that are "clipped" at random' ('Under/ground' 2). In this implied parallel between ley lines and the excavations of the British Poetry Revival as theories of history that both 'read too much | into the ground,' the poetics of inquiry outlined by Riley's 'Announcement' in the *Intelligencer* or Mulford's 'Foreword' to *The East Anglia Sequence* appears throughout 'Within Habit' as a tradition 'both doubtable and redoubtable | a reliquary of limits' (*Blotter* 35). By the close of the sequence, we encounter Hazzard's decaying and disintegrating linguistic materials as a 'broken-down field | risen out of | again andagain | todemonstrate | whatitforgotto | become' (*Blotter* 52).

If the broken-down language of the open field becomes fertile humus for Hazzard's decompositional method, amalgamating its language into a salvageable and re-usable composite material, this citational poetics of failure and reproduction is also bound up

intimately in the reference to Harwood and the desire to 'appropriate' his style. As Eltringham reflects, acts of citation also risk enclosing shared resources from the linguistic common; 'mining "my mine" to extract raw materials or acts of originality from the soil of linguistic sediment' ('Under/ground' 3). Alongside references to the significance of copies and imitations in Henry James's novel *The American*, a text that Hazzard draws language from throughout 'Within Habit,' the wordplay surrounding 'appropriate,' 'mine,' and 'Steel' captures a set of anxieties surrounding influence and citation explored in Hazzard's critical work on Harwood in *John Ashbery and the Anglo-American Exchange*. If the modulating homophony of 'you mine | my mine' appears consonant with Olson's excavatory or extractive idiom, the reciprocal dynamics that Hazzard explores across Harwood's relationship with Ashbery points to another history of transatlantic exchange.

As Luke Roberts suggests in 'Driven Out of the Town: Homosexuality & the British Poetry Revival,' the history of queer innovative poetry in the mid-century 'hasn't always been legible in criticism,' yet constitutes a significant undercurrent in the Anglo-American encounters of the 1960s that remains 'mercurial in outline' (1). Turning to Harwood and Ashbery's relationship as an example of this submerged counter-history, Roberts argues that 'the frictions, intimacies and silences they disclose might form a starting point for a queer, or at least queer-*er* reading of the British Poetry Revival' (2). For Hazzard, Harwood and Ashbery's relationship becomes central to an understanding of citation and innovative poetry that jettisons lineal genealogies of inheritance for a counter-linear account of influence. Throughout *John Ashbery and the Anglo-American Exchange,* Hazzard traces relations of influence premised on 'reciprocal exchange rather than hierarchical influence' (11) in Ashbery's poetry. Drawing attention to the 'minor' exchanges between Ashbery and his British contemporaries and partners, such as Harwood, Hazzard's work offers a critique of the heteropatriarchal genealogies in which Harold Bloom's *The Anxiety of Influence* situates Ashbery and an account of 'different influential temporalities' (*John Ashbery* 8). Drawing attention to Harwood and Ashbery's decade-long affair as a destabilisation of generational distinctions, this focus on temporality echoes Halberstam's account of the ways in which queer modes of sociality frequently 'disrupt simple models of continuity and linear understandings of cultural influence' (*Queer Time* 318). Rather than Harwood inheriting a line from Ashbery, Hazzard argues, their relationship exemplifies a reciprocal and complex form of imitation and influence. In place of linear inheritance or innovative progression, Harwood's imitation of Ashbery – and, by implication, Hazzard's own imitation of Harwood in 'Within Habit' –

appears closer to the cyclical process encapsulated by the metabolisation of the broken-down field.

Tracing various forms of mutual citation, imitation, and collaboration across Harwood and Ashbery's poetry, Hazzard's reading pivots on their only co-authored work 'Train Poem,' written in transit between Paris and Grenoble in 1965. Passing the notebook back and forth to contribute lines, words, and phrases, Harwood and Ashbery's collaboration represents what Hazzard describes at first as a 'textual record of influence as it is happening' (*John Ashbery* 128). Critically, and despite Harwood's professed desire to imitate Ashbery in the title poem of his 1966 collection *The Man With Blue Eyes*, this reading immediately encounters the difficulty of interpreting the poem as an act of instruction on Ashbery's part and imitation on Harwood's. Instead, Hazzard argues, 'Train Poem' offers transcription of mutual influence in which distinct lyric subjects disperse into a mutually constitutive field of imitation, citation, and appropriation of one another's language. Against the 'critical, hierarchical, vertical forms of literary-historical cross-generational canon-formation' exemplified by Bloom, Hazzard frames 'Train Poem' as an archival record of 'flattened, horizontal, mutual forms of influence' which 'cut across and resist the first form' (*John Ashbery* 140). In contrast to the patrilineal model that structures *The Anxiety of Influence*, Hazzard's reading exemplifies Halberstam's contention that queer genealogies of influence 'grapple with the meaning of intergenerational dialogue outside the frameworks of conflict or mandatory continuity' (*Queer Time* 316).

Where 'Train Poem' flattens vertical generational relations into a horizontal exchange between contemporaries, Hazzard also demonstrates how Ashbery's work 'treated poets and poems of the past as though they were members of a present-tense coterie […] from whom he could borrow ideas and establish an idiosyncratic language and economy of exchange (*John Ashbery* 8). In terms that recall the *Intelligencer*'s ideal of vernacular exchange and the nonlinear historicity of the linguistic commons, Hazzard's work on Ashbery frames citation and imitation as a poetic practice that 'seeks to bring the past urgently into dialogue with the present' (*John Ashbery* 141). In the opening sequence of *Blotter*, titled 'Graig Syfyrddin, or Edmund's Tump,' this reading of 'Train Poem' resurfaces in a passage that contextualises later references to Harwood in 'Within Habit' against Hazzard's own attempt to draw the past into dialogue with the contemporary:

> but I was talking about trains
> how they facilitate collaboration, that it
> is impossible to tell which poet wrote which line

which is a line, of course, I can tell, or I think
outside the window it's 1965
and that to be stationary and in motion at once
I say, in my first lecture, which is my interview
presentation regurgitated
is what reading is like, how time is layered
into the paint. In the lecture
the poet died, and I didn't know him well enough
but I can, just from the little inflections
catch myself completing the sentence
incorrectly […]

(*Blotter* 14-15)

Recycling critical material from monograph to interview to poem, this 'regurgitated' language of inquiry is a recurrent motif throughout *Blotter*. Most explicitly, 'Or, As' consists of broken-down prose from *John Ashbery and the Anglo-American Exchange* metabolised through textual processes of erasure, error, and echo. In the passage above, however, citation is also bound up in the reciprocal imitation of 'Train Poem' and Hazzard's own admission in 'Within Habit' of writing 'as Lee Harwood might say' (*Blotter* 35). The questions regarding appropriation that occupy the opening stanzas of 'Within Habit' are refracted here through Ashbery and Harwood's reciprocal imitations in 'Train Poem,' as well as Hazzard's anachronistic identification with the language of exchange that this collaborative work represents. In the nested temporalities of influence that appear layered throughout the stanza, Harwood and Ashbery's emulation of one another in 1965 shifts into Hazzard's contemporary reproduction of Harwood's 'little inflections' as an act of citation that brings the past into dialogue with the present; 'completing the sentence' as both collaborator and inheritor of a poetic line.

That the speaker completes the sentence 'incorrectly' also proves critical to understanding failure and error in Hazzard's citational poetics. In Bloom's canonical conception of influence, intentional misreading or misprision represents an antagonistic response to the work of patrilineal antecedents; citing wrongly as an attempt to displace the influence of a predecessor. Foregrounding the horizontal reciprocity that marks Ashbery's relations of influence in place of this vertical genealogy of tradition, Hazzard's account of poetic citation offers both a redress to Bloom's preoccupation with heteropatriarchal generational conflicts and a queering of the concept of misprision. In Butler's *Gender Trouble: Feminism and the Subversion of Identity*, queer performativity names 'forms of repetition that do not constitute simple imitation, reproduction, and, hence, consolidation' (41). As a process

of repetition with difference, queer citation then exposes citational practices as reproductive apparatuses that consolidate linguistic, discursive, or bodily norms and, at the same time, as 'sites for intervention, exposure, and displacement of those reifications' (*Gender Trouble* 42). Butler's account of failed citationality offers a framework for understanding Hazzard's performance of influence and error, as the reproduction of Harwood's 'little inflections' in 'Graig Syfyrddin' resurfaces in 'Within Habit' as 'little adjustments' (*Blotter* 42) to this poetic line emerging from the failure to imitate accurately. While Butler's description of the practices by which queer subjects both 'repeat and displace' (*Gender Trouble* 41) inherited norms clearly departs from the patrilineal temporality of Bloom's misprision, Elizabeth Freeman suggests that the concept of citationality in their early work risks reproducing a teleology of innovation in which 'the time of queer performativity […] is basically progressive, insofar as repetitions with a difference hold the most promises' (62). In her monograph *Time Binds: Queer Temporalities, Queer Histories*, Freeman then reads Butler's *Bodies That Matter* against this tendency in *Gender Trouble*, foregrounding the ways in which queer forms of citation often embrace 'temporal drag' (62). Underscoring 'all the associations that the word "drag" has with retrogression, delay, and the pull of the past on the present' Freeman articulates an aesthetics of 'temporal crossing' (62, 70) that correlates with Hazzard's imitation of Harwood, drawing a partially submerged queer history of linguistically innovative poetics into dialogue with the contemporary moment of composition.

This understanding of backward-facing citation as a form of temporal drag is reflected, too, in Hazzard's description of reading Harwood and Ashbery's 'Train Poem' as 'being stationary and in motion at once'; feeling the citational pull of 1965 'outside the window' in the layered "now" of the lecture and poem itself. Likewise, Hazzard's description of 'how time is layered / into the paint' offers a palimpsestic metaphor for the accrual of history that recalibrates the stratigraphic and alluvial figures of Mulford and Riley's work. In *Time Binds*, Freeman turns to this image of 'layers of paint overlapping or bleeding slightly' as an aesthetic that encapsulates how temporal drag manifests at these 'imperfect sutures between past and present' (110-11). In 'Within Habit,' this sense of 'time layered' also reoccurs as a painterly analogue for the linguistic tactics by which Hazzard subjects the inherited figure of the field to 'a regimen of severe | spatial blurring' (*Blotter* 52, 42). As Hazzard argues in *John Ashbery and the Anglo-American Exchange*, 'imprecision' becomes central to Ashbery's understanding of linguistic innovation and citation as an apparatus 'for engagement with and development upon the poetry of the past […] latching onto its mysterious ambiguities' (19). The aesthetics

of blur and bleed, then, offer a sense of formal imprecision in which spatial and temporal coordinates become layered or disarranged within the poetics of failed citation.

With Ashbery in mind, the failure or imprecision that attends Hazzard's own act of 'completing the sentence' encapsulates an understanding of repetition with difference that resists the logic of innovation by returning to latent ambiguities in the citation and decomposition of textual remnants. As Hazzard articulates in 'Within Habit,' this collaging of citations becomes an attempt to 'say it | against something else | like mouths meeting | slowly gradual so that no progress is | hoped for' (*Blotter* 44). Likewise, Freeman's desire to understand influence and citation 'relationally across time' echoes both Hazzard's reading of Ashbery and the critique of linguistic innovation framed by Ronda, offering the figure of temporal drag 'as a productive obstacle to progress, a usefully distorting pull backward, and a necessary pressure on the present tense' (64). Where Bloom diagnoses the struggle for innovation through misprision as an inevitable cultural decline, *Time Binds* draws explicitly on Benjamin's insistence that 'overcoming the concept of "progress"' and the concept of "decline" are 'two sides of one and the same thing' (*Arcades* 460). Drawing from 'On the Concept of History,' Freeman's concept of citation explicitly links Butler's model of repetition with difference to the act of citing history represented by the backward-facing progress of Benjamin's Angel of History. Throughout 'Within Habit,' this mode of temporal drag appears as 'a forward motion of | regress' (*Blotter* 39) that expresses Benjamin's orientation toward the past in the formal composition of Hazzard's citational compost. Here, the amalgamation of linguistic materials across the dividing line of the vertical bar results in a contradictory relation between progress and regression that captures the same temporal bind expressed in Freeman's account of citation.

Returning to the idiomatic punctuation of Hazzard's 'Within Habit,' then, these vertical lines come to represent a linear model of influence against which the poem constructs a mode of citation that resists lineal inheritance, innovation, or progression. Across the sequence, this contradiction between the forward motion of innovative composition and the backward drag of citation also intersects with an axial tension between vertical genealogies of influence and the nonlinear, mutual, and horizontal modes of reciprocal citation delineated in Hazzard's critical work. Throughout the sequence, these vertical bars take on an analogical relation to arboreal symbols of genealogy, reproduction, and trellising, as Hazzard's distinctive mode of punctuational 'partition calls back the candelabra-form espalier called a palmette verrier'

(*Blotter* 37). The palmette verrier, as Hazzard's line suggests, is an arboricultural apparatus by which young trees are rigorously pruned and bound to a trellis structure to form a rigid, right-angled branching pattern that resembles the bifurcating lines of a candelabra or an inverted family tree. In this visual resonance between the espalier and the genealogical grid of the family tree, Hazzard locates a striking figure for the lineal model of influence and citation against which 'Within Habit' accumulates it textual detritus. The punctuating marks that partition this otherwise 'mingled stuff' (43) become analogous with the vertical trellis structure across which plant growth is disciplined, bound, and forced into predetermined patterns by the habitual materialisation of a predetermined form. Throughout 'Within Habit,' the binding of branches to the espalier frame is also explicitly connected to the 'language of the family' (*Blotter* 45) embedded in the vocabulary of arboriculture. Taking up the "family tree" as a naturalisation of heteronormative familial relations, Hazzard reflects elsewhere on the process of artificial inosculation and grafting that produces arboreal growths 'colloquially referred to as "husband and wife" trees' (*Blotter* 48). If Ahmed argues that citation constitutes a reproductive apparatus, then the structures through which Hazzard simultaneously binds together and holds apart Hazzard's citations through 'Within Habit' similarly gesture toward broader structures that regulate and discipline the processes of reproduction, inheritance, and generational time.

In the pages that follow, the palmette verrier becomes a structuring metaphor in Hazzard's poem. Across the passage below, the binding of plants comes to stand for the way in which 'Within Habit' divides and reproduces language from literary sources and, at the same time, for the constriction of reproduction and growth to the arboreal figure of the family tree:

> Bound by the usable | parts of animals | Henry James | does not divide into hands nor the face into faces | developing into cries | at birth indicating the airway is clear of mucus. I thought that | by the lashing of young growth to straight sticks and binding the joints | I could say | while I care | I don't
>
> repeat the pattern
>
> (*Blotter* 38)

Literary, biological, and arboreal reproduction are bound together in this densely layered composite of repurposed text as Hazzard captures a constellation of concerns around the violence of repeated patterns from the appropriation of other writers' language to the routine exploitation of nonhuman others and the habitual norms of reproductive futurity. In the figure of 'young growth' bound to the trellis of the palmette verrier, Hazzard's textual fragments

appear lashed to the 'straight sticks' of vertical punctuation marks that form 'joints' between citations. These same natural and cultural processes of grafting, binding, and inosculation that produce espaliers and '"marriage trees"' become increasingly blurred between textual and material reproduction as Hazzard composes stanzas 'derived from cells of | Henry James, inosculated' (*Blotter* 48, 40). Returning to *Time Binds*, this stricture and regulation of reproduction – at once linguistic and embodied – is framed against the citational patterns that "bind" growth to economic productivity, reproductive futurity, and progress according to the regulatory temporalities of what Freeman terms 'chrononormativity' (3). For Freeman, attending to the backward-facing citationality of temporal drag as a contravention of habitual temporal practices exposes how reproduction and productivity impose 'temporal manipulations that go beyond pure repetition' to form materialisations that 'shape flesh into legible, acceptable embodiment' (4). Foregrounding citation as a 'mode of implantation' (4), Freeman's description of the ways in which time binds then offers a productive framework for reading Hazzard's desire not to 'repeat the pattern' in the context of the nonlinear temporalities or queer literary reproduction, influence, and relation. To write within habit, as the title of his work suggests, is fundamentally to inhabit and reproduce an inherited set of temporal and formal grammars. Against the binding weight of accumulated citation and implantation, then, Hazzard's sequence works to undermine the 'lattice' (*Blotter* 38) of the palmette verrier by its formal preoccupation with nonlinearity, re-use, and anachronistic identification.

Throughout *Time Binds*, Freeman assembles an archive of texts that enact forms of drag by enacting 'temporal reshufflings' that fail to reproduce citational norms, replacing chrononormative progress with their own 'logic of fragmentation and remixing' (2, 3). For Hazzard, 'Within Habit' is 'a remix of a remix' that lingers in an 'interference of frequencies' (*Blotter* 41) that recalls the blur and suture of 'Graig Syfyrddin.' Likewise, in 'Blotter,' linguistic materials collated by searching randomised keywords appear broken down 'into hundreds of fragments' in an 'uncontrollable mass' (*Blotter* 90) of citation. This amalgamation of salvaged matter, remixed and reworked through the distinctive citational procedures of each sequence, culminates in a collagist composite or compost: 'At the top of the reshuffle / Soil moisture is saturated' (*Blotter* 91). Against the vertical structure of the palmette verrier, this nonlinear reshuffling of citations lends itself to the breakdown of predetermined forms and lateral connections of meaning. Mapping the figure of the espalier back onto Hazzard's understanding of influence and citation in *John Ashbery and the Anglo-American Exchange*, this constitutive tension between the horizontal decomposition of materials across partitions

and the imposition of those same vertical lines that attempt to divide or regulate the mass of citations reflects the antagonism that Hazzard's study traces between 'the cross generational and the coeval' or 'the lateral and the vertical' (140) in Ashbery's understanding of citation. Formally, this axial dynamic appears in 'Within Habit' at the molecular level of syntax and prosody, as reading requires the constant transgression of vertical partitions. In this sense, the syntactic and prosodic links that proliferate across textual fragments – an interference of frequencies between the language of arboriculture, the inosculated cells of James's *The American,* and the formal emulation of Harwood's inflections – appear as a decomposition or composting of linguistic materials that laterally exceeds the vertical imposition of the line and subtends the figure of the text as a vertical arboreal growth. As Hazzard puts it, 'The divisions are implied | but exceed the absent border' (*Blotter* 40).

