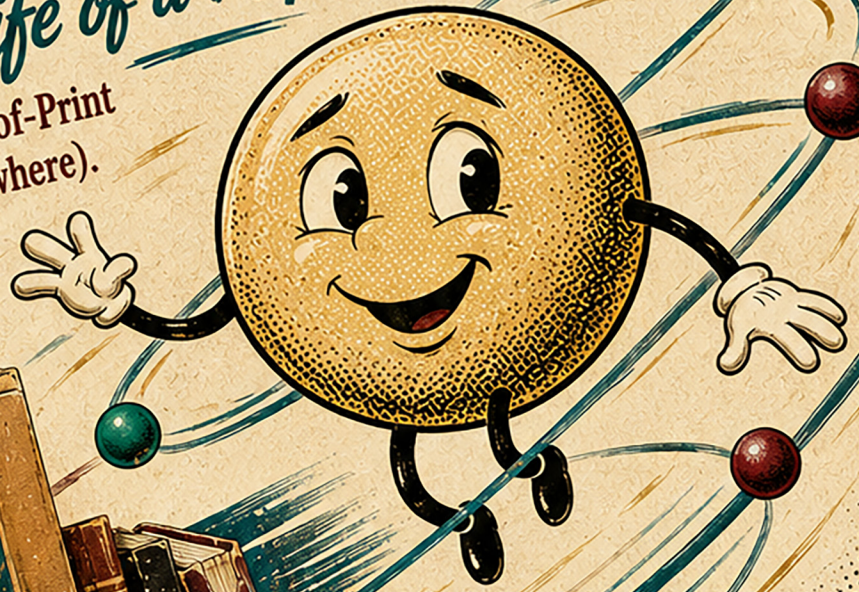


Neglectorino!

The Half-Life of a Reputation

Neglect, the Canon and the Out-of-Print
on the UB Poetics List (and Elsewhere).



“Shouldn't there be a poetic
submolecular particle adhering
to all great poets who are
overlooked, which would account
for said overlooking... perhaps
named the *neglectorino*”

— Aldon Nielsen, 1 February 2006

Edited by
Kristen M. Fabians.



* **Bonus:** A Complete Bibliography of Neglectorino
Poets and Books — Where Are They Now?

Neglectorino!

The Half-Life of a Reputation
Neglect, the Canon and the Out-of-Print on the UB Poetics List
(and Elsewhere)

Edited by Kristen M. Fabians

91 excerpts · 67 hands · 1994-2010

*“Shouldn’t there be a poetic submolecular particle adhering to all great poets
who are overlooked, which would account for said overlooking,,,
perhaps named the neglectorino”
— Aldon Nielsen, 1 February 2006*

Assembled in July 2026 from the monthly text archive of the Poetics List, State University of New York at Buffalo — 242 files, 120,564 messages, December 1993 to January 2014 — filtered to a working pool of 2,932 posts, of which 91 are printed here in 67 hands. Larry Fagin’s list is transcribed from Silliman’s Blog of 3 January 2006; CA Conrad’s Neglectorino Project from its five installments and their comment threads, 26 to 31 January 2006; the rest from forty-five further websites, four Poetry Project newsletters and two later magazine series. Every excerpt is verbatim, spelling and typing included. The 455 books, magazines and films catalogued at the back were checked for availability in July 2026 against publisher catalogues, distributor listings, library records, PennSound, the Electronic Poetry Center, Eclipse, UbuWeb, the Internet Archive and Project Gutenberg; where a fact could not be confirmed the entry says so.

Editor's Introduction

Kristen M. Fabians

A note on the editor's manners before we begin. This book takes the side of the people in it who were wrong. Aldon Nielsen invented the word's best formulation and then spent a fortnight doubting that anybody it applied to was actually neglected; Nick LoLordo pointed out on the first evening that a term applied to everybody less famous than Billy Collins measures nothing, and was ignored for four years, at which point he said it again. They were right. The argument still ran for sixteen years, produced two hundred pages of transcript, and rescued, by my count, seventeen books. Being right about a conversation is not the same as being useful to it, and I have tried to keep that distinction in view.

This volume could not be made out of the Poetics List alone. The subject arrived on the list from outside it, was argued about there for a fortnight, and then went on being argued about somewhere else for fifteen years. A volume that printed only the list's share of it would be a book about a conversation with both ends cut off.

So the body of this one is the list, and the apparatus is everything else. The five movements in the middle are ninety-one excerpts drawn from a working pool of two thousand nine hundred and thirty-two posts in sixty-seven hands, taken from the archive's two hundred and forty-two monthly files — 120,564 messages between December 1993 and January 2014. Behind them, at the back, are the documents the list was reacting to and the afterlife it never saw: Larry Fagin's list of seventy-two writers, printed entire from Ron Silliman's blog of 3 January 2006; CA Conrad's *Neglectorino Project*, five installments and their comment threads, 26 to 31 January 2006, with all fifty-eight contributors and everything they named; thirteen further posts of Silliman's between 2006 and 2011; Steven Waling's English counterpart list, Ricardo Domeneck's Portuguese one, Bill Mohr's, Pierre Joris's scattered use of the word and Tom Orange's essay on Darrell Gray; the two organised revivals, Mark DuCharme's week at The Operating System in 2018 and Caesura's *Museum Poetica* of 2020–21; and four issues of the *Poetry Project Newsletter*, one of which records a poet formally leaving the list of the neglected.

The excerpts begin in March 1995, when Ron Silliman answers a reading-list thread with a catalogue of long poems he wishes were back in print and finds Pierre Joris and Loss Glazier proposing, within a day, that the answer is an electronic archive — eleven years before the word *neglectorino* existed and twelve before the argument about scanning Joseph Ceravolo. They end in January 2010, in a thread called “why the canon??” opened by a poet who is not an academic and who wants to know, plainly, whether some writers simply deserve to last. I have arranged them in five movements, by question rather than by year, because the same people say the same things at eight-year intervals and the intervals are the evidence.

The first thing an editor of this material has to report is unflattering, so I will report it first. The list argues about neglect far more than it repairs any. I counted the poets whom the poetry world habitually calls neglected against the number of posts in which their names stand inside the language of neglect. At the top are Alice Notley, Jackson Mac Low, Anne Waldman, Bernadette Mayer and Rosmarie Waldrop — writers this list discusses constantly and by name, in hundreds of posts, and whose neglect is therefore of a peculiar kind. At the bottom, with four mentions, one, and none, are Russell Atkins, William Everson, Besmilr Brigham, Elouise Loftin, Norman Pritchard and Mary Norbert Korte. The poets most securely lost are the ones the argument never reaches.

The second thing to report is that the members knew this while they were doing it. Nielsen and Charles Alexander said on the first day that the poets being named did not seem overlooked. Tom Orange answered them by drawing the distinction the thread had needed — between the street poet who was never published, the poet who published fifty years ago and has not been read for forty-nine, and the poet who was well known twenty years ago and is now out of print and therefore out of reach. That is not a definition of neglect. It is three different mechanisms wearing one name, which is why the argument cannot end.

On the fifth day Walter Lew moved the term off its axis in a hundred and two words. The most neglected poets in America, he wrote, are the many who do not write in English; for them disappearing does not even become part of how they are remembered. Two days later he had to write again, at length, to say he had not meant they were neglected by their own readers in their own languages, only by the readers this discussion had silently assumed. Mark Weiss, who publishes translations, tested the correction against his own list and found that

neglect turns out to be a function of which language a reader happens to hold. Nobody picked it up, and the thread ended nine days later with one more name offered to nobody in particular.

The one place the argument turns into an event is Movement IV. In July 2007 a PDF of Ceravolo's *Fits of Dawn*, out of print since 1965, is forwarded around the list in delight; in August, Conrad reports — as he had promised he would — that the poet's widow and literary executor had not given permission and had written to him angrily. The recovery and the offence are the same act. Nobody on the list resolves this, and I am not sure anybody has since.

Two rules have governed the selection, as they governed the last of these editions. Where a position I find unattractive is represented, it is represented in its strongest available form. And where somebody was answered, the answer is printed in the same movement as the charge.

A word on who is not here. The poets under discussion are almost never in the room. Rukeyser, Eigner, Ceravolo, Niedecker, Atkins and Kim Yeong-nang are talked about; they do not speak, and in most cases could not. The one exception is instructive: Michael Palmer and Rosmarie Waldrop, the two living poets named on the first day, are precisely the two whose neglect the rest of the thread disputes. Announcement traffic — the notices, the calls for papers, the publisher's bulletins that make up much of the list's talk about out-of-print books — has been excluded, which flatters the list a little.

The apparatus is larger than the argument, and deliberately. An argument about whether books can be got hold of ought to be checkable, and nobody in these pages checked. *The List* and *The Word* are the two essays a reader needs and the list never wrote: what was being argued about, and where the term came from — by way of a 1950s television catchphrase, a cartoon neighbour, and a genealogy running back through Ashbery, Auden, Verlaine and a 1956 magazine symposium. *The Reading List* gives every book, magazine, report and film named anywhere in these pages, from the excerpts and from both blogs, with the edition the speaker had in front of them, its condition in July 2026 — in print, out of print, or freely readable, with a live address — and, where the person who named it said something worth hearing, their own words underneath. It is in four parts, sorted by what the record *does* with a name rather than by whether I think the claim of neglect is justified, that being the one judgement everybody in this book failed to make. *Books Wished For* takes the twenty-four occasions on which somebody asked for a particular book to

exist, prints the case they made, and reports what happened: eleven granted, six in part, seven not. And *CA Conrad's Neglectorino Project* prints the roster entire, so the lists the list spent a fortnight arguing about can be read beside the argument.

