

## An Endnote

Since my letter was printed I've been asked more than once to define more closely the poetry I praise in the first paragraph, the poetry that "...developed through Cambridge in the 1960s and 70s." I find it more in particular books and poems than in particular poets, and it's not restricted to those decades. It developed *through* Cambridge, and sometimes didn't emerge for a long time afterwards. The "Cambridge" poetry interface was originally a place of generous learning that could implant possibilities which might be harbored for decades before realization. The influence of J.H. Prynne was certainly instrumental in this formation, but I think it would be wrong to define it no further than that, and indeed to me it seems at its most fruitful to have been the long-term result of a confrontation involving both accommodation and opposition between his poetry and others', operating in both directions. A certain way of handling items of elemental vocabulary seems to mark the resulting texts, a passionate renewal of space stretched between experience and history, a personal reach for an inclusive sublimity harbored in the past of poetry and in the universe. I think I can trace this current surfacing in various people's work for three or four decades. But I should add that I don't think the loss or renunciation of this poetical condition necessarily represents a weakening or capitulation, though sometimes it undoubtedly does. Below is an improvised and tentative listing which could be tried for a start.

Douglas Oliver, *The Infant and the Pearl*

John Riley, "Czargrad"

J.H. Prynne, "Aristeas," "Es lebe der König," "Royal Fern," etc.

Peter Riley, "Ospita," "Sea Watches," *Alstonefield* (parts I-III)

John Temple, "The palaces of my life..." "A Tension," etc.

R.F. Langley, "The Upshot," "The Gorgoneion," etc.

Anthony Barnett, *Blood Flow*

Andrew Crozier, *The Veil Poem*

John James, "The Dragon House," "Letters from Sarah," "With Regard  
the Matter of Falling..." etc.

Wendy Mulford, *The Bay of Naples*

Barry MacSweeney, *Pearl*

Michael Haslam, "Continual Song"

Denise Riley, "Letters from Palmer," "The Castalian Spring," etc.

Edward Dorn, "Thesis."