This tension between partition and permeability, vertical and horizontal axes, arboreal growth and compost continue to play out across 'Within Habit' as the reproductive apparatus of the palmette verrier comes to stand for the wider logics of extraction and implantation. Where the opening stanza of the poem cites the proverbial effort 'to distinguish the trees from the wood' (*Blotter* 35), the recurrence of arboreal figures across 'Within Habit' returns continually to this question of homogenisation, reproduction, and scalability. As Ashbery's prefatory note to the original Test Centre edition of 'Within Habit' reflects, Hazzard's vertical bars often mark 'abrupt changes in perspective and dimension […] as though the image of a tree were suddenly supplanted by a close-up of wood grain seen through a magnifying glass.' Across the passage below, Hazzard shifts scale from the palmette verrier into the 'divisions' and 'enclosures' (*Blotter* 35, 44) imposed on growth and arboreal reproduction at the level of the forest and the plantation:

> to be deterred | partition calls back the candelabra-form espalier called a palmette verrier | from which falls | at close intervals a downpour of | stops. High over | an area of rainforest | makeshift barricades are erected | to distinguish the trees | from the wood to form a thick, impenetrable paywall | against environs. […]
>
> (*Blotter* 37)

Here, the domestic reproductive apparatus of the espalier opens out, through a series of perspectival shifts, onto a forested 'environs' enclosed by 'a thick, impenetrable paywall' that echoes the application of a grid to the linguistic field through the 'makeshift barricades' of punctuating lines. Framing this passage against the work of Peter Larkin, whose own fully-

justified blocks of prose-poetry repurpose the open field of the British Poetry Revival as a form for thinking through plantation practices in forestry, Eltringham reads Hazzard's scalar movement from the espalier to the enclosed rainforest as a comparable image of the plantation as a homogenising reproductive apparatus. Extending this parallel between Larkin and Hazzard's deployment of the grid, the field, and the plantation, Farrier's reading of Larkin's open field forms through Tsing's work on the plantation and the commons in *Anthropocene Poetics* describes a correlative sense of lateral connections exceeding inherited structures of implantation, reproduction, and extraction.

As Farrier articulates, while Larkin's 'blocks of text recall the plantation's monocultural, monolithic presence in the landscape' (58), the lateral connections that emerge across the imposed grid also point to a permeability and plurality that exceeds its partitioning of growth. In Larkin's work, he argues, 'the incomplete, the sparse, the networked, or the permeable' become markers of 'porosity' (59) within the homogeneity of the gridded forest as lines spill over the justified margins or form semantic cross-links across syntactic divisions. 'The effect is of a kind of coppiced verse,' he writes, recalling the pruning and binding of Hazzard's espalier, 'in which interrupting or cutting back the pathway of linear sense making in the poetic phrase or line stimulates the growth of other possible kinds of sense, new shoots that branch off in other directions' (59). Where Farrier sees the permeation of phonetic and semantic relations across boundaries as foundational to the ways in which Larkin's counter-linear syntax cuts through hegemonic structures, Hazzard's vertical partitions exacerbate this logic by 'cutting back' the pathways of sense at each break between citational fragments. In this sense, Hazzard's vertical bars become junctures at which linear syntactic progress skips, spills over, or breaks down. If, as Farrier contends, Larkin's work draws attention to the precarious survival of 'permeable networks' (55) within the plantation, 'Within Habit' counters the partitioning of arboreal growth with a comparable insistence, lifted from a treatise on arboriculture, that '*There are no impervious skins or membranes in nature*' (*Blotter* 48; italics original).

As Farrier's reading of Larkin through Tsing reflects, the horizontal or decompositional relations that Larkin and Hazzard's work articulates both within and against the plantation or the espalier emerge as a central concern for the environmental humanities and the Anthropocene. For Haraway and Tsing, respectively, the compost and the mycological network encapsulate forms of resistance to the homogenising reproductive apparatus of what they have

termed the Plantationocene. Like Hazzard's reworking of genealogy, reproduction, and influence, these figures come to stand for horizontal, nonlinear modes of relation across, or in excess of, the vertical, lineal structure of the tree or the scalar reproducibility of the plantation. Outlining an early critique of reproductive apparatuses in *The Companion Species Manifesto* that later manifests in the figure of compost, Haraway describes her understanding of genealogy as closer to 'a trellis or an esplanade than a tree' (9). For Haraway, the lattice structure of the trellis teems with 'indirection' as life grows 'sidewise' across the esplanade, proliferating laterally until it becomes impossible 'to tell up from down, and everything seems to go sidewise' (*Companion* 9). Ostensibly, Haraway's figure of sideways growth as a refusal of vertical arboreal metaphors holds much in common with Hazzard's attention to the breakdown of materials across partitions as counterpoint to linear citation and lineal reproduction. At the same time, I'm interested in the ways in which Hazzard's attention to the divisions, implantations, and disciplinary function of the lattice anticipates recent critiques of the way that Haraway and Tsing have mobilised these concepts of the plantation and the compost. Offering a critical redress to the concept of Plantationocene, Janae Davis et al. foreground Haraway and Tsing's failure to cite Black critics of the plantation such as Wynter, arguing that the material histories of plot and plantation as spatiotemporal apparatuses for the racialised regulation and disruption of reproduction are 'elided or obfuscated' (5) in Haraway and Tsing's turn to multispecies kinships. In the attempt to envisage more-than-human relations beyond vertical or linear genealogies, they contend, Haraway's deployment of composting as a material metaphor against the plantation nonetheless 'leads to a flattened notion of "making kin"' (3), eliding the processes of erasure and differentiation that Wynter describes as dysselection. As Hamilton and Neimanis articulate in 'Composting Feminisms,' 'even while composting suggests that many things merge productively in the muck' this attention to citation as a reproductive apparatus requires us to 'resist any lure of homogeneity' (521).

Though the plantation appears only tangentially in Hazzard's work in comparison with its centrality for Farrier's reading of Larkin in *Anthropocene Poetics*, this critique of the composting metaphor as a counterpoint to the homogenising reproductive logic and extractive temporalities of the Anthropocene offers a useful framing for the ways in which 'Within Habit' asks us to think about citation and reproduction. If the plantation or the espalier comes to stand for a homogenising reproductive apparatus, screening out dysselected subjects and binding growth to linear paths, Haraway's figure of the compost risks an equally homogenous figuration of reproduction in which histories of division and dysselection are submerged or

decomposed. Hazzard's attention to citation and citationality, I argue, offers a careful navigation of this problematic. If, on the one hand, Hazzard's compositional method of citing without quotation marks equally risks the lure of homogeneity that Hamilton and Neimanis caution against, the imposition of vertical lines throughout 'Within Habit' constantly draws our attention to the act of citation, the processes of partition and screening out that structure citation practices, and the ways in which citationality binds reproduction to the strictures of inherited lines. 'When citational practices become habits,' as Ahmed reflects, we encounter these lines as barriers and blockages whenever we fail to reproduce them or fail to cite properly. In drawing attention to citational processes of "screening out," Ahmed's work aims 'to create a crisis around citation, even just a hesitation, a wondering, that might help us not to follow the well-trodden citational paths' (*Living* 148).

There is a suggestive parallel, here, between Ahmed's invocation of critical citation as 'work that lays out other paths' (*Living* 14) beyond the confines of habitual citation and Farrier's description of alternative syntactical and prosodic pathways emerging from the coppicing of the poetic line. As formal manifestations of this division and blockage, the punctuation habit by which 'the pressure drops halfway through | the sentence | make themselves felts as distinctions' (*Blotter* 37) throughout 'Within Habit' produces a comparable site of hesitation, drag, or stoppage, opening onto other possibilities of citational relation. If poetic scansion describes a citational accrual of prosodic norms or habits that resembles Freeman's account of chrononormative time, then Hazzard's lines appear in the passage quoted above as 'downpour of | stops' (*Blotter* 37) that produce moments of disjuncture, rhythmic ambiguity, or temporal drag. Lingering on 'false lines' that emerge from its own 'failure' (*Blotter* 47, 49) to reproduce habituated forms, Hazzard's work remains occupied instead with 'the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning' (8) that Eve Sedgwick describes as queer relations within language. Identifying anachronistically with an expression of queer desire and reciprocal influence embedded in the minor history of linguistically innovative poetry, Hazzard follows Harwood and Ashbery's understanding of lateral influence and mutual citation as modes of relation that fail to reproduce the lineal structures of influence and inheritance embodied by the vertical bars that grid and punctuate the linguistic field. As he articulates in 'Within Habit,' 'they fail | openly, too convincingly | to achieve a system' (*Blotter* 36). Instead, the partitioning lines that come to stand for the reproductive apparatus of the espalier and the disciplinary imposition of the grid draw attention the citational process by which Hazzard imitates, decomposes, and fails

to reproduce the language of others. In Benjamin's terms, 'Within Habit' underscores the necessity of attending to every casual citation. If the Anthropocene represents the materialisation of capitalist metabolisms in the stratigraphic record as an iterative accrual of extraction, dysselection, and habitual reproduction, then Hazzard's work frames the broken-down field of 'Within Habit' as a citational apparatus that refuses to reproduce what it inherits.

'blocked lives claim their mattering': Compost and catachresis in *Naturally It Is Not*.

If Hazzard's *Blotter* exemplifies the practice of citing without quotation marks, attending to its own citational metabolisms through the composting of innumerable and unidentified textual materials, Gardner's *Naturally It Is Not* engages a correlative set of concerns around failed citationality, lateral relations, and reproduction through a strikingly different citational poetics. Turning to Roland Barthes's framing of the text as a 'tissue of quotations' (*Image* 146), Gardner's work reflects Hamilton and Neimanis's call for 'a more rigorous and intentional "politics of citation"' (503) by visually foregrounding citation through embedded references, indices, and extensive endnotes. Metabolising textual fragments, Gardner's work self-consciously 'quotes then cites' (*Naturally* 91) from a heterogenous archive of work by linguistically innovative contemporaries, queer predecessors, and canonical nature poets that reflects Barthes's description of the text as a citational apparatus 'in which a variety of writings, none of them original, blend and clash' (*Image* 146). Echoing Hazzard's decompositional procedures, the four seasonal letters that structure *Naturally It Is Not* each deploy distinctive 'verbal, phrasal, grammatical and formal innovations' (144) as tools for decomposing and reworking these linguistic materials. Describing the imposition of 'variable and contingent' (133) conditions in their own decompositional research in 'Compost Politics: Experimenting with Togetherness in Vermicomposting,' Abrahamsson and Bertoni articulate these experimental procedures by recourse to Ludwig Wittgenstein's concept of the language-game as an instance of language-use dependent on a specific, contextual, and dialogic grammar. Composting, they suggest, relies on similarly variable syntactic relations between waste matter, chemical components, and worms that constitute a series of language-games that each innovate their own distinct grammar in the metabolisation of source materials. Tracing Barthes's influence on Veronica Forrest-Thomson's citational practices in *Poetry & Barthes: Anglophone Responses 1970-2000*, the concept of the language-game also appears as a central motif for understanding poetic innovation in Gardner's critical work. Citing Barthes and Forrest-Thomson throughout, Gardner's *Naturally It Is Not* takes up the language-game as

decomposing tool, constructing a succession of distinctive formal conditions for the break-down and metabolisation of language and citation.

At the same time, Gardner's collection also offers a reflection on their inheritance of an archive of linguistically innovative poetics. Where Hazzard self-consciously imitates and recycles the language of predecessors, Gardner is particularly candid about their appropriation of formal and citational strategies from other poets in each of the collection's seasonal letters, openly repurposing the ways in which Nat Raha, Lyn Hejinian, Tan Lin, and Bob Perelman experiment with formal limits, grammatical errors, and in-text citations. Following Bloomfield and Ronda's critique of "innovative" poetics, this recycling of forms appears as a critical counterpoint to the logic of innovation. As Gardner puts it, citing a line from Manson's *Adjunct,* 'the group effort disembodies itself (queerishly, saboteurishly) with the departure of *linguistically innovative spice* [*manson*]' (*Naturally* 94). Here, the departure of the '*linguistically innovative*' and its call to collective poetic inquiry reflects both the failure of the open field or the *Intelligencer* as communal projects and, simultaneously, the recognition that poetic speech fundamentally emerges from a linguistic commons that Riley frames in *Due North* as the 'group effort' of mutual citation. Significantly, however, Gardner's phrase also foregrounds the way in which *Naturally It Is Not* sabotages or queers the received lineages of influence and the structures of citational privilege that shape the reception of linguistically innovative poetry. While their critical work traces Barthes's under-recognised influence on linguistically innovative poets since the late 1960s, *Naturally It Is Not* also disrupts genealogies of innovative writing by citing queer predecessors, including Gertrude Stein, Jack Spicer, and John Weiners, alongside the work of contemporaries such as Raha. Following Hazzard's refusal to "repeat the pattern," I'm interested in how Gardner's poetry consciously fails to reproduce linguistically innovative poetry as a cohesive line and, in doing so, how this poetics of failed citation reflects an attempt to sabotage the 'self-replicating systems' (*Naturally* 24) of capital and nature.

Foregrounding failure as a strategy for disrupting what Ronda describes in *Remainders* as the 'citational character of the natural' (88), *Naturally It Is Not* comprises a sequence of letters for each season of the year that explicitly fail to reproduce the conventions of seasonal nature poetry. As Freeman argues in *Time Binds*, the progression of the calendar, the succession of generational time, and the extractive metabolism of capitalist productivity each create 'forms of temporal experience that seem natural to those whom they privilege' (3). In their failure to reproduce these accumulative and interlocking temporal norms, Gardner's seasonal letters reveal the citational process that Jose Esteban Muñoz has called the 'autonaturalizing

temporality' of linear or 'straight time' (*Cruising Utopia* 22). Drawing on these accounts of citation and temporality at the intersection of queer theory and Marxist historiography, *Naturally It Is Not* turns instead to the forms of growth, reproduction, and relation that are routinely deprivileged or rendered illegible by the reproduction of chrononormative time, shifting from the metabolisms of fossil capital that have characterised 'history's plundering timescale' to the cellular level of 'queer protoplasm' (15, 16). Composts, landfills, and fungal growths replace the arboreal environs and gridded fields of Hazzard's 'Within Habit' as Gardner develops a textual practice of 'rooting around in the landfill' for what is 'found in the recycling' (*Naturally* 60). Against the naturalised logics of productivity and progress that have underpinned the Anthropocene, Gardner's poetry lingers on the precarious temporalities and lateral reproductive tendencies of mould blooms, queer relations, and decomposing textual materials. Reading *Naturally It Is Not* through Gardner's writing on catachresis as an innovative poetic mode grounded in citational failure, their refusal to reproduce self-replicating systems reflects what Halberstam describes as an aesthetics of 'resistance through failure' (*Queer Art* 97). Despite or, as I will argue here, precisely because of this preoccupation with failure and decomposition, *Naturally It Is Not* establishes citation as a site for sabotaging inherited structures and imagining worlds reproduced otherwise. As Raha articulates in *The Poetry Review*, Gardner's desire to 'pursue the unnatural and dethrone what seems natural opens up possibilities of other perspectives and new orientations' toward reproduction, citation, and survival in the Anthropocene.

Raha's review of *Naturally It Is Not* reflects on the implications of Françoise Vergès's critique of the Anthropocene for contemporary poetics, arguing that this 'understanding of the world – of a racial capitalocene – makes a strong demand on poetry: poetics can no longer attend without reflexivity to the natural world' or 'present nature as primordial and as opposite to culture.' From the very title of Gardner's collection, the naturalising function of "nature," or "the natural," is called into question, gesturing toward the fraught relation between queerness and nature that has occupied scholarship at the intersection of queer studies and environmental humanities. As Nicole Seymour reflects in *Strange Natures: Futurity, Empathy, and the Queer Ecological Imagination*, queer interventions in ecocriticism have sought to reveal the inextricability of "nature" from the naturalisation of binary gender, reproductive futurity, and racial difference. Nonetheless, as Seymour's queer ecological re-readings of canonical texts seek to demonstrate, 'the environment can function as a site not just for establishing such constructs, but for challenging them' (2). In *Naturally It Is Not*, Gardner's references to John

Keats throughout the collection are illustrative of this ambivalent citational relation to nature poetry. In a postscript to the collection, Gardner explicitly defines their own 'unnatural poetics' against Keats's claim 'that poetry should come as naturally as leaves on a tree' (121, 143).

In 'Two Unerotic Sentences: A Reading of "Natural Music,"' a short essay on the ecopoet Robinson Jeffers's 'uncritical' nature poetry, Gardner returns to this memorable Romantic axiom, arguing that Keats's organicism 'is not just wrong but responsible for the political inertia of the (innumerable) poems created under its sign.' As a result of this 'misprision of the nature/culture split' encapsulated by Keats's arboreal metaphor, they argue, the conditions of slow death and ecological catastrophe that mark the Anthropocene have been continually 'divorced from history and reduced to generic abstractions as if they occur naturally' ('Two Unerotic Sentences'). Despite this antagonism, multiple lines from 'Ode on Indolence' appear in 'autumnletter' as Gardner adopts Keats's '*flowery*' vocabulary in a self-reflexive act of citational 'drag' (*Naturally* 112, 113). If Keats appears as an archetype of seasonal nature poetry, Gardner knowingly fails to cite properly by reworking the language of summery indolence across their autumnal poem. Here, the broken-down and repurposed material of Gardner's drag performance is at once a failed citation in the Butlerian sense and an articulation of temporal drag in the form explored throughout Hazzard's work. Throughout the four seasonal letters Gardner continues to compost the language and tropes of nature poetry, filtering and decomposing what Raymond Williams describes as the abstraction of an 'essential, inherent, and immutable' concept of 'singular nature' (70) into the 'dank unreliable codes' of multiple 'moist / natures' (Gardner, *Naturally* 136). As Seymour argues in *Strange Natures*, if we cannot yet declare ourselves after or without nature, then the category must be fundamentally 'reconceptualized from a queer, biocentric standpoint' (27). If nature functions as a citational foundation for the naturalising claims made by self-replicating systems of reproduction and dysselection, then Gardner's text seeks constantly to reveal the instability of the natural itself.

The laconic irony and syntactic ambiguity of the title itself offers a concise articulation of Gardner's 'unnatural poetics,' offering multiple ways to parse the phrase *Naturally It Is Not*. In one sense, Gardner's title encodes a familiar queerphobic trope in its circuitous syntactical inversion of "it's not natural." Alternatively, "it is not naturally this way" suggests the artificiality of "the natural" and the possibility of other modes of being, or, parsing the title more efficiently, we might choose to re-insert the absent comma in order to read the phrase directly as "naturally, it is not." In each instance, "naturally" functions as an appeal to what is

natural or normative yet the absence of a comma means that these other ways of parsing the title, which highlight both the contingency of the natural and the ways it has been used to discipline gender and sexuality, nonetheless hang suggestively over the invocation of what "naturally" is or is not. At the close of the collection, Gardner glosses the title as 'written/stolen' after a line from Gertrude Stein's *Stanzas in Meditation*:

> *All who think season did not mean what*
> *What is it.*
> *I have been and been amounted to it.*
> *When they come in and come in and out.*
> *Naturally it is not.*
>
> (qtd *Naturally* 145; italics original)

In the context of Stein's *Stanzas*, the "it" of Gardner's title comes to stand for the absent signifier of queerness; that which the speaker has been 'amounted to' and that which, naturally 'is not.' Reflecting on the emergence of transgender studies in gender theory, Susan Stryker recalls how often '[t]he only option other than reactively saying "no we're not" to every negative assertion about us was to change the conversation, to inaugurate a new language game' (227). This emphasis on the language-game as means of shifting the linguistic norms by which genderqueerness is interpellated, reified, or otherwise negated emerges continually throughout Gardner's critical and poetic work.