Of the two hundred and nineteen books named on Conrad's blog, one hundred and twenty-four are still out of print or unobtainable twenty years later and fifty have been rescued. That is the closest thing to a finding this edition contains, and it took a fortnight of argument, fifteen years of blogging and a month of checking to produce it.

Every excerpt is verbatim, including the spellings and the typing. Editorial cuts within a passage are marked; a passage trimmed at its head or its foot is not, as is the usual practice, and so the Sources appendix gives the length of each post as the archive holds it beside the number of its words printed here, and the extent of the editing can be seen there. Every availability statement was checked in July 2026 against publisher catalogues, distributor listings, library records, PennSound, the Electronic Poetry Center, Eclipse, UbuWeb, the Internet Archive and Project Gutenberg. Where a fact could not be confirmed the entry says so rather than guessing, which happens more often than I would like.

— *Kristen M. Fabians*

Contents

The five movements, and the apparatus. Every entry links.

Editor's Introduction

I · The Neglectorino (1995-2006) — excerpts 1-23

II · Why the Canon (1996-2010) — excerpts 24-44

III · Who Reads (1995-2006) — excerpts 45-57

IV · Out of Print (1995-2007) — excerpts 58-72

V · The Anthology (1994-2009) — excerpts 73-91

A · The List — what was being argued about

B · The Word — Fagin, Ned Flanders, and the precedents

Larry Fagin's list, 3 January 2006

C · The Reading List — every book named, and where it is now

D · Books Wished For — and whether they came

E · CA Conrad's Neglectorino Project — the blog roster entire

Sources

Index — and notes on the contributors

I

The Neglectorino

1995-2006

The word is eleven years younger than the argument.

In March 1995 Ron Silliman, asked what he has been reading, answers instead with a list of books he wishes existed — long poems of the 1960s, out of print, which he has gone so far as to think about packaging for a publisher. Within a day Pierre Joris has offered an electronic version of one of them and Loss Glazier, who built the Electronic Poetry Center at Buffalo, has made the general case: the out-of-print book is not merely unavailable, it has moved from circulation into fetish, and the archive is the way back. Marisa Januzzi reports that a critical edition of Mina Loy depends on how a trade house prices its selected; Alan Golding reports the opposite outcome, a collected O'Hara back in print and priced to undercut the selected on purpose. Everything the volume goes on to argue is in that week.

Then February 2006, and the four hours in which the term is adopted, formalised, taxonomised and refuted. The thread's own participants dismantle it as fast as they build it, which is why it is worth printing entire. Its last third belongs to Walter Lew, who says the discussion has been conducted in one language the whole time, and to Mark Weiss, who checks and finds that he is right.

1. — Ron Silliman Tue, 14 Mar 1995 16:20 ↓ [Index](#)

March 1995. A thread called Lost Classics has been running as a bedside-reading list; Ron Silliman turns it into a business proposition. The books he wants back are long poems of the 1960s, and the one he argues hardest for is Robert Kelly's Axon Dendron Tree. It has still not been reprinted.

Rather than just list what I've been reading lately (which consists of relatively little beyond recent books in the mail, such as Spencer Selby's, *Snow Crash* by Neil Stephanson and Watten's *Under Erasure* [which I read and reread the way Libyans read Khadafi's *Little Green Book*], then massive numbers of *Information Week*, *CIO*, *PC Week*, *Byte* and the like for work), I've been mulling over, rereading a series of "Lost Classics" that I wish were still in print. I've gone so far as to think about trying to package a series for a publisher.

By and large, these are longpoems, mostly from the 1960s, that I think everybody should have and read because they're so wonderful:

A particular example of this genre would be Robert Kelly's *Axon Dendron Tree* (which, with *Finding the Measure & 20 Songs* will always be the key Kelly books for me because they arrived at just the right time to help me with my own development as a poet, so that I have that deep love for them that goes beyond articulation).

2. — Pierre Joris Wed, 15 Mar 1995 10:09 ↓ [Index](#)

The next day. Pierre Joris agrees about the Kelly and reports why the reprint failed — the press that was going to do it was talked into a new book instead. Then, in the last sentence, he proposes the solution the rest of this volume keeps returning to, eleven years before anyone scans Ceravolo: put it in the archive until a publisher wants it.

Ron,

I couldn't agree with you more re RK's *AXON DENDRON TREE* (& most of the others on your lost classics list). A couple years back I thought I had convinced Pat & Marla Smith (NOTUS & OTHERWIND PRESS) to reprint *AXON DENDRON TREE* -- only to find out that RK had convinced them to do his new longish poem *MONT BLANC*, a lovely work, btw. There exists thus an electronic version of ADT, as Pat had set the poem -- & I have mentioned to Loss that this wld also be the kind of work eminently suited to the purposes of the Poetry Archive. I haven't had time to talk to RK (hello Robert) about it, but will, & have done so herewith as he is a reader of this list.

Except for Grenier's book, most all of your "lost classics" cld in fact be brought back into a electronic poetry archive, until some gutenbergian enthusiast is ready to reprint them. Or does that sound like some cyber-holding tank or some post-xtian limbo 'twixt pardiso of print & inferno of o.p.?

Pierre

3. — Loss Glazier *Wed, 15 Mar 1995 22:17* ↓ **Index**

Loss Glazier, who built the Electronic Poetry Center at Buffalo, answers the objection before it is made. His argument — that an out-of-print price does the author less good than a free file, because the book has stopped being read and become a collector's object — is the argument the list will have again, with the roles reversed, over Ceravolo in 2007 (Movement IV).

Pierre, Ron, and others -

I would, of course, argue that this is precisely the role of an electronic poetry archive. For those people really intent on reading the Many instrumental works branded with the o.p. stamp, there's little recourse, especially if they are not in the academic circles that allow funding to travel to special collections, or unless they know someone with an Extraordinary collection ...

op prices are extremely prohibitive - and if one were to make an argument that electronic versions of texts don't help the author financially, I would leap in to say that op priced texts help even less, as the text moves from circulation to an object of fetishization.

Of course, I have seen a number of postings here and there that electronic copies actually boost sales of print works when both are available. People in places not sporting comprehensive bookstores like to browse too...

Further, the electronic "facsimile" of the work would offer the text but would by no means ever preclude its reissuance in print nor (if currently in print) eclipse a physical presence.

4. — Marisa Januzzi *Wed, 15 Mar 1995 12:41* ↓ **Index**

Marisa Januzzi, then preparing a critical edition of Mina Loy, on how such an edition lives or dies: not by scholarship but by whether a trade house thinks a Selected has flooded the market. Roger Conover's The Lost Lunar Baedeker appeared from Farrar, Straus and Giroux the following year and is still in print. Januzzi's edition never appeared.

Greetings all--

Jonathan Williams's address (still, I think): Box 110 Highlands, NC 28741

I didn't speak up earlier, but I am currently preparing a critical edition of Loy's poems. Its fate probably depends upon the demand (or lack of) for the forthcoming *SELECTED* by Roger Conover (from Farrar, Straus, Giroux); Conover doesn't want to "flood" the market, though I've got a zillion potential Loy projects on tap here. Would love to talk backchannel with anyone else interested in textual crit. or ML.

The recent discussion about the textuality of the physical book was fascinating-- has anyone seen *MY MOTHER'S BOOK*, by Joan Lyons? It's very moving constructed as a double-hinged folio-- a twin-spined hug built in paper, which suits the text just fine.

The discussions of close reading and textual aspects of book layout etc. dovetail nicely in my mind around the editing of Loy's work.

5. — Alan Golding Thu, 16 Mar 1995 11:03 ↓ [Index](#)

Alan Golding, who consulted on the project, reports the reverse case in the same week — O'Hara's Collected Poems back in print in paper from California, deliberately priced to undercut the Selected so that teachers would order it. Recovery here is a decision about a price, taken by three people.

The Collected O'Hara is in fact just now back in print, in paper from the University of California Press. Got mine in the mail just 2-3 days ago. As a consultant on the project, I suggested that they try to price the book to make it competitive with the Random House (I think) *Selected*, hoping that for a couple of bucks more teachers, for instance, would be willing to order the Collected over the *Selected* for classes. So please consider that possibility if you're in the business of teaching O'Hara. And all interested parties who are not will hopefully want to have the book anyway . . .

Alan Golding

6. — Jennifer Bartlett *Wed, 1 Feb 2006 19:02:* ↓ [Index](#)

1 February 2006, mid-afternoon. Jennifer Bartlett is answering somebody else's mention of Muriel Rukeyser and adds four more names. Nothing in the post uses the word this volume is named for; the word is ninety minutes away. The claim that will be disputed for a fortnight is the one about Michael Palmer, who has three books in print at New Directions as she writes.

I definitely agree with the poet who brought up Muriel Rukeyser. Rukeyser was a great thinker, and a great political and lyrical poet. I have only heard ONE person in all my years mention her name - I think it was Claudia Rankine. I have NEVER heard anyone mention the great, seminal poet Bill Everson/Brother Antonious who was so popular in the 70's in the Bay Area. My father wrote a biography on him. Also, Larry Eigner and Lorraine Niedecker. All these poets have published WIDELY and are largely ignored.

I think a real problem in the poetry community is the division between East and West Coast. Here (I'm in NYC) we hear a lot about Berrigan, Ashbury, Graham, Bernstein, and so on. All of these are GREAT GREAT poets - but why don't we ever hear about those mentioned above and MICHAEL PALMER, who is probably one of the greatest living poets!

