The Bibliography of J.H. Prynne
Online at http://prynnebibliography.org

About

Checklist compiled [to December 2004] by Nate Dorward, previously at http://www.natedorward.com/poetry/articles_etc/prynne_checklist.htm . Currently maintained and updated by Michael Tencer. If you have any questions, or if you notice any errors or omissions, please e-mail Michael Tencer at filboidstudge@gmail.com , or write to:

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With reference to *The English Intelligencer*, a word of explanation. This worksheet came out between 1966 and 1968, under the editorship of Andrew Crozier (1st ser.), Peter Riley (2nd ser.), and Andrew Crozier again (3rd ser.); Prynne was responsible for printing the journal, and he assembled the supplement 'This is personal' at the close of the 1st series and assisted in assembling the 3rd series. It is difficult to standardise *TEI*'s bibliographical citations, not least because each set of the journal tends to be slightly different. It is an unbound series of broadsheet pages, and was sent out at irregular intervals. There were three series, and the transitions between series on both occasions were rather unclear (the commencement of the 2nd series was repeatedly announced in the journal's pages before the transition was effected; the beginning of the 3rd series was marked by the introduction of several sheafs of ink-spattered paper, though the final issue of the 2nd series seems to have been published following the first issue of the 3rd series). As a result, different libraries catalogue *TEI* in different ways, often numbering the fascicles according to different systems (Cambridge UL does not restart numbering with the beginning of the 3rd series, for instance).
When I cite *The English Intelligencer* here, I list series, followed by the 'issue' number [tentative; currently based on the example set by *Certain Prose of* The English Intelligencer, eds. Neil Pattison, Reitha Pattison and Luke Roberts (Cambridge: Mountain Press, 2012/2014 (2nd ed.))], followed by an approximate date of publication (based upon dated contributions, references and editorial matter printed in the journal), followed by page number. I rely for these citations upon J.H. Prynne's full set of *TEI*. I should add that the present issue numbering is known to be incorrect, and will be altered as soon as additional information has been ascertained.

Thanks to everyone who has contributed leads, citations, sources, and yarns. Particularly thankful thanks for the extraordinary research work of Anthony Barnett, David Belbin, Ian Brinton, Ryan Dobran, Nate Dorward, Gareth Farmer, Louis Goddard, David Grundy, Matthew Hall, Ian Heames, Andy Houwen, Lisa Jeschke, Justin Katko, Aaron Kent, Robert Kiely, Joshua Kotin, Ed Luker, Joe Luna, Duncan MacKay, Ian Patterson, Malcolm Phillips, Paul Pilkington, Orlando Reade, Peter Riley, Luke Roberts, Josh Robinson, Nandini Ramesh Sankar, Josh Stanley, Keston

Sutherland, Ming Tsao, Martin Waterson, Ben Watson, John Wells and John Wilkinson; for the websitefulness of Jenn Fauls; and for the courageous generosity and patience of J.H. Prynne.

The outline of the bibliography is as follows:

I. Work by J.H. Prynne
(a) Published Poems
(b) Published Poetry Books
(c) Published Prose [essays, reviews, interviews, lectures, letters, forewords and afterwords]
(d) Publications Edited by Prynne
(e) Published Recordings
(f) Uncollected Poems
(g) Uncollected Prose
(h) Uncollected Letters
(i) Uncollected Recordings
Appendix: Additional Publication Details [print run of editions; name and location of the printer, typesetter, binder, designer, distributor, where known]
II. Work about J.H. Prynne
(j) Major Critical Discussion [book-length and article-focus]
(k) Minor Critical Discussion / Prynne in Other People's Art [notables]
(l) Recordings and Compositions
(m) Dedications and Acknowledgements
(n) Not-Prynne
(o) Miscellanea &c.

At the author's request, online and printed materials relating solely to the university, as well as occasional contributions to online discussions, are not included in this bibliography.

Unpublished and unrecorded readings, lectures, courses and conference papers by or about J.H. Prynne are also beyond the scope of this bibliography.

Wishlist

I appreciate any additional information or corrections to the bibliography, sent either to my e-mail address, filboidstudge@gmail.com , or to my home address, 555 Edgecombe Ave., Apt. 14G, New York, NY 10032, U.S.A.

Some of the citations on the bibliography remain incomplete, lacking data such as page numbers, exact date of publication, or article title. When a citation is lacking information in any field, it is marked in square brackets by either the term 'unknown' or a '?' following an uncertain entry. I don't list these incomplete citations here for reasons of space, but researchers interested in tracking down the bibliography's missing data could start from a search of these terms.

There are also some items that haven't yet been included on the bibliography due to a lack of sufficient information. Any information about these items would be greatly appreciated, particularly photographs or scans of relevant pages if possible. Such reproductions need not be museum-quality—a mobile phone pic would do—so long as they are clear enough to allow textual details to be discerned:

1. unknown poems by J.H. Prynne selected and translated into Spanish by Francisco de Undurraga in *Pensar & Poetizar*, 6/7 (2008; Valparaíso, Chile)
2. a 2009 Christopher Middleton essay called 'Science in Poetry' which allegedly cites J.H. Prynne, *Red D Gypsum*
3. *The Caian: The Annual Record of Gonville & Caius College Cambridge* [apart from Prynne's contribution to the November 1995 issue, no further information is known, though further references and appearances in the journal are strongly suspected]
4. a Liverpool journal that printed J.H. Prynne's 'Refuse Collection' [the journal may have been published for only a single issue]
5. a recording of J.H. Prynne's 27 July 1971 lecture at Simon Fraser University, 'On Maximus IV, V, VI', is believed to be held in SFU Library's Special Collections, but it does not seem to be listed in the library's online catalogue
6. I have it from a good source that the 'Pseuds Corner' column in *Private Eye* twice in 1982 [*i.e.*, between issues 523–549] featured J.H. Prynne: once for the back cover blurb to J.H. Prynne, *Poems* [1982], and again for Elizabeth Cook's 'Prynne's Principia' [review of J.H. Prynne, *Poems* [1982], published in *London Review of Books*, Vol. 4 No. 17 (16 September – 6 October 1982): 15–16]

In addition, I would like to learn as much information as possible about the Chinese publications on the work of J.H. Prynne. I regret how little information I have currently gathered on the Chinese translators of Prynne's poetry, and would appreciate, wherever possible, translator credits for each of Prynne's poems in each separate publication. [Due to my ignorance of the Chinese language, I can't tell from textual details alone whether a Chinese translation has been reprinted (with or without revision) from a previous publication or whether it has been newly translated]. Likewise, while I have attempted to list journal and article titles in unaccented transliterated Chinese as well as in English translation, there are still a substantial number of items for which this information has not yet been found. Any and all information on Chinese titles and their English translations—and English titles in Chinese translation, for that matter—is very much welcome.

Lastly, just a personal request for one published item by J.H. Prynne that has so far eluded me. Though it already exists as a citation on the bibliography, I would greatly appreciate the opportunity to see and read it for myself:

[anon.], ‘Letter from a Recent Traveler to China’ [part of a letter to Ed Dorn, original dated 23rd October 1993, with editorial title, minor adjustments and (unmarked) editorial omissions]. *Sniper Logic*, 2 (1994): 91–92.

I. Work by J.H. Prynne

(a) Published Poems

‘Stille (Nach Thomas Hood)’.
- *SIX*, (1955; [an unofficial production undertaken by members of the Sixth Form of St. Dunstan’s College, Catford]): 11. [This poem is a German translation by J.H. Prynne of Thomas Hood’s ‘Silence’].

‘Force of Circumstance’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 1.

‘Perspective from a Chalk Pit’.
- *Mica*, 2 (February 1961): 23.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 2.

‘Before Urbino’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 3.
- Ian Brinton, ‘Prynne in Prospect’. *Salt Magazine*, 3 (2009), online at http://pandora.nla.gov.au/pan/93590/20130104-0809/saltmagazine/issues/03/text/Brinton_Ian.htm [approx. pp. 25].

‘Or Would Like to Think’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 4.

‘Littoral’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 5.

‘Connoisseur at Noonday’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 6.

‘Singing at Last’.
- *Prospect*, 5 (Winter 1961): 20.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 7.

‘To Petrarch, on Mount Ventoux’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 8.

‘Without Breaking the Thread’.

- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 8.

‘To Contradict the Weather’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 9.

‘Surface Measures’.
- *Mica*, 4 (Fall 1961): 30.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 10.

‘And Afterwards’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 11.

‘Insurrection’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 12.

‘The Whetstone’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 13.

‘Quittance’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 14.

‘Other Dimensions’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 14.

‘With Pearls for Eyes’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 15.

‘Early Yesterday Morning’.
- *Satis*, 5 (Spring/Summer 1962): 14.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 16.

‘Given, to Both’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 17.

‘Responsibilities’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 18.

‘Le Verger Ardent’.

- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 19.

‘Not Kite-flying Weather’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 20.

‘Landfall’.
- *Lyrische Hefte*, Vol. 1 No. 10 (November 1961): 19. [This poem is the sole English contribution to a German-language journal].
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 21.

‘For Someone Else’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 22.

‘Getting One’s Bearings’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 23.

‘Fisherman in August’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 24.

‘Mining for Flint’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 25.

‘Quasi al Tocco’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 26.

‘But Will Not Scatter’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 27.

‘Towards September’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 28.

‘Passing the Primary School’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 29.

‘Ad Parnassum’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 30.

‘Even in Broad Daylight’.

- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 31.

‘Along Almost Any River’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 32.
- *The River’s Voice: An Anthology of Poetry*, eds. Angela King and Susan Clifford for Common Ground [nonprofit organisation]. White River Junction, Vermont: Chelsea Green Publishing Company, 2000: 22–23.

‘Return Journey’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 33.

‘Home Grown’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 34.

‘Balkan Music’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 35.

‘Damp’.
- *Mica*, 2 (February 1961): 22.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 36.

‘In Praise’.
- *Satis*, 5 (Spring/Summer 1962): 14–15.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 37.

‘Genius Loci’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 38.

‘Over Here’.
- *Prospect*, 5 (Winter 1961): 19.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 39.
- Ian Brinton, ‘Prynne in Prospect’. *Salt Magazine*, 3 (2009), online at http://pandora.nla.gov.au/pan/93590/20130104-0809/saltmagazine/issues/03/text/Brinton_Ian.htm [approx. pp. 25].

‘Resins from Smoke’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 40.

‘Misfortunes or Ideas’.

- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 41.

‘Snow is Expected’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 42.

‘Times Trans-shifting: for Robert Herrick’.
- *Prospect*, 4 (Winter 1960): 14. [Robert Herrick, ‘Upon Julia’s Voice’, is printed on the facing page].
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 43.

‘The Hazel Tree’.
- *Tomorrow*, 4 (1960): 15.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 44.

‘From an Eminence’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 45.

‘Ploughing’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 46.

‘An Owl in the Garden’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 47.

‘Street Plan’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 48.

‘Quite Certain’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 49.

‘Nasturtiums’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 50.

‘Without Fire’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 51.

‘The Recoil’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 52.

‘Horizon’.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 53.

‘Until Later On’.
- *Mica*, 4 (Fall 1961): 31.
- *Force of Circumstance and Other Poems*. London: Routledge and Kegan Paul, 1962: 54.

‘Swifts’.
- *The Caian*, Vol. 57, No. 2 (Lent 1963): 12.

‘Salt Water, Fresh Water’.
- *Prospect*, 6 (Spring 1964): 34.
- Ian Brinton, ‘Prynne in Prospect’. *Salt Magazine*, 3 (2009), online at http://pandora.nla.gov.au/pan/93590/20130104-0809/saltmagazine/issues/03/text/Brinton_Ian.htm [approx. pp. 25].

Guido Cavalcanti, ‘Chi É’. Translated by J.H. Prynne.
- *Prospect*, 6 (Spring 1964): 35.

‘At the Dark Centre’.
- *Prospect*, 6 (Spring 1964): 36.

‘Lie of the Other Land’.
- *Prospect*, 6 (Spring 1964): 36–37.

‘Axle Fish’.
- *Cambridge Opinion*, 41 (1965: ‘Carlos Williams in England’; ed. Martin Wright): 29.

‘Song for the Rotation of the Earth’.
- *Cambridge Opinion*, 41 (1965: ‘Carlos Williams in England’; ed. Martin Wright): 29.

‘Time to Go’.
- *The English Intelligencer*, 2nd ser., 8 (*c*. July 1967): 403–404.

Chiang K’uei, ‘Rainbow-Skirt’. Translated by J.H. Prynne.
- *Collection One* (March 1968; ed. Peter Riley): 43–44.

‘The Numbers’.
- *The English Intelligencer*, 1st ser., 3 (*c*. March 1966): 25–26.
- *Kitchen Poems*. London: Cape Goliard Press, 1968; New York: Grossman Publishers Inc., 1968: [n.p.] [pp. 3].
- *Poèmes de cuisine*. [French translation of *Kitchen Poems*, by B. Dubourg and J.H. Prynne] Damazan (Lot-et-Garonne): privately printed, 1975: [n.p.] [pp. 6].
- *Poems*. Edinburgh and London: Agneau 2, 1982: 10–12.
- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 10–12.

- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 10–12.
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 10–12.
- *Poèmes de cuisine*. [unaltered reprint of the 1975 French translation of *Kitchen Poems*, by Bernard Dubourg and J.H. Prynne] Marseille: Éric Pesty Éditeur, 2019: 9–12.

'Die a Millionaire'.
- *The English Intelligencer*, 1st ser., 7 (*c*. June 1966): 71–73.
- *Kitchen Poems*. London: Cape Goliard Press, 1968; New York: Grossman Publishers Inc., 1968: [n.p.] [pp. 4].
- *Poèmes de cuisine*. [French translation of *Kitchen Poems*, by B. Dubourg and J.H. Prynne] Damazan (Lot-et-Garonne): privately printed, 1975: [n.p.] [pp. 11].
- *Padma*, 1 (*c*. 1981: 'Matrix Issue'; ed. Donald Powell, Pocatello, Idaho): 81–84.
- *Poems*. Edinburgh and London: Agneau 2, 1982: 13–17.
- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 13–16.
- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 13–16.
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 13–16.
- *Poèmes de cuisine*. [unaltered reprint of the 1975 French translation of *Kitchen Poems*, by Bernard Dubourg and J.H. Prynne] Marseille: Éric Pesty Éditeur, 2019: 15–20.

'Numbers in Time of Trouble'.
- *The English Intelligencer*, 1st ser., 7 (*c*. June 1966): 74–75.
- *Kitchen Poems*. London: Cape Goliard Press, 1968; New York: Grossman Publishers Inc., 1968: [n.p.] [pp. 2].
- *Poèmes de cuisine*. [French translation of *Kitchen Poems*, by B. Dubourg and J.H. Prynne] Damazan (Lot-et-Garonne): privately printed, 1975: [n.p.] [pp. 6].
- *Poems*. Edinburgh and London: Agneau 2, 1982: 17–19.
- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 17–18.
- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 17–18.
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 17–18.
- *Poèmes de cuisine*. [unaltered reprint of the 1975 French translation of *Kitchen Poems*, by Bernard Dubourg and J.H. Prynne] Marseille: Éric Pesty Éditeur, 2019: 23–25.

'Sketch for a Financial Theory of the Self'.
- *The English Intelligencer*, 1st ser., 14 (March 1967): 231–32.
- *Kitchen Poems*. London: Cape Goliard Press, 1968; New York: Grossman Publishers Inc., 1968: [n.p.] [pp. 2].
- *Poèmes de cuisine*. [French translation of *Kitchen Poems*, by B. Dubourg and J.H. Prynne] Damazan (Lot-et-Garonne): privately printed, 1975: [n.p.] [pp. 5].
- *Poems*. Edinburgh and London: Agneau 2, 1982: 19–21.
- *A Various Art*, eds. Andrew Crozier and Tim Longville. Manchester: Carcanet Press, 1987: 233–34.

- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 19–20.
- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 19–20.
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 19–20.
- *Poèmes de cuisine*. [unaltered reprint of the 1975 French translation of *Kitchen Poems*, by Bernard Dubourg and J.H. Prynne] Marseille: Éric Pesty Éditeur, 2019: 29–31.

'A Gold Ring Called Reluctance'.
- *The English Intelligencer*, 1st ser., 10 (November 1966): 141–43.
- *Kitchen Poems*. London: Cape Goliard Press, 1968; New York: Grossman Publishers Inc., 1968: [n.p.] [pp. 3].
- *Poèmes de cuisine*. [French translation of *Kitchen Poems*, by B. Dubourg and J.H. Prynne] Damazan (Lot-et-Garonne): privately printed, 1975: [n.p.] [pp. 8].
- *Poems*. Edinburgh and London: Agneau 2, 1982: 21–24.
- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 21–23.
- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 21–23.
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 21–23.
- *Poèmes de cuisine*. [unaltered reprint of the 1975 French translation of *Kitchen Poems*, by Bernard Dubourg and J.H. Prynne] Marseille: Éric Pesty Éditeur, 2019: 33–36.

Day Light Songs.
- *Day Light Songs*. Pampisford, Cambridgeshire and Cheltenham, Gloucestershire: R. Books, July 1968 [composed 15th June 1968]. [n.p.] [poem in 11 one-page sections].
- *Chansons à la journée-lumière*. [French translation of *Day Light Songs*, by B. Dubourg] Damazan (Lot-et-Garonne): privately printed, 1975. [n.p.].
- *Poems*. Edinburgh and London: Agneau 2, 1982: 25–31.
- *Sand og Kobber*. [Norwegian translation of selected poems, by Torleiv Grue] Oslo: Forlaget Oktober, 1989: 9–21.
- excerpts, [poems 1, 2, 3, 5, 9, 10 and 11] of the original sequence (*i.e.*, J.H. Prynne, *Poems* [2015]: 26, 27 top, 28 top, 30, 31), published in Italian translation (bilingual edition) by Franco Buffoni in *Almanacco dello Specchio*, 13 (1989): 272–77 [The full section, 'Filtra sotto l'unghia', featuring an introduction and translations of Prynne's poetry by Franco Buffoni, is pp. 267–93].
- *Salt*, 9 (1996; ed. John Kinsella, South Fremantle, Western Australia): 111–13 [reprints *Chansons à la journeé-lumière*, the French translation by Bernard Dubourg].
- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 25–31.
- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 25–31.
- *101 Poems*. [Chinese translation (bilingual edition) of selected poems, by Zhimin Li (and others?)] Guangzhou: English Poetry Studies Institute, 2008: 239–44.
- *Pu Ling-en shi xuan: Han Ying dui zhao* [= *Selected Poems by J.H. Prynne*], ed. Ou Hong. [Chinese translation (bilingual edition) by English Poetry Studies Institute] Guangzhou: Zhongshan da xue chu ban she, 2010: 2–11.

- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 25–31.
- *The White Stones*. New York: New York Review of Books, 2016: 115–22.

‘Voll Verdienst’.
- excerpts, [the first five stanzas and the last] of the original sequence (*i.e.*, J.H. Prynne, *Poems* [2015]: 34, 35 top, 36 bottom), published in *The English Intelligencer*, 3rd ser., 4 (February 1968): [n.p.] [1].
- *Poems*. Edinburgh and London: Agneau 2, 1982: 33–36.
- *Sand og Kobber*. [Norwegian translation of selected poems, by Torleiv Grue] Oslo: Forlaget Oktober, 1989: 23–29.
- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 33–36.
- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 33–36.
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 33–36.

‘Airport Poem: Ethics of Survival’.
- *The Wivenhoe Park Review*, 1 (Winter 1965): 42.
- *The White Stones*. Lincoln: Grosseteste Press, 1969: 11.
- *Poems*. Edinburgh and London: Agneau 2, 1982: 38–39.
- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 38.
- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 38.
- *Años diez, revisita de poesía*, No. 0 (May 2014; ed. Juan Carlos Reche, Madrid and Granada, Spain): 12–13 [in Spanish], 129 [in English]. [Spanish translation by Mario Jurado. The full section, ‘5 Poemas’, featuring a biographical note on Prynne and translations of Prynne’s poetry by Mario Jurado, is pp. 7–22, with the original English texts on pp. 128–34].
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 38.
- *The White Stones*. New York: New York Review of Books, 2016: 3–4.
- *Il Capolinea online*, (8 December 2016): online at http://ilcapolineaonline.it/2016/12/08/airport-poem-ethic-survival/ [Italian translation (bilingual edition) by Giorgio Tranchida].

‘A Figure of Mercy, of Speech’.
- *The Wivenhoe Park Review*, 1 (Winter 1965): 40.
- *The White Stones*. Lincoln: Grosseteste Press, 1969: 12.
- *Poems*. Edinburgh and London: Agneau 2, 1982: 39.
- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 39.
- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 39.
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 39.
- *The White Stones*. New York: New York Review of Books, 2016: 5.

‘The Stranger, Instantly’.
- *The Wivenhoe Park Review*, 1 (Winter 1965): 43.
- *The White Stones*. Lincoln: Grosseteste Press, 1969: 13.
- *Poems*. Edinburgh and London: Agneau 2, 1982: 40.

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- *Poems*. Edinburgh and London: Agneau 2, 1982: 152.
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- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 153.
- *Po&sie*, 98 (2002; Paris, Éditions Belin): 148 [French translation by Bernard Dubourg and J.H. Prynne. This is one of five selections [148–52] from *Oripeau clinquaille*, the 1977 French translation of *Brass* by B. Dubourg and J. H. Prynne].
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- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 153.

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- *The Norman Hackforth* (February 1969; ed. John James, Cambridge): [n.p.] [16].
- *Brass*. London: Ferry Press, 1971: 14–15.
- *Po&sie*, 3 (1977; Paris, Éditions Belin): 10 [French translation by Bernard Dubourg and J.H. Prynne. In the sequence *Oripeau clinquaille*, the French translation of *Brass* by B. Dubourg and J. H. Prynne, on pp. 3–36].
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- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 154.

'The Kirghiz Disasters'.
- *The Norman Hackforth* (February 1969; ed. John James, Cambridge): [n.p.] [1–4].
- *Collection Four* / *Tzarad*, 3 (April 1969; ed. Peter Riley / ed. Lee Harwood): 41–43.
- *Brass*. London: Ferry Press, 1971: 16–19.
- *Po&sie*, 3 (1977; Paris, Éditions Belin): 11–14 [French translation by Bernard Dubourg and J.H. Prynne. In the sequence *Oripeau clinquaille*, the French translation of *Brass* by B. Dubourg and J. H. Prynne, on pp. 3–36].
- *Poems*. Edinburgh and London: Agneau 2, 1982: 154–57.
- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 155–58.
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- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 155–58.

'Royal Fern'.
- *Collection Seven* (Autumn 1970; ed. Peter Riley, with John James): 23.
- *Brass*. London: Ferry Press, 1971: 20–21.

- *Prospice*, 7 (1977): 8–11 [French translation (bilingual edition) by B. Dubourg and J.H. Prynne].
- *Po&sie*, 3 (1977; Paris, Éditions Belin): 15–16 [French translation by Bernard Dubourg and J.H. Prynne. In the sequence *Oripeau clinquaille*, the French translation of *Brass* by B. Dubourg and J. H. Prynne, on pp. 3–36].
- *alif*, 9 (1977; Tunis, Tunisia): 77–78 [French translation by Lorand Gaspar, in a section of his translations of 'Trois Poetes Anglais Contemporains' (Prynne, Peter Riley and R. Little), pp. 75–87].
- *Poems*. Edinburgh and London: Agneau 2, 1982: 158–59.
- *20 ans de Po&sie: choix de textes publiés dans la revue Po&sie, 1977–1997*, ed. Michel Deguy. Paris: Éditions Belin, 1997: 34 [French translation by Bernard Dubourg and J.H. Prynne. This is one of two selections [33–34] from *Oripeau clinquaille*, the 1977 French translation of *Brass* by B. Dubourg and J. H. Prynne].
- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 159–60.
- *Po&sie*, 98 (2002; Paris, Éditions Belin): 149 [French translation by Bernard Dubourg and J.H. Prynne. This is one of five selections [148–52] from *Oripeau clinquaille*, the 1977 French translation of *Brass* by B. Dubourg and J. H. Prynne].
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- *Subaltern*, 1–2 (2011; Umeå, Sweden): 74–75. [Swedish translation by Martin Bergqvist. The full section, featuring an introduction and translations of Prynne's poetry by Martin Bergqvist, is pp. 72–83].
- *Años diez, revisita de poesía*, No. 0 (May 2014; ed. Juan Carlos Reche, Madrid and Granada, Spain): 14–15 [in Spanish], 129 [in English]. [Spanish translation by Mario Jurado. The full section, '5 Poemas', featuring a biographical note on Prynne and translations of Prynne's poetry by Mario Jurado, is pp. 7–22, with the original English texts on pp. 128–34].
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 159–60.

'L'Extase de M. Poher'.
- *The Anona Wynn* (June 1969; ed. Wendy Mulford, Cambridge): [n.p.] [pp. 3].
- *Brass*. London: Ferry Press, 1971: 22–23.
- *Po&sie*, 3 (1977; Paris, Éditions Belin): 17–18 [French translation by Bernard Dubourg and J.H. Prynne. In the sequence *Oripeau clinquaille*, the French translation of *Brass* by B. Dubourg and J. H. Prynne, on pp. 3–36].
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- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 161–62.
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 161–62.

‘The Five Hindrances’.
- *Brass*. London: Ferry Press, 1971: 24.
- *Prospice*, 7 (1977): 10–13 [French translation (bilingual edition) by B. Dubourg and J.H. Prynne].
- *Po&sie*, 3 (1977; Paris, Éditions Belin): 19 [French translation by Bernard Dubourg and J.H. Prynne. In the sequence *Oripeau clinquaille*, the French translation of *Brass* by B. Dubourg and J. H. Prynne, on pp. 3–36].
- *Padma*, 1 (*c*. 1981: ‘Matrix Issue’; ed. Donald Powell, Pocatello, Idaho): 85.
- *Poems*. Edinburgh and London: Agneau 2, 1982: 162.
- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 163.
- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 163.
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 163.

‘Wood Limit Refined’.
- *Brass*. London: Ferry Press, 1971: 25–26.
- *Po&sie*, 3 (1977; Paris, Éditions Belin): 20–21 [French translation by Bernard Dubourg and J.H. Prynne. In the sequence *Oripeau clinquaille*, the French translation of *Brass* by B. Dubourg and J. H. Prynne, on pp. 3–36].
- *Poems*. Edinburgh and London: Agneau 2, 1982: 163–64.
- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 164.
- *Po&sie*, 98 (2002; Paris, Éditions Belin): 150 [French translation by Bernard Dubourg and J.H. Prynne. This is one of five selections [148–52] from *Oripeau clinquaille*, the 1977 French translation of *Brass* by B. Dubourg and J. H. Prynne].
- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 164.
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 164.

‘The Ideal Star-Fighter’.
- *Brass*. London: Ferry Press, 1971: 27–28.
- *Po&sie*, 3 (1977; Paris, Éditions Belin): 22–23 [French translation by Bernard Dubourg and J.H. Prynne. In the sequence *Oripeau clinquaille*, the French translation of *Brass* by B. Dubourg and J. H. Prynne, on pp. 3–36].
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- *A Various Art*, eds. Andrew Crozier and Tim Longville. Manchester: Carcanet Press, 1987: 257–58.
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- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 165–66.
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- an excerpt, the first numbered section of the poem [*i.e.*, J.H. Prynne, *Poems* [2015]: 165], published in *Verse Version*, Vol. 2 No. 1 (March 2013; chief ed. Zhang

Guangkui, [Guangdong, P.R. China]): 54–55. [Chinese translation (bilingual edition) by English Poetry Studies Institute, reprinted from *Pu Ling-en shi xuan: Han Ying dui zhao* [= *Selected Poems by J.H. Prynne*], ed. Ou Hong].
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 165–66.

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- *Brass*. London: Ferry Press, 1971: 29–30.
- *Po&sie*, 3 (1977; Paris, Éditions Belin): 24–25 [French translation by Bernard Dubourg and J.H. Prynne. In the sequence *Oripeau clinquaille*, the French translation of *Brass* by B. Dubourg and J. H. Prynne, on pp. 3–36].
- *Poems*. Edinburgh and London: Agneau 2, 1982: 166–67.
- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 167–68.
- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 167–68.
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 167–68.

'Es Lebe der König'.
- *Collection Seven* (Autumn 1970; ed. Peter Riley, with John James): 22.
- *Brass*. London: Ferry Press, 1971: 31–32.
- Edmond Jabés, "Answer to a Letter" (trans. Rosmarie Waldrop); J.H. Prynne, "Es Lebe der König"; Paul Celan, "Conversation in the Mountains" (trans. Rosmarie Waldrop). Published together as *The Literary Supplement*, *Writings*, 1 (The Literary Supplement, Nothing doing (formally in London), 1973): 10–11. [Editor, A[nthony] Barnett, Consultants, J.H. Prynne, C. Royet-Journoud, R. Waldrop].
- *Po&sie*, 3 (1977; Paris, Éditions Belin): 26–27 [French translation by Bernard Dubourg and J.H. Prynne. In the sequence *Oripeau clinquaille*, the French translation of *Brass* by B. Dubourg and J. H. Prynne, on pp. 3–36].
- *alif*, 9 (1977; Tunis, Tunisia): 75–76 [French translation by Lorand Gaspar, in a section of his translations of 'Trois Poetes Anglais Contemporains' (Prynne, Peter Riley and R. Little), pp. 75–87].
- *Poems*. Edinburgh and London: Agneau 2, 1982: 168–69.
- *Poesi*, 3/4 (1985; Bekkestua, Norway): 98 [Norwegian translation by Torleiv Grue].
- *A Various Art*, eds. Andrew Crozier and Tim Longville. Manchester: Carcanet Press, 1987: 258–59.
- *Sand og Kobber*. [Norwegian translation of selected poems, by Torleiv Grue] Oslo: Forlaget Oktober, 1989: 7–8.
- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 169–70.
- *Po&sie*, 98 (2002; Paris, Éditions Belin): 151–52 [French translation by Bernard Dubourg and J.H. Prynne. This is one of five selections [148–52] from *Oripeau clinquaille*, the 1977 French translation of *Brass* by B. Dubourg and J. H. Prynne].
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- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 169–70.

'Thinking of You'.
- *Brass*. London: Ferry Press, 1971: 33.

- *Po&sie*, 3 (1977; Paris, Éditions Belin): 28 [French translation by Bernard Dubourg and J.H. Prynne. In the sequence *Oripeau clinquaille*, the French translation of *Brass* by B. Dubourg and J. H. Prynne, on pp. 3–36].
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- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 171.
- *Po&sie*, 98 (2002; Paris, Éditions Belin): 152 [French translation by Bernard Dubourg and J.H. Prynne. This is one of five selections [148–52] from *Oripeau clinquaille*, the 1977 French translation of *Brass* by B. Dubourg and J. H. Prynne].
- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 171.
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 171.

'A New Tax on the Counter-Earth'.
- *The Curiously Strong*, Vol. 3 No. 3 (2 November 1970): [n.p.].
- *Collection Seven* (Autumn 1970; ed. Peter Riley, with John James): 26–27.
- *Brass*. London: Ferry Press, 1971: 34–35.
- *Po&sie*, 3 (1977; Paris, Éditions Belin): 29–30 [French translation by Bernard Dubourg and J.H. Prynne. In the sequence *Oripeau clinquaille*, the French translation of *Brass* by B. Dubourg and J. H. Prynne, on pp. 3–36].
- *Poems*. Edinburgh and London: Agneau 2, 1982: 171–72.
- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 172–73.
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- *101 Poems*. [Chinese translation (bilingual edition) of selected poems, by Zhimin Li (and others?)] Guangzhou: English Poetry Studies Institute, 2008: 49–54.
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'Lupin Seed'.
- *Brass*. London: Ferry Press, 1971: 36.
- *Po&sie*, 3 (1977; Paris, Éditions Belin): 31 [French translation by Bernard Dubourg and J.H. Prynne. In the sequence *Oripeau clinquaille*, the French translation of *Brass* by B. Dubourg and J. H. Prynne, on pp. 3–36].
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- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 174.
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 174.

'Of Sanguine Fire'.
- *Granta*, Vol. 75 No. 2 (November 1969): 11–14, in the section 'New Cambridge Poetry', pp. 11–18.
- *Canards du siècle présent* [English-language poetry anthology], ed. Anthony Barnett. Nivaa, Danmark: privately printed, February 1970: [n.p.].
- *Writing: Georgia Straight Writing Supplement*, 8 (27 July 1971; eds. Stan Persky and Dennis Wheeler, Vancouver [York Street]): 7–9. [Prynne may have also assembled the collages running alongside the poem from 7–9].
- *Brass*. London: Ferry Press, 1971: 37–41.

- *Po&sie*, 3 (1977; Paris, Éditions Belin): 32–36 [French translation by Bernard Dubourg and J.H. Prynne. In the sequence *Oripeau clinquaille*, the French translation of *Brass* by B. Dubourg and J. H. Prynne, on pp. 3–36].
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- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 175–79.

'The Friday Ballad'.
- *Collection Four* / *Tzarad*, 3 (April 1969; ed. Peter Riley / ed. Lee Harwood): 44.
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- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 182.
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- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 182.

'Air Gap Song'.
- *Collection Three* (January 1969; ed. Peter Riley): 46.
- *Poems*. Edinburgh and London: Agneau 2, 1982: 181–82.
- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 183.
- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 183.
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 183.

'Bite on the Crown'.
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- *Poems*. Edinburgh and London: Agneau 2, 1982: 182.
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- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 184.
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'White & Smart'.
- *Poems*. Edinburgh and London: Agneau 2, 1982: 183.
- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 185.
- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 185.
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 185.

'Nibble Song'.
- *Poems*. Edinburgh and London: Agneau 2, 1982: 184.

- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 186.
- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 186.
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 186.

'On the Front'.
- *2R* [*Resuscitator*, second series], [3:] *The Last Resuscitator* (January 1969; eds. John James and Nick Wayte): 30.
- *Poems*. Edinburgh and London: Agneau 2, 1982: 185.
- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 187.
- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 187.
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 187.

'The King of Spain'.
- *Poems*. Edinburgh and London: Agneau 2, 1982: 186–87.
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'Retail Count'.
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- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 189.
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- *Poems*. Edinburgh and London: Agneau 2, 1982: 188–89.
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‘Smooth Landing’.
- *Poems*. Edinburgh and London: Agneau 2, 1982: 189.
- *Poems*. South Fremantle, Western Australia: Fremantle Arts Centre Press / Folio (Salt); Newcastle upon Tyne: Bloodaxe Books, 1999: 191.
- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 191.
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 191.

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- *Poems*. Edinburgh and London: Agneau 2, 1982: 191–97.
- *Sand og Kobber*. [Norwegian translation of selected poems, by Torleiv Grue] Oslo: Forlaget Oktober, 1989: 31–43.
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- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 193–99.
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 193–99.

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- *Into The Day*. Cambridge: privately printed (distributed through Ferry Press), 1972. [n.p.] [poem in 24 one-page sections, plus 4 pages of illustration and an epigraph page].
- an excerpt, [poem 21] of the original sequence (*i.e.*, J.H. Prynne, *Poems* [2015]: 213 top), published in *TENS*, 2 (September 1972; ed. Bill Little, Los Angeles): [n.p.] [pp. 1].
- excerpts, [poems 9, 10, 12, 1, and 24] of the original sequence (*i.e.*, J.H. Prynne, *Poems* [2015]: 206 top and bottom, 207 bottom, 202 top, and 214 bottom), published in *Padma*, 1 (*c*. 1981: ‘Matrix Issue’; ed. Donald Powell, Pocatello, Idaho): 86–87.
- *Poems*. Edinburgh and London: Agneau 2, 1982: 199–212.
- an excerpt, [poems 5–8] of the original sequence (*i.e.,* J.H. Prynne, *Poems* [2015]: 204–205), published in *A Various Art*, eds. Andrew Crozier and Tim Longville. Manchester: Carcanet Press, 1987: 260–61.
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- *Poems*. North Fremantle, Western Australia: Fremantle Arts Centre Press; Tarset, Northumberland: Bloodaxe Books, 2005: 201–14.
- *Poems*. Hexham, Northumberland: Bloodaxe Books, 2015: 201–14.

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‘[: crack corn several darnel, early in morn . . .]’.
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‘[: pick up your mat lying lost to repute . . .]’.
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‘[: prop slide distinct with milk insertion . . .]’.

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[*There is another valid strategy of page numbering contained in* Bean News*, found in the page numbers rendered in cuneiform at the top of each page, in the numbering system Dorn learned from Otto Neugebauer's history of Babylonian maths,* The Exact Sciences in Antiquity *(Providence, Rhode Island: Brown University Press, 1951/1957). As these numbers proceed in multiples of 9, '& Hoc Genus Omne' should be listed as on p. 18; 'Full Tilt Botany: Ideal Weapon for Suicide Pacts', p. 72; and the quoted material noted as 'a private communication from Erasmus dated 0 hrs 0 mins 0 secs GMT 1st July' under the heading 'When Is Now', p. 36.*]

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‘Gonville and Caius College Library’, in *Caius and Cockerell; The Transformation of a Library*, ed. J.H. Prynne (Cambridge: The Library of Gonville and Caius College, 1997): 3–9 [also contains Prynne’s ‘Introduction’, p. 1, and a note on ‘Stained Glass in the Cockerell Building’, p. 42].

‘Introduction’, to *The May Anthology of Oxford and Cambridge Poetry 1998* (Cambridge and Oxford: Varsity/Cherwell, 1998): [n.p.; pp. 2]. J.H. Prynne is also listed on the copyright page as Executive Editor.

‘Letter to Dr Andrew George, c / o Penguin Books’. *Quid*, 5 (August 2000; ed. Keston Sutherland): 2–7 [dated 1 August 1999; a response to *The Epic of Gilgamesh; The Babylonian Epic Poem and Other Texts in Akkadian and Sumerian*, trans. with an intro. by Andrew George (London: Penguin Books, 1999)] Also online at http://www.barquepress.com/media/31/pdf/quid5.pdf .

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An Introductory Sketch Outline of American Literature: Six Double Lectures: Guangzhou Daxue, Spring 2005 (Guangzhou: Guangzhou University, 2005): pp. 65 [Lecture notes. Includes an ‘Erratum / Error Note’, dated August 2005, correcting an error on p. 13].

Foreword to *River Pearls* [bilingual anthology], ed. Ou Hong (Guangzhou: English Poetry Studies Institute, Sun Yat-sen University / Great Britain: Barque Press, 2005): 3–4 [dated 5th June 2005]. J.H. Prynne is also listed as Chief Advisory Editor, as one of the cover designers, and as a contributing poet.

Preface to Zhimin Li, *Xi fang shi xue yin xiang xia de Zhongguo xin shi; qi yuan fa zhan yu ben tu yi shi* [= *New Chinese Poetry under the Influence of Western Poetics; The Origins, Development and Sense of Nativeness*] (English Poetry Studies Institute Pubs, 1; Guangzhou, 2005): i–iv, and excerpted on the back cover.

‘Keynote Speech at the First Pearl River Poetry Conference, Guangzhou, China, 8th June 2005’. *Quid*, 16 (February 2006; ed. Keston Sutherland): 7–17 [including reproduction of calligraphy of Meng Hao-ren’s poem ‘Su Jiande Jiang’ [= ‘Passing the Night on a River in Jian De’] by Ge Hong-zhen, inscribed (colophon) to Pu Ling-en (Prynne); the *Quid* version includes some errors of transcription, notably ‘duck’ for ‘dusk’ in line 2 of Hinton’s translation; this was corrected at http://www.dispatx.com/show/item.php?item=1041 , previously online as of 2004, but that transcription also introduced significant errors, notably ‘a stone’ for ‘stone’ in Twitchell-Waas’s translation]. A video recording of this speech, as ‘Prynne Lecture’,

is included on the DVD *River Pearls: The First Pearl River Poetry Conference, Guangzhou, China, 2005* (John Wilkinson, videographer, et. al. Distributed through Barque Press, 2008).

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'The *Night Vigil* of Shen Zhou'. *Glossator: Practice and Theory of the Commentary*, 3 (September 2010): 1–18. Online at https://solutioperfecta.files.wordpress.com/2011/10/prynne-night-vigil.pdf . [This is a slightly revised version, dated October 2009, of an essay originally available as 'Night Vigil' (5th February 2008), online at https://www.cai.cam.ac.uk/sites/default/files/shenzhou.pdf [approx. pp. 10]]. This *Glossator* version has since, in turn, been reprinted in revised and extended form as 'The "Night Vigil" of Shen Zhou'. *SNOW lit rev*, 2 (Fall 2013 – Spring 2014; eds. Anthony Barnett and Ian Brinton): 94–114.

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'No Universal Plan for a Good Life', in *Sahitya Ra Jeevan Darshan* [= *A Collection of the Expressions*], ed. Rajan Prasad Pokharel (Kathmandu, Nepal: Madan and Geeta, July 2010): 172–75 [dated 10 May 2010. This essay is the sole English contribution to a collection in Nepali]. Also online at

https://web.archive.org/web/20141221213035/https://dl.dropboxusercontent.com/u/16002249/images/prynneinnepali.pdf .

Discussion of the topic of concern, 'The University's response to the proposed changes in higher education funding, in light of the more detailed proposals following the publication of the Browne Review', in the Senate-House of Cambridge University, held on 18 January 2011 and 1 February 2011. *Cambridge University Reporter*, Vol. 141 No. 15 [Issue 6211] (26 January 2011): 443–58, and Vol. 141 No. 17 [Issue 6213] (9 February 2011): 491–505. Prynne's discussion took place on 18 January 2011, and is found in Vol. 141 No. 15 [Issue 6211] (26 January 2011): 456–57. Online at http://www.admin.cam.ac.uk/reporter/2010-11/weekly/6211/section13.shtml .

George Herbert, 'Love [III]': A Discursive Commentary (Cambridge: privately printed, 2011): pp. 93.

'Introduction to a Reading of "Refuse Collection" & *To Pollen*'. *Hurly-Burly; The International Lacanian Journal of Psychoanalysis*, 6 (September 2011): 189–93 [transcription by Adrian Price of a talk given at the Pompidou Centre, Paris, on 11 February 2009. Videos of this talk, as well as Prynne's accompanying poetry reading from 'Refuse Collection', *Pearls That Were* and *To Pollen*, and readings of French translations from *To Pollen* and *Pearls That Were* by their respective translators Abigail Lang and Pierre Alferi, are online at http://doublechange.org/2009/02/11/11-02-09-j-h-prynne-pierre-alferi/].

'What is a Classic Poem'. *Epsians*, Vol. 1 No. 1 (September 2011): 83–117. ['This paper is a transcription modified by the author on the basis of a talk presented in The Second National Conference on English Poetry Studies, sponsored by EPSAC (English Poetry Studies Association of China), and hosted by Central South University (Changsha, P.R. China) during 29th to 31st of [October] 2010'. Includes as an appendix William Collins's 'Ode Occasion'd by the Death of Mr. Thomson' and Prynne's explanatory notes, comments and discussion regarding that poem, as edited by Zhimin Li.] Also online at https://media.sas.upenn.edu/jacket2/pdf/Espians-1.pdf .

Excerpted note on the journal *Epsians* [dated 8 August 2011]. *Epsians*, Vol. 1 No. 1 (September 2011): back cover.

Letter to Kent Johnson (13 November 2011). *An Eleventh Fiery Flying Roule: To All the Inhabitants of the earth; Specially to the rich ones* (19 November 2011): [4]. Online at http://afieryflyingroule.tumblr.com/ . Reprinted, alongside all of the 'roules', in *A Fiery Flying Roule: to all the inhabitants of the earth; specially to the rich ones*, ed. Eirik Steinhoff (Barrytown, New York: Station Hill Press/Publication Studio Hudson, 2018): [n.p.]. [For the context of this letter, see John Latta's interview with the Croatoan Poetic Cell, 17 November 2011, at http://isola-di-rifiuti.blogspot.com/2011/11/croatoan-poetic-cell-interview.html , which also quotes from Prynne's letter]. Prynne's letter was later republished, at the end of an interview between Brooks Johnson of the Croatoan Poetic Cell and Linh Dinh, at http://www.poetryfoundation.org/harriet/2012/04/a-conversation-with-brooks-johnson/ [approx. pp. 9]; this interview, along with Prynne's letter, was then further republished at http://www.lanaturnerjournal.com/blog/linhdinhbrooksjohnson ,

[previously] at http://dispatchespoetry.com/articles/documents/2016/02/10 , and [currently] at http://dispatchespoetrywars.com/documents/2016/02/statement-of-the-croatoan-poetic-cell-on-the-poetry-foundation-and-the-cops-with-a-letter-from-jeremy-prynne/ . Prynne's letter was further republished in Kent Johnson, 'Open letter from Kent Johnson to Jennifer Scappettone, 4 May 2016', *Dispatches from the Poetry Wars*, (May 2016): previously online at http://dispatchespoetry.com/articles/letters/2016/05/221 [approx. pp. 3], and currently online at *Dispatches*'s new website, http://dispatchespoetrywars.com/letters/2016/05/open-letter-from-kent-johnson-to-jennifer-scappettone-4-may-2016/ . And Prynne's letter was further republished in Kent Johnson and Robert Neustadt, 'CADA: Lessons for Poetic Revolts to Come', *Lana Turner*, 10 (February 2018): 138–57 [156–57], online at http://dispatchespoetrywars.com/commentary/2018/01/cada-lessons-poetic-revolts-come-kent-johnson-robert-neustadt/ .

J.H. Prynne, and Keston Sutherland, 'Introduction to Prynne's Poems in Chinese'. *Cambridge Quarterly*, Vol. 41 No. 1 (March 2012: Special Issue—Cambridge English and China: A Conversation): 197–207. Online at http://camqtly.oxfordjournals.org/content/41/1/197.full.pdf+html . [Transcription of an informal talk in Cambridge 7 July 2011, part of the colloquium 'Cambridge English & China: A Conversation', (5–7th July 2011); revised 1 November 2011. The talk was also recorded, and is included on a two-CD audio mp3 collection, *The Cambridge Quarterly—Cambridge English & China: A Colloquium, 5–7th July 2011, MP3 Version* (London: Optic Nerve, 2012); Prynne and Sutherland's talk is CD 2, track 13, titled on the back cover 'The Selected Poems: a Bi-Lingual Edition' and attributed singly to J.H. Prynne].

'Afterword', in Edward Dorn, *Collected Poems*, ed. Jennifer Dunbar Dorn with Justin Katko, Reitha Pattison and Kyle Waugh (Manchester: Carcanet Press, 2012): 938–41 [lightly edited transcription of Prynne's responses to an interview with Joe Richey on 17 December 1999, following Edward Dorn's memorial and the reception at the University of Colorado's British Studies room at Norlin Library].

'Poetry and Sympathy: An Example from Coleridge'. *Epsians*, Vol. 2 No. 1 (March 2012): 95–136 [analysis and commentary on S.T. Coleridge's 'This Lime Tree Bower My Prison' (1797/1800), with notes edited by John Wilkinson and Xu Sha]. Also online at https://media.sas.upenn.edu/jacket2/pdf/Espians-2.pdf .

Interview with Deng Qiong, Song Yu and Ma Hanqing, in Deng Qiong, Song Yu and Ma Hanqing, ed. Liu Huan, '"Jianqiao shi pai" daibiao renwu changshi xie gushi xuesheng pingjia bu yayun' [in Chinese]. *Yangcheng wanbao* [= *Yangcheng Evening News*], (20 July 2012). Online at http://www.chinanews.com/cul/2012/07-20/4047682.shtml [approx. pp. 3]. [Chinese newspaper interview, regarding Prynne's experiences and impressions as a teacher in P.R. China, his involvement in EPSI [English Poetry Studies Institute], and his students' reaction to his poem '[*Jie ban mi Shi Hu*]' [written in Chinese in the original, and reproduced here]].

Transcription of a letter to Edward Dorn [letter dated 22nd February 1981], in Edward Dorn, *Charles Olson Memorial Lectures*, ed. Lindsey M. Freer (New York: Lost and Found (CUNY Poetics Document Initiative), Fall 2012): 27–31. [This publication

prints Lindsey M. Freer's transcriptions of the first and third of the three lectures presented by Edward Dorn as part of the Charles Olson Memorial Lectures series. Audio recordings of all three of the lectures are online at http://writing.upenn.edu/pennsound/x/Dorn.php ; Prynne's letter was read by Dorn during the first lecture, listed as 'Reading for the Olson Lectures, March 1981: Lecture 1 (March 19, 1981)', from [41.50–51.52]].

'A Letter about Paul Celan' [letter to Anthony Barnett, 28th March 1983]. *SNOW lit rev*, 1 (Spring 2013; eds. Anthony Barnett and Ian Brinton): 73–77. [From an original three-page typed letter, with opening and closing paragraphs omitted to remove personal matters not relating to the main argument].

'Fragrance and Anger in Milton's *Paradise Lost*'. *Epsians*, Vol. 3 No. 1 (March 2013): 1–11. [Analysis of one local aspect of John Milton's *Paradise Lost* in relation to its overall narrative and themes. This is a transcription, modified by the author and edited by Li Zhimin, of a lecture given at The Third National Conference on English Poetry Studies, sponsored by EPSAC (English Poetry Studies Association of China), and hosted by Shenzhen University (Shenzhen, P.R. China) during December 20th to 22nd, 2012]. Also online at https://media.sas.upenn.edu/jacket2/pdf/Espians-3_2013.pdf .

'On Peter Larkin'. *No Prizes*, 2 (June 2013; ed. Ian Heames): 43–45 [a transcription, lightly edited by Prynne, of an extemporised comment following Peter Larkin's reading at the inaugural event of the UnAmerican Activities reading series, 12 May 2013. Larkin read at the Judith E. Wilson Drama Studio in Cambridge, UK, following Lanny Jordan Jackson's reading at the Page Poetry Parlor in New York City. The venues were connected by live audiovisual link. Prynne spoke from amongst the Cambridge audience].

'The Poet's Imaginary'. *Chicago Review*, Vol. 58 No. 1 (Summer 2013): 89–105 [lecture given at the University of Sussex on 13 February 2013].

'The "Night Vigil" of Shen Zhou'. *SNOW lit rev*, 2 (Fall 2013 – Spring 2014; eds. Anthony Barnett and Ian Brinton): 94–114. This is a revised and extended version of an essay published as 'The *Night Vigil* of Shen Zhou'. *Glossator: Practice and Theory of the Commentary*, 3 (September 2010): 1–18. Online at https://solutioperfecta.files.wordpress.com/2011/10/prynne-night-vigil.pdf . The *Glossator* version was in turn a slightly revised version, dated October 2009, of an essay originally available as 'Night Vigil' (5th February 2008), online at https://www.cai.cam.ac.uk/sites/default/files/shenzhou.pdf [approx. pp. 10]].

A note on John Hall, *else here* (Buckfastleigh, South Devonshire, UK: etruscan books, 1999). Appears on the webpage for John Hall, *Keepsache: a companion selection to* else here (Hastings, Sussex, UK: etruscan books, 2014 [published November 2013]): online at http://llpp.ms11.net/etruscan/hall2.html . Excerpted from a letter to John Hall, 18th November 1999. The note is partly reprinted in *Surrey Poetry Festival Brochure*, (Saturday 9th May 2015), University of Surrey: [n.p.] [pp. 7] [note on p. [4]], online at http://www.surrey.ac.uk/englishandlanguages/files/Literature%20Events/Surrey%20Poetry%20Festival%202015%20Programme.pdf .

‘Afterword: Will Stuart and the Play of Wills’, in Will Stuart, *Nine Plays*, ed. Ian Heames (Cambridge: Face Press, 2014): 345–49 [dated 30th October 2013].

Concepts and Conception in Poetry (Cambridge: Critical Documents, May 2014): pp. 49.

‘John Keats, “Ode on a Grecian Urn”: Study Notes’. *Epsians*, Vol. 4 No. 1 (March 2014): 49–86. Notes edited by Li Zhimin and Zhao Kai. Also online at https://media.sas.upenn.edu/jacket2/pdf/Epsians4_2014.pdf .

‘A Tailpiece to “Listening to All”’ [photocopied handouts prepared January 2014 for a discussion at the University of Sussex in March 2014] (distributed through Barque Press (London) as a special issue of the journal *Quid* as of July 2014): pp. 37. [A close reading, with notes and additional materials, of J.H. Prynne’s ‘Listening to All’ [from *Bands Around the Throat* (Cambridge: privately printed (distributed through Ferry Press), 1987): 12; and reprinted in *Poems* [2015]: 349.]] [As Prynne notes in the introduction to the discussion topic’s second batch of materials (on p. [3] of the handouts), ‘There is no authority or authorisation in any of this, no superior management or insider trading. Poems that are not feeble have their own knack of evading interventionist capture, from whatever quarter. *Caveat emptor*!’].

‘The “Cambridge School” of Contemporary Poetry’. *Cambridge University Library Poetry Archives Newsletter*, 1 (Autumn 2014): 2–3.

‘I. M. George Bolton’. *Once a Caian...*, 14 (Michaelmas 2014): 35 [a memorial tribute, reproduced from author-holograph, to George Bolton, the principal conservator of the Library of Gonville & Caius College, Cambridge. The note is dated 16th June 2013]. Online at https://www.cai.cam.ac.uk/sites/default/files/downloads/once_a_caian._issue_14.pdf .

‘Letter to Stuart Calton’ [dated 16 August 2004]. *The Assassin: An Association of Musical Marxists Reader*, eds. Michael Tencer and Andy Wilson (London: Unkant Publishers, December 2014): 163–65, with altered scan from the original typescript on 162. [On Stuart Calton’s *United Snap Up* (Manchester: Fenland Hi-Brow Press, November 2004 [written June/July 2004]), online at http://councilofdrent.com/UnitedSnapUp.pdf].