In *Poetry & Barthes*, Gardner frames the language-game in Forrest-Thomson's poetry as a means of attending to moments of grammatical indeterminacy in which 'syntax is flouted so that the line can have both senses' (25). Stein's line, in this sense, similarly inaugurates a new language-game in which the relations of the natural and the queer come productively unstuck. As Gardner articulates, drawing out Stein's suggestive reference to seasons against the multiple sense of the line sketched above:

> Queers can't *be*, but have to 'be who we are', or not, as the case may be. And when each new season is not itself – a hotter, drier summer, a colder, stormier winter – the season, time, is in the same boat. It's not natural, which is to say, nature it ain't, which is not say, naturally it is not.
>
> (*Naturally* 145; emphasis original)

Here nature emerges as fundamentally contingent, its appearance of solidity revealed to be dependent on a yearly repetition of growth, decay, weather effects, and climatological patterns. To return to Butler's description of matter, materiality, and citation, the "natural" passage of the seasons appears as 'a process of materialisation that stabilises over time to produce the

effect of boundary, fixity, and surface' (*Bodies* 9). As Myra J. Hird insists in 'Naturally Queer,' queer ecology fundamentally challenges the presumption 'that it is nature that remains static and culture that evinces limitless malleability' (88). Likewise, Gardner's 'summerletter' reminds us that 'what seems like nature is / always already becoming additive and going beach-white with, / bleaching rot' (*Naturally* 19). 'Additive,' in this instance, implies both the cumulative effect of citational processes and the addition of artificial preservatives to slow down the decay of biomatter. In either case, "nature" appears thoroughly denatured. What does it mean for queer poetics, Gardner asks, when climate collapse unravels this citational process and the "natural" is so drastically unmoored from its material referent? When even nature "is not" itself?

In the unseasonal citations of its four seasonal letters, *Naturally It Is Not* constitutes an attempt to both capture the ongoing temporal destabilisation of the Anthropocene and to reveal the autonaturalising temporalities that underpin its logics of value-production and progress. Refusing the tropes of pastoral or georgic, Gardner's poetry seeks to historicise or provincialise the apparent universality or timelessness of the seasons. In 'winterletter,' for instance, Japanese micro-seasons replace the hegemony of the western calendar, while each letter turns to modes of relation and reproduction that refuse or exceed the temporalities of seasonal renewal and capitalist growth. Through these denaturalising strategies, Gardner's work reveals the construction of the seasons according to citational processes by which, as Freeman argues, 'forms of temporal experience that seem natural to those whom they privilege' become naturalised as 'somatic facts' (3). As Freeman outlines in *Time Binds*, the binding of embodiment into strict citational patterns through iterative rhythms of productivity and reproduction is a process of interlocking temporal materialisations that 'convert historically specific regimes of asymmetrical power into seemingly ordinary bodily tempos and routines, which in turn organize the value and meaning of time' (3). Following Muñoz's description of autonaturalising temporalities, this performative occlusion of originary citationality is, in Butler's terms, a materialisation that necessarily 'conceals or dissimulates the conventions of which it is a repetition' (*Bodies* 12).

In Freeman's *Time Binds*, fossil-fuelled industrialisation appears as a central example of chrononormative implantation, entailing 'a violent retemporalization of bodies once tuned to the seasonal rhythms of agricultural labor' (3). Yet where Freeman follows Marx in positing the regulatory imposition of abstract labour time as alienation from natural rhythms, *Naturally It Is Not* interrogates the naturalisation of the seasons themselves as a process of materialisation

that remain inextricable from their cultural reproduction even as the category of the "natural" conceals or dissimulates its originary citationality. As Gardner's prefatory 'proem (against nature)' points out, while capitalism exacerbates metabolic rifts and destabilises weather patterns the cyclical renewal of the seasons continues to naturalise logics of growth, recession, productivity, and reproduction:

> *this poem(s) is against nature:*
> *against the cycle*
> *of birth,*
> *growth,*
> *decline,*
> *death,*
> *& renewal*
> *against the compulsive reproduction of that, & also this*
> *pernicious idea that "growth" is good*
>
> (*Naturally* 1; italics original)

In this respect, Gardner's work is a refusal of the autopoietic logic of compulsive productivity and its compulsory forms of reproduction. Extending Freeman's critique of value-production and reproductive futurity to the seasonal calendar, Gardner's 'proem (against nature)' underscores the structural contradictions of capitalism as a mode of temporal organisation that cites the same patterns of sempiternal renewal and growth that it destabilises in order to naturalise catastrophically unsustainable modes of production and reproduction. In doing so, the metaphorical relation of economic growth with unfailing seasonal renewal obscures the material and temporal relations of social and planetary metabolisms. This contradiction appears again in 'Two Unerotic Sentences,' in which Gardner suggests that the presumption 'that "nature" and "humanity" can be swapped for one another in the marketplace of understanding' fundamentally 'relies on believing that in the real world they are mutually exclusive.' As Michelle Bastian has argued, reflecting on this catastrophic asynchrony between ecological processes and capitalist modes of temporal organisation, 'the inter-relations between "nature" and "culture" are hidden because one is not thought to be in the time of the other' (25).

This contradiction, Gardner suggests, becomes ever more apparent as the seasons are 'made increasingly irrelevant as a mode of reckoning by (a) urban life, and therefore (b) queer life, as well as (c) climate change/the capitalocene' (*Naturally* 143). Against the temporal implantations of capital and the increasing irregularity of seasonal changes, the temporalities of queer life emerge in contradistinction to the accelerating internal contradictions of chrononormativity. As Halberstam argues in his seminal *In a Queer Time and Place:*

Transgender Bodies, Subcultural Lives, the significance of queerness as a frame for critical inquiry lies in its 'potential to open up new life narratives and alternative relations to space and time' (13). Tracing modes of 'queer time' beyond the 'compression and annihilation' associated with the anti-relational turn of queer theorists like Lee Edelman or Leo Bersani, Halberstam turns instead to 'the potentiality of a life unscripted' by the citational patterns of 'birth, marriage, reproduction, and death' (*Queer Time* 14). Queer life, he insists, innovates 'alternative temporalities' of growth and futurity 'according to logics that lie outside of those paradigmatic markers of life experience' (*Queer Time* 14). In Gardner's 'springletter,' these paradigmatic markers of chrononormativity manifest in the familiar figure of the trellis that comes to stand, in Hazzard's 'Within Habit,' for the valorisation of lives through extension and growth:

> bidden to gracious growth styled after proliferating vines
> 'all' lives rate experience of change by extension
> their scale extending changes into reason – livably, transversably –
> leaps of clockwork thinking re-leaf and sprout, giving
> up into the troposphere the bare of edge.
>
> (*Naturally* 11-12)

Here, 'gracious growth' emerges as both the 'clockwork' of temporal organisation and the profusion of 'proliferating vines' that recall Hazzard's espalier. Gardner's 'springletter' reflects a comparable sense of chrononormativity as a homogenising apparatus that binds biopower toward productivity as 'something is replaced in domination / by the clock and punchcard / a discipline and punish' (*Naturally* 46). At the same time as clock-time 'appears to be all-encompassing,' Bastian insists, it fundamentally 'accords certain relations, while obscuring others' (24). Drawing on Butler's account of materialisation to demonstrate the citational nature of temporal measurement, Bastian understands timekeeping as an apparatus 'for producing, managing, and/or undermining various understandings of who or what is in relation with other things or beings' (25). Likewise, the passage of 'springletter' quoted above also reflects the language of Butler's *Bodies that Matter,* a text which offers a foundation for Bastian, Freeman, Halberstam, and Muñoz's understanding of chrononormativity as the division of 'intelligible bodies' from those marked as 'unthinkable, abject,' or otherwise 'unlivable' (xi). In this respect, Gardner's use of quotation marks around '"all" lives' sharply undercuts the universal temporal experience of 'extension' and 'gracious growth' to which the lives and bodies cast outside the boundaries of intelligibility are nonetheless 'bidden' or bound to conform.

Echoing Marx's critique of self-valorising value, *Naturally It Is Not* aims to 'sabotage growth / gratia growth' (6) in response to the tautological imperatives of production and reproductive futurity. In doing so, Gardner's 'proem (against nature)' turns to the civic iconography of their home city of Glasgow to interrogate the same arboreal metaphor that structures Hazzard's 'Within Habit':

> *because its motto is let glasgow flourish which is to say*
> let glasgow put out flowers, pollinate, & grow
> *(which it did, as the second city of the empire,*
> *disastrously) but the symbol of the city*
> *celebrates its infertility –*
> *the tree that never grew*
>
> (*Naturally* 2)

Naturalising colonial expansion by recourse to arboreal growth, Glasgow's civic motto bears out Gardner's claim that nature itself is 'a capitalist and imperialist invention' (*Naturally* 143). Against this organic metaphor for compulsory flourishing and growth, however, '*the tree that never grew*' also appears as a sign of reproductive failure. For Gardner, as for Hazzard, the possibility of failure opens onto modes of reproduction and collectivity beyond the lineal or vertical structures of success and succession. In the opening to 'autumnletter,' Gardner returns to the irony embedded in Glasgow's civic symbolism in a misquotation of the city's motto:

> *what else never grew?* let glasgow compost: a chance for this black swan or failing star to return to the earth as wormwood wormfood. this is no diss; i want to be here til the last days, getting eaten by the maggots with the best of us. there is warming, patterning, in the shanghai'd commune, ok? […]
>
> (*Naturally* 81)

Here, composting emerges as an alternative to the imperative of compulsory flourishing; a respite for those who fail to conform in the consonantal slippage of 'wormwood / wormfood.' The 'return to earth' that reverses arboreal growth offers a kind of commonality in decay, in which to 'fail' is 'no disaster' (*Naturally* 81). In this 'commune,' dynamics of 'warming, patterning' mark the heat of textual metabolisms through which its materials intermingle and break down into one another. Where Hazzard's work decomposes the lyric "I" across vertical lines, the speaker of 'autumnletter' announces their self-abnegative dispersal in a passage that reframes Barthes's death of the author through vermicomposting. Throughout *Naturally It Is Not*, 'bleaching rot' and 'erratic spores' characterise both the decay of the city and the

emergence of a linguistic commons as 'moulds bloom in the corner, more cities / getting bigger […] where cultures of writing / grow like mould, beard and bloom' (19, 20, 22). This identification of literary production with microbial cultures that emerge against the uneven regrowth of the city outlines a poetics of decomposition and decay in counterpoint to the proliferating vines of 'springletter,' growing 'fungal against deep patterns, a queer crust and | trust' (*Naturally* 14). "Crust," in this context, appears to refer to corticoid or "crust" fungi, a wood-rotting species which often grow on the underside of decaying trees, branches, or leaf litter. Emerging beneath the remains of Glasgow's civic symbology of arboreal and economic growth, queer and fungal forms of growth disrupt binary divisions of success and failure, succession and infertility, reproduction and decomposition.

Gardner's 'autumnletter' also introduces a format of paratextual notation and citation borrowed from Hejinian's 1980 collection *My Life*, itself a reproduction of Barthes's citation practice in *A Lover's Discourse: Fragments*. In the margins of this opening passage, Gardner poses the question '*what else never grew?*' (81). In *Naturally It Is Not*, this becomes a question of what forms of life are dysselected by capitalism, coloniality, heteronormativity, and their attendant reproductive apparatuses. Where the critiques of chrononormativity outlined above underscore the alternative temporal grammars of queer life, Kathryn Bond Stockton insists that we also 'need new words for growth' (11). Uncoupling growth from linear structures of inheritance, reproduction, and progression, Stockton offers 'sideways growth' as a term for thinking beyond 'the vertical, forward-motion metaphor of growing up' (11). In this respect, Gardner's crusts, composts, and textual decompositions reflect what Stockton describes as the 'elegant, unruly contours of growing' that frustrate lineal understandings of 'continuance' (12), decoupling flourishing and reproduction from their synonymity with productivity and inheritance. In this respect, the horizontal decomposition of the text into paratextual citations and marginal notations across 'autumnletter' is just one instance of sideways growth in *Naturally It Is Not*. As the syntactic ambiguities and citational failures outlined above reflect, Gardner's poetry is preoccupied with forms of failure, decomposition, and sideways extensions that cut against the grain of habitual language-use. As Raha suggests, adopting a distinctive Barthesian vocabulary, Gardner's collection 'makes the grain of language visible through experimentation and play, and grows towards a different linguistic ecology.'

According to Barthes, the author necessarily 'discerns in the very texture of each piece of writing a singular cleavage: that of *success/failure*' (*Roland Barthes* 156). In *A Lover's Discourse*, Barthes frames his citational style of 'perpetual mutability' and 'errantry' (103) as

an aesthetic refusal of this binary. Throughout *A Lover's Discourse*, '"to succeed" or "to fail"' become obsolete categories as Barthes's fragmentary and nonlinear discourse gestures to an aesthetic 'beyond success and failure' (22, 23). Likewise, Halberstam's *The Queer Art of Failure* offers 'a critique of the intuitive connections within capitalism between success and profit' through the adoption of 'counterintuitive modes of knowing such as failure' (11-12). Throughout *Naturally It Is Not*, Gardner makes comparable claims for a form of poetic inquiry conducted through error and citational failure. As the opening of 'summerletter' suggests, in a subtle discomposition of normative syntax: 'error perhaps is the nicest way / of coming to know something' (*Naturally* 30). Across Nerys Williams's *Reading Error: The Lyric & Contemporary Poetry*, this 'poetics of *erring*' (15; emphasis original) emerges as formal tendency in innovative poetry which works to reveal the grain of language, foreground the materiality of linguistic habits by risking of failure or illegibility. According to Williams, poets such as Forrest-Thomson or Hejinian exemplify a poetics in which 'strategies of error defy the reduction of poetic language to interpretative immediacy' (223). Gardner's *Poetry & Barthes* draws heavily on *Reading Error* in their reading of Barthes, Forrest-Thomson, and Hejinian, and the understanding of citational failure that emerges from Gardner's critical work is consonant with Williams's writing on erring. In their essay '"Queer, Wonderful Misunderstandings": Catachresis as Aesthetic in Contemporary Poetry,' Gardner offers the most explicit account of this poetics of erring or citational failure. For Gardner, the rhetorical device of catachresis – defined as the intentional 'misapplication' of language or 'abuse of words' – offers an 'anti-aesthetic' through which innovative poetry fundamentally 'troubles the veridicality of language' ('"Misunderstandings"' 108). Erring from "natural" habits of scansion, metaphor, and syntax, the catachrestic misuse of language proves critical to an understanding of Gardner's unnatural poetics and its rejection of the normative citational conditions under which speech acts are rendered veridical or erroneous. Put simply, catachresis goes against the grain of linguistic habit in order to undermine the normative conditions by which language-use succeeds or fails.

While this preoccupation with errors, discards, and failures traces back beyond the emergence of queer studies into Barthes's fragmentary discourses or Benjamin's arcades, the work of Halberstam and Muñoz has cemented formal and citational failure as a critical heuristic for queer Marxist inquiry. Against this contemporary milieu and its antecedents, Gardner's work on catachresis offers a theory of failure and error in poetry through which 'the misuse of words becomes part of a poetic practice, an aesthetic and political choice'

('"Misunderstandings"' 108). This emphasis on contrariety finds precedents, too, in the Marxist account of linguistically innovative poetics expressed Sutherland's work on 'wrong poetry' as a category that engages with catachresis in order to 'tax and stretch grammar, idiom, diction, propositions, echo, and utterance to a break point' ('Wrong' 778, 779). Yet while the forms of grammatical and lexical error that Gardner identifies in '"Queer, Wonderful Misunderstandings"' certainly fulfil this description of wrong poetry, their conception of the politics of catachresis exceeds Sutherland's framing of "wrongness" as a transgression of the value-producing norms of a literary culture game. For Gardner, catachresis correlates more closely with queer readings of citational or performative failure as strategies which consciously fail to reproduce linguistic, temporal, or material norms. The stakes, as the work of Freeman and others makes clear, are the citational continuation or sabotage of the processes of materialisation by which growth, embodiment, and labour power are bound to the production of value and the reproduction of "intelligible" life. In '"Queer, Wonderful Misunderstandings,"' Gardner reads lexical catachresis as an analogue for cellular mutation in Manson's poetry and traces Steinian modes of catachrestic grammar in Raha's work in order to outline a queer innovative poetics grounded in citational error and failure. In doing so, Gardner gestures toward catachresis as a means of reproducing the world according to a different grammar.