7. — Kevin Thurston *Wed, 1 Feb 2006 14:27:* ↓ [Index](#)

Kevin Thurston, within the hour, with the objection nobody engages for a week: that a poetry with many small audiences is not a poetry with a neglect problem. He is answering the premise rather than the list.

but isn't that okay (that some poets aren't mentioned/read)? one of the things I walked away with from the free verse article is that, despite those fellas in charge, there is an audience for all of these things, so all of these poets are read, just not by the same people. it'd be pretty boring if everyone knew everyone and we just had to wait for more people to be born in order to have new poets/poetries.

8. — Michael Tod Edgerton Wed, 1 Feb 2006 12:06: ↓ [Index](#)

*Michael Tod Edgerton, an hour later, agreeing about Palmer and then naming the real case — Rosmarie Waldrop, whose *The Reproduction of Profiles and Lawn of Excluded Middle* were then out of print. He wishes the trilogy were in one volume. *New Directions* published exactly that, as *Curves to the Apple*, the following year. It remains one of the fastest-granted wishes in the book.*

Yes, I LOVE Michael Palmer! I was under the impression, however, that over the past few years since *At Passages and Promises of Glass* he was receiving more of the attention he deserves, if still not as much. Hopefully I'm right and hopefully the trend will continue. He certainly deserves it far more than Graham. Rosmarie Waldrop is known as a publisher and translator, and is highly regarded in "avant" circles, but her own poetry doesn't, I believe, have nearly as large a readership or get the amount of critical attention that it deserves. I hope I'm wrong. (I'm fairly clueless; I don't really try to keep up with who's who and whatnot, I can barely organize my time these days to have any to write.) I hope *Reproduction of Profiles and Lawn of Excluded Middle* come back into print soon! Better--I hope the whole trilogy, incl *Reluctant Gravities*, is put out in one volume, like Palmer's *Codes Appearing*. I thought I heard a rumor to this effect, actually--anybody know?

9. — Aldon Nielsen Wed, 1 Feb 2006 15:35: ↓ [Index](#)

Aldon Nielsen, ninety minutes after Bartlett, doing two things at once: doubting that the poets named are neglected at all, and inventing a particle to explain it if they are. The joke is exact — a half-life is a rate of disappearance, not a fact about any one atom — and it gives this volume its title. He is not, however, coining the word; see the note on the Neglectorino Project in the apparatus.

I have to say, as somebody who has now lived almost equal periods of time on both coasts (and was born in the middle) and has spent some considerable time in conversations about poets & poetry, I'm puzzled by this -- I've been hearing and reading about all these poets for manymanymany years -- have been to any number of conferences where people delivered papers on their works etc. -- Which is never to say they couldn't all benefit, and us along with them, by even wider discussion --

by the way, what was your father's book on Everson/Antoninus? I'd like to look it up --

but here's a proposal -- Shouldn't there be a poetic submolecular particle adhering to all great poets who are overlooked, which would account for said overlooking,,, perhaps named the neglectorino -- it would have the half-life of the reputation of a USA Poet Laureate --

10. — Hugh Steinberg *Wed, 1 Feb 2006 13:21:* ↓ [Index](#)

Hugh Steinberg, two hours later, supplies the only piece of analysis in the thread: eight mechanisms by which a writer disappears. It is a taxonomy of causes for a phenomenon the thread has not yet agreed exists, and every later post that gets anywhere is working somewhere inside it.

Neglectorino factors/particles: time (the further back in time, the more likely a writer'll wind up getting neglected), bad social skills, degree in which the writing is at odds with present time/place (popular in the 50's for all the reasons we now hate the 50's), extremely limited publication/non-republication, too little or too much quantity of work, lack of critical markers/fans, critical markers/fans who are also neglectorinos, too close proximity/similarity to someone who isn't neglected. Not all neglected writers have all these factors, but the more factors a writer has, the greater their chance of becoming neglected.

11. — Nick LoLordo *Wed, 1 Feb 2006 14:42:* ↓ [Index](#)

Nick LoLordo, the same evening, names the flaw that runs through everything after. A term that has been applied to anybody less famous than Billy Collins has no edges, and a word with no edges measures nothing. He proposes the inverse survey instead, and declines to conduct it.

I agree with Maria & others; a few years ago, this list might have been small enough that almost everybody on it would have agreed that, say, Palmer was one of the (insert small number here) greatest living American poets--now the list is so diffuse and people have such different positions re mainstream/magins that statements about neglect/fame can mean almost anything--"neglect's" been used to describe anybody less well known than Billy Collins--what is the _normal_ level of cultural awareness that exceeds "neglect"? where, what part of the littaray field, are we talking about? my guess is a current survey of

"overexposorinos" might generate more agreement...(though no, I don't want to play that game right now)

12. — Charles Alexander *Wed, 1 Feb 2006 18:14:* ↓ **Index**

Charles Alexander, who runs Chax Press in Tucson, agreeing from neither coast — and raising the count. If the list can name dozens of poets more overlooked than the ones under discussion, the discussion is about something other than neglect.

I agree with Aldon here. The poets named so far don't seem to be overlooked at all -- except maybe in whatever constitutes a mass national consciousness, but I think we could all name dozens of other really good poets who are much more overlooked. I also don't feel, with regard to the east/coast split brought up, that I sense it in that way. But then I'm on neither coast, and I have felt included by poets on each coast, and that I have worked to include poets from both coasts (and from no coast) in programs I've developed wherever I've been.

13. — Stephen Vincent *Thu, 2 Feb 2006 15:36:* ↓ **Index**

Stephen Vincent, five months after Katrina, proposes a different anthology: fifty basketballs recovered from the flood and photographed. He is the only person in the thread to suggest that the argument is a form of self-pity, and he does it by changing the subject to objects that really were abandoned.

Heah, before all this neglecting descends entirely into the sloughs of self-pity, despond & bitterness, I do recommend - as I occasionally do - a detour to Chris Sullivan's New Orleans' sight/site where he has neatly begun to arrange a photographic collection of 50 basketballs, all of which are recently recovered from the woes of Katrina - talk about colorful defacements, bruises and holes of neglect! <http://www.8letters.blogspot.com/>

I think Chris has put together a quite beautiful - not yet finished - Anthology of the misbegotten and forgot.

It might be a wonder to see what he could with the mugs of forgotten, overlooked and lost poets. Possibly an anthology just as good as these basketballs, I bet.

Stephen V <http://stephenvincent.net/blog/>

14. — CA Conrad Thu, 2 Feb 2006 20:57: ↓ [Index](#)

CA Conrad, who compiled the lists the thread is arguing about, arrives on the second evening to say that the people declaring these poets insufficiently neglected have not read the lists. His own contribution to his own project runs to fifteen poets and is the longest on the blog; four of the books he asks for there have since been published.

There's not a person alive who can read the NEGLECTORINO PROJECT and say that they've heard of EVERY poet on it.

But maybe you are all talking about the poets you are discussing on the Buffalo List? Anyway, here's the NEGLECTORINO PROJECT: [...] Maybe you're all discussing Palmer, etc., I don't know for certain.

If you REALLY HAVE heard of all the poets in the NEGLECTORINO PROJECT then we need to hear MORE for YOU! wow!

I read almost nothing but poetry, and I learned A LOT FROM THIS LIST!

15. — Tom Orange Fri, 3 Feb 2006 00:25: ↓ [Index](#)

Tom Orange supplies the arithmetic — fifty-eight contributors, two to a dozen names each — and then the distinction the thread had needed on its first day: that a street poet never published, a poet unread for forty-nine years, and a poet out of print for ten are three different situations wearing one word. Nobody adopts it.

people.

i don't know how anyone looking at the lists conrad has compiled can make generalizations like "none of these poets are really overlooked" or "overlooked doesn't really mean anything anymore." 58 poets each contributed a list of anywhere between two and probably a dozen names each, so there's naturally going to be a wide range of what people take "neglected" or "overlooked" to mean.

and there's a world of difference between a street poet you may have heard once and thought was brilliant but was never and will never be published, versus someone who published 50 years ago and hasn't been read by anyone in 49 years versus someone who was well-acknowledged 30 or 20 or 10 years ago but whose work is out of print and therefore unavailable to new audiences. hugh

steinberg's list of factors contributing to this is spot on, as is kevin thurston's point that how boring it would be if "new" poetry meant simply waiting for new poets to publish new books.

16. — Aldon Nielsen *Fri, 3 Feb 2006 09:41:* ↓ [Index](#)

Nielsen again, two days later, in nine propositions. The ninth is the one that ends the argument if anybody accepts it.

- 1) All poets are neglected.
- 2) Some poets are more neglected than others.
- 3) Billy Collins and Richard Hugo are neglected in contemporary American academic criticism.
- 4) Muriel Rukeyser was shamefully neglected for many years; not so neglected now; will be neglected again.
- 5) Ron Silliman is neglected in AWP circles.
- 6) Michael Blumenthal is neglected by LANGUAGE poetry readers.
- 7) William Carlos Williams is often neglected by people who are reading him.
- 8) Jorie Graham is neglected on the Slam circuit.
- 9) By definition, any listing of neglected poets will neglect to mention most of them.

17. — Jen Benka *Fri, 3 Feb 2006 07:00:* ↓ [Index](#)

*Jen Benka corrects the premise from inside the project. Her entry on Conrad's blog was a book, not a poet, and she named it to praise the press that had rescued it: Jan Freeman of Paris Press found an out-of-print copy of Rukeyser's *The Life of Poetry*, failed to interest a publisher, and finally re-typed the book herself. It is in print. → [Reading List](#)*

Friends,

I added Rukeyser's *Life of Poetry* to my "neglectorino" list to praise Paris Press for keeping that work in print. That book (and I was thinking more about books than poets necessarily) was certainly neglected and thankfully rescued. But it's interesting that folks are quick to declare MR a candidate for president.

