ARCHIVAL ENCOUNTERS WITH THE BRITISH POETRY REVIVAL

ABSTRACT

In recent years, several PhD students in the UK have completed a range of theses on poets who came to first prominence during the British Poetry Revival (BPR). A notable proportion of current scholarship on BPR is therefore being produced by early career researchers, whose methodology often centres on archival research. This article offers reflections on what this archival turn in researching BPR could mean, on both practical and theoretical levels. It provides brief overview of poetic, historiographic, and theoretical accounts of the archive. These contexts are examined further through close readings of the sheets for Eric Mottram's *Pollock Record*, an exemplar archival document that reveals certain conceptual challenges for archival study of the BPR. Ultimately, the article seeks to counter these challenges by drawing upon Walter Benjamin's proposals in 'On the Concept of History.' In particular, the article suggests that Benjamin's theorizations around 'arrest' and 'monadic crystallization' can offer a model of thinking about the archives of the BPR in connection to the legacy of that period within contemporary British poetries.

This article was occasioned by an invitation to speak at the 'Eric Mottram Remembered: poet, professor, and cultural firebrand' conference in King's College, London (KCL), which took place in April 2018. I was delighted to receive the invitation, and thrilled to speak at the conference. However, during the day itself, my excitement intermingled with a feeling of uncertainty. Having noticed that I was the youngest person who presented during the course of the day, my contributions were all made with a keen awareness of the fact that each of my thoughts were formed without a first-hand connection to Eric Mottram as a person, and without a first-hand recollection of the specific period of British poetry in which he played a key role. When Mottram passed away in 1995, I was a ten-year-old boy who still lived in rural Finland; in other words, my current research interests were – at the time of Mottram's passing – something alien to me: something in a different language, from a different decade, a different country.

I recount this personal anecdote because it speaks towards some broader developments in the scholarship around the period often known as the British Poetry Revival; that is, the period in the 1960s and 1970s when – influenced by, amongst other factors, the poetic innovations from the modernist period and the continuation of those innovations in texts such as Donald Allen's *The New*

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American Poetry – poets in the UK rejected the conservatism found in the works of the Movement Poets (such as Philip Larkin), and began to incorporate a stunning array of experimental and innovative approaches to their own poetics. In recent years, several PhD students in the UK have completed a range of theses on poets who came to first prominence within this period. Consequently, a notable number of recent contributions to the field have been produced by early career researchers, who – like myself in the anecdote above – are too young to have participated in the debates and events of the sixties and seventies themselves.[1] In effect, contemporary scholarship on the British Poetry Revival is increasingly arising out of archival research. For instance, both Luke Roberts and Gareth Farmer's recent books – on Barry MacSweeney and Veronica Forrest-Thompson, respectively – are keen to emphasise their methodological focus on previously unpublished archival and bibliographical materials. This scholarly development, in turn, requires us to reflect upon what this increased methodological trend towards archival study of the British Poetry Revival could possibly mean, on both practical and theoretical levels. This article seeks to offer some thoughts towards such reflections.

Although my approach might designate this article within the broad remit of reception studies, my reflections will – whilst informed by detailed research throughout – naturally be driven by personal experiences. I too learnt about the British Poetry Revival through my time in archives. Between 2008 and 2012, I worked on my PhD thesis – which eventually became a book, *Poetry and Performance During the British Poetry Revival 1960-1980: Event and Effect*, published by Palgrave Macmillan in 2017. That book contains a chapter on Mottram's late-seventies piece *Pollock Record*, the performed version of which – as Mottram described in an interview with Peterjon Skelt – was based around "big sheets with […] materials on them," from which the participating performers would "read one selection one after another" until one of them "reread one of the sections" that had already been uttered (Mottram, qtd. in Skelt 25). The primary research for that chapter was largely carried out amongst the papers within the Mottram archive housed at KCL. My most lasting memory from that period of research was my first encounter with those aforementioned sheets. I remember them as physically challenging objects. I remember that each individual sheet