Gardner's 'summerletter' opens with a quote from Tan Lin which counterposes poetic catachresis against veridicality and legibility, placing poetry among the 'most statistically unreliable of human communications mediums' (*Naturally* 29).[51] In the opening lines of the poem, communicative and performative failure appear as the keynote of the poem; 'its form relies on falling at first hurdles' (*Naturally* 30). Bearing out Gardner's reflexive description of 'the wrong words in the wrong way assembled,' the opening of 'summerletter' offers the most radical breakdown of language in the collection, disintegrating words into amalgamated graphemes 'babbling upstream like an echo, fragment, | utterance' (*Naturally* 31):

> eyes resetalking boo beashing againly
> l in arly municise ske to bookset
> and a metalletterust ter
> ing; hottom the ight reset
> and in ponotlin isense
> talk an arly mes thold, hold, talke to

[51] Reading verse, Lin's poem suggests, is 'a failed lesson in bureaucracy and poetry its most indolent operation' (2016). Indolence and failure, here, emerge as distinctive forms of resistance against appeals to communicative clarity. As a later quotation from Anne Boyer's *Garments Against Women* in 'autumnletter' reminds us, 'information is the poetry of the people who love war' (2015 130).

cominn ofall ight row
a for part-scend be punicipulledesceng;
ho matinhabith languag wise thing boore
thabited to o beat so abited to body

(*Naturally* 32)

Catachresis appears, here, in the form of metaplasm; the transposition, elision, addition, or inversion of constituent sounds or letters in contravention of normative spelling. Gardner's passage presents us with language falling at the first hurdle, decomposing words into cellular components. Attempting to parse this assemblage of wrongly assembled words, erroneous at every level from syntax to letter order, interpretation is thrown back on the barest recognitions of linguistic patterning. Even at this minimal level of patternicity, internal citational relations frequently serve to discompose rather than sediment meaning. While the repetition of 'reset' in the fourth line implies the portmanteau of the first line might be read as "eyes reset talking," the suggestion of "linearly" in 'l in arly' is offset by 'talk an arly' and its apparent inference of "early." For Haraway, 'metaplasm' appeals as a formal device both by dint of its 'biological taste' – its phonetic affinity with protoplasm, neoplasm, and so on – and because of its capacity to 'signify a mistake, a stumbling,' (*Companion* 20) that nonetheless reveals patterns of relation and citation. As Farrier suggests in *Anthropocene Poetics*, citation can also function as 'a swerve that draws new material into the poem's ambit, a kind of lateral transfer of poetic information' (115). Like Gardner, Haraway also highlights the capacity of catachresis for '[i]nverting meanings; transposing the body of communication' or 'remolding' language toward a series of semantic 'swervings that tell the truth' (*Companion* 21). In this passage of 'summerletter,' Gardner's 'inverse words' (*Naturally* 132) appear as communicative failures or swerves away from orthographic norms. In trying to make sense of Gardner's language-game, we are required to "reset" habituated ways of reading. Suggestively, the final lines of the stanza offer a series of half-formed, echoic, or catachrestic approximations of "habit" or "inhabited." Reading back across the preceding lines, this almost unintelligible passage gestures to the ways in which we inhabit language and the ways in which linguistic habits 'hold,' imprint, or 'beat' upon the body.

As becomes clear soon enough, the passage quoted above is composed by breaking down, metabolising, and recomposing three stanzas from a later section of 'summerletter.' This undigested source material affirms some of the interpretation offered above, closing with a reflection on language, embodiment, and the desire to 'reset' (*Naturally* 59) language. To

‘wake up and inhabit language’ is to ‘abut it with my hol’d body’ (*Naturally* 59), Gardner writes. Here, the ‘hol’d body’ gestures toward queerphobic depictions of gender nonconforming bodies as failures to reproduce the cis-heterosexist ideal of a “whole” body. A citation from Barthes’s *The Neutral* precedes these lines, taken from a passage which examines the grammatical category of the neuter prior to the emergence of binary masculine-feminine noun classes. For Barthes, historicising the syntax of gender also suggests the possibilities of ‘a reverse grammar’ (*Neutral* 188) that would unsettle the binary subordinations of contemporary French. Read against this fragment from *The Neutral*, this catachrestic collapse in ‘summerletter’ prefigures the desire expressed in ‘winterletter’ for a ‘sound without person / or grammar or gender’ (*Naturally* 138). For Halberstam, too, the neutral is a ‘space in language’ beyond gender and ‘outside binaries’ (‘In/human’ 241). There’s more than an echo here, as well, of Mulford’s reading of Cixous in her desire to challenge ‘the syntax of subordination’ that structures binary gender; ‘flying in the face of what is called natural’ (‘Notes on Writing’ 33). Gardner’s attempt to “reset” language by decomposing the subject into sheer sound or language play finds a close correlative in Mulford’s shattering of lyric voice.

For Halberstam, self-shattering is linked explicitly with citational failure through the work of feminist and queer artists of the 1970s in which the performance of subjectivity ‘unravels’ and ‘refuses to cohere’ (*Queer Art* 144). Like Mulford, he traces moments in which the self ‘will not speak’ but ‘only be spoken’ (*Queer Art* 144). As these terms suggest, Halberstam’s account of self-shattering also echoes Barthes’s description of writing toward the ‘point where only language acts, “performs,” and not “me”’ (*Image* 143). Similarly, Barthes’s essay ‘The Grain of the Voice’ describes the ‘materiality’ of language rather than its semantic content as the grain that is revealed when linguistic performance ‘forms a signifying play having nothing to do with communication’ (*Image* 182). Gardner’s ‘summerletter’ encapsulates this impulse in its desire to shatter communicative clarity, normative grammar, and binary gender, yet Gardner carefully distinguishes their own use of catachresis from the self-abnegative impulse to completely ‘give the sign up to play’ (*Naturally* 30). While the poem opens with a lapse into inchoate metaplasm – ‘falling at first hurdles’ – this radical instance of catachresis is framed as a necessary failure of intelligibility yet distinguished carefully from the poetics of sheer linguistic play or self-shattering; pulling back from the point of total incoherence. As ‘summerletter’ articulates, ‘the incoherency of speech is a loss-leader’ (*Naturally* 49).

Throughout *Poetry & Barthes*, Gardner locates Barthes's influence on linguistically innovative poetry through similar moments of linguistic breakdown, catachresis, or error in which 'the assumptions of communication and comprehension' are 'put to an extreme test' (67). One example of this self-shattering is found in the paratextual citation practices and 'marginal notes' of Hejinian's *My Life* which 'scatter literary authority throughout the language of the text' (*Poetry & Barthes* 83). As Mulford writes in '"Curved, odd… Irregular,"' Hejinian's work exemplifies the 'play of language' (261) associated with poets such as Stein or theorists like Barthes and Cixous in the 1970s. Nonetheless, Gardner's description of incoherence as a 'loss leader' in 'summerletter' correlates more closely with their reading of Forrest-Thomson, whose unpublished essay 'After Unintelligibility' outlines a poetics of Barthesian linguistic play which nonetheless holds back at the point of sheer incoherence. Instead, Gardner contends, Forrest-Thomson sees unintelligibility as a tactic for revealing linguistic structures that operate '"below" semantic meaning' and which 'depend on conventional, phonological, and syntactical form […] such that it is not necessary for the semanticity of the individual words to coalesce directly into the kind of "message" we expect from other kinds of language' (*Poetry & Barthes* 27). As an anomalous language-game, Forrest-Thomson suggests, poetry aims not to communicate a message but to reveal the citational structures on which communication relies. As Gardner's '"Queer, Wonderful Misunderstandings"' articulates, 'the poem is the use of language where we see language as both linguistic and material at the same time' (120). Reading the unintelligible passage from 'summerletter' quoted above, this catachrestic tactic becomes clear as close reading and interpretation fall back on the most fundamental norms of patternicity, repetition, and internal citation. Incoherence, here, becomes a primer for other forms of catachresis that work throughout the text to highlight the citational conventions and syntactical forms that we depend on to reproduce intelligible forms of speech and embodiment. By breaking down or composting language into its constituent parts, *Naturally It Is Not* conceives of other syntactic and material relations within its own failure to reproduce intelligible forms.

Returning to this matter of compost and textual decomposition, Walton's account of digestion and metabolism as formal method in Manson's *Adjunct* frames similar formal strategies as a linguistic and material decomposition of the lyric self. For Walton, Manson's citation practice is 'a kind of recycling which treats language not just as a construction to be manipulated,' but as 'matter itself' (3). Echoing Haraway's description of linguistic swerves that tell the truth, Walton traces how this textual compost 'produces interpretations and possible

readings which teem in many directions at once' (3). In '"Queer, Wonderful Misunderstandings,"' Gardner compares metaplasm and lexical catachresis in Manson's poem 'Sourdough Mutation' to deviations and mutations in the reproduction of cellular organisms. 'If a poem were a biological organism which evolved by passing on its information-content,' they reflect, these lexical mutations 'would likely prove fatal in early life, and it would die without passing it on' (112). However, since Manson's language functions according to aesthetic rather than communicative conditions of success, grasping these poetic language-games requires reading 'without holding up comprehensibility as a standard' (123). In other words, the poem 'succeeds,' or 'lives,' precisely because of its apparent communicative failure (113). As Walton suggests, the linguistic break-down of Manson's work frames dispersal, decay, and failure as grounds for 'interrelations which produce new life' (6-7). Turning to Raha's *countersonnets*, a text that Gardner recycles in 'winterletter,' '"Queer, Wonderful Misunderstandings"' expands this reading of Manson's lexical catachresis to the level of syntax. If the norms by which linguistic components are '"bound" to one another' offers 'a functional definition of grammar' (116), Gardner suggests, Raha's work offers poetics of syntactical catachresis modelled on Stein. Like the syntactical ambiguity of the title *Naturally It Is Not*, itself drawn from Stein's *Stanzas in Meditation*, the failure of Raha's work to reproduce linear syntactical forms enables lateral proliferations of possible meanings rather than binding language to communicative progress. Metabolising Hejinian, Manson, Stein, and Raha, Gardner's own use of metaplasmic, lexical, and grammatical catachresis aims to disarticulate the grammatical structures that bind language and embodiment into legible forms. For Stockton, too, 'Steinian syntax' demonstrates how language might be 'turned by queer textualities in the direction of sideways growth' (26, 24). Like Gardner, Stockton's reading of Stein frames these 'lateral movements and suspensions' (25) as a redirection of language away from habituated syntactical paths by which the line progresses toward resolution.

As Gardner reflects in '"Queer, Wonderful Misunderstandings,"' Raha and Stein's suspensions of grammar create a generative 'disorientation' in the experience of reading that 'can teach us something about other, oriented readings' (117). In other words, grammatical catachresis reveals the ways in which the expected trajectories of syntactic habit orient reading toward certain interpretations and occlude others. In *Queer Phenomenology: Orientations, Objects, Others*, Ahmed argues that thinking about orientation and citation in this way 'allows us to expose how life gets directed in some ways rather than others, through the very requirement that we follow what is already given to us' (21). Queer orientations, she suggests,

are generative disorientations of habituated spatial or temporal coordinates; suspensions of the linear temporality of progress, success, and succession that perpetuates the abjection of those whose lives are deemed illegible or unlivable. Later in 'summerletter,' Gardner opens a section with an embedded citation from *Queer Phenomenology*, taken from a passage in which Ahmed returns to this question of material relations, materiality, and mattering:

> *what matters is shaped by the directions taken*
> *that allow things to appear in a certain way* (ahmed)
>
> if it matters, it is because of the movement it makes
> through space (and) in relation to other things
> and if something *does not matter* it is because
> its movement blocks appearances
> engendering that abnegative death
> the death by blockage
>
> blocked lives claim their mattering by eruptive means
> mapped across and with history
>
> whatever happens in the guts happens
> at the product of convergent lines
>
> (*Naturally* 57; italics original)

As in Mulford's work, mattering appears contingent on following well-trodden reproductive and citational paths. Other forms of life, growth, and relation become legible only as blockages; suspensions or lateral extensions that refuse the linear trajectories of straight time. Here, the eruption of abjected life both blocks the reproduction of chrononormative time and reveals a dysellective system of 'death by blockage' or 'abnegative' erasure. While Gardner explicitly takes this vocabulary of orientation and blockage from Ahmed's writing on citation, the passage above also recalls Butler's account in *Bodies that Matter* of the '*exclusionary* means' by which the universalising category of white, cis-gendered humanity is reproduced 'through a set of foreclosures, radical erasures, that are, strictly speaking, refused the possibility of cultural articulation' (8; emphasis original). These 'excluded sites come to bound the "human" as its constitutive outside,' they suggest, 'and to haunt those boundaries as the persistent possibility of their disruption and rearticulation' (*Bodies* 8). Like Stryker's language-game, *Naturally It Is Not* goes beyond the negatory response and rhetorical impasse of "no we're not" to insist that the disruptive articulation of blocked lives requires the disarticulation of citational habits and the radical recomposition of linguistic and material relations. If to write history is to

cite history, then Gardner's claim to mattering erupts 'across and with' the grain of historically sedimented patterns of reproduction.

For Gardner, to attend to the materiality of language and the grain of linguistic habit – reading across or against history – is to expose the citational apparatuses by which certain bodies come to matter. Following the description of embodiment, mattering, and abjection above, 'whatever happens in the guts' reflects a disarticulation of the human that opens suggestively onto other forms of metabolic, transcorporeal, or lateral relation beyond the boundaries of normative embodiment. In this sense, Gardner's language-games and catachrestic grammars imply a broader rearticulation of the subject beyond the linguistic dissolution of the lyric self. Applying the concept of the language-game to the material processes of the compost bin, Abrahamsson and Bertoni describe composting as 'a language shaped not in the mouth but through guts' (134). This idea of linguistic forms shaped through the digestive tract emerges explicitly in Manson's *Adjunct* through the association of textual recycling with bodily metabolisms and ingestion. Drawing on Haraway, Walton describes Manson's continuous references to bodily intakes and emissions alongside intertextual citations as a 'compost-ist' (13) account of textual and material bodies. 'Becoming compost means becoming aware of one's full embodiment and materiality,' she writes, as Manson's work 'becomes both an unwitting record and material product of those metabolic, industrial, cultural and social processes' (13) that sustain its articulation. 'Under such pressure,' Walton argues, 'the reflective self which underpins the lyric "I" is dispersed across the material relations and moments of becoming which make consciousness and creative articulation possible' (13). Like Manson's digestive and decomposing lyric subject in *Adjunct*, the eruption of blocked lives in 'summerletter' is followed by a recognition of the sustaining relations that converge in the gut and the multiple metabolisms of living and dying that merge in decomposing matter. Following the imperative to 'let glasgow compost' at the opening of 'autumnletter,' this desire to disperse into wormfood recurs throughout the collection as a permeable sense of transcorporeal embodiment in which 'everything slithers, everything writhes' in 'wormlike behaviour' (*Naturally* 134). While these terms echo Haraway's figure of the compost and its attempt to 'chop and shred' the human into the 'wormy pile' (*Staying* 32), the critique of humanism immanent in Gardner's work appears closer to Wynter's account of the processes by which dysselection produces an 'overrepresented modality of being human' (317). Rather than flattening the human and nonhuman into humus, Gardner's preoccupation throughout the collection with 'shapes / that eject reproducibility' (*Naturally* 42) underscores

the manner in which the production of the "human" subject of the Anthropocene requires the abnegation or slow death of those marked as less-than-human and those whose reproductive patterns exceed chrononormative templates of life, death, success, and succession.

As Neel Ahuja's 'Intimate Atmospheres: Queer Theory in a Time of Extinction' contends, while the Anthropocene names a 'reproductive failure' at the catastrophic scale of mass extinction it also occludes the forms of 'lateral reproduction' (370, 372) that capital works to discipline towards reproducible labour power. Thinking beyond the binary of reproduction and its refusal toward ecological relations which complicate categories of life and nonlife, Ahuja turns to microbial interactions that 'decompose bodies and think against linear tropes of connection' (379). If the grain of history and the grain of language are bound to linear temporalities of progress and reproduction, Gardner's poetry erupts across sedimented strata of citational habit. To paraphrase a passage from Sedgwick's 'Queer & Now' that cites Barthes, or perhaps Benjamin, if queerness perverts the linear direction of meaning, then reading 'against the grain' of language means 'becoming a perverse reader' (4). Likewise, *Naturally It Is Not* demands readers '*contrary enough*' (2; italics original) to read against the grain of seasonal succession and linguistic habit. As Gardner's postscript articulates, if syntax names 'a series of rules about the combination of meaning creating elements,' then the seasons reflect 'a grammar of time' (*Naturally* 144) that naturalises the metabolisms of productivity and reproduction according to the regulatory temporality that Muñoz calls straight time. Within this temporal order of compulsory reproduction, productivity, and growth, as Muñoz suggests, 'the queer can only fail' (*Cruising Utopia* 173). Yet by embracing this incapacity to reproduce the chrononormative, he argues, 'an aesthetic of failure' reveals the process of implantation 'that underlies straight time's measure' (*Cruising Utopia* 173-74). In this sense, Gardner's misappropriation of the year's temporal grammar, like the catachrestic misuse of language itself, reveals these sedimented patterns of citationality.

Disrupting the 'universal' temporality of progress, as Muñoz argues in his introduction to the *GLQ* dossier 'Theorizing Queer Inhumanism,' then becomes a project of disarticulating 'the predictable coordinates of a relationality that announces itself as universal but is, in fact, only a substrata of the various potential interlays of life within which one is always inculcated.' Revealing the dysselective apparatus that reproduces the human, he contends, requires the 'denaturalizing and unsettling of the settled, sedimented, and often ferocious world of recalcitrant anti-inhumanity' ('Sense' 209). Rather than demanding inclusion within the monolithic *anthropos* of the Anthropocene, Muñoz's vision of queer Marxist ecology traces

‘arduous modes of relationality that persist in the world despite stratifying demarcations and taxonomies of being, classifications that are bent on the siloing of particularity and on the denigrating of any expansive idea of the common and communism’ (‘Sense’ 210). As Gardner’s ‘proem (against nature)’ puts it, if the category of “nature” itself is an abstraction ‘*invented to separate wholes from their parts, / things from each other, and us from the rest of the world*’ (*Naturally* 143; italics original), then their conception of an unnatural Anthropocene poetics is conceived in and against nature as a precarious linguistic commons. By failing to reproduce this apparatus of stratification and dysselection, the catachrestic forms of Gardner’s unnatural poetics eject reproducibility, framing another grammar of time through citational failure and linguistic infelicity. As Halberstam articulates, this failure to conform to chrononormative temporalities or to reproduce habituated conditions of legibility necessitates a radical line of inquiry: ‘So what is the alternative?’ (*Queer Art* 2). ‘This simple question announces a political project,’ he writes, and offers ‘a grammar of possibility’ that expresses ‘a basic desire to live life otherwise’ (*Queer Art* 2). Like Stryker’s language-game, this grammar of possibility emerges as the only conceivable response to the citational pressures of productivity and reproductive futurity. In this sense, too, Gardner’s catachrestic grammatical lapses or Hazzard’s composting of broken-down language each offer distinctive strategies of failed citation that express Halberstam’s desire for ‘ways of being and knowing that stand outside of conventional understandings of success’ (*Queer Art* 2) or succession. Framing poetry as a language-game that works to reveal linguistic habits ‘implanted in our grammatical structures’ (12), Joan Retallack outlines this Steinian impulse toward sideways growths and syntactical indeterminacy as a central tenet of environmental thought in innovative poetics. Above all else, she argues, innovative poetry is the ‘foregrounding of the material realities of languages as forms of life’ (27) and a reorientation of habituated grammars toward more expansive modes of ecological relation.

Coda: 'against the grain of language': Innovative poetry against the Anthropocene.