Afterword, ‘Report on A.T.K. Crozier, *“Free Verse” as Formal Restraint: An Alternative to Metrical Conventions in Twentieth Century Poetic Structure*, thesis submitted in partial fulfilment of the requirement for the degree of Doctor of Philosophy of the University of Essex, September, 1972’, in Andrew Crozier, *‘Free Verse’ as Formal Restraint: an alternative to metrical conventions in twentieth century poetic structure*, ed. for publication by Ian Brinton (Bristol: Shearsman Books, 2015): 212–14; with additional concluding note on p. 9 [at the end of Ian Brinton’s ‘Introduction’ (7–9)]. [Examiner’s report dated 30th April 1973].

A note on Tom Raworth. Tom Raworth, *As When: A Selection*, ed. Miles Champion (Manchester: Carcanet Press, 2015): back cover.

Graft and Corruption: Shakespeare's Sonnet 15 (Cambridge: Face Press, April 2015): pp. 76. [2nd edition, also pp. 76, with text corrected and footnotes slightly expanded, December 2016. According to a note on p. 52 of both the first and second editions, 'This lecture, originally given in the Faculty of English at Cambridge University in around the late 1970s – early 1980s, has been more recently (2015) somewhat extended, though its main arguments have not been altered and its references have not been updated.'].

A note on Roger Langley. R.F. Langley, *Complete Poems*, ed. Jeremy Noel-Tod (Manchester: Carcanet Press, 2015): inside cover flap. Jeremy Noel-Tod's introduction to the volume (ix–xiv [xiii]) also quotes from Prynne's speech at Langley's memorial service at St Andrew's church, Bramfield, on 12 February 2011; and Prynne's speech at Langley's memorial service is quoted further in Tom Lowenstein, 'Roger Langley' [obituary]. *PN Review*, Vol. 37 No. 6 [Issue 200] (July–August 2011): 12–13 [13].

'A Note to Josh Kotin and Jeff Dolven'. *No Prizes*, 4 (Winter 2015–16; ed. Ian Heames): 21–24. [A transcription from a faxed memorandum, dated 2nd Feb 2016. Includes an errata slip which notes corrections to pp. 22–23].

'The Art of Poetry No. 101: J.H. Prynne'. *Paris Review*, 218 (Fall 2016): 174–207. An edited interview with J.H. Prynne conducted and introduced by Jeff Dolven and Joshua Kotin. p. 174 reproduces an original manuscript page from J.H. Prynne, *Kazoo Dreamboats; or, On What There Is*. The issue also features a section of 'Four Poems' by Prynne [pp. 208–11]; two of the four poems are previously unpublished. The introduction and interview are excerpted online at http://www.theparisreview.org/interviews/6807/the-art-of-poetry-no-101-j-h-prynne [approx. pp. 2]; one poem, 'Platform', is online at http://www.theparisreview.org/poetry/6823/platform-j-h-prynne .

'J.H. Prynne on Ulf Stolterfoht'. Ulf Stolterfoht, *Nine Drugs*, tr. Lisa Jeschke (Cambridge: Face Press, 2016): laid-in sheet between the book's cover and title page. [A transcription of J.H. Prynne's introduction to Ulf Stolterfoht's reading at the Fifth Annual Sussex Poetry Festival, Brighton, 14 June 2014. A video of Prynne's introduction, [3 min 50 sec], is online at https://vimeo.com/99395874 [2.15 – end]. A series of ten videos of the rest of the reading, featuring Stolterfoht, Prynne and Jeschke reading selections from part IV of Stolterfoht's *holzrauch über heslach* (Basel/Weil am Rhein: Urs Engeler, 2007) in original German and in Jeschke's English translations [though in earlier versions than those published in *Nine Drugs*], are also online; links to those videos are listed in the 'Published Recordings' section of this bibliography].

'Notes on "I Saw My Lady Weepe"'. *No Prizes*, 5 (Winter 2016–17; ed. Ian Heames): 19–31. [On a lute ayre composed by John Dowland. Originally prepared for students at the School of Foreign Languages, Hangzhou Normal University, P.R. China. Dated 12th December 2016].

The Collected Letters of Charles Olson and J.H. Prynne, ed. Ryan Dobran (Albuquerque: University of New Mexico Press, 2017): pp. 242. [The complete letters, with two minor exceptions, between the two poets, written from 7 November

1961 to 1 January 1970. The letters were transcribed from the Charles Olson Research Collection in the Thomas J. Dodd Research Center at the University of Connecticut and from Prynne's private archive in Cambridge [which has since been purchased by Cambridge University Library, though it has not yet been fully archived]. Includes a substantial introduction and annotations by Ryan Dobran].

Correspondence with Iain Sinclair, collected in Jeffrey M. Johnson, *The Works of Iain Sinclair: A Descriptive Bibliography and Biographical Chronology, Fascicles I–III, comprising 1943–1987* ([Norwich, UK]: Test Centre Books, 2018): [n.p.] [*c*. pp. 64 of 500]. [Includes the complete extant correspondence between Sinclair and Prynne up to 1987, beginning with Sinclair's friend Chris Bamford's letter to Prynne on 18 January 1972 requesting a meeting with Bamford and Sinclair and ending with Sinclair's letter to Prynne on 11 June 1987].

A note on Aaron Kent, *Tertiary Colours: A Post-Traumatic Verse* (Newton-le-Willows, UK: Knives, Forks and Spoons Press, 2018). Online at Aaron Kent's page on the Broken Sleep Books website, https://www.brokensleepbooks.com/aaron-kent . The pamphlet is reprinted in Kent's *Collected Pamphlets* (Talgarreg, Wales: Broken Sleep Books, 2021): 45–69, and Prynne's note is included on the book's back cover. Prynne's note is excerpted from a letter to Aaron Kent, 31 December 2018.

'Judith E. Wilson Lecture 2016: Reading Kazoo'. *SNOW lit rev*, 7 (Spring 2019; eds. Anthony Barnett and Ian Brinton): 36–45. [A lightly redacted transcription of a lecture given 5th May 2016, 5 p.m., at Little Hall, Cambridge. A manuscript page of *Kazoo Dreamboats; or, On What There Is*—ms Add.10144, in temporary file 1561, Cambridge University Library—is reproduced on p. 36].

A note on Friedrich Hölderlin, *Selected Poems and Letters*, tr. Christopher Middleton (Amsterdam, The Netherlands/Sofia, Bulgaria: The Last Books, 2019): back cover.

Correspondence with Iain Sinclair, collected in Jeffrey M. Johnson, *The Works of Iain Sinclair: A Descriptive Bibliography and Biographical Chronology, Fascicle IV, comprising 1988–1998* ([Norwich, UK]: Test Centre Books, 2019): [n.p.] [*c*. pp. 27 of 425]. [Includes the complete extant correspondence between Sinclair and Prynne during the period from 1988 to 1998, beginning with Sinclair's letter to Prynne on 16 August 1989 and ending with Sinclair's letter to Prynne on 30 April 1996].

Comment on Stéphane Mallarmé, *Poems*, trs. Ian Brinton and Michael Grant. Stéphane Mallarmé, *Poems*, trs. Ian Brinton and Michael Grant (Colchester, Essex: Muscaliet Press, 2019): 3–4 [dated 15th May 2019].

Review of Will Stuart, *Sharp Wren Task* (Cambridge, UK: Face Press, 2019). *Rain Taxi Review of Books*, Vol. 24 No. 4 (Winter 2019): 41.

A note on Merlin Sheldrake, *Entangled Life: How Fungi Make Our Worlds, Change Our Minds & Shape Our Futures* (New York/London: Random House/The Bodley Head, 2020): i.

A note on Keston Sutherland, 'Sinking Feeling'. The Last Books webpage for Keston Sutherland, *Scherzos Benjyosos* (Amsterdam, Netherlands/Sofia, Bulgaria:

The Last Books, 2020): https://thelastbooks.org/product/scherzos-benjyosos/ [approx. pp. 1]. ['Sinking Feeling' was published in Keston Sutherland, *Whither Russia* (Brighton: Barque Press, May 2017): [unknown page numbers], and is reprinted in Sutherland's *Scherzos Benjyosos*: 7–22. Prynne's note is excerpted from a letter to Sutherland, 23rd May 2017].

A note on Dominic Hand, *Symbiont: 50 Sonnets* (London/Guildford: Veer Books, 2020): back cover.

A note on Aaron Kent, *Angels the Size of Houses* (Swindon, UK: Shearsman Books, 2021): back cover. Also online at the Shearsman Books webpage for Aaron Kent, *Angels the Size of Houses*, https://www.shearsman.com/store/Aaron-Kent-Angels-the-Size-of-Houses-p304458600 [approx. pp. 1].

Whitman and Truth (Swindon, UK: Shearsman Books, 2022): pp. 24. [A set of reading notes intended to introduce third-year university students to Whitman's reading of war, with enlightening comparisons offered from the work of Susan Sontag, Philip Sidney, Mo Yan, Edmund Blunden and others].

[forthcoming] 'War in Arcady: Edmund Blunden's *Undertones*', Morag Morris Annual Poetry Lecture, delivered at the University of Surrey, UK, 8 October 2009.

[forthcoming] *Complete Critical Prose of J.H. Prynne*, 2 vols., eds. Keston Sutherland and Ryan Dobran.

[forthcoming] *The Letters of Douglas Oliver and J.H. Prynne, 1967–2000*, ed. Joe Luna (Amsterdam, The Netherlands/Sofia, Bulgaria: The Last Books, October 2022): pp. 208. [Includes more than three-quarters of Oliver and Prynne's correspondence, with full annotation throughout].

(d) Publications Edited by Prynne

Prospect, 6 (Spring 1964).

The English Intelligencer (various, 1966–68). Prynne was responsible for printing the journal. Andrew Crozier edited the first series of this worksheet, Peter Riley the second. The transition between the two series seems to have taken a while to arrange; during the interim, Prynne assembled a supplement entitled 'This is personal' [numbered separately from the other issues, but subsequent numbering treats it as pp. [267–74]], a collage of unattributed extracts from participants' accounts of the Sparty Lea festival, held the week before Easter, [March] 1967. After Peter Riley's editorship ended, a third series began with an issue dated 6 Dec. 1967; this was assembled (rather than edited) by Crozier and Prynne. This final series ended with an issue dated 29 September 1968. *Certain Prose of* The English Intelligencer, eds. Neil Pattison, Reitha Pattison and Luke Roberts (Cambridge: Mountain Press, 2012/2014 (2nd ed.)) reprints selections from the journal.

Original: Chinese Language-Poetry Group, translated by Jeff Twitchell-Waas (Brighton: Parataxis Editions, 1994; as *Parataxis: modernism and modern writing*, 7 (Spring 1995; general ed. Drew Milne)): pp. 128. A selection from this volume is published in *Exact Change Yearbook*, 1 (Boston and Manchester: Exact Change, 1995): 19–40, including Prynne's 'Afterword' on pp. 38–40. A selection from this volume, including Prynne's 'Afterword', is also published in *Jacket*, 20 (December 2002), online at http://jacketmagazine.com/20/pt-chinese.html [approx. pp. 23]. [The full volume constitutes an English translation of an entire issue of a journal assembled by the Chinese Language-Poetry Group, unofficially published as *Yuanyang: Zhongguo yuyan shipai* (Nanjing/Suzhou, 1990 [actual publication date, 1992]), and thus the choice of works to be translated as well as the order in which they appear were entirely determined by the Chinese poets themselves].

Caius and Cockerell: The Transformation of a Library (Cambridge: Gonville & Caius College, 1997). Includes, by J.H. Prynne, 'Introduction', p. 1, 'Gonville and Caius College Library', pp. 3–9, and a note on 'Stained Glass in the Cockerell Building', p. 42.

The May Anthology of Oxford and Cambridge Poetry 1998 (Cambridge and Oxford: Varsity/Cherwell, 1998). J.H. Prynne is listed on the copyright page as Executive Editor. He also contributes the two-page 'Introduction' [n.p.].

Pearl Currents, 1 (1 June 2005; Guangzhou, P.R. China). On p. 1, under the heading 'The Staff of Pearl Currents', Prynne is listed as Advisor.

Ou Hong, ed., *River Pearls* [bilingual anthology] (Guangzhou: English Poetry Studies Institute, Sun Yat-sen University / Great Britain: Barque Press, 2005). J.H. Prynne is listed on the copyright page as Chief Advisory Editor and as one of the cover designers, and contributes poetry and a Foreword.

Epsians, Vol. 1 No. 1 (September 2011) and all subsequent issues of the journal to date list Prynne among the Board of Editors as an Honorary Editor, as well as a Co-Publisher for EPSI (English Poetry Studies Institute of Sun Yat-sen University, P.R. China) in Gonville and Caius College, Cambridge University, England. He has also

contributed an essay to each of the journal's issues to date. The first issue is online at https://media.sas.upenn.edu/jacket2/pdf/Espians-1.pdf .

Apophthegms (Cambridge: Face Press, 2017). ['A Selection of Apophthegms, made by Mr J.H. Prynne in form of annotations to and from the *Chambers Dictionary of Etymology*, ed. Robert K. Barnhart, Edinburgh 1988/2008, and elsewhere.' Includes an 'Appendix of Advices', Traditional and anon.].

(e) Published Recordings

Peter Orr interviews Jeremy Prynne, *The Poet Speaks* [Programme 39], recorded 6 January 1964. Part of the British Council's *The Poet Speaks* series. Audio tape: 14.56 min. [Subjects discussed include Prynne's upbringing and education; his initial resistance to writing poetry; the contemporary poetry scene; audience/the reader; reading poems aloud; themes and convergence in Prynne's poetry; poem titles; obscurity in poems; Prynne's work as an English teacher; the writing process; and vocabulary]. Also includes with it a taped poetry reading, 23.24 min., by Prynne. 'Produced by the Recorded Sound Section of the British Council, London, 1963. The two tapes are kept at the National Sound Archive in the British Library.' [The timings of the poetry reading as follows: 'Times Trans-shifting: for Robert Herrick' [0.00–1.15]; 'Before Urbino' [1.19–2.28]; 'To Contradict the Weather' [2.31–3.30]; 'Surface Measures' [3.32–4.33]; 'Early Yesterday Morning' [4.37–5.15]; 'Not Kite-flying Weather' [5.18–6.10]; 'Fisherman in August' [6.14–7.03]; 'But Will Not Scatter' [7.07–8.12]; 'Damp' [8.15–9.05]; 'In Praise' [9.08–10.08]; 'Over Here' [10.12–10.50]; 'Resins from Smoke' [10.53–11.54]; 'Street Plan' [11.58–12.43]; 'Quite Certain' [12.46–13.39]; 'Nasturtiums' [13.43–14.20]; 'Horizon' [14.23–15.08]; 'Lie of the Other Land' [15.11–18.00]; 'Under the Fixed Stars' [18.03–18.46]; 'Is Water, Eventually' [18.49–20.36]; 'At the Dark Centre' [20.38–21.35]; 'Salt Water, Fresh Water' [21.37–23.24]].

'Reading in Vancouver, 30 July 1971'. Recording by Fred Wah, of a reading at Intermedia by J.H. Prynne and Edward Dorn. Audio recording (mp3): 1 hour 1 min. Online at http://www.archiveofthenow.org/authors/?i=77 . [The timings as follows: Prynne's introductory remarks [0.00–0.30]; Prynne reads 'Thinking of You' [0.30–1.50]; remarks [1.50–2.15]; 'Royal Fern' [2.15–4.10]; remarks on the origin of one of the lines of 'Royal Fern' and on the use of the term 'Cimmerian' [4.10–7.25]; 'In Cimmerian Darkness' [7.25–10.55]; pause and brief remarks [10.55–11.35]; 'Moon Poem' [11.35–15.00]; remarks on 'The Glacial Question, Unsolved' [15.00–16.45]; 'The Glacial Question, Unsolved' [16.45–21.35]; further remarks on 'The Glacial Question, Unsolved' and on 'A Dream of Retained Colour' [21.35–24.40]; 'A Dream of Retained Colour' [24.40–28.15]; remarks on 'Star Damage at Home' [28.15–29.50]; 'Star Damage at Home' [29.50–34.05]; remarks on 'Frost and Snow, Falling' [34.05–35.35]; 'Frost and Snow, Falling' [35.35–40.20]; remarks on 'A Stone Called Nothing' [40.20–42.25]; 'A Stone Called Nothing' [42.25–46.00]; remarks on 'Aristeas, in Seven Years' [46.00–48.25]; 'Aristeas, in Seven Years' [48.25–1.00.10]; a tape malfunction cuts off the final nine lines of 'Aristeas, in Seven Years'. Following Prynne, Edward Dorn adds a remark prior to a reading, not on this recording, of his *Gunslinger: Book II* [1.00.10–1.01.05]. Note that the pitch of the full recording seems to be slightly higher than originally sounded].

'Reading in Vancouver, 1 August 1971, part 1'. Recording by Fred Wah, of J.H. Prynne's reading at the York Street Commune. Audio recording (mp3): 41.50 min. Online at http://www.archiveofthenow.org/authors/?i=77 . [The timings as follows: Prynne's opening remarks on the occasion and on *Kitchen Poems* [0.00–2.25]; Prynne reads 'Numbers in Time of Trouble' [2.25–7.10]; remarks on political language [7.10–9.45]; 'Quality in that Case as Pressure' [9.45–13.30]; remarks on the name 'Nightingale' in 'Shadow Songs' [13.30–16.05]; 'Shadow Songs' [16.05–17.20]; autobiographical remarks on 'On the Matter of Thermal Packing' [17.20–20.50]; 'On the Matter of Thermal Packing' [20.50–24.55]; pause [24.55–25.35]; 'Oil' [25.35–

27.05]; autobiographical remarks on ‘Oil’ [27.05–29.45]; ‘From End to End’ [29.45–33.25]; remarks on discourse [33.25–36.10]; ‘A Sonnet to Famous Hopes’ [36.10–37.50]; remarks on ‘The Corn Burned by Syrius’ [37.50–39.45]; ‘The Corn Burned by Syrius’ [37.50–41.50]].

‘Reading in Vancouver, 1 August 1971, part 2’. Recording by Fred Wah, of Prynne’s reading at the York Street Commune [uninterrupted continuation of the previous recording]. Audio recording (mp3): 47.05 min. Online at http://www.archiveofthenow.org/authors/?i=77 . [The timings as follows: Prynne’s remarks on ‘Starvation / Dream’ [0.00–0.30]: Prynne reads ‘Starvation / Dream’ [0.30–2.40]; remarks [2.40–3.10]; ‘Crown’ [3.10–5.55]; remarks on ‘As It Were An Attendant’ [5.55–7.20]; ‘As It Were An Attendant’ [7.20–9.50]; a tape malfunction cuts off the final 23 lines of ‘As It Were An Attendant’. Prynne discusses *Day Light Songs*, ‘evening songs’, and ‘night songs’ [9.50–11.00]; *A Night Square* [11.00–16.35]; remarks on *A Night Square* and on ‘Es Lebe der König’ [16.35–19.00]; ‘Es Lebe der König’ [19.00–22.30]; remarks on Prynne’s ‘spiritual home’ in the Caucasus in relation to ‘The Kirghiz Disasters’ [22.30–24.15]; ‘The Kirghiz Disasters’ [24.15–30.55]; remarks on ‘Of Sanguine Fire’ and ‘The Five Hindrances’ [30.55–34.05]; ‘The Five Hindrances’ [34.05–36.30]; remarks on Charles Babbage and on ‘Of Sanguine Fire’ [36.30–38.45]; ‘Of Sanguine Fire’ [38.45–46.20]; audience applause [46.20–47.05]].

Zou jin Jian-qiao: er shi shi ji Ying Mei shi ge jingo xuan. [= *Selected Readings of 20th Century English and American Poetry*, translated by Zhimin Li; contains *Pearls That Were* in English and in Chinese translation, also includes audio CD and VCD recordings of author-reading of this work] Guangzhou [P.R. China]: Guangdong shoeing yu yan yin xiang chi ban she, 2003: 196–237; CD 2, track 15 [16.50 min.]; VCD track 16 [unknown timing].

‘Cocaine’. One track on *Low Bleb Score* (2004), the third of four poetry-related CD-Rs produced by *Quid* magazine, and distributed through Barque Press. Audio CD (CD-R): 1.40 min. [Prynne reads John Wieners’s poem ‘Cocaine’, from John Wieners, *Ace of Pentacles* (New York: James F. Carr & Robert A. Wilson [distributed by Phoenix Book Shop], 1964): 45; reprinted in John Wieners, *Selected Poems 1958–1984*, ed. Raymond Foye (Black Sparrow Press, Santa Barbara, 1986): 76]. Recorded in Cambridge in 2004 by Keston Sutherland. Online at http://www.archiveofthenow.org/authors/?i=77 .

John Wilkinson, videographer, et. al., *River Pearls: The First Pearl River Poetry Conference, Guangzhou, China, 2005*. Distributed through Barque Press, 2008. DVD: [‘Opening’ [5.57 min.] includes brief discussion of J.H. Prynne’s background in China and pictures of Prynne’s birthday celebration at Guangzhou [1.10–1.40, 2.00–2.16]. ‘Prynne Lecture’ is the full video recording [18.20 min.] of ‘Keynote Speech at the First Pearl River Poetry Conference, Guangzhou, China, 8th June 2005’, later published in *Quid*, 16 (February 2006; ed. Keston Sutherland): 7–17 [including reproduction of calligraphy of Meng Hao-ren’s poem ‘Su Jiande Jiang’ [= ‘Passing the Night on a River in Jian De’] by Ge Hong-zhen, inscribed (colophon) to Pu Ling-en (Prynne)]. In ‘Panel Discussion: Character Meanings’, Prynne enters the discussion from the audience [28.08–32.22] on the topics of truthfulness, Chinese spirituality and economic development. In ‘Che Qianzi Reading’, Qianzi offers a

poem he quietly makes [0.00–2.00] to Prynne, to be sipped through a straw. And finally, 'Prynne Reading' features Prynne's introductory remarks [0.00–1.20]; followed by Prynne reading 'Royal Fern' [1.30–3.50]; 'Royal Fern' read in Chinese translation by ['Cao Pu'—possibly Cao Shanke?] [3.55–6.03]; Prynne's remarks on 'Ein Heldenleben' [6.05–7.28]; Prynne reading 'Ein Heldenleben' [7.31–9.50]; 'Ein Heldenleben' read in Chinese translation by [Cao Shanke?] [9.52–12.18]; Prynne's remarks on 'Fresh Running Water' [12.19–13.12]; Prynne reading 'Fresh Running Water' [13.15–15.56]; 'Fresh Running Water' read in Chinese translation by [Cao Shanke?] [16.00–19.10]; Prynne introducing the final poem of the day with a thought experiment [19.12–22.02]; [Cao Shanke?]'s translation into Chinese of this thought experiment [22.05–22.52]; Prynne reading selections from *Blue Slides at Rest*, [*i.e.*, J.H. Prynne, *Poems* [2015]: bottom poem on p. 574, top poem on p. 575 and bottom poem on p. 575 until halfway through line 6 ['…as had never.'], at which point the video cuts forward to halfway through the final line of p. 575 ['…order holding trace and lock.']] [23.16–28.45]; and closing remarks in English by [Cao Shanke?] [29.00–29.30]].

'Introduction to a seminar at Sussex by JH Prynne'. Excerpt from a seminar at the University of Sussex, December 2006. Audio recording (mp3): 17.50 min. Online at http://www.archiveofthenow.org/authors/?i=77 .

'"Refuse Collection": from a reading at Sussex University' [a reading of 'Refuse Collection' from the seminar cited above at the University of Sussex, December 2006]. Audio recording (mp3): 7.57 min. Online at http://www.archiveofthenow.org/authors/?i=77 .

Video recordings of a talk at the Pompidou Centre, Paris, on 11 February 2009—later transcribed by Adrian Price and published as 'Introduction to a Reading of "Refuse Collection" & *To Pollen*'. *Hurly-Burly; The International Lacanian Journal of Psychoanalysis*, 6 (September 2011): 189–93—as well as video recordings of the readings from the event, are online at http://doublechange.org/2009/02/11/11-02-09-j-h-prynne-pierre-alferi/ . The videos include Prynne's poetry reading from 'Refuse Collection', *To Pollen* and *Pearls That Were* ([poem 9] to the end of the original sequence (*i.e.*, J.H. Prynne, *Poems* [2015]: 463–74)), and readings of French translations from *To Pollen* and *Pearls That Were* by their respective translators Abigail Lang and Pierre Alferi. [The timings as follows: Video 1: The audience enters [0.00–0.28]; Pierre Alferi's introductory remarks in French [0.29–7.00]; Prynne's preliminary acknowledgements in English [7.42–8.56]; Prynne's introduction to a reading [8.57–16.30]; Prynne plays an audio recording of Jacques de Gallot's 'Prelude' from the *Suite en Fa# mineur* [16.37–18.51]; resumption of Prynne's introduction to a reading [18.56–23.26]; Prynne's reading of 'Refuse Collection' [23.29 – end of Video 1 [32.19]]. Video 2: Prynne resumes his introduction to a reading [0.00–5.04]; Prynne's reading of the first five poems of *To Pollen* (pp. 5–9 of the original sequence, *i.e.*, J.H. Prynne, *Poems* (2015): 582 – 584 top) punctuated by comment between the first three [5.06–12.23]; Abigail Lang reading her French translations of the first five poems of *To Pollen* [12.27–17.53]; Prynne's English discussion of Lang's translations [17.56 – end of Video 2 [18.41]]. Video 3: Prynne and Pierre Alferi discuss and decide in English what to read next [0.00–1.15]; Pierre Alferi introduces this decision to the audience in French [1.16–1.33]; Pierre Alferi's reading of his French translations of *Pearls That Were* from [poem 9] to the end of

the original sequence [1.35–10.52]; Prynne's English discussion of Alferi's translations and what he shall next read [11.01–12.16]; Prynne's reading of *Pearls That Were* from [poem 9] to the end of the original sequence [12.18–24.40]; applause and audience preparing to leave [24.41 – end of Video 3 [25.27]]. Video 4: Prynne makes some introductory remarks in English [actually following on from Video 2, as Video 4 properly precedes Video 3] [0.00–0.26]; and Prynne's reading of *To Pollen* from p. 10 to the end of the original sequence (*i.e.*, J.H. Prynne, *Poems* [2015]: 584 bottom – 592), omitting the second-to-last poem, p. 25 of the original sequence (*i.e.*, J.H. Prynne, *Poems* [2015]: 592 top) [0.27 – end of Video 4 [19.56]]].

An unauthorised video of 'Mental Ears and Poetic Work', the lecture given by invitation at the University of Chicago on 14 April 2009, is online at http://www.youtube.com/watch?v=rjM8SruqTdo , and also at http://news.uchicago.edu/multimedia/poetry-lecture-jh-prynne . The lecture was subsequently re-presented in June 2009 to the Cambridge Graduate Theory Seminar; and published with notes and three additional paragraphs [on Eve's narrative in *Paradise Lost*] in *Chicago Review*, Vol. 55 No. 1 (Winter 2010): 126–57. [Timing of the video as follows: Introductory remarks by Joshua Adams [0.12–3.45]; J.H. Prynne's preliminary comments [3.55–6.55]; and Prynne's lecture [6.58–1.02.55]].

A video of a poetry reading by J.H. Prynne and William Fuller given at The Joan Flasch Artists' Book Room at the School of the Art Institute of Chicago on 15 April 2009 is online at http://www.saic-media.net/video/saicmedia_video.php?vFile=art_design/special_collections/joan_flasch/PrynneFuller . [Timing of the video as follows: Title cards [0.00–0.11]; Prynne's introductory remarks [0.11–2.30]; Prynne's reading of his *Triodes* [2.30–27.20]; William Fuller's introductory remarks [27.25–28.25]; and William Fuller's readings from his *Hallucination* and *Watchword* [28.25–52.30]].

An unauthorised video of a poetry reading by J.H. Prynne and Keston Sutherland given by invitation at the University of Chicago on 16 April 2009 is online at http://www.youtube.com/watch?v=Q1PRMeeFpwA , and also at http://news.uchicago.edu/multimedia/poetry-reading-jh-prynne-and-keston-sutherland . [Timing of the video as follows: Introductory remarks by Joshua Kotin [0.15–2.13]; Keston Sutherland's preliminary comments [2.15–5.00]; Keston Sutherland's reading of his *Stress Position* [5.00–50.10]; Prynne's preliminary comments [50.11–59.22]; and Prynne's reading of his 'The Ideal Star-Fighter' [59.30–1.03.05], 'Ein Heldenleben' [1.03.13–1.06.05], 'Refuse Collection' [1.06.16–1.14.50], and *Streak~~~Willing~~~Entourage* / '*Artesian*' [1.15.30–1.40.45]].

The Cambridge Quarterly—Cambridge English & China: A Colloquium, 5–7th July 2011, MP3 Version (London: Optic Nerve, 2012). [A two-CD audio mp3 collection of recorded talks and question and answer sessions, documenting the colloquium 'Cambridge English & China: A Conversation', (5–7th July 2011). Recorded by Colin Still; distributed by *Cambridge Quarterly*. The revised conference talks were also published as *Cambridge Quarterly*, Vol. 41 No. 1 (March 2012: Special Issue—Cambridge English and China: A Conversation), online at http://camqtly.oxfordjournals.org/content/41/1.toc . The two-CD audio mp3 collection includes, on CD 2 track 13, the informal talk by J.H. Prynne and Keston Sutherland on 7 July 2011 later published in a revised transcription as 'Introduction to Prynne's

Poems in Chinese'. *Cambridge Quarterly*, Vol. 41 No. 1 (March 2012: Special Issue—Cambridge English and China: A Conversation): 197–207. Online at http://camqtly.oxfordjournals.org/content/41/1/197.full.pdf+html . On the back cover of the two-CD audio mp3 collection the talk is titled 'The Selected Poems: a Bi-Lingual Edition' and attributed singly to J.H. Prynne. In addition, the two-CD audio mp3 collection includes the question and answer sessions for every talk, and J.H. Prynne as active audience member contributes several times to each discussion. The total timing of the two-CD audio mp3 collection is 10 hours 42 min. The question and answer sessions for the twelve separate talks [not including Prynne and Sutherland's, as theirs was the only talk without a question and answer session] range from about ten to thirty minutes. The timing of Prynne and Sutherland's talk as follows: Prynne's talk [0.00–13.00]; Sutherland's talk [13.00–19.00]; Prynne's talk resumed [19.00–27.00]].

Colin Still, producer and director, *The Cambridge Quarterly—Cambridge English & China: A Colloquium—Work in Progress: A Reading to Celebrate the Publication of the Bi-Lingual Edition of the Selected Poems of J.H. Prynne* (London: Optic Nerve, 2012). [A DVD film of the portion of the colloquium 'Cambridge English & China: A Conversation', (5–7th July 2011), devoted to celebrating the publication of *Pu Ling-en shi xuan: Han Ying dui zhao* [= *Selected Poems by J.H. Prynne*], ed. Ou Hong (Guangzhou: Zhongshan da xue chu ban she, 2010)]. Recorded 7 July 2011; distributed by *Cambridge Quarterly*. The total timing of the DVD is 1 hour 5 min. [The timing of the individual chapters as follows: 1. Opening titles, with the opening flute figure from Wang Huaijian's setting of J.H. Prynne, '[*Jie ban mi Shi Hu*]' [0.00–0.15]; Introduction by Li Zhimin [0.15–1.00]; 2. Xie Ming discusses the poet Li Bai and reads the first of Li Bai's two poems entitled 'Changgan xing' [1.00–5.50]; 3. Li Zhimin introduces Jean Gooder, who discusses and reads Ezra Pound's 'The River-Merchant's Wife: A Letter', an adaptation of Li Bai's first poem entitled 'Changgan xing' [5.50–9.05]; 4. Li Zhimin discusses and reads Xu Zhimo's poem 'Zai Bie Kangqiao' [= 'Farewell Again, Cambridge'], preceded by a story about a memorial to Xu Zhimo at Cambridge created *c*. 2007 [9.05–12.10]; 5. Sam Dressler sings a setting of Xu Zhimo's poem 'Zai Bie Kangqiao' in English translation, composed and introduced by Robin Holloway [12.10–17.55]; 6. Li Zhimin introduces a group of readers, Liu Maosheng, Qin Dan and Julie Lovell, reading two poems by Lu Xun: 'Zi ti xiao xiang' [= 'On a Photograph of Himself'] and 'Xiang ling ge' [= 'The Song of the Goddess of the Xiang River'], followed by discussion of Lu Xun and English translations of the two poems [17.55–23.55]; 7. Li Zhimin introduces Keston Sutherland, who reads five selections from J.H. Prynne, *Word Order*—pp. 7, 9, 11, 14 and 15 of the original sequence [*i.e.*, J.H. Prynne, *Poems* [2015]: 360, 362, 364, 367 and 368] [23.55–30.25]; 8. Li Zhimin introduces John Wilkinson, who discusses and reads four selections from J.H. Prynne, *Triodes*—pp. 22–25 [*i.e.*, J.H. Prynne, *Poems* [2015]: 496–99] [30.25–35.10]; 9. Li Zhimin begins to introduce an audio recording of Che Qianzi, then J.H. Prynne takes over the introduction. Prynne discusses and exhibits a piece of calligraphy by Che Qianzi of Li Bai's poem 'Du zuo jing ting shan', then reads Irving Y. Lo's English translation of the poem, 'Sitting Alone in Ching-t'ing Mountain'. Che Qianzi's recording of his own poem [unidentified], recorded by J.H. Prynne in Suzhou in 1991, is then played. Prynne then reads an English translation of Che Qianzi's poem, titled 'Riders and Horses in Shadow Play', made at the 'Cambridge English & China: A Conversation' colloquium by, as Prynne describes, 'a consortium of rather happy Chinese scholars […] then doctored by John

Wilkinson […] and then further interfered with by me' [35.10–40.15]; 10. J.H. Prynne and Lu Jiande read, in English and Chinese translation, respectively, J.H. Prynne, *Day Light Songs* and an excerpt from *Not-You*, p. 18 of the original sequence [*i.e.*, J.H. Prynne, *Poems* [2015]: 394]. The former is translated into Chinese by [Wang Fei], and the latter translated by [a young Chinese scholar associated with EPSI] [40.15–54.35]; 11. Li Zhimin introduces two song-settings by reading a Chinese translation of J.H. Prynne, 'Listening to All'. The Chinese translation is then performed by two women in a setting composed by Wang Huaijian, sung by [Rose ?] with flute accompaniment by [Annie ?]. Li Zhimin then reads J.H. Prynne, '[*Jie ban mi Shi Hu*]' [in the original Chinese [there is no English translation]]. And the same two women perform the poem in a setting composed by Wang Huaijian. Che Qianzi's aforementioned calligraphic rendition of Li Bai's poem 'Du zuo jing ting shan' is then shown on screen once more [54.35–1.03.40]; 12. End credits, over a reprise of Wang Huaijian's setting of J.H. Prynne, '[*Jie ban mi Shi Hu*]' [1.03.40–1.05.00]]. [Note that some of the names are presently unknown or uncertain to the bibliographer. Further information would be greatly appreciated].

'from "Kazoo Dreamboats; or, On What There Is"'. Audio recording (mp3) of a reading at occupied Lady Mitchell Hall, University of Cambridge, for an event organised by Cambridge Defend Education, 27 November 2011. (42.25 min.). Prynne was the second speaker in the event, preceded by Selma James and followed by an open mic. Recorded and introduced by Justin Katko. Online at http://www.archiveofthenow.org/authors/?i=77 . [The timing as follows: Justin Katko's introduction [0.00–1.30]; Prynne's introduction regarding the student occupation, and then discussing *Kazoo Dreamboats; or, On What There Is* [1.30–9.30]; Prynne reads from *Kazoo Dreamboats; or, On What There Is*, from the line 'At surface scrap all of its hot cluttered void, promote weapon' on p. 20 of the original sequence [*i.e.*, J.H. Prynne, *Poems* [2015]: 654] to the line 'had nothing at all so in such sense contended.' on p. 22 of the original sequence [*i.e.*, J.H. Prynne, *Poems* [2015]: 656] [9.30–17.30]; Prynne plays an audio recording of Cui Jian, 'Yi Wu Suoyou' [17.30–20.00]; Prynne resumes reading *Kazoo Dreamboats; or, On What There Is* from where he left off to the end of the poem [20.00–41.30]; applause, and Prynne thanks Justin Katko for publishing *Kazoo Dreamboats; or, On What There Is* [41.30–42.25]].

'Reading in Shenzhen, P.R. China, on 12 December 2012'. Audio recording (mp3) of Prynne's poetry reading at the The Third National Conference on English Poetry Studies in Shenzhen, P.R. China, [actually 21 December 2012]. (19.00 min.). With a reading by Li Zhimin of his Chinese translation of Prynne's *Pearls That Were*. Recorded by Justin Katko. Online at http://www.archiveofthenow.org/authors/?i=77 . [The timing as follows: Prynne's brief introduction [0.00–1.35]; Prynne reads 'I saw my lady weepe...' (Anon., from John Dowland's *Second Book of Songs or Airs,* 1600) [1.35–3.15]; Prynne's brief introduction to a selection from *Pearls That Were* [3.15–4.30]; Prynne reads [poem 8] from *Pearls That Were* [*i.e.*, J.H. Prynne, *Poems* [2015]: 462] [4.30–5.25]; Li Zhimin reads his Chinese translation of this poem from *Pearls That Were* [5.25–6.30]; Prynne discusses the origin of a line from this poem from *Pearls That Were*, then introduces a selection from *Kazoo Dreamboats; or, On What There Is* [6.30–13.05]; Prynne reads *Kazoo Dreamboats; or, On What There Is* from the line 'New to some rabble discontented in' on p. 8 of the original sequence [*i.e.*, J.H. Prynne, *Poems* [2015]:

642] to the line ‘right up on the peremptory shore line.’ on p. 9 of the original sequence [*i.e.*, J.H. Prynne, *Poems* [2015]: 643] [13.05–19.00]].

A series of eleven short video recordings of Ulf Stolterfoht’s reading at the Fifth Annual Sussex Poetry Festival, Brighton, 14 June 2014. Features Ulf Stolterfoht, J.H. Prynne and Lisa Jeschke reading selections from part IV of Ulf Stolterfoht, *holzrauch über heslach* (Basel/Weil am Rhein: Urs Engeler, 2007) in original German and J.H. Prynne reading selections from part IV of *holzrauch über heslach* in Lisa Jeschke’s English translations. Uploaded 28–29 June 2014. Recorded by Inedit Films. [The timings and web addresses of the successive videos as follows: ‘0 Intro J.H. Prynne-Viméo 720’ [https://vimeo.com/99395874]: Prynne introduces the event and Ulf Stolterfoht’s poetry [3.52 min.]; ‘1 URF-Viméo 720’ [https://vimeo.com/99395877]: Ulf Stolterfoht’s introduction in English to his reading in German [0.00–0.55]; Stolterfoht reads his ‘[engelstrompete]’ [0.55–3.13]; ‘1 Prynne-Viméo 720’ [https://vimeo.com/99395876]: Prynne reads Lisa Jeschke’s English translation of ‘[engelstrompete]’ [2.08 min.]; ‘2 URF-Viméo 720’ [https://vimeo.com/99395879]: Ulf Stolterfoht reads his ‘[muskat]’ [2.18 min.]; ‘2 Prynne-Viméo 720’ [https://vimeo.com/99395878]: Prynne reads Lisa Jeschke’s English translation of ‘[muskat]’ [2.00 min.]; ‘3 URF-Viméo 720’ [https://vimeo.com/99445119]: Ulf Stolterfoht reads his ‘[stechapfel]’ [2.25 min.]; ‘3 Prynne-Viméo 720’ [https://vimeo.com/99445118]: Prynne reads Lisa Jeschke’s English translation of ‘[stechapfel]’ [2.05 min.]; ‘4 Lis Jeschke-Viméo 720’ [https://vimeo.com/99445120]: Lisa Jeschke reads Ulf Stolterfoht’s ‘[tollkirsche]’ [2.03 min.]; ‘4 Prynne-Viméo 720’ [https://vimeo.com/99445121]: Prynne reads Lisa Jeschke’s English translation of ‘[tollkirsche]’ [1.56 min.]; ‘5 Prynne D-Viméo 720’ [https://vimeo.com/99445122]: Prynne reads Ulf Stolterfoht’s ‘[fliegenpilz]’ [3.19 min.]; ‘5 Prynne E-Viméo 720’ [https://vimeo.com/99451942]: Prynne reads Lisa Jeschke’s English translation of ‘[fliegenpilz]’ [2.35 min.]]. Ulf Stolterfoht, *Nine Drugs*, tr. Lisa Jeschke (Cambridge: Face Press, 2016) contains a revised version of Jeschke’s English translation of part IV of Stolterfoht’s *holzrauch über heslach*, as well as a transcription of Prynne’s introduction to Stolterfoht’s 14 June 2014 reading, printed as a laid-in sheet between the book’s cover and title page.

‘An Evening in Celebration of R.F. Langley’. Readings and discussions by friends and colleagues of the work of R.F. Langley, organised by Writers’ Centre Norwich and the School of Literature, Drama and Creative Writing at the University of East Anglia, and hosted at Writers’ Centre Norwich, Dragon Hall, on 11 February 2016. Audio recording (mp3): 1 hour 57 min. 27 sec. Online at https://soundcloud.com/wcncast/an-evening-in-celebration-of-rf-langley . [Prynne discusses Langley, [1.10.05–1.27.45]; and Prynne reads Langley’s poem ‘Man Jack’, [1.27.45–1.34.35]].

‘J.H. Prynne reading a selection of his poetry during the opening of Rose Wylie’s exhibition Quack Quack’. Recording by Serpentine Galleries, of a reading at Serpentine Galleries, London by J.H. Prynne on 29 November 2017, as part of the preview evening of Rose Wylie’s exhibition, *Quack Quack*. Video recording: 16.08 min. Online at https://www.facebook.com/SerpentineGalleries/videos/10154473688499649 [may require a Facebook account to view]. [The timings as follows: Hans-Ulrich Obrist, artistic director at the Serpentine Galleries, introduces J.H. Prynne [0.00–2.35];

Prynne's introductory remarks [2.45–8.10]; Prynne reads Rose Wylie's selection of his poems: 'Charm Against Too Many Apples' [8.10–11.00]; 'Concerning Quality, Again' [11.25–14.40]; and 'Mouth Open' [15.05–16.00]].

(f) Uncollected Poems

‘Stille (Nach Thomas Hood)’ [a translation of Thomas Hood’s ‘Silence’ into German by J.H. Prynne]. *SIX*, (1955; [an unofficial production undertaken by members of the Sixth Form of St. Dunstan’s College, Catford]): 11.

‘John Ledyard’ [date unknown]. Box 19, Folder 327, Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. [Perhaps related to Edward Dorn’s ‘Ledyard: The Exhaustion of Sheer Distance’ (1959)].

‘After So Much Pride’. *Mica*, 6 (June 1962): 4–5.

‘Warmth of Passage’ [*c*. 1962]. Box 19, Folder 327, Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries.

‘Swifts’. *The Caian*, Vol. 57, No. 2 (Lent 1963): 12.

‘Under the Fixed Stars’. Included among the poems read by J.H. Prynne in the 23.24 min. taped poetry reading included alongside Peter Orr’s 14.56 min. interview with Prynne. *The Poet Speaks* [Programme 39], recorded 6 January 1964. Part of the British Council’s *The Poet Speaks* series: [The poem is read from 18.03–18.46]. ‘Produced by the Recorded Sound Section of the British Council, London, 1963. The two tapes are kept at the National Sound Archive in the British Library.’ [Any print publication of this poem is unknown]. Also in a folder of J.H. Prynne materials kept by Peter Riley.

‘Is Water, Eventually’. Included among the poems read by J.H. Prynne in the 23.24 min. taped poetry reading included alongside Peter Orr’s 14.56 min. interview with Prynne. *The Poet Speaks* [Programme 39], recorded 6 January 1964. Part of the British Council’s *The Poet Speaks* series: [The poem is read from 18.49–20.36]. ‘Produced by the Recorded Sound Section of the British Council, London, 1963. The two tapes are kept at the National Sound Archive in the British Library.’ [Any print publication of this poem is unknown].

‘Salt Water, Fresh Water’. *Prospect*, 6 (Spring 1964): 34. Reprinted in Ian Brinton, ‘Prynne in Prospect’. *Salt Magazine*, 3 (2009), online at http://pandora.nla.gov.au/pan/93590/20130104-0809/saltmagazine/issues/03/text/Brinton_Ian.htm [approx. pp. 25].

Guido Cavalcanti, ‘Chi É’. Translated by J.H. Prynne. *Prospect*, 6 (Spring 1964): 35.

‘At the Dark Centre’. *Prospect*, 6 (Spring 1964): 36.

‘Lie of the Other Land’. *Prospect*, 6 (Spring 1964): 36–37.

‘Axle Fish’. *Cambridge Opinion*, 41 (1965: ‘Carlos Williams in England’; ed. Martin Wright): 29.

‘Time to Go’. *The English Intelligencer*, 2nd ser., 8 (*c*. July 1967): 403–404.

‘Full of Acquirements, but Poetically, Man Dwells on This Earth; affectionate poems for Peter Riley in the new year’. Dated January 1968. [Typed and staple-bound; privately printed [photocopied] and distributed, to Peter Riley and at least one other recipient]. [n.p.] [pp. 8]. [An early draft of J.H. Prynne, ‘Voll Verdienst’, including two stanzas of six lines each that were not included in ‘Voll Verdienst’].

Chiang K’uei, ‘Rainbow-Skirt’. Translated by J.H. Prynne. *Collection One* (March 1968; ed. Peter Riley): 43–44. [Prynne’s biographical note on Chiang K’uei, on the inside back cover ‘Notes’ section of the journal, adds that the poem was reworked by Prynne from a literal English version and Chinese transliteration printed in L.E.R. Picken’s ‘Secular Chinese Songs of the 12th Century’. *Studia Musicologica Academiae Scientiarum Hungaricae*, T. 8, Fasc. 1/4 (1966): 125–71 [143–45, alongside a western transcription of the preexisting tune to which Chiang K’uei fitted the words of his poem]].

[‘NY251423MSGSTART/ …’] [handwritten text in ink on verso of a Northeastern Illinois University memo sheet; recto has flight info scribbled in pencil in Ed Dorn’s hand, *c.* 20–30 August 1971]. Held among J.H. Prynne’s correspondence with Edward Dorn, in J.H. Prynne, Binder D12 [private archive]. Reproduced in Edward Dorn, *Two Interviews*, eds. Gavin Selerie and Justin Katko (Bristol: Shearsman Books, 2012): 12. Justin Katko’s preface to *Two Interviews* [pp. 7–13], including the reproduced Prynne text, is online at http://www.shearsman.com/ws-public/uploads/223_edward_dorn_two_interviews.pdf .

[as E.W.D., pseud.], ‘Beans out—but they’re likely to come back in!’ [xerox of typescript with newspaper collage and handwritten address, 20 April [1972]]. Box 44, Folder 657, Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries.

[as Tut (rex), pseud.], ‘N.B. peas pudding’. [xerox of typescript with handwritten address, 28 April 1972]. Box 44, Folder 657, Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries.

7-line text using words drawn from J.H. Prynne, *Word Order*, published in a 1989 flyer for *Word Order* from the publisher. [Presumably by J.H. Prynne; unverified].

[30 pages, in two separate pdf files, of Prynne’s handwritten marginal notes to the German translators of *Poems* | *Gedichte*, were previously featured on http://www.archiveofthenow.org/ , in the ‘Digital’ section, as of *c.* 2007, but the files are currently no longer available].

(g) Uncollected Prose

'Its Own Intrinsic Form' [unpublished review of Robert Creeley, *For Love: Poems 1950–1960* (New York: Scribners, 1962)]. Undated typescript, written *c.* December 1962, in Box 19, Folder 328, Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries.
- quoted in Keston Sutherland, *J.H. Prynne and Philology* (Unpublished Ph.D. Dissertation, Cambridge University, 2004): 50, 58. Also referenced in *The Collected Letters of Charles Olson and J.H. Prynne*, ed. Ryan Dobran (Albuquerque: University of New Mexico Press, 2017): 12.

'Some Work Referring to or Containing Discussion of Medieval Light Symbolism and Related Themes' [typed bibliography, 6 March 1963]. Papers of Joseph Needham as a historian of Chinese science, technology and medicine, Needham Research Institute. See http://janus.lib.cam.ac.uk/db/node.xsp?id=EAD%2FGBR%2F1928%2FNRI2%2FSCC2%2F343%2F46 .

'Some Works Containing Discussion of Scientific and Christian Time, History, and Causal Explanation' [typed bibliography, 15 February 1964]. Papers of Joseph Needham as a historian of Chinese science, technology and medicine, Needham Research Institute. See http://janus.lib.cam.ac.uk/db/node.xsp?id=EAD%2FGBR%2F1928%2FNRI2%2FSCC2%2F376%2F1 . Also in Box 19, Folder 327, Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries.

'Critical Readings of Elizabethan Poetry' [lecture notes, undated].
- referenced in Ryan Dobran, '"The Review of Struggle to Fix the Sense": Speculations on Commentary and J.H. Prynne'. *Philological Quarterly*, Vol. 98 No. 4 (Fall 2019): 389–407 [406n40].

'On the Outlook and Procedures of the Post-Romantic Mind' [a collection of notes for students, November 1968].
- quoted in Ian Brinton, 'Prynne in Prospect'. *Salt Magazine*, 3 (2009), online at http://pandora.nla.gov.au/pan/93590/20130104-0809/saltmagazine/issues/03/text/Brinton_Ian.htm [approx. pp. 25]. Also quoted in Ian Brinton, review of Peter Hughes, *Allotment Architecture* (Hastings: Reality Street, 2013). Shearsman Books blog, (15 March 2014): online at http://www.shearsman.com/ws-blog/post/366-peter-hughes-allotment-architecture [approx. pp. 2]. Also quoted in Ian Brinton, 'Introduction: A Hand-Out for the Future', in *For the Future: Poems & Essays in Honour of J.H. Prynne on the Occasion of His 80th Birthday*, ed. Ian Brinton (Bristol: Shearsman Books, 2016): 7–16 [9–15], where it is called 'Some Notes on the Outlook and Procedures of the Post-Romantic Mind', and dated November 1969. Ryan Dobran, '"The Review of Struggle to Fix the Sense": Speculations on Commentary and J.H. Prynne'. *Philological Quarterly*, Vol. 98 No. 4 (Fall 2019): 389–407 [406n40], refers to the text as 'Some Notes on the Outlook and Procedures of the Post-Romantic Mind', noting that it is 'dated November 1968, but revised henceforth'.

Peter Handke, [untitled prose]. Translated by Ted Holt, John James and J.H. Prynne. *Collection Seven* (Autumn 1970; ed. Peter Riley, with John James): 77–78.

[as ppKew, pseud.], transliteration and 'post-Nixon' translation of Prynne's rune poem (12 July [1972]). Galley, *Bean News*, 4 [1975]. Box 28, Folders 456–58, Edward Dorn Papers, Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. [This text was also sent to Douglas Oliver, and possibly to others. In addition, given its place in the galley for *Bean News*, 4, and among a copy of the *Bean News*, 4 galleys edited by Prynne, it seems likely that Prynne intended for this, and the three pieces listed below, to be published].

[anon.], 'Here Is Some Spin-Off'. Galley, *Bean News*, 4 [1975]. Box 28, Folder 456, Edward Dorn Papers, Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. [This text was originally from a letter to Ed Dorn *c*. 1974].

[as Erasmus, pseud.], ['Caro BEEN:…']. Galley, *Bean News*, 4 [1975]. Box 28, Folder 456, Edward Dorn Papers, Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries.

[anon.], ['The argument about naked singularities…']. Galley, *Bean News*, 4 [1975]. Box 28, Folder 456, Edward Dorn Papers, Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. [This text was originally from a letter to Ed Dorn *c*. 1972].

'[Lecture on poem by Creeley (AMs reprint) 1988]', in Box 63, Folder 11, Robert Creeley Papers, 1950–1997, Special Collections, Manuscripts Division, Stanford University. See http://www.oac.cdlib.org/findaid/ark:/13030/tf7b69n911/].

'Publications by Joseph Needham in the Library of Gonville and Caius College' (Cambridge: privately printed, 5 December 1990) [An informally produced handlist, 'made available to friends as a modest tribute to the character and extent of his learning and to the steadfast persistence of his endeavours to publish and disseminate the results of his enterprise.'] [pp. 20].

Lecture on Wordsworth's *Prelude*, University of Cambridge, 24 November 1994. - quoted in Birgitta Johansson, *The Engineering of Being: An Ontological Approach to J.H. Prynne* (Ph.D. Dissertation, Umeå: Umeå University; *Acta Universitatis Umensis*, *Umeå Studies in the Humanities*, 135; 1997): 48. Ben Watson, in 'Wordsworth's *Prelude* & Beethoven's *Fidelio*: Two Bourgeois Classics 200 Years On' (2005), online at http://www.militantesthetix.co.uk/critlit/1805.htm and at https://web.archive.org/web/20160131120424/http://ammarxists.org/ben-watson-wordsworths-prelude-beethovens-fidelio/ [approx. pp. 8], also mentions Prynne's 1975 Cambridge lectures on Wordsworth's *Prelude*; and Keston Sutherland, in *J.H. Prynne and Philology* (Unpublished Ph.D. Dissertation, Cambridge University, 2004): 98–99, also discusses Prynne's lecture series on Wordsworth at the University of Cambridge, 1994–2003. Manuscript drafts of a complete series of eight lectures with the title 'Wordsworth's Prelude' are in the Cambridge University Library Special Collections's J.H. Prynne Papers, as part of MS Add.10144 [cataloguing still in

progress], and would appear to be the basis for what Johansson, Watson and Sutherland discuss. A series of nine pdf files by J.H. Prynne of what seem to be lecture notes on Wordsworth's *Prelude*, substantially different from the lectures titled 'Wordsworth's Prelude' contained among the J.H. Prynne Papers, are also online alongside essays, reading lists and tips for university students at https://www.cai.cam.ac.uk/documents/jhp13 on the Gonville & Caius College website.

