

Index

- absurd, 26, 40
 accessible poetry, 1–2, 4, 43, 53, 89,
 115, 124, 134
 Adorno, Gretel, 167
 Adorno, Theodor
Aesthetic Theory. see *Aesthetic Theory* (Adorno)
 art and enigma, 26–8
 art and interpretation, 148
 atrocity, 81, 124, 125
 barbarism of committed art, 68, 69, 70–1, 72
 and Brecht, 62, 66, 71, 164, 185, 187
 clowning, 39–40
 clownishness, 171
 ‘Commitment’, 59–60, 69, 72, 85, 86, 94,
 165, 185
 committed and autonomous art, 59–63, 74
 commodification, 137
 contemporary British poetry and
 enigmaticalness, 24
 deaestheticization, 14, 164
 Dialectic of Enlightenment, 204, 210
 enigmatical art, 22, 44–5, 111–12, 115, 134
 enigmatical commitment, 104
 fascism, 185
 function of art, 86
 limiting situations, 133
Minima Moralia, 6, 31, 74, 85
 Mörike’s poetry, 61
 mythic narrative, 119
 Nealon on, 137
Negative Dialectics, 22, 125
 the new, 31
 ‘On Epic Naiveté’, 206
 ‘On Lyric Poetry and Society’, 61
 polemical artwork, 169
 Prynne and enigmaticalness, 28–32, 43
 and Sartre, 94, 185
 truth content of art, 37, 104, 106, 108, 137
Aesthetic Theory (Adorno)
 Adorno’s enigma, 6–9
 art and economics, 182
 art and interpretation, 148
 Attridge on, 154
 authenticity, 105
 clowning, 39–40, 171
 contemporary poetry and enigmaticalness, 24
 contemporary poetry as art, 139
 cultural critics, 34
 deaestheticization, 14, 164
 désinvolture, 199
 enigmatical art, 58, 111–12, 115
 enigmatical commitment, 104
 enigmatical poetics, 13–14, 129
 enigmaticalness, 39–40
 function of art, 86
 influence of, 22
 Mörike’s rhyme, 155
 nature’s language, 154
 Nealon on, 137
 Prynne and enigmaticalness, 28–32
 remainder, 59
 rendering, 215
 text versions, 167
 Warner’s poetry, 108
 affect, 22, 139, 216
 ageing, 17–18
 Akker, Robin van den, 3, 51, 139–43, 145, 146–7,
 162, 213, 216
 ‘Notes on Metamodernism’, 2, 146
Metamodernism, 140–1
 Aldington, Richard, 13
 ‘In the Tube’, 90, 98, 99–100
 alienation, 18
 alienation effects, 65–7, 68, 70, 72, 73, 186, 189
 alliteration, 36, 54
 altermodernism, 140, 146
 alt-right politics, 110
 Alvarez, Alfred
The New Poetry, 4, 177
 ambiguity, 11, 25, 115
 American poetry, 174, 177, 179
 Amis, Kingsley, 202

amphitheatre, 69
 Andre, Carl, 5
 Andrews, Bruce, 15
 I Don't Have Any Paper so Shut Up, 137
Angelaki journal, 46
 animals, and barbarism, 67–70
 anthologies, 21
 anti-capitalism, 30
 anti-globalisation, 214
 Antigone, 205
 anti-pastoral, 31
 antisemitism, 189
 Apollinaire, 88, 101, 199
 Archibald, Z. H.
 The Odrisian Kingdom of Thrace: Orpheus Unmasked, 124
 architecture, 41
 Aristophanes
 Lysistrata, 119
 Aristotle, 10, 128
 Armitage, Simon, 120–1, 183
 Arnold, Matthew, 80
 art
 Adorno's enigma, 7–9, 13, 26–8
 autonomous and 'committed' art overview, 59
 committed and autonomous art, 59
 commodification, 136–8
 contemporary poetry as, 139
 enigmatical commitment, 104
 function of, 86
 interpretation, 22, 148
 Artaud, Antonin
 'Coleridge the Traitor', 195
 Collected Works, 93
 culture and prostitution, 103
 enigmas of *Le Pèse-Nerfs* and Warner's 'Nervometer', 91–7
 film work, 197
 intellectual as pigshit, 196
 Le Pèse-Nerfs, 12, 88, 90, 91–7, 100, 115, 141, 197
 metamodernist responses, 2, 140
 Oeuvres Complètes, 93
 on theatre, 197, 200
 'Van Gogh: The Man Suicided by Society', 196
 and Warner, 88, 197
 Warner's 'Métro', 'Lutèce, Te Amo' and neo-modernism, 97–8
 on writing, 102
 Ash, John
 'The Building', 142
 Ashbery, John, 44, 179
 assimilation, 26
 Astley, Neil, 114
 Athens, 107

atrocities, 70, 73, 104, 105, 106, 110, 124, 125, 142–6
 Attridge, Derek, 14, 42, 45, 154, 165, 169, 172, 179
 The Singularity of Literature, 9, 25
 Augustine, 8
 Aung San Suu Kyi, 105, 106
 austerity, 22, 52, 107–9, 140, 179
 authenticity, 141, 142, 214
 author, personality of, 21
 automodernism, 146
 autonomous art
 Adorno on, 94, 104, 184
 Adorno's 'Commitment', 61–3
 and committed art, 186
 barbarism of committed art, 68, 70, 72
 Celan's *Atemwende*, 82–7
 committed and autonomous art, 59, 60, 61–2, 63, 74, 75, 79–80, 88
 Hill's *The Orchards of Syon*, 74, 75, 79–80, 88
 market economy, 182
 avant-garde, 32, 45
 Baker, Frederick, 64, 67–8, 70, 72
 Ballard, J. G., 29, 157, 200
 barbarism, 12, 66, 68–74
 Barlow, Adrian, 207
 Barnes, Julian
 A Sense of an Ending, 115
 Barry, Peter, 3, 21, 23, 42, 52, 161, 172, 174, 178
 Poetry Wars, 47
 Barthes, Roland, 24
 Batchelor, Paul, 143, 145
 'Battle of Earls Court', 21
 Baudelaire, Charles
 '*Au Lecteur*', 103
 Harrison's poetry, 121
 Les Fleurs du Mal, 99, 101, 103, 199
 'The Little Old Woman', 101
 'Morning Twilight', 200
 prostitution and outsiders, 143, 200
 'The Seven Old Men', 101
 'The Swan', 102
 '*Tableaux parisiens*', 102
 Warner's poetry, 90, 142
 Beach, Christopher, 174, 177, 179
 Poetic Culture, 52
 Beats, 152
 beauty, 130–1
 Beckett, Samuel
 Adorno on, 12, 13, 26, 29, 61–2, 63, 78
 end of late modernism, 151
 Endgame, 64, 78
 Happy Days, 64
 and Herbert, 64
 Krapp's Last Tape, 64
 Not I, 64