actually consisted of two sheets taped together, which measured at 35 inches (88.9 cm) in height and 25 inches (63.5 cm) in width. I remember that the textual materials of *Pollock Record* were not written on the sheets directly, but were instead glued onto them. I remember that the length of each textual fragment varied: some comprised of several stanzas, whereas others featured only a single line. I remember that in places where the tape connecting the two halves of each sheet had obscured a particular fragment of text, someone – presumably Mottram himself – had re-written the obscured words by hand in order to ensure their visibility. I remember that each individual section was designated via lines drawn with a black marker, and the sheets did not include a great deal of blank space. Consequently, when I unfolded one of the sheets on a table, reading it became quite a vertiginous experience: even on a purely visual level, it felt almost impossible to focus on the whole range of text.[2]

For the purposes of this article, I wish to take that memory as the guiding principle for my analyses of archival encounters with the British Poetry Revival more broadly. That is, through analysing and reflecting upon my own encounter with a poet like Mottram, and a project like *Pollock Record*, I intend to illuminate some aspects of the theoretical implications that arise from archival encounters within the study of the British Poetry Revival. I will commence with a brief overview of poetic, historiographic, and theoretical accounts of the archive. These contexts will then be further examined through my own interactions with the sheets for Mottram's *Pollock Record*, which – as the article shows – outline certain conceptual challenges for archival study of the British Poetry Revival. Ultimately, I propose that these challenges can be countered by drawing upon some of Walter Benjamin's proposals in 'On the Concept of History;' whilst not written about archives specifically, Benjamin's theorizations of concepts such as 'arrest' and 'monadic crystallization' offers us a model of how to think of the archives of the British Poetry Revival in connection to the legacy of that period within contemporary British poetries.

As a concept, archives have received close attention in the works of poets, historians, and key figures within continental philosophy. For instance, recent publications from the American poet Susan Howe have increasingly focused on

her own indebtedness and connectedness to archives. Howe describes these repositories as places where "words and objects come into their own and have their space again" (59). That is, for Howe archives are spaces where one can experience the "enduring relations and connections between what was and what is;" where the "pre-articulate empty theater [sic]" of manuscripts and objects can allow thoughts to surprise themselves "at the instant of seeing;" and where "the portrait of history" may be captured in "insignificant verbal textualities […] textiles" and "material details"(43; 24; 21). In other words, Howe's account of her encounters with the archive seemingly hinge upon various simultaneities, ambiguities, and perhaps even paradoxes. Most obviously, she identifies archives as places where two temporalities – such as the past (i.e. 'what was') and present (i.e. 'what is') – co-exist within the same spatial arrangement. In addition, Howe also gestures towards further formulations that share a similar set of ambiguities and tensions. For instance, the notion that archival objects and manuscripts are an empty theatre that nevertheless facilitates an instant of seeing call to mind a series of questions that involve an interplay between absence and presence. What might one actually see within an empty theatre? What can we, in fact, articulate through the 'pre-articulate'? Howe's reference to 'the portrait of history' likewise suggests a certain recursive quality. If we understand 'portrait' as a constructed representation, it could stand to reason that any analysis drawn from a 'portrait of history' would potentially furnish us with kind of *mise en abyme*: a picture comprised of representations of representations.

If we interpret Howe's statements in this manner, her reflections reveal some surprising commonalities with Arlette Farge's historiographical study *The Allure of Archives*. Like Howe's intermingling of 'what was' and 'what is' – as well as her empty theatre that facilitates an instant of seeing – Farge regards the archival document as a "tear in the fabric of time, an unplanned glimpse offered into an unexpected event," where things are laid bare, and one "can find not only the inaccessible but also the living" (6; 8). At the same time, however, Farge also insists that the archive is "not compiled with an eye toward history;" nor does it "necessarily tell the truth" (7; 29). She instead posits that archival documents are "elements of reality that produce meaning by their appearance in a given historical time" (29). Farge therefore situates the study of archival documents as labour

centred on "the conditions of their appearance," in which this 'appearance' must be deciphered in order to tame a "piece of past time" – from which one can then "draw out the themes and formulate" broader "interpretations" (30; 6).