Thanks to CA Commrade for starting such an interesting conversation!

18. — Catherine Daly *Fri, 3 Feb 2006 09:23:* ↓ [Index](#)

Catherine Daly, thinking about the Super Bowl and about buying a car, converts the problem into automobiles — and in doing so asks the question the thread will not: not who is neglected but by what mechanism, and whether the mechanism was ever about quality.

kind of a relief that poetry isn't a commodity, but that it is written (mostly) by people

but part of the problem is poetry is still a product in many respects, so we can ask, who is the corvair of poetry, a decent car with a pretty minor fan belt problem done wrong by a Ralph Nader early in his career? who is the Edsel, which could have been named by Marianne Moore but was not, and that was a good thing? which group of poets are the tucker cars, the other cars made before the distribution system solidified into the Detroit carmakers of the post ww 2 period? which poets don't translate well to American poetry, like the Yugo?

Catherine Daly, thinking about the super bowl and about buying a car

19. — Jonathan Skinner *Sat, 4 Feb 2006 23:46:* ↓ [Index](#)

Jonathan Skinner watches a documentary about Jerry Harvey, who programmed lost films for cable television, and makes the case for the compiler rather than the compiled. It is the one post in the thread that treats Conrad's labour as the subject.

Dear Poetics-list,

Just finished watching, Z Channel: A Magnificent Obsession, the excellent documentary (by Alexandra Cassavetes) on Jerry Harvey who, besides pioneering paid tv movie programming, did so much to resurrect almost-lost film classics, by the likes of Altman, Cimino, Welles, Peckinpah and others. It's a testament to how the life of an artwork is truly collective, extending beyond the efforts of those "immediately" involved. Film-makers recognized Harvey--despite his tragic end--as for all practical purposes one of them, for his selfless and passionate efforts.

CA Conrad similarly worked his butt off putting together this list of "neglected" poets, and many (not all) of the contributors obviously put time and care into bringing forward some names that most of us (except a few omniscient types) had probably never heard of--a great opportunity for extending our knowledge of poetry (whether or not we ultimately share the appreciation) and for honoring, if not resurrecting, unjustly neglected work. It's a testament to the collective nature of our endeavor.

20. — Walter K. Lew *Sun, 5 Feb 2006 02:05:* ↓ [Index](#)

On the fifth day Walter Lew moves the term off its axis in a hundred and two words. The most neglected poets in America are the ones not writing in English, for whom disappearing does not even become part of how they are remembered. The Korean lyric poet he names, Kim Yeong-nang, has no book in English.

Among the most neglected poets in America are the many that don't write in English. Unlike James, Kees, Cha, etc., disappearing doesn't even become part of how they are remembered. Aside from the very few who get translated (or translate themselves), they have no aura, leave no trace. Just some fishy odor.

Also, those that were struck down by aerial bombardment, napalm, etc. They weren't in America, but America got to them, into and all around them. Definitely hit by neglectorinos. Kim Young-nang, for example, one of the great lyric poets of modern Korean.

21. — Mark Weiss *Sun, 5 Feb 2006 10:52:* ↓ [Index](#)

Mark Weiss, who publishes translations, is the only person to test Lew's redefinition. He does it against his own list — a Trinidadian on the front page of his national newspaper, a Cuban with a scholarly literature about him — and finds that neglect is a function of which language the reader happens to hold.

Which circles back to the question, "what do we mean neglected?" The poets in those newspapers were known to their local language communities, but probably not to their anglophone neighbors. Cases in point: I publish a number of people from other cultures, some of whom live in the US. Mervyn Taylor, whose third book, *Gone Away*, I've just issued, is from Trinidad. He's well-known there, as poets go--a front-page spread in the largest newspaper, for instance,

and inclusion in most anthologies of the region. Barely known beyond the West Indian community in the States. Jose Kozer, a Cuban living in the US since 1960, has been published and given readings in almost every Spanish-speaking country. There are books about his work, and among readers of poetry he's something of a celebrity. But not in the country where he lives, although some of his poems have been translated by the likes of Gregory Rabassa and Edith Grossman, Amiel Alcalay translated two chapbooks, and my own translations and those of others have been appearing for the past few years in journals and ezines.

22. — Walter K. Lew *Tue, 7 Feb 2006 09:50:* [↓ Index](#)

Two days later Lew returns to say he has been misread, at three times the length. He had not meant that these poets were neglected by their own readers, only by the readers this discussion had silently assumed. The correction is the most careful thinking in the thread and it is the last anyone says about it.

Just in case I was misconstrued (see posts by Newman and Nielsen below):

My comment that non-English-writing (from hereon, "nEw") poets in the USA are "neglected" was, of course, in ref. to Anglophone readers ONLY--the group/discourse that the Neglectorino discussion seemed to assume was the standard by which to judge levels or types of recognition. I didn't mean to imply that they were neglected by publications, potential readers, and critics in their own writing language.

Here in L.A. it is especially easy to come across nEw poets' frequent appearance and often prestige in newspapers, magazines, anthologies, lectures, etc. published or conducted in other languages. One memorable experience I had was an invitation to give a lecture in Korean to a 1st-generation Korean American literary group on general trends across the entire US poetry scene (I tried to cover everything from Ashbery and Baraka to Langpo and Poetry magazine in 90 minutes!). They were very sympathetic to my halting Korean delivery and perhaps predictably interested in names like Cathy Song and Theresa Hak Kyung Cha.

23. — Stephen Vincent *Tue, 14 Feb 2006 10:30* ↓ **[Index](#)**

The final post under the subject, a fortnight in: Stephen Vincent offers one name, is not sure whether the thread feeds the project, and asks. Nobody answers. The thread ends here.

Bruce Boone

Who has some lovely, real good poems in Keven Killian's current, *Mirage #4/Period(ical) #127*. A fellow San Fransican, Bruce is one of the smartest cookies on the block and a wonderful writer. Maybe his books - published by Black Star in the 80's - are still in print(check with SPD). He's been way too quiet for too long. Bruce's work is like the invisible shadow of a combination of his good friends, Bob Gluck and Beverly Dahlen!

I forget if these attentions are to go direct to CA Conrad (?) for his project. Or, Conrad are you picking up from this list?

II

Why the Canon

1996-2010

The same question, asked three times in fourteen years, by different people who do not appear to know the earlier rounds took place.

In October 1996 it is a quarrel about the words experimental and mainstream, in which Maria Damon reports what happened to a book of hers with the word vanguard in the title, and Rod Smith proposes that poetry is the writing that most resists being taken out of its context — which is, if true, an explanation of why anthologies do the damage they do.

In October 2002 Jane Sprague asks the list to nominate a post-canon canon and receives, from Lewis LaCook, exactly what the question deserves: a list. LoLordo, exasperated, points out that the academy has been having this argument for twenty years and cites the books.

In January 2010 a poet who is not an academic asks whether some writers simply deserve to last, and the thread that follows is the fullest the list ever gives the subject: thirty-one posts, twenty hands, running from Troy Camplin's defence of the canon as the record of what artists have found worth rereading, through Amy King's twenty-two-word refusal of it and Peter Quartermain's question about how one knows a book is first-rate before reading it, to Mark Weiss's demonstration that the object under attack does not exist in the singular. The thread ends where all of them end, with a list of names from somebody's bookcase.

24. — Maria Damon Mon, 21 Oct 1996 08:55 ↓ Index

October 1996, ten years earlier, and the same question without the word. Maria Damon has published a book with vanguard in its title and watches it find the wrong readers — people who take the avant-garde for a fixed canon of names, when the book had paired Robert Lowell with teenagers in a South Boston housing project.

not that i have much stake in the discussion of what constitutes "avant garde" and what is "mainstream" --i've kept out of the discussion so far, but now i guess my logorrhea's caught up w/ me: i have been interested in the reception of my only book, which has the word "vanguard" in its title. most of my readership seems to be among writers and scholars interested in the avant-garde as a reified literary canon of writers and styles, whereas i was --and am --interested more in a process of being-out-on-a-limb for a cross-section of writers. thus i wrote abt robert lowell who would not qualify as "avant garde" by just about any standards, but who undertook an exploratory self-refashioning when he adopted the confessional mode. i paired lowell with some girls writing in a ged program in a south boston housing project. for me, this section was the most exciting. for others it counted only as a brave attempt to make "bad poetry" relevant. for me, it wasn't bad poetry and i wasn't on a missionary trip. i liked it. so, what's my point.

25. — Rod Smith Mon, 21 Oct 1996 12:41 ↓ Index

Rod Smith answers Henry Gould, who had asked whether there might be a basic theoretical poetry as there is a basic theoretical physics. Smith's definition — the writing that most resists being taken out of its context — is a definition of why anthologies are hard, and Movement V is about that.

H, I think there may be a "basic theoretical poetry." It would be that poetry is the type of writing that most resists decontextualization. The Chomsky/Whorf debate applies here-- but seems to me one cld argue Chomsky's deep structure also, or complementarily, gives a view of language which honors the primacy of the individual. Seems to me the resistance to politicization is a very american phenomenon. In other industrial countries people still have a sense of the importance & value of their political opinions-- some degree of efficacy. Though that difference is disappearing as the global americanization (i.e. corporatization) continues. L.B.O. of the M.F.A.s?

--Rod

26. — Tony Green Tue, 22 Oct 1996 10:50 ↓ [Index](#)

Tony Green, writing from Auckland, on marginality as something a poet can do to himself, and on the review that started the argument: Robert Potts on the marginal, which Steve Evans had read as marginalising its subjects a second time.