(h) Uncollected Letters

[Note that transcriptions of all letters to Charles Olson previously listed here are now published in *The Collected Letters of Charles Olson and J.H. Prynne*, ed. Ryan Dobran (Albuquerque: University of New Mexico Press, 2017). The original letters are archived in the Charles Olson Research Collection in the Thomas J. Dodd Research Center at the University of Connecticut [see http://lib.uconn.edu/libraries/asc/collections/the-charles-olson-research-collection/] and in Prynne's private archive in Cambridge [which has been purchased by Cambridge University Library Special Collections, though it has not yet been fully archived]. John Wells, 'The J.H. Prynne Papers', Cambridge University Library Special Collections blog, (11 May 2018): online at https://specialcollections-blog.lib.cam.ac.uk/?p=16166 [approx. pp. 5], gives a brief overview of what is included in the archive, in addition to advising that 'Prynne has emphasised that he would like his papers to be accessible to students, readers and other writers, and the Library welcomes enquiries regarding the archive and its use.'].

Letter to Charles Tomlinson, May 1961
- quoted in Ian Brinton, 'Prynne in Prospect'. *Salt Magazine*, 3 (2009), online at http://pandora.nla.gov.au/pan/93590/20130104-0809/saltmagazine/issues/03/text/Brinton_Ian.htm [approx. pp. 25]. [This letter is not evidently one of those kept among Charles Tomlinson's Papers, Harry Ransom Humanities Research Center, University of Texas at Austin, though there is a folder of Prynne's letters to Tomlinson, in Box 25, Folder 5, catalogued as from 1960 and 1977. See http://norman.hrc.utexas.edu/fasearch/findingaid.cfm?eadid=00434].

Letters to Raymond Federman, 1961
- in Box 9, Folders 11–15, Mica Collection, 1960–1962, in the Poetry Collection at the State University of New York at Buffalo. See http://libweb1.lib.buffalo.edu:8080/xtf/view?docId=ead/poetry/ubpo_pcms0007.xml;query=;brand=ubdefault .

Letters to Helmut Bonheim and Raymond Federman, 1961
- in Box 9, Folders 16–18, Mica Collection, 1960–1962, in the Poetry Collection at the State University of New York at Buffalo. See http://libweb1.lib.buffalo.edu:8080/xtf/view?docId=ead/poetry/ubpo_pcms0007.xml;query=;brand=ubdefault .

Letters to Helmut Bonheim, 1961–1962
- in Box 9, Folders 8–10, Mica Collection, 1960–1962, in the Poetry Collection at the State University of New York at Buffalo. See http://libweb1.lib.buffalo.edu:8080/xtf/view?docId=ead/poetry/ubpo_pcms0007.xml;query=;brand=ubdefault .

Letter to Ed Dorn, 9 July 1962
- quoted in Keston Sutherland, *J.H. Prynne and Philology* (Unpublished Ph.D. Dissertation, Cambridge University, 2004): 11, 114; and Keston Sutherland, 'XL Prynne', in *A Manner of Utterance: The Poetry of J.H. Prynne*, ed. Ian Brinton (Exeter: Shearsman Books, 2009): 129n47. All Dorn letters quoted from the Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. The website for the collection lists 16 separate

folders of poetry, letters and photos from Prynne to Dorn. See http://archives.lib.uconn.edu/islandora/object/20002%3A860132839 .

Letter to Ed Dorn, 10 December 1962
- quoted in Keston Sutherland, *J.H. Prynne and Philology* (Unpublished Ph.D. Dissertation, Cambridge University, 2004): 198–99.

Letter to Ed Dorn, 31 December 1962
- quoted in Michael Kindellan, 'Responsibility in Verse: William Wordsworth and J.H. Prynne', in *Ethics of Alterity: Confrontation and Responsibility in 19th–21st Century British Literature*, eds. Christine Reynier and Jean-Michel Ganteau (Montpellier: Universitaires de la Méditerranée, 2013): 231–49 [241]. Online at https://www.academia.edu/7403337/_Responsibility_in_verse_William_Wordsworth_and_J._H._Prynne_ .

Letter to Ed Dorn, 26 November 1963
- quoted in Keston Sutherland, *J.H. Prynne and Philology* (Unpublished Ph.D. Dissertation, Cambridge University, 2004): 124.

Letter to Andrew Crozier, 9th January 1964
- quoted in Ian Brinton, 'Prynne in Prospect'. *Salt Magazine*, 3 (2009), online at http://pandora.nla.gov.au/pan/93590/20130104-0809/saltmagazine/issues/03/text/Brinton_Ian.htm [approx. pp. 25]; in Ian Brinton, 'England in the Sixties'. *PN Review*, Vol. 37 No. 5 [Issue 199] (May–June 2011): 40–43, 80; possibly [the quote is from Prynne's letter to Crozier of 'January 1964'] in Ian Brinton, '"A common meeting point": Andrew Crozier's involvement with *The English Intelligencer* and *The Wivenhoe Park Review*'. *PN Review*, Vol. 38 No. 3 [Issue 203] (January–February 2012): 54–56; and possibly [again quoting from Prynne's letter to Crozier of 'January 1964'] in Andrew Crozier, *An Andrew Crozier Reader*, ed. Ian Brinton (Manchester: Carcanet Press, 2012): 10.

Letter to Andrew Crozier, February 1964
- quoted in Ian Brinton, 'Prynne in Prospect'. *Salt Magazine*, 3 (2009), online at http://pandora.nla.gov.au/pan/93590/20130104-0809/saltmagazine/issues/03/text/Brinton_Ian.htm [approx. pp. 25]; and in Ian Brinton, '"A common meeting point": Andrew Crozier's involvement with *The English Intelligencer* and *The Wivenhoe Park Review*'. *PN Review*, Vol. 38 No. 3 [Issue 203] (January–February 2012): 54–56.

Letter to Ed Dorn, date not cited [*c*. 1961–64]
- quoted in Ian Brinton, '"his brilliant luminous shade"', in *A Manner of Utterance: The Poetry of J.H. Prynne*, ed. Ian Brinton (Exeter: Shearsman Books, 2009): 15–16.

Letter to Ed Dorn, 26 July 1964
- quoted in Keston Sutherland, 'XL Prynne', in *A Manner of Utterance: The Poetry of J.H. Prynne*, ed. Ian Brinton (Exeter: Shearsman Books, 2009): 112, 128n40.

Letter to Ed Dorn, 6 November 1964
- quoted in Keston Sutherland, *Stupefaction* (London, New York, Calcutta: Seagull Books, 2011): 114; and in Michael Kindellan, 'Responsibility in Verse: William

Wordsworth and J.H. Prynne', in *Ethics of Alterity: Confrontation and Responsibility in 19th–21st Century British Literature*, eds. Christine Reynier and Jean-Michel Ganteau (Montpellier: Universitaires de la Méditerranée, 2013): 231–49 [241]. Online at https://www.academia.edu/7403337/_Responsibility_in_verse_William_Wordsworth_and_J._H._Prynne_ .

Correspondence with Robert Creeley [unknown dates]
- in Box 125, Folder 30, Robert Creeley Papers, 1950–1997, Special Collections, Manuscripts Division, Stanford University. See http://www.oac.cdlib.org/findaid/ark:/13030/tf7b69n911/].

Letter to Andrew Crozier, 17 April 1965
- quoted in Andrew Crozier, *An Andrew Crozier Reader*, ed. Ian Brinton (Manchester: Carcanet Press, 2012): 18, 38–39.

Letter to Ed Dorn, 17 June 1965
- quoted in Keston Sutherland, *J.H. Prynne and Philology* (Unpublished Ph.D. Dissertation, Cambridge University, 2004): 95, 120–21.

Letter to Andrew Crozier, July 1965
- quoted in Ian Brinton, 'England in the Sixties'. *PN Review*, Vol. 37 No. 5 [Issue 199] (May–June 2011): 40–43, 80.

Letter to Andrew Crozier, November 1965
- quoted in Ian Brinton, 'Prynne in Prospect'. *Salt Magazine*, 3 (2009), online at http://pandora.nla.gov.au/pan/93590/20130104-0809/saltmagazine/issues/03/text/Brinton_Ian.htm [approx. pp. 25]; in Ian Brinton, 'England in the Sixties'. *PN Review*, Vol. 37 No. 5 [Issue 199] (May–June 2011): 40–43, 80; and in Ian Brinton, '"A common meeting point": Andrew Crozier's involvement with *The English Intelligencer* and *The Wivenhoe Park Review*'. *PN Review*, Vol. 38 No. 3 [Issue 203] (January–February 2012): 54–56.

Letter to Andrew Crozier, 27 November 1965 [possibly the same letter as above]
- quoted in Ian Brinton, 'England in the Sixties'. *PN Review*, Vol. 37 No. 5 [199] (May–June 2011): 40–43, 80.

Letter to Andrew Crozier, November 1965 ['a post-script sent to Crozier the next day']
- quoted in Ian Brinton, '"A common meeting point": Andrew Crozier's involvement with *The English Intelligencer* and *The Wivenhoe Park Review*'. *PN Review*, Vol. 38 No. 3 [Issue 203] (January–February 2012): 54–56.

Letter to Andrew Crozier, December 1965
- quoted in Ian Brinton, 'Prynne in Prospect'. *Salt Magazine*, 3 (2009), online at http://pandora.nla.gov.au/pan/93590/20130104-0809/saltmagazine/issues/03/text/Brinton_Ian.htm [approx. pp. 25].

Letters to Peter Riley, 1966–2002

- in MS Add. 10013/2/34, Peter Riley Papers, Department of Manuscripts and University Archives, Cambridge University Library [four envelopes of materials, catalogued as containing 'Letters and cards, with copies of letters from Riley to Prynne; poems; notes by Prynne on one of his own poems and a "tree" of Quattrocento painters; pages from a notebook photocopied by Prynne and sent to Riley; copies and cuttings of essays and reviews. With photographs of Prynne and of Prynne and Riley.']. See http://janus.lib.cam.ac.uk/db/node.xsp?id=EAD%2FGBR%2F0012%2FMS%20Add.10013%2F2%2F34 .

Postcard to Ed Dorn, 1966
- quoted in Keston Sutherland, *J.H. Prynne and Philology* (Unpublished Ph.D. Dissertation, Cambridge University, 2004): 95.

Letter to Ed Dorn, 21 February 1966
- quoted in Keston Sutherland, *J.H. Prynne and Philology* (Unpublished Ph.D. Dissertation, Cambridge University, 2004): 96.

Letter to Andrew Crozier, 2 March 1966
- quoted in Ian Brinton, 'England in the Sixties'. *PN Review*, Vol. 37 No. 5 [Issue 199] (May–June 2011): 40–43, 80; in Ian Brinton, '"A common meeting point": Andrew Crozier's involvement with *The English Intelligencer* and *The Wivenhoe Park Review*'. *PN Review*, Vol. 38 No. 3 [Issue 203] (January–February 2012): 54–56; and in Andrew Crozier, *An Andrew Crozier Reader*, ed. Ian Brinton (Manchester: Carcanet Press, 2012): 43.

Letter to Ed Dorn, 3 March 1966
- quoted in Keston Sutherland, *J.H. Prynne and Philology* (Unpublished Ph.D. Dissertation, Cambridge University, 2004): 90.

Letter to Ed Dorn, 15 March 1966
- quoted in Keston Sutherland, *J.H. Prynne and Philology* (Unpublished Ph.D. Dissertation, Cambridge University, 2004): 157.

Correspondence and manuscripts to *The English Intelligencer*, *c.* 1966–68
- in Box 1, Folder 26 and Box 3, Folder 7, *The English Intelligencer* Archive, Fales Library and Special Collections, New York University Libraries. See http://dlib.nyu.edu/findingaids/html/fales/english/ .

Letter to Andrew Crozier, July 1967
- quoted in Ian Brinton, 'England in the Sixties'. *PN Review*, Vol. 37 No. 5 [Issue 199] (May–June 2011): 40–43, 80; and in Andrew Crozier, *An Andrew Crozier Reader*, ed. Ian Brinton (Manchester: Carcanet Press, 2012): 40.

Letter to Joseph Needham, 21 November 1967, accompanying a list of references on 'Light and Illumination as Figural Imagery in the Late Neo-Platonic and Related Subsequent Traditions'
- in the Paper of Joseph Needham as a historian of Chinese science, technology and medicine, Needham Research Institute. See

http://janus.lib.cam.ac.uk/db/node.xsp?id=EAD%2FGBR%2F1928%2FNRI2%2FSCC2%2F343%2F45 .

Letters to Barry MacSweeney, [late 1960s onwards]
- in Barry MacSweeney Papers, University of Newcastle. See http://www.ncl.ac.uk/elll/research/resources/macsweeney.htm .

Letter to Anthony Barnett, *c*. 1969
- quoted in Anthony Barnett, 'Sumatran Rhinoceros: Preceded by Three Identical Letters'. *Canards du siècle présent* [English-language poetry anthology], ed. Anthony Barnett (Nivaa, Danmark: privately printed, February 1970): [n.p.]. The letter is in a folder of Prynne materials held by Anthony Barnett.

Letter to Ed Dorn, 31 May 1969
- quoted in Keston Sutherland, 'Hilarious absolute daybreak'. *Glossator: Practice and Theory of the Commentary*, 2 (2010: On the Poems of J.H. Prynne; ed. Ryan Dobran): 115–47 [125–26]. Article online at https://solutioperfecta.files.wordpress.com/2011/10/g2-sutherland.pdf ; and quoted, regarding Charles Olson's illness, Carlos Casteneda's *The Teachings of Don Juan* and *Arctic and Alpine Research*, I (1969), in Kyle Waugh, *News from Now/Here: Ed Dorn, Lawrence, Kansas, & the Poetics of Migration—1965–1970* (Unpublished Masters Dissertation, University of Kansas, 2008): 415. Dissertation online at http://kuscholarworks.ku.edu/bitstream/handle/1808/6627/umi-ku-2695_1.pdf;jsessionid=A0F70ECE9733DDE845377074AED8F6AD?sequence=1 . The *Arctic and Alpine Research* section is also quoted in Kyle Waugh, '"Someday thatll all be Beef": The Lives & Time of *Abilene! Abilene!*', in Edward Dorn, *Abilene! Abilene!: Variorum Edition with Appendices & Commentary, Part II*, ed. Kyle Waugh (New York: Lost and Found (CUNY Poetics Document Initiative), 2013): 7 [of inner pamphlet [pp. 52]]. The letter is in Folder 333, Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries.

Letter to Joseph Needham, 24 January 1970, referring to Lucius Pye, *The Spirit of Chinese Politics* (M.I.T. Press, 1969)
- in the Papers of Joseph Needham as a historian of Chinese science, technology and medicine, Needham Research Institute. See http://janus.lib.cam.ac.uk/db/node.xsp?id=EAD%2FGBR%2F1928%2FNRI2%2FSCC2%2F350%2F2%2F14 .

Letter to Ed Dorn, 1 July 1970
- quoted in Keston Sutherland, *J.H. Prynne and Philology* (Unpublished Ph.D. Dissertation, Cambridge University, 2004): 245–46; and his 'Hilarious absolute daybreak'. *Glossator: Practice and Theory of the Commentary*, 2 (2010: On the Poems of J.H. Prynne; ed. Ryan Dobran): 115–47 [147]. Article online at https://solutioperfecta.files.wordpress.com/2011/10/g2-sutherland.pdf .

Letter to Andrew Crozier, 22 September 1970 [enclosing some of John Temple's poems]

- in Box 1, Folder 1, John Temple Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. See http://archives.lib.uconn.edu/islandora/object/20002%3A860125825 .

Letter to Ed Dorn, 24 October 1971
- quoted in Justin Katko, 'Relativistic Phytosophy: Towards a Commentary on "The *Plant Time Manifold* Transcripts"'. *Glossator: Practice and Theory of the Commentary*, 2 (2010: On the Poems of J.H. Prynne; ed. Ryan Dobran): 245–93. Article online at https://solutioperfecta.files.wordpress.com/2011/10/g2-katko.pdf . Letter in Box 19, Folder 334, Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries.

Letter to Douglas Oliver, 18 January 1972
- quoted in Justin Katko, 'Relativistic Phytosophy: Towards a Commentary on "The *Plant Time Manifold* Transcripts"'. *Glossator: Practice and Theory of the Commentary*, 2 (2010: On the Poems of J.H. Prynne; ed. Ryan Dobran): 245–93 [263, 273–74, 278, 286]. Article online at https://solutioperfecta.files.wordpress.com/2011/10/g2-katko.pdf . Letter in Box 9, Douglas Oliver Archive, Albert Sloman Library, University of Essex. [The Douglas Oliver Archive includes a range of letters 'from and to Jeremy' from 9 January 1972 to 13 March 2000. See http://libwww.essex.ac.uk/Archives/oliver.htm].

Letter to Ed Dorn, 14 March 1972 ['& Hoc Genus Omne']
- quoted in Justin Katko, 'Relativistic Phytosophy: Towards a Commentary on "The *Plant Time Manifold* Transcripts"'. *Glossator: Practice and Theory of the Commentary*, 2 (2010: On the Poems of J.H. Prynne; ed. Ryan Dobran): 245–93; and in Justin Katko, 'Regarding a Specimen of Palaeobotanic Epigraphy: J.H. Prynne's Runic Fertility Prayer'. *If A Then B*, 1 (August 2010: Notes on Translation; Berlin): 42–59. 'Relativistic…' online at https://solutioperfecta.files.wordpress.com/2011/10/g2-katko.pdf . Letter in Box 44, Folder 657, Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries.

Letter to Ed Dorn, 25 March 1972 ['Full Tilt Botany: Ideal Weapons for Suicide Pacts']
- quoted in Justin Katko, 'Relativistic Phytosophy: Towards a Commentary on "The *Plant Time Manifold* Transcripts"'. *Glossator: Practice and Theory of the Commentary*, 2 (2010: On the Poems of J.H. Prynne; ed. Ryan Dobran): 245–93. Article online at https://solutioperfecta.files.wordpress.com/2011/10/g2-katko.pdf . Letter in Box 44, Folder 655, Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries.

Letter to Ed Dorn, 1 April 1972
- quoted in Justin Katko, 'Relativistic Phytosophy: Towards a Commentary on "The *Plant Time Manifold* Transcripts"'. *Glossator: Practice and Theory of the Commentary*, 2 (2010: On the Poems of J.H. Prynne; ed. Ryan Dobran): 245–93. Article online at https://solutioperfecta.files.wordpress.com/2011/10/g2-katko.pdf . Letter in Box 44, Folder 655, Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries.

Letter to Ed Dorn, 18 April 1972
- quoted in Justin Katko, 'Relativistic Phytosophy: Towards a Commentary on "The *Plant Time Manifold* Transcripts"'. *Glossator: Practice and Theory of the Commentary*, 2 (2010: On the Poems of J.H. Prynne; ed. Ryan Dobran): 245–93. Article online at https://solutioperfecta.files.wordpress.com/2011/10/g2-katko.pdf . Letter in Box 44, Folder 655, Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries.

Letter to Ed Dorn, 19 April 1972
- quoted in Justin Katko, 'Relativistic Phytosophy: Towards a Commentary on "The *Plant Time Manifold* Transcripts"'. *Glossator: Practice and Theory of the Commentary*, 2 (2010: On the Poems of J.H. Prynne; ed. Ryan Dobran): 245–93. Article online at https://solutioperfecta.files.wordpress.com/2011/10/g2-katko.pdf . Letter in Box 44, Folder 657, Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries.

Letter to Ed Dorn, 25 April 1972
- quoted in Justin Katko, 'Relativistic Phytosophy: Towards a Commentary on "The *Plant Time Manifold* Transcripts"'. *Glossator: Practice and Theory of the Commentary*, 2 (2010: On the Poems of J.H. Prynne; ed. Ryan Dobran): 245–93. Article online at https://solutioperfecta.files.wordpress.com/2011/10/g2-katko.pdf . Letter in Box 44, Folder 657, Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries.

Letter to Ed Dorn, 9 May 1972
- part of one sentence of this letter, '"Extraordinary local effects" no doubt include negative gravitational anomaly and total isostatic disequilibrium', is used, without attribution, by Ed Dorn in [anon. [Ed Dorn]], 'Where Is Now?'. *Bean News*, [1] [1972; ed. Edward Dorn, San Francisco, Hermes Free Press and Zephyrus Image]: [4]. The letter is currently held in J.H. Prynne, Binder D14 [private archive].

Letter to Ed Dorn, 30 May 1972
- quoted in Justin Katko, 'Relativistic Phytosophy: Towards a Commentary on "The *Plant Time Manifold* Transcripts"'. *Glossator: Practice and Theory of the Commentary*, 2 (2010: On the Poems of J.H. Prynne; ed. Ryan Dobran): 245–93. Article online at https://solutioperfecta.files.wordpress.com/2011/10/g2-katko.pdf . Letter in Box 44, Folder 657, Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries.

Letter to Ed Dorn, 26 June 1972
- quoted in Justin Katko, 'Regarding a Specimen of Palaeobotanic Epigraphy: J.H. Prynne's Runic Fertility Prayer'. *If A Then B*, 1 (August 2010: Notes on Translation; Berlin): 42–59. This letter is currently held in J.H. Prynne, Binder D14 [private archive].

Letter to Ed Dorn, 25 October 1972
- quoted in Justin Katko, 'Relativistic Phytosophy: Towards a Commentary on "The *Plant Time Manifold* Transcripts"'. *Glossator: Practice and Theory of the Commentary*, 2 (2010: On the Poems of J.H. Prynne; ed. Ryan Dobran): 245–93. Article online at https://solutioperfecta.files.wordpress.com/2011/10/g2-katko.pdf .

Letter in Box 19, Folder 334, Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries.

Letter to Ed Dorn, 10 January [1973]
- quoted in Justin Katko, 'Relativistic Phytosophy: Towards a Commentary on "The *Plant Time Manifold* Transcripts"'. *Glossator: Practice and Theory of the Commentary*, 2 (2010: On the Poems of J.H. Prynne; ed. Ryan Dobran): 245–93. Article online at https://solutioperfecta.files.wordpress.com/2011/10/g2-katko.pdf . Letter in Box 44, Folder 657, Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries.

Correspondence with Nicholas Moore, *c.* 1973
- mentioned by Peter Riley in Iain Sinclair, *Downriver; (Or, The Vessels of Wrath)* (London: Paladin, 1991): 311.

Letter to Tim Longville, 7 August 1973
- quoted in John Riley, *Ways of Approaching* (Pensnett: GR/EW Books, 1973): flyer insert. Ian Brinton, 'Introduction' to John Riley, *Selected Poetry & Prose*, ed. Ian Brinton (Bristol: Shearsman Books, 2016): 10–14 [13] quotes two lines of Prynne's letter not included in the flyer insert. A photocopy of the letter is currently held in the Prynne Papers in Cambridge University Library, as MS Add.10144, temporary file 190, item 107.

Letter to Douglas Oliver, 6 September 1974
- quoted in Justin Katko, 'Relativistic Phytosophy: Towards a Commentary on "The *Plant Time Manifold* Transcripts"'. *Glossator: Practice and Theory of the Commentary*, 2 (2010: On the Poems of J.H. Prynne; ed. Ryan Dobran): 245–93 [274–75]; and in Justin Katko, 'Regarding a Specimen of Palaeobotanic Epigraphy: J.H. Prynne's Runic Fertility Prayer'. *If A Then B*, 1 (August 2010: Notes on Translation; Berlin): 42–59. 'Relativistic…' online at https://solutioperfecta.files.wordpress.com/2011/10/g2-katko.pdf . Letter in Box 9, Douglas Oliver Archive, Albert Sloman Library, University of Essex.

Letter to Joseph Needham, 12 September 1974 [thanking Needham for a presentation copy of *Science and Civilisation in China, Volume 5, Part 2* and noting some 'stray thoughts, prompted by your new volume'. He refers to 'Western survivals of the alchemical dream' on page 290 of the volume; 'the debate over sapientia and natural knowledge'. Attached to the letter is a leaflet advertising Potensan Forte, a preparation 'of significant value in the treatment of impotence'. The letter refers to the symbolism of how the drug is presented.]
- in the Papers of Joseph Needham as a historian of Chinese science, technology and medicine, Needham Research Institute. See http://janus.lib.cam.ac.uk/db/node.xsp?id=EAD%2FGBR%2F1928%2FNRI2%2FSCC4%2F8%2F2 .

Papers for Joseph Needham, 6 May 1976
- in the Papers of Joseph Needham as a historian of Chinese science, technology and medicine, Needham Research Institute, in the subsection on 'Botanical monographs and tractates', there are some notes by Needham and Lu Gwei-Djen. The related documents comprise a cutting of part of a newspaper article citing a poem by Walter

de la Mare about the rose; copy of the 'English Tripos. Part ii' exam paper for May 1973, in which Needham has highlighted a poem by Thomas Carew about the rose. (Needham notes that this was 'from Jeremy Prynne, 6 May 76'). See http://janus.lib.cam.ac.uk/db/node.xsp?id=EAD%2FGBR%2F1928%2FNRI2%2FSCC2%2F257%2F3%2F1 .

Letters to Duncan McNaughton, dated 1977–1992
- in the Duncan McNaughton Papers, Green Library, Stanford University Libraries [this collection contains 10 letters, 20 pages; 5 postcards; plus 2-page original typescript poem; 1-page original typescript; 9-page xeroxed typescript; and folding illustrated prospectus for *Infolio*, 40. See http://www.oac.cdlib.org/findaid/ark:/13030/c8wh2vj1/]. Some of the letters are quoted in Andrés Rodríguez, 'Enlarging History: The Poetry of J.H. Prynne'. *Sagetrieb*, 10 (1991): 83–107.

Letter to Joseph Needham, with thanks for his *Science and Civilisation in China Volume 5, Part 4* and for a copy of 'Celestial Lancets', 1980
- in the Papers of Joseph Needham as a historian of Chinese science, technology and medicine, Needham Research Institute. See http://janus.lib.cam.ac.uk/db/node.xsp?id=EAD%2FGBR%2F1928%2FNRI2%2FSCC4%2F10%2F2 .

Letter to Ed Dorn, 15 March 1981
- quoted in Keston Sutherland, *J.H. Prynne and Philology* (Unpublished Ph.D. Dissertation, Cambridge University, 2004): 11.

Letters to Eric Mottram, *c.* 1973–1976, 22 June 1976, 1983, 3 June 1987, 15 September 1987
- in the Eric Mottram Archive, King's College London, detailed online at http://www.kingscollections.org/catalogues/kclca/collection/m/10mo70-1/ . The 22 June 1976 letter from Prynne to Mottram quoted in Robert Archambeau, 'Public Faces in Private Places: Messianic Privacy in Cambridge Poetry'. *Cambridge Literary Review*, Vol. 1 No. 1 (Michaelmas 2009): 199–215 [208].

Letters to Lyn Hejinian, 1987–1989
- in Box 31, Folder 2, Lyn Hejinian Papers, Mandeville Special Collections Library, University of California, San Diego. See http://cdn.calisphere.org/data/13030/9h/tf5q2nb49h/files/tf5q2nb49h.pdf .

Letter to Douglas Oliver, 5th February 1990
- quoted in John Wilkinson, 'Heigh Ho: A Partial Gloss of *Word Order*'. *Glossator*, 2 (2010: On the Poems of J.H. Prynne; ed. Ryan Dobran): 295–325 [320–21]. Essay online at https://solutioperfecta.files.wordpress.com/2011/10/g2-wilkinson.pdf . Also quoted in Ed Luker, 'Negative Citizenship: On Art, Husbandry, and Social Function', presented at the Utopian Studies Society European Conference 2015 at Newcastle University (2 July 2015), then edited and retitled 7 July 2015. Essay online at https://www.academia.edu/13792168/Negative_Citizenship_On_Art_Husbandry_and_Social_Function . The letter is in Box 9, Douglas Oliver Archive, Albert Sloman Library, University of Essex.

Correspondence between J.H. Prynne and Charles Bernstein, 1990–1997
- in Box 52, Folder 2, Mandeville Special Collections Library, University of California, San Diego. See http://cdn.calisphere.org/data/13030/0f/kt896nd20f/files/kt896nd20f.pdf .

Typed memorandum to Joseph Needham on the 'Trigrams of the Han Shan Temple Bell' in Suzhou, China, 25 July 1993
- in the Papers of Joseph Needham as a historian of Chinese science, technology and medicine, Needham Research Institute. See http://janus.lib.cam.ac.uk/db/node.xsp?id=EAD%2FGBR%2F1928%2FNRI2%2FSCC2%2F93%2F1%2F61 .

Letter to the Cambridge University Literary Society, 1 September 1993
- in the Records of the Cambridge University Literary Society, Cambridge University Archives. See http://janus.lib.cam.ac.uk/db/node.xsp?id=EAD%2FGBR%2F0265%2FSOC.XIII.2.2%2F3 .

Letter to Ian Friend, 3 April 1999
- quoted in Richard Humphreys, 'Drawing on Prynne: Ian Friend & *The Oval Window*', in Ian Friend, *On Paper* (Brisbane: Andrew Baker, 2008): 4–7 [7]; and in Richard Humphreys, 'Drawing on Prynne: Tacit Conversations with Ian Friend and his Work', in *A Manner of Utterance: The Poetry of J.H. Prynne*, ed. Ian Brinton (Exeter: Shearsman Books, 2009): 36–50 [41–42, 50n11]. [Several other J.H. Prynne letters to Ian Friend are held in the correspondents' respective private archives].

Letter to Ian Friend, 1 April 2001
- quoted in Richard Humphreys and Ian Friend, 'In Conversation', in Ian Friend, *On Paper* (Brisbane: Andrew Baker, 2008): 10–13 [13]. [Several other J.H. Prynne letters to Ian Friend are held in the correspondents' respective private archives].

E-mail to Oxford Poetry, 7 October 2007
- online at http://pitchpress.blogspot.com/2007/12/pu-ling-en-correspondence_01.html [approx. pp. 1]. [Very brief exchange in which editors Ben Mullen and J.C.H. Potts ask Prynne for a contribution, and Prynne responds that he has nothing to send at the moment, but that this might change in time].

Letter to Jiang Hong-xin, Vice President of Hunan Normal University, Changsha (P.R. China), 2009
- previously quoted online at http://www.hunnu.edu.cn/english/news/t20090305_7894.html [approx. pp. 2], though currently unavailable as of September 2015.

(i) Uncollected Recordings

'The Elegiac World in Victorian Poetry', 1962 BBC lecture, the text later published in *The Listener* (14 February 1963): 290–91.
- [no recording yet known to exist].

Audio recording of 'On Maximus IV, V, VI', lecture given at Simon Fraser University on 27 July 1971, later transcribed by Tom McGauley and published in *Serious Iron* [*Iron*, 2] (October 1971; Vancouver): [n.p.]. Reprinted with brief comment from the transcriber, Tom McGauley, in *Minutes of the Charles Olson Society*, 28 (April 1999): 3–13.
- in Special Collections at Simon Fraser University, according to Tom McGauley's note accompanying his lecture transcription in *Minutes of the Charles Olson Society*, 28.

'JHP 5-iv-1995'. Audio recording (mp3) of Prynne's talk at the Tate Gallery, London, on 5 May 1995, the revised text of which was later published as 'A Discourse on Willem de Kooning's *Rosy-Fingered Dawn at Louse Point*; Given at the de Kooning Symposium, Tate Gallery, London, Friday 5 May 1995' [in *act* [*art, criticism and theory*], 2 (1996): 34–73]. (48.04 min.). Recorded by Ben Watson. Online at https://archive.org/details/jhp5-v-1995 [uploaded 27 February 2016; note that the date of the lecture is correct in the web address though incorrect in the file name and description]. Prynne's talk cuts off at [25.45] (perhaps five minutes prior to the end of the talk); then from [25.45–47.30] Prynne responds to questions from the audience (though the recording again cuts off just prior to the end).

Audio interview with Joe Richey, 17 December 1999, following Edward Dorn's memorial and the reception at the University of Colorado's British Studies room at Norlin Library. (9.56 min.) Later transcribed, lightly edited, and published as 'Afterword', in Edward Dorn, *Collected Poems*, ed. Jennifer Dunbar Dorn with Justin Katko, Reitha Pattison and Kyle Waugh (Manchester: Carcanet Press, 2012): 938–41.

'Poetry and Language' lecture series, University of Cambridge, 25 February 2003
- quoted in Keston Sutherland, 'XL Prynne', in *A Manner of Utterance: The Poetry of J.H. Prynne*, ed. Ian Brinton (Exeter: Shearsman Books, 2009): 130n52; and Keston Sutherland, *J.H. Prynne and Philology* (Unpublished Ph.D. Dissertation, Cambridge University, 2004): 148, 211–12 [here regarding Lecture II, 22 October 2002]. [Private audio recordings of seven lectures in the series and one excerpt of an eighth have been verified]. Out To Lunch [Ben Watson], in 'Garbage: A Discussion of Value'. *Pores*, 1 (October 2001): [note 13, approx. p. 15], online at http://www.pores.bbk.ac.uk/1/index.html [approx. pp. 16], mentions Prynne's 'Poetry & Language' series of lectures in 1976, in which 'Prynne discussed Jorn and his "triolectics", an attempt to think beyond a (regrettably Stalinised) concept of dialectics—thesis, antithesis and synthesis—towards triple-concept clusters (a less prolix version of some of Deleuze's proposals).' It is not clear how much the lectures mentioned by Watson and the lectures quoted by Sutherland have in common.

Voiceover materials for a student production created by Chris Goode in 1993
- mentioned in Chris Goode, 'Boob News'. *Thompson's Bank of Communicable Desire*, (20 January 2010), online at http://beescope.blogspot.com [approx. pp. 5].

Unpublished audio recording of Prynne's Seminar on Translation, Queen Mary University, 19th January 2008
- cited in Dominic Lash, *Metonymy as a Creative Structural Principle in the Work of J.H. Prynne, Derek Bailey and Helmut Lachenmann, with a Creative Component* (Unpublished Ph.D. Dissertation, School of Arts, Brunel University, June 2010). Thesis online at https://www.academia.edu/808999/Metonymy_as_a_creative_structural_principle_in_the_work_of_JH_Prynne_Derek_Bailey_and_Helmut_Lachenmann_with_a_creative_component .

'Prynne Reads Wordsworth and S. T. C.' Audio CD; informal student recording of Prynne reading William Wordsworth, 'Lines[,] Written a Few Miles above Tintern Abbey, On Revisiting the Banks of the Wye during a Tour, July 13, 1798' and Samuel Taylor Coleridge, 'Frost at Midnight'.
- in the library of the English Poetry Studies Institute, Sun Yat-sen University, Guangzhou, P.R. China.

Unauthorised audio recording of 'Mental Ears and Poetic Work' lecture (University of Chicago, April 2009), online at http://nyotaimori-faceplant.blogspot.com/ ('Prynne's Mental Ears and Poetic Work' post, 24 April 2009). [approx. 1 hour]. Since superseded by the unauthorised video recording of the lecture at the University of Chicago, online at http://www.youtube.com/watch?v=rjM8SruqTdo , and also at http://news.uchicago.edu/multimedia/poetry-lecture-jh-prynne .

Video recording of Prynne after a talk in P.R. China, uploaded 2011, discussing Chinese poetry with audience members while preparing to leave the seminar room. (2.10 min.). Online at http://v.youku.com/v_show/id_XMjM3NjUyNzk2.html .

Audio recording of an informal talk by Prynne on the day's topic, 'The Sense of Nativeness, Cultural Awareness and Cultural Identity', and on his own topic, 'Can a poet in these times be a citizen of the world, and, if so, of what world?', as part of The Third National Conference on English Poetry Studies, in Guangzhou, P.R. China, 20 December 2012. (32.45 min.). Recorded by Justin Katko.

Audio recording of the discussion period following the above talk in Guangzhou, P.R. China, 20 December 2012. (17.50 min.). Recorded by Justin Katko. Includes Prynne's responses to audience questions, at [0.55–1.50]; [3.30–4.35]; [11.00–13.05]; [13.40–15.05]; and [17.00–17.35].

Audio recording of a panel discussion on J.H. Prynne, part of the The Third National Conference on English Poetry Studies, in Shenzhen, P.R. China, 21 December 2012. (1 hour 29 min. 30 sec.). Recorded by Justin Katko. This panel discussion includes Prynne's lecture 'Fragrance and Anger in Milton's *Paradise Lost*' [a transcription of which was later modified by the author, edited by Li Zhimin, and published in *Epsians*, Vol. 3 No. 1 (March 2013): 1–11] [2.55–25.50]; a lecture by Justin Katko on J.H. Prynne, [as E.W.D., pseud.], 'Beans out—but they're likely to come back in!' [unpublished xerox of typescript with newspaper collage and handwritten address, 20 April [1972], in Box 44, Folder 657, Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries] [27.50–58.00]; Chen Shangzhen's lecture in English and in Chinese on

originality in poetry [59.40–1.12.00]; Prynne's discussion of Milton, the creation of the universe, and originary language [1.12.40–1.17.00]; [?]'s discussion of the question of readership in original poetry, the freedom of the reader's imagination in interpreting difficult poems, and the breaking of the limits of the English language [1.17.00–1.25.00]; Prynne's discussion of creating 'Beans out—but they're likely to come back in!' [1.25.00–1.26.15]; another response to Katko's lecture [1.26.15–1.27.25]; and Prynne's response to that, discussing his and Edward Dorn's views of scientific and philosophic discourse [1.27.25–1.29.05]].

'Prynne Symposium'. Audio recording (mp3) of the final Q&A session, as well as Prynne's closing remarks, at the symposium on the recent poetry of J.H. Prynne held at the University of Sussex, 13 February 2013 (uploaded 9 October 2015). (55.12 min.). Recorded by Verity Spott. Previously online at https://soundcloud.com/verityspott/prynne-symposium . Prynne's remarks at [7.20–7.30]; [20.35–22.25]; [24.00–24.05]; and [29.10–54.55]. [The final Q&A session follows the talk by Keston Sutherland on J.H. Prynne, *Sub Songs* and the talk by Neil Pattison on J.H. Prynne, *Kazoo Dreamboats; or, On What There Is*. The revised symposium papers were published as *Hix Eros*, 4 (September 2014/print edition April 2015: On the Late Poetry of J.H. Prynne; eds. Joe Luna and Jow Lindsay Walton), though note that none of the Q&A comments or Prynne's closing remarks are included in that volume, nor are Robert Smith's talk on *Red D Gypsum*, Robin Purves's talk on *Streak~~~Willing~~~Entourage / 'Artesian'*, and Neil Pattison's talk on *Kazoo Dreamboats; or, On What There Is*].

Audio recording of an extemporised comment following Peter Larkin's reading at the inaugural event of the UnAmerican Activities reading series, 12 May 2013. (5.16 min.). Recorded by Ian Heames. A transcription of this recording, lightly edited by Prynne, was later published as 'On Peter Larkin'. *No Prizes*, 2 (June 2013): 43–45. [Larkin read at the Judith E. Wilson Drama Studio in Cambridge, UK, following Lanny Jordan Jackson's reading at the Page Poetry Parlor in New York City. The venues were connected by live audiovisual link. Prynne spoke from amongst the Cambridge audience].

Video recording of a brief appearance by Prynne on the television show *Celebrity Masterchef UK* (2013), Series 8 Episode 14, which aired on BBC One on Thursday 29 August 2013 at 8 pm GMT. [According to the BBC website, 'The semi-finals continue as the celebrities are given their most daunting challenge yet and are thrown into the world of mass catering on an impressive scale. Gonville and Caius is the fourth oldest college in Cambridge University, and 150 students, parents and fellows will be attending the prestigious end of term dinner. Working in pairs, the celebrities are responsible for providing a three course dinner of the finest standard to befit the surroundings and the occasion whilst working quickly to get their dishes out on time.' Prynne may be glimpsed eating a woodpigeon salad made by Les Dennis and by Shane from Boyzone].

'Objective infinity?', a video recording of J.H. Prynne responding to a talk by Keston Sutherland on 'Poetry and Subjective Infinity' at the Critical Poetics Seminars at the University of Sussex (uploaded 31 March 2014). (12.57 min.). Recorded by Inedit Films. Online at https://vimeo.com/90546839 [Prynne's question for Sutherland regarding infinity in Hegel's work at [0.00–3.10], followed by Sutherland's response.

Sutherland's lecture on 'Poetry and Subjective Infinity' is online at https://vimeo.com/91328990 (1 hour 6 min. 42 sec.)].

'"The Listeners" (Walter de la Mare) read by J.H. Prynne'. Video recording of Prynne reading de la Mare's poem on the set of the 2014 CCTV (China Central Television) Star of Outlook English Talent Competition in Beijing, P.R. China (uploaded 3 August 2014). (3.16 min.). Recorded by Justin Katko in July 2014. Online at https://www.youtube.com/watch?v=EElmR6Ho0e0 . [Prynne appeared as a senior judge on a competition show in which university places were awarded as prizes. The poetry reading was Prynne's idea, and not part of the planned schedule. It may not have been used in the final cut of the broadcast show].

'2014"希望之星"英语风采大赛' [= '2014 CCTV English Talent Competition National Champion (Star of Outlook)']. Video recording of the 2014 CCTV (China Central Television) Star of Outlook English Talent Competition in Beijing, P.R. China. (52 min. 38 sec.). Recorded by CCTV's Science and Education Channel in July 2014, broadcast on CCTV 21 August 2014. Online at CCTV's internet-based broadcaster, China Network Television (CNTV), at http://tv.cntv.cn/video/VSET100202690985/64e2b5a1fb03459cb06bf0489d867348 . [Prynne appeared as a senior judge on a competition show in which university places were awarded as prizes. According to Andy Houwen's helpful play-by-play commentary (in the Facebook group The Starry Bun: The J. H. Prynne appreciation society, 14 May 2020), at 1 min. 40 sec. Prynne is introduced and brandishes a Chinese fan; at 13 min. 45 sec. he rejects a magician from Xinjiang from going to Cambridge; at 29 min. he does the same to a woman from the northeast; and, perhaps most memorably, when a female rapper from Chongqing (during whose rap performance Prynne refuses to join in with the dancing at 32 min. 33 sec. and at 33 min. 5 sec.) says everyone's first choice for a country in which to study is America because 'American schools like Harvard and Stanford are always on the top of every list', and someone from the University of Wollongong tells her that rankings don't matter, Prynne starts laughing and rejects her too (at 43 min. 20 sec.). So it appears that Prynne declined all the show's contestants a place at Cambridge University].

Appendix: Additional publication details

[Print run of editions; name and location of the printer, typesetter, binder, designer, distributor, where known]

Kitchen Poems. London: Cape Goliard Press, 1968; New York: Grossman Publishers Inc., 1968. The first edition was 'Designed, Printed and Published by Cape Goliard Press Ltd., 10a Fairhazel Gardens. London N.W.6, 1968'. Cape Goliard Press edition of 2700: 2000 soft cover and 700 case bound, of which 50 are signed and numbered by the author. Grossman Publishers Inc. edition of 1400: 1000 soft cover and 400 case bound.

Day Light Songs. Pampisford, Cambridgeshire and Cheltenham, Gloucestershire: R. Books, July 1968 [composed 15th June 1968]. Edition of 250.

Aristeas. London: Ferry Press, 1968. Edition of 500, of which 26 lettered A–Z contain additional holograph material by the author.

The White Stones. Lincoln: Grosseteste Press, 1969. Designed and printed by G. Jackson and bound by H.J. Jackson at the Grosseteste Press, 1 Stonefield Avenue, Lincoln. Paperback edition of 477. Hardback edition of unknown quantity. Special hardback lettered edition printed on tinted paper, presumably in 1969, and bound in green buckram *c*. 1995 for sale by Peter Riley. The colophon for the special edition reads 'signed edition of 26 copies lettered A–Z', but the copies were not signed, and it is unclear whether the full 26 copies were produced.

Fire Lizard. Barnet, Hertfordshire: Blacksuede Boot Press, 1970 [composed New Year's Day 1970]. Edition of 200.

Brass. London: Ferry Press, 1971. Printed by the Compton Press, Compton Chamberlayne, Salisbury. Edition of 250, of which 26 lettered A–Z are specially bound and contain additional holograph material and the rest are numbered, 27–250.

Into The Day. Cambridge: privately printed (distributed through Ferry Press), July 1972. Printed by the Saffron Press at Saffron Walden. Edition of 500.

A Night Square. London: Albion Village Press, 1973 [composed Candlemas 1971]. Printed by Expression Printers Ltd. Edition of 200, 10 of which signed with holograph quotation from Philip Sidney's *Arcadia*.

Edmond Jabés, "Answer to a Letter" (trans. Rosmarie Waldrop); J.H. Prynne, "Es Lebe der König"; Paul Celan, "Conversation in the Mountains" (trans. Rosmarie Waldrop). Published together as *The Literary Supplement*, *Writings*, 1 (The Literary Supplement, Nothing doing (formally in London), 1973). [Editor, A[nthony] Barnett, Consultants, J.H. Prynne, C. Royet-Journoud, R. Waldrop]. Printed by Kirstes Boktrykkeri, Oslo. Edition of 200.

Wound Response. Cambridge: Street Editions, 1974. Printed by Saffron Press Ltd. at Saffron Walden, Essex. Edition of 400, of which 26 copies lettered A–Z are signed by the poet and contain an additional holograph.

Lézard de feu. [French translation of *Fire Lizard*, by B. Dubourg] Damazan (Lot-et-Garonne): privately printed, 1975. Printed 13 June 1975 on the translator's hand press. Edition of 40.

Poèmes de cuisine. [French translation of *Kitchen Poems*, by B. Dubourg and J.H. Prynne] Damazan (Lot-et-Garonne): privately printed, 1975. Printed 28 June 1975 on the translator's hand press. Edition of 40.

High Pink on Chrome. Cambridge: privately printed (distributed through Ferry Press), 1975. Printed by Saffron Press Ltd. at Saffron Walden. Edition of 500.

News of Warring Clans. London: Trigram Press, 1977. 'Printed in England by Daedalus Press Norfolk, bound by J Szarkowski at Intropol Bookbinders'. Edition of 600 copies in wrappers of which 26 copies lettered A–Z are signed by the poet.

Down where changed. London: Ferry Press, 1979. Printed by Farncombe & Co., Market Street, Lewes.

The Oval Window. Cambridge: privately printed, 1983. Printed by Saffron Press Ltd. at Saffron Walden. Distributed through DS (The Book Shop), 14 Peto Place, London NW1 4DT. Edition of 600.

Marzipan. [with 'Massepain', French translation of 'Marzipan', by B. Dubourg and J. H. Prynne] Cambridge: Poetical Histories, 2; printed and distributed by Peter Riley (Books), 1986. Typography by Richard Baxter. Edition of 300, 10 of which on 'marzipan' coloured paper.

Bands Around the Throat. Cambridge: privately printed (distributed through Ferry Press), 1987. Printed in two different impressions. First impression of 100 copies, June 1987. Second impression of 200 copies, July 1987.

Word Order. Kenilworth, Warwickshire: Prest Roots Press, 1989. Printed by Peter Lloyd at The Gamecock Press, 11 Park Road, Rugby, Warwickshire.

[*Jie ban mi Shi Hu*]. [reproduced from author-holograph, in original Chinese] Cambridge: Poetical Histories, 22; published and distributed by Peter Riley (Books), 1992. Reprinted in 2004. First impression printed by Derek Maggs; second impression printed by Peter Lloyd at The Holbeche Press, Rugby. First impression of 300 copies, 1992. Second impression of 150 copies, 2004.

Pearls That Were. Cambridge: privately printed (distributed through Equipage), 1999. Typeset by Goodfellow & Egan Ltd, Cambridge, and printed by Ink-In-Print Ltd, Rougham. Edition of 600.

Furtherance. [unaltered reprint of *Red D Gypsum*; *Pearls That Were*; *Triodes*; *Unanswering Rational Shore*] Great Barrington, Massachusetts: The Figures, 2004 [printed November 2003]. Distributed through Small Press Distribution, Berkeley, California. Edition of 750 printed at Thomson-Shore, Dexter, Michigan, of which 15 are numbered in Roman I–XV and signed by the poet.

Biting the Air. Cambridge: Equipage, 2003. Edition of 450.

Streak~~~Willing~~~Entourage / *'Artesian'*. London: Barque Press, 2009. Printed in Great Britain by Cambridge Printers Ltd, CB5 8HY.

Sub Songs. London: Barque Press, 2010. Typeset by jayglow.com, and printed in Great Britain by Cambridge Printers Ltd, CB5 8HY.

Kazoo Dreamboats; or, On What There Is. Cambridge: Critical Documents, 2011. Edition of 600. 2nd printing: Shenzhen (P.R. China): privately printed, 2012. Edition of 30–40. [The 2nd printing, with the cover printed on blue paper, was produced and distributed at The Third National Conference on English Poetry Studies, sponsored by EPSAC (English Poetry Studies Association of China), and hosted by Shenzhen University (Shenzhen, P.R. China) during December 20th to 22nd of 2012].

Perles qui furent. [French translation of *Pearls That Were*, by Pierre Alferi] Marseille: Éric Pesty Éditeur, 2013. Printed 30 October 2013 by d'Espace Imprimerie à Marseille.

Concepts and Conception in Poetry. Cambridge: Critical Documents, 2014. Edition of 500.

Al-Dente. Cambridge: Face Press, 2014 [2nd printing, 2015]. Both printings in editions of 250.

Graft and Corruption: Shakespeare's Sonnet 15. Cambridge: Face Press, April 2015. Edition of 200. [2nd edition, December 2016. Edition of 200].

The White Stones. [unaltered reprint of the 1969 text, as well as unaltered reprints of *Day Light Songs* and 'A Note on Metal', with an introduction by Peter Gizzi] New York: New York Review of Books, 2016. Cover and book design by Emily Singer. Printed in the United States of America.

Each to Each. Cambridge: Equipage, 2017. Edition of 400.

OF · THE · ABYSS. Cambridge: Materials, April 2017. Edition of 500.

Apophthegms. Cambridge: Face Press, 2017. Edition of 500.

Of Better Scrap. Cambridge: Face Press, [April] 2019. Printed in paperback and yellow cloth hardback editions. Special hardback edition bound in buckram, with 26 copies signed and lettered A–Z, 4 copies numbered Roman I–IV and 1 copy for the publisher.

Poèmes de cuisine. [unaltered reprint of the 1975 French translation of *Kitchen Poems*, by Bernard Dubourg and J.H. Prynne] Marseille: Éric Pesty Éditeur, 2019. Printed 4 July 2019 by l'Annexe à Marseille.

Of Better Scrap [2nd, expanded and corrected, ed.]. Cambridge: Face Press, October 2019. Printed in paperback and yellow cloth hardback editions. Special hardback

edition bound in buckram, with 26 copies signed and lettered A–Z, 15 copies numbered Roman I–XV and 4 copies personally dedicated.

Earthbound Poetry Series, Vol. 1, No. 3, 20 January 2020, ed. Ian Heames (London: Earthbound Press, 2020). Unpaginated and unbound, printed in black on FSC Certified Munken Pure 170gsm paper, with cover engraving by Julia Ball ('Dome Interior' (1970s)). Five printings of 52 numbered copies each.

Parkland. Cambridge: Critical Documents, 2019 [printed March 2020]. Printed in London by Calverts.

None Yet More Willing Told. Cambridge: Face Press, December 2019 [printed November 2020]. Risograph printed by Earthbound Press, London. Edition of 250.

Bitter Honey. [Talgarreg, Wales]: Legitimate Snack [an imprint of Broken Sleep Books], [May] 2020. Printed on Tintoretto Gesso 95gsm paper, with covers on Woodstock Arancio 285gsm paper, endpapers on Saville Row Tweed Blue 100gsm paper, and an epigraph page on deep yellow 80gsm paper. Edition of 200. [2nd edition, June 2020. Edition of 100].

Memory Working: Impromptus. Cambridge: Face Press, June 2020. Risograph printed by Earthbound Press, London. Larger paper format edition of 366, and pocket edition of 366.

Enchanter's Nightshade. Cambridge: Face Press, 27 June 2020. Risograph printed on recycled acid-free paper by Earthbound Press, London, and hand-sewn into specially commissioned handmade paper wrappers using linen thread. The booklet wrappers contain London-sourced Enchanter's Nightshade plant matter, mixed into 100% cotton rag pulp. Edition of 270 copies.

Orchard. Cambridge: Equipage, December 2020. Designed and typeset at Face Press. Edition of 400.

Passing Grass Parnassus. Cambridge: Face Press, December 2020. Edition of 250.

Aquatic Hocquets. Cambridge: Face Press, December 2020. Edition of 250.

Memory Working: Impromptus (XI–XVII). Cambridge: Face Press, December 2020. Larger paper format edition of 366, and pocket edition of 366.

Kernels in Vernal Silence. Cambridge: Face Press, [December] 2020. Edition of 250.

Torrid Auspicious Quartz. Cambridge: Face Press, December 2020. Edition of 250.

See By So. Cambridge: Face Press, December 2020. Edition of 250.

Duets Infer Duty. Cambridge: Face Press, December 2020. Edition of 250.

Presume Catkins. Talgarreg, Wales: Secret Sleep Books [an imprint of Broken Sleep Books], [March] 2021. Edition of 100.

Athwart Apron Snaps. Seoul, South Korea: slub press, [March] 2021. Designed and typeset by Colin Leemarshall. Printed at Corners in Seoul, South Korea. Edition of 250.

Au pollen. [French translation of *To Pollen*, by Abigail Lang] Marseille: Éric Pesty Éditeur, 2021. Printed 12 February 2021 by l'Annexe à Marseille.

Efflux Reference. Cambridge: Face Press, June 2021 [dated 20 June 2021]. Risograph printed, collated, bound and trimmed by hand by Earthbound Press, London. Edition of 250.

Dune Quail Eggs. Cambridge: Face Press, 2021. Hand sewn with blue linen thread into fine paper wrappers, screen printed with myriad fourteen-point white starbursts, enclosing a randomised pattern of blue dots, unique to each copy. Text risograph printed by Earthbound Press on acid-free paper. Edition of 100. [2nd printing, saddle-stitched with brass wires: edition of 200].

Lay Them Straight. Cambridge: Face Press, 2021. Risograph printed by Earthbound Press, London. Edition of 150.