To be specific, these summaries indicate that both Farge and Howe associate their respective experiences of archives with a set of simultaneities, ambiguities, and paradoxes. Whilst Howe admixes past and present, or absence and presence, Farge alludes to a temporal rupture that accesses the inaccessible. These formulations are of course not fully identical, but in each instance, the archive is theorized as a space where contradictory relations are established and maintained. Likewise, Howe's aforementioned observations about archives allowing for a seemingly representational portrait of history are not entirely dissimilar from Farge's descriptions of archival study as a decryption of appearances. Both reflections therefore present the archive as a site of tension, where seemingly oppositional concepts are suspended next to one another. Archival research therefore becomes a negotiation between these apparently oppositional tensions.

In light of these similarities, perhaps the tensions that can be identified in Howe and Farge's respective works could be further specified through Derrida's 'psychoanalytic' reading of the archive in *Archive Fever*. Effectively, Derrida regards the archive as a negotiation between two oppositional forces, namely the Freudian concepts of Thanatos and Eros – i.e. the death drive and the pleasure principle (12). In his theories, Derrida associates the latter with a drive towards conservation and archiving, which he characterises as an affirmation of the past, present, and future (29). The former is on the other hand connected to a form of "archive destroying;" that is, Derrida's archival death drive is specifically about to the incitement of forgetfulness, amnesia and the "annihilation of memory," as well as the eradication of "the archive, consignation, the documentary or monumental apparatus" (11). Again, the archive is presented as a space where two opposing drives are placed in tension with one another. Whilst Howe and Farge mapped these tensions across a range of different formulations, Derrida's argument coalesces these varied examples to two psychoanalytic categories.

Following Derrida's theorizations, we can perhaps understand the above examples from Howe and Farge alongside a quasi-Freudian negotiation between

Thanatos and Eros. That is, perhaps the aforementioned gestures towards absence, inaccessibility, and appearance all reflect the forgetfulness, or the eradications, that Derrida links to the archival death drive of Thanatos. In contrast, perhaps the previous discussions around presence, access, portrait, and history are all a reflection of the conservationist tendencies of an archival Eros. In light of this, these poetic, historiographical, and theoretical discussions of the archive ultimately centre on an anxiety about memory and forgetting.

This same anxiety also entered into my own study of Mottram's *Pollock Record.* One day in the archives at KCL, I was struck by a short extract of lines on the sheets Mottram has prepared for the piece: "memories arrested in space / 'a gesture I shall never forget'"(MOTTRAM 2/2/77). As it often is the case with Mottram's poems, the lines are sourced from found material. The first is lifted from a statement by the American Abstract Expressionist Jackson Pollock, in which the painter describes his technique.[3] The second is a detail Mottram has borrowed from Henry James' early short story, 'The Madonna of the Future.' On a prima facie reading, Mottram's juxtaposition seems to depict Pollock's paintings as a record of his physical movements, insofar as they trace his gestures over an empty canvas. An ekphrastic analysis of the lines is therefore likely to yield notions that are not entirely dissimilar from Harold Rosenberg's argument that Abstract Expressionists saw their canvas "as an arena in which to act," and that their paintings are not pictures but events (25).[4] However, in light of the tensions between memory and forgetting that arise through Howe, Farge, and Derrida, those lines also say something else. In particular, the tensions between 'a gesture I shall never forget' and 'memories arrested in space' can be read as reflections of the same archival anxieties I described above.