Henry Gould, oh no, I wasn't in the least bothered abt self-marginalization -- I happily marginalize my"self" all the livelong day etc. when left to my own devices. I was hoping that Thomas Bell might know something more than I cd guess at abt the motivation of the debate going on: more than anything I was interested to read Ira Lightman wanting to defend Potts who had in Steve Evans's view written a kind of review in which marginalizing or victimising further the victims of marginalization seemed to be so clearly displayed. You know, a psychoanalytic view of the whole performance wd not be amiss.

What sort of crazinesses are poetic ambitions? What is to be gained? in fact? in imagination?

27. — Lewis LaCook Wed, 30 Oct 2002 17:47 ↓ [Index](#)

October 2002. Jane Sprague has asked the list to name a post-canon canon; Lewis LaCook answers in the only form the question permits, and the form is the point — twenty-eight names, no reasons, no books.

from Jane: If we were to create a post-canon canon, who would be in it? What mediums might be included in a post-canon canon (digital, print, mail, visual, performance, etc) represented by the aesthetic tastes of members of this list? How many of the canon members would be women...would gender be important or not in our new canon...?

hmmmm...lessssseeeee... Jason Nelson Kate Armstrong Jessica Loesby Chris Fahey Jennifer Ley Deena Larsen [\[\[\[\]hypermedia\[\]\]\]](#)

poets Sheila Murphy John Bennett Carla Harryman Lyn Hejinian Clark Coolidge Ron Silliman John Ashbery Claude Royet-Journoud Anne-Marie Albaich Diane Ward Yves Bonnefoy Aime Cesaire Lorca Paul Celan Mary Rising Higgins Laura Riding Peter Ganick Kari Edwards Lakey Teasdale

Robert Desnos! Ted Berrigan!

and so many many others...

28. — Jane Sprague *Wed, 30 Oct 2002 21:34* ↓ [Index](#)

Sprague asks for reasons rather than names, and adds one of her own with a reason attached.

Lewis, Care to draw a line toward the *many others*? And I am curious about the *why* of these choices...since we're canonizing...one detail about one or more of the people you listed...specifically- what innovation/experiment/technique/device/lexicon/etc that casts them in a divine scope? I would have to add Harryette Mullen for polyphonic wit, fused orality/literacy and tacit syntactic tactics... -JS

29. — Jane Sprague *Thu, 31 Oct 2002 10:56* ↓ [Index](#)

And then states what the exercise was for. The canon, she says, is a weapon; the request is for a firework instead. It is the most generous version of the question anyone puts in sixteen years, and the next post is the reply it gets.

Behind a question like this is the idea of explosive reinvention.

The presumption is that there are particular individuals, "who's" that inform our writing and reading. Or if not whose, then what? To unoblique the obvious: *Canon* itself is problematic- some compass whose magnet is definitely fixed on untrue north. The question is, if you were to articulate the who or the what or the how of what comprises a personally *true north* interpretation of poetry *now* what would go into this mix? Its interesting that people are unsettled by this word, canon. It is, after all, a weapon.

And whereas handguns are constructed with basically one purpose, the canon is multiplicitous. So explode the sky a little. Make a firework. And let it be names or concepts or visual art or whatever gets you off. Or sentences, but...what gets your fingers twitching, and your thoughts? Is it too problematic to ask for specificity? Maybe our post-canon canon is just ether.

30. — Nick LoLordo *Thu, 31 Oct 2002 09:13* ↓ [Index](#)

Nick LoLordo, who will make the same objection to the neglectorinos four years later, makes it here first and less kindly: canons are made by institutions over long periods, so a list of admired writers is a list of admired writers. The two books he tells Sprague to read are both still in print. → [Reading List](#)

If I may be permitted just a `_hint_` of exasperation:

we academics (amongst whom you might count yourself, Jane, for all I know, though hereabouts we usually 'know em by their .edu suffix)--we academics have been batting this particular one around for one hell of a long time. Nothing in your two messages suggests that you've assimilated the debate. By all means name some artists whose work you think important: that's not creating a canon, that's making a list of artists whose work you think important. Canons get created via lengthy, institutional processes. See Guillory, `_Cultural Capital_`, Golding `_From Outlaw to Classic_`, etc, etc, etc.....

31. — Robert Corbett *Thu, 31 Oct 2002 09:58* ↓ [Index](#)

Robert Corbett proposes the form the list always ends up using anyway — what is on my bookshelf — while agreeing that a canon is not the texts but the commentary around them.

How about a Poetry Top 20? (Again with the music analogies...) Top 20 in the last 20...10...5 Or, a game we have played before: what's on my bookshelf.

I am not being entirely facetious (although I could go there) with this. I think what Jane is getting out is the desire to give props to folks or honor our elders--especially when we see them as obscured by the fuss and must of the fucking mainstream. However, I kinda agree with Maria, but in a different register. Canons take institutions. A canon is not just the text, but the ancillary commentary which shapes and informs the reception of the canonized text. If you want power, canonize away...though like Leninism, decanonization is somewhat optimistic about what results when you seize the means of power (rather than the means of reproduction).

Robert

32. — Steve Russell *Sat, 2 Jan 2010 08:03:* ↓ [Index](#)

January 2010, and the question arrives for the third time from a poet who is not an academic and wants a plain answer: do some writers simply deserve to last? Steve Russell opened the thread; thirty-one posts follow in twenty hands.

got in an ugly argument recently. poet says that the notion of great writers is useless. why do certain writers last? is it a conspiracy? ...professors/universities protecting their precious niche?

i'm as cynical as most -- but don't some writers/poets DESERVE their, ugh, exalted, ugh, place in the canon. isn't there such a thing as craft ... intellectual reach. ... or any number of ways to say that this Pleases while something else is easy to ignore ...??...

or maybe we could agree upon a sports like poll. lit/college football, lump them together. who makes the top 5? top 10? who gets to play in a bowl game? GO SEMINOLES...

33. — Jim Andrews *Sat, 2 Jan 2010 17:33:* ↓ [Index](#)

Jim Andrews on the mechanics rather than the merits. Know the judges, validate the judges' world view. Art is a rigged game — and then a second thought about which kind of power is worth having.

the 'game' aspect of the literary is nowhere so evident as in such matters as canon, awards, grants, and so forth. the main rules are know the judges but, first and foremost, validate the world view of the judges. especially the ones with money.

yet, for all that, yes, there are writers/poets who deserve to be widely read and recognized.

art is a rigged game.

there are two types of power. there's power that others confer on you. and there's your own power and strength as a person and an artist. it's important to work on the latter. to be able to really enjoy life and art and pursue new things with passion and intensity. we cultivate the former at our own risk. what would you rather play? snakes and ladders or a game where the goal is not so much winning or losing as pursuit of the meaning of life?

but we are always embroiled in both, aren't we? the enigmas of fortune and life.

ja <http://vispo.com>

34. — Troy Camplin Tue, 5 Jan 2010 18:19: ↓ [Index](#)

Troy Camplin's defence of the canon, in five sentences, which sets the terms for everything that follows. It is the only unqualified defence anyone offers in sixteen years.

Life is too short to read bad literature. That is why we have the canon. The canon is nothing more or less than what great artists have consistently been influenced by. It is the list of works most have been able to reread with profit. No conspiacy is needed -- just an understanding of how real social systems and networks work.

35. — Amy King Tue, 5 Jan 2010 20:03: ↓ [Index](#)

Amy King's reply, entire, including the signature block — which is itself an argument about how a poet stays out of neglect. She quotes Camplin back in full beneath it.

Yeah, because the canon is ironclad-objective goodness all around. Nothing biased or politically-motivated there. Read without question. "Profit" indeed.

Ugh.

Amy

BOOK

Slaves to Do These Things-- <http://www.blazevox.org/bk-ak3.htm>

INTERVIEW

Bookslut-- www.bookslut.com/features/2010_01_015554.php

Life is too short to read bad literature. That is why we have the canon. The canon is nothing more or less than what great artists have consistently been influenced by. It is the list of works most have been able to reread with profit. No conspiacy is needed -- just an understanding of how real social systems and networks work.

36. — Jim Andrews *Wed, 6 Jan 2010 01:13:* ↓ [Index](#)

Andrews returns at length, and moves the argument from taste to structure: regionalism, nationalism, schools, and the historical exclusion of women, which cannot be explained by what great artists were influenced by.

That is simple-minded and naive.

If you get involved in contemporary art of any consequence, you see many factors at work in the selection process of what gets recognized either via grants or awards or being taught in the classroom enough to be considered canonical. And the quality of the work is but one of several considerations. A relatively small consideration.

Regionalism is always at play, for instance. Work by people who are connected in the larger cities such as (and especially) New York has its advantages. Nationalism is also a factor.

'Schools' also have a certain influence above the work simply of individuals. Because real social systems are indeed **systems** where power is not simply a matter of the quality of an individual's work but a function of the coordinated power of the group.

Additionally, we have seen how, in previous eras, the work of very few women was considered canonical. Their historical exclusion reflects formation of canon upon social position, not quality of work or "what great artists have consistently been influenced by".

37. — Mark Francis Johnson *Wed, 6 Jan 2010 00:32:* ↓ [Index](#)

Mark Francis Johnson asks which canon is meant and produces the test case the thread keeps returning to. F. T. Prince is in print, was admired by Auden, was published by Laughlin, and was written about by Ashbery — and is named by nobody. If that is not canonical, is it enough to be anti-canonical?

What canon? Are we talking about all the books that Harold Bloom loves? All the books that are still regularly taught? All the books that could possibly be used to furnish clues for the New York Times crossword puzzle?

Take, just for example, the works of the poet F. T. Prince. Are his poems part of the canon? I believe his collected is still in print. But I don't recall ever seeing his work mentioned outside an essay by Ashbery I read years ago. Auden

admired him, too. He published a pamphlet with New Directions sixty or seventy years ago, so James Laughlin must've thought he had something. Is that enough? If it isn't, is it enough to get him on the anti-canon list? If not, why?

