

The role of economic thought in Geoffrey Hill's self-reflexive deliberations about the category of value as it relates to poetry.

One can put a gold or silver coin to the 'assay'; it is conceivable, though this may be a conceit, that one could assay with equivalent precision the intrinsic value of Shakespeare's sixty-sixth sonnet or Keats's 'Ode to a Nightingale'.

- Geoffrey Hill, 'Rhetorics of Value and Intrinsic Value'.¹

Geoffrey Hill is often taking the weight of words in his critical prose. Here are some instances: "naked", for Wordsworth, is a term with ethical weight'; 'the matter of intrinsic value carries a distinct referential weight in two particular areas or spheres of activity and discourse'; 'Bradley is by no means unaware of the weight of his key-term'.² Furthermore, in an early draft of the poem 'Citations I', Hill wrote 'semiotics is weight'.³ This key-term in Hill's criticism refers to the referential force of language in context. He argues that the writer must attempt to manipulate this force in the contexture of their prose or poetry. Moreover, the term provides a fulcrum on which to gain a purchase on the role of economic thought in Hill's *œuvre*. The term 'weight' relates to his considerations of 'intrinsic value' in poetry, itself a phrase deriving from the monetary debates of the seventeenth century.⁴ Hill argues in his critical prose that self-reflexivity can mediate this intrinsic value of poetry through taking the measure of words; he thereby conceptualizes 'intrinsic value' in poetry as transitive: 'our grasp of

¹ Geoffrey Hill, 'Rhetorics of Value and Intrinsic Value', in *Collected Critical Writings*, ed. by Kenneth Haynes (Oxford: Oxford University Press, 2008), pp. 465-477 (pp. 475-476). The *OED* gives the following definition of 'assay': 'to put to the proof, try (a person or thing); to test the nature, excellence, fitness, etc., of'. *Oxford English Dictionary*, (Oxford University Press, 2010) <<http://www.oed.com>>.

² Hill, 'Translating Value: Marginal Observations on a Central Question', in *Collected Critical Writings*, pp. 383-393 (p. 386); Hill, 'Rhetorics of Value and Intrinsic Value', p. 465; Hill, 'Word Value in F. H. Bradley and T. S. Eliot', in *Collected Critical Writings*, pp. 532-547 (p. 533).

³ Hill, Notebook 63, BC MS 20c Hill 2/1/63 ('Notebook 63: A Treatise of Civil Power'), Brotherton Library, Leeds University, recto. 22.

⁴ Hill, 'Translating Value', p. 389.

intrinsic value is transitive in its implications'.⁵ Hill applies these theoretical ideas to the writings of the First World War poet Isaac Rosenberg. Rosenberg's awareness of the force of language that circumscribes the individual voice in poetry, he suggests, is indicative of the value of Rosenberg's creative imagination.⁶ In this essay, I therefore argue that the key-terms 'weight' and 'intrinsic value' indicate the interconnection of economic thought and poetic value in Hill's *œuvre*. I shall discuss this interconnection as it manifests in Hill's self-reflexive poetic style in the collection *A Treatise of Civil Power* (2007).

These interconnections periodically emerge in Hill's poetry as figures of exchange. The poem 'Citations I' contains a meta-poetic reflection on the weight of language as an object of exchange: 'No decent modicum, agreed. I'd claim | the actual is at once cruder and finer, | without fuss carrying its own weight'.⁷ The *OED* registers a semantic association between the nouns 'modicum' and 'money': 'classical Latin *modicum* a small or modest amount (especially of money)'.⁸ Significantly, Marc Shell argues that 'money' signifies a system of tropes that are also a participant in the semiotic organization of language.⁹ In this argument, the monetary system of exchange is thought to affect linguistic exchanges, for example the exchanges of meaning in metaphors within language. In the above quotation from 'Citations I', the speaker states that there is 'no decent modicum' for linguistic exchange; this meaning is figured in a term - 'modicum' - that connotes the medium of economic exchange. Hence, it establishes an equivalence between discourses on monetary and linguistic exchange, which indicates the interconnection of these semantic fields in Hill's thought. The comparative adjectives that describe 'the actual' as 'cruder' and

⁵ Hill, 'Poetry and Value', in *Collected Critical Writings*, pp. 478-489 (p. 487).