Snooty Tipoffs. Cambridge: Face Press, 2021. Paperback edition of 280, hardback edition of *c*. 100.

Memory Working: Impromptus (XVIII–XXVI). Cambridge: Face Press, 2021. Risograph printed by Earthbound Press, London. Larger paper format edition of 183, and pocket edition of 183.

Sea Shells Told. Cambridge: Face Press, 2022. Edition of 400.

II. Work about J.H. Prynne

(j) Major Critical Discussion

[book-length and article-focus]

Terry Eagleton, 'Recent Poetry' [review of, *int. al.*, J.H. Prynne, *Kitchen Poems*]. *Stand*, Vol. 10 No. 1 (1968): 66–74 [72–73].

Douglas Oliver, 'Pioneer in Poetry' [review of J.H. Prynne, *Kitchen Poems* and *Day Light Songs*]. *Cambridge News*, (10 August 1968): 6.

Douglas Oliver, 'Poetry in Paperback' [review of J.H. Prynne, *Aristeas*]. *Cambridge News*, (21 February 1969): 13.

Douglas Oliver, 'Rewarding Poetry' [review of J.H. Prynne, *The White Stones*]. *Cambridge News*, (13 June 1969): 14.

Neil Powell, review of J.H. Prynne, *The White Stones*. *Tracks*, 8 (1970): [unknown page numbers].

Martin Wright, review of J.H. Prynne, *Brass*. *Compendium Bookshop* catalogue, (Summer 1971): [n.p.] [pp. 3].

Donald Davie, *Thomas Hardy and British Poetry* (New York: Oxford University Press, 1972; London: Routledge and Kegan Paul, 1973): viii [p. 2 in 1973 ed.], 105, 113–16, 118–21, 128–29, 146, 178–80 [Discusses and quotes from J.H. Prynne, 'A Note on Metal' and poems from *The Whites Stones* and *Brass*].

John Seed, 'J.H. Prynne'. *Prospice*, 2 (1974): 57–66.

Peter Ackroyd, *Notes for a New Culture; An Essay on Modernism* (London: Vision Press, 1976).

Bernard Dubourg, 'Digest sur J.H. Prynne' [in French]. *Prospice*, 7 (1977): 19–22.

Jim Philip, 'An Introduction to the Poetry of J.H. Prynne'. *Prospice*, 7 (1977): 23–29.

Nigel Wheale, 'High Ethnography'. *Poetry Review*, Vol. 68 No. 3 (1978): 46–51.

Veronica Forrest-Thomson, *Poetic Artifice; A Theory of Twentieth-Century Poetry* (Manchester: Manchester University Press, 1978).

David Trotter, 'A Reading of Prynne's *Brass*'. *PN Review*, Vol. 5 No. 2 [Issue 6] (January–March 1979): 49–53.

Douglas Oliver, 'J.H. Prynne's "Of Movement Towards a Natural Place"'. *Grosseteste Review*, 12 (1979): 93–102.

Nigel Wheale, ‘Expense: J.H. Prynne’s “The White Stones”’. *Grosseteste Review*, 12 (1979): 103–18.

Anthony Barnett, ‘Everything You Hear’ [on J.H. Prynne, *Down where changed*]. *Grosseteste Review*, 12 (1979): 119–20.

Michael Haslam, ‘A Surface of the Shapes That Drift Makes’. *Grosseteste Review*, 12 (1979): 121–49.

Adrian Clarke, ‘The Poetry of J. H. Prynne’. *Angel Exhaust*, 3 (1980; eds. Adrian Clarke and Steven Pereira): 4–6.

John Freeman, ‘Being and Becoming’ [review of, *int. al.*, J.H. Prynne, *Down where changed*]. *Vanessa and One* (*Vanessa*, 7, and *One*, 5), 1981: 23–30.

Alan Halsey, ‘Thanks to the Lurid Airways: A Reading of J.H. Prynne’s *Down where changed*’. *Vanessa and One* (*Vanessa*, 7, and *One*, 5), 1981: 31–34.

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Larry Eigner, 'From a letter…' [letter to the editor, dated February 28 [1962], in response to Prynne's letter in *Mica*, 5]. *Mica*, 6 (June 1962): 3. Reprinted as 'Like a Dog Bark in Music' in Larry Eigner, *Areas Lights Heights: Writings 1954–1989*, ed. Benjamin Friedlander (New York: Roof Books, 1989): 27. On p. 173 of *Areas Lights Heights*, among the 'Editor's Notes', Friedlander gives the context of Eigner's letter with a quote from Prynne's letter in *Mica*, 5, and mentions that the new title has been added to Eigner's letter for the publication of *Areas Lights Heights*, though it isn't clear if the new title is Eigner's or Friedlander's. Eigner's letter is also quoted in Friedlander's 'Editor's Introduction' to *Areas Lights Heights*, pp. v–vi [v].

J.C.A. Rathmell, 'Paradigms for a Wider Concern' [review of *Force of Circumstance and Other Poems*]. *The Cambridge Review*, (19 January 1963): 193–94.

Charles Olson, 'The usefulness', 'OCEANIA,' and '(LITERARY RESULT)' [written on an unknown date in 1966, June 1966, and 18 October 1967, respectively] in his posthumous *The Maximus Poems: Volume Three* (New York: Viking/Grossman, 1975): 145–54 [150], 155–61 [157], and 184, respectively. Reprinted in Charles Olson, *The Maximus Poems*, ed. George Butterick (Berkeley, California: University of California Press, 1983): 528–37 [533], 538–44 [540], and 575, respectively. ['The usefulness' refers to 'J. Prynne'; 'OCEANIA,' and '(LITERARY RESULT)' both refer to 'Jeremy Prynne'. The passages from these three poems that refer to Prynne are cited in Birgitta Johansson, *The Engineering of Being: An Ontological Approach to J.H. Prynne* (Ph.D. Dissertation, Umeå: Umeå University; *Acta Universitatis Umensis*, *Umeå Studies in the Humanities*, 135; 1997): 12; the context of '(LITERARY RESULT)' is discussed on 73–75; and the influence Prynne and Olson had on each other's work over their nearly decade-long correspondence, on 60–76 and 86–111].

Ian Vine, letter to *TEI* (25/5/66). *The English Intelligencer*, 1st ser., 7 (*c*. June 1966): 84–85. Reprinted in *Certain Prose of* The English Intelligencer, eds. Neil Pattison, Reitha Pattison and Luke Roberts (Cambridge: Mountain Press, 2012/2014 (2nd ed.)): 12–13. [Gripe critique of J.H. Prynne's 'Moon Poem', published in the previous 'issue' (*c*. May 1966). Followed by John Hall's response (4th June, 1966), *The English Intelligencer*, 1st ser., 7 (*c*. June 1966): 85–86, which is reprinted in *Certain Prose of* The English Intelligencer (Cambridge: Mountain Press, 2012/2014 (2nd ed.)): 13–15].

Edward Dorn, 'A provisional fragment, congested with 3 titles'. *Once: a one shot magazine*, Vol. 1 No. 1 (1966; ed. Tom Clark, Brightlingsea, Essex): [n.p.] [pp. 2]. Reprinted in Edward Dorn, *Collected Poems*, ed. Jennifer Dunbar Dorn with Justin

Katko, Reitha Pattison and Kyle Waugh (Manchester: Carcanet Press, 2012): 212–14 [212]. [As an epigraph, cites '"It is/ the battle of Maldon binds/ our feet" J.H.P.' [which is lines 14–16 of J.H. Prynne, 'Song in Sight of the World']].

Peter [Riley], letter to Andrew [Crozier] (January 29, 1967). *The English Intelligencer*, 1st ser., 13 (February 1967): 205–207. Reprinted in *Certain Prose of* The English Intelligencer, eds. Neil Pattison, Reitha Pattison and Luke Roberts (Cambridge: Mountain Press, 2012/2014 (2nd ed.)): 34–38. [The end of the letter discusses *The English Intelligencer* in relation to Prynne].

John [James], letter to Andrew [Crozier] (February 4, 1967). *The English Intelligencer*, 1st ser., 13 (February 1967): 207–209 [207]. Reprinted in *Certain Prose of* The English Intelligencer, eds. Neil Pattison, Reitha Pattison and Luke Roberts (Cambridge: Mountain Press, 2012/2014 (2nd ed.)): 38–40. [Quotes Prynne on MOR writers, 'damn neat craftsmen'].

John Hall, letter to Andrew [Crozier] (18th February, 1967). *The English Intelligencer*, 1st ser., 14 (March 1967): 225–26 [226]. Reprinted in *Certain Prose of* The English Intelligencer, eds. Neil Pattison, Reitha Pattison and Luke Roberts (Cambridge: Mountain Press, 2012/2014 (2nd ed.)): 43–45. [Quotes Prynne on Hall's 'ROUTES 2'].

Ralph Maud, 'from a letter' (29th March 1967). *The English Intelligencer*, 2nd ser., 1 (April 1967): 286. Reprinted in *Certain Prose of* The English Intelligencer, eds. Neil Pattison, Reitha Pattison and Luke Roberts (Cambridge: Mountain Press, 2012/2014 (2nd ed.)): 103–104. [On Prynne and technology].

Barry MacSweeney, 'An Answer, for What', in 'The Sparty Lea Festival Poems, March 21st to March 30th, 1967'. *The English Intelligencer*, 2nd ser., 2 (April 1967): 304. [Begins 'Jeremy, Andrew, John.'].

Richard Holmes, 'Poetry: inside history of small conflicts' [review of, *int. al.*, J.H. Prynne, *Kitchen Poems*]. *The Times*, [Issue 57290] (Saturday 29 June 1968): 25.

[Peter Riley], editor's note. *Collection Two* (August 1968; ed. Peter Riley): 45. [Explains that the poems printed on pp. 45–47 [including J.H. Prynne, 'The Corn Burned by Syrius' on p. 46] were collected by Ray Crump and Geoffrey Hazard for the first issue of a magazine to be called 'Little Wren'. 'It proved impossible to issue the magazine, for financial reasons, and most of its contents are presented here.'].

Peter Riley, editor's note. *Collection Three* (January 1969; ed. Peter Riley): 37. [Explains that the poems on pp. 38–47 [including J.H. Prynne, 'Air Gap Song' on p. 46] were answers to a letter sent 7th December 1968. The letter, reproduced on p. 37, in part asks recipients to 'please send me a poem, or other writing, of yours written during December […] Especially, if it were possible for you to send something which you consider to be indicative, or symptomatic, of WHERE, exactly WE (<u>you</u>), being "English" <u>HAVE NOW GOT TO</u>—I mean what are the concerns of a "poet" now, where are our hopes, what direction do you wish to point in? Or why anyway does anyone continue to write poetry & market it, to perform what function in or beyond

this island? I ask this in the face of the obvious recent collapse of the "New American Poetry" syndrome as a means of support.'].

Peter Riley, 'Missa Parodia Super Lucis Diei Cantiones Jeremiae Prinni'. *2R* [*Resuscitator*, second series], [3:] *The Last Resuscitator* (January 1969; eds. John James and Nick Wayte): 15–28. [A prose 'Note' on p. 29 explains: 'These poems should be read alongside *day light songs* by J.H. Prynne, on which they are based. […]']. Later reprinted as Peter Riley, *Strange Family* (Providence, Rhode Island: Burning Deck, 1973). [A note at the end of that volume, [n.p.], expands upon this: '[…] The reader may care to consult *day light songs* by J. H. Prynne (Cambridge, R Books, 1968) of which the present work is an imitation or parody in terms mainly of sonic and lexical structures.'].

[Peter Riley and/or Lee Harwood], a note on the journal. *Collection Four* / *Tzarad*, 3 (April 1969; ed. Peter Riley / ed. Lee Harwood): [n.p., on the colophon/second page of the table of contents]. [Notes that Part C of the journal [pp. 41–66, including J.H. Prynne, 'The Khirghiz Disasters' and 'The Friday Ballad' on pp. 41–43 and 44, respectively] is *Collection Four* [ed. Peter Riley], while Parts A and B of the journal are the third and last issue of *Tzarad* [ed. Lee Harwood]].

Collective letter to the editor 'From the Master of Gonville and Caius College and others', 'Source of great music'. *The Times*, [Issue 57577] (Wednesday 4 June 1969): 11. [A letter condemning the Governors of the B.B.C. for their proposal to close down Radio 3. The letter is signed by Prynne and nine others and is dated June 2].

[Unsigned, but likely eds. John Cook and Graham Swift, assisted by Brian Morse], untitled introduction. *Solstice*, 9 (1969; Cambridge): 2–3. [Includes a brief discussion criticising the influence of 'the self-sufficient poet J.H. Prynne'].

Veronica Forrest-Thomson, 'Epitaph for an Un-Named Priestess'. *Solstice*, 9 (1969; Cambridge): 23–24 [under the title 'Epitaph for an Unnamed Priestess', attributed to Veronica Forrest]. Reprinted, henceforth with the hyphenated title, in Forrest-Thomson's *Collected Poems and Translations*, ed. Anthony Barnett (London, Lewes, and Berkeley: Allardyce, Barnett, Publishers, 1990): 253–54. Further reprinted in her *Selected Poems*, ed. Anthony Barnett (London: Invisible Books, 1999): 22–23. Further reprinted in her *Collected Poems*, ed. Anthony Barnett (Exeter: Shearsman Books; and Lewes: Allardyce Book, 2008): 65–66. Also online at https://www.kenyonreview.org/kr-online-issue/index-2/selections/epitaph-for-an-un-named-priestess/ . [Neil Pattison, in '"The mirrors are tired of our faces": Changing Subject in the Poetry of Veronica Forrest-Thomson', *Kenyon Review Online* [*c.* 2009], online at the same webpage, notes that this poem is 'in formal conversation with J.H. Prynne's "A Gold Ring Called Reluctance" […] both through imitation […] by direct allusion; and by acute animadversions against Prynne's positions.'].

Anthony Barnett, 'Sumatran Rhinoceros: Preceded by Three Identical Letters'. *Canards du siècle présent* [English-language poetry anthology], ed. Anthony Barnett (Nivaa, Danmark: privately printed, February 1970): [n.p.] [A long poem that includes on one page a reference to 'Mr Prynne' and a quote [with line breaks added] from a letter sent by Prynne to Anthony Barnett in Denmark *c.* 1969: '[…] the whole culture, the dispersed | ghost of language, waits on these variable stabs at

“arrangement” | which cannot as part of any strong hope for the whole be | merely the question of taste [&] acquaintance […]’].

Edward Dorn, ‘An Exercise’. *Tansy*, 1 (Spring 1970): 28. Reprinted in Edward Dorn, *Collected Poems*, ed. Jennifer Dunbar Dorn with Justin Katko, Reitha Pattison and Kyle Waugh (Manchester: Carcanet Press, 2012): 331–33. [Kyle Waugh, in *News from Now/Here: Ed Dorn, Lawrence, Kansas, & the Poetics of Migration—1965–1970* (Unpublished Masters Dissertation, University of Kansas, 2008): 470–71, states that this poem ‘routinely recounts a conversation in a bookstore between Dorn, Val Raworth, and Jeremy Prynne’].

Nick Totton, ‘The overcoat of Mr. Prynne’. *The Fitzwilliam Magazine* (1970): [27], in a four-page poetry supplement on pp. [27–30]. [The poetry supplement is intercalated in Dave Punter’s article ‘Cambridge Poetry’ on pp. 19–32].

Charles Olson, ‘The Art of Poetry No. 12’ [interview with Gerard Malanga]. *Paris Review*, No. 49 (Summer 1970): 176–204, excerpted online at http://www.theparisreview.org/interviews/4134/the-art-of-poetry-no-12-charles-olson [access to the full text requires subscription], and reprinted in *Beat Writers at Work* (New York/Toronto: Modern Library, 1999): 134–56, is a flawed-to-the-point-of-apocryphal transcription of a recorded discussion between Olson, Gerard Malanga, Gerrit Lansing and Harvey Brown on 15 April 1969. ‘*Paris Review* Interview’, Ralph Maud’s more faithful transcription of four reels of the original audio recordings, is published in Charles Olson, *Muthologos: The Collected Lectures and Interviews*, ed. George Butterick (2 vols., Vol. II; Bolinas, California: Four Seasons Foundation, 1979): 105–53. That transcription, with an additional concluding fifth reel of recorded discussion, is reprinted with Ralph Maud’s handwritten corrections, notes and queries in *Minutes of the Charles Olson Society*, 47/48 (November 2002): 12–70; and subsequently a version incorporating Maud’s corrections and revisions is printed in Charles Olson, *Muthologos: Lectures and Interviews*, Revised Second Edition, ed. Ralph Maud (Vancouver: Talonbooks, 2010): 355–414, with a textual note on p. 459. [in ‘*Paris Review* Interview’ [the first *Muthologos* transcription and its subsequent revisions], Olson discusses *int. al.* his positive reaction to Prynne’s review of *Maximus Poems IV, V, VI* in *The Park*, 4/5 (Summer 1969): 64–66. Maud notes in *Muthologos*’s second edition, p. 459, that Maud received the original four reels of the recorded discussion ‘through the good offices of Jeremy Prynne’, while a fifth reel, housed in the Gerard Malanga Archive at the Harry Ransom Humanities Research Center, University of Texas at Austin, was transcribed by Charles Watts for publication in *Minutes of the Charles Olson Society*, 2 (June 1993): 28–37, and incorporated into Maud’s 2002 transcription with corrections and subsequently *Muthologos*’s second edition].

Tom McGauley, Brian Fawcett and John Scoggan, [untitled interview with Edward Dorn, in Vancouver, 22 July 1971]. *The Peak*, Vol. 18 No. 4 (Wednesday 4 August 1971): 8–9. [Stan Persky, Ralph Maud and Jeremy Prynne also join in the discussion]. Reprinted as ‘*The Peak* Interview’ in Edward Dorn, *Two Interviews*, eds. Gavin Selerie and Justin Katko (Bristol: Shearsman Books, 2012): 15–29.

Michael Long, review of *Brass*. *Cambridge Review*, Vol. 93 (19 November 1971): 62–63.

[anon. [Ed Dorn]], 'Where Is Now?'. *Bean News*, [1] [1972; ed. Edward Dorn, San Francisco, Hermes Free Press and Zephyrus Image]: [4]. The full issue of *Bean News*, [1], is reprinted in *Sagetrieb*, Vol. 15 No. 3 (Winter 1996): [Supplement], [4]. The full issue of *Bean News*, [1], is further reprinted in Edward Dorn, *Collected Poems*, ed. Jennifer Dunbar Dorn with Justin Katko, Reitha Pattison and Kyle Waugh (Manchester: Carcanet Press, 2012): 915–22 [918]. The full issue of *Bean News*, [1], is also online at http://plantarchy.us/dorn/bean-news1.pdf . ['Where Is Now?' uses without attribution part of a sentence from Prynne's letter to Ed Dorn, 9 May 1972. The part-sentence is: '"Extraordinary local effects" no doubt include negative gravitational anomaly and total isostatic disequilibrium'].

Ed Dorn, 'from The Day & Night Book', in *All Stars*, ed. Tom Clark (Santa Fe: Goliard / New York: Grossman, 1972): 101–31. Reprinted as Ed Dorn, *from The Day & Night Book* (Toronto: *shuffaloff* / Eternal Network Joint #6, February 2014). Further reprinted, as part of 'The Day & Night Report', in Edward Dorn, *Derelict Air: From Collected Out*, eds. Justin Katko and Kyle Waugh (London: Enitharmon Press, 2015): 221–302. 'Day 92—273 days coming' [103–104 in *All Stars*; 7–8 in *from The Day & Night Book*; and 247–48 in *Derelict Air: From Collected Out*] mentions 'Cable (from Gonville, containing the Keys'; '181' [131 in *All Stars*; 35 in *from The Day & Night Book*; and 268 in *Derelict Air: From Collected Out*] mentions 'Fonetrak J.H. Prynne English Speaking Union Boston | No message | On set at Grolier bookshop | slow cello over the books'. [Further references to Prynne in 'The Day & Night Report' are noted in separate entries, below, based on the dates of their first publication [in 2012 and 2015]].

Iain Sinclair, *The Birth Rug* (London: Albion Village Press, 1973): [n.p.]. The epigraph to the first section of the book, 'Birth Rug, Star Rug', is by Prynne: 'And I know the light is all bribery' [the source is not given, though it's from J.H. Prynne, 'A Dream of Retained Colour']. [There is also, among Peter Riley's papers, a paragraph by Prynne, 'on Iain Sinclair's *The Birth Rug* (1973)'; its provenance has yet to be determined].

Samuel R. Delany, 'The Profession of Science Fiction: VIII: Shadows—Part 1', *Foundation*, 6 (May 1974; ed. Peter Nicholls, London): 31–60 [39]. 'Shadows—Part 2' was published in *Foundation*, 7/8 (March 1975; ed. Peter Nicholls, London): 122–54, and then both parts were collected as a single text, 'Shadows', in Delany's *The Jewel-Hinged Jaw: Notes on the Language of Science Fiction* (Elizabethtown, New York: Dragon Press, 1977): 51–134, but omitted from the book's revised edition (Middletown, Connecticut: Wesleyan University Press, 2009); it instead now appears as the appendix of Delany's *Longer Views: Extended Essays* (Hanover, Connecticut/London: Wesleyan University Press, 1996): 251–324. [Lists J.H. Prynne among a 'dozen poets whose work I have enormously enjoyed in the last couple of years'].

Edward Dorn, 'An Interview with Roy K. Okada'. *Contemporary Literature*, Vol. 15 No. 3 (Summer 1974): 297–314 [312]. Reprinted in Edward Dorn, *Interviews*, ed. Donald Allen (Bolinas, California: Four Seasons Foundation, 1980): 36–58 [55]. [Dorn describes Prynne's role in the creation of *Bean News*, [1] [1972; ed. Edward Dorn, San Francisco, Hermes Free Press and Zephyrus Image]].

John Seed, ‘J.H. Prynne’. *Prospice*, 2 (1974; eds. J.C.R. Green, Michael Edwards and Martin Booth): 57–66. In three parts: I. A Geography of the Will [‘The White Stones’ : Moments]; II. Into The Day : [‘Into The Day’]; and Afterword. [Extensive quotations from *The White Stones* and *Into The Day* are juxtaposed with divers apposite quotations from other sources].

Veronica Forrest-Thomson, ‘Cordelia: or, “A poem should not mean, but be”’, in *Cordelia: or, ‘A poem should not mean, but be’* ([Leicester]: Omens Poetry Pamphlet, No. 2, 1974): 10–14. Reprinted in her *On the Periphery* (Cambridge: Street Editions, 1976): 35–39 (in the section ‘Last Poems’). Reprinted in her *Collected Poems and Translations*, ed. Anthony Barnett (London, Lewes, and Berkeley: Allardyce, Barnett, Publishers, 1990): 104–109. Further reprinted in her *Selected Poems*, ed. Anthony Barnett (London: Invisible Books, 1999): 104–109. Further reprinted in her *Collected Poems*, ed. Anthony Barnett (Exeter: Shearsman Books; and Lewes: Allardyce Book, 2008): 152–57. [Contains several direct references to J.H. Prynne].

Robin Blaser, ‘Image-Nation 7 (l’air’ [*c*. 1971]. *Image-Nations 1–12 & The Stadium of the Mirror* (London: Ferry Press, 1974): 23–26 [24]. Reprinted in his *The Holy Forest* (Toronto: Coach House Press, 1993): 120–23 [121]. Further reprinted in his *The Holy Forest: Collected Poems of Robin Blaser*, Revised and Expanded Edition, ed. Miriam Nichols (Berkeley/Los Angeles/London: University of California Press, 2006): 159–63 [160]. [‘Jeremy Prynne explaining | the abstract “it simply | means distance”’].

Peter Ackroyd, ‘Peter Ackroyd on some little English versifiers’ [review of, *int. al.*, J.H. Prynne, *Wound Response*]. *The Spectator*, (4 January 1975): 13.

A. MacLean, ‘Archness and oddness’ [review of J. H. Prynne, *Wound Response*]. *TLS* [*Times Literary Supplement*], (1 August 1975): 866.

Martin Seymour-Smith, ‘Prynne, J(eremy) H(alvard)’. *Contemporary Poets*, 2nd edition, ed. James Vinson, assoc. ed. D.K. Kirkpatrick (London: St. James Press; and New York: St. Martin’s Press, 1975): 1214–15.

John James, ‘The Dragon House’, in *Striking the Pavilion of Zero* (London: Ian McKelvie, 1975): 23–25. Reprinted in John James, *Collected Poems* (Great Wilbraham, Cambridge/Applecross, Western Australia: Salt Publishing, 2002): 119–21 [119]. ‘[…] discard *The White Stones* | open on the quilt at p.71 […]’.

Edward Dorn, ‘Book IIII’ of *Gunslinger*. First published in Edward Dorn, *Slinger* (Berkeley: Wingbow Press, 1975): [n.p.]; reprinted in Edward Dorn, *Gunslinger* (Durham, North Carolina and London: Duke University Press, 1989: 143–200 [147]; further reprinted in Edward Dorn, *Collected Poems*, ed. Jennifer Dunbar Dorn with Justin Katko, Reitha Pattison and Kyle Waugh (Manchester: Carcanet Press, 2012): 531–88 [535]). [Quotes Prynne’s ‘Only at the rim does the day tremble and shine’ (from ‘Of Movement Towards a Natural Place’) verbatim—with the exception, as Keston Sutherland points out (in ‘XL Prynne’, in *A Manner of Utterance: The Poetry of J.H. Prynne*, ed. Ian Brinton (Exeter: Shearsman Books,

2009): 130n61), of ‘a rather dizzyingly illustrative line break after “rim” and a still-Olsonian ampersand in place of the word “and”’. Also, Justin Katko, in ‘Relativistic Phytosophy: Towards a Commentary on “The *Plant Time Manifold* Transcripts”’ (*Glossator: Practice and Theory of the Commentary*, 2 (2010: On the Poems of J.H. Prynne; ed. Ryan Dobran): 245–93 [249–50]), presents evidence that the character of Jean Flamboyant is based on Prynne; though Tom Clark, in *Edward Dorn: A World of Difference* (Berkeley, California: North Atlantic Books, 2002): 15, advances an opposing claim. Yet a third is offered by Ed Dorn in ‘The Art of the Incisive’, *Rolling Stock*, 4 (February 1983): 2, reprinted in his *Way West: Stories, Essays & Verse Accounts, 1963–1993* (Santa Rosa, California: Black Sparrow Press, 1993): 182–83 [183]. ‘Dr. Flamboyant’ appears also in Edward Dorn, ‘Dr. Flamboyant’ and [‘the Slinger peered thru the window’] [from ‘*Gunslinger*: Fragments & Satellites’ (1970–1974) [title attributed by the editors to a selection of the unpublished material written towards *Gunslinger* (1966–1975)]], and in ‘10 May 130’ and ‘163rd day 202 days follow’ [from ‘The Day & Night Report’ (1971)], all collected in Edward Dorn, *Derelict Air: From Collected Out*, eds. Justin Katko and Kyle Waugh (London: Enitharmon Press, 2015): 216 and 216, with notes on 566; and 258 and 261, with notes on 567].

Peter Ackroyd, ‘Verse, and worse?’ [review of, *int. al.*, J.H. Prynne, *High Pink on Chrome*]. *The Spectator*, (20 December 1975): 793.

Donald Davie, *Articulate Energy: An Enquiry into the Syntax of English Poetry,* 2nd ed. (London: Routledge and Kegan Paul, 1976): [unknown page numbers; Prynne’s comments on John Riley cited in the 1975 preface].

Robert Young, ‘The Art of Flight: recent small press poetry’ [review of, *int. al.*, the journal *Perfect Bound*, including discussion of J.H. Prynne]. *Oxford Literary Review*, Vol. 2 No. 1 (1977): 14–17 [16–17]. [Review, with quotes from J.H. Prynne, *Into The Day*, *High Pink on Chrome*, and ‘The Land of Saint Martin’].

Charles Olson and Edward Dorn, ‘Charles Olson and Edward Dorn’ [a 24 July 1965 discussion between the titular protagonists, filmed by Richard Moore as preliminary footage for his National Education Television segment on Olson in Gloucester, and then transcribed by Gordon Craig and partly corrected by George Butterick], in Charles Olson, *Muthologos: The Collected Lectures and Interviews*, ed. George Butterick (2 vols., Vol. I; Bolinas, California: Four Seasons Foundation, 1978): 157–68. Ralph Maud’s new transcription from the original audio and video recordings is published as ‘Reading at Berkeley—The Next Day’ in *Minutes of the Charles Olson Society*, 3 (October 1993): 6–14 [including Maud’s ‘Background to Berkeley—I’ on p. 5 and ‘Background to Berkeley—II’ on pp. 15–16]; and Maud’s new transcription, again lightly revised, is printed as ‘Reading at Berkeley—The Day After’ in Charles Olson, *Muthologos: Lectures and Interviews*, Revised Second Edition, ed. Ralph Maud (Vancouver: Talonbooks, 2010): 193–203. [Olson and Dorn discuss Prynne’s correspondence and characteristic research [158 in *Muthologos*’s first edition, 193–94 in *Muthologos*’s second edition]].

Charles Olson, ‘Olson in Gloucester, 1966’ [a transcription of selected outtakes from a filmed interview with Richard Moore, recorded from 11 to approx. 14 March 1966, transcribed by Gordon Craig and partly corrected by George Butterick. The edited

film, without the section regarding J.H. Prynne, was broadcast as part of the National Education Television series *USA: Poetry* on the first week of September 1966, available online at https://www.youtube.com/watch?v=Dr_4xN4iZmM [first half of the segment] and https://www.youtube.com/watch?v=3SeTGRfgfXk [second half of the segment]], in Charles Olson, *Muthologos: The Collected Lectures and Interviews*, ed. George Butterick (2 vols., Vol. 1; Bolinas, California: Four Seasons Foundation, 1978): 169–98 [184]. Ralph Maud's new transcription from the video and the original film recordings is published as 'Filming in Gloucester' in Charles Olson, *Muthologos: Lectures and Interviews*, Revised Second Edition, ed. Ralph Maud (Vancouver: Talonbooks, 2010): 205–26 [214]. [Ralph Maud, in *Muthologos*'s second edition, p. 214n12, refers to Olson's letter to Tom Clark of 7 March 1966 as evidence that the poem discussed in this interview was J.H. Prynne's 'Moon Poem'. Among the Charles Olson Papers, Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries, has been found a copy of 'Moon Poem' which includes Olson's handwritten commentary, though the handwriting has yet to be deciphered to determine if it bears relation to the discussion in this interview].

Robert von Hallberg, *Charles Olson: The Scholar's Art* (Cambridge, Massachusetts: Harvard University Press, 1978): 244 [on shipping records *et al.* sent by Prynne to Charles Olson].

Edward Dorn, 'Shifting an Interference with Nature to a Scientific Obstruction', in *Hello, La Jolla* (Berkeley, California: Wingbow Press, 1978): 16. Reprinted in his *Selected Poems*, ed. Donald Allen (Bolinas, California: Grey Fox Press, 1978): 88. Further reprinted in his posthumous *Way More West: New and Selected Poems*, eds. Michael Rothenberg and Jennifer Dunbar Dorn (New York: Penguin Books, 2007): 185. Further reprinted in his *Collected Poems*, ed. Jennifer Dunbar Dorn with Justin Katko, Reitha Pattison and Kyle Waugh (Manchester: Carcanet Press, 2012): 601–602.

Andrew Crozier, *High Zero* (Cambridge: Street Editions, 1978).

Robert Sheppard, 'Reading Prynne and others'. *Reality Studios*, Vol. 2 No. 2 (1979): 25–27. Reprinted in his *Far Language; Poetics and Linguistically Innovative Poetry, 1978–1997* (Exeter: Stride Research Documents, 1999 [2nd printing 2002]): [unknown page numbers].

Iain Sinclair, *Suicide Bridge* (London: Albion Village Press, 1979; reprinted in his *Lud Heat / Suicide Bridge* (London: Vintage, 1995)). [Prynne features as the character 'Skofeld'].

Neil Powell, *Carpenters of Light: Some Contemporary English Poets* (Manchester: Carcanet New Press, 1979): 127–28. [Brief discussion of Prynne trying 'to work difficult factual information from specialised prose writing into [his] poems…', with a quote from 'The Glacial Question, Unsolved'].

Bernard Dubourg, 'Quelques propositions a traduire for fancy-readers'. *Grosseteste Review*, 12 (1979): 76–83 [82–83]. [In French, with English translation by Peter Riley on facing pages. From the translation: 'To translate is a state, not an act: the state of

progression towards a final point already posited. I have often wanted to amend the original; J.H. Prynne has consented once or twice to such corrections: for the rest only dead authors are assailed.’].

Richard Tabor, editorial comments. *Lobby Press Newsletter*, 9 (July 1979; ed. Richard Tabor, Cambridge): [n.p.] [1–2]. [Tabor reiterates his remarks about the Cambridge Poetry Society’s John Riley Memorial Reading published in *Lobby Press Newsletter*, 8 (June 1979; ed. Richard Tabor, Cambridge): [n.p.]. On p. [2] he prints letters sent in response to his remarks—one letter by J.H. Prynne sent to Mark Chinca and Edward Fox, co-chairpersons of the Cambridge Poetry Society; and three letters by two other Cambridge Poetry Society members sent or forwarded to Richard Tabor—alongside further editorial comments].

John James, ‘A Former Boiling’. *One* (1980; [unknown editor and place of publication]: [unknown page numbers]. Reprinted in John James, *Collected Poems* (Great Wilbraham, Cambridge/Applecross, Western Australia: Salt Publishing, 2002): 159–67 [166]. [‘JHP and Siouxsie-Sioux make the feathered jump to Hyper Space’].

Anne Stevenson, ‘All their little ones’ [review of, *int. al.*, J.H. Prynne, *Down where changed*]. *TLS* [*Times Literary Supplement*], (23 May 1980): 586.

Tom Clark, 16 October 1979 interview conducted by Edward Dorn. *Little Caesar*, 11 (1980): 188–217 [192, 194]. [Discusses, *int. al.*, Tom Clark’s time at Gonville and Caius College, Cambridge: ‘I studied Verse Tragedy with Jeremy Prynne […] [who] had the best library I’d ever seen of the poetry we’re talking about—Black Mountain specifically. He had Divers Press publications, he had *Origin*, he had the *Black Mountain Review*, and all the important books. And of course he had Olson, and was in the process of working on Olson’s papers. And he had your [Dorn’s] books […] Jeremy was seeing [Dorn’s] work in terms of a literary movement with which he was familiar […]’].

Anthony Barnett, ‘A View from the Kingdom’ [essay printed separately for distribution, as an insert, with his *A White Mess* (London: The Literary Supplement, Nothing doing (formally in London), 1981)]: [n.p.] [pp. 4]. [‘A poem by J.H. Prynne is remarkably | useful.’].

Robert Nye, ‘Poet of a living modernism’. *The Times*, [Issue 61339] (Thursday 16 September 1982): 6.

Peter Porter, review of J.H. Prynne, *Poems* [1982]. *The Observer* (23 January 1983): 47.

Out To Lunch [Ben Watson], ‘In Respect of Rubbish: Out To Lunch on *200 Motels*’. *Society Pages* [Norwegian Frank Zappa fanzine], 11 (July 1982): [unknown page numbers]. Reprinted in *The Frank Zappa Companion: Four Decades of Commentary*, ed. Richard Kostelanetz (New York: Schirmer Books, 1997): 103–13. Partially reproduced online at http://www.militantesthetix.co.uk/zappo/Rubbish/iror.html [approx. pp. 11], in altered layout.

Nigel Wheale, ‘Sequentially Scientific’ [review of J.H. Prynne, *Poems* [1982]]. *TLS* [*Times Literary Supplement*], (24 June 1983): 661.

I. Hughes, review of J.H. Prynne, *Poems* [1982]. *Poetry Wales*, Vol. 18 No. 3 (1983): 39–42.

John Matthias, ‘Chariots of Verse: Notes on the 1983 Biennial Cambridge Poetry Festival’. *Rolling Stock*, 5 (June 1983): 11, 21, 22. [ends with a note: ‘Significantly enough, the two most important Cambridge poets (two of the most important poets anywhere, despite their enormous differences) chose—and indeed regularly *do* choose—not to attend the festival: Jeremy Prynne and Geoffrey Hill. Such silence from such poets has its own undeniable eloquence and appeal.’].

George Butterick, ‘Editor’s Afterword’, in Charles Olson, *The Maximus Poems*, ed. George Butterick (Berkeley, California: University of California Press, 1983): 637–45 [638, 641]. [Mentions a typescript of Olson’s *Maximus Poems IV, V, VI* prepared by Prynne in 1964 for a proposed but never published Corinth Books edition].

Ed Dorn, ‘Salients’. *Rolling Stock*, 7 (May 1984): 21. [Includes, among capsule book reviews, a brief appraisal of *The Oval Window*: ‘*In Vivo* vocabulary. Great Britain’s premier skald trims the sizarships right through the drift.’].

Ed Dorn, ‘Salients’. *Rolling Stock*, 8 (October 1984): 23. [Includes, among others, a capsule review of *Grosseteste Review*, Vol. 15: ‘Its present form is 263 pp of Very Interesting matter, not least of which is a long letter on some aspects of the art of poetry by J. H. Prynne.’].

Robert von Hallberg, *American Poetry and Culture 1945–1980* (Cambridge, Massachusetts: Harvard University Press, 1985): 227 [on Ed Dorn and Prynne].

Woody Haut, ‘Obscurantics’. *Rolling Stock*, 12 (October 1986): 2. [Letter to the editor criticising Prynne’s letters to the editor].

Ed Dorn, ‘Salients’. *Rolling Stock*, 12 (October 1986): 25. [Includes capsule review of *New Songs from a Jade Terrace* [1986 edition], translated with annotations by Anne Birrell, postscript essay by Jeremy Prynne].

Out To Lunch [Ben Watson], *So Much Plotted Freedom: the cost of employing the language of fetishized domination—Poodle Play explores the sex economy of Henry James’ lingo jingo*. (London: Reality Studios, Occasional Paper, No. 6 (1987), printed by Bob Cobbing on the Writers Forum photocopier). Online at http://www.militantesthetix.co.uk/critlit/smpf/SMPFtxt.htm [approx. pp. 40; short discussion of Prynne, *int. al.*].

Ed Dorn, ‘Salients Now Incorporating Bondage Cookery’. *Rolling Stock*, 14 (October 1987): 26. [Beneath an unsigned drawing captioned ‘J.H.P. in Cambridge’, quotes from Out To Lunch [Ben Watson], *So Much Plotted Freedom: the cost of employing the language of fetishized domination—Poodle Play explores the sex economy of Henry James’ lingo jingo* (London: Reality Studios, Occasional Paper, No. 6 (1987)) on the poetry of J.H. Prynne; followed by a notice on the publication of J.H.

Prynne, *Bands Around the Throat*—'Seventeen cauldrons of highly refined synthetic wax poured on the stormers of the ramparts'; followed by J.H. Prynne, 'Fool's Bracelet' presented in full].

Peter Ackroyd, 'Legislators of Language' [review of *A Various Art*, eds. Andrew Crozier and Tim Longville]. *The Times* (3 December 1987): [unknown page numbers]. [includes the oft-quoted assessment, 'J.H. Prynne […] is without doubt the most formidable and accomplished poet in England today, a writer who has single-handedly changed the vocabulary of expression, and who, through his teaching at Cambridge, has re-educated the sensibility of an entire generation of students.'].

Charles Bernstein, 'Prynne's Poetry' [letter to David Marriott, sometime between 1988–1995]. Charles Bernstein Correspondence Box 39 Folder 10, Mandeville Special Collections Library, University of California, San Diego [catalogued online at http://cdn.calisphere.org/data/13030/0f/kt896nd20f/files/kt896nd20f.pdf].

Joel Lewis, 'Sons of Their Skins: Adventures in British Dissonance… a survey of recent developments in the poetry of the United Kingdom' [review of, *int. al.*, J.H. Prynne, *Poems* [1982]]. *The Poetry Project*, 129 (Summer 1988): [n.p.] [pp. 3].

Robert Kelly, review of *Matières D'Angleterre: Anthologie bilingue de la Nouvelle Poésie Anglaise*, eds. Pierre Joris and Paul Buck (Amiens: Trois Cailloux, 1984 [published as *In'hui*, 19 [journal edited by Jacques Darras]]). *Notus*, Vol. 3 No. 1 (Spring 1988): 95. ['What you'll find: some of the most interesting poets writing in any language these days—J.H. Prynne, Allen Fisher, Tom Raworth, whose work challenges our convenient separation of intellectual from lyrical occasions. These whole persons are discoursefully inventing a world that will be there when the words are down.'].

Anthony Barnett, 'Arts Council Grants' [letter to the editor of *London Review of Books*]. *London Review of Books*, Vol. 11 No. 8 (20 April 1989): letters page. Online at http://www.lrb.co.uk/v11/n08/letters#letter7 [approx. pp. 1]. [Notes that the Arts Council of England refused Allardyce, Barnett's application for funding, informing Barnett that 'assistance would not be available unless [they] published a different kind of poet, although those [they] have already published, including J.H. Prynne, Andrew Crozier and Douglas Oliver, were praised.'].

T.J.G. Harris, review of, *int. al.*, *New Songs from a Jade Terrace* [1986 edition], translated with annotations by Anne Birrell, postscript essay by Jeremy Prynne. *PN Review*, Vol. 15 No. 5 [Issue 67] (May–June 1989): [unknown page numbers].

Michael Schmidt, *Reading Modern Poetry* (London and New York: Routledge, 1989): 29.

Andrew Lawson, *The Purloined Letter* (Hebden Bridge: Open Township, 1989). [Italicised passages in the poem are quotations from Prynne's 'Letter to Andrew Duncan'].

'Grex'. *Oxford English Dictionary*, 2nd ed. (Oxford: Oxford University Press, 1989). [Term coined by Prynne in discussions with B.M. Shaffer at Cambridge, first used by

Shaffer in *Advances in Morphogenesis*, Vol. 2, eds. M. Abercrombie and Jean Brachet (New York: Academic Press, 1962): 112, 162; later used by P.A. Farnsworth and L. Wolpert in 'Absence of Cell Sorting Out in the Grex of the Slime Mould *Dictyostelium discoideum*'. *Nature*, Vol. 231 No. 5301 (4 June 1971): 329–30; and also in the 1978 remake of *Invasion of the Body Snatchers*, directed by Philip Kaufman, written by W.D. Richter based on the 1955 novel *The Body Snatchers* by Jack Finney].

Frank Kermode, 'Yesterday' [review of Bryan Appleyard, *The Pleasures of Peace: Art and Imagination in Post-War Britain* (London: Faber and Faber, 1989)]. *London Review of Books*, Vol. 11 No. 14 (27 July 1989): 14. Excerpted online at http://www.lrb.co.uk/v11/n14/frank-kermode/yesterday [access to the full article requires subscription].

Stephen Ellis, 'J.H. Prynne, *Bands Around the Throat*' [review]. *Notus*, Vol. 4 No. 2 (Fall 1989): 90–91.

James Smithson, 'Value-Judgment' [letter to the editor of *London Review of Books*]. *London Review of Books*, Vol. 11 No. 17 (14 September 1989): letters page. Online at http://www.lrb.co.uk/v11/n17/letters#letter7 [approx. pp. 1]. [Takes issue with Frank Kermode's restatement of Bryan Appleyard's assessment of Prynne as 'the most comprehensively gifted of living British poets'].

Anthony Barnett, 'Value-Judgment' [letter to the editor of *London Review of Books*]. *London Review of Books*, Vol. 11 No. 19 (12 October 1989): letters page. Online at http://www.lrb.co.uk/v11/n19/letters#letter4 [approx. pp. 1]. [Riposte to James Smithson's letter to the editor on 14 September 1989].

Douglas Oliver, *An Island That Is All the World*, in his *Three Variations on a Theme of Harm* (London: Paladin, 1990): 37–109 [100] [describes Prynne's rune poem and its significance to Oliver. The subject is further discussed in Justin Katko, 'Regarding a Specimen of Palaeobotanic Epigraphy: J.H. Prynne's Runic Fertility Prayer'. *If A Then B*, 1 (August 2010: Notes on Translation; Berlin): 42–59].

Iain Sinclair, *Downriver; (Or, The Vessels of Wrath)* (London: Paladin, 1991): 130, 311 [mentions Prynne's correspondence with Nicholas Moore, *c.* 1973].

John James, 'The Conversation', in *Dreaming Flesh* (Cambridge: Street Editions, 1991): 2–4. Reprinted in John James, *Collected Poems* (Great Wilbraham, Cambridge/Applecross, Western Australia: Salt Publishing, 2002): 296–98 [297]. [Addresses 'Jeremy'].

T.R. Langley, 'Shakespeare: Dream and Tempest'. *Cambridge Quarterly*, Vol. 20 No. 2 (1991): 118–37 [136]. [Quotes one sentence from an unpublished lecture by J.H. Prynne on 'The Elizabethan Lyric'].

Edward Dorn with Kevin Bezner, 'An Interview by Kevin Bezner'. *The American Poetry Review*, Vol. 21 No. 5 (September/October 1992): 43–46. Reprinted in *Ed Dorn Live: Lectures, Interviews, and Outtakes*, ed. Joseph Richey (Ann Arbor, Michigan: University of Michigan Press, 2007): 69–77. [Dorn discusses writing 'The

Cycle' from *Gunslinger* at the time of reading the skaldics and other material shown to him by Prynne].

Peter Riley, *Reader* (London: [n.p.], 1992): [n.p.] [pp. 24]. [Quotation by Prynne, dated 15th September 1985, as epigraph, on p. [4]: 'It has mostly been my own aspiration, for example, to establish relations not personally with the reader, but with the world and its layers of shifted but recognisable usage; and thereby with the reader's own position within this world.'].

Ben Watson [Out To Lunch], *Frank Zappa: The Negative Dialectics of Poodle Play* (London: Quartet Books, 1993; [with added Postfix to the Fourth Edition] New York: St. Martin's Griffin, 1996): xxi, 27, 47, 95, 184, 187, 218, 226, 274, 325, 360, 534, 566, 572. [Quotes of Prynne and anecdotes; *seminal*].

Drew Milne, 'Agoraphobia, and the embarrassment of manifestos: notes towards a community of risk'. *Parataxis: modernism and modern writing*, 3 (1993; ed. Drew Milne): 25–40. Reprinted in *Jacket*, 20 (December 2002), online at http://jacketmagazine.com/20/pt-dm-agora.html [approx. pp. 10].

Drew Milne, 'Cottage Industries and Agoraphobia: further notes on risk'. *Parataxis: modernism and modern writing*, 4 (1993; ed. Drew Milne): 58–69. Reprinted in *Jacket*, 20 (December 2002), online at http://jacketmagazine.com/20/pt-dm-cott.html [approx. pp. 14].

Drew Milne, 'A still life in blue', in *Sheet Mettle* (London: Alfred David Editions, 1994): 39–42. Reprinted in Drew Milne, *The Damage: New and Selected Poems* (Cambridge: Salt, 2001): 14–17. [A poem in dialogue with Prynne, quoting from Prynne's letter to Milne on 21st March 1993 which had been published as 'J.H. Prynne/Drew Milne: Some letters'. *Parataxis: modernism and modern writing*, 5 (Winter 1993–94; ed. Drew Milne): 56–62 [57–62]].

Kris Long, letter about *The Oval Window*. *Parataxis: modernism and modern writing*, 5 (Winter 1993–94; ed. Drew Milne): 89–90. [Long, a database analyst, glosses some of the computer jargon in the poem].

Iain Sinclair, *Radon Daughters; A voyage, between art and terror, from the Mound of Whitechapel to the limestone pavements of the Burren* (London: Jonathan Cape, 1994). [Prynne features as the character 'Simon Undark'].

Zhou Yaping, 'Letter to J.H. Prynne' [28 July 1991]. *Original: Chinese Language-Poetry Group*, translated by Jeff Twitchell-Waas, ed. J.H. Prynne (Brighton: Parataxis Editions, 1994; as *Parataxis: modernism and modern writing*, 7 (Spring 1995; general ed. Drew Milne)): 100–101. Reprinted in *Jacket*, 20 (December 2002), online at http://jacketmagazine.com/20/pt-chinese.html#zho-pro [approx. pp. 3].

Iain Sinclair, 'Vermin Correspondence' [review of Ben Watson, *Frank Zappa: The Negative Dialectics of Poodle Play* and J.H. Prynne, *Her Weasels Wild Returning*]. *London Review of Books* (20 October 1994): 41–42.

Ben Watson [Out To Lunch], 'Iain Sinclair: Revolutionary Novelist or Revolting Nihilist?' [*c.* 1994], online at http://www.militantesthetix.co.uk/critlit/SINCLAIR.htm [approx. pp. 23; short discussion of Sinclair's selective quotations of Prynne].

Robert Sheppard, 'Artifice and the everyday world: Poetry in the 1970s', in *The Arts in the 1970s: Cultural Closure?*, ed. Bart Moore-Gilbert (London: Routledge, 1994): 129–51. [Includes a discussion of Prynne in the context of Peter Ackroyd's and Veronica Forrest-Thomson's books].

Michael Haslam, *A Whole Bauble* (Manchester: Carcanet Press, 1995): 260. [Identifies as a 'wayward Prynneite'].

Ralph Maud, *Charles Olson's Reading: A Biography* (Carbondale and Edwardsville: Southern Illinois University Press, 1996): 153–56, 169, 175, 178, 180–81, 184, 190, 194, 305–306, 316, 319–20, 329. [Includes detailed records of the books, journals and various extracts Prynne sent to Olson between 1962 and 1968, based upon Olson's marginalia in his personal library and on contemporaneous letters to and from Olson. Also traces Olson's use of various materials in his poetry and prose. Mentions packages or letters received from Prynne on 3 October 1962 [p. 306], October 1962 [305–306], 2 January 1964 [155], 24 July 1964 [306], 18 December 1965 [175], 14 February 1966 [306], 29 March 1966 [178], June 1966 [194], 27 June 1966 [156], 29 July 1966 [180], 18 August 1966 [181], and 29 February 1968 [156]—though other materials from Prynne are mentioned without dates included, and much else of Prynne and Olson's correspondence is not covered].

Ian Gregson, *Contemporary Poetry and Postmodernism; Dialogue and Estrangement* (London: Macmillan, 1996): Chapter 11, 'A Various Art: Veronica Forrest-Thomson and Denise Riley' (192–208); and p. 263.

Philip Gross, 'Use Your Loaf' [review of N.H. Reeve and Richard Kerridge, *Nearly Too Much: The Poetry of J.H. Prynne* (Liverpool: Liverpool University Press, 1996)]. *Poetry Review*, Vol. 86 No. 2 (Summer 1996): 20–22.

Drew Milne, 'A brief response: at the risk of being misunderstood'. *Parataxis: modernism and modern writing*, 8/9 (1996; ed. Drew Milne): 213–15.

Charles Bernstein, *et. al.*, 'On Poetry, Language, and Teaching: A Conversation with Charles Bernstein'. *boundary 2*, Vol. 23 No. 3 (Fall 1996): 45–66 [58ff.].

Peter Hughes, review of Barry MacSweeney, *Pearl* (Cambridge: Equipage, 1995). *Angel Exhaust*, 14 (Winter 1996; ed. Andrew Duncan): [unknown page numbers], online at http://www.pinko.org/92.html [approx. pp. 4]. [notes that Prynne typeset Barry MacSweeney's poetic sequence *Pearl*].

'Edgar Allen Poe' [Ben Friedlander], 'J.H. Prynne, a review' [of *Not-You*]. *Raddle Moon*, 15 (*c.* 1996): 135–42.

BRITISH-IRISH-POETS Archives, online at https://www.jiscmail.ac.uk/cgi-bin/webadmin?A1=ind97&L=british-irish-poets&F=&S=&O=D&H=0&D=0&T=1 [1

February 1997 – 30 December 1997; essentially an early version of the UKPOETRY listserv, previously online at http://listserv.muohio.edu/archives/UKPOETRY.html (April 2001 – May 2014)].

Iain Sinclair, *Lights Out for the Territory; 9 Excursions in the Secret History of London* (London: Granta, 1997): 131–32 ['A Vatican of periodicals came into being with no purpose beyond reinterpreting (muddying with exegesis) the minutiae of the Prynne oeuvre […]', *et. al.*]; also p. 239 ['The last "shamanic" text that was in any way respectable was JH Prynne's *Aristeas, In Seven Years* (Ferry Press, 1968), underwritten as it was by genuine and visible scholarship. [...]' Sinclair also quotes lines 3–7 of *Aristeas*'s second numbered section].

Barry MacSweeney, 'Pearl Against the Barbed Wire'. *The Book of Demons* (Newcastle upon Tyne: Bloodaxe Books, 1997): 68–71 [70]. ['before | either of us knew where was the Orient, before | Jeremy travelled there'].

John Wilkinson, 'Men's Work: The Poems of Tony Lopez and Nigel Wheale' [review of Tony Lopez, *Stress Management and Other Poems* (The Boldface Press, 1994) and Nigel Wheale, *Phrasing the Light* (The Many Press, 1994)]. *fragmente*, 7 (1997): 138–48 [144–45] [Contrasts Wheale's poems with 'their models in early Edward Dorn and J H Prynne'].

Marjorie Perloff, 'What We Don't Talk About When We Talk About Poetry: Some Aporias of Literary Journalism'. *PN Review*, Vol. 23 No. 5 [Issue 115] (May–June 1997): 17–25. Reprinted in *Grub Street and the Ivory Tower: Literary Journalism and Literary Scholarship from Fielding to the Internet*, eds. Jeremy Treglown and Bridget Bennett (Oxford: Oxford University Press, 1998): 224–49. Online at http://marjorieperloff.com/stein-duchamp-picasso/aporias/ [approx. pp. 8].

Andrew Duncan, 'Born in the 1960s: Speculations on a new generation'. *Angel Exhaust*, 15 (Autumn 1997; ed. Andrew Duncan): 68–80; online, as 'Speculations on the outlines of a generation born in the sixties', at http://www.pinko.org/60.html [approx. pp. 18].