38. — Peter Quartermain *Wed, 6 Jan 2010 09:59:* [↓ Index](#)

Peter Quartermain, to Steve Russell, who had said he limits his reading to first-rate material. Two questions, no comment.

" i limit my reading, only read 1st rate material"

But how do you know it's "first-rate" before you've read it?

" I also try to discover new authors Limited time ... limited reading"

Presumably you can't "discover" them without "reading" them. Are there, then, two kinds of "reading"? Would you explain the difference please?

39. — L Trent *Wed, 6 Jan 2010 15:23:* [↓ Index](#)

L Trent on the canon as a narrative requirement rather than a judgement — a story the humanities need in order to teach, which stops being harmless when nobody tells the students it is a story. The syllabus she reproduces is the evidence.

I think that the idea of a canon exists so that the humanities can create a coherent narrative of literature to teach college students--it's an academic creation that unfortunately simplifies and smooths out what is actually complicated and sticky. And so works that fit into that narrative, whatever narrative it might be, get put there. I guess it's necessary to simplify for academic purposes, but the trouble is that academia sometimes forgets to tell students that this is just one story, one way of understanding things, and that there are infinite ways that any particular story can be told.

I went to a fairly conservative college that taught a "western civilization" course where we read Dante, Shakespeare, Milton, romantic poets, Stephen Crane, All Quiet on the Western Front, Edith Wharton, some Camus, some Kafka, and strangely, Barbara Kingsolver. Obviously, tons of things were left out, but what was put there was put specifically to tell a particular story about Western culture and the progression from a Christian-based worldview to a postmodern

worldview (with romanticism, positivism, existentialism, and a dash of civil rights movement lit in between).

40. — Mark Weiss *Thu, 7 Jan 2010 22:39:* ↓ [Index](#)

Mark Weiss puts the argument on a longer timescale, where most of what was canonical before printing is simply gone, and survival was largely a function of how many manuscripts there were. Then the modern distortion: a Tennyson industry and a Plath industry, each with a vested interest in the brand.

Here's a few thoughts.

Since there have been more things to read than time to read them there's been a canon. Much of what was in the canon before printing no longer exists, and if we go back to antiquity what survives is largely an accident, though it certainly helped a book's chances if there were more manuscripts to begin with. The canon was somewhat fixed for a long time, or at least changed very slowly. It's always been dicey when talking about contemporaries.

Tennyson is very much a part of the canon if one is interested in Victorian poetry, though not many are. But all of these determinations are also impacted by the very new--post WWII--phenomenon of the industrialization of higher education. There's a Tennyson Industry, a Plath industry, etc., with hundreds or thousands of employees in each, all with a vested interest in maintaining the brand name. So canon formation and evolution has been somewhat distorted.

Canons often consist of works that support the values of a class in power, but not in detail. They don't have to.

41. — Mark Weiss *Fri, 8 Jan 2010 15:08:* ↓ [Index](#)

And then he dismantles the object under discussion. There is no official canon — only different lists kept by people with different jobs, and for those working in older fields Beddoes and Mangan and Thomson are securely inside it. This is the argument the volume cannot get past, and it is made in a thread about whether poets deserve to last.

This really gets to a central issue. There really is no official canon, except in schools organized around Great Books. A canon may be what gets taught schoolroom, or it might be what's included in the standard histories of literature. Parse it further. Taught to whom in the schoolroom? Is the canon

what gets taught in survey classes? In which case it's a pretty small lot, often selected primarily for "relevance" and perceived teachability. If it's what's taught to those specializing in contemporary in universities that no longer expect much education beyond the field it's pretty limited. For those in older fields Beddoes, de la Mare, Mangan, Thomson and Morris are very much in the canon, tho less prominently than some of their contemporaries, as, for instance, Surrey is in comparison to Wyatt. The others have cults of devoted readers or are read, like Dahlerg, as much for their associations as for themselves.

In an earlier post I spoke of the canon as a device for separating the washed from the unwashed. That sort of canon is supposed to be limited, and it includes none of these.

42. — Mark Johnson *Fri, 8 Jan 2010 13:16: ↓ Index*

Mark Johnson answers the way the list always answers, from a single bookcase. Eleven names, all dead, all male, all white, and he says so. Six of the eleven are freely readable online today and three have never been reprinted. → Reading List

I'm looking at a single bookcase in my study... Here's a very brief list of dead white male authors, most poets, excluded from the official canon but not from mine:

Ivor Gurney Thomas Lovell Beddoes David Schubert Charles Tennyson (much more interesting than his brother) F. T. Prince William Barnes Walter de la Mare (for a couple dozen poems, as many stories, and the magnificent MEMOIRS OF A MIDGET) Edward Dahlberg James Clarence Mangan James Thomson (The City of Dreadful Night) William Morris

I could also add D. H. Lawrence's poetry, which doesn't seem to have made the cut.

But I guess I'm not really sure who's in and who's out these days... Raleigh? Champion? Fulke Greville? Crabbe? Gascoigne? D.G. Rossetti? All in my canon!

43. — Steve Dalachinsky Thu, 7 Jan 2010 13:34: ↓ Index

Steve Dalachinsky puts the question nobody in the thread wants put to them — which of you expects to be in it — and then, without punctuation, makes Walter Lew's point again: that the canon under discussion is an English-language canon, and Hagiwara Sakutarō and Bashō are outside its terms.

so how many folks on this list particularly those involved in this discussion believe they are or will be part of the canon , please don't blush and put aside yer egos... - whichever canon we're discussing here - yeats keats li po lorca we forget alot of non- english speaking/writing poets saktaro hagiwara basho we tend to limit canon to our particular tastes needs prejudices knowledge and requirements tho of course there are stalwarts (sp?) within the canon / whatever happend to merrick gther ye rose buds had to learn that in 5th grade i think it wa never forgot it been a rock for me to lean upon ditto homer HEY ROBERT HOW COME YO NEVER GOT THOSE BOOKS AND CDS from ME speaking of canons the 3 folks you mention have been foisted by academia into the modern canon where will they/we be in the time - worn cliché scenario a hundred years from now ????

44. — Sarah Sarai Sun, 10 Jan 2010 12:48 ↓ Index

Sarah Sarai closes the argument in a sentence — an anti-canon is a canon — and then does the more useful thing, which is to describe how the reading actually happens: names seen on lists like this one, random library browsing, going to readings. She also reports changing her mind about a poet, which nobody else in sixteen years does.

I agree with Mark Weiss. An anti-canon is a canon. I read new-to-me poets by seeing their names on this and other lists. I make discoveries every month through random library browsing. I go to readings to hear new-to-me poets. I would rather work toward fluidity and exploration in taste than create another list. In 1996 I thought Bill Knott would join the canon. I still admire his poetry (and apologize if he's on this list) but I kept reading (I'd only been writing poetry for a few years). My experience of suffering--and of poetry-- changed and I no longer put Knott on my canon. Every time I discover a new poet, whether I like them or not, my perspective changes.

Also: My first two years in college were all "Great Books." It was useful in the way that knowing English is useful, a lingua franca that is respected (but not always); I can nod knowingly when the Greeks or Rabelais & co. are discussed.

III

Who Reads

1995-2006

Beneath the argument about who is neglected lies a question the list is much less sure about, which is who is reading anything at all.

Its oldest habit is the reading list. From the first summers of the archive people post what is beside the bed, and Kenneth Goldsmith — a decade before UbuWeb made him the list's most conspicuous archivist — is already keeping track of every book anyone mentions. Herb Levy, coming back from three weeks away, notices that a bibliography has assembled itself without anyone deciding to make one. David Baratier sets himself the summer task of reading every book published by a member of the list, and what he reports on is not the poetry but the difficulty of obtaining it.

Then, in April 2006, the Poetry Foundation publishes a survey of the poetry audience and the list takes it apart in a week. Joe Amato sets it beside the National Endowment's *Reading at Risk* of two years earlier and asks why the news has improved so conveniently; Haas Bianchi answers the survey with the print runs of *Leaves of Grass* and *Paterson*; Aryanil Mukherjee, who had once telephoned printers around the world to find out which book of poems in English had sold the most, supplies the only figures in the thread that anybody had to work for.

45. — Kenneth Goldsmith *Thu, 22 Jun 1995 22:31* ↓ **Index**

June 1995. Reading lists are the list's oldest habit, and Kenneth Goldsmith — a decade before UbuWeb — is already accumulating them, having been asked by Loss Glazier to edit the monthly round-up. He reports that the habit will not hold still long enough to be archived.

john--

i like the idea of "bedside reading" lists a lot also. however, the nature of things on the net/ mailing lists seems to be an ever-changing proposition; the minute you try to capture something, it has a way of eluding you. hence, the "bedside reading" was a March theme, and a strongish one at that. (Loss had gone so far as to ask if i would "edit" something to this effect each month--which i was/would be pleased to do.) however, it played itself out and disappeared within a week or two. i put up calls for more "bedside reading" lists but recieved no more responses. so--i let it go.

if there is still interest, i would certainly continue with my accumulations, as long as people post/email "bedside reading" material. i'm happy to oblige.

thanks for your interest.

peace,

kenny g

Kenneth Goldsmith <http://wfmua.org/~kennyg/>

46. — Steve Carll *Fri, 23 Jun 1995 21:55* ↓ **Index**

The form the answers took. Steve Carll's bedside pile is two children's science books from 1941 and 1910, Twain, Thich Nhat Hanh, Lévi-Strauss, a stack of magazine submissions, and Dr. Seuss — which is what a reading list looks like before anyone is performing one.