Index

229

- Prynne and enigmaticalness, 29, 30
The Unnameable, 63, 144
 Bede, Saint, 33, 167
 Bell, Michael, 117, 119, 120, 121, 209
 Benjamin, Walter
 arcades, 101, 102
 plumpes Denken (crude thinking), 86
 ‘Surrealism’, 215
 ‘The Task of the Translator’, 9
 Bentley, Nick, 3
 Bergson, Henri, 92
 Berlant, Laura, 145
 Berlin Wall, 85
 Berman, Jessica, 149
 Bermel, Albert, 98
 Bernstein, Charles, 15, 50
 Betjeman, John, 55, 181, 207
 Blackmur, R. P., 23, 92
 Blair, Tony, 145
 Blitz, 76–8, 85
 Bloodaxe, 89, 114, 194
 blurbs, 21
 Bordin, Piero, 64
 Bourdieu, Pierre, 182
 Bourriaud, Nicholas, 146
 Boxall, Peter, 146, 150, 151, 215
 Brady, Andrea, 46
 Brecht, Bertolt
 Adorno on, 30, 60, 61, 62–3, 71, 164, 185, 187
 alienation effect, 186, 189
 autonomous art, 86–7
 Baal, 64
 The Baden-Baden Lesson on Agreement, 64, 65, 66, 86
 barbarism of committed art, 71, 72–3
 cabaret, 188
 committed and autonomous art, 60, 61, 62–3
 ‘culinary’ art, 61, 103, 144, 184
 fascism, 185
 The Good Woman of Setzuan, 64
 Harrison and Herbert, 60, 63–6
 Lehrstücke (‘teaching-plays’), 65
 The Life of Galileo, 64
 metamodernist responses, 2, 140
 Mother Courage and her Children, 64, 73, 185
 ‘Questions From a Worker who Reads’, 73
 The Measures Taken, 188
 The Resistible Rise of Arturo Ui, 62, 71, 73, 86, 185
 theatre, 200
 ‘To Those Born Later’, 193
 Breton, André, 91, 195
 Brexit, 110
 Brooker, Peter, 186
 Brotherton Library, 13, 17, 48, 121
 Brown, Judy
 ‘The Corner Shop’, 160
 Buckingham, Duke of, 55
 Bulgaria, 122, 123, 124
 Bunting, Basil, 89, 121, 162
 Briggflatts, 36
 Burnside, John, 173
 Buse, Peter, 103
 Byrne, James
 ‘Apprentice Work’, 90
 Blood/Sugar, 11, 89–90, 113
 The Caprices, 14, 91, 107–10, 113, 114
 ‘Cox’s Bazar’, 91, 105–7, 111
 ‘cusp’ poets, 47
 ‘Economies of the Living’, 90
 enigmas of open form in ‘Historia’ and ‘6’, 110–13
 enigmatical commitment and the ‘innovative’, 113–15
 enigmatical commitment in ‘Cox’s Bazar’ and *The Caprices*, 104–10
 Everything Broken Up Dances, 201
 ‘Historia’, 90, 91, 111–12
 iconoclasm and enigmatical commitment, 89–90, 91
 ‘Inclue Satires’, 89, 113–14, 115
 mainstream and ‘innovative’ poetry, 14, 20, 21, 22, 135
 Places You Leave, 91, 104, 105
 ‘6’, 112–13
 White Coins, 23, 90, 91, 111, 113, 136
 Withdrawals, 91, 110, 112–13
 Byrne, Sandie, 207
 Cambridge School
 Byrne’s poetry, 89
 enigmatical poetics, 15, 22, 136
 Hill on poetry, 134
 mainstream and ‘innovative’ poetry, 22, 32, 41, 136, 138
 modernism, 5
 modernism and postmodernism, 23, 44, 147, 151
 poetry wars, 42, 43, 49
 canzone, 84
 capitalism, 30, 51, 62, 138, 140, 145, 162, 185
 Caplan, David, 31, 42, 172
 Carcanet, 52
 Carey, John, 51, 178, 183
 The Intellectuals and the Masses, 100
 cars, 29–30
 Carter, Angela, 123
 Casares, María, 80, 191
 Cavalcanti, 114

- Celan, Paul
 Adorno on, 26
Atemwende, 12, 60, 61, 82–7
 autonomous art and Celan's *Atemwende*, 82–7
 capitalism critique, 30
 'Meridian' speech, 85
 'Todesfugue', 83
- Céline, Louis-Ferdinand
Journey to the End of the Night, 90, 100, 195
- Chaucer, Geoffrey
The Canterbury Tales, 205
The Clerk's Tale, 10
- childhood, 111–12
- Cibber, Colley, 55, 180
- cinema, 69
- circus, 66, 188
- city, 141–2
- clowning, 39–40, 171, 188
- Coderch, Anna Maria, 201
- Coleman, K. M.
 'The Entertainment Industry', 68–9
- Coleridge, Samuel Taylor, 91, 195
 'Kubla Khan', 18
- Collège de France, 92
- colonialism, 91
- Column of Trajan, 70
- committed and autonomous art
 Adorno's 'Commitment', 61–3
 autonomous art and Celan's *Atemwende*, 82–7
 barbarism of committed art, 68–74
 commitment and Harrison's Herakles verse
 plays, 63–8
 definition, 184
 Hill's *The Orchards of Syon*, 74–82
 overview, 59–61
- committed literature, 185
- committed novelist, 94
- commodification, 103, 134, 136–8, 144, 200, 212
- communism, 188
- conciliatory forms, 45, 49, 56
- Conrad, Joseph, 60, 183
- consciousness, 26
- contemporary fiction, 135, 139, 150, 157, 200
- contemporary poetry
 enigmaticalness, 24
 enigmaticalness and metamodernism, 138–9
 enigmaticalness overview, 24
 Hill on, 1–2, 134–5, 138, 177
 mainstream and 'innovative' traditions, 135–6
 metamodernism and oscillating poetry, 146–8
 metamodernism origins, 3
 metamodernisms as structure of feeling and
 recrudescence, 139–41
 Monk's clowning, 35–41
 Paterson's enigma, 32–5
 postmodernism and metamodernism, 22–3
 Prynne and enigmaticalness, 28–32
 publishing, 179
- Cook, Eleanor, 8, 10, 59, 128
- Cook, Thomas, 117
- Corti, Victor, 93, 94, 96–7
- Coventry Blitz, 77
- Cox's Bazar refugee camp, 105–7
 craft, 50
- creative writing, 1
- Creeley, Robert, 179
- criticism, literary, 9–10, 11
- Croatian violence, 74
- Crystal, David
Txtng: The Gr8 Db8, 50
- cubism, 13
- 'culinary' art, 65, 103, 144, 184, 200
- 'culinary' theatre, 73
- 'cusp' poets, 41, 47, 89, 90, 115, 117
- Dadaism, 87
- 'dancing' entertainment, 20
- Dante, 10
- Das, Nabina, 125, 133
- Davenport, Guy, 2
The Jules Verne Steam Balloon, 150
- Davie, Donald, 176
- Day Lewis, C., 181
- death, 48–9, 68–9, 74–5
- death camps, 144
- Delphic poetry, 129
- democracy, 51, 178, 207
- democratic poetry, 43, 50, 51, 52, 56–8, 178
- democratic writing, 53, 54–5, 58, 134
- Derrida, Jacques, 30
- desire, 36, 100
- Detloff, Madelyn, 4, 5, 152
- Didsbury, Peter, 115
- digimodernism, 146
- Doja, Shehzar, 105
- Donaghy, Michael, 34, 167, 184
- Donne, John
 'The Sunne Rising', 57
- Dooley, Maura
 'Habit', 160
- Doolittle, Hilda. *see* H. D. (Hilda Doolittle)
- double consciousness of modernism, 117
 Durrell's 'Troy' and Helen as 'fig', 130–3
 enigma of myth in Parmar's *Eidolon*, 125–30
Metamorpheus and double consciousness, 121–5
 modernism and 'double consciousness', 118–21
 overview, 117
- Dresden, 120
- drugs, 144–5
- Dryden, John, 55, 180, 181