Andrew Duncan, 'Chaotic Dynamics: *Conductors of Chaos*, edited by Iain Sinclair'. *Angel Exhaust*, 15 (Autumn 1997; ed. Andrew Duncan): 81–98; online at http://www.poetrymagazines.org.uk/magazine/record.asp?id=13898 [though the last thousand words are cut off] and, as 'Chaotic Dynamics, or, My Life with the Thrill Kill Kult, or You will never hear surf music again (again), or From the heroical history of the Bohemians, or They're Justified and they're Ancient and I wonder what they're on: Conductors of Chaos, edited by Iain Sinclair, (484pp., Picador,1996, £9.99) part 1', at http://www.pinko.org/60.html [though the paragraph divisions and the lineation of quoted matter have not been retained] [approx. pp. 18].

The Cockerell Library & The Royal Visit: 7 July 1997 (Cambridge: Cambridge University Press, 1997): [n.p. [9–11]]. [Features six photographs of J.H. Prynne with His Royal Highness Prince Philip, Duke of Edinburgh, KG, KT, alongside library and college staff, a computer system benefactor, and an undergraduate student. Reprinted from *The Caian* [further details unknown]. The royal visit marked the opening of Gonville and Caius College's Cockerell Library. The photos

are by George Shiffner, Ben Schott and Neville Taylor. The caption for the first of the six photographs reads 'In the Library the Prince was greeted by the Librarian, Mr J.H. Prynne, here shown expounding one of the Library's treasures to the Prince: a rare early 16th-century music manuscript.'].

Michael Schmidt, 'Elaine Feinstein in Conversation'. *PN Review*, Vol. 24 No. 2 [Issue 118] (November–December 1997): 36–41. Online at http://www.elainefeinstein.com/PNR-interview.pdf [pp. 13].

Devin Johnston, review of Douglas Oliver, *Selected Poems* (Jersey City, New Jersey: Talisman House, Publishers, 1996). *Chicago Review*, Vol. 43 No. 1 (Winter 1997): 111–14 [112]. Excerpted online at https://www.questia.com/library/journal/1P3-11354578/selected-poems , with comparisons between Prynne and Oliver.

Nicholas Johnson, 'Bill Griffiths'. *Lynx: Poetry from Bath*, 4 (February 1998; ed. Douglas Clark), online at http://www.dgdclynx.plus.com/lynx/lynx44.html [approx. pp. 5]. 'Most of the Cambridge school, if they still write at all, carry the mantle of distaste for public readings inherited from J.H.Prynne who last read in England in 1968 when Tom Pickard advised him that he "read like a fucking dalek".' [Referencing Jeff Nuttall, 'Bill Griffiths—an appreciation'. *Poetry Information*, 15 (1976; ed. Peter Hodgkiss): 13–17].

Keith Tuma, *Fishing by Obstinate Isles: Modern and Postmodern British Poetry and American Readers* (Evanston, Illinois: Northwestern University Press, 1998): 15, 28, 41, 49, 53, 68, 115, 135, 201–203, 205, 211, 214, 233, 276.

Drew Milne, *Bench Marks* (London: Alfred David, 1998): [unknown page number]. ['Bring me another pot | of sanguine fire […]'].

Charles Bernstein, 'Introduction' to *Close Listening: Poetry and the Performed Word*, ed. Charles Bernstein (New York: Oxford University Press, 1998): 3–26 [17]. This essay is subsequently adapted into Charles Bernstein, 'Close Listening: *Poetry and the Performed Word*', in *My Way; Speeches and Poems* (Chicago: University of Chicago Press, 1999): 279–301 [294–95]. [Briefly discusses J.H. Prynne, *Stars, Tigers and the Shape of Words*].

Peter Middleton, 'The Contemporary Poetry Reading'. *Close Listening: Poetry and the Performed Word*, ed. Charles Bernstein (New York: Oxford University Press, 1998): 262–99 [269–70, 285]. [Brief discussion of the effect of endnotes on 'Aristeas, in Seven Years' in 'staking a claim to be heard', and of *Stars, Tigers and the Shape of Words*'s argument against 'literary theory's reliance on the Saussurean paradigm'].

Michael Schmidt, *Lives of the Poets* (London: Weidenfeld & Nicolson, 1998): 667–69.

'Stewart Home', 'Proletarian Post-Modernism'. *Suspect Device*, ed. Stewart Home (London: Serpent's Tail, 1998): 53–60 [60]. [The 'collective pseudonym' 'Stewart Home' wrote two 'phantom introductions' to the anthology edited and introduced by Stewart Home and arranged them into two running columns. Near the end of the lefthand introduction, we learn that 'All the writers represented in this anthology are

acting out a surreal existentialism. This consists of living in run-down apartments, drinking day and night, cross-dressing or wearing clothing from the nearest Salvation Army shop and reciting J. H. Prynne's *Brass* several times a day while standing bollock naked on whatever balcony affords the greatest audience. Anything less would be unacceptable, since I am not interested in the processed prose of show-business sell-outs.']. Also online at https://www.stewarthomesociety.org/sex/prolmo.htm .

Robert Smith, 'Distraction'. *Angelaki: Journal of the Theoretical Humanities*, Vol. 3 No. 2 (1998): 133–46 [133]. [The epigraph is from J.H. Prynne, 'Thoughts on the Esterházy Court Uniform', lines 68–71].

Gillian Rose, 'The Final Notebooks of Gillian Rose'. *Women: A Cultural Review*, Vol. 9 No. 1 (1998): 6–18 [10, 11, 16, 17]. [Various mentions of Prynne in relation to shared favourite poems, as well as a consideration of 'Thoughts on the Esterházy Court Uniform', among other things, in notebook entries for 1 December 1995, 4 December 1995 and 5 December 1995].

M[ichael] Stone-Richards, 'Introduction to "From *Après-coup* to *passé anachronique*": An Intervention by Pierre Fédida'. *fragmente*, 8 (Summer 1998): 31–34. Introduces Pierre Fédida, 'From *Après-coup* to *passé anachronique*', translated by Stone-Richards on pp. 35–38. [In a footnote to his Introduction, Stone-Richards asks, 'Dare I point out that, though we all are well familiar with the importance of phenomenology to Prynne's poetics, scarcely any worthwhile work has been done on the manner in which he *uses* this phenomenology in relation to late nineteenth-century neurology? This issue is far from negligible as the current historiographic re-writing of the relations between Jacksonian neurology and the origins of psychoanalysis shows. […]'. This note prefigures Stone-Richards's later treatment of the subject in his essay 'The time of the subject in the neurological field (I): A Commentary on J.H. Prynne's "Again in the Black Cloud"' and 'Appendix: The time of the subject in the neurological field (II): A Note on Breton in the Light of Prynne'. *Glossator: Practice and Theory of the Commentary*, 2 (2010: On the Poems of J.H. Prynne; ed. Ryan Dobran): 149–244. Online at https://solutioperfecta.files.wordpress.com/2011/10/g2-msr.pdf].

D.S. Marriott, 'Naming Witches'. *fragmente*, 8 (Summer 1998): 56–66 [66]. [A footnote discusses shamanism in J.H. Prynne, 'Aristeas, in Seven Years' in relation to the philosophy behind Charles Olson's projective verse].

Anthony Mellors, 'Maximal Extent: Charles Olson and C.G. Jung'. *fragmente*, 8 (Summer 1998): 67–90 [82–85, 87–88]. [Discusses Prynne's 'Review of Charles Olson, *Maximus Poems IV, V, VI*' and his 1971 Simon Fraser University lecture 'On Maximus IV, V, VI'].

Douglas Oliver, 'Andrew Crozier's Perceptions'. *fragmente*, 8 (Summer 1998): 107–17. [Poetic comparisons between Crozier and Prynne, with much philosophical and biographical context, *int. al.*].

Douglas Clark, ‘J. H. Prynne’. *Lynx: Poetry from Bath*, 7 (September 1998; ed. Douglas Clark), online at http://www.dgdclynx.plus.com/lynx/lynx75.html [approx. pp. 1].

Leo Mellor, ‘The amazing Mr. Prynne’ [review of *Poems* [1999]]. *Buzzwords* (1999), online at https://web.archive.org/web/20110911124749/http://www.buzzwords.ndo.co.uk/mellor/poems.html [approx. pp. 3].

Vernon Scannell, ‘Triumph of form over content’ [review of J.H. Prynne, *Poems* [1999]]. *Sunday Telegraph* (London) (7 February 1999): [unknown page numbers].

Rachel Campbell-Johnston, ‘Poems with good posture’ [review of J.H. Prynne, *Poems* [1999]]. *The Times* (22 April 1999): [unknown page numbers].

Robert Potts, ‘Searching for Mr Prynne: A poet who can no longer hide his talents’ [review of J.H. Prynne, *Poems* [1999]]. *The Guardian* (24 July 1999): News p. 10.

Phil Johnson, ‘War, cancer and other ills’. *The Independent* (4 August 1999): [unknown page numbers]. [A report on a 1999 reading by Ed Dorn, at which Prynne gave his first public reading of his own work since 1971. This reading is likewise discussed by Iain Sinclair and Ed Dorn in ‘The Last Interviews’, in *Ed Dorn Live: Lectures, Interviews, and Outtakes*, ed. Joseph Richey (Ann Arbor: University of Michigan, 2007): 153–67 [167]].

Michael Glover, ‘Not a recluse in the pub’ [review of J.H. Prynne, *Poems* [1999]]. *The Independent* (22 August 1999): [13?].

Ramez Qureshi, review of J.H. Prynne, *Poems* [1999]. *Read Me*, 1 (Fall 1999): online at http://home.jps.net/~nada/prynne.htm [approx. pp. 4].

John Whitworth, ‘Crop-Eared Sonnet’ [in the series The Sonnet History]. *Poetry Review*, Vol. 89 No. 3 (Autumn 1999): 63. [A parody. The title alludes to the punishment meted out to Prynne’s 17th-c. ancestor, William Prynne].

Mark Rotella, review of J.H. Prynne, *Poems* [1999]. *Publishers Weekly*, Vol. 246 No. 39 (27 September 1999): 100.

[anon.], ‘Now available outside Cambridge’ [review of J.H. Prynne, *Poems* [1999]]. *The Daily Telegraph* (2 October 1999), Books Section: [4?]. Online at http://www.telegraph.co.uk/culture/4718560/Now-available-outside-Cambridge.html .

Richard Caddel and Peter Quartermain, ‘Introduction—A Fair Field Full of Folk’, in *Other: British and Irish Poetry since 1970*, eds. Richard Caddel and Peter Quartermain (Hanover, New Hampshire and London, England: Wesleyan University Press, 1999): xv–xxix [xxv–xxvii]. [Notes that Prynne’s work is not included in the anthology].

Charles Bernstein, 'Close Listening: *Poetry and the Performed Word*', in *My Way; Speeches and Poems* (Chicago: University of Chicago Press, 1999): 279–301 [294–95]. This essay is adapted from Bernstein's 'Introduction' to *Close Listening: Poetry and the Performed Word*, ed. Charles Bernstein (New York: Oxford University Press, 1998): 3–26 [17]. [Briefly discusses J.H. Prynne, *Stars, Tigers and the Shape of Words*].

Adam Phillips, et al., 'It's been a pleasure…' [Best Books of the Year]. *The Observer* (28 November 1999): 1–3 [2]. [Phillips includes J.H. Prynne, *Poems* [1999] among the year's best books].

Robert Sheppard, 'Elsewhere and Everywhere.. other new (British) poetries' [review of *Conductors of Chaos*, ed. Iain Sinclair, and *Out of Everywhere*, ed. Maggie O'Sullivan]. *Lynx: Poetry from Bath*, 13 (December 1999; ed. Douglas Clark), online at http://www.dgdclynx.plus.com/lynx/lynx1310.html [approx. pp. 11].

Iain Sinclair, et al., 'Culture: Books of the Year'. *Independent on Sunday*, (4 December 1999): [unknown page numbers]. Online at http://www.independent.co.uk/arts-entertainment/culture-books-of-the-year-1130258.html . [Sinclair includes J.H. Prynne, *Poems* [1999] among the year's best books].

Jim Sheeler, 'A Gunslinger of Words: Edward Dorn, 1929–1999'. *Boulder Planet*, Vol. 4 No. 25 (22–28 Dec 1999): 1, 8. [An obituary of Ed Dorn which includes part of Prynne's eulogy].

John Matthias, 'British Poetry at Y2K'. *Electronic Book Review* [*ebr*], 10 (Winter 1999/2000), online at http://www.altx.com/ebr/ebr10/10mat.htm [approx. pp. 35]; also online at http://www.electronicbookreview.com/thread/electropoetics/exhaustive , where it is claimed that the article was posted in early 1997, but one of the books reviewed was published in 1999.

David Wheatley, 'Never Apologize, Never Explain' [review of J.H. Prynne, *Poems* [1999] and Peter Redgrove, *Selected Poems*]. *The Poetry Ireland Review*, 64 (Spring 2000): 114–18.

Brian McHale, 'Brit-Pop, or, Bringing It All Back Home: On Andrew Greig's *Western Swing*'. *Yale Journal of Criticism*, Vol. 13 No. 1 (Spring 2000): 195–205 [201]. ['However it is to be explained, the fact remains that few American poems register even the faintest traces of *Gunslinger*'s impact […] while several major British poems owe their poetics in large measure to Dorn, including Jeremy Prynne's "Of Sanguine Fire" […]'].

Gordon Burn, 'Message in a bottle'. *The Guardian*, (1 June 2000): section G2, pp. 2–4 [2, 4]. [On Barry MacSweeney, with discussion of his relationship with J.H. Prynne].

Steve McCaffery, 'A Belated Reply to H.J. Prynne *[sic]*'. *The Gig*, 6 (July 2000): 14. [A reply to Prynne's letter in the form of a poem].

Keith Tuma, ‘Ed Dorn and England’. *The Gig*, 6 (July 2000): 41–54. [discusses ‘The *Plant Time Manifold* Transcripts’].

Charles Olson, *Selected Letters*, ed. Ralph Maud (Berkeley, California: University of California Press, 2000): 361–62. [Brief editor’s note on Prynne and Olson, followed by brief letter from Charles Olson to Jeremy Prynne, 14 May 1966].

Ben Watson, ‘Towards a Critical Madness’, in *Mad Pride: A Celebration of Mad Culture*, eds. Ted Curtis, Robert Dellar, Esther Leslie and Ben Watson (London: Chipmunka Publishing, 2000): 105–23 [112, 117]. [With the attribution to J.H. Prynne, ‘L’Extase de M. Poher’ just silently understood, Watson exclaims ‘Rubbish Is Pertinent!’; also notes, ‘As the poet JH Prynne once observed, the archive is a harmful place, and you don’t go digging around in there with impunity. If you’ve forgotten something it’s for a reason.’].

Iain Sinclair, *Landor’s Tower; Or, The Imaginary Conversations* (London: Granta Books, 2001). [Prynne again features as the character ‘Simon Undark’].

Keith Tuma, ed., *Anthology of Twentieth-Century British and Irish Poetry* (New York: Oxford University Press, 2001). [Introduction (p. xxviii, n7) notes that Prynne was originally to be included in the anthology but had to be omitted because the author declined to be represented in the book].

Jeremy Noel-Tod, ‘A Bird that Isn’t There’. *London Review of Books* (8 February 2001): 33.

Peter Finch, ‘The Mornings of J H Prynne #’s 1–3’ [visual poems]. Undated, online at http://www.peterfinch.co.uk/newvis~1.htm .

UKPOETRY listserv, previously online at http://listserv.muohio.edu/archives/UKPOETRY.html (April 2001 – May 2014) [An archive of the listserv is currently being built at King Library, Miami University, to be made public in June 2025. Among the tens of thousands of posts over the course of thirteen years, there were approximately 1300 items discussing Prynne].

Out To Lunch [Ben Watson], ‘Why Zappology? Performance VERSUS Art’ [subtitle: ‘Contingency & Improvisation as Plops in the Platonic Supreme, or, Why Angel Delight Won’t Suit Evil Dick: a Paper delivered by Out To Lunch to the Musique et Poésie Conference at Liège University: 3 April 2001’]. Online at http://www.militantesthetix.co.uk/zappo/WHY.html [with brief but direct discussion of Prynne].

Alison Croggon, ‘Toward a Naive Reading: Collected Poems by J.H. Prynne’. *Slope*, 10 (May–June 2001): previously online at http://www.slope.org/archive/ten/croggon.html [approx. pp. 4].

James Fenton, ‘Lyric’. *Arête*, 5 (Spring/Summer 2001): 99. [This runs in full: ‘Jeremy Prynne | Jeremy Prynne | Isn’t your oeuvre rather thynne? | Don’t hit me with your rolling pynne | Jeremy | Jeremy | Jeremy Prynne’].

Adrian Clarke, letter in response to J.H. Prynne's 'Letter to Steve McCaffery'. *The Gig*, 9 (September 2001): [unknown page numbers].

Out To Lunch [Ben Watson], 'Garbage: A Discussion of Value' [address to the Birkbeck Centre for Contemporary Poetics Research on 1 November 2000]. *Pores: A Journal of Poetics Research*, 1 (October 2001), online at http://www.pores.bbk.ac.uk/1/index.html [approx. pp. 16].

Ben Watson, 'Madness & Art' [discussion of, *int. al.*, J.H. Prynne, *Unanswering Rational Shore*]. ['This paper on MADNESS was delivered by Ben Watson to Brian Catling's Ruskin College students in Oxford at 4.30pm on Tuesday 30 October 2001, part of his "Art & Madness Circus".'] Online at http://www.militantesthetix.co.uk/opticsyn/mad.htm [approx. pp. 25].

E.A. Markham, 'Prynne is not Thynne'. *The North*, 29 ([November 2001]): 32–35. [The title actually is a collective one for this piece and the following one by Andy Sanderson; it derives from the James Fenton poem quoted in Markham's piece].

Andy Sanderson, review of J.H. Prynne, *Poems* [1999]. *The North*, 29 ([November 2001]): 35–36. [Depending on how you look at it this is either untitled, or titled, like the E.A. Markham piece that precedes it, 'Prynne is not Thynne'].

Gareth Twose and C.B. McCully, 'Adverbial function in English verse: the case of *thus*'. *Language and Literature*, Vol. 10 No. 4 (November 2001): 291–306 [299, 306]. [An analysis on the use and frequency of the word 'thus' in English poetry, including analysis of a 1000-word random sample from J.H. Prynne's *Poems* [1999]].

Tom Clark, *Edward Dorn: A World of Difference* (Berkeley, California: North Atlantic Books, 2002): 60, 427.

Douglas Oliver, 'Money in Sunshine', from the sequence *China Blue* (*c.* 1998). Published in *A Meeting for Douglas Oliver and 27 Uncollected Poems* (Cambridge: *infernal methods*, Street Editions and Poetical Histories, 2002): 75. Reprinted in Douglas Oliver, *Arrondissements* (Great Wilbraham, Cambridge/Applecross, Western Australia: Salt, 2003): 42. [The poem is addressed to 'Jeremy' and is dedicated '(for J.H. Prynne)'].

Colin Dunning, review of J.H. Prynne, *Unanswering Rational Shore*. *North*words, 28 (April 2002; Dingwall, Scotland, ed. Robert Davidson, reviews ed. Colin Dunning): 61.

Michel Deguy, editorial introduction [in French] to five selections from *Oripeau clinquaille*, the 1977 French translation of *Brass* by B. Dubourg and J. H. Prynne. *Po&sie*, 98 (2002; Paris, Éditions Belin): 148.

John Wilkinson, 'Frostwork and the Mud Vision' [review of *Anthology of Twentieth-Century British and Irish Poetry*, ed. Keith Tuma (New York: Oxford University Press, 2001), *The Bloodaxe Book of 20th-Century Poetry*, ed. Edna Longley (Tarset, Northumberland: Bloodaxe Books, 2000), and *The Penguin Book of Poetry from*

Britain and Ireland since 1945, eds. Simon Armitage and Robert Crawford (London: Penguin, 1998)]. *Cambridge Quarterly*, 31 (2002): 93–105 [101, 104]. Reprinted in John Wilkinson, *The Lyric Touch; Essays on the Poetry of Excess* (Cambridge: Salt, 2007).

Barbara Milech, 'Remembering'. *Overland*, 169 (2002): 133–35 [134]. [A contribution in the 'miscellany / DIALOGUE' section of the journal; recounts that 'Three Cambridge-connected, highly published poets recently visited Perth in the second part of the year—Jeremy Prynne, Rod Mengham, and John Kinsella. Prynne gave readings in Perth and Bunbury from his new *Collected Poems* (FACP/Bloodaxe Books), and presented a seminar on the Gunslinger cycle of poems by the US poetic prodigy, the late Ed Dorn, which included tapes of Dorn reading from *Gunslinger*.'].

Andrew Duncan, 'Such that commonly each: *A Various Art* and the Cambridge Leisure Centre'. *Jacket*, 20 (December 2002), online at http://jacketmagazine.com/20/dunc-camb.html [approx. pp. 12].

John Kinsella, 'Cambridge Notes (1996)'. *Jacket*, 20 (December 2002), online at http://jacketmagazine.com/20/kins-essay.html [approx. pp. 7].

Tom Clark, 'Letters home from Cambridge (1963–65)'. *Jacket*, 20 (December 2002), online at http://jacketmagazine.com/20/clark-letters.html [approx. pp. 16].

Nate Dorward and Peter Robinson, 'The Life of a Little Magazine: *Perfect Bound* 1976–1979'. *Jacket*, 20 (December 2002), online at http://jacketmagazine.com/20/pbi.html [approx. pp. 20].

Tony Lopez, 'About Cambridge'. *Jacket*, 20 (December 2002), online at http://jacketmagazine.com/20/lopez-about.html . ['[…] I was that boy who fell to earth, drunk, | punting a stolen boat into the small hours […] before Jeremy Prynne became a BLOODAXE poet […]'].

Jeremy Green, review of John Wilkinson, *Effigies Against the Light* (Cambridge: Salt Publishing, 2001). *Chicago Review*, Vol. 48 No. 4 (Winter 2002/2003): 132–35 [132–33]. ['… Wilkinson's poetry resembles that of the great contemporary English poet J.H. Prynne in its ethical rigor, late modernist acuity, and variousness of formal attack.'].

Richard Humphreys, 'A Bash in the Tunnel', in Ian Friend, *Joy at Death Itself* (no publishing information; likely produced in Woolloongabba, for ArtBunker, 2003): [n.p.]. [This pamphlet was printed for an exhibition of Ian Friend's artworks at Andrew Baker Art Dealer, Brisbane (26 February – 15 March 2003), at Akky Van Ogtrop Fine Art, Sydney, Sydney Works on Paper Fair (31 July – 3 August 2003), at Stephen McLaughlan Gallery, Melbourne (10–27 September 2003), and at Helen Maxwell Gallery, Canberra (24 October – 22 November 2003). Humphrey's short essay discusses inspirations Ian Friend finds in Prynne's poetry, interpretations of *The Oval Window* in relation to Friend's artworks, and correspondence between Prynne and Friend].

Mary-Ann Constantine and Gerald Porter, *Fragments and Meaning in Traditional Song: From the Blues to the Baltic* (Oxford: Oxford University Press, 2003): 229–30 [on J.H. Prynne, [‘As grazing the earth . . .’]].

Keith Tuma, ‘Slobbering Distance: American, British, and Irish Exploratory Poetries in a Global Era’, in *Assembling Alternatives: Essays in Transnational Reading*, ed. Romana Huk (Middletown, Connecticut: Wesleyan University Press, 2003): 143–55.

Ben Watson [Out To Lunch], *Shitkicks and Doughballs* (London: Spare Change Books, 2003). [Prynne appears as ‘J.H. Prim’]. Online at http://www.militantesthetix.co.uk/skanddb/SKandDBfr.htm [novel length].

Ben Watson [Out To Lunch] / Esther Leslie, ‘A Statement of Militant Esthetix: A Talk given at The Aquarium Gallery, 29 August 2003’. Online at http://www.militantesthetix.co.uk/situationist/aquasit.htm [approx. pp. 15; thoughts on ‘Rubbish is pertinent…’ [from J.H. Prynne, ‘L’Extase de M. Poher’] and Asger Jorn].

Esther Leslie, ‘Pearls That Were’ [undated; on Walter Benjamin]. Online at http://www.militantesthetix.co.uk/waltbenj/Pearls.html [approx. pp. 7].

Maurice Chittenden, ‘Oxbridge Split by the Baffling Bard’. *The Sunday Times*, [Issue 9365] (22 February 2004): 9. Online at http://store3.thetimes.co.uk/ [requires paid subscription to read in full]. [Includes a brief quote from Prynne, and a photograph without the author’s permission].

John Carey, ‘Books’ [review of Randall Stevenson, *The Oxford English Literary History, Vol. 12: 1960–2000: The Last of England?*]. *The Sunday Times*, [Issue 9365] (22 February 2004): S9 pp. 41–42 [brief mention of Prynne’s inclusion in Stevenson’s volume].

John Mullan, ‘Prynne’s progress’. *The Guardian* (24 February 2004). Online at http://www.theguardian.com/books/2004/feb/24/poetry.news [approx. pp. 1].

Randall Stevenson, ‘A matter of Prynnciple’. *The Guardian* (28 February 2004): [unknown page numbers].

Jeremy Noel-Tod, ‘Much ado about poets’. *The Daily Telegraph* (13 March 2004): Arts and Entertainment p. 9. Online at http://www.telegraph.co.uk/culture/books/3614159/Much-ado-about-poets.html [approx. pp. 2]. [review of Randall Stevenson, *The Oxford English Literary History, Vol. 12: 1960–2000: The Last of England?*, and the media hoopla over Prynne’s inclusion in it].

David Herd and Robert Potts, ‘Editorial: Electric Nougat’. *Poetry Review*, Vol. 94 No. 1 (Spring 2004): [118–19]. Online at http://www.poetrymagazines.org.uk/magazine/record.asp?id=13619 [approx. pp. 2] [on the media hoopla over Prynne’s inclusion in the British poetic canon].

Keith Tuma and Nate Dorward, ‘Modernism and anti-Modernism in British Poetry’, in *The Cambridge History of Twentieth-Century English Literature*, eds. Laura Marcus and Peter Nicholls (Cambridge: Cambridge University Press, 2004): 510–27.

Edward Dorn, letter to Tom Raworth, 15 May 1962. *Chicago Review*, Vol. 49 No. 3/4 & Vol. 50 No. 1 (Summer 2004): 70–74 [72]. [Quotes from J.H. Prynne’s letter to Edward Dorn, [29 April 1962]. Both Dorn’s letter to Raworth and Prynne’s letter to Dorn are held in the Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. Dorn’s letter is part of the Tom Raworth Papers, 1964–1977 (see http://archives.lib.uconn.edu/islandora/object/20002%3A860134562); and Prynne’s letter is part of the Edward Dorn Papers, undated, 1956–1993 (see http://archives.lib.uconn.edu/islandora/object/20002%3A860132839)].

Sam Ladkin, ‘“as they wander estranged”: Ed Dorn’s *Gunslinger*’. *Edinburgh Review*, 114 (2004: *“The Darkness Surrounds Us”: American Poetry*, eds. Sam Ladkin and Robin Purves): 59–95.

John Kinsella, ‘The Vital Waters’. *Meanjin*, Vol. 63 No. 3 (2004): 206–215. Reprinted in *The Best Australian Poetry 2005*, ed. Peter Porter (St. Lucia, Queensland: University of Queensland Press, 2005): [unknown page numbers]. Reprinted again in *The Literature of Australia: An Anthology*, ed. Nicholas Jose (New York/London: W.W. Norton & Company, 2009): 1365–74. [Contains two oblique references to J.H. Prynne (‘. . . star fighter, | thin gypsum walls through which the utterances | of the Black Mountain School are heard . . .’ and ‘. . . in oval windows and choirs sonorously out of control . . .’); and a dedication, in part, to ‘Jeremy’.].

David Shepard, ‘NEW! Review of J.H. Prynne’ [review of J.H. Prynne, *Furtherance*]. *Verse*, (20 October 2004). Online at http://versemag.blogspot.com/2004/10/new-review-of-jh-prynne.html [approx. pp. 2].

John Tranter, ‘Why is modern poetry so difficult?’. *The Weekend Australian*, ‘Forum’ section (November 2004): 13–14. Online at http://johntranter.com/prose/2004-mp.shtml [approx. pp. 3].

Dylan Harris, review of *Acrylic Tips* (*c*. 2004/5). Online at http://dylanharris.org/prose/poetry/at.shtml [approx. pp. 2].

Paul March-Russell, ‘J.H. Prynne’, in *The Literary Encyclopedia* (21 January 2005), excerpted online at http://www.litencyc.com/php/speople.php?rec=true&UID=5881 [requires paid subscription to read in full].

Neil Astley, ‘The StAnza lecture, 2005’. *StAnza*, online at http://past.stanzapoetry.org/stanza06_archive/lecture.htm [approx. pp. 30; discussion of Prynne and modernism in relation to reaching a ‘broader readership’ in section 15, ‘Serious Trouble’, approx. pp. 15–16].

Esther Leslie/Ben Watson, ‘Introduction’, and Ben Watson qua Out To Lunch, ‘Poodles: a Zappological Reading of *Ulysses*’, in *Academy Zappa: Proceedings of the*

First International Conference of Esemplastic Zappology (ICE-Z), eds. Esther Leslie and Ben Watson (London: SAF Publishing Ltd., 2005): 13–42 [39] and 187–210 [208], respectively. [The latter essay, though credited to the nonpareil Esemplasticist Gamma, was written by Ben Watson [*a.k.a.* Out To Lunch] in place of Gamma's reading—at the First International Conference of Esemplastic Zappology (ICE-Z) on 16 January 2004 at Theatro Technis, London—of John Whiteside Parsons, 'General Field Theory', from *Freedom is a Two-Edged Sword and Other Essays*, eds. Cameron and Hymenaeus Beta (New York and Las Vegas: Ordo Templi Orientis in association with Falcon Press, 1989): 85–88 [written *c.* 1950]. p. 39 of *Academy Zappa* contains an illustrated 'Starmap with Cake', in which one of the stars is named 'Prynne'; p. 208n4 lists Poodle Play (*a.k.a.* Ben Watson *a.k.a.* Out To Lunch)'s 'terrifying dream team' jury, consisting of J.H. Prynne and eleven others].

Sean Bonney, '*Trout Mask Replica*: A Dagger in the Head of *Mojo* Man,' in *Academy Zappa: Proceedings of the First International Conference of Esemplastic Zappology (ICE-Z)*, eds. Esther Leslie and Ben Watson (London: SAF Publishing Ltd., 2005): 109–18 [110]. Online at http://www.militantesthetix.co.uk/ice-z/sean.htm . [Bonney begins with a discussion of his first hearing of Captain Beefheart & the Magic Band's album *Trout Mask Replica* (Straight Records [Reprise] double LP, 1969) in a squat in the Forest Fields area of Nottingham around 1990. After Bonney asked to hear the album, the person who owned it was begrudgingly obliging, then 'eventually cut it off halfway through "Moonlight on Vermont" and gave it to me as a present. But not kindly, he was angered, and thought that I was just pretending to like it to be "cool". I've heard the same argument since, with reference to most of my favourite things. Nobody can like *Finnegans Wake*, or Sun Ra, or the recent poetry of J.H. Prynne, and those who say they do are elitist scum trying to buy a bit of mystique through their choice of notoriously "difficult" cultural products. Poets and revolutionaries have a duty to mercilessly mock persons with such opinions as saddoes who like to project their own cultural and political misery on everyone else.' This essay, and almost all of the essays in the collection, was originally delivered as a talk at the First International Conference of Esemplastic Zappology (ICE-Z) on 16 January 2004 at Theatro Technis, London].

Esther Leslie, *Synthetic Worlds: Nature, Art and the Chemical Industry* (London: Reaktion, 2005): 226–33, 251, and quotes J.H. Prynne, 'Cool as a Mountain Stream', in full on 226–27.

[Jow Lindsay], 'Editorial—FY05 Budgeted Revenues'. *He's Asked For Size Ten Arial On This One & It Goes Over The Edge A Bit But If It's Size Ten Arial He Wants It's Size Ten Arial He's Getting*, 1 (2005): 2. [As part of the bar graph 'Bad Press—FY05 Projected Revenues': 'At a Loss—£0.1m budgeted revenue improvement due to increased investment in covermount and costs incurred incentivising the JH Prynne criticism sector by mooting a bottle of Jim Beam bourbon to the first correct solution to *Unanswering Rational Shore*, a novelty John Wilkinson's *Effigies Against the Light* to the incensed runner-up'].

jUStin!katKO [*a.k.a.* Justin Katko], 'Utility Belts!'. *Verfassungspatriotisthmus*, 1 (July 2005; eds. Jow Lindsay, Marianne Morris and Jonathan Stevenson): 42. [Line 4: 'plural crystals of prynne facets night of black!rainbows'].

[Jow Lindsay, Marianne Morris and possibly Jonathan Stevenson], 'Miscellany'. *Verfassungspatriotisthmus*, 1 (July 2005; eds. Jow Lindsay, Marianne Morris and Jonathan Stevenson): 48–70. [Various references *int. al.*: 'The bottle of bourbon goes to Malcolm Phillips for explaining that JHP meant "rock on" (see Bad Press Serials Version 1, page 2)' [p. 48, attributed to Jow Lindsay]; '**09 Mar 05** ~ Matt ffytche, "Fire and Loathing & Lost Vagueness": Prynne's "Of Sanguine Fire" & the predicaments of poetic cosmology, The Council Room, Birkbeck College' [p. 57, unattributed listing]; handwritten notes on Stephen Rodefer's 27 April 2005 talk at the Council Room, Birkbeck College, London, 'Talk Theory: Let's Have Another Blast for Wyndham!' [notes reproduced on p. 59, attributed to Marianne Morris]; and, from a Resonance 104.4fm listing for the 15 June 2005 show of Late Lunch with Out To Lunch, 'The Acrid Politics of Contemporary Poetry w/ guest Keston Sutherland'—'[…] In recent years [Sutherland has] served as "incomprehensible Cambridge poet" JH Prynne's amanuensis, but though Sutherland considers himself a "Prynnian" he hasn't adopted the Master's quietistic politics, attending—& encouraging others to attend—all the recent anti-war obilisations.' [*sic*; unattributed listing on p. 65, of a text clearly written by Ben Watson, *a.k.a.* Out To Lunch].

Keston Sutherland, 'Roger Ailes'. *Neocosis* (London: Barque Press, 2005): 10–16 [10]. Reprinted in *Chicago Review*, Vol. 53 No. 1 (Spring 2007): 88–94 [88]. Keston Sutherland, *Poetical Works 1999–2015* (London: Enitharmon Press, 2015) reprints *Neocosis* on pp. 183–207; 'Roger Ailes' is on pp. 191–98 [191]. [In *Neocosis* and *Poetical Works 1999–2015*, Sutherland quotes from J.H. Prynne, *Red D Gypsum*: 8 [*i.e.*, J.H. Prynne, *Poems* [2005]: 438]: 'every striation laps pat to it | and flickers silk latin salad flourish.'; in the 'Roger Ailes' reprint in *Chicago Review*, Sutherland quotes from J.H. Prynne, *To Pollen*: 26: 'the haft affix loosely proponent span | blood group indexical self-cut']. [Earlier versions of 'Roger Ailes' were also published in *He's Asked For Size Ten Arial On This One & It Goes Over The Edge A Bit But If It's Size Ten Arial He Wants It's Size Ten Arial He's Getting*, 1 (2005): 16–20, and in *River Pearls*, ed. Ou Hong (Guangzhou, P.R. China: English Poetry Studies Institute, Sun Yat-sen University / [London], Great Britain: Barque Press, 2005): 92–98; but neither earlier version quotes Prynne].

Andrew Duncan, *Centre and Periphery in Modern British Poetry* (Liverpool: Liverpool University Press, 2005).

Robert Bond, *Iain Sinclair* (Cambridge: Salt, 2005).

Jonathan Skinner, *Ecopoetics: Outsider Poetries of the Twentieth Century* (Unpublished dissertation, State University of New York at Buffalo, 2005); Chapter 2, which cites Prynne's letter to Charles Olson, 9 May 1966, online at https://web.archive.org/web/20170402074237/http://epc.buffalo.edu/authors/olson/blog/SkinnerOlson.pdf [approx. pp. 14].

Andrew Neilson, review of, *int. al.*, J.H. Prynne, *Poems* [2005]. *magma*, 33 (Winter 2005): 59–63. Online at http://www.poetrymagazines.org.uk/magazine/record.asp?id=18860 [approx. pp. 5].

Martin Stannard, ‘Kind of Inadequate and a Little Guilty’ [review of J.H. Prynne, *Poems* [2005]]. *Stride Magazine* (October 2005), online at http://www.stridemagazine.co.uk/2005/Oct%202005/stannard.prynne.htm [approx. pp. 5].

John Mullan, ‘What are our poets writing about?’. *The Guardian*, (5 October 2005): [unknown page numbers]. Online at https://www.theguardian.com/books/2005/oct/05/poetry.forwardprizeforpoetry2005 [approx. pp. 7]. [Brief discussion of Prynne and ‘the Prynnites’ at approx. p. 5].

Jeremy Noel-Tod, ‘Poets exist to write the unsayable’ [letter to the editor of *The Guardian*]. *The Guardian*, (7 October 2005): [unknown page numbers]. Online at https://www.theguardian.com/books/2005/oct/08/comment.letters [approx. pp. 1]. [Rebuts John Mullan’s article ‘What are our poets writing about?’ published 5 October 2005].

Robert Potts, ‘Sulks, mosaics and misprints’. *The Guardian*, (16 December 2005): [unknown page numbers]. Online at http://www.theguardian.com/books/2005/dec/17/bestbooksoftheyear.bestbooks [includes J.H. Prynne, *Poems* [2005] among the year’s best books of poetry].

‘Prynne, J(eremy) H(alvard)’, in *The Cambridge Guide to Literature in English*, 3rd ed., ed. Dominic Head (Cambridge: Cambridge University Press, 2006): 902.

Peter Larkin, *Leaves of Field* (Exeter: Shearsman Books, 2006): [8]. [The second of four epigraphs to the sequence ‘Leaves of Field’ [pp. [7]–58, written 2004] is by J H Prynne: ‘*Don’t make sores if | you can’t pay to dress their origin*’. The quote is from the [fifth] page of *Biting the Air* [n.p.], (*i.e.*, J.H. Prynne, *Poems* [2015]: 557)].

Ian Brinton, ‘Black Mountain in England (4)’. *PN Review*, Vol. 32 No. 5 [Issue 169] (May–June 2006): 50–53. [On Andrew Crozier. Includes discussion of Prynne’s introduction to Andrew Crozier’s *Loved Litter of Time Spent* (Buffalo, New York: Sumbooks, 1967). Prynne’s introduction is reprinted in Andrew Crozier, *An Andrew Crozier Reader*, ed. Ian Brinton (Manchester: Carcanet Press, 2012): 19].

Peter Barry, *Poetry Wars: British Poetry of the 1970s and the Battle of Earls Court* (Cambridge, UK/Applecross, Western Australia: Salt Publishing, 2006): esp. p. 158, which quotes from a letter from J.H. Prynne to Eric Mottram, dated 22 June 1976, responding to a request for material to publish in the *Poetry Review*.

Trevor Dann, *Darker Than the Deepest Sea: The Search for Nick Drake* (Cambridge, Massachusetts: Da Capo Press, 2006): 15, 51. [Mentions that ‘other critics have picked up on the more radical side of Nick [Drake]’s work and the influence of Jeremy Prynne and Sylvia Plath.’ Also, ‘Peter Rice has a clear memory of Nick [Drake] lounging against the wall at the Gate of Humility on Trinity Street, the main entrance to Caius, and chatting animatedly with Jeremy Prynne, the English academic and highly regarded modern poet, now Professor JH Prynne.’ See also Rob Young’s still breezier take on Drake’s time at Cambridge University between 1967 and 1969 in *Electric Eden: Unearthing Britain’s Visionary Music* (London: Faber & Faber, 2011): 299].

Ian Friend, 'For JHP #7', 1999–2000 [artwork inspired by Prynne]. *Ian Friend* (Woolloongabba: ArtBunker, 2006): [n.p.]. [This pamphlet, featuring seven works by Ian Friend and Angela Gardner's 'Three poems for Ian Friend', was printed for an exhibition of Ian Friend's artworks at Stella Downer Fine Art, Sydney (22 August – 16 September 2006) and at Stephen McLaughlan Gallery, Melbourne (13–30 September 2006)].

Andrew Crozier interviewed by Andrew Duncan, 'How High the Zero', in *Don't Start Me Talking: Interviews with Contemporary Poets*, eds. Tim Allen and Andrew Duncan (Cambridge: Salt, 2006): 111–30. [Discusses Crozier's method of composition of *High Zero* in relation to J.H. Prynne, *High Pink on Chrome*, and John James, *Striking the Pavilion of Zero*].

Out To Lunch [Ben Watson] interviewed by Andrew Duncan, 'Pink Pong Punx Go Dingo', in *Don't Start Me Talking: Interviews with Contemporary Poets*, eds. Tim Allen and Andrew Duncan (Cambridge: Salt, 2006): 314–35.

Melissa Flores-Bórquez, 'J.H. Prynne's *Unanswering Rational Shore*'. *Intercapillary Space*, (February 2007), online at http://intercapillaryspace.blogspot.com/2007/02/petrol-in-search-of-flame-j-h-prynnes.html [approx. pp. 3].

Ian Brinton, 'Black Mountain in England (6)'. *PN Review*, Vol. 33 No. 4 [Issue 174] (March–April 2007): 65–68. [Includes brief discussion of John Temple's meetings with Prynne in Cambridge in the early 1960s, and, regarding Charles Olson and his letters on the Pleistocene, quotes from J.H. Prynne, 'The Glacial Question, Unsolved'].

Sam Ladkin and Robin Purves, 'An Introduction'. *Chicago Review*, Vol. 53 No. 1 (Spring 2007: British Poetry Issue): 6–13.

John Wilkinson, 'Off the Grid: Lyric and Politics in Andrea Brady's *Embrace*'. *Chicago Review*, Vol. 53 No. 1 (Spring 2007: British Poetry Issue): 95–115.

Chris Goode and Sam Ladkin, 'Some Correspondence'. *Chicago Review*, Vol. 53 No. 1 (Spring 2007: British Poetry Issue): 126–138 [130–31].

Simon Jarvis, 'The Poetry of Keston Sutherland'. *Chicago Review*, Vol. 53 No. 1 (Spring 2007: British Poetry Issue): 139–45.

Edward Dorn, *Ed Dorn Live: Lectures, Interviews, and Outtakes*, ed. Joseph Richey (Ann Arbor: University of Michigan, 2007): 43–44, 109, 126, 153, 161–63, 167 [anecdotes and insights].

Peter Riley, *The Day's Final Balance: Uncollected Writings 1965–2006* (Exeter: Shearsman Books, 2007): 85 [from the sequence 'Floating Verses: the collection of very small poems 1963–2003': 'I didn't know Christopher Whelan was dead | (a plummy voice on the phone, almost trembling, | ordering books by Reznikoff and Prynne) | I never heard his music.'].

Ulf Stolterfoht, *holzrauch über heslach* (Basel/Weil am Rhein: Urs Engeler Editor, 2007): 9–21. [Long poem in German, in nine parts. Each of the nine parts loosely translates or is directly inspired by one or more sources. The introductory poem [on p. 9] and part I [pp. 11–21] adapt J.H. Prynne, *News of Warring Clans*].

Karla Kelsey, [poems from *Iteration Nets*]. *Forklift, Ohio*, 17 (Summer 2007): [unknown page numbers], samples Prynne, among others.

William Watkin, 'JH Prynne, The Oval Window' (May 2007). Online at http://williamwatkin.blogspot.com/2007/05/jh-prynne-oval-window.html [approx. pp. 2].

Tim Tucker, 'Marvell and Prynne—The Delights and Dangers of Ambiguity'. *The Culture Club* (May 2007), online at http://www.thecultureclub.net/2007/05/01/marvell-and-prynne-the-delights-and-dangers-of-ambiguity/ [approx. pp. 5].

Xtin, review of J.H. Prynne, *Marzipan*. [with 'Massepain', French translation of 'Marzipan', by B. Dubourg and J. H. Prynne] (Cambridge: Poetical Histories, 2; printed and distributed by Peter Riley (Books), 1986). *Intercapillary Space*, (June 2007), online at http://intercapillaryspace.blogspot.com/2007/06/poetical-histories-2.html [approx. pp. 2].

Lacy Rumsey, 'Formal innovation in non-mainstream British poetry since 1985: notes towards analysis'. *Études Anglaises*, Vol. 60 No. 3 (July–September 2007): 330–45.

Robert Potts, 'Beneath the surface of Wordsworth' [review of J.H. Prynne, *Field Notes: 'The Solitary Reaper' and Others*]. *The Guardian*, (15 October 2007), online at http://www.theguardian.com/books/booksblog/2007/oct/15/howtoreadapoem [approx. pp. 2].

Don Paterson, 'The Lyric Principle'. Previously online at http://www.donpaterson.com/files/arspoetica/The%20Lyric%20Principle.pdf [approx pp. 64; Prynne's poetry is discussed on approx. p. 28 and p. 31, *e.g.*, 'Recently I made a phonetic analysis of a few of Jeremy Prynne's poems, and the results were rather interesting: Prynne's default music runs *directly counter* to all the norms of the English lyric tradition. In every aspect we find him doing what we might caricature as "the opposite of Heaney" […] the verse appeared to work on a deliberately *anti-lyric* principle. [...] as we know, Prynne's poetry is notoriously discontinuous […]', etc.]. The online text is a slightly modified version of 'The Lyric Principle, Part 1: The Sense of Sound', originally published in *Poetry Review*, Vol. 97 No. 2 (Summer 2007): 56–72; and 'The Lyric Principle, Part 2: The Sound of Sense', originally published in *Poetry Review*, Vol. 97 No. 3 (Autumn 2007): 54–70 [See also characteristic one-line dismissals of Prynne in Paterson's 'The Dark Art of Poetry', et. al., on the same site].

Keston Sutherland, 'Poetics' [review of books published in 2005]. *The Year's Work in Critical and Cultural Theory*, Vol.15 (Oxford: Oxford University Press, 2007): 111–27 [123].

Peter Riley, ‘Tall Tales of the Newcastle Poetry Revolution’ [undated, unpublished essay], online at https://web.archive.org/web/20140601071629/http://www.aprileye.co.uk/talltales.html [approx. pp. 6].

Drew Milne, ‘Modernist Poetry in the British Isles’, in *The Cambridge Companion to Modernist Poetry*, eds. Alex Davis and Lee M. Jenkins (Cambridge: Cambridge University Press, 2007): 147–62.

Seamus Perry, ‘The guise of song’ [review of J.H. Prynne, *Field Notes: ‘The Solitary Reaper’ and Others*]. *TLS* [*Times Literary Supplement*], (25 January 2008): 12.

Craig Raine, ‘All jokes aside’. *The Guardian*, (10 March 2008): Great poets of the 20th century section, 7. [The source of Raine’s oft-quoted squib, regarding T.S. Eliot and his work’s scholarly exegesis: ‘This view of modernism has been so influential it has spawned a postmodern poetic school led by JH Prynne whose purpose is to be difficult—emulatively difficult. (Not difficult to be difficult, actually.)’].

Jane Holland, ‘Drinking Beowulf’s Blood: The Influence of Old English on Contemporary Poetry’. *Horizon Review*, 2 (2008).

Ian Friend, various artworks inspired by J.H. Prynne, featured in Friend’s collection *On Paper* (Brisbane: Andrew Baker, 2008): 28–29 [‘For JHP #8’ [detail]], 30 [‘For JHP #8’, 1998–2001], 36 [‘Biting the air #8’, 2004], 37 [‘Biting the air #8’ [detail]], 38 [‘Biting the air #9’ [detail]], 39 [‘Biting the air #9’, 2004], 44 [‘Biting the air #12’, 2006], 45–47 [‘Biting the air #12’ [details]]. [‘Biting the air #9’ was also featured on a standalone promotional card for ArtBunker [undated, though produced sometime between 2004–2008]].

Kyle Waugh, *News from Now/Here: Ed Dorn, Lawrence, Kansas, & the Poetics of Migration—1965–1970* (Unpublished Masters Dissertation, University of Kansas, 2008). Online at http://kuscholarworks.ku.edu/bitstream/handle/1808/6627/umi-ku-2695_1.pdf;jsessionid=70DBA2EBC57BF6787F9F62862A0DC4A1?sequence=1 . [Contains occasional discussion of Prynne’s correspondence and friendship with Dorn].

Andrew Duncan, *Origins of the Underground: British poetry between apocryphon and incident light, 1933–79* (Cambridge: Salt, 2008).

Kit Robinson, Carla Harryman, Lyn Hejinian, Ron Silliman, Bob Perelman, Barrett Watten, Ted Pearson, Tom Mandel, Steve Benson and Rae Armantrout, ‘Chronology: Timeline of Book Publications Significant for *The Grand Piano*, 1965–85’, in *The Grand Piano, Part 7: An Experiment in Collective Autobiography; San Francisco, 1975–1980* (Detroit, Michigan: Mode A (This Press), 2008): 178–205 [182, 202]. [The list includes J.H. Prynne, *Kitchen Poems* and *Poems* [1982]].

Peter Middleton, ‘Junk DNA in Recent American Poetry’, in *Another Language: Poetic Experiments in Britain and North America*, eds. Kornelia Freitage and

Katharina Vester (Berlin: Lit Verlag, 2008): 27–42. [Discusses 'The *Plant Time Manifold* Transcripts'].

David Grundy, 'Editorial'. *Eartrip*, 2 (September 2008): 1–5 [2]. Online at https://archive.org/stream/eartrip_magazine/eartrip_2-complete#page/n0/mode/2up . [Grundy notes that jazz/poetry 'collaborations are more often than not ignored, much in the same way that adventurous British poetry of the 60s and beyond, by the likes of [Peter] Riley, J.H. Prynne and Tom Raworth, was confined to small presses and a limited readership of devoted admirers (which enabled its opponents to criticize it as elitist, though they were actually the ones suppressing it).'].

Hugo Gye, 'Hammond to keep job'. *Varsity*, (November 2008): online at https://www.varsity.co.uk/news/1077 [approx. pp. 3]. [Quotes from a message sent by Prynne to other Gonville & Caius College fellows].

Charlotte Higgins, 'Jeremy Prynne for poet laureate!'. *The Guardian*, (25 November 2008), online at http://www.theguardian.com/culture/charlottehigginsblog/2008/nov/25/poetry-monarchy [approx. pp. 1].

Seamus Heaney, *Stepping Stones* (New York: Farrar, Straus and Giroux, 2008). [Heaney evidently mentions Prynne in conversation; see http://georgiasam.blogspot.com/search?q=prynne]. Likewise, Seamus Heaney, 'Beyond the Fiddle', *Poetry*, (December 2008), [unknown page numbers] [Answer to question 15].

Elliott Ross, 'Protesters forced out despite dons' support'. *Varsity*, 688 (30 January 2009): 1. Online at http://archive.varsity.co.uk/688.pdf [pp. 1]. [Preserves Prynne's message of support to student demonstrators at Cambridge, stressing the importance of British engagement with the Israeli–Palestinian conflict].

Neil Pattison, '"The mirrors are tired of our faces": Changing Subject in the Poetry of Veronica Forrest-Thomson'. *Kenyon Review Online* [*c*. 2009], online at https://www.kenyonreview.org/kr-online-issue/index-2/selections/the-mirrors-are-tired-of-our-faces-changing-the-subject-in-the-poetry-of-veronica-forrest-thomson/ [approx. pp. 16, Prynne discussed 9ff.].

Aidan Semmens, 'Argument: Culminating in a Line from JH Prynne'. *Great Works*, (2009), online at http://www.greatworks.org.uk/poems/as2.html .

David Grundy, review of Henry Grimes, *Signs Along the Road: Poems* (Cologne, Germany: buddy's knife jazzedition, 2007). *Eartrip*, 3 (March 2009): [n.p.] [approx. 76–79] [79]. Online at https://archive.org/stream/eartrip_magazine/Eartrip-Issue3#page/n0/mode/2up . [According to Grundy, Henry Grimes's 'patterns tend, perhaps, to emerge more from a way of thinking and speaking unique to Grimes (just as reading J.H. Prynne's prose helps one understand some of the characteristic twists of phrasing that contribute so much to the strangeness of his poems).'].

'Caius goes to China', section 'Poetry to China'. *Once a Caian…*, 9 (Spring 2009): 18–19. [Includes a short article about Prynne's work and interests in China; a

photograph of 'A pictographic ritual script inscribed and given to Jeremy Prynne by a scholar-priest of the Naxi minority peoples, in North-western Yunan Province'; and a photograph of 'A Buddhist text inscribed for and to Jeremy Prynne by Vice-President Hong-xin of Hunan Normal University in Changsha']. Online at https://issuu.com/gonvillecaiuscollege/docs/once_a_caian._issue_9 .

Josh Stanley, 'An Open Note: "Shit!"[3] "[W]e have got needs[!]"[4]'. *Hot Gun!*, 1 (Summer 2009): 3–10 [regarding J.H. Prynne, 'Resistance and Difficulty'].

Damn the Caesars, Vol. 5 (2009; ed. Richard Owens): 4. [The issue's epigraph is the first two sentences of the lower block of text on p. 19 of J.H. Prynne, *High Pink on Chrome* (*i.e.*, the first two sentences of the lower block of text in J.H. Prynne, *Poems* [2015]: 256). The lineation is slightly altered].

Andrew Duncan, 'Introduction', in Joseph MacLeod, *Cyclic Serial Zeniths from the Flux; Selected Poems*, ed. Andrew Duncan (Hove: Waterloo Press, 2009): [unknown page numbers]. [Mentions Duncan's interest in MacLeod beginning with a 1981 letter from J.H. Prynne recommending MacLeod's poem *The Ecliptic*. The back cover of *Cyclic Serial Zeniths from the Flux; Selected Poems* also mentions Prynne's interest in MacLeod's work].