⁶ Hill, 'Isaac Rosenberg, 1890-1918', in *Collected Critical Writings*, pp. 448-464 (p. 449).

⁷ Hill, 'Citations I', in *Broken Hierarchies: Poems 1952 - 2012*, ed. by Kenneth Haynes (Oxford: Oxford University Press, 2013), p. 560.

⁸ *OED*.

⁹ Marc Shell, *Money, Language, and Thought: Literary and Philosophical Economies from the Medieval to the Modern Era* (Berkeley: University of California Press, 1982) p. 3.

'finer' than the 'modicum' of an object specify that this is a 'modicum' of a processed object that is disfigured in the process of transference (or 'transition', as an early draft states).¹⁰ The phrase 'without fuss carrying its own weight', moreover, counterpoises 'the actual' to 'modicum', with 'modicum' thus figured as dense and excessive, carrying an accrued weight. The noun 'actual' corroborates this reading through its financial signification: '(the exchange of) commodities which are available for immediate delivery, as opposed to contracts for futures trading'.¹¹ The 'actual' is therefore a substantial entity in itself - it has intrinsic value. This is further emphasized through the strong enjambment that weighs down 'the actual'. The 'modicum' of the linguistic medium, in contrast, is dense yet insubstantial through its own processed and disfigured weight.

Hill relates this density of language through human disfiguration to economic impurity. He uses the idea of usury to manifest this interconnection of economic and linguistic corruption: 'defraudings at the source, | the bare usury of the species'.¹² This evinces the notion that in Hill's thought language is corrupted through its disassociation from the 'source' condition. The metaphor of 'usury' associates the increased weight of money through exploitative interest with the increased weight of language through corrupting usage by 'the species'.¹³ The critic Brian Cummings argues that Hill attends to this 'muddied, oxygenated, recycled, state of things as they are'.¹⁴ I would argue that Hill rejects a mode of poetic composition that elegizes an intransitive intrinsic value, through attending to this 'state of things as they are'. Hill associates this idea of an intransitive intrinsic value with John Ruskin's economic writings; he argues that the phrase

¹⁰ Hill, Notebook 63, BC MS 20c Hill 2/1/63, recto. 22.

¹¹ *OED*.

¹² Hill, 'Citations I', in *Hierarchies*, p. 560. The *OED* gives the following definition of 'usury': 'usury, *n.* The fact or practice of lending money at interest; esp. in later use, the practice of charging, taking, or contracting to receive, excessive or illegal rates of interest for money on loan'. *OED*.

¹³ See Marc Shell, *The Economy of Literature* (Baltimore: John Hopkins University Press, 1978), pp. 89-112.

¹⁴ Brian Cummings, 'Recusant Hill', in *Geoffrey Hill: Essays on his Later Work*, ed. by John Lyon and Peter McDonald (Oxford: Oxford University Press, 2012), pp. 32-54 (p. 43).

'intrinsic value' in Ruskin's writings is 'at best a promissory note, at worst a semantic relic to ward off the evil eye of commodity'.¹⁵ Hill instead explores the impure medium of language in its fallen state to exact a value. He puts to the assay each word to measure its force in context, such as the weight of the word 'intrinsic' itself in 'Poetry and Value'.¹⁶ This suggests that for Hill the intrinsic value of poetry is mediated through attentiveness to composition. He attempts to mitigate against collusion in the debasement of language, thus engaging as an ethical individual self in 'the general semantics of the nation'.¹⁷ In line with this obligation to attend to a corrupt language, the speaker states in 'On Reading *Milton and the English Revolution*': 'How certainly words are at one with *all | corruptible things*'.¹⁸ This theologically pitched sentence demonstrates Hill's preoccupation with Original Sin. Further, it relates the poet's medium to '*all | corruptible things*', such as the 'Commonwealth shilling from an oddments box' of stanza IV. In *A Treatise of Civil Power*, therefore, Hill considers the medium of economic exchange as debased and disfiguring. This is associated in his reasoning with the contaminated force of language through the metaphor of 'usury'. There is thus a moral obligation to assay poetic language if the poet is to avoid complicity in the corruption of words that they critique. This accordingly retains the intrinsic value of poetry, through an ethical engagement with the impure state of language.