To elaborate: in James' story, the narrator meets Theobald, who is an American expatriate artist living in Florence. We learn that Theobald has spent several years working on his masterpiece – a new version of Raphael's iconic *Madonna of the Chair*. Yet when the narrator finally sees Theobald's painting towards the conclusion of the story, he discovers it is only a blank canvas, "cracked and discoloured by time" (James 217). The second line in Mottram's fragment is taken from the scene that occurs immediately afterwards: Theobald expresses

regret over his failure transfer his ambitious vision to his practice at the easel and raises his hand towards the blank canvas – thus making the gesture that the narrator will never forget.[5] Mottram's quotation from James therefore carries its own set of complexities and paradoxes: although the narrator may never forget the gesture, that gesture is effectively made towards blankness. The narrator's recollection can only pertain to the gesture and not the painting, since there is no actual painting to remember. In other words, Mottram's line of never forgetting could equally gesture towards an absence. Like the aforementioned tensions I tried to tease out from Howe and Farge, the line from *Pollock Record* – at least in its Jamesian context – is also entangled with notions of absence and presence, access and inaccessibility, and so on. The intertextual significations of the line thus undermine its basic semantic meaning. Even though 'never forget' might initially point towards the conservationist tendencies of Eros, the details in Mottram's source material are all caught in complexities that involve the eradication of the actual monumental apparatus in the story, i.e. Theobald's painting. In other words, the line is – surprisingly – more reminiscent of the archive destroying drive of Thanatos.

But what about the preceding line? If the gesture that cannot be forgotten points towards an empty canvas, it is tempting to read 'memories arrested in space' – with its connection to Pollock's works, which would be difficult to describe as empty canvases – as a counterforce to the eradicating complexities and paradoxes that arise from a close reading of 'a gesture I shall never forget'. In that preceding line, memories are seemingly preserved in a spatial arrangement, and presumably rendered visible. At first glance, these developments indeed appear to represent an affirmation of the past, present, and future. However, the line is not without its own complexities: the verb Mottram – via Pollock – chose to describe this preservation is also somewhat uncomfortable. While it is of course not used explicitly in that context, it is nevertheless difficult to read the word 'arrested' and not think about its connotations to police violence and incarceration. Even in its etymological origins – i.e. the late-Latin '*adrestāre*' – the word implies that if something *remains*, it does so because it is *stopped*.[6] In this respect, 'memories *arrested* in space' could equally be read as 'memories *stopped*

in space'. Furthermore, that cessation could carry a referent to more oppressive systems of governance.

To elaborate: in *Archaeology of Knowledge*, Foucault described the archive as a "system of discursivity" that establishes the possibility of what can be said (61). This configuration is undoubtedly similar to the conservationist tendencies of Derrida's archival Eros, as well as the prima facie reading of Mottram's 'memories arrested in space' as a counterforce to 'a gesture I shall never forget. However, Foucault's analysis also described the archive as "the law of what can be said, the system that governs the appearance of statements as unique events" (145). In other words, whilst the discursive possibilities of the archive might initially sound like a permissive opening, Foucault's subsequent references to 'the law of what can be said' and the 'system that governs the appearance of statements' are more akin to restrictive enclosures. In opening up the possibility of a conservationist Eros for the documents that it does contain, the archive also excludes other documents, and assigns them to the eradicating drive of Thanatos. That is, Foucault's arguments suggest that the archive simultaneously occupies both of the roles we find in Derrida's *Archive Fever*. In this context, the first line from Mottram's couplet seems potentially troubling. Are the 'memories arrested in space' actually apprehended by a similar 'law of what can be said'? Given the simultaneity of an archival Eros and Thanatos that we can locate via Foucault, can such a system of governance truly be interpreted as a counterforce to the entanglements of absence and presence – or access and inaccessibility – that we encounter in 'a gesture I shall never forget'?