Ian Friend, 'Star Damage at Home #2', 2007–2008 [detail], in *A Manner of Utterance: The Poetry of J.H. Prynne*, ed. Ian Brinton (Exeter: Shearsman Books, 2009): front cover. [Artwork inspired by J.H. Prynne].

Ian Brinton, *Contemporary Poetry: Poets and Poetry since 1990* (Cambridge: Cambridge University Press, 2009): 32, 39, 57, 108, 109, 111, and an excerpt, lines 1–16, from J.H. Prynne, 'Refuse Collection' on 100–101.

John Wilkinson, 'The American Tract' [in English], in *Pearl River Meandering with Poetic Thought; Proceedings of the Second Pearl River International Poetry Conference*, ed. Ou Hong (Guangzhou: Sun Yat-sen University Press, 2009): 9–16 [15–16]. [Originally a talk delivered at the Second Pearl River International Poetry Conference, Guangzhou, P.R. China, 14th–15th June 2008. 'The poetry of J.H. Prynne was the first writing in English fully to understand and represent the density of the present condition. […] Beauty can still be made, J.H. Prynne's poetry shows, but requires the reader to work through fantastic exactions. But what alternative is there? Beauty off the shelf just confirms stupidity, which unfortunately is the effect of most poetry and other art.'].

Peter Manson, *Adjunct: An Undigest* (London: Barque Press, July 2009): 14, 18, 24, 49, 50, 68, 79, 91. ['JH Prynne does not resemble John Cleese.' 'Prynne lineation in poems not by Prynne.' 'Jeremy Beadle delivers free lunch to Jeremy Prynne.' 'Prynne is right.' 'Prynne is wrong.' 'Moleskin Prynne-puppet.' 'Prynne-phone.' 'Can't help but wonder slightly about section 8 of Prynne's For the Monogram.' 'Damn the ashen light in Prynne's Melanin.'].

John Kinsella, 'prefatory note to "manifesto for a school of environmental poetics and creativity"'. *Angelaki: Journal of the Theoretical Humanities*, Vol. 14 No. 2 (August 2009): 143–48.

Andrew Duncan, *The Council of Heresy: A Primer of Poetry in a Balkanised Terrain* (Exeter: Shearsman Books, 2009).

Daniel Barrow, 'When Two Tribes Go to War: Dan Barrow on Essays and Experiments' [review of, *int. al.*, *A Manner of Utterance: The Poetry of J.H. Prynne*, ed. Ian Brinton]. *Horizon Review*, 3 (2009). [approx. pp. 10].

Jeffrey Side, 'The Dissembling Poet: Seamus Heaney and the Avant-garde'. *Jacket*, 37 (2009), online at http://jacketmagazine.com/37/heaney-side.shtml [approx. pp. 11].

Rob Stanton, '"A shy soul fretting and all that": Heaney, Prynne and Brands of Uncertainty'. *Jacket*, 37 (2009), online at http://jacketmagazine.com/37/heaney-prynne-by-stanton.shtml [approx. pp. 12].

Jeremy Noel-Tod, 'A History of Difficulty: On Cambridge Poetry'. *Cambridge Literary Review*, Vol. 1 No. 1 (Michaelmas 2009): 97–102.

Peter Riley, 'Afterword' to his selection of Poems by Ray Crump. *Cambridge Literary Review*, Vol. 1 No. 1 (Michaelmas 2009): 136–40.

Elaine Feinstein, 'Remembering *Prospect*'. *Cambridge Literary Review*, Vol. 1 No. 1 (Michaelmas 2009): 141–47.

'CaiMemories: N.R. (Buzz) Burrell'. *Once a Caian…,* 10 (Michaelmas 2009): 26. [Photograph accompanying an announcement of N.R. Burrell's posthumous *Selected Works,* from the book's launch at Caius College on 20 September 2008]. Online at https://issuu.com/gonvillecaiuscollege/docs/once_a_caian.issue_10 .

Ben Watson, 'Noise as Permanent Revolution or, Why Culture Is a Sow Which Devours its Own Farrow', in *Noise & Capitalism*, eds. Mattin and Anthony Iles (Donostia-San Sebastian (Gipuzkoa): Arteleku Audiolab, September 2009): 105–20 [115]. Online at http://www.tenstakonsthall.se/site/wp-content/uploads/2012/01/Noise__Capitalism_Mattin__Anthony_Iles_eds.pdf . ['[Modern art's] most extreme and effective moments involve rubbishing all previous cultural standards, achievements, techniques and skills: Asger Jorn's childish scribbles, Derek Bailey's "can't play" guitar, J.H. Prynne's "incomprehensible" poetry.' David Grundy critiques this argument in his review of *Noise & Capitalism* in *Eartrip*, 5 (March 2010): [n.p.] [approx. 116–30 [122–24]], online at https://archive.org/stream/eartrip_magazine/Eartrip5#page/n0/mode/2up].

Keston Sutherland, *Stress Position* (London: Barque Press, 2009): [n.p.] [22, 33]. [The relevant quote on [p. 22] is 'DONUT! *Love* this man!' (cf. J.H. Prynne, 'The Bee Target on his Shoulder'). [p. 33] mentions Prynne in a crossed-out footnote; an excerpt from *Stress Position* with this crossed-out footnote 6, renumbered as footnote 1, is published in *Cambridge Literary Review*, Vol. 1 No. 1 (Michaelmas 2009): 66–70 [68]]. *Stress Position* is reprinted in full in Keston Sutherland, *Poetical Works 1999–2015* (London: Enitharmon Press, 2015): 231–70 [the former reference is on p. 251 (as 'Donut! love this man.'); the latter reference has not been retained].

Richard Berengarten, 'The Cambridge Poetry Festival: 35 years after'. *Cambridge Literary Review*, Vol. 1 No. 1 (Michaelmas 2009): 148–60 [153].

Gareth Farmer, '"The slightly hysterical style of University talk": Veronica Forrest-Thomson and Cambridge'. *Cambridge Literary Review*, Vol. 1 No. 1 (Michaelmas 2009): 161–77 [scattered criticisms, comparisons, anecdotes].

Nicola Masciandaro, 'Introduction'. *Glossator: Practice and Theory of the Commentary*, 1 (Fall 2009; eds. Ryan Dobran, Nicola Masciandaro and Karl Steel): i–ii [i]. Online at https://solutioperfecta.files.wordpress.com/2011/10/introduction-glossator-one-8x10.pdf . [Features as epigraphs an excerpt from each of the contributions to the issue, which includes Prynne's essay 'Tintern Abbey, Once Again', on pp. 81–88 [83]. Prynne's essay is online at https://solutioperfecta.files.wordpress.com/2011/10/prynne-tintern-abbey-once-again-8x10.pdf].

Michael Stone-Richards, 'A Commentary on Theresa Hak Kyung Cha's *Dictée*'. *Glossator: Practice and Theory of the Commentary*, 1 (Fall 2009; eds. Ryan Dobran, Nicola Masciandaro and Karl Steel): 145–210 [146, 186–87, 191]. Online at https://solutioperfecta.files.wordpress.com/2011/10/stone-richards-a-commentary-on-chas-dictee-8x10.pdf .

John Armstrong, *Bebrowed's Blog* and *Arduity* website (October 2009 to the present), online at https://bebrowed.wordpress.com/tag/j-h-prynne/ and http://www.arduity.com/poets/prynne/index.html , respectively. [A large collection of notes, introductions and analyses of Prynne's poetry and prose. As of September 2015 there are approx. pp. 30 of Prynne-related entries on the blog and eleven separate articles on the website].

English Poetry Studies Institute (EPSI) website, 'Suzhou Briefings' (posted 24 November 2009), previously online at http://fls8.sysu.edu.cn/fls/Poesy/infor.aspx?id=25285348469&type=4565437874&pub=5836542337 [approx. pp. 2]. [Mentions, in Chinese, a speech on 20 November 2009 at Suzhou University by the vice president of the teacher's General Assembly entitled [according to Google Translate] 'Prynne of Chinese poetry'. The banner at the head of the webpage, as with all the English Poetry Studies Institute (EPSI) webpages, features three photographs of Prynne in P.R. China].

Simon Jarvis, *Wordsworth's Philosophic Song* (Cambridge: Cambridge University Press: 2009): 228n59, 234n38. [Discussing an excerpt from a letter by William and Dorothy Wordsworth sent to Mary and Sara Hutchinson, Jarvis relates 'I was first brought to think about this passage by a lecture course given by J.H. Prynne in the Faculty of English, University of Cambridge, 1984.' [p. 228]].

Chris Goode, 'Boob News'. *Thompson's Bank of Communicable Desire*, (20 January 2010), online at http://beescope.blogspot.com/ [approx. pp. 5; very considerate treatment of the 'Nowhere Man' question. Offers a possible explanation for Spring 2009 Google searches of 'J.H. Prynne' resulting in the Wikipedia page for the 'Nowhere Man' character from The Beatles's 1968 animated film *Yellow Submarine*].

David Grundy, review of *Noise & Capitalism*, eds. Mattin and Anthony Iles (Donostia-San Sebastian (Gipuzkoa): Arteleku Audiolab, September 2009). *Eartrip*, 5 (March 2010): [n.p.] [approx. 116–30 [122–24]], online at https://archive.org/stream/eartrip_magazine/Eartrip5#page/n0/mode/2up . [Includes a critique of Ben Watson's argument about 'J.H. Prynne's "incomprehensible" poetry' in Watson's essay 'Noise as Permanent Revolution or, Why Culture Is a Sow Which Devours its Own Farrow' (*Noise & Capitalism*: 105–20 [115]). *Noise & Capitalism* is online, in full, at http://www.tenstakonsthall.se/site/wp-content/uploads/2012/01/Noise__Capitalism_Mattin__Anthony_Iles_eds.pdf].

John Wilkinson, 'Contemporary Lyric and Epic Constraints: A Reading of Rob Halpern's *Weak Link*'. *Chicago Review*, Vol. 55 No. 2 (Spring 2010): 83–96.

John Wilkinson, 'The loveliness of "Linen"'. *Critical Quarterly*, Vol. 52 No. 1 (April 2010): 108–18 [118]. ['The Enigmatic poem is rarely achieved and seems to require either the poet's isolation, as with Emily Dickinson or early William Blake, or else an historical shift whose immense force as it were crystallises, for instance in early poems by William Wordsworth and S. T. Coleridge, or in late poems by Thomas Hardy and W. B. Yeats. A more recent example would be J. H. Prynne's "Es lebe der König" and indeed much of *Brass*, the book containing that poem. Much as poems by Hardy and Yeats crystallised out of forces at play in the advent of modernism, *Brass* marks modernism's change into something still unsatisfactorily named. Enigmatic poems tend to be scarce in a poet's work; to seek after the enigmatic leads to portentousness or affected mysticism. But most poets badly want to produce the enigmatic poem, the object of fascination which will gather readers, and throughout its indefinite half-life will seem itself to produce the conjectures its readers come to entertain.'].

Chris Hardy, 'Ray Crump: A Commentary and Memoir'. *Cambridge Literary Review*, Vol. 1 No. 2 (Lent 2010): 125–30 [130].

Justin Katko, 'On "Song of the Wanking Iraqi"'. *Cambridge Literary Review*, Vol. 1 No. 2 (Lent 2010): 171–97 [195]. [Notes that Prynne's review of Keston Sutherland's *Hot White Andy* was commissioned by *The Guardian*, who then declined to publish it].

Andrea Brady, letter to the editor. *Cambridge Literary Review*, Vol. 1 No. 2 (Lent 2010): 244–49. [On a Cambridge School not predicated on Prynne's example]. Followed by a response from Robert Archambeau, pp. 249–51.

John Latta, review of Steffen Brown, 'Prynne in Boise' (in *A Thing Terrible to Publick Traytors*, ed. Boyd Nielson (Boston, Massachusetts: Property Press, 2010): 21–26). Online at http://isola-di-rifiuti.blogspot.com/2010/06/dorn-prynne.html [approx. pp. 4].

Peter Barry, 'Contemporary British Modernisms', in *Teaching Modernist Poetry*, eds. Peter Middleton and Nicky Marsh (London: Palgrave, 2010): 94–115 [104].

Robert Sheppard, 'Experiments in Practice and Speculation in Poetics', in *Teaching Modernist Poetry*, eds. Peter Middleton and Nicky Marsh (London: Palgrave, 2010): 158–69 [163].

Michael H. Whitworth, *Reading Modernist Poetry* (Chichester, West Sussex: Wiley-Blackwell, 2010): 176, 221, 229, 233. [Quotes from N.H. Reeve and Richard Kerridge, *Nearly Too Much: The Poetry of J.H. Prynne* (Liverpool: Liverpool University Press, 1996); and credits inspiration from J.H. Prynne, 'Tips on Practical Criticism', advice for university students previously online at http://www.cai.cam.ac.uk/students/study/english/tips/praccrit.pdf , and http://babylon.acad.cai.cam.ac.uk/students/study/english/list.php , and currently online at https://www.cai.cam.ac.uk/sites/default/files/praccrit.pdf [pp. 11]].

John James, 'Xibeau D. Great', in *Mad Dogs & Bitches* (Cambridge: Flag of Convenience, 2010): [n.p.]. References J.H. Prynne, 'The Bee Target on His Shoulder', attributed to 'Jay L. Ray'].

Out To Lunch [Ben Watson], *Smooch Tentet Resolve* (London: Veer, 2010): [n.p.]. [poem sequence containing *int. al.* pun references to Prynne, *i.e.*, Prynne's signature 'shew' [29], 'preen' and 'pringle' [58], etc. Look hard enough, you'll find them]. Also available in audio form, online at https://archive.org/details/smoochtentetresolve , with excerpts read by Out To Lunch as well as Canadian radio host Ken Fox on ten radio show episodes; see https://archive.org/search.php?query=smooch%20tentet .

Ben Watson, 'No More Poodles II: Bogue versus Vogue'. *Mute*, (September 2010), online at http://www.metamute.org/editorial/mute-music/no-more-poodles-ii-bogue-versus-vogue [approx. pp. 6; review of, *int. al.*, J.H. Prynne, *Sub Songs*].

Kent Johnson, *A Question Mark Above the Sun: Documents on the Mystery Surrounding a Famous Poem "by" Frank O'Hara* (Scarborough, Maine: Punch Press, 2010): 57–66 ['The Garden of Pembroke' chapter], with numerous mentions of Prynne elsewhere in relation to this chapter. Reprinted, in an expanded second edition (Buffalo, New York: Starcherone Books, 2012): 71–84 ['The Garden of Pembroke' chapter]. 'The Garden of Pembroke' chapter is reprinted, with alterations, from *Chicago Review*, Vol. 53 No. 2/3 (Fall 2007): 218–25.

Ian Brinton, David Caddy, Michael Grant, *et al.*, *Tears in the Fence* website, Notes and Blog sections (from December 2011 to the present, with frequent updates). Online at http://tearsinthefence.com/ , and, on specifically Prynne, at http://tearsinthefence.com/?s=prynne . [Features extensive discussions, quotations, anecdotes and mentions of Prynne, over pp. 100 as of December 2017. A frequent source of bibliographical updates].

Elaine Feinstein, 'Portugal Place, Cambridge, 1959'. *Poetry Review*, Vol. 100 No. 3 (Autumn 2010): 78–85 [83].

Simon Jarvis, 'The Melodics of Long Poems'. *Textual Practice*, Vol. 24 No. 4 (2010): 607–21 [610–11]. [Discusses, *int. al.*, Prynne's transcribed talk 'The Elegiac World in Victorian Poetry']. A version of this discussion is also published in Simon Jarvis, 'Why Rhyme Pleases'. *Thinking Verse*, 1 (2011): 17–43 [21–25]. Online

at http://www.thinkingverse.org/issue01/Simon%20Jarvis,%20Why%20rhyme%20pleases.pdf [pp. 23]. ['Why Rhyme Pleases' was originally posted Summer 2010; the journal was subsequently revised, with additional articles and page ranges assigned, and given a 2011 publication date].

Ryan Dobran, 'The Battle of Maldon' (27 October 2010), online at https://scotograph.wordpress.com/2010/10/27/the-battle-of-maldon/ [approx. pp. 2]. [On J.H. Prynne, 'Song in Sight of the World'].

[Jeremy Noel-Tod], obituary for R.F. Langley. *The Times*, (3 March 2011): 54. [Discusses, *int. al.*, the friendship between Langley and Prynne and their early studies and travels to Italy]. Online, at http://store3.thetimes.co.uk/ , but paid registration is required to read the article in full.

Peter Riley, 'RF Langley obituary'. *The Guardian*, (7 March 2011): 41. Online at http://www.theguardian.com/books/2011/mar/07/rf-langley-obituary . [Discusses, *int. al.*, the friendship between Langley and Prynne, their early studies and travels to Italy, and appreciations of stone-carving].

David Grundy, review of Michael Pisaro's audio CD *Fields Have Ears* (Another Timbre, November 2010). *Eartrip*, 6 (March 2011): [n.p.] [approx. 118–21] [120]. Online at https://archive.org/stream/eartrip_magazine/Eartrip6#page/n0/mode/2up . [Quotes from J.H. Prynne, 'Airport Poem: Ethics of Survival'].

Anthony Barnett, 'I Have Never Written a Surrealist Poem in My Life', from the set '17 Poems of Defencelessness'. *Tears in the Fence*, 53 (Spring 2011): 8. Reprinted in Anthony Barnett, *Antonyms & Others* (Lewes, East Sussex: Allardyce Book, 2012): 53. Further reprinted in Anthony Barnett, *Poems &* (Lewes, East Sussex: Tears in the Fence in assoc. with Allardyce Book ABP, 2012): 603. [The poem refers to J.H. Prynne, *News of Warring Clans*. On first publication in *Tears in the Fence*, the title of the set was mistakenly published as '17 Poems of Defenselessness', while the reference to Prynne contained the mistake of a crucial word, 'of', unitalicised].

Fiona Moore, 'Why does nobody read J H Prynne?' *Displacement* blog, (2 June 2011): online at http://displacement-poetry.blogspot.com/2011/06/why-does-nobody-read-j-h-prynne.html [approx. pp. 3, with pp. 3 of comments as of June 2016].

Daniel Boffey, 'David Willetts's former tutor says: "I have no confidence in him"'. *The Observer*, (Saturday 4 June 2011): 18. Online at http://www.theguardian.com/politics/2011/jun/04/david-willetts-former-tutor-no-confidence . ['Almost 150 academics at Cambridge, including the renowned poet Jeremy Halvard Prynne, have signed a motion of no confidence in the minister.'].

Tom Raworth, 'Prynnetout' [or, perhaps, 'Prynne Ting'] (*c*. 2006), online at https://web.archive.org/web/20161109013213/http://tomraworth.com/dnldpaterson/plin.html . Posted on Raworth's blog, http://tomraworth.com/notes/ , (6 July 2011), though the blog is no longer online. [Regarding a poetry reading in Cambridge to mark the publication of J.H. Prynne, *Pu Ling-en shi xuan: Han Ying dui zhao* [= *Selected Poems by J.H. Prynne*], ed. Ou Hong: 'To celebrate this event I managed yesterday night to retrieve this small piece I made five or six years ago when D[on

]P[aterson] made one of those "now you can't understand in two languages" arsehole remarks. Just click on the first image.'].

Tom Lowenstein, 'Roger Langley' [obituary]. *PN Review*, Vol. 37 No. 6 [Issue 200] (July–August 2011): 12–13 [13]. [Quotes from Prynne's speech at Langley's memorial service at St Andrew's church, Bramfield, on 12 February 2011. Prynne's speech at Langley's memorial service is also quoted in Jeremy Noel-Tod, 'Introduction', in R.F. Langley, *Complete Poems*, ed. Jeremy Noel-Tod (Manchester: Carcanet Press, 2015): ix–xiv [xiii].

Ian Heames, *Gloss to Carriers* (Cambridge: Critical Documents, 2011): [n.p.] [9]. [On the page beginning 'Attackships muzzled in chitin…', line 32: 'Holding a copy of *The White Stones*'].

Out To Lunch [Ben Watson], *BLAKE* (unpublished; written 2010–11 and privately distributed on data CDs in 2011): Plates 026–027, 112–13. ['[…] the ultimate sexual point!!' (cf. J.H. Prynne, 'L'Extase de M. Poher'); 'Prynne snapped "addict", but | His fine-tuned solution to the persecuting guilt trap required no drug (or under the rug).']. OTL's full visual poem is also online as of July 2014 at http://www.militantesthetix.co.uk/blake/showcover.html [pp. 225].

Keston Sutherland, *Stupefaction: A Radical Anatomy of Phantoms* (London, New York, Calcutta: Seagull Books, 2011): 114, 117, 120, 147, 154n33, 162, 167, 184–86, 189, 211n6–7, 216n28, 218n50.

Rob Young, *Electric Eden: Unearthing Britain's Visionary Music* (London: Faber & Faber, 2011): 299. [Mentions that Nick Drake, attending Cambridge University between 1967 and 1969, 'shot the breeze on Trinity Street with the avant-garde poet J.H. Prynne'. See also Trevor Dann, *Darker Than the Deepest Sea: The Search for Nick Drake* (Cambridge, Massachusetts: Da Capo Press, 2006): 15, 51].

Geoff Nicholson, '"The Prynne and I": Geoff Nicholson on Poet and Cambridge Institution J.H. Prynne'. In the *Writers on Teachers* series of the *Los Angeles Review of Books* blog, (6 September 2011), online at http://tumblr.lareviewofbooks.org/post/24379196477/the-prynne-and-i-geoff-nicholson-on-poet-and [approx. pp. 5]. Reprinted under the title 'Mentors: J.H. Prynne' in *Los Angeles Review of Books*, (28 December 2011): online at https://lareviewofbooks.org/article/mentors-j-h-prynne/ . [First-person account of Prynne as the author's Director of Studies at Cambridge in the early 1970s].

Anna Mendelssohn [Grace Lake], 'For J.H. Prynne.'. *The Paper Nautilus*, 2 (September 2011; eds. Rosa van Hensbergen and Laura Kilbride, Cambridge): 31. [A five-line poem by Mendelssohn [spelled 'Mendelsohn' in the handwritten manuscript from which this typed publication was prepared], previously unpublished, found among Mendelssohn's posthumous papers. Undated; presumably from 1985 or later, when she began her studies at Cambridge University].

Anthony Barnett, 'Blood on the Throat: On Aimé Césaire and D. S. Marriott' [part of Barnett's 'Antonyms' series]. *Tears in the Fence*, 54 (Autumn 2011): 156–58 [158]. Reprinted in his *Antonyms Anew: Barbs & Loves* (Lewes: Allardyce Book ABP,

2016): 33–36 [36]. [‘Marriott wrote his doctoral thesis on J. H. Prynne but his poetry is a far cry from Post-Prynnean Apostlyptic practice.’].

Nicholas Royle, *Veering: A Theory of Literature* (Edinburgh: Edinburgh University Press, 2011): 2, 43–45, 51, 52.

William Fuller, *Hallucination* (Chicago: Flood Editions, 2011): back cover. [Mentions that Prynne referred to Fuller as the ‘Secrecy Officer of American Poetry’].

Keith Tuma, *On Leave: A Book of Anecdotes* (Cambridge: Salt, 2011).

Keston Sutherland in interview with Laura Kilbride, ‘“Political all the way down”: Keston Sutherland on poetics, politics and community’. *The Literateur*, 25 November 2011: *int. al.* Online at http://literateur.com/interview-with-keston-sutherland/ .

Lawrence Dunn, ‘Talk: Selma James and Jeremy Prynne at the Occupation’. *Varsity*, (29 November 2011). Online at http://www.varsity.co.uk/reviews/4157 .

Ian Brinton, ‘“A common meeting point”: Andrew Crozier’s involvement with *The English Intelligencer* and *The Wivenhoe Park Review*’. *PN Review*, Vol. 38 No. 3 [Issue 203] (January–February 2012): 54–56.

Ben Watson, *Music Fix* (Glasgow: CCA (Centre for Contemporary Arts), February 2012 [misprinted as 2011]: [n.p.] [2]. [Pamphlet published as part of the exhibition *Thinking Ourselves into Existence*, curated by Psykick Dancehall and Jon Marshall, at the CCA, Glasgow, February 2012. ‘Music criticism not written from studious attention to *Finnegans Wake* and **J.H. Prynne** remains ignorant of the music in the scything word swords themselves, and can only ever be a fanboy add-on, a crinkly advertorial wrapper, a creeping footling bootlicking footnote.’].

Colleen Hindarm, ‘Commentary: “Amalthea Innoxia”’, in Megan Sword and Timpani Skullface, *Superior City Song* (Cambridge: Critical Documents, February 2012): [n.p.] [This commentary dated February 2011. ‘*Winja: The spirit of the City Superior’s “sacred river”, as also the river itself, so named after the rune meaning JOY, being “the specific rune of [the beloveds’] only tolerable condition.” Read J.H. Prynne’s “Pedantic Note in Two Parts” as soon as you possibly can.’].

Neil Pattison, ‘Introduction: “all flags left outside”’. *Certain Prose of* The English Intelligencer, eds. Neil Pattison, Reitha Pattison, Luke Roberts (Cambridge: Mountain Press, 2012/2014 (2nd ed.)): i–xxiv.

Mark Dickinson, ‘First of 3 READINGS’ [review of J.H. Prynne, *Pearls That Were*]. *Intercapillary Space*, (April 2012): online at http://intercapillaryspace.blogspot.com/2012/04/mark-dickinson-first-of-3-readings.html [approx. pp. 1].

Sean Bonney and David Grundy, ‘Listening through Live in Seattle: A Conversation (London, 8th January 2012)’. *Eartrip*, 7 (April 2012): [n.p.] [approx. 62–74 [71]. Online at https://archive.org/stream/eartrip_magazine/eartrip7#page/n0/mode/2up .

[Grundy in conversation quotes from J.H. Prynne, 'Thoughts on the Esterházy Court Uniform'].

Andrew Crozier, *An Andrew Crozier Reader*, ed. Ian Brinton (Manchester: Carcanet Press, 2012). [In addition to reprinting J.H. Prynne's introduction to Andrew Crozier, *Loved Litter of Time Spent* and quoting numerous letters, published and unpublished, from Prynne to Crozier, this book also includes excerpts of letters from Crozier to Prynne, and excerpts of Crozier's discussions of Prynne in essays and interviews].

Anthony Barnett, 'O Learning', from the section 'Unentitled' in his *Poems &* (Lewes, East Sussex: Tears in the Fence in assoc. with Allardyce Book ABP, 2012): 643–44 [643]. ['[…] While snow hums hums away at night—yes it does, anyone who has | truly lived with snow knows it […]' alludes to Robert Nye's criticism of the line 'Still the snow hums, fetching my life:' from J.H. Prynne, 'Royal Fern'. [Robert Nye, 'Poet of a living modernism'. *The Times*, [Issue 61339] (Thursday 16 September 1982): 6].

Edward Dorn, *Collected Poems*, ed. Jennifer Dunbar Dorn with Justin Katko, Reitha Pattison and Kyle Waugh (Manchester: Carcanet Press, 2012): 942 ['Publication Histories'] notes that two previously uncollected poems, 'Nature their passing bell: an atonement' [p. 55] and 'An Inauguration Poem' [pp. 55–56], were from manuscripts held by Prynne.

Edward Dorn, 'Day Report, 205th day' and 'On first reading *The Glacial Question, Unsolved*, again' [from 'The Day & Night Report'], in Edward Dorn, *Two Interviews*, eds. Gavin Selerie and Justin Katko (Bristol: Shearsman Books, 2012): 36 and 37, respectively. [An editors' note on p. 37 mentions that these two poems are 'transcribed from a letter from Dorn to J.H. Prynne (13 September 1971) [2 pp., MS], in the possession of J.H. Prynne.']. 'Day Report, 205th day' reprinted as 'Day 205', in Edward Dorn, *Derelict Air: From Collected Out*, eds. Justin Katko and Kyle Waugh (London: Enitharmon Press, 2015): 270. [The editors' notes on 'Day 205' in *Derelict Air*, p. 567, give further information about the poem: 'MS (1 p.) in 2 pp. letter sent to J.H. Prynne, 13 September 1971, Chicago, held by J.H. Prynne, Binder D12 (February 1971 – October 1971).']. 'On first reading *The Glacial Question, Unsolved*, again' reprinted as part of '203rd day—162 days follow', in Edward Dorn, *Derelict Air: From Collected Out*, eds. Justin Katko and Kyle Waugh (London: Enitharmon Press, 2015): 269. [The editors' notes on '203rd day—162 days follow' in *Derelict Air*, p. 567, give further information about this poem: 'TS (1 p.), inscribed to J.H. Prynne, 27 July 1971, Vancouver, held by J.H. Prynne, Binder D12 (February 1971 – October 1971).'].

Gavin Selerie, 'Circumstance and Shadow-Track: Introduction to "The Riverside Interview"', in Edward Dorn, *Two Interviews*, eds. Gavin Selerie and Justin Katko (Bristol: Shearsman Books, 2012): 39–61 [40, 42, 44, 52–53, 55, 60–61]. [Informative discussions of Prynne and Dorn's friendship and influence upon each other's poetry].

Edward Dorn, interviewed by Gavin Selerie, 'The Riverside Interview' (London, July 1981), in Edward Dorn, *Two Interviews*, eds. Gavin Selerie and Justin Katko (Bristol: Shearsman Books, 2012): 63–83 [68, 75–76]. [Dorn speaks of Prynne as his 'second teacher—quite definitely after Olson—and in a way that Olson never was.'].

Harvey Joseph and Lindsay James, *Sea Adventures, or, Pond Life* (Cork, Ireland: RunAmok, 2012): [n.p.], endpapers [inside front cover and first page, and inside back cover and last page]. [A long list-form text of hundreds of persons and items at their going rates, including 'jamie armchair—€6.50. jason hirons—€6.00. jewsharpists—€4.30. jeremy prynne—€4.50. jewfishes—€4.00. jim maughan—€6.50. jins-of-court—€6.00. open oysters—€4.50.' The text on the opening endpapers is reproduced on the closing endpapers, so Prynne's name appears on the inside front cover as well as on the final page].

Joshua Kotin, 'The Anti-Review', in Kent Johnson, *A Question Mark Above the Sun: Documents on the Mystery Surrounding a Famous Poem "by" Frank O'Hara*, expanded second edition (Buffalo, New York: Starcherone Books, 2012): 249–57.

Ron Paste, 'Sunism for Kent Johnson', in Kent Johnson, *A Question Mark Above the Sun: Documents on the Mystery Surrounding a Famous Poem "by" Frank O'Hara*, expanded second edition (Buffalo, New York: Starcherone Books, 2012): 259–62.

Niamh O'Mahony and Aliya Ram, 'How Long is This?: A day of performances responding to the work of playwright Will Stuart'. *Varsity*, (6th May 2012), online at http://www.varsity.co.uk/culture/4705 [approx. pp. 2]. [Mentions Prynne's involvement in the event *How Long is This?*, a day of performances of the work of Will Stuart on 27 April 2012. Includes Prynne's description of Will Stuart as 'a fertile writer'].

Eirik Steinhoff, *A Fiery Flying Roule* blog (2011 to the present). Online at http://afieryflyingroule.tumblr.com/ . [In addition to publishing J.H. Prynne's Letter to Kent Johnson (13 November 2011) in *An Eleventh Fiery Flying Roule: To All the Inhabitants of the earth; Specially to the rich ones* (19 November 2011): [4], Steinhoff posted, on 22 July 2012, links to J.H. Prynne, 'No Universal Plan for a Good Life', and comments by Prynne on a 2010 article on Nepal's revolution [https://southasiarev.wordpress.com/2010/05/15/nepals-revolution-the-people-have-awakened-there-is-a-future-to-win/]. On 13 June 2013 Steinhoff posted, alongside a quote from J.H. Prynne, *Kazoo Dreamboats; or, On What There Is*, links to Steinhoff's photographs of Prynne and other poets, presumably from Chicago in April 2009; Steinhoff also posted these photographs on Flickr, at https://www.flickr.com/photos/pannicle/3522778211/in/set-72157622547740629 , https://www.flickr.com/photos/pannicle/3523586600/in/set-72157622547740629 , and https://www.flickr.com/photos/pannicle/3523586288/in/set-72157622547740629 [requires a Flickr account]].

'BOOKS THEY READ: Beau Hopkins' [a brief interview with poet and playwright Beau Hopkins]. *Daily Monitor* (Uganda), (18 August 2012): online at https://www.monitor.co.ug/artsculture/Reviews/BOOKS-THEY-READ--Beau-Hopkins/691232-1481612-amlkw2z/index.html [approx. pp. 2]. ['The experience of reading the English poet J. H. Prynne has, unquestionably and dramatically, altered my consciousness as to the power of poetry to generate and sustain an alternative economy of meaning; as a result, my reading of this poet has possibly modified, at the actual physiological level, my faculties for perceiving real life.'].

Lindsey M. Freer, 'Introduction', in Edward Dorn, *Charles Olson Memorial Lectures*, ed. Lindsey M. Freer (New York: Lost and Found (CUNY Poetics Document Initiative), Fall 2012): 1–8 [2, 6, 8]. [This publication prints Lindsey M. Freer's transcriptions of the first and third of the three lectures presented by Edward Dorn as part of the Charles Olson Memorial Lectures series. Freer's 'Introduction' mentions Prynne in relation to these lectures, as Dorn read a letter from Prynne [dated 22nd February 1981] in the first lecture and discussed and read a paragraph from Prynne's 27 July 1971 lecture at Simon Fraser University, 'On Maximus IV, V, VI', in the third lecture. Freer's transcriptions of Dorn's reading of these Prynne texts are printed in *Charles Olson Memorial Lectures* on pp. 27–31 and p. 34, respectively. Audio recordings of all three of Dorn's lectures in the series are online at http://writing.upenn.edu/pennsound/x/Dorn.php].

David Grundy, '"A Form That's Already Replaced You": Against Kenny Goldsmith'. *Streams of Expression* blog, (11 October 2012): online at http://streamsofexpression.blogspot.com/2012/10/a-form-thats-already-replaced-you.html [approx. pp. 8]. [Includes brief thoughts on the opposition between Goldsmith's 'uncreative writing' and Prynne's dialectical philology].

Eirik Sommerfelt Steinhoff, *The Sense of Chance in the English Renaissance* (Unpublished Ph.D. Dissertation, University of Chicago, December 2012): 62 [discusses Robert Wyatt, 'They fle from me | that sometyme did me seke', in relation to Prynne's analysis of 'They' in *They That Haue Powre to Hurt; A Specimen of a Commentary on Shake-speares Sonnets, 94*].

James Russell, *Craigie's Clevedon Poems (a novella with poems)* (Newton-le-Willows, Merseyside: Knives Forks and Spoons Press, 2013): 17, 19, 36, 49, 50, 64, 65, 67, 68, 73, 80, 88, 106, 108, 110, 111, 119, 122, 133, 134–36, 142, 143, 153–55, 164–66, 168, 173–76, 180–81, 206, 210–12, 228, 245–47, 249–50, 267, 282–84 [appearances, parodies and discussions of Prynne as well as other poets and writers in the course of a digressive satirical narrative].

David Grundy, 'How Long Is This? [The Theatre of Will Stuart]—Judith E Wilson Drama Studio, Cambridge :: Friday 27th April 2012'. *Materials*, 2 (March 2013: The Theatre Issue!): 110–15. [Mentions Prynne's day-long attendance of the titular event dedicated to the theatre of Will Stuart, as well as discussions initiated by Prynne regarding Stuart's use of pop music in the plays]. Online at the *Streams of Expression* blog, (7 May 2012), at http://streamsofexpression.blogspot.com/2012/05/how-long-is-this-theatre-of-will-stuart.html , with one fascinating addition ['Well, in any case, watching J.H. Prynne blow up almost an entire four-foot inflatable dinosaur was a nigh-on unsurpassed public event.'].

David Grundy, 'Starcrusher Night: Cambridge, 09.03.13'. *Streams of Expression* blog, (15 March 2013): online at http://streamsofexpression.blogspot.com/2013/03/starcrusher-night-cambridge-090313.html [approx. pp. 13]. [Includes brief thoughts on J.H. Prynne, *Kazoo Dreamboats; or, On What There Is*].

Zhang Guangkui, 'Recommendation of English Poets and Poems: J.H. Prynne'. *Verse Version*, Vol. 2 No. 1 (March 2013; chief ed. Zhang Guangkui, [Guangdong, P.R.

China]): 52–53. [Introduction, in English translation [52] and in Chinese [53], to a selection [on pp. 54–69] of J.H. Prynne's poems in English and in Chinese translation by English Poetry Studies Institute. [The selected poems and their translations are reprinted from *Pu Ling-en shi xuan: Han Ying dui zhao* [= *Selected Poems by J.H. Prynne*], ed. Ou Hong]].

Iain Sinclair, 'Dysfunctional Troglodytes with Mail-Order Weaponry' [review of Edward Dorn, *Collected Poems*, ed. Jennifer Dunbar Dorn with Justin Katko, Reitha Pattison and Kyle Waugh (Manchester: Carcanet Press, 2012)]. *London Review of Books*, Vol. 35 No. 7 (11 April 2013): 35–38. Also excerpted online at http://www.lrb.co.uk/v35/n07/iain-sinclair/dysfunctional-troglodytes-with-mail-order-weaponry [access to the full text requires subscription]. [Mentions, alongside several other Prynne references, that 'Prynne took Dorn to Northampton to investigate the asylum where [John Clare] spent his last years.' This trip is presumably the same one which is the subject of Edward Dorn, 'AN ACCOUNT OF A TRIP WITH JEREMY PRYNNE IN JANUARY, 1992, THROUGH THE CLARE COUNTRY', posthumously published in *Derelict Air: From Collected Out*, eds. Justin Katko and Kyle Waugh (London: Enitharmon Press, 2015): 491–92, with a textual note by the editors on 579 that the poem was dated January 1992 in an unpublished typescript (pp. 2) held by Jennifer Dunbar Dorn].

George Leutz, 'The Longest Arcade Marathon'. Online at http://animalizedmenwrigglingeerily.blogspot.com/2013/04/the-longest-arcade-marathon.html [posted 23 April 2013; written March 2013]. [Approx. pp. 31]. [An autobiographical account of Leutz's world-record-setting *Q*Bert* arcade game marathon [84 hours and 48 minutes], including a Photoshopped parody cover of J.H. Prynne, *Kazoo Dreamboats; or, On What There Is*].

Aliya Ram, 'The Infra-Avant-Garde'. *The Inkling*, (27 June [2013]): online at http://www.theinklingmag.com/ink-other-animals/the-infra-avant-garde/ [approx. pp. 7, with useful comments section].

Ian Heames, *TO*. (Cambridge: [self published], July 2013; reprinted in Brighton: Iodine Press, September 2013): [n.p.], '2.1.1'. Further reprinted in Ian Heames, *Arrays* (Cambridge: Face Press, April 2015): 48. [The poem opens: 'They that have power to hurt | The solitary reaper | They get some of their dolphins'].

Josef Kaplan, *Kill List* (Baltimore, Maryland: Cars Are Real, 2013): 45. [Among 232 lines, each of which names a contemporary poet and then follows that name with either the phrase 'is a rich poet' or 'is comfortable': 'J.H. Prynne is a rich poet.']. Cf. Rose Arthur's subsequent 'Reading List'. *Hyperallergic*, (1 December 2013), online at http://hyperallergic.com/95889/reading-list/ [which reproduces Kaplan's list of names and replaces Kaplan's line-endings with either the phrase 'is well worth reading' or 'is an underrated poet'].

John Kinsella, *Spatial Relations: Essays, Reviews, Commentaries, and Chorography*, ed. Gordon Collier (2 vols., Vol. 2; Amsterdam, New York: Rodopi, 2013): 32, 44, 74, 121, 494.

Nathan Hamilton, 'INTRODUCTION: Fossils on Mars'. *Dear World & Everyone in It: New Poetry in the UK*, ed. Nathan Hamilton (Tarset, Northumberland: Bloodaxe Books, 2013): 15–30 [17, 19].

Matthew Hofer, 'Introduction: "Few / People are lost as I am": Ed Dorn through the Great Basin-Plateau', in Edward Dorn and Leroy Lucas, *The Shoshoneans: The People of the Basin-Plateau*, Expanded Edition, ed. Matthew Hofer (Albuquerque, New Mexico: University of New Mexico Press, 2013): 97–110 [104, 110]. [quotes from J.H. Prynne's 'Afterword' in Edward Dorn, *Collected Poems*, ed. Jennifer Dunbar Dorn with Justin Katko, Reitha Pattison and Kyle Waugh (Manchester: Carcanet Press, 2012): 938–41 [941]; and quotes from an unpublished poem by Edward Dorn, ['my wandering'] (19 August 1966), printed in full on p. 115 of the Expanded Edition of *The Shoshoneans*, as the final stanza of a poem dedicated to J.H.P., 'a Poem entitled Bullshit' (27 July 1966). Note that these materials are not in the original edition of the book (*i.e.*, Edward Dorn and Leroy Lucas, *The Shoshoneans: People of the Basin-Plateau* (New York: William Morrow and Company, Inc., 1966)). 'a Poem entitled Bullshit' and ['my wandering'] are reprinted in Edward Dorn, *Derelict Air: From Collected Out*, eds. Justin Katko and Kyle Waugh (London: Enitharmon Press, 2015): 172, with notes on 563].

Tom Clark, letter to Ed Dorn (9 January 1965), in Edward Dorn and Leroy Lucas, *The Shoshoneans: The People of the Basin-Plateau*, Expanded Edition, ed. Matthew Hofer (Albuquerque, New Mexico: University of New Mexico Press, 2013): 117–18 [117]. [Clark discusses seeing Prynne to learn which of Dorn's poems remain unpublished, in order to publish them in *Paris Review* (where Clark served as poetry editor from 1963 to 1973). Note that this letter is not in the original edition of the book (*i.e.*, Edward Dorn and Leroy Lucas, *The Shoshoneans: People of the Basin-Plateau* (New York: William Morrow and Company, Inc., 1966))].

Ed Dorn, letter to Robert Creeley (12–13 April 1965), in Edward Dorn and Leroy Lucas, *The Shoshoneans: The People of the Basin-Plateau*, Expanded Edition, ed. Matthew Hofer (Albuquerque, New Mexico: University of New Mexico Press, 2013): 119–20 [120]. [Mentions that Dorn was 'offered a job teaching at the New University of Essex by [Donald] Davie, thru Prynne'. Note that this letter is not in the original edition of the book (*i.e.*, Edward Dorn and Leroy Lucas, *The Shoshoneans: People of the Basin-Plateau* (New York: William Morrow and Company, Inc., 1966))].

Judah Raanan Rubin, *Phrenologue* (Brooklyn, New York: Ugly Duckling Press, 2013). [Quotes from J.H. Prynne, 'Crown', as one of two epigraphs].

Boyd Nielson and Richard Owens, 'Combatida Ternura' [an e-mail correspondence from late-August through mid-October 2013, posted to the Revolution and/or Poetry conference website on 22 October 2013]. Online at http://revolutionandorpoetry.files.wordpress.com/2013/10/nielson-owens-dialog-final.pdf [approx. pp. 9]. [Owens discusses, particularly towards the end, Prynne's concept of poetic form as quoted from J.H. Prynne, *George Herbert, 'Love [III]': A Discursive Commentary*, positing that Prynne's concept 'offers a refreshingly affirmative corrective to activist poets whose abysmally uninspired imaginings of poetry compel them only to paradoxically instrumentalize *and* deride the productive

capacity of poetry, thereby diminishing the affective and intellectual energies latent within the poetic.'].

Verity Spott, 'From a Call(ish)'. *Two Torn Halves* blog, (14 November 2013): online at http://twotornhalves.blogspot.co.uk/2013/11/from-callish.html [approx. pp. 2]. ['… stupid town of my <3 <3 sing with me stamner crock of catheter soul with signing us suck | of balloon bile I saw gently prynne with me Isis skim in the lizard's fire skip to the duct | where a patient ward-waltzes trapped in the catheter stage of teenage love examination and | as she pulls up to the window stares down to amassed cars, curls up by amassed windows | sings …'].

Lila Matsumoto, review of *SNOW lit rev*, 1 (Spring 2013; eds. Anthony Barnett and Ian Brinton). *Hix Eros*, 2 (November 2013): 28–30 [29]. Online at https://www.dropbox.com/s/vu3cqkmht9w8wyq/HIX%20EROS%202.pdf . [Includes a brief discussion of Prynne's 'A Letter about Paul Celan' published in the journal].

Josh Stanley, review of John Wilkinson, *Reckitt's Blue* (Chicago: Seagull Books, 2012). *Hix Eros*, 2 (November 2013): 44–51 [49–51]. Online at https://www.dropbox.com/s/vu3cqkmht9w8wyq/HIX%20EROS%202.pdf . [Discusses how Wilkinson's poem engages with Prynne's work, making comparisons with J.H. Prynne, 'As It Were, An Attendant' and *Field Notes: 'The Solitary Reaper' and Others*].

Megan Zword, review of Emily Critchley, *Love / All That / & OK* (London: Penned in the Margins, 2011). *Hix Eros*, 2 (November 2013): 53–84 [59]. Online at https://www.dropbox.com/s/vu3cqkmht9w8wyq/HIX%20EROS%202.pdf . [A brief discussion on the influence of punctuation, specifically from the tildes in the title of J.H. Prynne, *Streak~~~Willing~~~Entourage / 'Artesian'*].

Amiri Baraka and Edward Dorn, *The Collected Letters*, ed. Claudia Moreno Pisano (Albuquerque, New Mexico: University of New Mexico Press, 2013): 77, 82, 84, 87, 102, 166, 187. [Various mentions of Prynne's attempts to find a publisher for Dorn's poems in England, and of Prynne's part in arranging for Dorn to move to England. Baraka mentions on p. 87 that Prynne wrote an unsolicited letter of support for Diane di Prima and LeRoi Jones [Amiri Baraka]'s *The Floating Bear* during its trial for obscenity, which Baraka read to the jury].

Peter Riley, 'Lyric, anti-lyric and political poetry' [a review of books by Simon Perril, Anthony Mellors, John Mateer and Andrew McMillan]. *The Fortnightly Review*, (22 January 2014): online at http://fortnightlyreview.co.uk/2014/01/lyricism/ [approx. pp. 10]. [Includes a critical discussion of what it means to be 'influenced responsibly by Prynne'].

Robin Purves, review of *Sous les Pavés*, 3 (2011; ed. Micah Robbins). *Hix Eros*, 3 (January 2014): 50–62 [54]. Online at https://www.dropbox.com/s/2i2e7nsmb3tmw5w/HIX%20EROS%203.pdf [Quotes and discusses Prynne's comments on David Willetts's 3rd March 2011 talk in Cambridge concerning 'The Coalition's Vision for Science and Technology', previously online at http://www.defendeducation.co.uk/jeremy-prynne-on-david-willetts-talk-the-coalitions-vision-forscience-and-technology in 2011].

Ian Brinton, review of Peter Hughes, *Allotment Architecture* (Hastings: Reality Street, 2013). *Shearsman Books* blog, (15 March 2014): online at http://www.shearsman.com/ws-blog/post/366-peter-hughes-allotment-architecture [approx. pp. 2]. [includes a quotation from Prynne's unpublished notes for students, 'On the Outlook and Procedures of the Post-Romantic Mind' (November 1968)].

Ian Brinton, [unknown title] [review of a new Bookmarks series concerning World War I]. *The Use of English*, Vol. 65 No. 2 (Spring 2014): 85–89. [includes a quotation from J.H. Prynne's unpublished essay 'War in Arcady: Edmund Blunden's *Undertones*'. Morag Morris Poetry Lecture, 8 October 2009, University of Surrey].

Will Stuart, *Nine Plays*, ed. Ian Heames (Cambridge: Face Press, 2014). [The front cover image, as noted on the copyright page, is 'taken from a video of *Iphigenia*, by Will Stuart and Ian Heames, performed at How Long is This?, a day of performance, film and discussion dedicated to the works of Will Stuart, held at the Judith E. Wilson Drama Studio, Faculty of English, 9 West Road, Cambridge, on 27th April 2012. Stuart is reading J.H. Prynne's "Letter to John Wilkinson" [8th August 2004]; Heames flies the helicopter.' On p. 222, in the play 'Another Play' (181–272; written February 2011 and performed at the Fifth Annual Miscellaneous Theatre Festival at the Judith E. Wilson Drama Studio, 14th–18th March 2011, in a single performance serialised over five evenings), the character 'Interventor under the Script' reads a poem called 'I Am Become Prynne' by 'William Fergus Prynne'. On p. 260, in the same play, the character 'Jay' quotes from Jeremy Prynne 'about a human body being the figure of the entire world.']. *Nine Plays* also contains J.H. Prynne's 'Afterword: Will Stuart and the Play of Wills' on pp. 345–49.

Peter Riley, ['Jeremy Prynne…'], one of 'Four 12-Line Poems'. *Poetry Salzburg Review*, 25 (Spring 2014): 6.

Joe Luna, 'Poetry and the Fantasy of Totality'. *All Over the Grid* blog, (12 April 2014; first presented at the ACLA seminar 'Poetry and Capital(i)s(m)', 21 March 2014): online at http://fallopianyoutube.blogspot.co.uk/2014/04/poetry-and-fantasy-of-totality.html [approx. pp. 5]. [includes a critical discussion of J.H. Prynne, 'On the Anvil'].

Ian Friend, 'Six Works in Response to Poetics'. *Cordite Poetry Review*, Vol. 46 No. 0 (1 May 2014: No Theme III, ed. Felicity Plunkett): online at http://cordite.org.au/ekphrasis/six-works-response/ [approx. pp. 6]. [Begins with a brief description of Friend's artistic practice of working 'allusively in relation to poetic texts', and especially to those of J.H. Prynne. Six images are reproduced on separate webpages: 'A Precipitation of Fallen Angels' (2012), 'Song in Sight of the World' (2007), 'Star Damage at Home' (2007), 'The White Stones' (2007), 'Tracing the Paths of Memory, Biting the Air #2' (2009) and 'Tracing the Paths of Memory, Biting the Air #5' (2010). Friend's introductory text mentions that the title of the first image is actually a reference to Samuel Taylor Coleridge's 1802 journal, and from Friend's comment it seems that Prynne is in possession of this artwork].

Peter Riley, 'Poetry south of the Antilles' [review of books by Kei Miller, Loretta Collins Klobah and D.S. Marriott]. *The Fortnightly Review*, (7 June 2014): online at

http://fortnightlyreview.co.uk/2014/06/caribbean-poets/ [approx. pp. 13]. [Includes a paragraph on D.S. Marriott's evolution as a poet in relation to Prynne's influence].

J.H. Prynne, '更重视孩子的想象力和创造力' [= 'Pay More Attention to Children's Imagination and Creativity']. JYB.cn, 16 September 2014, http://www.jyb.cn/world/hwsj/201409/t20140916_598178.html [approx. pp. 2]. [An uncredited translation into Chinese of what appears to be an impromptu discussion about contemporary Chinese students, relating to Prynne's experience as a guest judge on China Central Television's 2014 Star of Outlook English Talent Competition].

Ian Brinton, 'Andrew Crozier and his Papers'. *Cambridge University Library Poetry Archives Newsletter*, 1 (Autumn 2014): 3–4.

Ian Brinton, 'John Riley and his Papers'. *Cambridge University Library Poetry Archives Newsletter*, 1 (Autumn 2014): 4–5.

Robert Kelly, 'Prynne Picks', in *A Voice Full of Cities: The Collected Essays of Robert Kelly*, eds. Pierre Joris and Peter Cockelbergh (New York/London/Melbourne: Contra Mundum Press, 2014): 469. [Previously uncollected, from Robert Kelly's personal archives; the editors describe the poem as an 'undated early text'].

Robert Kelly, 'morning item for bruce andrews', in *A Voice Full of Cities: The Collected Essays of Robert Kelly*, eds. Pierre Joris and Peter Cockelbergh (New York/London/Melbourne: Contra Mundum Press, 2014): 513–14 [514]. [Dated 22 March 1989, though it seems to be previously uncollected. '[…] In Cambridge, in Jeremy Prynne's rooms at Caius, bashful? […]'].

Ming Tsao, '*Die Geisterinsel* (2010–2011): Tracing the lyrical line from Shakespeare to J. H. Prynne', on Ming Tsao, *Die Geisterinsel* (KAIROS CD 0013372KAI, 2014): liner notes pp. 7–12 [10]. [The composer, in describing his setting of William Shakespeare's Sonnet 94, quotes from J.H. Prynne, *They That Haue Powre to Hurt*, reproducing also the book's title page. *Die Geisterinsel* is the first act of a two-act chamber opera, the second act of which, *Mirandas Atemwende* (2014–2015) (featured on Ming Tsao, *Plus Minus* (KAIROS CD 0015014KAI, 2016)), sets three texts by J.H. Prynne: 'Against Hurt', 'The Wound, Day and Night' and *Word Order*: 24 [*i.e.*, J.H. Prynne, *Poems* [2005]: 377]].

Ming Tsao, '*Serenade* (2012): Hölderlin—Schönberg', on Ming Tsao, *Die Geisterinsel* (KAIROS CD 0013372KAI, 2014): liner notes pp. 12–14 [12]. [Quotes from N.H. Reeve and Richard Kerridge, *Nearly Too Much: The Poetry of J.H. Prynne* (Liverpool: Liverpool University Press, 1996)].

Kenneth Irby, 'Twelve letters from Kenneth Irby to Edward Dorn—April 8, 1963', in the feature 'On Kenneth Irby', eds. Kyle Waugh and William J. Harris. *Jacket 2*, (18 November 2014), online at http://jacket2.org/article/april-8-1963 . ['I saw a letter in Gordon Cairnie's book shop the other day from a J. Prynne in England (Cambridge?) who had been here last year—& he mentioned he had a book of yrs in manuscript trying to get it published in England […]'].