¹⁵ Hill, 'Translating Value', p. 383.

¹⁶ Hill, 'Poetry and Value', p. 479. Moreover, in the typescript and ms drafts of *A Treatise*, there are often deletions with a list of alternative words written beside. This evinces Hill's poetic practice of scrupulous interrogation of a word before its inclusion. He thereby determines the semiotic weight of a word in the contexture of his poetry. Further, he often consults the *OED* in order to examine the semantic associations of specific terms. See, for example, Hill, Notebook 63, BC MS 20c Hill 2/1/63.

¹⁷ Hill, 'Rhetorics of Value and Intrinsic Value', p. 477.

¹⁸ Hill, 'On Reading *Milton and the English Revolution*', in *Hierarchies*, p. 563.

Hill states that poetry is 'a form of responsible behaviour, not a directive. It is an exemplary exercise'.¹⁹ This notion of the poem-as-example evinces his conviction that the intrinsic value of poetry can become extrinsic, through providing exemplary ethical modes of thought. Bridget Vincent argues that Hill explores the potential for poetry 'to hold, as intrinsic value holds, wider civic implications', through providing exemplary modes of engagement with language.²⁰ Vincent argues that this is despite his 'stringent awareness of the limitations inherent in his own form'.²¹ This is particularly the case in Hill's later collections in relation to economic concerns. Specifically, he responds to what he considers the erosion of civic democracy by neoliberal economic structures. He states: 'we and our fellow Europeans are citizens not of democracies but of finance oligarchies with aristocratic and democratic trimmings'.²² In 'A Précis or Memorandum of Civil Power', the declarative speaker states:

Well, there's a fortune in it if you sail
once around the world
faster than Jules Verne in his fantasy.
Fantasy makes a power of money too.
Money's not civil power in itself;
more the enforcer.²³

¹⁹ Quoted in Bridget Vincent, 'The exemplary poetry of Geoffrey Hill: Authority and exemplarity in *A Treatise Of Civil Power*', *The Modern Language Review*, 110:3 (2015), 649-668 (p. 650)

²⁰ Ibid., p. 657. See also, Bridget Vincent, "'Not an idle spectator": Geoffrey Hill as Model Reviewer', *Diogenes*, 60:1 (2014), 86-96.

²¹ Ibid.

²² Geoffrey Hill, 'Poetry, Policing and Public Order', University of Oxford, 29 November 2011. Transcribed from an audio recording at <http://media.podcasts.ox.ac.uk/kebl/general/2011-1130_geoffrey_hill_poetry.mp3> [accessed 9 April 2018].

²³ Hill, 'A Précis or Memorandum of Civil Power', in *Hierarchies*, pp. 581-584 (p. 583).