Both of the above questions reflect the methodological predicaments that occurred to me during my own encounter with *Pollock Record* in the archive. Whichever version of the project I examined – the archived sheets, its appearance in the first issue of *Performance Studies Magazine* in 1979 (12-13), or its publication as a set of loose cards by Writers Forum in 1998 – Mottram's insistence that the piece was designed as a performance text reminded me that the materials for *Pollock Record* are effectively performance documentation. But as Philip Auslander notes, performance art has often considered performance and documentation from an ontological perspective, whereby the event was seen as the preceding act that both authored and authorised the document (21). However,

without a recorded performance the archival materials of Mottram's project could potentially skew this ontological framework: like Theobald at the end of James's story, the archived sheets make a gesture *towards* the performance event, but the event itself is effectively left blank. At the same time, access to a recorded performance of *Pollock Record* might be equally limiting. It would likely restrict our understanding of the piece – which Mottram designed as "a container" that would not "contain too rigidly" (qtd. in Allen & Duncan 306) – to an isolated performance, and thereby subject it to some kind of a 'system that governs the appearance of statements as unique events'. In sum, the predicament I encountered was this: was *Pollock Record* itself caught in the tensions between the 'memories arrested in space' and 'a gesture I shall never forget'?[7]

I have not mentioned these predicaments in order to transition to a more solipsistic account of methodological challenges I encountered during my own previous research projects. Rather, I wanted to allude to them because they potentially resonate even further. To recapitulate, the lines in Mottram's poem can be understood as an illuminating expression that speaks more broadly towards archival encounters with the British Poetry Revival. As the above discussion demonstrates, the tensions between 'memories arrested in space' and 'a gesture I shall never forget' can be mapped onto other theoretical discussions of the archive. Whilst the latter appears to gesture towards the complexities of absence or eradication that the above analysis links to an archive-destroying Thanatos, the former seemingly suggests some spatial arrangement that affirms the past, present and future. Nevertheless, if 'memories arrested in space' are read alongside Foucault's notions of the archive as 'the law' and a 'system that governs', the affirmations offered through that line are – in equal measure – acts of inclusion *and* exclusion.

This is potentially significant, as the tensions that I identify in Mottram's couplet can also be observed in other documents related to the British Poetry Revival. For instance, in his introduction to *Conductors of Chaos* Iain Sinclair describes this period of poetic innovation as an "off-piste, unnoticed" episode, which he saw – at least at the time – as inhabiting a state of exile within ephemeral pamphlets and chapbooks that were difficult to locate without "a team of private

detectives" (xiv). These sentiments express their own 'gesture I shall never forget'. Like Theobald at the end of James's story, Sinclair's statement gestures towards something – in this case the British Poetry Revival and the pamphlets and chapbooks that were published during this period – whilst simultaneously suggesting that the gesture actually points towards something that cannot be seen: a state of exile, or publications that are unavailable. At the same time, however, any statement of this nature – which refers to the unavailability of particular works in an introduction to an anthology that contains some of selfsame those works – is inevitably a performative one. That is, while the statement might gesture towards something it claims cannot be seen, the pages that follow – at least to some extent – render that something visible. In other words, while Sinclair's introductory statements might be possible to frame as Theobald's 'gesture I shall never forget', the anthology itself might instead present us with 'memories arrested in space'. Nevertheless, given the often-noted gender disparity of *Conductors of Chaos* – which features only five female poets out of 36 contributors in total – the 'arrested memories' of the anthology itself still cohere with the tensions of inclusion and exclusion that Foucault associates with the archival 'law of what can be said'.[8]

Another example of similar accounts is Robert Sheppard's epilogue to *When Bad Times Made for Good Poetry*, where he expressed concerns about how – at least in 2007, when Sheppard originally wrote the essay – contemporary scenes of British innovative poetry were seemingly reluctant to embrace their own histories. In Sheppard's view, because of this tendency to 'look the other way' episodes such as "the *English Intelligencer* or the Albert Hall Poetry Reading" were yet to be pegged into history. Specifically, Sheppard argued that this "pegging into history" required "neither wilfully ignoring" such episodes nor turning them "into mythology, but acknowledging [their] specificity and evaluating it" (215).[9] In other words, the tendency that troubled Sheppard in his essay – that is, the tendency to 'look the other way' – is perhaps another gesture comparable to that of Theobald, where one points towards something that is not available to view. Contrarily, then, Sheppard's 'pegging into history' – that is, a rigorous and specific acknowledgement and specificity of the British Poetry Revival – could be framed as something like the act of arresting memories in space. Sheppard's broader view