- Duchamp, Marcel, 162
 Duffy, Carol Ann
 'Bees', 54
 The Bees, 54–5, 56, 58, 180
 children's work, 181
 The Christmas Truce, 34, 53–4
 'Death of a Teacher', 50–1, 52, 53
 Hill on, 1, 4, 11, 43, 177
 Hill on Duffy's texting, 49–56
 Monk's clowning, 36
 'Oxfam', 56, 181
 'Rings', 55
 Dumitrescu, Alexandra, 150
 Dürer, Albrecht, 122
 Durrell, Lawrence
 'Io', 131
 'Strip-Tease', 131
 'Troy', 126, 130–2
- Edwards, Ken, 40, 48
 'The Two Poetries', 46–7
 eidolons, 128–9, 131, 132, 210
 Eisler, Hans, 64
 Electra, 205
 elegy, 106
 Eliot, T. S.
 'Ash Wednesday', 158
 Bergson's lectures, 92
 'Burnt Norton', 16, 180
 concentration, 107
 double consciousness of modernism, 117,
 118–19, 126, 133
 'The Dry Salvages', 16, 17
 'East Coker', 16, 75
 exasperated spirit, 149
 Four Quartets, 4–5, 6, 16–17, 18, 53, 58, 99,
 158, 180
 on Georgian Poetry, 173
 'Gerontion', 80
 and Hill, 1, 4–5, 6, 16–18, 49, 134, 153
 and Hill's *The Orchards of Syon*, 74, 75
 'Little Gidding', 16, 18, 149
 'The Love Song of J. Alfred Prufrock', 95
 metamodernist responses, 2, 140
 on poetry, 80
 Paterson's lecture, 45
 on readers, 24–5, 28
 The Waste Land, 17, 40, 44, 74, 75, 88, 118–19,
 130, 131, 135, 141, 155, 184
 verse plays, 182
 Warner's engagement, 88
 on women, 95
 élitism, 4, 89, 98, 99, 100, 104
 Ellis, Bret Easton, 200
 American Psycho, 142, 200
- empathy, 216
 enigma, 19, 26, 54, 139, 212
 enigmatical art, 58, 63, 68, 134
 enigmatical commitment
 'Chanel' poet versus the 'innovative', 113–16
 Byrne's 'Cox's Bazar' and *The Caprices*, 104–10
 enigmas of *Le Pèse-Nerfs* and Warner's
 'Nervometer', 91–7
 enigmas of open form in Byrne's 'Historia' and
 '6', 110–13
 and iconoclasm, 88–116
 overview, 88–91
 Warner's 'Métro', '*Lutèce, Te Amo*' and neo-
 modernism, 97–104
 enigmatical poetics
 Adorno's enigma, 11–15
 British and transnational, 149
 Byrne and Warner, 115–16
 committed and autonomous art, 59–60, 74
 commodification critique, 138
 contemporary literature, 135
 double consciousness of modernism, 120–1
 enigmaticalness and metamodernism, 138–9
 exposition, 129
 Harrison and Parmar, 133
 Hill's *The Orchards of Syon*, 75, 87
 mainstream and 'innovative' poetry, 15, 20, 22,
 23, 135–6
 metamodernism and oscillating poetry, 148
 metamodernist responses, 139
 poetry wars, 42, 43
 Warner, 89
 enigmaticalness
 Adorno's enigma, 7–15
 contemporary British poetry, 24
 contemporary poetry overview, 24
 definition, 153
 Monk's clowning, 35–41
 Paterson's enigma, 32–5
 Prynne and enigmaticalness, 28–32
 ennui, 142
 epic theatre, 60, 64, 73
 epiphany, 80, 81, 85
 Epstein, Joseph, 177
 Ernest Hilbert, 193
 establishment, 42–3, 47
 Esty, Jed, 152
 Euripides, 211
 Helen, 119, 126, 127, 132
 The Trojan Women, 119, 120, 125, 126, 127, 130,
 131–2
 Eurocentrism, 148
 European Union, 109–10
 Eurozone crisis, 51–2, 107, 109
 Eve, Martin, 150

232

everyday trauma, 145
 'exasperating' writing, 6–7, 10, 20, 22, 24, 25, 47, 148
 experimental writing, 1, 115, 136, 137, 167
 Expressionism, 10, 87

Faber poets, 46
 Facebook, 134
 fairy tales, 123
 fascism, 62, 143, 185, 188, 210
 Fenton, James, 173
 fiction
 contemporary fiction, 135, 139, 150, 157, 200
 metamodernist fiction, 3, 22, 27, 115
 modernism, 5
 postmodernist fiction, 157
 film-poems, 13
 films, 69, 197, 214
 financial crisis, 109, 140
 Fisher, Allen, 46, 47
 Fitzgerald, F. Scott
 The Great Gatsby, 98
flâneur, 90, 98, 99, 101, 103–4
flâneuse, 99
 Flint, F. S.
 'Tube', 198
 Ford, Ford Madox, 89
 Fowles, John, 44
 FLW, 157
 The Magus, 184
 Fukuyama, Francis
 The End of History and the Last Man, 145
 Furlani, Andre
 Guy Davenport: Postmodern and After, 66
 on metamodernism, 2, 148
 metamodernism as perpetuation, 90, 139, 197
 metamodernist poetry, 150
 surpassing the antecedent, 12, 16, 118