Shell argues that credit 'involves the very ground of aesthetic experience'.²⁴ Of relevance to my argument, he suggests that the medium of language confers belief in fiduciary money *and* literature. In the quotation above from 'A Précis', Hill juxtaposes Verne's 'fantasy' novel *Le Tour De Monde en Quatre-Vingts Jours* (1873) with the 'fantasy that makes a power of money too'. This is figured through the lineation that places these ideas in proximity and the anadiplosis of 'fantasy'. Hill thus articulates a correspondence between the mental processes that cause a delusion of 'power' in money and the fantasizing of a plot in which 'you sail | once around the world'. In his critical prose, Hill distinguishes 'fantasy' or 'fancy' from disciplined faculties such as the 'imagination' or 'intellect'.²⁵ I would argue that 'fantasy' signifies a proposition without substance, hence the ontological structure of fantasy is unrealized in the world. These lines therefore exemplify a mode of thought in which the individual could engage intellectually with money. Hill exemplifies an intellectual recognition that money does not contain 'civil power in itself', a locution of 'intrinsically'. Instead, this mode of disciplined thinking recognizes that 'money' 'enforce[s]' particular power structures through a delusional fantasy. The 'power of money' is thus recognized as an unsubstantial 'fantasy' through this poetic assaying of money, altering certain beliefs in fiduciary money through language. I would argue, therefore, that this poem effects a politics that can be realized in the polis. The exemplary mode of thought has 'wider civic implications' in engaging the *res publica* in a critical relation to civil power. Hill indicates that economic power structures are sustained through a collective delusion of civil power as intrinsic to money; he therefore engages the reader in a critique of economic structures involved in the replication of power systems.

Throughout his poetic career Hill critiqued authorial accessibility and refused to court public attention. In 'The Weight of the Word', Hill writes a critical

²⁴ Shell, *Money, Language, and Thought*, p. 7.

²⁵ Hill, 'Gurney's Hobby', in *Collected Critical Writings*, pp. 424-447 (p. 434).

review of the scholar Isabel River's monograph *Reason, Grace and Sentiment* (1991) that attends to this idea. He argues that 'authorial 'accessibility' is no more than a commodity cry' that reduces scholarly value, in response to River's statement that she 'will make the book accessible'.²⁶ Hill's argument is that if the object of enquiry requires a certain methodological framework to determine the properties that inhere in it, then this should take precedence over accessibility. He therefore critiques River's inattentiveness to the language of the seventeenth and eighteenth centuries, specifically for its failure to attend to the texture of the texts studied. In the collection *Speech! Speech!* (2001), Hill deliberates: 'Would I exchange | my best gift, say, for new spools of applause, | roulette set pieces (YOU OWE US MONEY)?'.²⁷ The courting of public attention in the market-place would require the speaker to 'exchange | my best gift' for an unethical income. Hill reflects that this income would be acquired through the debasement of poetry to a commercial product: 'laser it off the barcode or simply | cut here -'.²⁸ His anxiety is that to reduce poetry to a commodity would involve the obfuscation of the complexity of language, partaking in a disfiguration of the medium of linguistic exchange. This relates to the quotation above from 'A Précis'. Hill implicitly critiques the success of Verne, whose popular 'fantasy' novel earned him a 'fortune' and public acclaim. Furthermore, Verne worked as a broker on the Paris Stock Market prior to his literary career; this corroborates the association of the 'fantasy' as a faculty that transmutes fiduciary money into a substantial entity and creates unrealizable fantasies to court public attention for economic gain.

In 'On Reading *Blake: Prophet Against Empire*' Hill quotes phrases from the following passage of David V. Erdman's book:

²⁶ Hill, 'The Weight of the Word', in *Collected Critical Writings*, pp. 349-365 (p. 350); Quoted in Hill, 'The Weight of the Word', p. 349.

²⁷ Hill, *Speech! Speech!* (London: Penguin Books, 2001), p. 4.

²⁸ *Ibid.*, p. 2.

For “counting gold” is not abundant living; and grasping colonies and shedding blood whether in the name of royal dignity or in the name of commerce is not living at all, but killing.²⁹

In this paragraph, Erdman discusses Blake’s conviction that the public should attend to the enlargement of their intellect and spirituality, as opposed to their investments. Stanza V of Hill’s poem reads:

If counting gold is not abundant living
nothing else counts. That there are over-
flowing granaries of Imagination
stands neither here nor there. Money is fertile
and genius falls by the way. It doesn’t –
but stays in its own room, growing confused³⁰