Hi all--here's what's threatening to fall on me and crush me in my sleep:

How Things Work: Science For Young Americans, a 1941 textbook with some truly freaky illustrations.

Earth and Sky Every Child Should Know, similar, except w/a 1910 copyright.

Mark Twain, _The Innocents Abroad_.

Thich Nhat Hahn, _The Blooming of a Lotus_, a wonderful book of simple meditations.

Levi-Strauss, _The Savage Mind_. Learned a new word ("moiety") from this one. Means "half." Not a hapax--he uses it twice.

A stack of submissions to Antonym, the magazine I edit (#7 due out in August, featuring [at least] George Albon, John Olson, Colleen Lookingbill, Darlene Tate, J.R. Willems, John Taggart, Charles Borkhuis, Michael Basinski, Brian Boury,

Andrew Joron, Michael Price, Kristin Burkart, Sheila E. Murphy, Carol Ciavonne, Larry Eigner, Mike Kettner, I.E. Skin, Jean Day, and Bob Heman). Now if I can only figure out in what order to present them!

Six By Seuss. Of course.

And soon-- Buckminster Fuller, _I Seem To Be A Verb_. Soon as I can get my hands on a copy.

Sweet dreams! Steve

47. — Hank Lazer Tue, 27 Jun 1995 10:18 ↓ [Index](#)

Hank Lazer's, complete with the golf magazine, the Coltrane video, and the admission that he found the first hundred pages of Zukofsky's "A" unimpressive. Three of the eight items are long-term readings measured in years.

Bedside, officeside, studyside readings:

1. Nathaniel Mackey - _Discrepant Engagement_ and _School of Udhra_ 2. Golf Digest 3. Video: John Coltrane: The Coltrane Legacy (includes cuts with Eric Dolphy) 4. bpNichol - The Martyrology - long-term reading, have made my way through books 7&8 and am dipping into the 9th & last 5. Zukofsky _A_ - another long-term reading; oddly enough found the first 100 or so pages not so hot (as in what's the big deal here?) though now into A-12 ok I see the big deal.... 6. Creeley - _Windows_ 7. _Larry Rivers_ - big retrospective book of paintings 8. Barbara Guest _Selected Poems_

48. — Herb Levy Mon, 17 Jul 1995 19:25 ↓ [Index](#)

Herb Levy, back from three weeks away and deleting mail unread, notices that a bibliography has been accumulating without anyone deciding to make one — and that he had been relying on it without knowing.

Now that I've seen what it is, I want to thank Kenneth Goldsmith for, apparently, tracking all of the books referred to on <poetics>, not just people's summer/bedside reading lists. This should not be a thankless task.

After getting nearly three weeks of mail at once, I've ended up nuking lots of posts (none of the really important, and interesting, ones by you who is reading this now, of course-just those other messages) before really reading them &

found (oops) I'd lost a few book references I'd wanted to keep in this way. Many of them were still around 'cause I'd saved Kenneth's Reading List post(s).

(Just what I need, a list of more books I haven't read yet or want to re-read.) But really, thanks, Kenneth.

Herb Levy

49. — Charles Alexander *Mon, 10 Jun 1996 10:16* ↓ [Index](#)

A year on, Charles Alexander's list turns into criticism halfway down. Both Scalapino books he names are now out of print; the review he mentions ran in the second year of Rain Taxi, which is still publishing. → Reading List

the reading list is piling up, as always.

just completed:

Leslie Scalapino, Defoe (Sun & Moon, 1984). For me, the most exhilarating work by Leslie Scalapino to date. Like learning a new language. A must.

Leslie Scalapino, The Front Matter, Dead Souls (Wesleyan, 1996). Also a treat, although its momentum seems to me more pushed than in Defoe, which is more various in how it moves, from phrase to phrase, part to part. I have a review of this one coming out in the summer issue of Rain Taxi, a Twin Cities review journal which is fairly new.

yet to read:

Issues 5, 6, & 7 of Big Allis. Very fine journal I kept up with on the early issues, but missed some and am now catching up. I note Jessica Grim's departure as an editor, and I am certain she will be missed. I'd love to see more of her work.

Chain 3. Leafing through, some striking visual work included.

50. — David Baratier *Thu, 10 Sep 1998 18:13* ↓ [Index](#)

David Baratier set himself the summer task of reading every book published by a member of the list, and reports back not on the poetry but on the distribution: some titles unfindable, some free, some full price, some remaindered, and some from presses that took the money and sent nothing. He also began thirty-one interviews and finished two.

At the beginning of the summer I mentioned that I would read every book published by the members of this list. Some of you have titles which are very difficult to find, some were free, some places wanted full price no matter what, some paid me to review them, others were found on remainder, and some of you have decided to be published on presses who are eager to receive money without sending product. Shame on you's. With the exception of the latter, I have accomplished this feat. I also finished all of the other books I intended to read. As for my intention of interviewing everyone on this list, certain people paid no attention, thirty one interviews were started and two were finished.

This fall, I am taking suggestions as to what I should do next.

My predictions-- Many books will be published. Many books will appear in my mailbox (located at 345 E. Whittier St. Columbus OH 43206) there will be a measurable ratio between the two if there was an enthusiasm towards such. Many people will win awards, I know who some of you are already.

51. — Aldon Nielsen *Mon, 10 Apr 2006 11:42* ↓ [Index](#)

April 2006, two months after the neglectorino thread. The Poetry Foundation publishes a survey of the poetry audience, the New York Times covers it, and Nielsen brings it to the list wanting to see the questions.

has anybody else read the small item under this title in today's NY Times Arts section? I'm curious to know what the survey questions looked like. But I'll be grateful to the survey for one thing -- with these results, maybe we can finally bury the cliché that poetry is only read in college classrooms.

52. — Michael Tod Edgerton *Tue, 11 Apr 2006 11:58* ↓ [Index](#)

What the students say, reported the next day in one unfinished sentence.

Yes, I'd like to see it, too. Just last week, one of my students began (or ended) a sentence with "since no one even reads poetry anymore

53. — Daniel Godston *Tue, 11 Apr 2006 14:18* ↓ [Index](#)

Daniel Godston reads the same document as an account of what a large endowment wants, and proposes the alternative use of the money. The Poetry Out Loud recitation programme he objects to is still running twenty years later.

highlights the Poetry Foundation's bizarre use of its superabundance of funds thanks to that huge endowment a few years ago.

This quote from the article--"In keeping with the Foundation's mission to invigorate poetry's presence in our culture, the study focused on the potential audience as well as the existing audience. Are there factors that make one person a lifelong reader of poetry and the next person indifferent to it? What are the barriers that keep people from reading poetry, and how can they be eliminated?"--should make the PF people with the combinations to the bank vaults think to hire more teachers, but instead they embark on an across the nation poetry memorization & recitation project, culminating in the Poetry Out Loud CD. I think young people would engage more with poetry & be more likely to become "lifelong readers" if more money was directed toward programs that help young people to engage in lively discussions & analysis about poetry, and then more creative opportunities were put in the forefront -- for poetry writing, public works type projects (such as Berkeley's Addison Street Project), contests, etc.

54. — Joe Amato *Tue, 11 Apr 2006 15:30* ↓ [Index](#)

*Joe Amato sets the survey beside the NEA's Reading at Risk of two years before, notices the results have improved suspiciously, and finds the sentence in the report summary that explains why: they surveyed readers, not people.
→ Reading List*

yeah, i think we should be talking about that "scientific study"... it's interesting, but: two years ago the nea came out with their study (READING AT RISK) to warn us that people in the u.s. weren't reading (weren't reading literature, that is)... now along comes the poetry foundation, and conducts its study of READERS, coughing up what seem to be somewhat rosier results... but here's the pertinent passage in this regard, from the "Report Summary":

"It is important to remember, when reading this report, that we did not interview the general population of adults. We spoke with a sample of adult

readers, a group of people who are different in a number of important ways from the general population.

55. — Haas Bianchi *Wed, 12 Apr 2006 08:11* ↓ [Index](#)

Haas Bianchi answers the survey with print runs instead — two hundred copies of Leaves of Grass, nine hundred of Paterson, two hundred samizdat Requiem — and then asks the only question that matters to this volume: which book published now will be read in a hundred years?

Statistics:

Who reads poetry? Here are some stats on some book sales over time;

Walt Whitman, Leaves of Grass 1856 Sales 200 Copies William Carlos Williams, Paterson First Printing 900 Copies Anna Akhmatova, Requiem Published as Samizdat, 200 Copies Emily Dickinson, Poems Most Never Published or read in her lifetime

I think the issue is not who reads poetry. It is what poetry is read and the impact it has.

There is lots of poetry read in the USA but it is Chicken Soup for the Soul, Billy Corgan, Hallmark Christmas Poetry Books these books are just entertainment. But my question is which book of poetry that has been published will resonate? Which book will in 100 years be read like the Wasteland is now as a defining book of our time?

56. — Aryanil Mukherjee *Wed, 12 Apr 2006 11:46* ↓ [Index](#)

Aryanil Mukherjee had once tried to find out which book of poetry in English had sold the most, and had to telephone publishers in seven countries to do it. The answer is Ferlinghetti, at 1.2 million; Tagore's Gitanjali is second in English and sold three and a half million in Bengali. Both are still in print. → Reading List

About half a decade back, I threw in some effort, as part of a poetry research project of my own, to find out which English language poetry book written in the 20th century sold the most. The data I gathered is far from complete (don't know how much trust one could put on all of its sources), but I did make an attempt to reach poetry publishers in USA, England, Australia, NZ, India, South

Africa and a few other countries where English language poetry books are printed and sold.