Gasset, José Oretga y, 178
 gender politics, 126, 133
 Genter, Robert, 151, 162
 ghosts, 128–9, 143
 Gibbons, Alison, 3, 51, 139–40, 141–3, 145, 146–7
 Gilens, Martin, 51
 Gillie, Oliver, 187
 Goebbels, Joseph, 53
 Goethe, J. W. von, 13
 Golding, Alan, 45
 Goldsmith, Kenneth, 44, 137, 156
 Gorgias
 Encomium of Helen, 126
 gothic, 143
 governments, 51
 Goya, Francisco, 107, 111, 183

Index

Los Caprichos, 108–9, 110
 grace, 80
 grand narratives, 2, 162
 Great Sphinx, 8–9, 154
 Greece, 51–2, 107–8, 205, 211
 Greek language, 121
 Greek myth
 Harrison's *Metamorpheus* and Orpheus myth, 121–5
 Parmar's *Eidolon* and Helen myth, 125–30
 reworkings, 121
 Greek theatre, 68
 Gregson, Ian, 41
 Grimal, Pierre, 188
 Grünbein, Durs
 'Europe After The Last Rains', 101
 The Guardian, 43, 49, 53
 Guevara, Che, 51, 178
 Gurney, Ivor, 60

H. D. (Hilda Doolittle)
 Helen in Egypt, 120, 125, 129–30, 153, 211
 Helen of Troy, 126–7
 metamodernist responses, 2, 140
 Hacker, Theodor, 163, 164
 Haider, Jörg, 189
 Hall, Edith, 118, 203, 204
 Hall, Matthew, 165, 169
 Hallam, Arthur, 118
 Hampson, Robert, 23, 45, 52, 53, 174, 178
 Hardy, Thomas, 183
 Harrison, Tony
 Akin Mata, 204
 Armitage on, 183
 barbarism of committed art, 68–74
 and Brecht, 12
 The Common Chorus, 119, 204
 commitment and Herakles verse plays, 63–8
 committed and autonomous art, 59–61, 62–3
 double consciousness of modernism, 117–18, 119–21, 125–6, 132–3, 153
 'The Earthen Lot', 73
 The Gaze of the Gorgon, 60, 121, 144, 207
 'The Grilling', 133, 209
 and Herbert, 187
 The Kaisers of Carnuntum, 59–60, 62, 64–72, 86–7, 188
 The Labourers of Herakles, 59–61, 64, 69, 72–4, 121, 182, 187
 The Loiners, 60, 183
 Metamorpheus, 13, 60, 117–18, 120, 121–6, 133, 136
 Metamorpheus and double consciousness, 121–5
 The Odyssey adaptation, 204
 Plays Three, 74

- Prometheus*, 120
 'Remains', 73
 Research Assessment Exercise, 209
 The School of Eloquence, 183
 School of Eloquence sequence, 73
 'Summoned by Bells', 121, 207
The Trackers of Oxyrhynchus, 72
 translation, 183
Under the Clock, 133, 209
 V, 60, 72, 121, 204, 205
 verse plays, 182
 Hauptman, Gerhart, 64
 Helen of Troy myth, 118, 119, 120, 126–33, 210
 Hemingway, Ernest, 88, 101, 199
 Herbert, Jocelyn, 60, 63–4, 65, 67, 69, 70, 72, 73, 187
 hermeneutics, 8, 9, 10, 24, 62, 75
 hermetic art, 10, 26
 hermeticism, 87
 Herodotus, 127, 132, 190
 Heyer, Heather, 110
 high modernism, 13, 44, 135, 152
 Hill, Geoffrey
 'The Argument of the Masque', 57, 158, 160
 on art of poetry, 136
 art and interpretation, 148
 Bunting on, 162
Canaan, 84, 85
 on Celan's *Atemwende*, 60
 clowning, 40
Collected Critical Writings, 20
 on contemporary poetry, 134, 138, 139, 177
 'Courtly Masquing Dances', 17, 57, 158, 160
 democratic poetry and *Scenes from Comus*, 56–8
 'A Description of the Antimasque', 17
 on Duffy, 34, 43, 49–51, 177
 and Duffy's texting, 49–56
 eighth lecture, 135, 136
 eleventh lecture, 134
 and Eliot, 4–5, 6, 16–18
 enigmatical poetics, 14, 88, 135–6, 139
 exasperating art, 47
 first lecture, 172
 fourth lecture, 1–2, 4, 5, 6, 7, 11, 16, 18, 20, 21, 25, 33, 34, 40, 41, 43, 49–51, 52, 53, 55, 134, 139, 194
 'The House of the Forest of Lebanon', 84
 on Larkin, 45, 162
 legacies of modernism, 40–1
 mainstream and 'innovative' poetry, 20, 22
The Orchards of Syon, 11, 12–13, 14, 19, 23, 26, 59, 60–1, 63, 74–83, 84–7, 134
 Oxford lectures overview, 134
 poetry wars, 42, 46, 47–9
 on Pound, 159
Scenes from Comus, 4–5, 12, 14, 15–20, 23, 25, 43, 47–9, 54, 56–8, 74, 90, 114, 134, 148, 153, 158, 159, 161, 175, 175
 seventh lecture, 5, 190
Speech! Speech!, 17, 56, 75, 84
 'Tenebrae', 84
Tenebrae, 84, 85
The Triumph of Love, 6, 17, 75, 82, 84, 192
 'Two Chorale-Preludes', 85
 Hirschman, Jack, 92, 93, 94–5, 96–7
Historia Augusta, 71–2, 189
 Hitler, Adolf, 185, 193
 Hollywood, 197
 Holocaust, 82, 192
 Homer
The Iliad, 126
The Odyssey, 117, 118, 119, 126, 203, 204, 210
 homosexuality, 71, 122–3
 Hopkins, Kenneth, 55, 180, 181
 Horkheimer, Max, 119
Dialectic of Enlightenment, 204, 210
 Howard, Michael, 208
 Howarth, Peter, 34, 41, 53, 90, 163, 169, 173
 Hughes, Bettany, 126, 210
Helen of Troy, 126, 132
 Hughes, Ted, 176
 'A Birthday Masque', 55
 'Famous Poet', 114
 Poet Laureate, 55
 'Rain-charm for the Duchy', 55
 'Two Poems for Her Majesty Queen Elizabeth the Queen Mother', 55
 'Wind', 81
 human rights, 105
 humanism, 120, 133
 Hutcheon, Linda, 146, 147, 162
 Hutchins, Patricia, 207
 Huxley, Aldous
The Doors of Perception, 29
 Hyman, Stanley Edgar, 79
 hypermodernism, 146, 215