In an early draft, Hill revises ‘nothing else is’ to ‘nothing else counts’.³¹ This polyptoton on ‘count’ emphasizes the frustration with a market economy that reduces objects to commodities for exchange through ‘gold’. A capitalist commodity culture impoverishes the polis, as only ‘*counting gold*’ is ‘*abundant living*’. The speaker states that ‘nothing else counts’, if it cannot be counted and measured against money. This occurs through the transmutation of objects into fungible commodities, which obscures the intrinsic value of things. In contrast, the metaphor of ‘over- | flowing granaries of Imagination’ presents the idea that the labour of the imagination produces a nourishing value, as grain is intrinsically valuable as a source of sustenance. In his critical writing, Hill refers to the

²⁹ David V. Erdman, *Blake: Prophet Against Empire* (New York: Dover, 1991), p. 226.

³⁰ Hill, ‘On Reading *Blake: Prophet Against Empire*’, in *Hierarchies*, pp. 569-570 (p. 570).

³¹ Hill, Notebook 63, BC MS 20c Hill 2/1/63 (‘Notebook 63: A Treatise of Civil Power’), Brotherton Library, Leeds University, verso. 28.

economic theory of the seventeenth-century philosopher John Locke: 'tis *Labour* indeed that *puts the difference of value* on every thing'.³² In 'Poetry and Value', Hill states that Locke would have theorized thus: 'the intrinsic value of a bushel of wheat cannot be isolated from the value of the human labour that contributed to its growth and harvesting'.³³ The 'over- | flowing granaries of Imagination' accordingly have intrinsic value through ethical labour, in contrast to the 'counting gold' that has value imbued onto it by 'fantasy'. The value of gold is determined by its exchange in the economic system, whereas the 'over- | flowing granaries' are valuable in themselves as intellectual nourishment. However, a commodity culture run by finance oligarchs does not recognize genius, and the *res publica* ignore intellectual sustenance in the pursuit of commercial products. Hill contends that 'genius' therefore stays in its room 'growing confused' through its vision of the intrinsic value that inheres in the visionary and poetic.

The literary critic Peter McDonald notes of Hill's later work: 'effort is not something to be disguised; it is rather, perhaps, something to be played up'.³⁴ The work of poetry is not obscured in Hill's later poems, as effort is required to assay the words of a poem. Hill measures the relevance of specific words, in order for intrinsic value to be mediated through the poetic structure and composition. For Hill, poetic composition and vision requires: 'Erudition. Pain. Light'.³⁵ Hill argues, moreover, that 'language is in me and is me'.³⁶ In *A Treatise of Civil Power*, therefore, poetry is 'a work done | to gain, or regain' a possession of the intrinsic value of the self. This allows for the intrinsic value of the poet's self to engage with the extrinsic, as the semantic weight of language that circulates in the civic state is engaged with by the inner most self. It is therefore

³² John Locke, *Two Treatises of Government*, ed. Peter Laslett (Cambridge: Cambridge University Press, 1988), p. 296.

³³ Hill, 'Poetry and Value', p. 487.

³⁴ Peter McDonald, 'But to my Task: Work, Truth, and Metre in Later Hill', in *Geoffrey Hill: Essays on his Later Work*, ed. by John Lyon and Peter McDonald (Oxford: Oxford University Press, 2012), pp. 143-169 (p. 149).

³⁵ Hill, *Speech! Speech!*, p. 1.

³⁶ Hill, 'Rhetorics of Value and Intrinsic Value', p. 477.

'a *mode of moral life*', whereby the poet engages with language as an ethical citizen.³⁷ This is an effort by Hill to mitigate the debasement of state language. I have argued that economic thought is interconnected with Hill's self-reflexive deliberations on this '*mode of moral life*' that poetry is, in order to consider the potential for poetry to mediate an intrinsic value.

³⁷ Hill, 'Citations I', in *Hierarchies*, p. 560.

Bibliography

Primary Manuscript Sources

Hill, Geoffrey, Notebook 63, BC MS 20c Hill 2/1/63 ('Notebook 63: A Treatise of Civil Power'), Brotherton Library, Leeds University.