> *It's hard to remember now how tired the language was at the end of the 20th Century. In England all the language-factories had been closed down. All the language-mines were decommissioned.*
>
> Luke Roberts, *Glacial Decoys*, (2021)

> *it is the message that exceeds us, the*
> *concept not grasped, the emptiness of total being, pure sign of*
> *itself to which such substances as metal, poetry, history, can only*
> *be tools of an interim script. Immoveable and unspeakable,*
> *mournful dump of matter....*
>
> Peter Riley, *Tracks and Mineshafts*, (1983)

For Yusoff, the critique of the "geology of mankind" and its universalising claim to stratigraphic legibility requires not only the excavation of the Anthropocene's constitutive erasures but 'the critique and expansion of its grammars' (*Black Anthropocenes* 18). 'Forging a new language of geology must provide a lexicon with which to take apart the Anthropocene,' she insists, and 'a poetry to refashion a new epoch' (*Black Anthropocenes* 100). Where Yusoff underscores the necessity of thinking against the 'extractive grammars of geology' (*Black Anthropocenes* 2), Mulford's description of linguistically innovative poetry as 'work at the "language-face"' articulates a comparable attempt to rupture and redefine the 'syntax of subordination' ('Notes on Writing' 33) through the recomposition of sedimented linguistic and material habits. At the same time, while Mulford's desire to discompose the stratified meanings of hegemonic history and habituated language-use resonates with Yusoff's call to disarticulate this grammar of extraction, the formal difficulties and syntactic discontinuities explored in the chapters above reflect the exigencies of grasping this emergent socioecological totality as much as they innovative a novel lexicon for the Anthropocene. Rather than furnishing an apparatus with which to dismantle or refashion an epochal grammar, this work at the language-face also indicates its own struggle with the conceptual limits, torsions, and contradictions of poetics in the Anthropocene. In their introduction to *Anthropocene Reading*, Tobias Menely and Jesse Oak Taylor reflect that the 'practice of *reading* stratigraphic inscriptions' depends upon a singular syntax and a 'narrowly semiotic claim about the clarity of a "signature" recorded in a

lithostratigraphic archive' (2, 6; emphasis original). Against this extractive and homogenising mode of interpretation, Mulford, Riley, Hazzard, and Gardner's work foregrounds interpretative resistance, syntactic illegibility, and citational failure as necessary conditions for an Anthropocene poetics. 'Reading the Anthropocene' through literary form, as Menely and Taylor suggest, then becomes 'an invariably polyglot, salvage practice' in which criticism works to 'discover meaning amid the ruins' and 'inexpressible qualities of the Anthropocene' (13). Discomposing hegemonic narratives of stratigraphic legibility, this grammar of geology 'becomes knowable only in incompletion or negation' (Menely and Taylor 13).

This knowledge of incompletion, abnegation, or illegibility is everywhere apparent across the archive of linguistically innovative poetry that has shaped this project. Casting the energetic materialism of Olson's 'Projective Verse' against the energy crises of the 1970s, Riley's *Tracks and Mineshafts* rearticulated the kinetics of the open field as a poetics of friction, exhaustion, and failure. Rather than an excavation of untapped linguistic energy or an extension of poetic inquiry, this reworking of the field encounters the stratigraphic marks of extraction and accumulation as 'the message that exceeds us' (Riley, *Tracks* 27). Likewise, Riley's articulation of the spatial, atmospheric, and linguistic commons in *Due North* comes up continuously against the incompleteness of address that marks the geologic commons of the Anthropocene; an impasse against which the lyric chorale offers only momentary 'cracks in an enclosing substance' ('Mass Lyric' 13). As Riley reflects in *Alstonefield*, this latter work still lingers 'in the open / fields of failure' (25). In Mulford's expression of innovative poetry as a work at the "language-face," the excavatory methods of open field inquiry and the trammelled articulations of lyric voice are reworked through a Marxist-feminist historiography that turns to the elisions, absences, and illegibilities of the Anthropocene, framing a 'slant' ('"Curved, odd… Irregular"' 263) tradition of lyricism and materialism against the syntax and the strata of the Anthropocene. As Mulford suggests in *Out of Everywhere*, both the 'lexical tactics of disarray' deployed across her early lyric work and the later archival erosions of *The East Anglia Sequence* reflect 'a radical revision of both meaning and history' (239, 240) in which indeterminacy, absence, and opacity replace stable narratives of inscription. Discomposing stratigraphic certainty by recourse to the shifting sediments of textual and oceanic archives, Mulford's work offers a poetics of illegibility and paratactic rupture in which poems come to mark the boundaries of historical knowledge; 'thrown back / fumbling they lip the known' (*and suddenly* 37).

For Mulford and Riley, turning to language and history reveals the wreckage of the Anthropocene heaped against the present; weighing on the atmosphere, scored into the substrata, or suspended with the alluvium of the oceanic archive. While their work excavates suppressed pasts and nonlinear histories that remain only partially legible in the stratigraphic record, Hazzard and Gardner's work frames this line of poetic inquiry against the horizon of futurity that the Anthropocene imposes, at once foreshortened by capital's extinctions and committed to its own citational self-replication in the stratigraphic record. Taking up Benjamin's practice of citing without quotation marks, Hazzard's *Blotter* interrogates the citational poetics of reproduction and decomposition against the implantations of lineal temporalities, framing failure as a method of attending to the lateral metabolisms of textual citation. In Gardner's *Naturally It Is Not*, Hazzard's critique of chrononormativity is extended to address the grammar of time that naturalises extractive logics of growth and productivity as 'self-replicating systems' (24) of legibility and value. Against the reproductive apparatuses of literary inheritance, linguistic habit, and linear syntax, Hazzard and Gardner's work develops a distinctive poetics of citational failure and formal catachresis. To borrow Raha's terms, this work orients innovative poetics against the grain of language. As I have argued above, this slanting against the syntactical structures and trajectories of language constitutes an attempt to brush history against the grain, unsettling the linguistic sediment to reveal absence, rupture, or nonlinear grammars. Attending to illegibility, difficulty, and failure, the work of linguistically innovative poetry refuses to reproduce the hegemonic narrative of the Anthropocene, reflecting instead on its erasures, its exigencies, and its thickening temporalities.

By foregrounding moments of indeterminacy, incoherence, and incapacity, this reading departs from a fundamental claim of recent scholarship on Anthropocene poetics. Namely, that contemporary poetry – or, more accurately, the "specific equipment" of innovative forms – offers an apparatus for rendering legible the scalar and conceptual torsions of an emerging epoch. When Keller argues that 'formal or linguistic experimentalism is a key resource' for 'stretching our thinking to meet the scalar challenges of the Anthropocene' (26, 39), *Recomposing Ecopoetics* folds these asyntactic and fractured forms back into an instrumentalising logic of interdisciplinary innovation. If Keller's project reproduces the familiar ecocritical claim that 'poetry's ability to help us grasp the colliding scales of the Anthropocene could prove a crucial resource for humans now' (32), the work explored across this thesis reflects the strategies of formal resistance that Eltringham recognises as the orientation of innovative poetry 'against resource' (*Poetry & Commons* 225). In line with this

articulation of a counter-extractive poetics, grounded by innovative poetry's refusal to be folded into the work of resolving the disciplinary contradictions or conceptual challenges of the Anthropocene, I have attempted to stay with the intransigence of forms that refuse the constrictive demands of transparency, narrativity, or legibility. As Farrier suggests, if poetry captures 'the peculiarly wrought (and fraught) intimacies of the Anthropocene' it can nonetheless 'reveal the uneven grain beneath the apparently smooth surface of the world' (8, 127). It is this capacity to uncover, unsettle, or render tangible the uneven grain of language, of history, and of the Anthropocene that has come to shape the central argument of this thesis.

In *The Calamity Form: On Poetry and Social Life*, Anahid Nersessian reads Romanticism as the expression of a form of incapacity, illegibility, or representative failure. The poetry of the late eighteenth century, she argues, emerged against a historical juncture during which both social and ecological life was radically restructured by capitalist systems of production and exchange that determined an ever-expanding sphere of relations. At the same time, this poetic work predated Marx's labour theory of value and the critique of the commodity form that would furnish a critical heuristic for grasping capital's radical refiguring of material and social relations. What is expressed in Romanticism's turn to parataxis, catachresis, and other forms of linguistic obscurity, Nersessian suggests, is both the lived experience of ecological relations being violently refashioned by the commodity form and the incapacity of this work to grasp the totality of relations that underpinned industrial capital and its attendant social forms. Across the readings offered in the chapters above, linguistically innovative poetry comes to inhabit a comparable historical condition, attempting to register or render tangible the overhaul of socioecological metabolisms at a planetary scale prior to the emergence of a commensurate conceptual architecture. As Ronda argues in *Remainders*, the coincidence of innovative poetics with the onset of the Great Acceleration maps onto an increasing awareness of energic and climatic crises that has culminated, at the turn of the twenty-first century, in the moment of stratigraphic self-recognition that Keller terms the self-conscious Anthropocene. Yet the proposal of the Anthropocene as a geological epoch is not, as its rapid uptake and reproduction across the environmental humanities might suggest, a critical apparatus comparable to Marx's critique of capital. As Yusoff reflects in *A Billion Black Anthropocenes*, the 'planetary analytic' of this epochal term has fundamentally 'failed to do the work to properly identify its *own* histories' (2; emphasis original). Rather than offering a framework for grasping the transformation of material relations that it names, the Anthropocene simply periodises an emergent socioecological totality torqued by the collapse of nature and culture,

the collision of geologic and historical time, and the increasing discordance of social and physical metabolisms at a planetary scale. The critique of the Anthropocene is, as yet, still unformed and still to come.

Vergès and Yusoff's decolonial redress to the geologic turn, Malm and Moore's history of fossil capital, Tsing and Haraway's multispecies knowledges, or Barca's Marxist-feminist counternarratives each offer productive critical framings in their delineation of the racial Capitalocene, the Plantationocene, and other counterhegemonic Anthropocenes. Nonetheless, if each of these appellations offers 'a useful prism for viewing contemporary crises' (9), as Farrier suggests in *Anthropocene Poetics*, they constitute only partial refractions of this socioecological totality. At the same time, to recognise the incommensurability of our critical frames with the scale of geologic and planetary change is not to return to the pessimism of Chakrabarty's negative universal history for which the species view of the "geology of mankind" becomes 'a placeholder' ('Climate of History' 221), but instead to refuse this universalising claim by staying with its manifold critiques and submerged histories. To borrow from Benjamin once more, innovative poetry works instead 'to discover in the analysis of the small individual moment the crystal of the total event' and, in attending to the elisions, absences, and refuse of this historical and stratigraphic epoch, 'to grasp the construction of history as such' (*Arcades* 461). Attempting to reckon with the accelerating crises of capital and climate in the late twentieth century, Mulford and Riley's work revisits the early upheavals of fossil capitalism or enclosure that preceded the emergence of capital's extractive ecologies. Excavating these submerged pasts, their poetry frequently returns to archaeological and archival fragments as crystals of the Anthropocene's total event that reflect moments of friction, resistance, and refusal of its totalising claim. Likewise, Hazzard and Gardner's poetry looks back on the archive of linguistically innovative poetry since the Great Acceleration that has marked the mid-century as an epochal boundary, composting its linguistic materials for glimpses of a literary counter-history. While the chapters above have traced how linguistically innovative poetry anticipates or reacts to the intersecting critiques that contour Anthropocene discourse, they also linger on moments of illegibility that foreground not only the constitutive erasures of the hegemonic Anthropocene narrative but also the incapacity of poetic form to capture its temporal and material disarrangements as a uniform or universal history.

'If "the Industrial Revolution" is shorthand for the total phenomenon of the transition to capitalism' and its radical overhaul of 'social and metabolic relations,' Nersessian reflects, then 'the poetry of this moment – tirelessly lyrical and telescopic – adopts formal strategies of

abbreviation and foreclosure as it tries and fails to narrate that transition' (4). Drawing on François's account of lyric's telescoped time, the introduction to this thesis traced a series of overlapping arguments that framed the scalar juxtapositions of lyric and telescoping registers of open field poetics as modes of thought commensurate with the emergent totality of the Anthropocene. For Nersessian, however, this 'claim that we learn something about the etiology of climate disaster from poems' binds literary criticism to a reified mode of thinking that 'mistakes the charisma of both the Anthropocene and the literary text for the magnitude and potency of what subsidizes them' (7). As I argued in the opening chapter, the species narrative of the Anthropocene – in which this planetary totality of socioecological relations appears fetishised as a field of geophysical force – marks precisely this form of conceptual slippage, as the abstractions of the open field and the Anthropocene obscure the structures of extraction and accumulation that underwrite them. Following Riley's poetics of friction and exhaustion, the following chapters each trace moments of discontinuity and incommensurability between the forms of poetry and the material conditions they attempt to register and discompose. Across this work, the abbreviations and foreclosures that accompany torsions of lyric scale and thickening temporalities are reflected in the modes of illegibility, absence, and failure that shape poetic responses to "the Anthropocene" as a shorthand for transition into an epoch subsidised, determined, and inscribed by capital. As Ronda argues, returning to Benjamin's concept of natural history at the close of *Remainders*, innovative poetry helps us to 'discern, in various decayed, broken-down, and persisting forms, the signs of a calamitous history in motion' which reflect both 'the unknowability of future planetary conditions under capitalist production and the irreversibility of the damage already done' (132).

Despite its preoccupation with formal failures, exhaustions, and opacities, linguistically innovative poetry also offers partial apertures, sites of friction, or counterhegemonic histories that cut against the grain of the Anthropocene narrative. Bloomfield's *Archaeopoetics* argues that, in the act of grasping the construction of history and its constitutive elisions, innovative poetries 'engage both the operations of hegemonic power and the fissures and contradictions that offer glimpses of other, multiple, alternatives' (9). As Mulford's 'Notes on Writing' articulates, to refuse the sedimented syntax of our subordination is 'to *produce* meaning *across* and in defiance of the repressive codes of everyday, communication-ready language' (32; emphasis original). 'To use desire as the fuel at the face of language itself' (32), she insists, is to rupture the grammars of geology that inherit, naturalise, and reproduce the conditions of extractive capital. Reflecting on the legacies of the British Poetry Revival at the end of the

twentieth century, the same year in which the concept of the Anthropocene was first proposed by Crutzen in the newsletter of the International Geosphere-Biosphere Programme, Luke Roberts's *Glacial Decoys* describes a field marked instead by formal fatigue and linguistic exhaustion. 'All the language-mines were decommissioned' he recalls, and 'everyone was waiting anxiously for solar panels and workers' control' (56).

While Hazzard and Gardner's poetry antedates the anticipated arrival of this emancipatory horizon, stranded still amid the wreckage of the previous century's extractive infrastructures and stratigraphic metaphors, their metabolisation of this broken-down field also sketches another grammar of possibility. To brush these linguistic strata against the grain, this work insists, is to reveal the extractions, accumulations, and exclusions of the Anthropocene, and, however provisionally, to prise open the possibilities of another grammar of relation. In his letter to *Pages* in 1988, Gilbert Adair had framed his proposal of the term 'linguistically innovative poetry' against Stein's description of the poet as a grammarian. For Adair, the syntactical discontinuities of innovative poetics represented a refusal to reproduce the disjunctures and divisions of capital through juxtaposition and discontinuity, instead cutting laterally across the grain of habituated forms to reveal a plurality of '*other* relations' (68; emphasis original) in its linguistic forms. Where this thesis has traced lateral relations and latent commons that survive beneath and beyond the substrata of the Anthropocene, I have argued innovative poetry's failure to reproduce hegemonic grammars represents a comparable refusal of the stratification, extraction, and siloing of linguistic and material relationality. If the grammar of geology renders legible a hegemonic narrative of extractive capital, this work at the language-face points instead to the illegibilities, erasures, and exclusions that subtend the stratigraphic inscription of the Anthropocene and its claim to universal history.

Works Cited

Abrahamsson, Sebastian, and Filippo Bertoni. ‘Compost Politics: Experimenting with Togetherness in Vermicomposting.’ *Environmental Humanities*, vol. 4, no. 1, 2014, pp. 125-48. *Environment & Society Portal*, doi: 10.1215/22011919-3614962.

Adair, Gilbert, ‘Dear Robert,’ *Pages*, Mar. 1988, p. 68. *Jacket2*, jacket2.org/reissues/pages.

Adorno, Theodor. ‘Parataxis: On Hölderlin’s Late Poetry.’ *Notes to Literature, Vol. 2*, translated by Shierry Weber Nicholsen, Columbia University Press, 1992, pp. 109-52.

———. ‘The Idea of Natural History.’ *Telos: Critical Theory of the Contemporary*, vol. 60, June 1984, pp. 111-24, doi: 10.3817/0684060111.

Ahmed, Sara. *Living a Feminist Life*. Duke University Press, 2017.

———. ‘Making Feminist Points.’ 11th Sept. 2013, *Feminist Killjoys*, www.feministkilljoys.com/2013/09/11/making-feminist-points/. Accessed 18th Oct. 2020.

———. *Queer Phenomenology: Orientations, Objects, Others.* Duke University Press, 2006.

Ahuja, Neel. ‘Intimate Atmospheres: Queer Theory in a Time of Extinctions.’ *GLQ: A Journal of Lesbian and Gay Studies*, vol. 21, no. 2-3, June 2015, pp. 365-85. *Duke University Press*, doi: 10.1215/10642684-2843227.

Alaimo, Stacy. *Bodily Natures: Science, Environment, and the Material Self*. Indiana University Press, 2010.

Alfano, Veronica. ‘Amnesia and Nostalgia in Housman’s *A Shropshire Lad*: “Those Blue Remembered Hills.”’ *The Lyric in Victorian Memory*, Palgrave Macmillan, 2017, pp. 271-324. *SpringerLink*, doi: 10.1007/978-3-319-51307-2_5.

Alden, Jane. ‘The Vocal Constructivists: *Walking Still.*’ *Innova Recordings*, 2014, www.innova.mu/sites/default/files/album/files/vocal_constructivists_walking_still_booklet.pdf. Accessed 6th July 2021.

Alexander, Neal, and David Cooper. ‘Introduction: Poetry & Geography.’ *Poetry & Geography: Space & Place in Post-War Poetry*, edited by Neal Alexander and David Cooper, Liverpool University Press, 2013, pp. 1–18. *JSTOR*, doi: 10.2307/j.ctt5vjjzf.4.

Alexander, Neal. ‘‘Where lives converge’: Peter Riley and the Poetics of Place.’ *Poetry and Geography: Space and Place in Post-War Poetry*, edited by Neal Alexander and David Cooper, Manchester University Press, 2013, pp. 134-47.

Baldwin, Andrew, Christiane Fröhlich, and Delf Rothe. ‘From climate migration to anthropocene mobilities: shifting the debate.’ *Anthropocene Mobilities*, special issue of *Mobilities*, vol. 14, no. 3, 2019, pp. 289-97. *Taylor & Francis Online*, doi: 10.1080/17450101.2019.1620510.