I am a Rohingya: Poetry from the Camps and Beyond, 105, 106
 iambic pentameter, 114
 Icelandic sagas, 48, 176
 iconoclasm, 91, 93, 94, 196
 identity, 209
 Imagists, 45, 133
 immigration, 110
 imperialism, 148
 implicated subject, 142, 144, 145
 inauthenticity, 141, 142
 independent presses, 137

- 'innovative' poetry
 Byrne, 113
 conception of, 15
 contemporary poetry, 40–1, 147
 enigmatical poetics, 31–2, 42
 general poetry reader, 184
 and Hill, 49, 52
 and mainstream poetry, 3–4, 20–3, 41, 46–7, 135–6, 138
 postmodernism, 213
 International Court of Human Rights, 105
 International Monetary Fund, 52
 internet trolls, 175
 interpretation, 24, 26, 28, 148
 Ionesco, Eugène
The Chairs, 64
 Italian literature, 10
- James, David
 contemporary literature, 15, 135
Discrepant Solace, 106, 194
 late modernism, 4
The Legacies of Modernism, 5, 90
 on metamodernism, 2–3, 88, 118
 modernism and contemporary literature, 27
 modernism and trauma, 106
 modernist perpetuation, 15, 139
 postmodernism, 3
 recrudescence of modernism, 42, 121, 135
- Jameson, Fredric, 4, 137, 151, 152, 162, 184
- Jarvis, Simon, 22
- Jennison, George, 68
- Jews, 144
- Jim Crow laws, 146
- Johnson, B. S.
House Mother Normal, 115
- Jones, Monica, 93
- Jonson, Ben, 180, 181
- Joris, Pierre, 85
Breathturn into Timestead, 83–4
- Joyce, James
 double consciousness of modernism, 117, 118–19, 126, 133
Ulysses, 118–19, 135, 157, 210
- Kafka, Franz
 Adorno on, 10, 12, 13, 26, 61, 63, 185
 Artaud on, 91, 98, 195
The Blue Octavo Notebooks, 18
 Hill's *Scenes from Comus*, 18–19
- Katenin, Pavel
 The Old Soldier Gorev, 203
- Keats, John
 'Lamia', 118
 'Ode on a Grecian Urn', 118
 'Ode on Melancholy', 143
- Kendall, Tim, 52, 168
- Kennedy, Christine, 37
- Kennedy, David, 21, 22, 37
- Kenner, Hugh, 174
- Kersten, Dennis, 3
- Kirby, Alan, 146
- Kustow, Michael, 64, 189
- language
 texting, 49–50
 translation, 88–9
- Language poets, 5, 32, 44, 45, 151, 173
- Larkin, Philip
 All What Jazz?, 174
 in Barnes, 115
 'Born Yesterday', 202
 Byrne on, 114
 'Dockery and Son', 202
 enigmatical poetry suspicion, 89
 'High Windows', 168
 Hill on, 45, 162
 Movement poets, 117
 'Mr Bleaney', 102–3
 'The Old Fools', 33
 on Owen, 92–3
 'Wild Oats', 202
 and Yeats, 183
- late modernism, 2, 4–5, 22, 135, 151, 152
- laureateship, 55–6, 180
- Lawrence, D. H.
Sons and Lovers, 57
- Le Corbusier, 101, 141
- Lefebvre, Henri, 86
- Lewis, Wyndham, 15, 18–19, 148
Enemy of the Stars, 18
- Libeskind, Daniel
 'Building with no Exit', 40, 171
- Linforth, Ivan Mortimer
The Arts of Orpheus, 124
- Lipovetsky, Gilles, 146, 215
- literature
 Adorno on, 9–10, 104
 Artaud on, 92–4
 commodification, 136–8
 contemporary literature, 135, 139, 150
 performance of, 25
 trauma, 106–7
- literature of the absurd, 164
- London School
 Byrne's poetry, 89
 enigmatical poetics, 15, 22, 136
 Hill on poetry, 134
 'innovative' poetry, 14

- mainstream and 'innovative' poetry, 22, 32, 136, 138
 modernism, 5
 modernism and postmodernism, 23, 44, 147, 151
 Parmar's poetry, 117
 poetry wars, 42, 43, 49
 postmodernism, 3
 Luckhurst, Roger
 The Trauma Question, 106
 Lukács, György, 163
 Lumsden, Roddy, 41, 89
 Lunn, Eugene, 62, 66, 185, 187
 Lyon, John, 192
 Lyotard, Jean-François, 162
 lyric tradition, 164
 lyric voice, 40
 MacDowell, James, 141, 214
 Macfarlane, Robert, 80
 MacLeish, Archibald, 39
 MacNeice, Louis
 Autumn Journal, 84
 MacSweeney, Barry, 172
 mainstream poetry
 Byrne's poetry, 113–14, 115
 contemporary poetry, 147
 enigmatical poetics, 15, 42, 138
 and 'innovative' poetry, 3–4, 20–3, 41, 46–7, 135–6, 138
 Paterson on, 25, 27, 32, 33, 43–9, 52
 Warner's poetry, 114
 Manchester Blitz, 74, 76–8
 Mann, Thomas, 210
 Dr Faustus, 120
 Marlowe, Christopher
 Doctor Faustus, 126, 130
 Martin, Trayvon, 146
 Marxist debates, 63, 87, 163
 Matthias, John, 176
 McCaffery, Steve, 14, 28
 McCarthy, Tom, 157
 C, 15, 115, 147
 as metamodernist, 15
 Remainder, 15, 157
 McDonagh, Francis, 186
 McDonald, Marianne, 189
 McDonald, Paul, 95, 160
 McDonald, Peter, 159
 McEwan, Ian, 157
 The Children's Act, 151, 215
 McKeon, Michael, 119
 McNish, Holly, 161
 meaning, 28, 29, 58, 62
 medieval literature, 10
 Mellors, Anthony, 152, 169
 'memobile' age, 131
 memory, 33, 34–5, 81–2
 'meta', 147–8
 metafiction, 23
 metamodernism
 contemporary poetry, 135
 contradictions, 213
 enigmatical commitment, 90–1
 enigmatical poetics, 9, 11, 115
 enigmaticalness and metamodernism, 138–9
 inauthenticity and 'implicated subject', 141, 142–3
 mainstream and 'innovative' poetry, 41
 metamodernist period, 179
 and modernism, 90–1, 134, 146–8
 oscillating poetry, 146–8
 Paterson and mainstream poetry, 43, 44
 and poetry, 2–6
 poetics of resistance, 212
 poetry wars, 42, 43, 58
 and postmodernism, 146–7, 150
 structure of feeling and recrudescence, 139–41
 metamodernist fiction, 22, 27, 115
 metanarratives, 162
 metaxis, 147
 Meyerhold, Vsevolod, 66
 Milev, Geo, 60, 118, 123, 126, 133
 Miller, Tyrus, 18, 151
 Milne, Drew, 22
 Milton, John, 57
 Comus, 159
 'On the Morning of Christ's Nativity', 110
 Paradise Lost, 110
 The Reason of Church Government Urged Against Prelatry, 19, 158
 mimesis, 28
 misogyny, 95, 100, 130–1, 132, 133, 143–4
 moderate modernism, 13–14, 90
 modern art, 13, 104
 modernism
 Carey on, 51, 183
 contemporary literature, 134–5
 double consciousness, 117, 153
 double consciousness overview, 117
 enigma of myth in Parmar's *Eidolon*, 125–6
 enigmatical commitment, 89, 90–1
 enigmatical poetics, 13–14, 135–7
 Harrison's *Metamorpheus* and double consciousness, 121–5
 high modernism, 13, 44, 135
 Hill's poems, 134–5
 interpretation, 24
 late modernism, 2, 4–5, 22, 135
 legacies, 2, 41, 133, 138, 213