-----, Notebook 64, BC MS 20c Hill 2/1/64 ('Notebook 64: A Treatise of Civil Power'), Brotherton Library, Leeds University.

-----, 'An Essay on Value I' (ms draft), BC MS 20c Hill/4/29/1 ('An Essay on Value'), Brotherton Library, Leeds University.

-----, 'An Essay on Value II' (ms draft), BC MS 20c Hill/4/29/1 ('An Essay on Value'), Brotherton Library, Leeds University.

-----, 'Translating Value: Marginal Observations on a Central Question' (ms draft), BC MS 20c Hill/4/29/3 ('Translations of Value'), Brotherton Library, Leeds University.

-----, 'A Treatise of Civil Power' (typescript and ms drafts), BC MS 20c Hill/1/16/1 (Poems and Draft), Brotherton Library, Leeds University.

-----, 'A Treatise of Civil Power' (typescript and ms revisions), BC MS 20c Hill/1/16/2 (Draft Collection: A Treatise of Civil Power), Brotherton Library, Leeds University.

-----, 'A Treatise of Civil Power' (page proofs), BC MS 20c Hill/1/16/3 (Page Proofs: A Treatise of Civil Power), Brotherton Library, Leeds University.

-----, 'A Treatise of Civil Power' (page proofs), BC MS 20c Hill/1/16/4 (Page Proofs: A Treatise of Civil Power), Brotherton Library, Leeds University.

-----, 'Poetry and Value' (typescript draft), BC MS 20c Hill/4/28/4 (Tanner Lectures), Brotherton Library, Leeds University.

Haynes, Kenneth, fax to Geoffrey Hill, BC MS 20c Hill/4/28/4 (Tanner Lectures),
Brotherton Library, Leeds University.

Primary Printed Sources

Dempsey, Michael, 'Literature Comes to Life', *Illustrated London News*, 6629 (20
August 1966), 24-5.

Erdman, David V., *Blake: Prophet Against Empire* (New York: Dover, 1991).

Hill, Geoffrey, *Speech! Speech!* (London: Penguin Books, 2001).

-----, 'Poetry as 'Menace' and 'Atonement'', in *Collected Critical Writings*,
ed. by Kenneth Haynes (Oxford: Oxford University Press, 2008), pp. 3-20.

-----, 'Our Word is Our Bond', in *Collected Critical Writings*, ed. by
Kenneth Haynes (Oxford: Oxford University Press, 2008), pp. 146-169.

-----, 'Caveats Enough in their Own Walks', in *Collected Critical Writings*,
ed. by Kenneth Haynes (Oxford: Oxford University Press, 2008), pp. 208-
225.

-----, 'The Weight of the Word', in *Collected Critical Writings*, ed. by
Kenneth Haynes (Oxford: Oxford University Press, 2008), pp. 349-365.

-----, 'Translating Value: Marginal Observations on a Central Question',
in *Collected Critical Writings*, ed. by Kenneth Haynes (Oxford: Oxford
University Press, 2008), pp. 383-393.

-----, 'Language, Suffering, and Silence', in *Collected Critical Writings*,
ed. by Kenneth Haynes (Oxford: Oxford University Press, 2008), pp. 394-
406.

-----, 'Tacit Pledges', in *Collected Critical Writings*, ed. by Kenneth
Haynes (Oxford: Oxford University Press, 2008), pp. 406-423.

-----, 'Gurney's 'Hobby'', in *Collected Critical Writings*, ed. by Kenneth
Haynes (Oxford: Oxford University Press, 2008), pp. 424-447.

-----, 'Isaac Rosenberg, 1890-1918', in *Collected Critical Writings*, ed. by Kenneth Haynes (Oxford: Oxford University Press, 2008), pp. 448-464.

-----, 'Rhetorics of Value and Intrinsic Value', in *Collected Critical Writings*, ed. by Kenneth Haynes (Oxford: Oxford University Press, 2008), pp. 465-477.