also avoids some of the tensions of inclusion and exclusion that we see in *Conductors of Chaos*, insofar as his argument simply points towards identifying and evaluating significant 'episodes' without setting a conclusive remit as to what those episodes ought to be – the *English Intelligencer* and the Albert Hall reading are only evoked as indicative examples instead of stern directives. Nevertheless, in keeping with Foucault's notion of an archival law of what can be said, any selection of episodes to evaluate would unavoidably exclude others.

As these brief examples hopefully illustrate, there is a certain risk in understanding Mottram's couplet in relation to either an archival death drive, or as an apprehension by a 'law' and a regulatory system of governance. Whilst all of the above critiques and analyses highlight issues that are worth addressing within the scholarship on the British Poetry Revival, the sliding scales of ambiguity between the lines in Mottram – which seem like counterforces of one another, but perhaps are not – can also lead arguments and elaborations based upon them into an intellectual corner from which it is difficult to move forward. In light of this risk, perhaps it is necessary to try and resolve the tensions I previously drew out from Mottram's use of the word 'arrest'.

Towards the end of 'On the Concept of History' Walter Benjamin writes: "thinking involves not only the movement of thoughts, but their arrest as well." The 'arrest' in this instance is clearly separate from the 'laws' and systems of governance that appear in Foucault's aforementioned description of archives. Instead, 'arrest' as it appears here signifies something closer to the word in the original German text: '*Stillstellung*', or still position. As Benjamin explains: where "thinking suddenly comes to a stop in a constellation saturated with tensions, it gives that constellation a shock, by which thinking is crystallized as a monad." A constructive, materialist historiography would – according to Benjamin's essay – approach "a historical object" when it could be approached as precisely this kind of monad, which could be recognized as "sign of a messianic arrest of happening" (396). To be clear, Benjamin is specifically focused on revolutionary moments in the history of the oppressed. That is, the formulation of these concepts is centred on blasting clusters of energy from that history into the present, perhaps in an explosive sense. But perhaps something can still be borrowed from Benjamin's

aforementioned use of 'arrest', which could in turn be read into the line we find in Mottram.

Considered from this perspective, perhaps the 'memories arrested in space' signify some kind of 'monadic crystallization'. In this understanding of 'arrest', the memories mentioned in the line are rendered into something intelligible, something that can be read. Moreover, it would logically follow that any analysis or elaborations drawn from such readings could present further 'arrests' of this nature – that is, moments where something is crystallized and the possibility of understanding might be presented.[10] Admittedly, the line still leaves the exact content of the 'memories' themselves somewhat ambiguous. But if the line's overall dynamic is understood as an arrest that reveals a possibility of a 'monadic crystallization', it may indeed be possible to read 'memories arrested in space' as a more unambiguous counterforce to the notions of absence and presence, or access and inaccessibility, or archival death drives, which arose from my earlier explorations of 'a gesture I shall never forget'. Instead of the gesture towards the blank canvas – or pointing towards something that cannot be permitted into view, or negotiating the anxieties of memory and forgetting – 'memories arrested in space' signify a form of *still position*. Since the memories themselves remain un-named, the crystallization in this instance may only be partial, or unfinished, or uncertain. But rather than presenting a problem, this uncertainty can also offer a degree of confidence: the conditional and momentary implications of a *still position* do not carry the same associations with incarceration that we find in 'arrest'. In other words, the potential counterforce of Mottram's first line ultimately hinges on the possibility of grasping a world without gripping it.