modernism (cont.)
 Marxist debates, 163
 and metamodernism, 90–1, 115–16, 134,
 139–40, 146–8
 moderate/temperate modernism, 13–14,
 90, 147
 modernism and ‘double consciousness’, 118–21
 Nealon on post-postmodernism, 137–8
 Paterson on, 45
 persistence of, 15, 152
 poetry and metamodernism, 2–3, 4
 and postmodernism, 162, 213
 recrudescence of, 42, 121, 135
 trauma, 106–7
 Warner’s poetry, 89, 141–2
 modernist art, 26–7, 53
 modernist city, 141
 modernist literature, 163
 modernist project, 5, 6
 modernist theatre, 64
 Molière, 102
Mona Lisa, 199
 Monk, Geraldine
 clowning, 35–41, 42
 enigmatical poetics, 13, 20, 58, 135–6, 138
Ghost & Other Sonnets, 7, 23, 24, 35–40
Interregnum, 37, 39
 metre, 170
 Sheppard on, 170
 Moreau, Gustave, 132
Hélène à la Porte Scée, 126
 Morgan, J. O.
 ‘Phonograph’, 160
 Mörike, Eduard, 61, 155, 165
 Morra, Irene, 182
 Morris, William
The Art of the People, 73
 Mottley, John, 117
 Mottram, Eric, 47, 176, 179
New British Poetries, 52
 Movement poets, 117, 177
 Muldoon, Paul
 ‘The Loaf’, 143
 Murat, Joachim, 102
 music, 8, 25, 29, 103
 Myanmar massacres, 91, 105
 Myers, Benjamin, 145, 215
 myth
 Durrell’s ‘Troy’ and Helen as ‘fig’, 130–3
 enigma of Helen myth in Parmar’s *Eidolon*,
 125–30
 Harrison’s *Metamorpheus* and Orpheus myth,
 121–5
 modernism and ‘double consciousness’, 117–21
 Nietzsche on, 210

Nabokov, Vladimir, 151
 narrative fiction, 5
 nationalism, 207
 nature, 80
 Nazism, 26, 53, 62, 65, 71, 72, 86, 185
 Nealon, Jeffrey T., 50, 146
Post-Postmodernism, 136–8
 nebulous writing, 93, 94
 Neher, Caspar, 64
 neo-conservatives, 172
 neoliberal path, 214
 neo-modernism, 99, 113, 146–7, 172
 neo-Victorianism, 146
 nepotism, 45
 new, 31
The New Poetry anthology, 4, 21, 22, 177
 Nietzsche, Friedrich, 210
Night and Fog (film), 86
 Normandin, Shawn, 10
 Normandy, 74, 78–80
 nostalgia, 137, 138
Notes on Metamodernism journal, 141
 novels, 3, 5, 22, 27, 44, 115, 135, 139, 200
 O’Brien, Sean, 19, 20
 Odysseus myth, 117, 204, 210
The Odyssey, 117, 118, 119, 126, 203, 204, 210
 oligarchy, 51–2
 Olson, Charles, 41
 Oppen, George, 90
 Ormsby, Eric, 19
Orphée (film), 80, 191
 Orpheus myth, 13, 107, 118, 121–5, 126, 133,
 176, 208
 oscillation, 147, 216
 Other Room, 137
 outsider figure, 99, 101, 143
 Owen, Wilfred, 60, 92
 Page, Benjamin, 51
 parallel tradition, 46–7, 213
 parataxis, 118, 138
 Paris, 26, 100–2
 Parker, Charlie, 45
 Parker, Stephen, 186
 Parmar, Sandeep
 cusp poets, 47
 double consciousness of modernism, 117–18
Eidolon, 23, 117–18, 119–20, 121, 125–33, 136
 enigma of myth in *Eidolon*, 125–30
 enigmatical poetics, 135
 mainstream and ‘innovative’ poetry, 20, 21, 22
 myth, 153
 ‘Not a British Subject: Race and Poetry in the
 UK’, 126