-----, 'Poetry and Value', in *Collected Critical Writings*, ed. by Kenneth Haynes (Oxford: Oxford University Press, 2008), pp. 478-489.

-----, 'Word Value in F. H. Bradley and T. S. Eliot', in *Collected Critical Writings*, ed. by Kenneth Haynes (Oxford: Oxford University Press, 2008), pp. 532-547.

-----, 'Mercian Hymns', in *Broken Hierarchies: Poems 1952-2012*, ed. by Kenneth Haynes (Oxford: Oxford University Press, 2013), pp. 81-112.

-----, 'A Treatise of Civil Power', in *Broken Hierarchies: Poems 1952-2012*, ed. by Kenneth Haynes (Oxford: Oxford University Press, 2013), pp. 557-601.

Phillips, 'Carl, The Art of Poetry LXXX [interview with Hill]', *Paris Review* (No. 154, Spring 2000), pp. 272-99.

Primary Auditory Sources

Hill, Geoffrey, 'Poetry, Policing and Public Order', University of Oxford, 29 November 2011. Transcribed from an audio recording at <http://media.podcasts.ox.ac.uk/kebl/general/2011-11-30_geoffrey_hill_poetry.mp3> [accessed 9 April 2018]

-----, 'Poetry and "the Democracy of the Dead"', University of Oxford, 3 December 2013. Transcribed from an audio recording at

<<http://media.podcasts.ox.ac.uk/engfac/general/mt13-hill-lecture.mp3>>
[accessed 9 April 2018]

Secondary Sources

Blanton, C. D., 'Nominal Devolutions: Poetic Substance and the Critique of Political Economy', *The Yale Journal of Criticism*, 13:1 (2000), 129-151.

Cummings, Brian, 'Recusant Hill', in *Geoffrey Hill: Essays on his Later Work*, ed. by John Lyon and Peter McDonald (Oxford: Oxford University Press, 2012), pp. 32-54.

McDonald, Peter, 'But to my Task: Work, Truth, and Metre in Later Hill', in *Geoffrey Hill: Essays on his Later Work*, ed. by John Lyon and Peter McDonald (Oxford: Oxford University Press, 2012), pp. 143-169.

North, Michael, 'The Word as Bond: Money and Performative Language in Hill's Mercian Hymns', *ELH*, 54:2 (1987), 463-481.

Oxford English Dictionary, (Oxford University Press, 2010)
<<http://www.oed.com>>.

Pestell, Alex, 'Vision, commerce and society in Geoffrey Hill's early poetry', *Textual Practice*, 29:5 (2015), 905-925.

Ricks, Christopher, 'Hill's Unrelenting, Unreconciling Mind', in *Geoffrey Hill: Essays on his Later Work*, ed. by John Lyon and Peter McDonald (Oxford: Oxford University Press, 2012), pp. 6-31.

Roncaglia, Alessandro, *A Brief History of Economic Thought* (Cambridge: Cambridge University Press, 2017).

Shell, Marc, *The Economy of Literature* (Baltimore: John Hopkins University Press, 1978).

-----, *Money, Language, and Thought: Literary and Philosophical Economies from the Medieval to the Modern Era* (Berkeley: University of California Press, 1982).

Sieburth, Richard, 'In Pound We Trust: the Economy of Poetry/ the Poetry of Economics', *Critical Inquiry*, 14:1 (1987), 142-172.

Sperling, Matthew, *Visionary Philology: Geoffrey Hill and the Study of Words* (Oxford: Oxford University Press, 2014).

Vincent, Bridget, "'Not an idle spectator": Geoffrey Hill as Model Reviewer', *Diogenes*, 60:1 (2014), 86-96.

-----, 'The exemplary poetry of Geoffrey Hill: Authority and exemplarity in *A Treatise Of Civil Power*', *The Modern Language Review*, 110:3 (2015), 649-668.

Wainwright, Jeffrey, *Acceptable Words: Essays on the Poetry of Geoffrey Hill* (Manchester: Manchester University Press, 2006).