Ed Luker, 'Pouring One Out for the Petit-Bourgeoisie', in *A Comradeship of Heroes from Around the World* [a magazine to coincide with the 'Rivet Christ Mass' poetry reading at 16 Wild's Rents, Bermondsey, London on 20 December 2014, printed in Cambridge [by David Grundy], December 2014]: [n.p.] [16]. Reprinted, with slight revisions and titled 'Pouring One Out for the Petty-Bourgeoisie', in *Prelude*, 3 (2017): online at https://preludemag.com/issues/3/pouring-one-out-for-the-petty-bourgeoisie/ [approx. pp. 3]. Also published in a slightly earlier draft on Ed Luker's blog, *Dumbflux*, (12 December 2014): online at http://dumbflux.tumblr.com/post/105008019921 . [Luker's poem includes three lines quoted from J.H. Prynne, 'Questions for the Time Being'. Luker's poem is also recounted in David Grundy, 'RIVET CHRIST MASS, 20/12/2014 // JACK FROST CHRISTINA CHALMERS CONNIE SCOZZARO DANNY HAYWARD (+ ED LUKER & JOSH STANLEY) // 16 WILD'S RENTS, BERMONDSEY'. *Streams of Expression* blog, (24 December 2014): online at http://streamsofexpression.blogspot.co.uk/2014/12/rivet-christ-mass-20122014-jack-frost.html [approx. pp. 8], where, in Grundy's description, 'probably the most memorable incident, and a somewhat puzzling one, features [Iain] Sinclair's severed robotic head speaking lines from J.H. Prynne's "Questions for the Time Being", a poem first published in *The English Intelligencer* in 1968 which critically considers the self-characterisation of a poetic "underground" within that "community of risk"'].

Edward Dorn, *Derelict Air: From Collected Out*, eds. Justin Katko and Kyle Waugh (London: Enitharmon Press, 2015). The following previously unpublished poems by Edward Dorn directly reference J.H. Prynne: 'This is the Poem for John W.' [written on the front of an envelope of a letter from J.H. Prynne to Edward Dorn, postmarked 7 July 1966; reproduced in facsimile on p. 169; from Letters of Edward Dorn to John Wieners, Series 1, Box 1, Folder 1, Sir Joseph Gold literary manuscript collection (MSS 658), Special Collections, University of Delaware Library]; 'On first reading "As It Were An Attendant"' [28 October 1967, unpublished typescript (pp. 1) [the title has been applied by the editors]; p. 174; from J.H. Prynne, Binder D7 (October 1967 – May 1968) [private archive]]; 'July 19th' [from 'The Day & Night Report' (1971), in Dorn's daybook for 1971; p. 268; from Box 40, Notebook 'Thor' (1971), Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries]; '203rd day—162 days follow' [from 'The Day & Night Report' (1971), 27 July 1971, typescript (pp. 1) inscribed to J.H. Prynne; p. 269; from Binder D12 (February 1971 – October 1971) [regarding J.H. Prynne, 'The Glacial Question, Unsolved']]; 'Day 230' [from 'The Day & Night Report' (1971), from unpublished manuscript alongside five other 'Day & Night Report' entries (pp. 6); pp. 273–74; from Box 40, Notebook 'Thor' (1971), Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries]; 'Theater of Money #3' [20 August 1971, unpublished and labeled manuscript (pp. 1), Day 232 [from 'The Day & Night Report' (1971)]; p. 308; from Box 40, Notebook 'Thor' (1971), Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries]; 'Poem sent to J.H. Prynne' [undated, unpublished manuscript (pp. 1) in 19 September 1972 letter to J.H. Prynne [the title has been applied by the editors]; p. 347; from Binder D14 (May 1972 – February 1973)]; and 'AN ACCOUNT OF A TRIP WITH JEREMY PRYNNE IN JANUARY, 1992, THROUGH THE CLARE COUNTRY' [January 1992, unpublished typescript (pp. 2); pp. 491–92; held by Jennifer Dunbar Dorn]. Also, 'Day 92—273 days coming'

and ‘181’, from ‘The Day & Night Report’ (1971), on pp. 247–48 and p. 268 respectively, mention Prynne, but were previously published as part of Ed Dorn, ‘from The Day & Night Book’, in *All Stars*, ed. Tom Clark (Santa Fe: Goliard / New York: Grossman, 1972): 101–31 [103–104, 131]; and reprinted as Ed Dorn, *from The Day & Night Book* (Toronto: *shuffaloff* / Eternal Network Joint #6, February 2014): 7–8, 35.

Edward Dorn, *Derelict Air: From Collected Out*, eds. Justin Katko and Kyle Waugh (London: Enitharmon Press, 2015). The following previously unpublished poems and other items by Edward Dorn were supplied to the editors by J.H. Prynne from his private archive: photograph of Edward Dorn [September 1966; p. 2; from J.H. Prynne, Binder D5 (July 1966 – December 1966)]; Edward Dorn letter to J.H. Prynne, 1 October 1963 [quoted on pp. 16 and 559; from Binder D1 (November 1961 – March 1964)]; ‘The 6th’ of ‘TEN COMMUNICATIONS from the WEST’ [from an unpublished typescript with handwritten revisions including revised title ‘For Ray’ (pp. 1); pp. 98–99; from Binder D1B (undated)]; ‘For Nevada’ [from an unpublished typescript (pp. 1) in an early manuscript of *Hands Up!*; p. 114; from Binder D1B (undated)]; ‘DOGS OF THE FALLING SUN’ [*c*. 1962, unpublished typescript (pp. 1) in an early manuscript of *Hands Up!*; p. 115; from Binder D1B (undated)]; Edward Dorn letter to J.H. Prynne, 26 April 1963 [quoted on p. 558; from Binder D1 (November 1961 – March 1964)]; ‘The Vague Love’ [*c*. October 1962, unpublished typescript (pp. 2) included under the heading ‘THE NEWLY FALLEN: Additional Poems’; pp. 124–25; from Binder D1A (undated)]; ‘Bob Considine’ [*c*. October 1962, unpublished typescript (pp. 1) included under the heading ‘THE NEWLY FALLEN: Additional Poems’; p. 126; from Binder D1A (undated)]; ‘For Soblen’ [*c*. October 1962, unpublished typescript (pp. 1) included under the heading ‘THE NEWLY FALLEN: Additional Poems’; p. 126; from Binder D1A (undated)]; ‘Donald is insane they say (after James Whitcomb Riley’ [13 October 1962, unpublished typescript (pp. 1); pp. 127–28; from Binder D1B (undated)]; ‘Death was a dream’ [24 October 1962, unpublished typescript with handwritten revisions (pp. 1); p. 131; from Binder D1B (undated)]; ‘Some aid to the needy’ [25 October 1962, unpublished typescript (pp. 1); p. 132; from Binder D1B (undated)]; ‘When I met Red’ [*c*. October 1962, unpublished typescript (pp. 2); pp. 132–34; from Binder D1B (undated)]; ‘SO LONG CUBA: LETTER TO FIDEL CASTRO OCT 29, 1962 OR: JUST ONE MORE INEFFECTUALITY FROM A POET?’ [29 October 1962, unpublished typescript with handwritten revisions (pp. 3); pp. 135–37; from Binder D1B (undated)]; ‘Chansonette forever’ [*c*. October 1962, unpublished typescript with handwritten revisions (pp. 1); p. 138; from Binder D1B (undated)]; ‘FOR JIMMIE WORKMAN, THE BANDIT, CAUGHT IN PHOENIX’ [5 November 1962, unpublished typescript with handwritten revisions (pp. 1); the final stanza has been reconstructed by the editors from crossed-out lines and marginalia in dated manuscript (pp. 2); pp. 139–40; typescript and manuscript from Binder D1B (undated)]; ‘A campaign of January 17: IT IS TOO LATE FOR THEM TO SEND THEIR ARMIES’ [17 January 1963, unpublished typescript with handwritten revisions (pp. 1); p. 140; from Binder D1B (undated)]; ‘After Love (for R.C.’ [2 April 1963, unpublished typescript with handwritten revisions (pp. 1); p. 142; from Binder D1B (undated)]; ‘ON NO (for Tom Raworth’ [13 April 1963, unpublished typescript with handwritten revisions (pp. 1); p. 143; from Binder D1B (undated)]; ‘AN OLD SQUARE POEM’ [21 April 1963, unpublished typescript with handwritten revisions (pp. 1), and variant typescript with handwritten revisions (pp. 1); p. 145; both typescripts from Binder D1B (undated)];

‘The Territories’ [21 April 1963, dated manuscript (pp. 1); pp. 146–47; from Binder D1B (undated)]; [‘and still finding’] [5 May 1963, unpublished manuscript (pp. 2); pp. 147–48; from Binder D1B (undated)]; ‘BUT THEN AGAIN’ [*c*. after November 1963, unpublished typescript (pp. 2) and draft typescript with handwritten revisions (pp. 2); pp. 149–51; both typescripts from Binder D1B (undated)]; ‘A Circle of Songs’ [sequence of ten poems written January–April 1964, all of which, with the exception of [‘My Gods’], derive from unpublished typescript (pp. 12) held by Prynne; pp. 155–64; from Binder D1B (undated)]; ‘a Poem entitled Bullshit’ [27 July 1966, manuscript (pp. 1); p. 172; from Binder D5 (July 1966 – December 1966)]; ‘On first reading “As It Were An Attendant”’ [28 October 1967, unpublished typescript (pp. 1) [the title has been applied by the editors]; p. 174; from Binder D7 (October 1967 – May 1968)]; ‘ONCE, AGAIN’ [*c*. 10 June 1968, unpublished typescript (pp. 2); pp. 174–76; from Binder D8 (May 1968 – January 1969)]; [‘(Everything says to Lil, as of what I don’t recall—’] [poem from a project Dorn called ‘LIL’S BOOK’, undated, unpublished typescript (pp. 1) in a 17 October 1970 letter (pp. 2) to J.H. Prynne; p. 203; from Binder D11 (April 1970 – January 1971)]; ‘203rd day—162 days follow’ [from ‘The Day & Night Report’ (1971), 27 July 1971, typescript (pp. 1) inscribed to J.H. Prynne; p. 269; from Binder D12 (February 1971 – October 1971)]; ‘Day 205’ [from ‘The Day & Night Report’ (1971), manuscript (pp. 1) in a 13 September 1971 letter (pp. 2) sent to J.H. Prynne; p. 270; from Binder D12 (February 1971 – October 1971)]; ‘Poem sent to J.H. Prynne’ [undated, unpublished manuscript (pp. 1) in 19 September 1972 letter to J.H. Prynne [the title has been applied by the editors]; p. 347; from Binder D14 (May 1972 – February 1973)]; ‘The Place is Grand’ [December 1972, unpublished manuscript (pp. 1) sent to J.H. Prynne; p. 356; from Binder D14 (May 1972 – February 1973) [the editors note, on p. 570, that J.H. Prynne responded in late December 1972 with the poem ‘Thanks for the Memory’]]; and ‘Thursday, the 5th of February, and still no paycheck’ [5 February 1976, unpublished typescript (pp. 1) in a letter (pp. 2) to J.H. Prynne; p. 380; from Binder D20 (January 1976 – December 1976)].

Gavin Selerie, ‘From Weymouth back: Olson’s British contacts, travels and legacy’, in *Contemporary Olson*, ed. David Herd (Manchester: Manchester University Press, 2015): 113–26.

Elaine Feinstein, ‘A fresh look at Olson’, in *Contemporary Olson*, ed. David Herd (Manchester: Manchester University Press, 2015): 127–32.

Iain Sinclair, ‘On the back of the elephant: riding with Charles Olson’, in *Contemporary Olson*, ed. David Herd (Manchester: Manchester University Press, 2015): 297–307.

Neil Astley, ‘Introduction’. *Ploughshares*, Vol. 41 No. 1 [126] (Spring 2015): 10–12 [12]. Also online at https://www.pshares.org/issues/spring-2015/introduction . [approx. pp. 2] [Mentions towards the end that several poets whose work Astley especially wanted to represent had no previously unpublished poems to offer, and lists Prynne among fifteen others].

John Clegg, ‘Prynne-dow Competition’. London Review Bookshop blog, (April 2015): online at https://www.londonreviewbookshop.co.uk/blog/2015/4/prynne-dow-competition [approx. pp. 1]. [Includes a gallery of images from London Review

Bookshop's window display for J.H. Prynne, *Poems* [2015] and Edward Dorn, *Derelict Air: From Collected Out*, eds. Justin Katko and Kyle Waugh (London: Enitharmon Press, 2015), featuring various manifestations of punning Prynne references].

Anthony Mellors, 'Modernism after Modernism', in *A History of Modernist Poetry*, eds. Alex Davis and Lee M. Jenkins (Cambridge: Cambridge University Press, 2015): 481–501 [494–96].

Dominic Hand and Sofía Crespi de Valldaura, '"If I write about destruction it's because I'm terrified of it": An Interview with Geoffrey Hill'. *The ISIS*, (27 April 2015), online at http://isismagazine.org.uk/2015/04/if-i-write-about-destruction-its-because-im-terrified-of-it-an-interview-with-geoffrey-hill/ [approx. pp. 19]. [Hill: 'With the greatest respect, I think Prynne and I have gone our separate ways. He's certainly not interested in what I do and I'm not terribly interested in what he does.'].

Matt[hew] Hall, '"What Those Who Receive Do"' [review of *Certain Prose of* The English Intelligencer, eds. Neil Pattison, Reitha Pattison and Luke Roberts (Cambridge: Mountain Press, 2012/2014 (2nd ed.))]. *VLAK: Contemporary Poetics and the Arts*, 5 (May 2015): 416–18.

David Wheatley, 'The ultimate poet of "anti-pathos"' [review of J.H. Prynne, *Poems* [2015]]. *The Guardian*, (8 May 2015): [unknown page numbers], online at http://www.theguardian.com/books/2015/may/08/poems-jh-prynne-review [approx. pp. 2].

Jeremy Noel-Tod, 'In his own world' [review of J.H. Prynne, *Poems* [2015]]. *The Sunday Times*, (10 May 2015): 32. Excerpted online at http://www.thesundaytimes.co.uk/sto/culture/books/fiction/article1552678.ece , though as with all the *Times* publications a paid subscription is required to read the full article.

London Review Bookshop, 'New and Recommended Poetry'. London Review Bookshop website, (May 2015): previously online at http://www.londonreviewbookshop.co.uk/on-our-shelves/on-our-tables/new-and-recommended-poetry [approx. pp. 1]. [As of 11 May 2015, Prynne's *Poems* [2015] was listed ten times by the London Review Bookshop under the heading 'If you're only going to buy ten poetry books, here's what we'd recommend.' The site has since been updated, so this particular recommendation is no longer available].

Alison Flood, 'Betty Trask award goes to Ben Fergusson's "grittily evocative" debut'. *The Guardian*, (26 June 2015): [unknown page numbers]. Online at http://www.theguardian.com/books/2015/jun/26/betty-trask-award-ben-fergussons-debut-novel [approx. pp. 1]. ['Other prize recipients included the poets Patience Agbabi, Brian Catling, Christopher Middleton, Pascale Petit and JH Prynne, who all received a £1,500 Cholmondeley award to recognise their "achievement and distinction".'].

Emily Critchley, 'Nature's bequest gives nothing but doth lend', from 'Translations of Shakespeare's sonnets, and five more poems.' *The Fortnightly Review*, (14 July

2015): online at http://fortnightlyreview.co.uk/2015/07/translations-poems/ [approx. pp. 6]. ['Selfish—though lovely! You, remove | yrself frm circulation, like a Prynne | poem, when the market craves the body | of yr works. […]'].

Megan Zword, review of 'The Hunter-Gatherers' by Karen Veitch. *Hix Eros*, 6 (August 2015): 72–86 [75]. Online at https://www.dropbox.com/s/6cfsx7ao57x80p7/HIX%20EROS%206.pdf . [Quotes a paragraph from J.H. Prynne, 'Huts'].

Lila Matsumoto, conference report on the 'Work, Performance & Poetry' Symposium at Northumbria University (16–17 April 2015). *Journal of British and Irish Innovative Poetry*, Vol. 7 No. 1 (2015): 1–12, online at https://poetry.openlibhums.org/articles/10.16995/biip.7/ . [Includes brief descriptions of two unpublished papers that discuss Prynne in detail: Christopher Earley's 'The Poet and the Engineer—Writing Infrastructure and Matter' [on p. 6] and Lisa Jeschke's 'Women/ Work/ Songs in J.H. Prynne's *Field Notes*' [on p. 10]].

Nava Fader, *Prynne Poems* (Buffalo and Syracuse, New York: PressBoardPress, 2015).

Jeremy Noel-Tod, 'Introduction', in R.F. Langley, *Complete Poems*, ed. Jeremy Noel-Tod (Manchester: Carcanet Press, 2015): ix–xiv. [Discusses Prynne and Langley's friendship, and also [on p. xiii] quotes from Prynne's speech at Langley's memorial service at St Andrew's church, Bramfield, on 12 February 2011. Prynne's speech at Langley's memorial service is quoted further in Tom Lowenstein, 'Roger Langley' [obituary]. *PN Review*, Vol. 37 No. 6 [Issue 200] (July–August 2011): 12–13 [13]. Note also that the inside cover flap of Langley's *Complete Poems* contains a note on Roger Langley by J.H. Prynne].

John Clegg, 'Al-Dente'. London Review Bookshop blog, (September 2015): online at https://www.londonreviewbookshop.co.uk/blog/2015/9/al-dente [approx. pp. 1].

Charlotte Runcie, 'Five contemporary poets worth reading on World Poetry Day'. *The Telegraph*, (8 October 2015): [unknown page numbers], online at http://www.telegraph.co.uk/books/what-to-read/national-poetry-day-five-best-living-poets/ [approx. pp. 6]. [Includes Prynne among the poets worth reading, and quotes from 'Smaller than the Radius of the Planet'].

Ian Brinton, 'News That Stays News' [review of Alex Latter, *Late Modernism and* The English Intelligencer*: On the Poetics of Community* (London/New York: Bloomsbury Academic, July 2015)]. *PN Review*, Vol. 42 No. 2 [Issue 226] (November–December 2015): 74–75.

John Kerrigan, Jeremy Noel-Tod, et al., 'Books of the Year'. *TLS* [*Times Literary Supplement*], (27 November 2015): 8–16 [on p. 12 Kerrigan lists J.H. Prynne, *Poems* [2015] among the year's best books; on p. 14 Noel-Tod lists J.H. Prynne, *Poems* [2015] among the year's best books].

Craig Raine, 'Sean O'Brien'. *Areté: The Arts Tri-Quarterly*, 48 (Winter 2015): [unknown page numbers]. Online at http://www.aretemagazine.co.uk/latest-

issue/sean-obrien/ . [The final paragraph of this otherwise unrelated article compares supporters of Prynne's poetry with suicide bombers, amongst other characteristic smears].

Matt Hall, 'No Safe Harbour', in *Pornoterrorism: De-Aestheticising Power*, eds. Louis Armand and Jaromír Lelek (Prague: Litteraria Pragensia, [December] 2015): 100–22 [on Andrea Brady, 'Saw Fit', with brief discussion of J.H. Prynne, 'Refuse Collection'].

Adam Zdrodowski, 'Six books of poetry in English from around the world that 2015 will be remembered for'. *Scroll.in*, (29 December 2015): online at http://scroll.in/article/778519/six-books-of-poetry-in-english-from-around-the-world-that-2015-will-be-remembered-for [includes J.H. Prynne, *Poems* [2015] among the year's best books of poetry].

Anthony Barnett, 'A Poet's Fate', in his *Antonyms Anew: Barbs & Loves* (Lewes: Allardyce Book ABP, 2016): 107–10 [regarding Prynne and George Oppen].

Ian Duhig, 'Canto', in *The Blind Road-Maker* (London: Picador, 2016): 24–30 [29]. [In the course of the mock-Byronic narrative: 'Some foe was dubbed "MacSikker" by Geoff Hill, | among we dwarfish poets a Magog; | this heavyweight contender tops the bill | with Jerry Prynne, his alter ego Gog. | The outcome of their contest's undecided still, | being fought in an impenetrable fog— | is Prynne why now your average college nerdsworth | shuns Byron to study bloody Wordsworth?'].

Sarah Howe, 'II. To China: Du Fu's Cottage'. *Best American Poetry* blog, (written 13 August 2013, posted 9 February 2016): online at http://blog.bestamericanpoetry.com/the_best_american_poetry/2016/02/ii-to-china-du-fus-cottage-by-sarah-howe.html [approx. pp. 6]. [Includes a paraphrase of an anecdote by Prynne about the biologist, musicologist and sinologist Laurence Picken].

John James, *On Reading J.H. Prynne's* Sub Songs (Ashburton, Devon: QoD Press, 2016). [A serial poem in nine parts by James, illustrated by Bruce McLean and designed and typeset by Bridget Heal]. Reprinted, without illustrations, in John James, *Sarments: New & Selected Poems* (Bristol: Shearsman Books, 2018): 48–56.

John Wilkinson, review of Alex Latter, *Late Modernism and* The English Intelligencer*: On the Poetics of Community* (London/New York: Bloomsbury Academic, July 2015). *Critical Inquiry* website, (28 March 2016), at http://criticalinquiry.uchicago.edu/john_wilkinson_reviews_late_modernism/ [approx. pp. 2].

Peter Riley, *Pennine Tales* (Calder Valley, West Yorkshire: Calder Valley Poetry, April 2016): 18. ['Jeremy Prynne I wish I could play the archlute | to your physical ear. And we would walk together | over the dark moorlands believing in something | I don't know what. […]'].

Jonty Tiplady, 'The Secret of the Anthropocene'. Unpublished draft, previously online at https://www.academia.edu/24239848/THE_SECRET_OF_THE_ANTHROPOCENE

as of 9 April 2016. [pp. 12]. Followed, briefly, by Jonty Tiplady, 'Resistance to Climate Change: Meta-Theses from Abandoned Notes and Essays (The Secret of the Anthropocene Part 2)', previously online at https://www.academia.edu/24241679/THE_RESISTANCE_TO_CLIMATE_CHANGE_--_THE_SECRET_OF_THE_ANTHROPOCENE_PART_2 as of 9 April 2016, but no longer online as of 12 June 2016. [pp. 15].

Matt Turner, 'Translating difficulty: On Ouyang Jianghe'. *Jacket 2*, (11 May 2016): online at https://jacket2.org/reviews/translating-difficulty [approx. pp. 7]. [Reviews Ouyang Jianghe, *Doubled Shadows*, tr. Austin Woerner (Brookline, Massachusetts: Zephyr Press, 2012) and Ouyang Jianghe, *Phoenix*, tr. Austin Woerner (Brookline, Massachusetts: Zephyr Press, 2015), with an epigraph from, and other references to, J.H. Prynne, 'Difficulties in the Translation of "Difficult" Poems'].

Daniel Eltringham, review of Alex Latter, *Late Modernism and* The English Intelligencer*: On the Poetics of Community* (London/New York: Bloomsbury Academic, July 2015). *Journal of British and Irish Innovative Poetry*, Vol. 8 No. 1 (2016): online at https://poetry.openlibhums.org/articles/10.16995/biip.21/ [pp. 7].

Anthony Barnett, *UnNatural Music: John Lennon & Yoko Ono in Cambridge 1969; Account of the Circumstances Surrounding Their Appearance at the Natural Music Concert* (Lewes, East Sussex: Allardyce Book ABP, June 2016): 59 [reprints the final poem of J.H. Prynne, *Down where changed*].

Connie Scozzaro, 'from *Petra*'. *Brexit: Borders Kill* (7 July 2016; eds. David Grundy and Lisa Jeschke, [Cambridge, UK]): [n.p.] [pp. 2]. Online at https://drive.google.com/file/d/0B4bUj-28OTSVWFdVVFFCYzc2Y1E/view . [At the bottom of the poem's first page: 'Iris windmills, spring | J.H. Prynne's parties | Making ourselves thin'].

Louis Goddard, review of Ian Heames, *Arrays* (Cambridge: Face Press, 2015). *Hix Eros*, 7 (August 2016): 10–15 [11, 14]. [Contrasts Heames's work with J.H. Prynne, *For the Monogram*].

Stefan Schreiber, 'Mirandas Atemwende', on Ming Tsao, *Plus Minus* (KAIROS CD 0015014KAI, 2016): liner notes pp. 4–6 [5]. [Briefly discusses Ming Tsao's setting of three texts by J.H. Prynne—'Against Hurt', 'The Wound, Day and Night' and *Word Order*: 24 [*i.e.*, J.H. Prynne, *Poems* [2005]: 377]—in *Mirandas Atemwende* (2014–2015), the second act of a two-act chamber opera. The German translation of this essay, liner notes pp. 35–37 [37], adds a footnote referencing J.H. Prynne, 'Mental Ears and Poetic Work'].

Ming Tsao, 'Mirandas Atemwende', on Ming Tsao, *Plus Minus* (KAIROS CD 0015014KAI, 2016): liner notes pp. 19–25 [19, 21, 23, 25]. [The composer discusses, *int. al.*, his setting of three texts by J.H. Prynne—'Against Hurt', 'The Wound, Day and Night' and *Word Order*: 24 [*i.e.*, J.H. Prynne, *Poems* [2005]: 377]—in *Mirandas Atemwende* (2014–2015), the second act of a two-act chamber opera. He also notes the influence of J.H. Prynne, *They That Haue Powre to Hurt*, on the first act of the opera, *Die Geisterinsel* (2010–2011) (featured on Ming Tsao, *Die Geisterinsel* (KAIROS CD 0013372KAI, 2014)); and quotes from Jay Basu, 'The Red Shift:

Trekking J.H. Prynne's *Red D Gypsum*' and N.H. Reeve and Richard Kerridge, *Nearly Too Much: The Poetry of J.H. Prynne* (Liverpool: Liverpool University Press, 1996). Liner notes p. 24 reproduces a page from the tenth tableau of *Mirandas Atemwende*, entitled 'Caliban's Wound Response' after J.H. Prynne, *Wound Response*; the text of the tenth tableau is *Word Order*: 24, reproduced on liner notes p. 31 [part of the full libretto, pp. 28–33]. The text of the eleventh tableau, 'Against Hurt', is 'Against Hurt', on liner notes p. 32; and the text of the twelfth tableau, 'The Wound Day and Night', is 'The Wound, Day and Night', on liner notes p. 33. The texts of these three final tableaus are spoken by the characters Caliban 1 and Caliban 2, performed on this recording by Christoph Gareisen and Jan Pohl, with the Kammerensemble Neue Musik Berlin conducted by Stefan Schreiber].

'Homage to J.H. Prynne'. *Dispatches from the Poetry Wars*, (September 2016): previously online at http://dispatchespoetry.com/articles/dispatches/2016/09/695 ; and currently online at *Dispatches*'s new website, http://dispatchespoetrywars.com/news/2017/09/homage-to-j-h-prynne/ [approx. pp. 1], where it's dated 2 September 2017. [A riposte to Prynne's interview published in *Paris Review*, 218 (Fall 2016)].

John Bloomberg-Rissman, *In the House of the Hangman*, Vol. 5 (Claremont, California: Laughing/Ouch/Cube/Publications, 2016): 2678, 2740, 3143. [On p. 2678 Bloomberg-Rissman quotes, without attribution, from John Armstrong, 'Prynne Week: Kazoo Dreamboats and Reference Cues'. *Bebrowed's Blog*, (21 April 2014): online at https://bebrowed.wordpress.com/2014/04/21/prynne-week-kazoo-dreamboats-and-reference-cues/ [approx. pp. 4], discussing J.H. Prynne, *Kazoo Dreamboats; or, On What There Is*: 'I'm more than a little scared by this, I don't know what Van Der Waals forces are, I don't understand how pore geometry might work and haven't a single clue about condensed matter field theory. The link to the Cui Juan song is broken. This is slightly lightened by Christopher Middleton's 2009 essay on Science in Poetry which cites *Red Gypsum* [...]'. Bloomberg-Rissman on p. 2740 mentions Veronica Forrest-Thomson's discussion of J.H. Prynne, 'Of Sanguine Fire', in *Poetic Artifice*].

Lucas Klein, 'Dislocating Language into Meaning: Difficult Anglophone Poetry and Chinese Poetics in Translation—Toward a Culturally Translatable Li Shangyin'. *Symposium: A Quarterly Journal in Modern Literatures*, Vol. 70 No. 3 (2016): 133–42.

Lucas Klein, 'Lucas Klein to Dispatches on Prynne, Badiou, and Mao -- 8 October 2016'. *Dispatches from the Poetry Wars*, (8 October 2016): previously online at http://dispatchespoetry.com/articles/letters/2016/10/727 ; and currently online at *Dispatches*'s new website, http://dispatchespoetrywars.com/letters/2016/09/lucas-klein-to-dispatches-on-prynne-badiou-and-mao/ [approx. pp. 2], where it is dated 2 September 2016. [Discusses the comments on Mao in Prynne's *Paris Review*, 218 (Fall 2016) interview].

Michael Boughn, 'Dispatch #27: Scholarship, poetry, and the politics of vision.' *Dispatches from the Poetry Wars*, (October 2016): previously online at http://dispatchespoetry.com/articles/dispatches/2016/10/743 ; and currently online at *Dispatches*'s new website,

http://dispatchespoetrywars.com/dispatches/2016/10/dispatch-27-scholarship-poetry-and-the-politics-of-vision/ [approx. pp. 4], where it is dated 18 October 2016. [Discusses comments on Charles Olson, Robert Creeley and Black Mountain College in Prynne's *Paris Review*, 218 (Fall 2016) interview].

Hettie Jones [and Helene Dorn], *Love, H: The Letters of Helene Dorn and Hettie Jones* (Durham: Duke University Press, 2016): 18–21 [19, 21]. [Hettie Jones, in a letter to Helene Dorn of 4 March 1966, mentions 'My love to you all, to Jeremy for the nice little squiggle on yr postcard arrived this morning, and to the English ghosts for their being worthy of the literature that's going to keep us in the green!' Jones clarifies in a footnote that 'Jeremy' is 'Jeremy Prynne'. Helene Dorn's letter to Hettie Jones of 25/28 March [19]66 further notes that 'Jeremy has gone off to Cambridge w/the heather in his car, I'll have to send it later—I picked it from the hill going up to the Roman road—which is crazy to see taking off straight across the moor; it was cold and windy and raining, very Bronte-esque weather, and we left just as it was getting dark so I said hello to all those ghosts for ye.'].

John Rigney, 'John Rigney to Dispatches, 27 November 2016'. *Dispatches from the Poetry Wars*, (December 2016): previously online at http://dispatchespoetry.com/articles/letters/2016/12/887 ; and currently online at *Dispatches*'s new website, http://dispatchespoetrywars.com/letters/2016/12/john-rigney-to-dispatches-27-november-2016/ [approx. pp. 3], where it is dated 2 December 2016. [Further thoughts regarding comments on Charles Olson, Robert Creeley and Black Mountain College in Prynne's *Paris Review*, 218 (Fall 2016) interview].

John Clegg, 'Christmas Poetry Picks 2016'. *London Review Bookshop*, (December 2016): online at http://www.londonreviewbookshop.co.uk/blog/2016/12/christmas-poetry-picks-2016 [approx. pp. 3]. ['Best Revival is jointly awarded to Shearsman bringing John Riley back into print, Sandeep Parmar's new edition of Nancy Cunard's poetry, and the NYRB Classics rereleasing J.H. Prynne's *The White Stones*.'].

Michael Robbins, 'Best poetry books of 2016'. *Chicago Tribune*, (8 December 2016): online at http://www.chicagotribune.com/lifestyles/books/ct-books-1211-poetry-of-2016-20161206-story.html [approx. pp. 6]. [the NYRB edition of J.H. Prynne, *The White Stones*, is one of four recommended books].

Adam Piette, review of, *int. al.*, *For the Future: Poems & Essays in Honour of J.H. Prynne on the Occasion of His 80th Birthday*, ed. Ian Brinton (Bristol: Shearsman Books, 2016). *Blackbox Manifold*, 17 (Winter 2016): online at http://www.manifold.group.shef.ac.uk/issue17/AdamPietteBM17.html [approx. pp. 8].

Keston Sutherland and John Tamplin, 'Transcription of a conversation in Princeton, U.S.A., 7th December 2015'. *Blackbox Manifold*, 17 (Winter 2016): online at http://www.manifold.group.shef.ac.uk/issue17/KestonSutherlandJohnTamplinBM17.html [approx. pp. 19]. [Sutherland discusses *int. al.* his friendship with Prynne, as well as Prynne's work and its influence and reception].

Diana Bridge, ‘J. H. Prynne in China’. *PN Review*, Vol. 43 No. 3 [Issue 233] (January–February 2017): 16. [A poem].

Tom Pickard and Chris McCabe, ‘No Need for Permission: Tom Pickard talks to Chris McCabe about poetry and political activism’. *Poetry London*, 86 (Spring 2017): [unknown page numbers], online at http://poetrylondon.co.uk/no-need-for-permission-tom-pickard-talks-to-chris-mccabe-about-poetry-and-political-activism/ [approx. pp. 9]. [Pickard discusses *int. al.* his and Prynne’s participation and part-collision at the 1967 Sparty Lea festival].

Matthew Sperling, ‘British Poetry Post-1950’ [review of, *int. al.*, Alex Latter, *Late Modernism and* The English Intelligencer*: On the Poetics of Community* (London/New York: Bloomsbury Academic, July 2015) and Matthew Hall, *On Violence in the Work of J.H. Prynne* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2015)]. *The Year’s Work in English Studies*, Vol. 96 (2017): Chapter 15, ‘Modern Literature’: 93–97 [95–96].

Luke Roberts, *Barry MacSweeney and the Politics of Post-War British Poetry: Seditious Things* (London: Palgrave Macmillan, 2017): 5, 6, 8, 9, 23, 26, 30–32, 35, 38, 39, 46n37, 46n36, 47n53, 53, 61, 67, 73, 76, 96, 101, 103, 108n56, 112, 150, 154, 160, 174, 180.

Elizabeth-Jane Burnett, review of Nisha Ramayya, *Correspondences* (Old Hunstanton, Norfolk: Oystercatcher Press, 2016). *The Constant Critic*, (13 April 2017): online at http://www.constantcritic.com/elizabeth_jane_burnett/correspondences/ [approx. pp. 7]. [Quotes from J.H. Prynne, ‘Resistance and Difficulty’, and references Prynne’s first letter to Charles Olson [4 November 1961]].

Harrison Sullivan, ‘Re-evaluations and Culminations’ [review of Sam Solnick, *Poetry and the Anthropocene: Ecology, Biology and Technology in Contemporary British and Irish Poetry* (London/New York: Routledge, 2016)]. *Epizootics!*, 2 (August 2017; eds. Caitlin Stobie, Harrison Sullivan, Matthew Carbery and Peter Adkins): 112–14, online at https://epizooticszine.wordpress.com/2017/08/07/issue-2-launch/ [pp. 3].

Gareth Farmer, *Veronica Forrest-Thomson: Poet on the Periphery* (London: Palgrave Macmillan (Springer Nature), 2017): 8–10, 20, 110, 111, 125, 129, 148, 152, 153, 181, 183.

Anthony Barnett, *The Making of a Story* (Lewes, East Sussex: Allardyce Book ABP, 2018): 34. [‘. . . Halvard and the age old old adage . . .’].

‘Sandra Kotta’, ‘With Stories Like These, Who Needs Talent? Part II: English as a Dead Language’. *Quillette*, (20 March 2018): https://quillette.com/2018/03/20/stories-like-needs-talent-part-ii-english-dead-language/ [approx. pp. 14; with regard to J.H. Prynne, pp. 3].

Alistair Noon, ‘Essay on Spam’, *The Fortnightly Review*, (30 April 2018): http://fortnightlyreview.co.uk/2018/04/noon-spam/ [approx. pp. 7]. [A poem. ‘. . . The

first time those container ships chugged in, | my mind's first port was poet J.H. PRYNNE. . . .'].

W.N. Herbert, 'With Much Effervescence' [review of Barry MacSweeney, *Desire Lines: Unselected Poems 1966–2000*, ed. Luke Roberts (Bristol: Shearsman Books, 2018)]. *Poetry Review*, Vol. 108 No. 3 (Autumn 2018): 113–17 [113, 115]. [Includes brief discussions of Prynne's influence on MacSweeney's poetry in general as well as in some specific poems through MacSweeney's part-imitations, references or direct address to Prynne].

Peter Riley, '"The lyricism of desperation . . ."' [review of Barry MacSweeney, *Desire Lines: Unselected Poems 1966–2000*, ed. Luke Roberts (Bristol: Shearsman Books, 2018) and John James, *Sarments: New & Selected Poems* (Bristol: Shearsman Books, 2018). *The Fortnightly Review*, (21 November 2018): online at http://fortnightlyreview.co.uk/2018/11/the-lyricism-desperation/ [approx. pp. 8]. [Discussing a quote from John James, 'Recollection Ode: Les Sarments': '"J's tie a stripe of orange on white" is unmistakably J.H. Prynne.'].

HO HO HO ZERO (Lo Zero), 1 ([December 2018]; ed. Verity Spiders): [n.p.]. Under the heading '2018, *A Year in Sends*', there is a quote credited to 'Keston Sutherland on "A Note on Metal"'. [The quoted text consists of the lyrics to Kid Cudi, featuring MGMT and Ratatat, 'Pursuit of Happiness', from the Kid Cudi album *Man on the Moon: The End of Day* (Dream On, GOOD Music and Universal Motown Records, 2009). The lyrics were written by Kid Cudi, Mike Stroud and E*vax].

Will Sommer, 'News of Warring Hams'. *HO HO HO ZERO (Lo Zero)*, 1 ([December 2018]; ed. Verity Spiders): [n.p.].

John Clarke, 'John Clarke to Tom Clark — Correspondence 1985–1986, with an introduction by Michael Boughn'. *Dispatches from the Poetry Wars*, (5 May 2019): https://www.dispatchespoetrywars.com/documents/john-clarke-to-tom-clark-correspondence-1985-1986-with-an-introduction-by-michael-boughn/ [approx. pp. 34]. [A selection of John Clarke's letters to Tom Clark regarding Charles Olson, with occasionally references to and brief discussions of J.H. Prynne].

Grégoire Sourice, a note [in French] on Bernard Dubourg and J.H. Prynne's 1975 French translation of J.H. Prynne, *Kitchen Poems*. J.H. Prynne, *Poèmes de cuisine*, trs. Bernard Dubourg and J.H. Prynne (Marseille: Éric Pesty Éditeur, 2019): back cover.

Maria Sledmere, 'Rabbit by Proxy'. *nature sounds without nature sounds* (Bristol: Sad Press, 2019): 9. [The title of this poem is from J.H. Prynne, *The Oval Window*, p. 2, line 4 [*i.e.*, J.H. Prynne, *Poems* (2015): 313]].

Peter Larkin, *Earthbound Poetry Series, Vol. 1, No. 20*, 18 May 2020, ed. Ian Heames (London: Earthbound Press, 2020 [two printings]): [n.p.]. Includes Larkin's 'Scrap Better, Better of Scrap: A Pastoral' and 'Accents of a Cento: for J.H. Prynne' [a poem and accompanying note]. ['The text of [J.H. Prynne's] Of Better Scrap consulted for this cento was both the first edition and also the expanded edition of October 2019

(adding a further 26 poems). The latter is particularly quoted in the accompanying note. —P.L.'].

'JustKnecht' [Paul Pilkington], 'Symphony in *DheH-'. *Medium*, 25 July 2020: https://medium.com/@justknecht/symphony-in-dheh-97d0e8ac01ff [approx. pp. 56]. [References, *int. al.*, J.H. Prynne, 'Blue Slides at Rest'].

'CLM' [Colin Leemarshall], capsule review of Peter Larkin, 'Scrap Better, Better of Scrap: A Pastoral' (*Earthbound Poetry Series, Vol. 1, No. 20*, 18 May 2020, ed. Ian Heames (London: Earthbound Press, 2020)): [n.p.]. *Erotoplasty*, 7 (Part 2) (September 2020; ed. Colin Leemarshall, Seoul/Bucheon, South Korea): 162 [in the 'Revicules' section, 161–62]. Online at https://erotoplasty.tumblr.com/post/629593697010548736/erotoplasty-7-pt-2 .

Michael Tencer, 'The Quarantined Snore: Fear and Loathing on the Campaign Trail,' The Traveller in the Evening, (1 November 2020): https://www.travellerintheevening.com/the-quarantined-snore/ [approx. pp. 10]. [A collection of the author's dreams, including a fragment from 12 September 2019: 'I introduce J.H. Prynne to the poetry of J.H. Prynne. He's a shrewd critic of poetry and finds it at least tentatively intriguing.'].

Dominic Hand, *Symbiont: 50 Sonnets* (London/Guildford: Veer Books, 2020): epigraph page. [Quotes, alongside lines 13–14 of William Blake, 'Auguries of Innocence', from lines 8–14 of J.H. Prynne, 'Starvation / Dream'].

Anthony Barnett, 'Something is against us' [review of Paul Celan, *Microliths They Are, Little Stones: Posthumous Prose*, tr. Pierre Joris (New York/London/Melbourne: Contra Mundum Press, 2021)]. *PN Review*, Vol. 47 No. 4 (March–April 2021): 64–65. [Mentions that Rosmarie Waldrop's translation of Celan's 'Conversation in the Mountains' first appeared alongside a reprint of J.H. Prynne, 'Es Lebe der König', in Barnett's letterpress pamphlet *The Literary Supplement: Writings*].

Grégoire Sourice, a note [in French] on Abigail Lang's French translation of J.H. Prynne, *To Pollen*. J.H. Prynne, *Au pollen*, tr. Abigail Lang (Marseille: Éric Pesty Éditeur, 2021): back cover.

David Brazil, interview with Ed Luker, 'The single breath that falls short of the world that it echoes: Ed Luker in Conversation with David Brazil'. The Babel Tower Notice Board, (9 June 2021): https://web.archive.org/web/20210610061754/https://www.thebabeltowernoticeboard.com/articles/the-single-breath-that-falls-short-of-the-world-that-it-echoes-ed-luker-in-conversation-with-david-brazil [approx. pp. 16]. [An edited and condensed version of a May 2021 Zoom conversation which includes discussion of Prynne's work and influence on Luker as a poet and reader].

Richard Humphreys, 'Falling towards England' [dated November 2020], in Ian Friend, *The days run away* (Queensland, Australia: ArtBunker, 2021): 39–45 [43]. ['Inspired by the avant-garde English poet J.H. Prynne's complex poem *The Oval Window* (1983) [Friend] began with a long sequence of meditations on the inner ear, moving between the microscopic world of delicate bones and calcite crystals, and the

deep spaces revealed by radio astronomy and the phenomenology of mental experience and our sense of being-in-the-world. He created a series of sublime large works on paper which with all their cosmic suggestiveness, simultaneously and uncannily evoke the chalky lightness of his native Downland.']

Ian Friend, *The days run away* (Queensland, Australia: ArtBunker, 2021): 66–71. Friend's artwork *Unanswering Rational Shore (after J.H. Prynne) I* (2020) is reproduced on p. 66, with a two-page spread detail of the work on pp. 68–69; p. 67 reproduces a 3 April 1999 letter from Prynne to Friend, evidently leading up to 2002's reprint of J.H. Prynne, *The Oval Window*, designed by Friend; p. 70 reproduces Friend's artwork *Unanswering Rational Shore (after J.H. Prynne) II* (2020); and p. 71 reproduces Friend's artwork *Unanswering Rational Shore (after J.H. Prynne) III* (2020).

Seamus Heaney, postcard to Ian Friend [undated, *c*.2002], reproduced in Ian Friend, *The days run away* (Queensland, Australia: ArtBunker, 2021): 52. [Thanks Friend for sending him 'the Prynne volume', *i.e.*, the 2002 reprint of J.H. Prynne, *The Oval Window*, designed by Friend].

Joe Luna, 'Sketch for a Financial Theory of the Poem'. *Textual Practice*, Vol. 36 No. 6 (2022): 972–1002. [The title is derived from J.H. Prynne, 'Sketch for a Financial Theory of the Self'].

'JustKnecht' [Paul Pilkington], 'Beginning an analysis of Malibu by Kim Petras'. *Medium*, (18 March 2022): online at https://justknecht.medium.com/beginning-an-analysis-of-malibu-by-kim-petras-513b7f8c1977 [approx. pp. 5]. [Pop music analysis inspired by J.H. Prynne, 'Mental Ears and Poetic Work'].

Andre Bagoo and Richard Scott, 'Editorial'. *Poetry Review*, Vol. 112 No. 2 (Summer 2022; eds. Andre Bagoo and Richard Scott): 5–6 [6]. ['In his long poem "BESIDE SEASONAL", J.H. Prynne sets about revivifying and skilfully "ransack[ing]" the haunted, even derelict, structures of English itself writing a bestiary of sorts, teeming with "bee-hives", "reindeer" and "white mice" with all their "billow [and] burrow".'].

Jeremy Noel-Tod, 'Really Existing: On the Cambridge Literary Review and Vidyan Ravinthiran'. *Some Flowers Soon* substack, (15 July 2022): https://someflowerssoon.substack.com/p/really-existing [approx. pp. 1]. ['The latest issue [of *Cambridge Literary Review*] . . . [includes] a reprint of J.H. Prynne's fabled early manifesto, "Resistance and Difficulty [1961]" ("Resistance, I have maintained, is in an inescapable sense *given*, found to exist"), and a new poem, "Manifested", which seems to reflect on a lifetime of line-breaks that run slap up against the found-to-exist ("Step fleet to stay free, uneasy / false radish")'].

(I) Recordings and Compositions

Ed Dorn, '*Walking the Dog Seminar* Lecture, December 7, 1978'. An audio recording of the lecture (1 hour 51 min.) is online at http://writing.upenn.edu/pennsound/x/Dorn.php . [Dorn discusses with Robert Creeley and the audience Prynne's impressions of Dorn's *Gunslinger*, from [35.56–37.07]].

Ed Dorn, 'Reading for the Olson Lectures, March 1981: Lecture 1 (March 19, 1981)' [the first of three lectures by Edward Dorn in the Charles Olson Memorial Lectures series]. An audio recording of the lecture (51.52 min.) is online at http://writing.upenn.edu/pennsound/x/Dorn.php . [Dorn reads and discusses Prynne's 22 February 1981 letter to Dorn [pp. 4, discussing the Naropa Poetry Wars, Tom Clark and British and American poetry], from [41.50–51.52]]. This lecture, and the third of the three lectures in the series [late March 1981 [exact date unknown]], but not the second lecture in the series [March 24, 1981], are transcribed by Lindsey M. Freer and published as Edward Dorn, *Charles Olson Memorial Lectures*, ed. Lindsey M. Freer (New York: Lost and Found (CUNY Poetics Document Initiative), Fall 2012). Prynne's letter [as read by Dorn and transcribed by Freer] is on pp. 27–31 of that volume.

Ed Dorn, 'Reading for the Olson Lectures, March 1981: Lecture 2 (March 24, 1981)' [the second of three lectures by Edward Dorn in the Charles Olson Memorial Lectures series]. An audio recording of the lecture (58.04 min.) is online at http://writing.upenn.edu/pennsound/x/Dorn.php . [Dorn mentions Jeremy Prynne as an associate who has educated him 'quite a lot' [at ~3.05]].

Ed Dorn, 'Reading for the Olson Lectures, March 1981: Lecture 3' [late March 1981 [exact date unknown]] [the last of three lectures by Edward Dorn in the Charles Olson Memorial Lectures series]. An audio recording of the lecture (47.13 min.) is online at http://writing.upenn.edu/pennsound/x/Dorn.php . [Dorn briefly discusses and reads a paragraph from J.H. Prynne's 27 July 1971 lecture at Simon Fraser University, 'On Maximus IV, V, VI', from [5.00–7.10]]. This lecture, and the first of the three lectures in the series [March 19, 1981], but not the second lecture in the series [March 24, 1981], are transcribed by Lindsey M. Freer and published as Edward Dorn, *Charles Olson Memorial Lectures*, ed. Lindsey M. Freer (New York: Lost and Found (CUNY Poetics Document Initiative), Fall 2012). The quote from Prynne's 'On Maximus IV, V, VI' [as read by Dorn and transcribed by Freer] published on p. 34 of that volume.

Out To Lunch [Ben Watson], *Late Lunch with Out To Lunch* [weekly 1-hour radio show Wednesdays at 2PM London time, on Resonance FM]. Frequent criticism and digestion through life practice, as well as readings of complete poems and poem sequences. As of May 2019, https://archive.org/ lists the following Prynne-related programs: 'Irony, Volosinov and Indirect Speech' (6 November 2002); 'On Derek' (7 May 2004) [*sic*; actually broadcast 7 May 2003]; 'Chris McCabe Poet from Liverpool' (29 June 2005); 'Black Frost: The Present Situation Is Abstract' (12 November 2008); 'Girls and Boys Come Out to Play' (18 February 2009); 'Uncial Ledge Flip Transfer: New Prynne, Old Sounds' (4 March 2009); 'Tackling Trakl Defending Prynne' (25 March 2009); 'Smooch Tentet Resolve' (various shows, June 2008 to July 2009); 'Fox Reads Prynne' (4 November 2009); 'Epic' (12 May 2010); 'What's Wrong With Time' (9 June 2010); 'Evil Saved My Dick' (10 August 2011);

‘Alive Alive-O’ (18 January 2012); ‘Anti-Academic, Moi?’ (1 February 2012); ‘Iris, Beatles, Beethoven’ (15 February 2012); ‘A Universe of Continuous Jostling’ (5 December 2012); ‘Sentiment’ (19 December 2012); ‘Play of Unity’ (16 January 2013); ‘Unchoir Involute’ (6 March 2013); ‘Wry Mass Tick Felony’ (4 December 2013); ‘Easter Kids and Dorm Eviction’ (8 April 2014); ‘Panjandrum Logic’ (17 December 2014); ‘Eugeneology’ (18 March 2015); ‘Evil Thwarted’ (25 March 2015); ‘Wots Left’ (1 April 2015); ‘Scandal Cancel’ (13 January 2016); ‘Without a Net’ (22 February 2017); ‘Cartoon Teeth Banquo’ (28 February 2017); ‘Retirement of the Abyss’ (31 May 2017); ‘Waiting for Satnav’ (19 December 2018); ‘This Year So Far’ (1 May 2019); and ‘‘Bullfighting the Bullshit’ (15 May 2019). Also, Out To Lunch uploaded a standalone audio recording, ‘In Cimmerian Darkness’ (15 May 2019), online at https://archive.org/details/InCimmerianDarkness15-v-2019 , which is excerpted from his Late Lunch with Out To Lunch show ‘Bullfighting the Bullshit’ (15 May 2019), wherein he reads J.H. Prynne, ‘In Cimmerian Darkness’ with musical accompaniment by the AMM All-Stars (4 min. 2 sec.); and two audio files that weren’t played on his radio show—complete readings of J.H. Prynne, *Kazoo Dreamboats; or, On What There Is*, with recorded musical interludes by Derek Bailey, online at https://archive.org/details/OutToLunchReadsKazooDreamboatsI-2012 (1 hour 13 min. 18 sec.), and of J.H. Prynne, *Of Better Scrap*, with ‘splash’n’klang’ kitchen sink interludes, online at https://archive.org/details/OfBetterScrap30-iv-2019 (1 hour 18 min. 7 sec.). Also, the following Late Lunch radio shows featured readings or discussions of Prynne texts but have not yet been uploaded to https://archive.org/ : ‘Now Hear This’ (16 July 2003); ‘Davies/Bohman/Lee at the RCA last night’ (25 November 2003); ‘Latest News From The Esemplasm’ (3 December 2003); ‘Xmas Eve Chromium Balls’ (24 December 2003); ‘OTL, Lol & Len: Cheap Freedom (ET #48)’ (2 November 2005); ‘Bonney’s Negative Poetix Manifesto #2, plus Rose Royce & Prynne’s *A Note on Metal*’ (8 February 2006); ‘Milton’s Satan meets Scratch Funk/Prynne *Festschrift*’ (16 August 2006); ‘Ascension II (Jaworzyn/Hession) at the Spitz Last Night’ (6 September 2006); and ‘Baby Language as Critique of Structuralist Linguistics’ (10 January 2007).

John Douglas Templeton compositions: ‘… a quartet of pieces taking influence directly from Prynne’s poems: “Fire Lizard”, a string quartet with baritone; “Night Square”, an opera; “the whole cloud is bright & assembled now”, for orchestra; and most recently “Chromatin” for tenor and ensemble.’ John Douglas Templeton, ‘Many voices: *singing*’, in *A Manner of Utterance: The Poetry of J.H. Prynne*, ed. Ian Brinton (Exeter: Shearsman Books, 2009): 133–44 [138]. [No recording of this music yet available].

Erik Ulman compositions: ‘J.H. Prynne’s poetry is one of my favorite sources of inspiration. Four of my pieces are rooted specifically in his poems: *L’Extase de M. Poher* (originally written in 2002 and completely re-composed in 2006) and its variant and sequel *Deuxième Extase* (2003), both for solo cello; *Thoughts on the Esterházy Court Uniform* (2004) for clarinet/bass clarinet, electric guitar, piano, violin, and cello; and a brief setting of *Smooth Landing* (2004) for soprano, piano, violin, and cello. Several future projects are also tied to Prynne’s work: a set of small piano pieces; chamber orchestral works named for *Red D Gypsum* and *Unanswering Rational Shore*; and a *Troisième Exstase* for cello and seven cellos on tape, further building (or feeding) on its predecessors. Some relationships between text and music

are casual, even arbitrary; others approach programmatic absorption of a poem's themes and energy.' Erik Ulman, 'Composing with Prynne', in *Search: Journal for New Music and Culture*, 2 (Summer 2008): previously available online, though without the musical example from Ulman's *L'Extase de M. Poher*, at http://www.searchnewmusic.org/index2.html . Subsequently reprinted in *A Manner of Utterance: The Poetry of J.H. Prynne*, ed. Ian Brinton (Exeter: Shearsman Books, 2009): 145–62 [145]. Subsequently reprinted again in *The Second Century of New Music:* Search *Yearbook Volume 1*, eds. Franklin Cox, Dániel Péter Biró, Alexander Sigman and Steven Kazuo Takasugi (Lewiston, New York: Edwin Mellen Press, 2011): 377–96. [No recording of this music is yet available; though http://potoweb.org/festival/festival-iii/ mentions recordings of *Thoughts on the Esterházy Court Uniform* and *Third String Quartet*; http://potoweb.org/festival/festival-iv/ mentions a video of Ulman's cello piece *L'Extase de M. Poher* performed by Séverine Ballon at Musiques démesurées IX in Clermont-Ferrand; and http://potoweb.org/festival/festival-vi/ mentions an audio recording of Ulman's cello piece *L'Extase de M. Poher* performed live in Stuttgart in May 2009].