- 'Under Helen's Breath', 128–9, 132
 on Woolf, 205
- Parsons, Deborah, 99
- pastiche poems, 44
- Paterson, Don
 'Correctives', 166
 enigmatical poetry, 89
Landing Light, 12, 24, 28, 32
 and Larkin, 168
 mainstream and *New British Poetry*, 43–9
 metre, 168
New British Poetry, 7, 19, 20, 21, 25, 27, 30, 32,
 33, 40, 41, 43–9, 52, 89, 115, 134, 139, 169,
 171, 174
 new poets, 174
 Paterson's enigma, 32–5
 'Phantom', 34
 poetry and market, 173
 poetry wars, 42, 43, 49, 52, 56, 58, 161
 postmodernism, 40–1
 on Prynne, 31
Rain, 34, 89
 'The Sea at Brighton', 12, 32–5, 38, 39–40, 43
 sound in poetry, 165
 T. S. Eliot lecture, 44, 45
 'A Talking Book', 32, 44
- Penelope* (ballad opera), 117
- performance, 8, 9, 25
- Perggia, Vincenzo, 199
- Perloff, Marjorie, 21, 153, 155, 156,
 177, 206, 213
- Peterloo massacre, 110
- Phrynichos
 The Capture of Miletus, 190
- Picador, 45, 52, 161
- Picasso, Pablo, 13, 45, 88, 101, 199
- Pinkney, Tony, 11, 155
- pitch, 17, 37
- plain speaking, 53
- Plamak ('Flame') magazine, 123
- Plato, 75, 80, 147
- plutocracy, 51
- Poet Laureateship, 49, 50, 55–6, 180, 181
- poetics of resistance, 136, 213
- poetry. *see also* contemporary poetry
 Attridge on sound in poetry, 165
 awards and prizes, 21, 89, 114, 139, 174
 commodification, 136–8
 enigmatical poetry, 11–15
 Hill on art of poetry, 136
 Hill on contemporary poetry, 134–5
 mainstream and 'innovative' poetry, 20–3,
 135–6
 and metamodernism, 2–6
 metamodernism and oscillating poetry, 146–8
 metamodernism as structure of feeling and
 recrudescence, 139–41
 publications, 21
 reviews, 53
 and texting, 49–50, 148
- Poetry Society, 21, 47, 172
- poetry wars, 42
 Barry on legacy, 161
 democratic poetry and Hill's *Scenes from
 Comus*, 56–8
 double consciousness of modernism, 117
 enigmaticalness and metamodernism, 139
 Hill and Duffy's texting, 49–56
 'knife fight in a phone booth', 171, 172, 215
 overview, 41, 42
 Paterson's mainstream and *New British
 Poetry*, 43–9
 Watt and McNish, 161
- politics, 51–2, 110, 148
- Pollard, Natalie, 43, 45–6, 167, 174
- pomerium*, 76–8, 85
- popular culture, 122, 133, 200, 207
- popular poetry, 52
- populism, 214
- positivist poetry, 23
- postcolonialism, 127, 138
- post-irony, 139, 214
- postmodern city, 141–3
- postmodernism
 Cambridge and London Schools, 151
 commodification, 200
 inauthenticity and 'implicated subject', 141–3,
 145–6
 late modernism, 152
 mainstream and 'innovative' poetry, 22–3
 'meta' and 'post', 148
 metamodernism and oscillating poetry,
 146–7, 148
 metamodernism as structure of feeling and
 recrudescence, 139, 140
 and modernism, 162, 213
 Nealon on post-postmodernism, 137
 novels and fictions, 44, 157
 Paterson on, 40–1, 43–5, 46, 47
 poetry and metamodernism, 2, 3
- post-postmodernism, 137, 140, 141, 144, 145, 146
- poststructuralism, 3, 23, 206
- Pound, Ezra
 Byrne on, 89, 114
Cantos, 40, 44, 60, 88, 106, 119, 121, 184
 'Dans un Omnibus de Londres', 98
 emotive 'slither' of poetry, 95, 97
 'Envoi (1919)', 176
 and Harrison, 60, 120–2
 and Hill, 1, 5, 14, 19, 49, 78, 134, 159

- Pound, Ezra (cont.)
 'Hugh Selwyn Mauberley', 99, 121, 204, 207
 'In a Station of the Metro', 28, 88, 90,
 98–9
 Larkin on, 45
 'make it new', 31
 metamodernist responses, 2, 140
 mythic narrative, 119, 120–1, 204
 'Papyrus', 122
 politics, 148, 159
 and Warner, 13, 88
 Warner's 'Métro', 98–9
- Powell, Mary, 160
 power, 137–8
 Projective poetry, 41
 Prometheus myth, 117, 204
 propaganda, 53
 prostitution, 101, 103, 131, 143–4, 200
- Prynne, J. H.
Acrylic Tips, 11, 12, 13, 14–15, 24, 28–32, 43, 62,
 75, 148
 Attridge on sound in poetry, 165
 enigmatical poetics, 12, 41, 42, 75, 135–6, 138
 enigmaticalness, 28–32
 exasperating literature, 20
 Hill's lectures, 134
 'innovative' poetry, 44
 interpretation, 148
 'A Letter to Steve McCaffery', 44, 174
 meaning, 169
 modernist legacy, 40–1
 on Language poets, 173
 Paterson on, 46
 resistance to signification, 12, 35, 43, 62
 Wheatley on, 163
- pseudomodernism, 146
 public poetry, 114–15
 public writing, 25
 publishing, 52–3, 137, 139, 179
 Punic War, 77–8
 Pynchon, Thomas, 44
- quirky turn, 214
- race, 110, 126, 131, 133, 146
 rainbows, 8
- Rancière, Jacques
The Politics of Literature, 28
 'Rätsel' ('puzzles'), 26, 27, 34, 40
 Rätselcharakter, 153
 Raworth, Tom, 52
 Read, Herbert, 51
 readers, 19, 20, 21, 52, 88
 Reading, Anna, 131
 realism, 3, 106, 115, 151
- reality principle
 Adorno's enigma, 12–13, 27, 104, 170
 Artaud and Warner, 92, 93
 enigmatical poetics, 12
 enigmaticalness and metamodernism, 138
 Monk's clowning, 35, 37, 38, 39
 over-valuing of, 21
 Parmar and Harrison, 121
 Paterson's enigma, 32, 33, 34
- recrudescence of modernism, 42, 121, 135
- Redmond, John, 45
Poetry and Privacy, 21
- refractory poetry, 20, 22
- remainder
 Adorno's enigma, 11, 13, 43
 committed and autonomous art, 59, 75, 76
 enigmatical poetics, 13, 24, 135–6, 148
 Hill's *Scenes from Comus*, 15
 Monk's clowning, 37, 40
 Paterson's enigma, 32
 Prynne and enigmaticalness, 28, 43
- reviews, poetry, 53
- Ricks, Christopher, 158
True Friendship, 16–17
- ridiculous, 13, 39–40
- right-wing politics, 110, 148, 214
- Riley, Denise, 52
- Riley, Peter, 47
- Rimbaud, Arthur, 60, 85, 121, 198
 Harrison's *V*, 205
Illuminations, 155
Oeuvres Complètes, 184
- Roberts, Michael Symmons
 'My Father's Death', 53–4
- Robinson, Peter, 33, 168
- Rohingyas, 105, 106
- Roman culture, 69–70
- Roman theatre, 68–9
- romantic modernism, 152
- Romantic period, 118
- Rossiter, A. P.
*Angel with Horns and other Shakespeare
 Lectures*, 20
- Rothberg, Michael, 120, 142, 145–6
The Implicated Subject, 104, 214
- Royal Court Theatre, 63–4
- Rumens, Carol, 194
- Rutter, Barry, 68, 72, 189, 190
- Rutter, Carol, 69
- Rwanda, 145–6
- sagas, 176
- Samuels, Robert, 146
- Sappho, 122, 208
- Sartre, Jean-Paul