Bankoff, Greg. '"The 'English Lowlands" and the North Sea Basin System: A History of Shared Risk.' *Environment and History*, vol. 19, no. 1, 2013, pp. 3-37. *JSTOR*, jstor.org/stable/43298471.

Barad, Karen. *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*, Duke University Press, 2007.

———. 'Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter.' *Signs*, vol. 28, no. 3, Mar. 2003, pp. 801-31. *JSTOR*, doi: 10.1086/345321.

Barca, Stefania. *Forces of Reproduction: Notes for a Counter-Hegemonic Anthropocene.* Cambridge University Press, 2020. *Cambridge Core*, doi: 10.1017/9781108878371.

Barthes, Roland. *A Lover's Discourse: Fragments.* 1977. Translated by Richard Howard, Hill & Wang, 1978.

———. *Image Music Text.* Translated by Stephen Heath. Fontana Press, 1977.

———. *Roland Barthes.* 1975. Translated by Richard Howard, University of California Press, 1977.

———. *The Neutral: Lecture Course at the Collège de France (1977-1978).* Translated by Rosalind E. Krauss & Denis Hollier, Columbia University Press, 2005.

Bastian, Michelle. 'Fatally Confused: Telling the Time in the Midst of Ecological Crises.' *Environmental Philosophy* vol. 9, no. 1, 2012, pp. 23-48.

Bellamy, Brent Ryan, and Jeff Diamanti. 'Materialism and the Critique of Energy.' *Materialism and the Critique of Energy*, edited by Brent Ryan Bellamy and Jeff Diamanti, M-C-M' Publishing, 2018, pp. ix-xxxvvi. *Communists in Situ*, cominsitu.files.wordpress.com/2018/08/materialism_energy.pdf.

Bellamy, Brent Ryan. 'Energy and Literary Studies.' *Reviews in Cultural Theory*, vol. 6, no. 3, 2016, pp. 10-11. *Reviews in Cultural Theory Online*, www.reviewsinculture.com/wp-content/uploads/2016/03/RCT-6.3-2016-Bellamy-Energy_and_Literary_Studies.pdf.

Benjamin, Walter. 'Central Park.' *Selected Writings, Vol. 4, 1938-1940.* 2003. Translated by Edmund Jephcott et al. and edited by Howard Eiland and Michael W. Jennings, The Belknap Press of Harvard University Press, 2006, pp. 161-99.

———. 'Commentary on Poems by Brecht.' *Selected Writings, Vol. 4, 1938-1940.* 2003. Translated by Edmund Jephcott et al. and edited by Howard Eiland and Michael W. Jennings, The Belknap Press of Harvard University Press, 2006, pp. 213-50.

———. 'Excavation and Memory.' *Selected Writings, Vol. 2, Part 2, 1931-1934.* 1999. Translated by Rodney Livingstone et al. and edited by Michael W. Jennings, Howard Eiland, and Gary Smith, The Belknap Press of Harvard University Press, 2005, p. 576.

——. ‘On the Concept of History.’ *Selected Writings, Vol. 4, 1938-1940.* 2003. Translated by Edmund Jephcott et al. and edited by Howard Eiland and Michael W. Jennings, The Belknap Press of Harvard University Press, 2006, pp. 389-400.

——. *The Arcades Project.* 1999. Translated by Howard Eiland and Kevin McLaughlin, The Belknap Press of Harvard University Press, 2002.

——. ‘The First Form of Criticism That Refuses to Judge.’ *Selected Writings Volume 2, Part 1, 1927-1930.* 1999. Edited by Michael W. Jennings, Howard Eiland, and Gary Smith, translated by Rodney Livingstone and others, The Belknap Press of Harvard University Press, 2005, pp. 372-73.

Bennett, Jane. *Vibrant Matter: A Political Ecology of Things*. Duke University Press, 2010.

Blanton, C.D. ‘Transatlantic Currents.’ *A Concise Companion to Postwar British and Irish Poetry*, edited by C. D. Blanton and Nigel Alderman, Wiley-Blackwell, 2009, pp. 134–54. *Wiley Online Library*, doi: 10.1002/9781444310306.ch7.

Bloomfield, Mandy. *Archaeopoetics: Word, Image, History.* University of Alabama Press, 2016.

——. ‘Landscaping the page: British open-field poetics and environmental aesthetics.’ *Green Letters*, vol. 17, no. 2, 2013, pp. 121-36. *Taylor & Francis Online*, doi: 10.1080/14688417.2013.800338.

——. ‘Poetry.’ *The Cambridge Companion to Literature and the Anthropocene,* edited by John Parnham, Cambridge University Press, 2021, pp. 71-87. *Cambridge Core*, doi: 10.1017/9781108683111.

Bordell, Will. ‘Buried affect: the lyric “moment” in Peter Riley's *Excavations.*’ *Textual Practice*, vol. 34, no. 2, 2020, pp. 255-82. *Taylor & Francis Online*, doi: 10.1080/0950236X.2018.1516233.

Boyer, Anne. ‘The Heavy Air: Capitalism and affronts to common sense.’ *The Yale Review*, vol. 108, 2020, pp. 34-43. *Wiley Online Library*, doi: 10.1111/yrev.13685.

Bristow, Tom. *The Anthropocene Lyric: An Affective Geography of Poetry, Person, Place*. Palgrave Macmillan, 2015.

Browne, Victoria, *Feminism, Time, and Nonlinear History*. Palgrave Macmillan, 2014.

Butler, Judith. *Bodies That Matter: On the Discursive Limits of Sex*. Routledge, 1993.

——. *Gender Trouble: Feminism and the Subversion of Identity*. 1990. Routledge, 2002.

Chakrabarty, Dipesh. ‘Anthropocene Time.’ *History & Theory*, vol. 57, no. 1, Mar. 2018, pp. 5-32, *Wiley Online Library*, doi: 10.1111/hith.12044.

——. ‘The Anthropocene and the Convergence of Histories.’ *The Anthropocene and the Global Environmental Crisis: Rethinking Modernity in a New Epoch*, edited by Clive Hamilton, Christophe Bonneuil and François Gemenne, Routledge, 2015, pp. 44-56.

——. ‘The Climate of History: Four Theses.’ *Critical Inquiry*, vol. 35, no. 2, Winter 2009, pp. 197-222. *JSTOR*, doi: 10.1086/596640.

Chambers, Iain. ‘Maritime Criticism and Lessons from the Sea,’ *Insights*, vol. 3, no. 9, 2010, pp. 1-11. *Institute for Advanced Study*, www.dur.ac.uk/ias/insights/volume3/article9/.

Cixous, Hélène. ‘The Laugh of the Medusa.’ *Signs*, translated by Keith Cohen and Paula Cohen, vol. 1, no. 4, Summer 1976, pp. 875-93. *JSTOR*, www.jstor.org/stable/3173239.

Clark, Nigel, and Kathryn Yusoff. ‘Geosocial formations and the Anthropocene.’ *Theory, Culture & Society*, vol. 34, no. 2-3, 2017, pp. 3-23. *SAGE Journals*, doi: 10.1177/0263276416688946.

Clark, Timothy. *Ecocriticism on the Edge: The Anthropocene as a Threshold Concept.* Bloomsbury Academic, 2015.

Cotter, Jennifer. ‘New Materialism and the Labor Theory of Value.’ *the minnesota review* vol. 1, no. 87, Nov. 2016, pp. 171-81. *Duke University Press Online*, doi: https://doi.org/10.1215/00265667-3630928.

Courtney, J.S. *Guide to Penzance and its neighbourhood, including the Islands of Scilly, with an Appendix containing the natural history of Western Cornwall.* Penzance: E. Rowe, 1845.

Crozier, Andrew and Peter Riley, editors. *The English Intelligencer* vol. 1-3, 1966-1968. Ramage Collection, University of Edinburgh.

———. ‘Romney Marsh.’ Ferry Press, 1967.

Crutzen, Paul, and Eugene Stoermer. ‘The “Anthropocene.”’ *IGBP Newsletter*, vol. 41, May 2000, pp. 17-18. *IGBP*, www.igbp.net/download/18.316f18321323470177580001401/1376383088452/NL41.pdf. Accessed 19 April 2018.

Crutzen, Paul. ‘Geology of mankind.’ *Nature*, vol. 415, 2002, p. 23, doi: 10.1038/415023a.

Culler, Jonathan. ‘The Language of Lyric.’ *Thinking Verse*, vol. 4, no. 1, 2014, pp. 160-76. *Thinking Verse*, www.thinkingverse.org/issue04a/CullerTheLanguageOfLyric.pdf

Cunha, Daniel. ‘The Anthropocene as Fetishism.’ *Materialism and the Critique of Energy*, edited by Brent Ryan Bellamy and Jeff Diamanti, M-C-M’ Publishing, 2018, pp. 51-72. *Communists in Situ*, cominsitu.files.wordpress.com/2018/08/materialism_energy.pdf.

Cutler, Amy. ‘Language Disembarked: The Coast and the Forest in Modern British Poetry.’ 2014. Royal Holloway, PhD dissertation.

———. ‘“Whitby is a Statement”: Littoral Geographies in British Poetry.’ *Poetry & Geography: Space & Place in Post-war Poetry*, edited by Neal Alexander and David Cooper, Liverpool University Press, 2013, pp. 120-33. *Liverpool Scholarship Online*, doi: 10.5949/liverpool/9781846318641.001.0001.

Davis, Heather, and Zoe Todd. ‘On the Importance of a Date, Or, Decolonizing the Anthropocene.’ *ACME: An International Journal for Critical Geographies*, vol. 16, no. 4, Dec. 2017, pp. 761-80. *ACME*, www.acme-journal.org/index.php/acme/article/view/1539.

Davis, Janae, Alex A. Moulton, Levi Van Sant, and Brian Williams. ‘Anthropocene, Capitalocene, … Plantationocene?: A Manifesto for Ecological Justice in an Age of Global Crises.’ *Geography Compass,* vol. 13, no. 5, 2019. *Wiley Online Library*, doi: 10.1111/gec3.12438.

Daw, Sarah. ‘if he chooses to speak from these roots’: Entanglement and uncertainty in Charles Olson’s quantum ecopoetics.’ *Green Letters,* vol. 23, no. 4, 2019, pp. 350-66. *Taylor & Francis Online,* doi: 10.1080/14688417.2019.1634617.

De’Ath, Amy. ‘Hidden Abodes and Inner Bonds: Literary Study and Marxist-Feminism.’ *After Marx: Literature and Value in the Twenty-First Century*, Cambridge University Press, forthcoming 2022, pp. 1-18.

DeLoughrey, Elizabeth. *Allegories of the Anthropocene.* Duke University Press, 2019.

———. ‘Submarine Futures of the Anthropocene.’ *Comparative Literature,* vol. 69, no. 1, Mar. 2017, pp. 32-44. *Duke University Press*, doi: 10.1215/00104124-3794589.

Duncan, Robert. ‘As an Introduction: Charles Olson’s *Additional Prose*.’ *A Selected Prose,* edited by Robert J. Bertholf, New Directions, 1995, pp. 45-51.

DuPlessis, Rachel Blau. *Drafts 1-38, Toll*. Wesleyan University Press, 2001.

Eltringham, Daniel. *Poetry & Commons: Postwar and Romantic Lyric in Times of Enclosure.* Liverpool University Press, forthcoming 2022.

———. ‘Shifting vantage, common musings: the politics of Wordsworthian excursus in the poetry of Peter Riley.’ *Textual Practice*, vol. 33, no. 9, 2019, pp. 1481-505. *Taylor & Francis Online,* doi: 10.1080/0950236X.2018.1467961.

———. ‘Under/ground: a partial commentary on Oli Hazzard's *Within Habit*.’ *The Literateur*, 2014, pp. 1-7. www.academia.edu/9886474/Under_ground_a_partial_commentary_on_Oli_Hazzards_Within_Habit. Accessed 2nd Dec. 2021.

Engels, Friedrich. *The Condition of the Working Class in England*. 1993. Edited by David McLellan, Oxford University Press, 1999.

Entwistle, Alice. *Poetry, Gender, Geography: Women Rewriting Contemporary Wales*. University of Wales Press, 2013.

———. ‘Post-pastoral perspectives on landscape and culture.’ *The Cambridge Companion to Twentieth-Century British and Irish Women’s Poetry*, edited by Jane Dowson, Cambridge University Press, 2011, pp. 136-53. *Cambridge Core,* doi: 10.1017/CCOL9780521197854.009.

Farrier, David. *Anthropocene Poetics: Deep Time, Sacrifice Zones, and Extinction*. University of Minnesota Press, 2019.

Federici, Silvia and George Caffentzis. ‘Commons Against and Beyond Capitalism.’ *Community Development Journal*, vol. 49, no. 1, Mar. 2014, pp. 92-105. *ResearchGate,* doi:10.1093/cdj/bsu006.

Federici, Silvia. *Caliban & the Witch: Women, the Body, and Primitive Accumulation.* 1998. Autonomedia, 2004.

———. *Re-Enchanting the World: Feminism and the Politics of the Commons*. PM Press, 2018.

Fenollosa, Ernest. 'The Chinese Written Character as a Medium for Poetry: An Ars Poetica.' *The Chinese Written Character as a Medium for Poetry: A Critical Edition*, edited by Haun Saussy, Jonathan Stalling, and Lucas Klein, Fordham University Press, 2009. *EBSCOhost*, www.search.ebscohost.com.ezproxy.is.ed.ac.uk/login.aspx?direct=true&db=hlh&AN=44047066&site=ehost-live.

François, Anne-Lise. 'Ungiving Time: Reading Lyric by the Light of the Anthropocene.' *Anthropocene Reading: Literary History in Geologic Times*, edited by Tobias Menely and Jesse Oak Taylor, Pennsylvania State University Press, 2017, pp. 239-58.

Fraser, Kathleen. *Each Next: Narratives*. The Figures, 1980.

———. 'Translating the unspeakable: Visual poetics, as projected through Olson's "field" into current female writing practice.' *Translating the Unspeakable: Poetry and the Innovative Necessity*, University of Alabama Press, pp. 174-200.

Freeman, Elizabeth. *Time Binds: Queer Temporalities, Queer Histories*. Duke University Press, 2010. *Duke University Press*, doi: 10.1215/9780822393184.

Furchtgott, Lisa. 'Tents Amid the Fragments: The Law at Greenham Common,' *Journal of Social History*, vol. 48, no. 4, Summer 2015, pp. 789-802. *Oxford Academic*, doi: 10.1093/jsh/shv043.

Gardner, Callie. *Naturally It Is Not: A Poem in Four Letters*, The87Press, 2019.

———. *Poetry & Barthes: Anglophone Response 1970-2000.* Liverpool University Press, 2019. *Liverpool Scholarship Online*, doi: 10.3828/liverpool/9781786941367.001.0001.

———. '"Queer, Wonderful Misunderstandings": Catachresis as Aesthetic in Contemporary Poetry.' *Error, Ambiguity, & Creativity: A Multidisciplinary Reader*, edited by Sita Popat & Sarah Whatley, Palgrave Macmillan, 2020. pp. 107-25. *ResearchGate*, doi: 10.1007/978-3-030-39755-5_7.

———. 'Review of *Due North* by Peter Riley.' *Poetry Wales*, vol. 51, no. 2, Winter 2015, pp. 89-90.

———. 'Two Unerotic Sentences: A Reading of "Natural Music."' *Futch Press*, Nov. 2020, www.futchpress.info/post/two-unerotic-sentences-a-reading-of-natural-music. Accessed 15th Nov. 2020.

Gemenne, François. 'The Anthropocene and its Victims.' *The Anthropocene and the Global Environmental Crisis: Rethinking Modernity in a New Epoch*, edited by Clive Hamilton, Christophe Bonneuil and François Gemenne, Routledge, 2015, pp. 168-74.

Glissant, Édouard. 'The Quarrel with History.' 1989. *Caribbean Discourse: Selected Essays*, translated by J. Michael Dash, University Press of Virginia, 1999, pp. 61-66.

Halberstam, Jack. *In a Queer Time and Place: Transgender Bodies, Subcultural Lives.* New York University Press, 2005.

———. 'In/human – Out/human.' *GLQ: A Journal of Lesbian and Gay Studies*, vol. 21, no. 2-3, June 2015, pp. 239-42. *Duke University Press Online*, doi: 10.1215/10642684-2843323.

———. *The Queer Art of Failure.* Duke University Press, 2011.

Hall, John. 'On *Lines on the Liver* and *Tracks and Mineshafts*.' *The Poetry of Peter Riley*, special issue of *The Gig*, vols. 4-5, Toronto Press, 2000, pp. 35-42.

Hamilton, Clive, Christophe Bonneuil, and François Gemenne. 'Thinking the Anthropocene.' *The Anthropocene and the Global Environmental Crisis: Rethinking Modernity in a New Epoch*, edited by Clive Hamilton, Christophe Bonneuil and François Gemenne, Routledge, 2015, pp. 1-13.

Haraway, Donna. 'A manifesto for Cyborgs: Science, technology, and socialist feminism in the 1980s.' *Socialist Review*, vo. 80, 1985, pp. 65-108.

———. *Staying With the Trouble: Making Kin in the Chthulucene*. Duke University Press, 2016.

———. 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective.' *Feminist Studies*, vol. 14, no. 3, Autumn 1988, pp. 575-99. *JSTOR*, doi: 10.2307/3178066.

———. *The Companion Species Manifesto: Dogs, People, & Significant Otherness*. Prickly Paradigm Press, 2003.

Hartman, Saidiya. 'Venus in Two Acts.' *Small Axe*, vol. 12 no. 2, 2008, p. 1-14. *Project MUSE*, muse.jhu.edu/article/241115.

Hazzard, Oli. *Blotter*. Carcanet, 2018.

———. *John Ashbery and the Anglo-American Exchange: The Minor Eras.* Oxford University Press, 2018. *Oxford Scholarship Online*, doi: 10.1093/oso/9780198822011.001.0001.

———. 'Within Habit.' Test Centre, 2014.

Hecht, Gabrielle. 'Interscalar Vehicles for an African Anthropocene: On Waste, Temporality, and Violence.' *Cultural Anthropology*, vol. 33, no. 1, 2018, pp. 109-41. *Cultural Anthropology*, doi: 10.14506/ca33.1.05.

Hejinian, Lyn. *My Life*. Burning Deck Books, 1980.

Hird, Myra J. 'Naturally Queer.' *Feminist Theory*, vol. 5, no. 1, 2004, pp. 85-89. *SAGE Journals*, doi: 10.1177/1464700104040817.

Howe, Susan. *My Emily Dickinson.* 1985. E-book edition, New Directions, 2007. Calibre.