To clarify, this Benjaminian reading of 'arrest' allows us to understand the allure of archives in contemporary scholarship of the British Poetry Revival as a methodology that can facilitate an encounter with a monadic crystallization, which can permit further possibilities of understanding the episodes within this period. It does not necessarily fully avoid the vicissitudes of inclusion and exclusion that arise from Foucault's observations, but it nevertheless allows for a momentary still position in which something previously unobserved can come

into view, and be understood in relation to other episodes – both seen and unseen. For my own part, I am drawn to this quasi-Benjaminian understanding because it – however obliquely – corresponds with the nodes, pathways, and simultaneities that I remember from my own archival encounter with Mottram's work. Around the same time I was spending at least one day a week travelling to London in order to consult the materials housed at Mottram's archives in KCL, I also started attending contemporary poetry readings and related events more regularly. At first, my own excursions led to talks and seminars at institutions like Birkbeck, but I subsequently began to attend readings as well – first at Jeff Hilson's Xing the Line series, but increasingly further afield. Eventually, I attended as many readings as time and money afforded. Something about those two coinciding events – one in the archive, the other in seminar rooms, pubs, or similar venues – gave the impression of encountering one constellation within my own contemporary moment, whilst trying to grasp a very specific earlier one.[11]

As such, perhaps it is fitting to close with some observations about this current scene. In August 2016 I tried to sketch out a map of poetry readings in the UK where the legacy of the British Poetry Revival might be encountered outside of the archive. It is already out of date, but it included: Xing the Line, Contraband Live, Shearsman Readings, Capital Letters, Non-threatening Theatre, No Money, and Social Anxiety, all in London; Hi Zero and Horseplay in Brighton; the Other Room and Peter Barlow's Cigarette in Manchester; Gramophone Ray Gun in Liverpool; Rivet, then still in Newcastle, now in London; Caesura in Edinburgh; The Cardiff Poetry Experiment in Cardiff; Anathema in Bristol; Electric Arc Furnace in Sheffield; Entropics in Southampton; and Zarf, then in Leeds, now in Glasgow. More recent additions to the list would also include Hard Work in London and DATABLEEDER in Canterbury. A list of contemporary publications and small press publishers would take even longer. But I wonder: how might all of this find its way to an archive? And who might encounter it in the future?

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[1] Examples of these recent efforts in scholarship include Luke Roberts' *Barry MacSweeney and the Politics of Post-War British Poetry: Seditious Things*; Gareth Farmer's *Veronica Forrest-Thomson: Poet on the Periphery*; and Samuel Solomon's forthcoming *Lyric Pedagogy and Marxist-Feminism Social Reproduction and the Institutions of Poetry,* which will be published by Bloomsbury Academic in 2019.

[2] I describe my encounter with the sheets for *Pollock Record* in more detail during a chapter in *Event and Effect* (87-8).

[3] For context, a fuller quotation of Pollock's statement reads as follows: "technic is the result of a need new needs demand new technics total control denial of the accident States of order organic intensity energy and motion made visible memories arrested in space, human needs and motives acceptance" (qtd. in Anfam 121).

[4] I make similar points in *Event and Effect* (90-1). These points are however made to advance a different argument from the one I present here.

[5] I also discuss the context of the story in *Event and Effect* (90). My analyses in the book, however, develop these observations in a different trajectory from the one I pursue in this article.

[6] According to the OED, the late Latin *adrestāre* translates as '*ad* to, at' and '*restāre* to remain, stop'.

[7] I propose solutions to these methodological questions around *Pollock Record* throughout Chapter 4 of *Event and Effect*.

[8] The gender disparity in *Conductors of Chaos* – and that of other anthologies of the British Poetry Revival – is discussed at more length in, for example, Sheppard's *Poetry of Saying* (162).

[9] Of course, *English Intelligencer* has now received such a treatment in Alex Latter's *Late Modernism and the English Intelligencer* (2015), whilst The First International Poetry Incarnation at the Albert Hall is discussed at length in Chapter 2 of *Event and Effect*.

[10] For a similar reading of Benjamin's theory, see Heller (paragraph 14).

[11] Here, the paraphrase of Benjamin (397) is very much intentional.

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