Index

239

- Cahiers pour une morale*, 104
 committed art, 63, 94, 185
What is Literature?, 61, 62, 78
 satires, 55
 Sato, Motonori, 147
 Scavizzi, Giuseppe
 'The Myth of Orpheus', 124
 Schmidt, Irmin, 11, 22, 162
 Schopenhauer, Arthur, 210
 Schröder, Gerhard, 145
 Searle, Adrian, 140
 secrets
 and enigmas, 212
 Self, Will, 2, 157
 selfies, 131, 134
 self-reflexivity, 147
 semantic energy, 138
 Serbian violence, 74
 Seshagiri, Urmila, 2–3, 4, 5, 15, 27, 118, 135, 139
 sexuality, 98, 160
 Shadwell, Thomas, 55
 Shakespeare, William
 Hamlet, 8, 13
 Hill on, 81
 Love's Labour's Lost, 154
 modernist re-workings, 27
 sonnets, 168
 The Tempest, 180
 The Winter's Tale, 70
 Shelley, Mary
 Frankenstein, 117
 Shelley, Percy
 'The Masque of Anarchy', 110
 Prometheus Unbound, 119
 Sheppard, Robert, 15, 21, 37, 39, 49, 126, 170, 170, 176
 shudder of art, 63, 104, 182
 Silliman, Ron, 39
 Simic, Charles, 21
 singularity, 25, 26
 Sissay, Lemn, 1, 50, 177
 slither of poetry, 95, 96–7
 Smailovic, Vedran, 67
 Smith, Zadie, 2
 NW, 115
 snow, 85–6
 social media, 134
 sound, in poetry, 165
 Spencer, Michael, 198
 Spender, Stephen, 64
 Sphinx, Great, 8–9, 154
 sphinx riddle, 10, 28
 Srebrenica, 63, 73, 74
 Stalin, Joseph, 72
 Stesichorus, 127–8, 132, 210
Palinode, 119, 126, 127
 Stoichita, Victor I., 201
 stresses, 75
 structure of feeling, 22, 139, 140–1, 146, 150, 152, 213
 Stuart, Donald, 166
 Stubbs, Paul, 113
 sublime, 80
 Surrealism, 91, 92, 93, 96, 101, 195
 survivor testimony, 91
 Sweeney, Matthew, 47
 symbolic capital, 182
 Symbolist mode, 155
 Taplin, Oliver, 122, 123, 124–5, 187
 Tarantino, Quentin
 Pulp Fiction, 69
 Tate Britain, 140
 Tatmadaw, 105, 106
 temperate modernism, 13–14, 90, 147
 Tennyson, Alfred
 'The Lotus-Eaters', 118
 mythic narrative, 118–19
 'Tithonus', 118
 'Ulysses', 118, 119
 testimony, 105–6
 texting, and poetry, 11, 14, 43, 49–50, 53, 134, 148
 Thacker, Andrew, 98, 99, 100, 149
 theatre, 26, 103, 200
 theatre of cruelty, 197
 Theobald, Stephanie, 208
 Tianjin explosion, 108, 145, 200
 Tiedemann, Rolf, 167
 Tiresias, 118–19, 130
 tone, and pitch, 17
 Toth, Josh, 214
 tradition, 14, 20, 137, 147
 Trakl, Georg, 10
 translation, 93–7, 183
 transnational accounts of literature, 149
 trauma, 105, 106–7, 145
 trolls, 175
 Trotsky, Leon, 72
 Trump, Donald, 110
 truth content of art, 21, 37, 104, 106, 108, 137
 Turco, Jeffrey, 10
 Turner, Luke, 3, 22, 147, 162
 'Metamodernism: A Brief Introduction', 22
 'Metamodernist Manifesto', 2, 22
 Tutsis, 145
 Twitter, 134
 Tzara, Tristan, 44
 underground travel, 98–100
 'Unite the Right' rally, 110

240

universities, 21
 US government, 51
 US poetry, 174, 177, 179

Varoufakis, Yanis, 51
 Vendler, Helen, 169
Verfremdungseffekte (alienation effects), 64, 66, 186
 Verlaine, Paul, 198
 Vermeulen, Tim
 affect and empathy, 216
 enigmaticalness and metamodernism, 139
 inauthenticity and 'implicated subject', 141–3, 145
 on metamodernism, 3, 51, 139–41, 146–7
 Metamodernism, 140–1
 myth and metaxis, 213
 'Notes on Metamodernism', 2, 146
 poetics of resistance, 213
 postmodernism, 3, 162

verse plays, 182
Vindicias Contra Tyrannos ('Defences Against Tyrants'), 19
 violence, 68–9, 143–6
 Virgil
 Aeneid, 126
 Georgics, 208
 Voltaire, 102, 143
 Candide, 199

Wainwright, Jeffrey, 79, 81, 84
 walking readers, 19, 88
 war, 71, 72, 74, 76–80
 war poems, 93
 Wark, McKenzie, 157
 Warman, April, 86
 Warner, Ahren
 and Artaud, 197
 Confer, 89, 90, 98, 141, 194
 'Continental Culture', 103
 enigmas of Artaud's *Le Pèse-Nerfs* and Warner's 'Nervometer', 91–7
 enigmatical commitment, 88–9, 90–1, 114–16
 Hello. Your Promise has been Extracted, 90–1, 95, 104–5, 107–8, 109, 142–6
 'Here', 101
 inauthenticity and the 'implicated subject', 141–6
 'Legare', 98, 104
 '*Lutèce, Te Amo*', 88, 90, 98, 100–4
 mainstream and 'innovative' poetry, 20, 21, 22, 117, 135

Index

'Metousiosis', 94, 196
 'Métro', 13, 88, 90, 98–100, 113, 115, 136, 141, 142
 'Métro', '*Lutèce, Te Amo*' and neo-modernism, 97–104
 'Near St Mary Woolnoth', 88, 141–2
 'Nervometer', 12, 88, 90, 91–7, 99, 100, 115–16, 136, 141, 143, 197
 'Pictogramme', 89
 poetry wars, 42, 47
Pretty, 88, 90, 94, 95, 98, 102, 196

Waters, Sarah
 Affinity, 146

Watt, Rebecca, 161
 Wedekind, Frank, 188
 Welsh, J. T., 21, 182
Wende, 83, 85, 145
 West, Jonathan, 122
 Wheatley, David, 163, 167
 white supremacists, 110
 Whitman, Walt
 'Eidolon', 128–9
 whore myth, 130
 Wiedemann, Thomas, 66, 71, 187
 Wilbers, Usha, 3
 Williams, Raymond, 6, 11, 60, 141, 152, 153, 155, 213
 Williams, Tony, 89
 Winborn, Colin, 29
 Winters, Jeffrey A., 51
 women, 95, 98–100, 126, 130–3, 143–5, 178
 Wood, Hugh, 161
 Woods, Michael, 89, 197
 Woolf, Virginia
 on Greece, 120, 132–3, 153, 211
 metamodernist responses, 2
 'On Not Knowing Greek', 126, 205

Wordsworth, William, 55, 73, 166
 Worman, Nancy, 211
 writing
 Artaud on, 92–5, 102
 craft and marketing, 21
 and trauma, 106–7

Wu, Duncan, 172

Yeats, W. B., 15, 183
 'The Second Coming', 107
 York Minster, 75–6, 191

Zhecher, Toucho, 208