Limescale, 'The Army Stuffing Its Drum', track 3 of *Limescale* (Incus CD56, 2003) [recorded December 2002]. [Limescale was a free improvisation quintet composed of Derek Bailey, guitar; Tony Bevan, bass saxophone; THF Drenching, dictaphone; Sonic Pleasure, bricks; and Alex Ward, clarinet. The sixth track on the album, 'Titles by Drenching', would suggest to the suggestible listener that the titles on the album were by THF Drenching, known also to readers of poetry and this bibliography as Stuart Calton. The title 'The Army Stuffing Its Drum', in lowercase, comes from the sixth-to-last line of J.H. Prynne, 'L'Extase de M. Poher'].

David Caddy, 'So Here We Are: Poetic Letters From England'. Miporadio radio podcast series (December 2007 – September 2008): Letter 14 entirely; and *int. al.*, 8, 9, 11, 15–16. Available as text and audio recordings online at http://davidcaddy.blogspot.com/search?q=prynne [approx. pp. 35 on Prynne]. A revised version of Letter 14 is published in *A Manner of Utterance: The Poetry of J.H. Prynne*, ed. Ian Brinton (Exeter: Shearsman Books, 2009): 23–35. The full series of texts as originally podcast published as David Caddy, *So Here We Are* (Bristol: Shearsman Books, 2012); Letter 14 is pp. 114–23.

Iain Sinclair, *et al.*, 'LSE Literary Festival 2009—Hackney, That Rose-Red Empire'. Video recording of public seminar, London School of Economics, 28 February 2009, online at http://www.youtube.com/watch?v=mCtZPoApU88 . [At 1 hour 5 min, Iain Sinclair discusses Prynne's simultaneous research, 'in the early days', into Stephen Hawking and Charles Olson].

Ken Fox, *Naval Aviation in Audio* [weekly 1-hour radio show Wednesdays at 11PM Central Standard time, on CJTR Regina. The final show, 'Atlantis' [episode 264], aired 18 June 2014]. 'Pink Desert' [episode 40, aired 19 September 2009], featured an on-air reading by Ken Fox of J.H. Prynne, *High Pink on Chrome*; Episode 40's full reading of *High Pink on Chrome* rebroadcast on Out To Lunch [Ben Watson], *Late Lunch with Out To Lunch*, 'Fox Reads Prynne' (4 November 2009), online at https://archive.org/details/FoxReadsPrynne4-xi-2009 . Ken Fox also read, on 'Saturday Night Punks & Funk' [*Naval Aviation in Audio* episode 132, aired 3 August

2011], J.H. Prynne, 'The Numbers', *A Night Square*, and *Day Light Songs*. On 'Whipping Toy Forms' [episode 200, aired 23 January 2013], Fox read part of J.H. Prynne, *Biting the Air*. On 'Minute Men Blather Routine' [episode 201, aired 30 January 2013], Fox read J.H. Prynne, *A Night Square*, 'Of Sanguine Fire', and the rest of *Biting the Air*, from where he'd left off in the previous episode. On 'Wound Response' [episode 227, aired 28 August 2013], Fox read J.H. Prynne, *Wound Response*. Episodes 200, 201, and 227 online at https://archive.org/search.php?query=naval%20aviation%20in%20audio . Fox's blog with the radio show's complete playlists is at http://navalaviationinaudio.blogspot.com .

Jenny Harris, audio recording of a reading of J.H. Prynne, 'L'Extase de M. Poher' (3.45 min), posted 7 October 2010. Previously online at http://peoplereadingpoems.org/ [though as of September 2015 the domain name has expired].

Kosten Koper, *L'étranger* [weekly 1-hour radio show, broadcast on Radio Panik 105.4FM, Brussels]. Show #204 (16 November 2010). Features Prynne's reading of John Wieners's 'Cocaine'. This show was previously archived online at http://www.archive.org/details/LetrangerShow20416thNovember2010WPreslavLiterarySchoolNwgM , with full playlists previously online at http://ltgpanik.wordpress.com/ , though as of September 2015 the domain name has expired for the latter and the former seems to have been removed.

Rhodri Davies, *Wound Response* (alt.vinyl LP038, 2012, remastered 2014) [recorded 11 December 2011]. Audio recording. Available as streaming mp3 as of 30 June 2016 at https://rhodridavies.bandcamp.com/album/wound-response . [Davies plays lap harp, transducer, contact microphone, overdrive, volume pedal and two amplifiers on this album. The album title is borrowed from the book by J.H. Prynne].

Wang Huaijian, song setting of a Chinese translation of J.H. Prynne, 'Listening to All' and song setting of J.H. Prynne, '[*Jie ban mi Shi Hu*]' [written in Chinese in the original]. The songs are featured on Chapter 11 of Colin Still, producer and director, *The Cambridge Quarterly—Cambridge English & China: A Colloquium—Work in Progress: A Reading to Celebrate the Publication of the Bi-Lingual Edition of the Selected Poems of J.H. Prynne* (London: Optic Nerve, 2012), where they are sung by Rose [?] with flute accompaniment by Annie [?] [no further attributions given on the DVD]. The setting of '[*Jie ban mi Shi Hu*]' is also played over the opening and closing credits of the DVD, on Chapters 1 and 12, respectively. [Any further information on these works would be much appreciated].

Binnsclagg, 'Prynnesclagg' (18 July 2012). Audio recording of the Brighton-based duo Binnsclagg, with text from J.H. Prynne, 'Refuse Collection' and *To Pollen*. Previously online at https://soundcloud.com/binnsclagg , though as of September 2015 it is no longer available.

Ian Brinton, 'Ian Brinton on the poet Andrew Crosier' [*sic*]. Audio recording of a lecture by Brinton at the Critical Poetics Seminars at the University of Sussex (uploaded 20 May 2014). (1 hour 49 min. 39 sec.). Recorded by Inedit Films. Online at https://vimeo.com/95845668 . [On the poetic, critical and editorial career of

Andrew Crozier, with numerous discussions and quotations from Prynne's correspondence with Crozier regarding Crozier's poems, *The English Intelligencer*, and *The Wivenhoe Park Review*, and an excerpt from Prynne's 'Introduction' to Crozier's *Loved Litter of Time Spent*].

Robert Potts, 'J.H. Prynne: An Examination of Imagery' (9 September 2015). Audio recording (streaming mp3) for *TLS Voices*, an online feature of the *TLS* [*Times Literary Supplement*], discussing and reading from J.H. Prynne, *To Pollen*. (9.37 min.). Online at https://soundcloud.com/the-tls/jh-prynne-an-examination-of-imagery . [The timing as follows: Robert Potts introduces a selection from *To Pollen* in the context of recent Euro-American imperial wars in the Middle East and their catastrophic consequences [0.00–3.45]; Robert Potts reads a selection from *To Pollen*, from page 21 to the end of the original sequence [*i.e.*, J.H. Prynne, *Poems* [2015]: 590–92] [3.45–8.45]; advertisement for the *TLS* [8.45–9.37]].

David Coll, 'Said What Choice Spoken', for flute, piano, and percussion (audio recording uploaded 19 October 2015), inspired by *Streak~~~Willing~~~Entourage* / '*Artesian*'. (7 min. 25 sec. [followed by 2 min. silence on the recording]). Online, with Coll's brief note on Prynne's poem in relation to his own composition, at https://www.youtube.com/watch?v=40uJhMlGqkY .

Ming Tsao, *Mirandas Atemwende* (2014–2015), the second act of a two-act chamber opera. Ming Tsao, *Plus Minus* (KAIROS CD 0015014KAI, 2016) includes an audio recording of *Mirandas Atemwende* performed by Kammerensemble Neue Musik Berlin conducted by Stefan Schreiber (42 min. 5 sec.), recorded at Teldex Studio Berlin by Markus Heiland. [The tenth tableau of *Mirandas Atemwende* is entitled 'Caliban's Wound Response' after J.H. Prynne, *Wound Response*; the text of the tenth tableau is J.H. Prynne, *Word Order*: 24 [*i.e.*, J.H. Prynne, *Poems* [2005]: 377], reproduced on the CD liner notes p. 31 [part of the full libretto, pp. 28–33]. The text of the eleventh tableau, 'Against Hurt', is J.H. Prynne, 'Against Hurt', reproduced on liner notes p. 32; and the text of the twelfth tableau, 'The Wound Day and Night', is J.H. Prynne, 'The Wound, Day and Night', on liner notes p. 33. The texts of these three final tableaus are spoken by the characters Caliban 1 and Caliban 2, performed on this recording by Christoph Gareisen and Jan Pohl. Stefan Schreiber's essay 'Mirandas Atemwende' and Ming Tsao's essay 'Mirandas Atemwende', in the liner notes on pp. 4–6 and 19–25, respectively, discuss, *int. al.*, the influence of J.H. Prynne, *They That Haue Powre to Hurt*, on the first act of the opera, *Die Geisterinsel* (2010–2011) (featured on Ming Tsao, *Die Geisterinsel* (KAIROS CD 0013372KAI, 2014)); and quote from Jay Basu, 'The Red Shift: Trekking J.H. Prynne's Red D Gypsum' and N.H. Reeve and Richard Kerridge, *Nearly Too Much: The Poetry of J.H. Prynne* (Liverpool: Liverpool University Press, 1996)].

Jonty Tiplady, 'Whisper (Heroine)'. Video recording (uploaded February 2016). (29 sec.). Previously online at https://vimeo.com/156845219 . [The soundtrack features an excerpt of Prynne's reading of John Wieners's 'Cocaine'].

Ben Atkins, 'Obscure processes in Prynne's *High Pink on Chrome*; modernist agriculture and difficult pastoral versions', a talk at the Obscure Modernism Conference, 27 February 2016 at Keynes Library, Birkbeck College, University of

London. [19.22 min.]. Online at https://obscuremodernism.wordpress.com/audio/ , under the heading ‘Panel 1: Difficulty and Form’.

Ed Luker, ‘Wounded Style: The Politics of Attention in Pound, Olson and Prynne’. Audio recording of a talk by Luker at the Marxism in Culture Seminar, at Senate House, University of London, on 25 November 2016 (uploaded 5 December 2016). 1 hour 54 min. 46 sec.: Luker’s talk [0.00–1.12.55]; question and answer session [1.12.55–1.54.46]. Previously online at https://soundcloud.com/rivetpoetry/wounded-style-the-politics-of-attention-in-pound-olson-and-prynne .

James Whitley, ‘In Cimmerian Darkness: An archaeological reading of J.H. Prynne’. Video recording (recorded 18 December 2017 by Doug Rocks-Macqueen and TAG volunteers, and uploaded by Recording Archaeology on 15 March 2019). (13 min. 58 sec.). Online at https://www.youtube.com/watch?v=VfiKhAzUd6g . [A talk at TAG 2017 Cardiff, the Theoretical Archaeology Group Conference at Cardiff University, held 18–20 December 2017. This talk was part of the session ‘Archaeology in Poetry, Poetry in Archaeology’ organised by James Whitley and Josh Robinson. The conference program is online at https://antiquity.ac.uk/sites/default/files/downloads/tag/TAG_2017_timetable.pdf [pp. 52] [11–12]].

‘Barrack o’Bangers’, ‘JH Prynne - Unboxed!’ (uploaded 13 August 2020). Video recording of Verity Spott and ‘bonkers Kev’ in videochat conversation (46 min. 20 sec.), online at https://www.youtube.com/watch?v=i7eX4XKtBc4 [discussion of J.H. Prynne, *Enchanter’s Nightshade*].

J S [Joel Swann], ‘Episode Six: J.H. Prynne, The Tempest, and Joey’ [Joey Frances] (uploaded 6 February 2021). *Not Knowing About Poetry* podcast (1 hour 8 min. 24 sec. audio recording). Hosted by Anchor.fm, online at https://anchor.fm/notknowingaboutpoetry/episodes/Episode-Six-J--H--Prynne--The-Tempest--and-Joey-eq13be [reading and discussion of excerpts from William Shakespeare, *The Tempest*, and J.H. Prynne, *Pearls That Were*].

J S [Joel Swann], ‘Episode Nine: J.H. Prynne’s The Oval Window, All’s Well that Ends Well, and Joey’ [Joey Frances] (uploaded 19 March 2021). *Not Knowing About Poetry* podcast (1 hour 15 min. 3 sec. audio recording). Hosted by Anchor.fm, online at https://anchor.fm/notknowingaboutpoetry/episodes/Episode-Nine-J--H--Prynnes-The-Oval-Window--Alls-Well-that-Ends-Well--and-Joey-esha5q [reading and discussion of excerpts from William Shakespeare, *All’s Well that Ends Well*, and J.H. Prynne, *The Oval Window*].

(m) Dedications and Acknowledgements

[Matthew Mead and Malcolm Rutherford], 'Editorial'. *Satis*, 5 (Spring/Summer 1962): 2. 'We are indebted to J.H. Prynne, the Editor of *Prospect*, for agreeing to our suggestion that subscriptions which would not have expired until our sixth number should be filled by *Prospect*. All subscriptions which run beyond that point will be returned. Any malcontent to whom this arrangement is not agreeable should write to us at once. We are sharpening everything.'

Donald Davie, *Ezra Pound: Poet as Sculptor* (New York: Oxford University Press, 1964; London: Routledge and Kegan Paul Ltd., 1965): vi. 'Some pages of Chapter VI derive immediately from conversations with J.H. Prynne.' [Davie presumably is referring to the pages discussing Charles Olson, 113–14 and 119. In addition, Ralph Maud, *Charles Olson's Reading: A Biography* (Carbondale and Edwardsville: Southern Illinois University Press, 1996): 316 posits that the last ten pages of *Ezra Pound: Poet as Sculptor* [243–52], which also discuss Olson, were 'the result of a conversation between Davie and Prynne, one understands'].

L.E.R. Picken, 'Secular Chinese Songs of the Twelfth Century'. *Studia Musicologica Academiae Scientiarum Hungaricae*, T. 8, Fasc. 1/4 (1966): 125–71 [171]. Expresses gratitude to Mr. J. H. Prynne and others 'for the help they have given me.'

Charles Olson, 'OCEANIA,' [June 1966] in his posthumous *The Maximus Poems: Volume Three* (New York: Viking/Grossman, 1975): 155–61 [157]. Reprinted in Charles Olson, *The Maximus Poems*, ed. George Butterick (Berkeley, California: University of California Press, 1983): 538–44 [540]. 'And no one | to tell it to | but you […] for | Robert Hogg, Dan Rice and | Jeremy Prynne'.

John Hall, 'Between the Cities'. *The English Intelligencer*, 1st ser., 7 (*c*. June 1966): 81. Republished in John Hall, *Between the Cities* (Lincoln: Grosseteste Press, 1968): 8–9. 'for Jeremy Prynne'. Also, the book *Between the Cities* is dedicated, on p. [4], 'for Jeremy Prynne'.

Tony Ward, 'May Day: A Letter for Jeremy Prynne'. *The English Intelligencer*, 1st ser., 15 (*c*. March 1967): 259–63. [Dated 5 May 1966; not in fact a letter]. Followed by Jack Coulthard's poem in response, 'May Day Letter to Himself'. *The English Intelligencer*, 2nd ser., 4 (*c*. June 1967): 345.

Barry MacSweeney, 'The Decision, Finally', from 'The Sparty Lea Festival Poems, March 21st to March 30th, 1967'. *The English Intelligencer*, 2nd ser., 2 (April 1967): 305. '(for Jeremy Prynne)'.

Peter Riley, 'Festival Cluster (out of Sparty Lea, Allendale, Northumberland, March 1967), 2.' *The English Intelligencer*, 2nd ser., 2 (April 1967): 310–13 [311]. '(for Jeremy Prynne'.

Edward Dorn, *The North Atlantic Turbine* (London: Fulcrum Press, 1967): [6]. Reprinted in Dorn's posthumous *Collected Poems*, ed. Jennifer Dunbar Dorn with Justin Katko, Reitha Pattison and Kyle Waugh (Manchester: Carcanet Press, 2012): 231–84 [231]. Dedicated to J. H. Prynne, Donald Davie and Tom Raworth. Below each dedication is a quote from each dedicatee's poetry as epigraph; Prynne's is 'we

give the name of | our selves to our needs. | We want what we are.' [which is the final three lines of section 4 of 'Sketch for a Financial Theory of the Self'].

John James, *Trägheit* (Pampisford, Cambridgeshire and Cheltenham, Gloucestershire: R. Books, July 1968 [composed between August 1966 and June 1967]). 'these are dedicated to || J.H. PRYNNE | who gave me the title || & to || NICK WAYTE | who knows the condition: || "A piece | of rain-soaked rope | tied to the railings outside | blowing lifting | falling"'. *Trägheit* is reprinted without the dedications in John James, *Collected Poems* (Great Wilbraham, Cambridge/Applecross, Western Australia: Salt Publishing, 2002): 39–50.

The Ferry Press thanked J.H. Prynne, among others, for support in making certain publications possible (*e.g.*, Chris Torrance, *Green Orange Purple Red* [1968], …).

Ralph Maud, ed., *Poet in the Making: The Notebooks of Dylan Thomas* (London: Dent, 1968): 43, thanks 'Jeremy Prynne, whose eyes I have used on the manuscript … at various times.'

Edward Dorn, *Gunslinger: Book II* (Los Angeles: Black Sparrow Press, 1969). Reprinted in Dorn's *Gunslinger 1 & 2* (London: Fulcrum Press, 1970): [unknown page numbers]; further reprinted in Dorn's *Slinger* (Berkeley, California: Wingbow Press, 1975): [n.p.]; further reprinted in Dorn's *Gunslinger* (Durham, North Carolina and London: Duke University Press, 1989): 44–86; further reprinted in Dorn's posthumous *Collected Poems*, ed. Jennifer Dunbar Dorn with Justin Katko, Reitha Pattison and Kyle Waugh (Manchester: Carcanet Press, 2012): 431–74. Dedicated to 'Jeremy' ['in his distance'], among a long list of names on p. [5] [prior to page numbering]. Subsequent to the original publication, later printings of 'Book II' change the dedication to '*for Jennifer*', though Prynne becomes the sole dedicatee of 'Book IIII' [see below].

Barry MacSweeney, *Brother Wolf* (London: Turret Books, 1972). '*For Jeremy*'. Reprinted in Barry MacSweeney, Thomas A. Clark, Chris Torrance, *The Tempers of Hazard* (London: Paladin, 1993): 147.

Veronica Forrest-Thomson, 'Pastoral', in her *Collected Poems and Translations*, ed. Anthony Barnett (London: Allardyce, Barnett, 1990): 72; and reprinted in her *Collected Poems*, ed. Anthony Barnett (Exeter: Shearsman Books; and Lewes: Allardyce Book, 2008): 123. Both books include a note by Anthony Barnett regarding Forrest-Thomson's copy of *Omens*, Vol. 3 No. 2 (Leicester, January 1974), in which 'Pastoral' was published. Forrest-Thomson's copy includes amendments and comments in the author's hand dated 12/1/74, and, above an alternate version of 'Pastoral' with additional lines, an additional dedication: 'for J.H.Prynne | il miglior fabbro'.

Malcolm Heron, *Ferry Path: The Story of a Cambridge river street* (Cambridge: privately printed, July 1974). Republished, in a 'short-run reprint issued for private circulation only', by Green Bay Publications, 2008. J.H. Prynne is included the Acknowledgements.

Douglas Oliver, *in the cave of suicession* (Cambridge: Street Edition, 1974). ‘For Andrew Crozier | John James | J.H. Prynne’.

Edward Dorn, ‘Book IIII’ of *Gunslinger*. First published in Edward Dorn, *Slinger* (Berkeley, California: Wingbow Press, 1975): [n.p.]; reprinted in Edward Dorn, *Gunslinger* (Durham, North Carolina and London: Duke University Press, 1989): 143–200; further reprinted in Dorn’s posthumous *Collected Poems*, ed. Jennifer Dunbar Dorn with Justin Katko, Reitha Pattison and Kyle Waugh (Manchester: Carcanet Press, 2012): 531–88. ‘*for Jeremy Prynne*’.

Andrew Crozier, *High Zero* (Cambridge: Street Editions, 1978): 5. ‘For John James and J.H. Prynne’. Reprinted in Andrew Crozier, *An Andrew Crozier Reader*, ed. Ian Brinton (Manchester: Carcanet Press, 2012): 143–59.

Barry MacSweeney, *Colonel B* ([n.p.]: [Colin Simms], 1980). ‘*this state of the nation bulletin for J.H. Prynne*’. Reprinted as ‘Colonel B’ [1978–1979], in Barry MacSweeney, Thomas A. Clark, Chris Torrance, *The Tempers of Hazard* (London: Paladin, 1993): 205–12. Further reprinted in Barry MacSweeney, *Wolf Tongue: Selected Poems 1965–2000* (Tarset, Northumberland: Bloodaxe Books, 2003): 88–94.

Rupert Sheldrake, *A New Science of Life: The Hypothesis of Formative Causation* (London: Blond & Briggs, 1981). Acknowledges J.H. Prynne’s participation in commenting on the second draft.

Peter Nicholls, *Ezra Pound: Politics, Economics, and Writing; A Study of the Cantos* (London and Basingstoke: Macmillan Press, 1984): Acknowledgements [ix]. ‘This book originated in a doctoral dissertation for the University of Cambridge. The supervisor of that project was J.H. Prynne of Gonville and Caius College, and it is a pleasure to have an opportunity to thank him formally for the guidance and encouragement which he has given me. It has been a privilege indeed to have had the benefit of his extensive knowledge of Pound’s work and of the related areas with which this study deals.’

Anna Mendelssohn [Grace Lake], ‘For J.H. Prynne.’. *The Paper Nautilus*, 2 (September 2011; eds. Rosa van Hensbergen and Laura Kilbride, Cambridge): 31. [A five-line poem by Mendelssohn [spelled ‘Mendelsohn’ in the handwritten manuscript from which this typed publication was prepared], previously unpublished, found among Mendelssohn’s posthumous papers. Undated; presumably from 1985 or later, when she began to study poetry at Cambridge University].

Michael Haslam, *Continual Song* (West Yorkshire: Open Township, 1986). ‘*THANKS* […] *To J.H. Prynne, who encouraged me to take steps at a despondent point.*’

Nick Totton, ‘Not Slipping into Something More Comfortable’, in *A Various Art*, eds. Andrew Crozier and Tim Longville (Manchester: Carcanet Press, 1987): 367–69. [details of earlier publication not yet known].

D.S. Marriott, ‘The Internal Border’ [dated 9.11.87], in *Schadenfreude* (Hebden Bridge: Open Township, 1989): 15–16. ‘for Jeremy Prynne’.

Tony Lopez, *The Poetry of W.S. Graham* (Edinburgh: Edinburgh University Press, 1989). ‘For J.H. Prynne’.

Anthony Barnett, ‘Editor’s Note’, in Veronica Forrest-Thomson, *Collected Poems and Translations*, ed. Anthony Barnett (London: Allardyce, Barnett, 1990): 12–14 [13–14]. Among a list of acknowledgements, J.H. Prynne is thanked ‘for encouragement and for providing a crucial typescript of *On the Periphery*’. There are further thanks in Anthony Barnett’s ‘Editor’s Note’, in Veronica Forrest-Thomson, *Selected Poems*, ed. Anthony Barnett (London: Invisible Books, 1999): xiii [Prynne and others are thanked for ‘communicating their findings since the publication of *Collected Poems and Translations*, in respect of corrections or poems.’]. The original thanks regarding ‘a crucial typescript of *On the Periphery*’ is further elaborated by Anthony Barnett in the ‘Notes’ section of Veronica Forrest-Thomson, *Collected Poems*, ed. Anthony Barnett (Exeter: Shearsman Books; and Lewes: Allardyce Book, 2008): 173–84 [176]. [‘In preparing the present edition, “OP” 75 [*i.e.*, a typescript by Forrest-Thomson known in May 1975 which was used as the basis for her posthumous publication *On the Periphery*] was compared with a photocopied typescript received by J.H. Prynne from the author in November 1973.’].

Daniel Eilon, *Factions’ Fictions: Ideological Closure in Swift’s Satire* (Cranbury, Delaware/London/Mississauga, Ontario: University of Delaware Press/Associated University Presses, 1991). [‘For help, guidance and (above all) inspiration, I should like in particular to thank [...] my former teacher Jeremy Prynne.’ See also p. 170n6: ‘I am grateful to J.H. Prynne, my former director of studies at Gonville and Caius College, Cambridge, for raising this particularly constructive criticism.’]

Edward Dorn, *Way West: Stories, Essays & Verse Accounts, 1963–1993* (Santa Rosa, California: Black Sparrow Press, 1993). ‘Across all these micro-eras, the “reading” of my work by J.H. Prynne, starting in the early Sixties, has been of such importance I can’t attempt to isolate it enough to describe it. Over those years, the documentation he supplied to me on the slightest hint that I was wandering in the wilderness, is integrated totally in what I know of the literature.’

Ben Watson, *Frank Zappa: The Negative Dialectics of Poodle Play* (London: Quartet Books, 1993; [with added Postfix to the Fourth Edition] New York: St. Martin’s Griffin, 1996). ‘For Jeremy Prynne and Danny Houston, the true gurus on this one’.

N.R. Burrell, *The Language of Silence is no Paradox: Enervation & Renewal in the Poetry of J.H. Prynne* (Unpublished Ph.D. Dissertation, American University of London, 1993): 3. Among other acknowledgements, Burrell writes, ‘I imagine it goes without saying that I owe an enormous debt of gratitude […] to Mr J.H. Prynne, whose generous help and cooperation were both greater than I fear I deserved.’

Barry MacSweeney, ‘Himself Bright Starre Northern Within’. *The Book of Demons* (Newcastle upon Tyne: Bloodaxe Books, 1997): 76–81. ‘*(for J.H. Prynne)*’. Reprinted in Barry MacSweeney, *Wolf Tongue: Selected Poems 1965–2000* (Tarset, Northumberland: Bloodaxe Books, 2003): 257–62.

John Kinsella, ‘polytype’. *Fragmente*, 7 (1997): 15–16. ‘for J H Prynne’.

Douglas Oliver, ‘Money in Sunshine’, from the sequence *China Blue* (*c.* 1998). Printed in *A Meeting for Douglas Oliver and 27 Uncollected Poems* (Cambridge: *infernal methods*, Street Editions and Poetical Histories, 2002): 75. Reprinted in Douglas Oliver, *Arrondissements* (Great Wilbraham, Cambridge/Applecross, Western Australia: Salt Publishing, 2003): 42. ‘(for J.H. Prynne)’. The poem is also addressed to ‘Jeremy’.

John Wilkinson, *Oort’s Cloud: Earlier Poems* (Cambridge: Barque Press/Honolulu: subpress, 1999). On the Acknowledgments page, Wilkinson thanks J.H. Prynne and others who ‘encouraged me during the period [this collection of writing] covers’ [1970–1984].

Barry MacSweeney, ‘Totem Banking’ [dated April 1999]. In the ‘Uncollected Poems [1998–1999]’ section of *Wolf Tongue: Selected Poems 1965–2000* (Tarset, Northumberland: Bloodaxe Books, 2003): 315–16. ‘*(for JH Prynne)*’.

Lisa Robertson, *The Weather* (London: Reality Street Editions, 2001), p. [80]. ‘Mr. Prynne kindly directed me to the work of Reverend Blomefield, an early 19th century Cambridgeshire enthusiast of low and creeping mists.’

John Kinsella, ‘The Vital Waters’. *Meanjin*, Vol. 63 No. 3 (2004): 206–215. Reprinted in *The Best Australian Poetry 2005*, ed. Peter Porter (St. Lucia, Queensland: University of Queensland Press, 2005): [unknown page numbers]. Reprinted again in *The Literature of Australia: An Anthology*, ed. Nicholas Jose (New York/London: W.W. Norton & Company, 2009): 1365–74. [Contains a dedication, in part, to ‘Jeremy’; and two oblique references to J.H. Prynne (‘. . . star fighter, | thin gypsum walls through which the utterances | of the Black Mountain School are heard . . .’ and ‘. . . in oval windows and choirs sonorously out of control . . .’)].

Zhimin Li, *Xi fang shi xue yin xiang xia de Zhongguo xin shi; qi yuan fa zhan yu ben tu yi shi* [= *New Chinese Poetry under the Influence of Western Poetics; The Origins, Development and Sense of Nativeness*] (English Poetry Studies Institute Pubs, 1; Guangzhou, 2005) acknowledges J.H. Prynne’s help in the development of this thesis. ‘My learning experience at Cambridge University owes greatly to Mr. Prynne who kindly smoothed the way for me to “crack” all sorts of academic “hard nuts” and generously showed me the way into the wonderful Cambridge academic tradition symbolized by Freedom, Equality and Individualism. Mr Prynne had always encouraged the free expression of my views, granting me complete academic equality with him so that tête-à-tête discussions could go on between us, which often clarified or inspired my mind.’

J.H. Prynne, ‘Keynote Speech at the First Pearl River Poetry Conference, Guangzhou, China, 8th June 2005’. *Quid*, 16 (February 2006; ed. Keston Sutherland): 7–17 includes a reproduction of calligraphy of Meng Hao-ren’s poem ‘Su Jiande Jiang’ [= ‘Passing the Night on a River in Jian De’] by Ge Hong-zhen, inscribed (colophon) to Pu Ling-en (J.H. Prynne).

[Keston Sutherland, ed.], *For J.H. Prynne: In Celebration, 24th June 2006* (*Quid*, 17 (2006); Falmer, Brighton): pp. 98 [various essays and poems].

Rebecca Beasley, *Ezra Pound and the Visual Culture of Modernism* (Cambridge: Cambridge University Press, 2007) acknowledges J.H. Prynne's advice.

Laura Ashe, *Fiction and History in England, 1066–1200* (Cambridge: Cambridge University Press, 2007) acknowledges J.H. Prynne's role in nurturing the book's development.

Heming Yong and Peng Jing, *Bilingual lexicography from a communicative perspective* (Philadelphia and Amsterdam: John Benjamins, 2007) offer 'profound thanks' to J.H. Prynne for reading, revising and making highly valuable comments on the manuscript.

Sam Ladkin, 'Problems for Lyric Poetry', in *Complicities: British Poetry 1945–2007*, eds. Robin Purves and Sam Ladkin (Prague: Litteraria Pragensia, 2007): 271–322 thanks J.H. Prynne and others, for 'our conversations, and for the generous help which has been offered, and eagerly accepted, whilst writing this article'.

[anon.], 'Foreword', in N.R. Burrell, *Selected Works* (n.p., n.d. [2008]): 1. 'This volume is dedicated, as Buzz would have done, to his wife Amanda Ascott and his friends including, but not limited to, Chris Burnham, Dave Cook, Gary and Jonquil King, Jon Newman, Kristin Perers, Jeremy Prynne, Alan Soper and Tony Lucey, who have contributed to the mechanics of its preparation and publication.'

'Caius goes to China', section 'Poetry to China'. *Once a Caian…*, 9 (Spring 2009): 18–19 includes a short article about J.H. Prynne's work and interests in China, with photographs of 'A pictographic ritual script inscribed and given to Jeremy Prynne by a scholar-priest of the Naxi minority peoples, in North-western Yunan Province', and of 'A Buddhist text inscribed for and to Jeremy Prynne by Vice-President Hong-xin of Hunan Normal University in Changsha'. Online at https://issuu.com/gonvillecaiuscollege/docs/once_a_caian._issue_9 .

Francesca Lisette, 'For J.H. Prynne', in *as the rushes were* (Cilcewydd, Powys: Grasp Press, 2010): [n.p.].

Rajiv C Krishnan, 'Rather that two owe', in *Anorak Peace Decads: A Suite of Two Poems for JH Prynne and Peter Riley* (Ithaca, New York: [privately printed], 14 June 2010): 3–12.

Reitha Pattison, '"A Different Object": Space and Place in the Early Poetry of Edward Dorn, 1961–65'. *English*, Vol. 59 [No. 226], 2010: 1–20 [8]. Thanks J.H. Prynne for information of Dorn's contact with Denis O'Brien in Cambridge in the late 1960s.

Will Stuart, *PRACTICAL Measures, a guidebook to the universe*, ed. P.T. Johnstone ([Cambridge]: privately printed, 2011). Dedicated to J.H. Prynne and others.

Keston Sutherland, *Stupefaction* (London, New York, Calcutta: Seagull Books, 2011). '*For Jenny Greenshields and J.H. Prynne*'. Prynne is also listed on the Acknowledgements page [viii] among the 'friends, colleagues and editors' whose

‘conversation, critical response, enthusiasm and encouragement […] helped toward making this book’.

Liu Zhaohui, *Following Possibilities: On Robert Creeley’s Poetic Measures* (Guangzhou: Sun Yat-sen University Press, 2011): Acknowledgements (pp. I–II) [I] [in English], following Preface (pp. I–IV) [in Chinese]. [This is an English-language book, with Preface, Afterword, and covers in Chinese]. ‘I would also like to extend my heartfelt thanks to Mr. J. H. Prynne, a contemporary English poet and Cambridge scholar who has generously provided me with important reference books, kindly told me his views on Robert Creeley and boosted my confidence in studying Creeley in the few short talks with me.’

Li Zhimin, ‘The One-Way Model of Cultural Interaction: Literary Interactions between China and Cambridge’. *Cambridge Quarterly*, Vol. 41 No. 1 (March 2012: Special Issue—Cambridge English and China: A Conversation): 111–27 [111]. Online at http://camqtly.oxfordjournals.org/content/41/1/111.full.pdf+html . ‘My thanks go to Mr J.H. Prynne, Professor Joshua Scodel, and Professor John Wilkinson, who kindly offered their help during the composition of this essay.’ This essay is a revised version of a talk given at the colloquium ‘Cambridge English & China: A Conversation’, (5–7th July 2011), included [without the aforementioned thanks] on a two-CD audio mp3 collection, *The Cambridge Quarterly—Cambridge English & China: A Colloquium, 5–7th July 2011, MP3 Version* (London: Optic Nerve, 2012); Li Zhimin’s talk is CD 2, track 12a., titled on the back cover ‘Literature as a Cultural Bridge between China & Cambridge’ and attributed to Li Zhi-min.

Justin Katko, ‘Preface’, in Edward Dorn, *Two Interviews*, eds. Gavin Selerie and Justin Katko (Bristol: Shearsman Books, 2012): 7–13 [13]. J.H. Prynne is thanked ‘for providing files from his Dorn correspondence, from which “*The Peak* Interview”, and two poems from [Edward Dorn’s] *The Day & Night Report* were transcribed, and Prynne’s own “NY251423MSGSTART/” sourced’. Katko’s ‘Preface’ is also online at http://www.shearsman.com/ws-public/uploads/223_edward_dorn_two_interviews.pdf .

Edward Dorn, ‘On first reading *The Glacial Question, Unsolved*, again’ [from ‘The Day & Night Report’ (1971)], in Edward Dorn, *Two Interviews*, eds. Gavin Selerie and Justin Katko (Bristol: Shearsman Books, 2012): 37. The line beneath the title reads ‘For J.H.P. Vancouver 27 July’. [An editors’ note at the bottom of the page mentions that this poem and the one preceding it (‘Day Report, 205th day’ [p. 36]) are ‘transcribed from a letter from Dorn to J.H. Prynne (13 September 1971) [2 pp., MS], in the possession of J.H. Prynne.’]. Reprinted, without the line dedicated to Prynne, as part of ‘203rd day—162 days follow’, in Edward Dorn, *Derelict Air: From Collected Out*, eds. Justin Katko and Kyle Waugh (London: Enitharmon Press, 2015): 269. [The editors’ notes on the poem in *Derelict Air: From Collected Out* (on p. 567 of that book) expand the information on this poem as follows: ‘TS (1 p.), inscribed to J.H. Prynne, 27 July 1971, Vancouver, held by J.H. Prynne, Binder D12 (February 1971 – October 1971).’].

Justin Katko, ‘Incredible Style (Cervantes – De Sade)’, ed. John Wilkinson. *Epsians*, Vol. 3 No. 1 (March 2013): 79–120 [79]. Thanks J.H. Prynne and others for

‘assistance, directly or indirectly.’ Also online at https://media.sas.upenn.edu/jacket2/pdf/Espians-3_2013.pdf .

Anthony Paraskeva, *The Speech-Gesture Complex: Modernism, Theatre, Cinema* (Edinburgh: Edinburgh University Press, 2013) thanks J.H. Prynne and others for ‘guidance, criticism, advice and inspiration’.

Edward Dorn, ‘a Poem entitled Bullshit’ (27 July 1966), in Edward Dorn and Leroy Lucas, *The Shoshoneans: The People of the Basin-Plateau*, Expanded Edition, ed. Matthew Hofer (Albuquerque, New Mexico: University of New Mexico Press, 2013): 115. The poem is dedicated ‘for J.H.P.’ [Note that this poem is not in the original edition of the book (*i.e.*, Edward Dorn and Leroy Lucas, *The Shoshoneans: People of the Basin-Plateau* (New York: William Morrow and Company, Inc., 1966)). Also note that, though Matthew Hofer, in ‘Introduction: “Few / People are lost as I am”: Ed Dorn through the Great Basin-Plateau’ in the Expanded Edition (pp. 97–110 [110]), mentions another Dorn poem, [‘my wandering’] (19 August 1966) (printed just below ‘a Poem entitled Bullshit’ on the same page of the Expanded Edition) as dedicated to Prynne, these poems previously only appear on the same page in manuscript in the Edward Dorn Papers, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries, while in J.H. Prynne, Binder D5 (July 1966 – December 1966) [private archive], a manuscript of ‘a Poem entitled Bullshit’ is collected but [‘my wandering’] is not; *i.e.* [‘my wandering’] is not part of ‘a Poem entitled Bullshit’, and hence not dedicated to Prynne]. ‘a Poem entitled Bullshit’ and [‘my wandering’] are both reprinted in Edward Dorn, *Derelict Air: From Collected Out*, eds. Justin Katko and Kyle Waugh (London: Enitharmon Press, 2015): 172, with notes on 563.

Edward Dorn, *Derelict Air: From Collected Out*, eds. Justin Katko and Kyle Waugh (London: Enitharmon Press, 2015): 22. The editors, among other acknowledgements, add, ‘Thanks to the generosity of J.H. Prynne, whose holdings of early Dorn manuscripts and correspondence have been essential to the construction of this book. Thank you Lao Pu!’

John Wilkinson, *Courses Matter-Woven* (Cambridge: Equipage, 2015). ‘for J.H. Prynne || furthering many’.

Jeremy Noel-Tod, ‘Acknowledgements’, in R.F. Langley, *Complete Poems*, ed. Jeremy Noel-Tod (Manchester: Carcanet Press, 2015): xv. Noel-Tod notes that his introduction to the volume [pp. ix–xiv] ‘could not have been written without material kindly provided by three people who knew Roger Langley well over many years: Andrew Brewerton, Jeremy Prynne, and Nigel Wheale. I would like to thank them all […]’.

Lisa Johanna Jeschke, *Theatricality and J.H. Prynne’s Work* (Unpublished Ph.D. Dissertation, University of Cambridge, December 2015) lists Jeremy Prynne and others under the heading ‘Thank you:’.

John Clarke and Albert Glover, eds., *A Curriculum of the Soul, Volume 2* (New York: The Institute of Further Studies/Spuyten Duyvil, 2016): [857]. [Lists Jeremy Prynne among ‘Others who supported this work’. The two volumes of this trade edition of *A*

Curriculum of the Soul collect the 28 fascicles of the series by various authors published from 1972 to 2002, as well as letters from Charles Olson to John Clarke from 10 to 28 October 1965, with an introduction and acknowledgements added by Albert Glover in 2016. The series of fascicles are on subjects selected and assigned by John Clarke from Charles Olson's text 'A Plan for a Curriculum of the Soul', composed sometime between 1963 and 1965 and first published in 1968. 'A Plan for a Curriculum of the Soul' is not included in the two-volume trade edition of *A Curriculum of the Soul*, though it's reproduced in *Poems for the Millennium: The University of California Book of Modern & Postmodern Poetry, Volume Two, From Postwar to Millennium*, eds. Jerome Rothenberg and Pierre Joris (Berkeley, California: University of California Press, 1998): 410–411].

Lisa Jeschke, 'Translator's Note', in Ulf Stolterfoht, *Nine Drugs*, tr. Lisa Jeschke (Cambridge: Face Press, 2016): [n.p.] thanks Prynne and others 'for advice and corrections.' The book also includes a brief introductory note by Prynne, 'J.H. Prynne on Ulf Stolterfoht', as a laid-in sheet between the book's cover and title page.

Nandini Ramesh Sankar, 'Complicity and Cambridge poetry'. *Textual Practice*, Vol. 31 No. 4 (20 January 2017): 805–21, online at http://www.tandfonline.com/doi/full/10.1080/0950236X.2016.1237991 [requires subscription or purchase]. 'The author is especially grateful to Peter Riley and J.H. Prynne for generously granting her permission to quote from their work, and for their encouragement and support.'

Luke Roberts, *Barry MacSweeney and the Politics of Post-War British Poetry: Seditious Things* (London: Palgrave Macmillan, 2017) lists J.H. Prynne among 'many of MacSweeney's friends, acquaintances, and publishers, all of whom answered questions and helped me to locate materials and verify facts.'

Gareth Farmer, *Veronica Forrest-Thomson: Poet on the Periphery* (London: Palgrave Macmillan (Springer Nature), 2017): ix. 'I am grateful to all those correspondents, scholars, editors, poets and others who have helped and inspired me with my research on Veronica's work over the years, including […] J.H. Prynne […]'.

Joshua Samuel Stanley, *If but Once We Have Been Strong: Collective Agency and Poetic Technique in England during the Period of Early Capitalism* (Unpublished Ph.D. Dissertation, Yale University, May 2018). In the Acknowledgements: 'To the poets who were my teachers in Brighton and Cambridge: […] Jeremy Prynne, whose poems and friendship among the years have revolved the world.'

N.H. Reeve and Richard Kerridge, 'Acknowledgements', in J.H. Prynne, *The Oval Window: A New Annotated Edition*, eds. N.H. Reeve and Richard Kerridge (Hexham, Northumberland: Bloodaxe Books, 2018): 6. 'J.H. Prynne kindly supplied the photographs reproduced in this volume, and a portfolio of references and source materials to help facilitate the annotation. […] J.H. Prynne […] read parts of the book and gave valuable advice.'

Daniel Eltringham, *Poetry & Commons: Postwar and Romantic Lyric in Times of Enclosure* (Liverpool: Liverpool University Press, 2022): xi. Thanks J.H. Prynne,

among others, for ‘generous permission to quote extensively from archival materials and/or from their work, and for their patience with my queries.’

(n) Not-Prynne

'To Mock a Killing-Bird'. *The English Intelligencer*, 2nd ser., [spoof of] 2 (May 1967), *a.k.a.* the 'Spoof Issue': 330–31. [Birgitta Johansson, *The Engineering of Being: An Ontological Approach to J.H. Prynne* (Ph.D. Dissertation, Umeå University; *Acta Universitatis Umensis*, *Umeå Studies in the Humanities*, 135; Umeå, 1997) lists this as a prose text by Prynne. As Nate Dorward pointed out, this is a double error: first, the entire issue is a spoof written by Tom Raworth and Anselm Hollo. Secondly, Johansson misread Prynne's name as applying to the preceding prose text (which is instead attributed to Barry MacSweeney), rather than the subsequent poem, which is listed just below].

'J.H. Prynne', 'The English Passive Voice'. *The English Intelligencer*, 2nd ser., [spoof of] 2 (May 1967), *a.k.a.* the 'Spoof Issue': 331. [This, as opposed to the previous citation, is the definitively correct text not written by Prynne. It is a parody by either Tom Raworth or Anselm Hollo, creators of this hoax issue of the *The English Intelligencer*].

There are now frequent uses of the name J.H. Prynne as a pseudonym on the internet. *Caveat emptor*.

There was a band called 'The Prynne', extant as of 2007. Previously advertised at http://www.facebook.com/pages/The-Prynne/6261396701 , and currently at https://myspace.com/theprynne/music/songs . Of no relation to J.H. Prynne; though of J.H. Prynne's musicality, John Wilkinson notes that 'Prynne is a keen amateur recorder player, the proud possessor of a Dolmetsch instrument, and plays with astonishing aggression. He is the Albert Ayler of the recorder …' (Wilkinson, 'Heigh Ho: A Partial Gloss of *Word Order*'. *Glossator: Practice and Theory of the Commentary*, 2 (2010: On the Poems of J.H. Prynne; ed. Ryan Dobran): 295–325 [303]).

'Brass' and 'Cloudy as a mystery'. *Issue*, 1 (Fall 2008; eds. Stephen McLaughlin and Jim Carpenter, published by Principal Hand): 1662 and 3642. Previously online at http://www.forgodot.com . [This is a parody, or one of those 'post-modern pastiches' the kids are so fond of these days. Over three thousand authors are put-on, and I think computers have some say in the matter, arbitrarily cutting up texts from Joseph Conrad's *Heart of Darkness* and reassembling them as other people's work].

A reading of Ken Fox, 'Schmutzdeck', from Fox's *AZMUD: An Oily Saga on the Surface of the Wordbath in 5 Expired Generations* (London: Unkant Publishers, 2013), by someone purporting to be J.H. Prynne was broadcast by Out To Lunch [Ben Watson] on his radio show *Late Lunch with Out To Lunch* on 4 December 2013 in an episode titled 'Wry Mass Tick Felony'. A recording of the full show is online at https://archive.org/details/WryMassTickFelony4-xii-2013 .

HO HO HO ZERO (Lo Zero), 1 ([December 2018]; ed. Verity Spiders): [n.p.]. Under the heading '2018, *A Year in Sends*', there is a quote credited to 'JH Prynne on Justin Katko': 'Yes. Yes. To hold in my hand a capsule that contains such power, to know that life and death on such a scale was my choice. To know that the tiny pressure on my thumb, enough to break the glass, would end everything. Yes, I would do it! That power would set me up above the gods. And through the Daleks, I shall have that

power!' [This quoted text was originally spoken by 'Davros', played by Michael Wisher, on the twelfth season of *Doctor Who* in the serial 'Genesis of the Daleks', written by Terry Nation and originally broadcast in six weekly parts from 8 March to 12 April 1975 on the BBC1 television channel].

(o) Miscellanea &c.

'The Starry Bun: The J. H. Prynne appreciation society', https://www.facebook.com/groups/4532644661/ [Facebook fan page—as if!].

'J.H. Prynne is my Quietly-Brilliant God', https://www.facebook.com/groups/5950171890/ [another Facebook fan page].

'JH Prynne Says' @prynnesays, https://twitter.com/prynnesays [a twitter user who tweets quotes by Prynne, from March 2010 to the present].

http://jowlindsay.blogspot.com/search?q=prynne [a nice blog by Jow Lindsay. Sophie Robinson's got a nice blog too with some Prynne references online at http://sophierobinson.blogspot.com/ . And of course Andrew Duncan, http://angelexhaust.blogspot.com/ . And Robert Sheppard, http://robertsheppard.blogspot.com/search?q=prynne . And Jeffrey Side, http://jeffrey-side.blogspot.com/search?q=prynne ; for an expanded version of one of Side's blog posts, see Jeffrey Side, 'The Dissembling Poet: Seamus Heaney and the Avant-garde'. *Jacket*, 37 (2009), online at http://jacketmagazine.com/37/heaney-side.shtml [approx. pp. 11]. Also Ken Edwards, http://www.realitystreet.co.uk/kens-blog/prynne-and-prynne- . And definitely Amy Cutler, https://amycutler.wordpress.com/ , though the Prynne references on that blog seem to have disappeared as of September 2015. And Elizabeth James's blog makes it in under the wire: http://theunderfoot.blogspot.com/search?q=prynne].

http://samizdatblog.blogspot.com/search?q=prynne [blog].

http://damnthecaesars.blogspot.com/search?q=prynne [blog].

http://www.openned.com/display/Search?searchQuery=prynne [useful blog linking to all other blogs for recent publications, lectures, etc].

http://potoweb.org/festival/ [links to descriptions of the Poto Festivals; Prynne participated in Poto Festivals III, IV, VI, IX and X].

http://www.textetc.com/modernist/postmodernists.html [brief intro to Prynne and postmodernism in poetry].

http://isola-di-rifiuti.blogspot.com/search?q=prynne [blog, critical discussion].

http://alan-baker.blogspot.com/2008/07/on-jh-prynne.html [an 'I don't understand anything in later Prynne poetry but wish I did' discussion, including an appreciation of *Field Notes: 'The Solitary Reaper' and Others*].

http://gistsandpiths.blogspot.com/search?q=prynne [more].

http://stevenwaling.blogspot.com/search?q=prynne [and more].

http://thelyreonline.blogspot.com/search/label/J.H.%20Prynne [occasional news, blurbs] [As of September 2015, though, this blog is open to invited readers only].

http://www.surrey.ac.uk/mediacentre/press/2009/16056_annual_poetry_lecture_jh_prynne_on_edmund_blunden.htm [press release about Prynne's Morag Morris Poetry Lecture on Edmund Blunden (8 October 2009, University of Surrey)].

http://www.varsity.co.uk/news/2965 [28 November 2010, Prynne among the signatories of a letter sent to the Vice-Chancellor of Cambridge expressing support for the student occupation].

http://crookedtimber.org/2006/02/09/funny-how-things-turn-up/ [someone called 'yonray' tells an unverified university anecdote regarding WW2 book recycling].

http://web.archive.org/web/20100529001357/http://www.spectator.co.uk/susanhill/5862922/its-mrs-wells-to-you.thtml [in the Comments section, beneath Susan Hill's 'It's Mrs Wells to you'. *The Spectator* (24 March 2010), 'Sarah AB' tells an unverified university anecdote regarding personal privacy].

http://www.admin.cam.ac.uk/reporter/2009-10/special/17/section2.shtml [a sentence of positive summary for Prynne's 4 March 2009 lecture at Kettle's Yard on Ezra Pound].

http://www.afterall.org/events/past [announcement of a 27 March 2010 seminar conversation between Emily Wardill and Prynne regarding Wardill's film *Game Keepers Without Game* (2009)].

http://whatarewritersreading.blogspot.com/2007_12_01_archive.html [brief Ian Patterson discussion of *Field Notes: 'The Solitary Reaper' and Others*].

http://zndxb.cuepa.cn/show_more.php?doc_id=64129 [Prynne in Chinese news].

http://bbs.csu.edu.cn/bbs/forum.php?mod=viewthread&tid=35964&highlight=prynne [Prynne in Chinese university blogs].

http://beetleinabox.tumblr.com/post/2396186418/the-first-view-of-earth-from-the-moon-taken-by [Prynne quotation from 'On Maximus IV, V, VI', alongside the photograph Prynne references of the 'first view of Earth from the moon, taken by Lunar Orbiter 1, August 23, 1966'. On the tumblr *aus unruhigen Träumen* ('…a criticism consisting entirely of quotations…'), (21 December 2010)].

http://www.amazon.co.uk/PRYNNE-Christer-AUTHOR-May-23-2011-Paperback/dp/B00F3ZRIPM [an automatically-generated book, *J. H. Prynne*, 'edited' by 'Emory Christer' ('Junct' Publishers, 2011), which collects Wikipedia and other free online articles about Prynne, for sale for a mere £46.66].

http://thelyreonline.blogspot.com/2011/11/news-flash.html [announces the publication of *Kazoo Dreamboats; or, On What There Is* (Cambridge: Critical Documents, 2011), with apposite comments]. [As of September 2015, though, this blog is open to invited readers only].

http://www.indymedia.org.uk/en/2011/11/488987.html [an article on the student occupation of Lady Mitchell Hall, University of Cambridge, featuring Prynne as 'Head of English Faculty chatting to activists afterwards.'].

http://www.gotoquiz.com/poetry_music_quiz_1 [a quiz created by 'Rod'. Question 12 of 22 is 'JH Prynne is apparently a big fan of which US band? a) Captain Beefheart, b) The Ramones, c) ZZ Top, d) Slipknot'].

https://www.youtube.com/watch?v=MF2Ju28ybxU ['Dullbedsitblogger' reads, as part of 'Fun Fives For February 2015', his five favourite titles of J.H. Prynne poems he's never read].

https://twitter.com/LRBbookshop [LRB [London Review of Books] Bookshop's Twitter account, which frequently mentions and meme-ifies J.H. Prynne. Their blog, https://www.londonreviewbookshop.co.uk/blog , also ventures occasionally into late modernist mirth, as on John Clegg's 21 December 2015 post, '"Concerning Quality, Again": J.H. Prynne's Christmas Cracker Jokes' [https://www.londonreviewbookshop.co.uk/blog/2015/12/concerning-quality-again-j-h-prynne-s-christmas-cracker-jokes]].

https://www.english.cam.ac.uk/news/archives/2398 ['Reading J.H. Prynne'. Cambridge University's English Faculty News blog, (24 October 2016). Announces a display of the work of J.H. Prynne on the first floor of the Faculty and in the Faculty Library in October 2016. It included 'poems, prose, correspondence, supervision handouts, a manuscript (facsimile), annotations, as well as responses to the work by longstanding friends and fellow poets.'].

Prynne's lectures at universities in P.R. China and various public appearances are the subject of numerous articles and blog posts in Chinese. I've included selected links in the Minor Critical Discussion section of the bibliography, but many others exist, as typing Prynne's Chinese name, Pu Ling-en [蒲龄恩], into search engines will attest.