———. *The Birth-Mark: Unsettling the Wilderness in American Literary History.* 1993. E-book edition, New Directions, 2015. Calibre.

——. ‘The Difficulties Interview.’ *Susan Howe Issue,* edited by Tom Beckett, special issues of *The Difficulties*, vol. 6, no. 2, 1989, pp. 17-27. *Eclipse Archive*, www.eclipsearchive.org/projects/DIFFICULTIES6/Difficulties6.pdf.

——. *Singularities.* Wesleyan University Press, 1990.

Hughes, Peter. ‘Everything Except Justice is an Impertinence.’ *A Companion to Contemporary British and Irish Poetry, 1960–2015*, edited by Wolfgang Görtschacher and David Malcolm, John Wiley & Sons, 2020. *Wiley Online Library*, doi: 10.1002/9781118843215.ch3.14.

Hume, Angela, and Gillian Osborne. ‘Ecopoetics as Expanded Critical Practice: An Introduction.’ *Ecopoetics: Essays in the Field*, edited by Angela Hume and Gillian Osborne, University of Iowa Press, 2018, pp. 1-16.

Hutton, James. ‘Theory of the Earth.’ *Transactions of the Royal Society of Edinburgh*, vol. 1, no. 2, 1788, pp. 209-304.

Iovino, Serenella and Serpil Opperman. ‘Stories Come to Matter.’ *Material Ecocriticism,* edited by Serenella Iovino and Serpil Opperman, Indiana University Press, 2014, pp. 1-20.

Irvine, Richard. ‘Anthropocene East Anglia.’ *The Sociological Review*, vol. 65, no. 1, March 2017, pp. 154-70. *SAGE Journals*, doi: 10.1177/0081176917693745.

Jameson, Fredric. ‘Culture and Finance Capital.’ *Critical Inquiry*, vol. 24, no. 1, 1997, pp. 246-65. *JSTOR*, www.jstor.org/stable/1344165.

Jarvis, Matthew. ‘Saving the Earth: Wendy Mulford’s Salthouse.’ *ISLE*, vol. 16, no. 3, Summer 2009, pp. 469-86. *Oxford University Press Online,* doi: 10.1093/isle/isp062.

Jones, Evan. ‘Review of *Due North* by Peter Riley.’ *The Guardian*, 23rd Oct. 2015. *Guardian Online*, www.theguardian.com/books/2015/oct/23/due-north-peter-riley-review-poetry-collection. Accessed 21st Oct. 2021.

Jones, Philip. ‘Rewriting the Atlantic Archipelago: Modern British Poetry at the Coast.’ 2018. University of Nottingham, PhD Dissertation.

Joyce, Patrick and Tony Bennett, editors. *Material Powers: Cultural Studies, History and the Material Turn*. Routledge, 2010.

Keller, Lynn. *Recomposing Poetics: North American Poetry of the Self-Conscious Anthropocene*. University of Virginia Press, 2017.

Kennedy, Christine, and David Kennedy. *Women’s Experimental Poetry in Britain: 1970-2010: Body, Time & Locale.* Liverpool University Press, 2013.

Kerridge, Richard, and N. H. Reeve. *Nearly Too Much: The Poetry of J. H. Prynne*. Liverpool University Press, 1996.

Kerridge, Richard. ‘Climate Change and Contemporary Modernist Poetry.’ *Poetry and Public Language*, edited by Tony Lopez and Anthony Caleshu, Shearsman Books, 2007, pp. 131-48.

Kidd, Helen. ‘The paper city: women, writing, experience.’ *New British Poetries: The Scope of the Possible*, edited by Robert Hampson and Peter Barry, Manchester University Press, 1993, pp. 156-80.

King, Tiffany Lethabo. *The Black Shoals: Offshore Formations of Black and Native Studies.* Duke University Press, 2019.

Kinnahan, Linda A. ‘Experimental Poetics and the Lyric in British Women’s Poetry: Geraldine Monk, Wendy Mulford, and Denise Riley.’ *Contemporary Literature*, vol. 37, no. 4, Winter 1996, pp. 620-70. *ProQuest*, www.proquest.com/scholarly-journals/experimental-poetics-lyric-british-womens-poetry/docview/206035117/se-2?accountid=10673.

———. ‘Feminism’s experimental “work at the language-face.”’ *The Cambridge Companion to Twentieth Century British and Irish Women’s Poetry*, edited by Jane Dowson, Cambridge University Press, 2011, pp. 154-78. *Cambridge Core*, doi: 10.1017/CCOL 9780521197854.009.

Ladkin, Sam. ‘Problems for lyric poetry.’ *Complicities: British poetry 1945-2007*, edited by Robin Purves and Sam Ladkin, Litteraria Pragensia, pp. 271-323.

Latter, Alex. *Late Modernism and the English Intelligencer: On the Poetics of Community*. Bloomsbury, 2015. *ProQuest*, www.ebookcentral.proquest.com/lib/ed/detail.action? docID= 2056899.

Linebaugh, Peter. *The Magna Carta Manifesto: Liberties & Commons for All*. University of California Press, 2008

Lowenstein Tom. ‘Excavation and Contemplation: Peter Riley’s *Distant Points*.’ *The Poetry of Peter Riley*, special issue of *The Gig*, vol. 4-5, Toronto Press, 2000, pp. 185-95.

Macdonald, Graeme. ‘Research Note: The Resources of Fiction.’ *Reviews in Cultural Theory*, vol. 4, no. 2, 2013, pp. 1-24. *Warwick University Online*, warwick.ac.uk/fac/arts/ english/people/macdonald/119-rct422013macdonaldresources.pdf.

Malm, Andreas, and Alf Hornborg. ‘The Geology of Mankind? A Critique of the Anthropocene Narrative.’ *The Anthropocene Review*, vol. 1, no. 1, Apr. 2014, pp. 62-9. *SAGE Journals*, doi:10.1177/2053019613516291.

Malm, Andreas. *Fossil Capital: The Rise of Steam Power and the Roots of Global Warming*. 2nd edition, Verso, 2016.

———. ‘“This is the hell that I have heard of”: Some Dialectical Images in Fossil Fuel Fiction.’ *Forum for Modern Language Studies*, vol. 53, no. 2, Apr. 2017, pp. 121-41. *Oxford Academic*, doi: 10.1093/fmls/cqw090.

Manson, Peter. *Adjunct: An Undigest.* Barque Press, 2004.

Marx, Karl. *Capital Vol. 1*. 1976. Translated by Ben Fowkes, Penguin Books, 1990.

———. *Grundrisse: Foundations of the Critique of Political Economy*. Translated by Martin Nicolaus, Penguin Books, 1973. *Marxists Internet Archive*, www.marxists.org/archive /marx/works/1857/grundrisse/.

———. ‘Speech at the anniversary of *The People’s Paper.*’ *Marx/Engels Selected Works, Vol. 1*, Progress Publishers, 1969, p. 500. *Marxists Internet Archive*, www.marxists.org/archive/marx/works/1856/04/14.htm.

Matless, David. ‘The Anthroposcenic.’ *Transactions of the Institute for British Geographers*, vol. 42, no. 3, Sept. 2017, pp. 363-76. *Wiley Online Library*, doi: 10.1111/tran.12173.

Mbembe, Achille. *Critique of Black Reason.* Translated by Laurent Dubois, Duke University Press, 2017. *Duke University Press Online*, doi: 10.1215/9780822373230.

McNeill, John. ‘The State of the Field of Environmental History.’ *Annual Review of Environment and Resources*, vol. 35, no. 1, 2010, pp. 345-74. *ResearchGate*, doi: 10.1146/annurev-environ-040609-105431.

Mellors, Anthony. *Late Modernist Poetics: From Pound to Prynne*. Manchester University Press, 2005.

Menely, Tobias, and Jesse Oak Taylor. ‘Introduction.’ *Anthropocene Reading: Literary History in Geologic Times*, edited by Tobias Menely and Jesse Oak Taylor, Pennsylvania State University Press, 2017, pp. 1-24.

Menely, Tobias. ‘Anthropocene Air.’ *the minnesota review*, vol. 83, Nov. 2014, pp. 93-101. *Duke University Press*, doi: 10.1215/00265667-2782279.

Middleton, Peter. ‘Breaking the Perspex: Recent Poetry of Wendy Mulford.’ *The Many Review*, no. 1, Spring 1983, pp. 3-9.

———. *Physics Envy: American poetry and science in the Cold War and after*. University of Chicago Press, 2016. *Chicago Scholarship Online*, doi: 10.7208/chicago/9780226290140.001.0001.

———. ‘Poetry, Physics, and the Scientific Attitude at Mid-Century.’ *Modernism/modernity*, vol. 21, no. 1, Jan. 2014, pp. 147-68. *Project MUSE*, doi: 10.1353/mod.2014.0004.

———. ‘The Substance of *Tracks and Mineshafts*.’ *The Poetry of Peter Riley*, special issue of *The Gig*, vols. 4-5, Toronto Press, 2000, pp. 47-61.

———. ‘Who am I to speak? The politics of subjectivity in recent British poetry.’ *New British Poetries: The Scope of the Possible*, edited by Peter Barry and Robert Hampton, Manchester University Press, 1993, pp. 107-33.

Mies, Maria and Vandana Shiva. *Ecofeminism.* 1993. Zed Books, 2014.

Mies, Maria. *Patriarchy & Accumulation on a World Scale: Women in the International Division of Labour.* 1986. Zed Books, 1998.

Moore, Jason W. ‘Anthropocene or Capitalocene? Nature, History, and the Crisis of Capitalism.’ *Anthropocene or Capitalocene? Nature, History, and the Crisis of Capitalism*, edited by Jason W. Moore, PM Press, 2016, pp. 1-14.

———. *Capitalism in the Web of Life: Ecology and the Accumulation of Capital*. Verso, 2015.

Morgan, Edwin. ‘Review of *The Bay of Naples* by Wendy Mulford.’ *Parataxis: Modernism and Modern Writing*, no. 4, Summer 1993, pp. 81-83.

Moten, Fred. *In the Break: Aesthetics of the Black Radical Tradition.* University of Minnesota Press, 2003.

———. '"Words Don't Go There": An Interview with Fred Moten.' Interviewed by Charles Henry Rowell. *Callaloo*, vol. 27, no. 4, Autumn 2004, pp. 954-66. *JSTOR*, jstor.org/stable/3300986.

Mott, Carrie, and Daniel Cockayne. 'Citation matters: mobilizing the politics of citation toward a practice of "conscientious engagement."' *Gender, Place & Culture*, vol. 24, no. 7, 2017, pp. 954-73. *Taylor & Francis Online*, doi: 10.1080/0966369X.2017.1339022.

Mulford, Wendy, and Denise Riley. *No Fee: A Line or Two for Free.* 1978. Street Editions, 1979.

Mulford, Wendy, and Sara Maitland. *Virtuous Magic: Women Saints and Their Meanings*. Mowbray, 1998.

Mulford, Wendy. *and suddenly, supposing*. etruscan books, 2002.

———. '"Curved, odd… Irregular": A Vision of Contemporary Poetry by Women.' *Women: A Cultural Review*, vol. 1, no. 3, Dec. 1990, pp. 261-74. *Taylor & Francis Online*, doi: 10.1080/09574049008578045.

———. 'Finding Space: Wendy Mulford Interviewed.' Interviewed by Alice Entwistle, *Poetry Wales,* vol. 6, no. 1, Summer 2010, pp. 32-37.

———. 'From *The East Anglia Sequence*.' *Reality Studios*, vol. 8, no. 1-4, 1986, pp. 20-23. *Jacket2*, www.jacket2.org/reissues/reality-studios.

———. 'In Difference Lies Diversity.' *Modern Painters*, vol. 6, no. 2, Summer 1993, pp. 62-63.

———. *Late Spring Next Year: Poems, 1979-85.* Loxwood Stoneleigh, 1987.

———. 'Nevrazumitelny.' Poetical Histories, 1991.

———. 'Notes on Writing: A Marxist/Feminist Viewpoint.' *On Gender and Writing*, edited by Michelene Wandor, Pandora Press, 1983, pp. 31-41.

———. 'Review of *HOW(ever)* edited by Kathleen Fraser.' *Reality Studios*, vol. 10, no. 1-4, 1988, pp. 94-96. *Jacket2*, www.jacket2.org/reissues/reality-studios.

———. 'Socialist-feminist criticism: a case study, women's suffrage and literature, 1906-14.' *Re-Reading English*, edited by Peter Widdowson, Methuen & Co, 1982, pp.179-92.

———. 'Susan Howe: A Reading of the Evidence.' *Women: A Cultural Review*, vol. 4, no. 1, 1993, pp. 60-61. *Taylor & Francis Online*, doi: 10.1080/09574049308578146.

———. *The East Anglia Sequence: Norfolk 1984-Suffolk 1994*. Spectacular Diseases, 1998.

———. 'The Doppelganger II.' *Est: Collected reports from East Anglia*, edited by M.W. Bewick and Ella Johnston, Dunlin Press, pp. 247-60.

———. *The Light Sleepers*. Mammon Press, 1980.

———. *This Narrow Place: Sylvia Townsend Warner and Valentine Ackland 1930-1951*. Pandora Press, 1988.

Muñoz, José Esteban. *Cruising Utopia: The Then & There of Queer Futurity.* New York University Press, 2009.

———. 'The Sense of Brownness.' *GLQ: A Journal of Lesbian and Gay Studies*, vol. 21, no. 2-3, June 2015, pp. 209-10. *Duke University Press Online*, doi: 10.1215/10642684-2843323.

Neimanis, Astrida, and Rachel Loewen Walker, '*Weathering*: Climate Change and the "Thick Time" of Transcorporeality.' *Hypatia: A Journal of Feminist Philosophy*, vol. 29, no. 3, Summer 2014, pp 558-75. *Wiley Online Library*, doi: 10.1111/hypa.12064.

Neimanis, Astrida. 'Bodies of Water, Human Rights and the Hydrocommons.' *TOPIA: Canadian Journal of Cultural Studies*, vol. 21, May 2009, pp. 161-82. *ResearchGate*, doi: 10.3138/topia.21.161.

———. *Bodies of Water: Posthuman Feminist Phenomenology.* Bloomsbury Academic, 2017.

———. 'Hydrofeminism: Or, On Becoming a Body of Water.' *Undutiful Daughters: New Directions in Feminist Thought and Practice*, edited by Henrietta Gunkel, Chrysanthi Nigianni, and Fanny Söderbäck, Palgrave Macmillan, 2012, pp. 85-100.

———. 'Water, a Queer Archive of Feeling.' *Tidalectics: Imagining an Oceanic Worldview through Art and Science*, edited by Stefanie Hessler, MIT Press, 2018, pp. 189-98.

Nersessian, Anahid. *The Calamity Form: On Poetry and Social Life*. University of Chicago Press, 2020. *Chicago Scholarship Online*, doi: 10.7208/chicago/9780226701455.001.0001.

Nicholls, Peter. 'Beyond the Cantos: Ezra Pound and recent American Poetry.' *The Cambridge Companion to Ezra Pound*, edited by Ira Nadel, Cambridge University Press, 1999, pp. 139-60.

———. 'Modernism and the limits of lyric.' *The Lyric Poem: Formations and Transformations*. Cambridge University Press, 2013, pp. 177-94. *Cambridge Core*, doi: 10.1017/CBO9780511863202.010.

Nixon, Rob. 'The Anthropocene: The Promise and Pitfalls of an Epochal Idea.' *Edge Effects*, Nov. 2014. www.edgeeffects.net/anthropocene-promise-and-pitfalls. Accessed 4th Oct. 2018.

———. *Slow Violence and the Environmentalism of the Poor*. Harvard University Press, 2011.

O'Sullivan, Maggie, editor. *Out of Everywhere: Linguistically Innovative Poetry by Women in North America & the UK*, Reality Street Editions, 1996.

Olson, Charles. *Collected Prose.* Edited by Donald Allen and Benjamin Friedlander, University of California Press, 1997.

———. *Mayan Letters*. Edited by Robert Creeley, Divers Press, 1953.

———. *The Maximus Poems*. Edited by George F. Butterick, University of California Press, 1983.

Opperman, Serpil. 'From Ecological Postmodernism to Material Ecocriticism: Creative Materiality and Narrative Agency.' *Material Ecocriticism*, edited by Serenella Iovino and Serpil Opperman, Indiana University Press, 2014, pp. 21-36.

Patterson, Ian. 'No man is an I: Recent developments in the lyric.' *The Lyric Poem: Formations and Transformations*, edited by Marion Thain, Cambridge University Press, 2013, pp. 217-36. *Cambridge University Press Online*, doi: 10.1017/CBO9780511863202.012.

Pattison, Neil, Reitha Pattison, and Luke Roberts, editors. *Certain Prose of The English Intelligencer*. 2012. Mountain Press, 2014.

Philpott, Peter. 'Lines on Lines.' Review of *Lines on the Liver* by Peter Riley. *Grosseteste Review*, vol. 14, 1982. pp. 128-32.

Pollock, Griselda. *Vision and Difference: Feminism, Femininity and the Histories of Art.* 1988. Routledge Classics, 2008.

Povinelli, Elizabeth A. *Geontologies: A Requiem to Late Liberalism*. Duke University Press, 2016. *Duke University Press Online*, doi: 10.1215/9780822373810.

Prynne, J.H. 'Difficulties in the Translation of "Difficult" Poems.' *Cambridge Literary Review*, vol. 1, no. 3, Easter 2010, pp. 151-66.

———. *Poems*. 1982. Bloodaxe Books, 2005.

———. 'Poetic Thought.' *Thinking Poetry*, special issue of *Textual Practice*, vol. 24, no. 4, 2010, pp. 595-606. *Taylor & Francis Online*, doi: 10.1080/0950236X.2010.499640.

———. 'Resistance and Difficulty.' *Prospect*, vol. 5, Winter 1961, pp 26-30.

———. 'Stars, Tigers and the Shape of Words: The William Matthews Lectures 1992 Delivered at Birkbeck College.' Birkbeck College, 1993.

Puig de la Bellacasa, María, *Matters of Care: Speculative Ethics in More than Human Worlds.* University of Minnesota Press, 2017.

Raha, Nat. 'The grain of language.' *The Poetry Review*, vol. 110, no. 1, Spring 2020. *The Poetry Society*, www.poetrysociety.org.uk/the-grain-of-language/. Accessed 10th Dec. 2021.

Rasula, Jed. *This Compost: Ecological Imperatives in American Poetry.* University of Georgia Press, 2012.

Reinert, Hugo. 'About a Stone: Some Notes on Geologic Conviviality.' *Environmental Humanities*, vol. 8, no. 1, May 2016, pp. 97-117. *Duke University Press Online*, doi: 10.1215/22011919-3527740.

Retallack, Joan. 'What is Experimental Poetry & Why Do We Need It?' *Jacket* no. 32, April 2007, par. 1-44. *Jacket2*, www.jacketmagazine.com/32/p-retallack.shtml.

Riches, Naomi. *The Agricultural Revolution in Norfolk.* Frank Cass & Co. Ltd,1967.

Riley, Denise. "*Am I That Name?" Feminism and the Category of 'Women' in History.* 1988. University of Minnesota Press, 1995.

———. *Marxism for Infants.* Street Editions, 1977.

———. *The Words of Selves: Identification, Solidarity, Irony*. Stanford University Press, 2000.

Riley, Peter. *Alstonefield: A Poem*. Carcanet, 2003.

———. 'A "Review" of Three Unspecified Books.' *The Last-Minute Choice: or Further Exfoliations: or An Amount of Duplicating Paper, Ink and Elbow-Grease Quickly Disposed of: or Collection Five: or An essay by Peter Riley and poems by Wendy Mulford, Lewis Warsh, Pete Bland, John James, Thomas A. Clark, Douglas Oliver, Paul Green, Lee Harwood, Nick Totton etcetera: or Brer Rabbit Lives*, 1969.

———. 'Biography.' *April Eye*, www.aprileye.co.uk/biography.html. Accessed 14th Dec. 2017.

———. 'Books.' *April Eye*, www.aprileye.co.uk/books.html. Accessed 14th Dec. 2017.

———. *Collected Poems Vol. 1*, Shearsman Books, 2018.

———. 'Dear *Chicago Review.*' *Chicago Review*, vol. 53, no. 1, Spring, 2007, pp. 221-27. *ProQuest*, www.proquest.com/magazines/letterbox/docview/221040673/se-2?accountid=10673.

———. *Excavations*. Reality Street Editions, 2004.

———. *Following the Vein*. Albion Village Press, 1975.

———. 'In conversation with Todd Nathan Thorpe.' *Jacket*, vol. 35, 2008. *Jacket2*, www.jacketmagazine.com/35/iv-peter-riley-ivb-thorpe.shtml. Accessed 4th Nov. 2021.

———. 'It was also…' *For the Future: Poems & Essays in Honour of J.H. Prynne on the Occasion of His 80th Birthday*, edited by Ian Brinton, Shearsman Books, 2016, pp. 177-78.

———. 'Letter to the Editor.' *British Poetry*, special issue of *Chicago Review*, vol. 53, no. 1, Spring 2007, pp. 221-27. *JSTOR*, www.jstor.org.ezproxy.is.ed.ac.uk/stable/40784168.

———. 'Mass Lyric.' *Dawn Songs*, Shearsman Books, 2017, pp.7-28.

———. 'Peak District Mine Names: A Preliminary Survey.' *Bulletin of the Peak District Mines Historical Society*, vol. 8, no. 5, Apr. 1977, pp. 241-48. *PDMHS*, pdmhs.co.uk/bulletins/peak-district-mine-names---a-preliminary-survey.pdf.

———. 'Quotation: "It Don't Mean a Thing."' *Jacket*, vol. 32, Apr. 2007, par. 1-24. *Jacket2*, www.jacketmagazine.com/32/k-riley.shtml. Accessed 18th Sept. 2017.

———. 'Spitewinter Provocations: An Interview on the Condition of Poetry with Peter Riley.' Interviewed by Kelvin Corcoran. *Reality Studios*, no. 8, 1986, pp. 1-17.

———. ‘The Antiquary.’ *The English Intelligencer*, vol. 1, no. 9, edited by Andrew Crozier and Peter Riley, 1966. Ramage Collection, University of Edinburgh

———. ‘The Creative Moment of the Poem.’ *Poets on Writing: Britain, 1970-1991*, edited by Denise Riley, Macmillan, 1992, pp. 92-113.

———. *The Derbyshire Poems*. Shearsman Books, 2010.

———. ‘“The more diversions the better”: Peter Riley on *The Glacial Stairway*.’ Interviewed by Dan Eltringham. *The Literateur*, Jan. 2012, www.literateur.com/the-more-diversions-the-better-peter-riley-on-the-glacial-stairway/. Accessed 18th Sept. 2017.

———. *Tracks and Mineshafts*. Grosseteste Press, 1983.

———. *Two Essays*. Grosseteste Press, 1983.

———. ‘Two Letters to British Poets.’ *Quid*, no. 6, June 2011, pp. 12-20. *Barque Press*, www.barquepress.com/media/31/pdf/quid6.pdf.

———. ‘“With You” by Anthony Barnett: Observations.’ *Grosseteste Review*, vol. 12, 1979, pp. 3-11.

Ringwalt. A.M. ‘Citational Poetics: A Series | Part 4: Mothers and the Dead.’ *Action Books*, 27th Nov. 2020, actionbooks.org/2020/11/citational-poetics-a-series-part-4-mothers-and-the-dead/. Accessed 17th Oct. 2021.

Ritson, Katie. *The Shifting Sands of the North Sea Lowlands: Literary and Historical Imaginaries.* Routledge, 2019.

Roberts, Luke. ‘Driven Out of Town: Homosexuality & the British Poetry Revival.’ *ELH*, forthcoming 2022, pp. 1-35.

———. *Glacial Decoys*. Free Poetry, 2021.

Robertson, Lisa. *Nilling: Prose Essays on Noise, Pornography, The Codex, Melancholy, Lucretius, Folds, Cities and Related Aporias*. Book*hug, 2012.

———. *The Weather*. New Star Books, 2001.

———. ‘Two Pieces.’ *The Capilano Review*, vol. 2, no. 11, July 1993, pp. 93-106. *The Capilano Review Archive*, www.journals.sfu.ca/capreview/index.php/capreview/article/view/1421.

Ronda, Margaret. ‘“Everywhere, Worlds Connect”: Realist Poetics and the Ecologies of Capitalism.’ *Communism and Poetry: Writing Against Capital*, edited by Ruth Jennison and Julian Murphet, Palgrave Macmillan, 2019, pp. 53-74.

———. *Remainders: American Poetry at Nature’s End.* Stanford University Press, 2018. *Stanford Scholarship Online*, doi: 10.11126/stanford/9781503603141.001.0001.

Rose, Deborah Bird. ‘What If the Angel of History Were a Dog?’ *Cultural Studies Review*, vol. 12, no. 1, 2006, pp. 67-78. *UTSePress*, doi: 10.5130/csr.v12i1.3414.

Rotherham, Ian. *The Lost Fens: England’s Greatest Ecological Disaster*. The History Press, 2013.

Ruddiman, W.F. ‘The Anthropogenic Greenhouse Era Began Thousands of Years Ago.’ *Climatic Change*, vol. 61, 2003, pp. 261-93. *SpringerLink*, doi: 10.1023/B:CLIM.0000004577.17928.fa.

Salleh, Ariel. ‘From Metabolic Rift to Metabolic Value: Reflections on Environmental Sociology and the Alternative Globalization Movement.’ *Organization & Environment*, vol. 23, no. 2, 2010, pp. 205-19. *SAGE Journals*, doi: 10.1177/1086026610372134.

Sankar, Nandini Ramesh. ‘Complicity and Cambridge poetry.’ *Textual Practice*, vol. 31, no. 4, 2017, pp. 805-21. *Taylor & Francis Online*, doi: 10.1080/0950236X.2016.1237991.

Scappettone, Jennifer. ‘Precarity Shared: Breathing as Tactic in Air’s Uneven Commons.’ *Poetics and Precarity*, edited by Myung Mi Kim and Christanne Miller, SUNY Press, 2018, pp. 41-58.

Scott, James C. *Against the Grain: A Deep History of the Earliest States*. Yale University Press, 2017.

Scully, James, editor. *Poets on Modern Poetry*. Collins Clear-Type Press, 1973.

Seymour, Nicole. *Strange Natures: Futurity, Empathy, and the Queer Ecological Imagination*. University of Illinois Press, 2013. *Project MUSE*, muse.jhu.edu/book/22947.

Sharpe, Christina. *In the Wake: On Blackness and Being*. Duke University Press, 2019, doi: 10.1215/9780822373452

Sheppard, Robert. ‘Beyond Revival.’ *Pages*, Jan. 1988, pp. 49-51. *Jacket2*, jacket2.org/reissues/pages.

———. *Far Language: Poetics and Linguistically Innovative Poetry, 1978-1997*. Stride Publications, 1999.

———. ‘On Pages: An interview between Robert Sheppard and Joey Frances.’ *Reissues*, July 2018. *Jacket2*, www.jacket2.org/commentary/pages. Accessed 20th Dec. 2021.

———. *The Poetry of Saying: British Poetry and Its Discontents 1950-2000*. Liverpool University Press, 2005.

Sinclair, Iain, editor. *Conductors of Chaos: A Poetry Anthology*. Picador, 1996.

Skinner, Jonathan, editor. *ecopoetics*, no. 1, Winter 2001.

Sohn-Rethel, Alfred. *Intellectual & Manual Labour: A Critique of Epistemology*, translated by Martin Sohn-Rethel, Humanities Press, 1978.

Solomon, Samuel. *Lyric Pedagogy and Marxist-Feminism: Social Reproduction and the Institutions of Poetry*. Bloomsbury Academic, 2019.

Steedman, Carolyn. *Dust: The Archive and Cultural History*. 2001. Rutgers University Press, 2002.

———. ‘Intimacy in Research: Accounting for It.’ *History of the Human Sciences*, vol. 21, no. 4, Nov. 2008, pp. 17-33. *SAGE Journals*, doi:10.1177/0952695108095509.

Steffen, Will, et al. ‘The Anthropocene: conceptual and historical perspectives.’ *Philosophical Transactions of the Royal Society*, vol. 369, no. 1938, Autumn 2011, pp. 842-67. *Royal Society Publishing*, doi: 10.1098/rsta.2010.0327.

Stockton, Kathryn Bond. *The Queer Child, or Growing Sideways in the Twentieth Century*. Duke University Press, 2008.

Stryker, Susan. ‘Transing the Queer (In)Human.’ *GLQ: A Journal of Lesbian and Gay Studies*, vol. 21, no. 2-3, June 2015, pp. 227-30. *Duke University Press Online*, doi: 10.1215/10642684-2843323.

Sutherland, Keston. ‘Wrong poetry.’ *Textual Practice*, vol. 24, no. 4, 2010, pp. 765-82. *Taylor & Francis*, doi: 10.1080/0950236X.2010.499663.

———. ‘XL Prynne.’ *A Manner of Utterance: The Poetry of J. H. Prynne*, edited by Ian Brinton, Shearsman Books, 2009, pp. 104-32.

Szeman, Imre, and Dominic Boyer. ‘Introduction: On the Energy Humanities.’ *Energy Humanities: An Anthology*, edited by Imre Szeman and Dominic Boyer, John Hopkins University Press, 2017, pp. 1-14.

Szeman, Imre. ‘On the politics of extraction.’ *Cultural Studies*, vol. 31, no. 2-3, 2017, pp. 440-47. *Taylor & Francis Online*, doi: 10.1080/09502386.2017.1303436.

Tarlo, Harriet. ‘Introduction.’ *The Ground Aslant: An Anthology of Radical Landscape Poetry*, edited by Harriet Tarlo, Shearsman Books, 2011, pp. 7-20.

———. ‘Radical Landscapes: experiment and environment in contemporary poetry.’ *Jacket 32*, Apr. 2007. *Jacket2*, www.jacketmagazine.com/32/p-tarlo.shtml. Accessed 20th Dec. 2021.

———. ‘Recycles: the eco-ethical poetics of found text in contemporary poetry.’ *Journal of Ecocriticism*, vol. 1, no. 2, 2009, pp. 114-30. *Journal of Ecocriticism*, www.ojs.unbc.ca/index.php/joe/article/view/120.

Tawney, R. H. *The Agrarian Problem in the Sixteenth Century*. Longmans, 1912.

‘The History of Botallack.’ *National Trust*, www.nationaltrust.org._uk/ levant- mine-and-beam-engine/features/the-history-of-botallack. Accessed 17th Mar. 2021.

Thirsk, Joan. *English Peasant Farming: The Agrarian History of Lincolnshire from Tudor to Recent Times.* Routledge & Kegan Paul, 1957.

Todd, Zoe. ‘Indigenizing the Anthropocene.’ *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies*, edited by Heather Davis and Etienne Turpin, Open Humanities Press, 2015, pp. 241-54. *Open Humanities*, openhumanitiespress.org/Davis-Turpin_2015_Art-in-the-Anthropocene.pdf. Accessed 17th Dec. 2021.

Toscano, Alberto. ‘Antiphysis/Antipraxis: Universal Exhaustion and the Tragedy of Materiality.’ *Materialism and the Critique of Energy*, edited by Brent Ryan Bellamy and Jeff Diamanti, M-C-M’ Publishing, 2018, pp. 471-500. *Communists in Situ*, cominsitu.files.wordpress.com/2018/08/materialism_energy.pdf.

Tsing, Anna. *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*. Princeton University Press, 2015.

Tuma, Keith. ‘On Peter Riley’s Lyric Excavations.’ *Chicago Review*, vol. 43, no. 3, 1997, pp. 8-17. *JSTOR*, doi: 10.2307/25304182.

Vergès, Françoise. ‘Racial Capitalocene.’ *Futures of Black Radicalism*, edited by Gay Theresa Johnson and Alex Lubin, Verso, 2017, pp. 72-82.

Vishmidt, Marina. ‘The Coming Materialism.’ *springerin* no. 1, 2016, www.springerin.at/en/2016/1/der-kommende-materialismus/. Accessed 26th Dec. 2021.

Wainright, Joel, and Geoff Mann. *Climate Leviathan: A Political Theory of Our Planetary Future*. 2018. Verso, 2020.

Walton, Samantha. ‘“Slow Motion Cucumber Decay in Fridge”: Ecology, Materiality and Recycling in Peter Manson’s *Adjunct: An Undigest*.’ *Journal of British and Irish Innovative Poetry*, vol. 12, no. 1, 2019, pp. 1-19. *JBIIP*, doi: 10.16995/bip.755.

Watson, Richard A. ‘The ‘new archeology’ of the 1960s.’ *Antiquity*, vol. 46, no. 183, Sept. 1972, pp. 210-15. *Cambridge University Press Online*, doi: 10.1017/S0003598X00053631.

Westall, Claire. ‘World-literary resources and energetic materialism.’ *Resistant Resources/Resources of Resistance: World-Literature, World-Ecology and Energetic Materialism*, special issue of *Journal of Postcolonial Writing*, vol. 53, no. 3, 2017, pp. 265-76. *Taylor & Francis Online*, doi: 10.1080/17449855.2017.1337671.

Wheale, Nigel. ‘Expense: J.H. Prynne’s *The White Stones*.’ *Grosseteste Review*, vol. 12, 1979, pp. 103-18.

———. ‘Uttering Poetry: Small-Press Publication.’ *Poets on Writing: Britain, 1970-1991*, edited by Denise Riley, Macmillan, 1992, pp. 9-20.

Whyte, Kyle Powys, Jared L Talley, and Julia D. Gibson. ‘Indigenous mobility traditions, colonialism, and the Anthropocene.’ *Anthropocene Mobilities*, special issue of *Mobilities*, vol. 14, no. 3, 2019, pp. 319-35. *Taylor & Francis Online*, doi: 10.1080/17450101.2019.1611015.

Whyte, Kyle Powys. ‘Indigenous Climate Change Studies: Indigenizing Futures, Decolonizing the Anthropocene. *English Language Notes*, vol. 55, no. 1-2, Fall 2017, pp. 153-62. *Duke University Press*, doi: 10.1215/00138282-55.1-2.153.

Wilkinson, John. ‘Off the Grid: Lyric and Politics in Andrea Brady’s *Embrace*.’ *British Poetry*, special issue of *Chicago Review*, vol. 53, no. 1, Spring 2007, pp. 95-115. *JSTOR*, www.jstor.org/stable/40784147.

Williams, Nerys. *Reading Error: The Lyric and Contemporary Poetry*. Peter Lang, 2007.

Williams, Raymond. *Culture and Materialism*. 1980. Verso, 2005.

Wills, Claire. 'Contemporary women's poetry: experimentalism and the expressive voice.' *Critical Quarterly*, vol. 36, 1994, pp. 34-52. *Wiley Online Library*, doi: 10.1111 /j.1467-8705.1994.tb00519.x.

Wrigley, E. A. *Energy and the English Industrial Revolution.* Cambridge University Press, 2010.

Wynter, Sylvia. 'Unsettling the Coloniality of Being/Power/Truth/Freedom: Towards the Human, After Man, Its Overrepresentation – An Argument.' *The New Centennial Review*, vol. 3, no. 3, Fall 2003, pp. 257-337. *Project MUSE*, Doi: 10.1353/ncr.20 04.0015.

Yaeger, Patricia. 'Editor's Column: Literature in the Ages of Wood, Tallow, Coal, Whale Oil, Gasoline, Atomic Power, and Other Energy Sources.' *PMLA*, vol. 126, no. 2, Mar. 2011, pp. 305-26. *JSTOR*, doi: 10.1632/pmla.2011.126.2.305.

———. 'Editor's Column: The Death of Nature and the Apotheosis of Trash; Or, Rubbish Ecology.' *PMLA*, vol. 123, no. 2, 2008, pp. 321-39. *JSTOR*, www,jstor.org/stable /25501857.

~~Yépez, Heriberto~~. *Transnational Battle Field*. Commune Editions, 2017.

Yorke, Liz. 'Review of *Some Poems 1968-78* by Wendy Mulford and Denise Riley.' *Writing Women*, vol. 2, no. 1, Mar. 1983, pp. 65-66.

Yusoff, Kathryn. *A Billion Black Anthropocenes or None.* University of Minnesota Press, 2018.

———. 'Geologic subjects: nonhuman origins, geomorphic aesthetics and the art of becoming *in*human.' *Cultural Geographies*, vol. 22, no. 3, 2014, pp. 383-407. *SAGE Journals*, doi: 10.1177/1474474014545301.

Zachmann, Karin. 'Past and Present Energy Societies: How Energy Connects Politics, Technologies and Cultures.' *Past and Present Energy Societies How Energy Connects Politics, Technologies and Cultures*, edited by Nina Möllers and Karin Zachmann, Transcript Verlag, 2012, pp.7-41. *OAPEN*, www.oapen.org/search?identifier=627784.

Zalasiewicz, Jan, et al. *The Anthropocene as a Geological Time Unit: A Guide to the Scientific Evidence and Current Debate*, Cambridge University Press, 2019. *Cambridge Core*, doi: 10.1017/9781108621359.