The data shows Lawrence Ferlinghetti's "A Coney Island of the Mind" sold the most - more than a 1.2 million copies worldwide.

The english translation of Rabindranath Tagore's "Gitanjali" (Song Offerings) came close with about a million copies. 3.5 million copies of the original Bengali language collection were sold between 1910 and 2000.

Both books are still selling.

Aryanil

57. — Catherine Daly *Wed, 12 Apr 2006 09:28* ↓ [Index](#)

Catherine Daly on what the survey did not ask — what people like, and what they actually use poetry for — and on the risk of a two-week high-school unit designed to catch every teenager at the moment of maximum openness and close them for good.

it seems clear that they would like to use their money to replace chicken soup for chickens with x

because they want to be a dominating discourse (not expecting to be a dominant one)

the questions aren't about what people like in the way of poetry or how they use poetry (with the success of hallmark, etc., it is obvious: as gifts, as comfort -- thoughtful exchanges, some content based, some not) but how to shove poetry Wiman et.al. think appropriate down people's throats. "How, where, and when to reach out," "audience development," etc. being more administrative catch phrases than "finding the audience where it is," and "coordinating with the other arts and pop culture, and etc." it would be supremely unfortunate in my view if this leads to some sort of two week high school curriculum about meter and stand up poetry in order to catch every teenager at exactly the moment that s/he is most open to poetry and turn them off forever... and then offer a number of collections that go well with herbal tea when you're going through a rough patch...

how about Hallmark.

IV

Out of Print

1995-2007

This is the movement in which neglect stops being an opinion and becomes a fact about objects.

It opens at Lorine Niedecker's cottage on Black Hawk Island in October 1995, where Dodie Bellamy finds an exercise bicycle stored in the shrine and writes it up, and Richard Caddel, who published Niedecker in England, objects to the tone — a five-day argument about whether admiring a poet for her poverty is a form of writing her down. It moves to March 1997 and the mimeograph, where the people who used the machines describe what the medium did: Steven Clay on the shortest distance between writing and a reader, Stephen Vincent on ink sinking into soft paper and slowing the reading, Mark Weiss declining the nostalgia on the grounds that the ink got on everything. Christopher Alexander adds the successor technology and the fact that matters most in this volume: that without the photocopier none of his work, and none of the work of many poets he knows, would exist in print at all.

It closes in July 2007 with a scanned file. Joseph Ceravolo's *Fits of Dawn*, out of print for forty years, arrives in the list's inbox as a PDF and is greeted with unqualified joy for a week. In August the joy is qualified: the poet's widow, who is his literary executor, had not been asked. The recovery and the trespass turn out to be one act, and the list, which has spent twelve years calling for exactly this, has no argument ready.

58. — Dodie Bellamy Thu, 19 Oct 1995 13:40 ↓ [Index](#)

October 1995. Dodie Bellamy, six weeks in Milwaukee, goes to Black Hawk Island to see Niedecker's cottage and finds an exercise bicycle through the window. The movement begins with the material fact underneath every later argument about scanning and reprinting: the house is a shed and the grave has plastic roses.

Since I'm spending six weeks in Milwaukee, last Friday I went to Black Hawk Island with Wisconsin's Number One Lorine Niedecker Fan. I saw Lorine's humble cottage where she wrote. When I looked in the window of this shrine, the first thing I saw was an exercise bicycle. I guess the people who bought the land are using it as a storage shed. But there still is a historical landmark sign next to it. And the river is incredible. I also visited Lorine's grave--lovely pink fake roses beside it. And I visited her archives at the local library. When I signed the guest register it was nice to see Jeff Hansen and Elizabeth Burns' names from years ago.

Lorine's Number One fan told me lots of stories about her. He'd even had a drink with the man who dug her grave. He told me that the reason Zukowski didn't marry her was because she wasn't Jewish. So, I was surprised to see her name on the listserve notice of Jewish writers to be written about. Could the Wisconsin's Number One Niedecker Fan be wrong?

59. — Richard Caddel Fri, 20 Oct 1995 10:05 ↓ [Index](#)

Richard Caddel, who ran Pig Press in Durham and published Niedecker in England, answers on the spelling of the name — misspelled on her gravestone, and misspelled on the title page of his own edition despite proofreading. He had met the same gravedigger ten years earlier.

Dodie, picking up on possible name-variants, is Lorine Niedecker's name still mis-spelled on her grave, or have the local enthusiasts fixed it? When I visited (about this time of year ten years ago) it was NEIDECKER and yes, I too met the gravedigger, soused in his own beer at the little bar down at the point. The gremlins do get to that name from time to time - when we published "Harpsichord & Salt Fish", we proofread like blazes - and still ended up with NEIDECKER on the bloody title page... Sometimes keyboards, pens and chisels are all too light.

The No.1Fan - that would be Karl Gartung? I too was taken by, etc etc. The river was in flood, a flock of grackles wheeled around us, and a local guide said, "Lorine n Al used to call that garage "University of Texas", never could figure why..." And reminisced about Al falling in the river and soaking his paycheck etc... So much for the oral tradition.

60. — Dodie Bellamy *Mon, 23 Oct 1995 11:57* ↓ [Index](#)

Bellamy answers the charge of condescension, and explains what the post was doing: a parodied tourist's version of the myth, in order to turn Niedecker from the old lady who writes nature poems into a Barbara Stanwyck. She first read her in a feminist poetics class in the early 1980s.

Obviously this is addressed to my post, but rather than making a personal address, Richard decided to use to use a larger more patronizing (sic) tone in responding. I don't think I said anything disparaging about Niedecker or the people who live there. I don't know the people who live there, but it's clear that compared to the middle class lives of most of the poets I know, their lives are quite humble, and Niedecker's cottage is not some Romantic little fairy tale hut, especially now that it hasn't been kept up for years--it looks like my father's tool shed. In my post I was determinately giving a slightly-parodied version of my experience as a tourist confronting the romance of her myth. It was in a way a revisioning her, of turning her from the "old lady who writes nature poems" into a kind of lusty Barbara Stanwick figure.

I never heard of Niedecker until the early 80s, when we studied her in Kathleen Fraser's (or is it Frazier's? tee hee) Feminist Poetics class.

61. — Richard Caddel *Wed, 25 Oct 1995 10:47* ↓ [Index](#)

Caddel, three days later, on the long habit of writing Niedecker down while admiring her, and on how hard an unblinker reading of the place would be. The exchange is the whole Out of Print problem in miniature: what is preserved, who preserves it, and on whose terms.

Dear Kevin - and anyone else who I've unwittingly offended -

I'm a bit worried about the "think of us" routine, since it suggests that I've tried to put down all American LN readers/readings in one bag. I haven't. I'm also concerned that a note of UK/US divisiveness creeps in at this point, which

again, isn't supported by anything I've written. I don't think it's so simple as to say, UK sees it thus; US sees it thus, nor have I ever tried to imply that. Nor, I'm afraid, did I ever get round to proposing "my" reading of the place: what I did comment on, in fact, was how difficult a good take on the place would be.

"Unblinkered" to me would mean a reading which didn't just propose one take on the place (as in: the poverty! the sadness! let's move to NY) but tried to see what more there is to it than that (blinkers, you know, are what people put on horses to make them look in one direction).

62. — Steven Clay Thu, 6 Mar 1997 09:57: ↓ [Index](#)

March 1997. Steven Clay of Granary Books — who would publish A Secret Location on the Lower East Side the following year — on what the mimeograph did to the people who used it, and on the illusion that any publication is undesigned. → [Reading List](#)

thanks to all for your memories, comments & lists. lewis warsh, certainly one of the masters of mimeo, made the comment, while looking at granary publications recently, 'this is so great, i've always wanted to do this, i've always wanted to make books' - i felt like shaking him: "lewis! you have, you've been making wonderful books for 30 years!" there is something about the 'non-design' design of mimeo publications that is fascinating- and yet they are totally designed even resplendent in their expression of design, literature, art and the ever present "bookness". i'm reminded of a comment mikeal made some weeks ago suggesting that the magazine l=a=n=g=u=a=g=e somehow had the ambition to present 'the text and just the text' (like sargent friday 'just the facts ma'am') - but this seems impossible! l=a=n=g=u=a=g=e was every bit as consciously designed & produced as, say, 'wired' magazine. it's 'materiality' as with mimeo, contributes forcefully to its total message. one of the interesting things about mimeo is that, although it required certain skills, one didn't really need a grasp of the history of typography, printing and bookmaking.

63. — Jordan Davis *Wed, 5 Mar 1997 13:39:* ↓ [Index](#)

Jordan Davis answers a request for titles the only way it can be answered: with eighteen magazine names and no explanations. Almost none of them has been digitised; the standard reference for most is now a website rather than a library.

C Mag City Adventures in Poetry The Harris Review Dodgems C Comics The World Gandhabba

and then later...

Object The Impercipient Explosive Magazine Antonym Stud Duck Torque Tads Mirage (Periodical) Yale Younger Poets Situation Tamarind ...

Dear Fiona,

Steve Evans' lecture "The Dynamics of Literary Change" is available from The Impercipient Lecture Series, 61 E Manning St, Providence RI 02906-4008. I misspoke when I said that it proposes a structure of literary change. What would be more accurate is to say that the talk digresses around the subjects of the autonomy of the work of art, the beginnings and ends of literary eras, and the writings of Hegel, Musil, Bourdieu, Adorno and others.

Jordan

64. — Pam Brown *Thu, 6 Mar 1997 09:05:* ↓ [Index](#)

Pam Brown adds Sydney to an account that had been entirely American, and supplies the local word — roneo, not mimeo — along with the best of them, Magic Sam, with silk-screened covers.

Hello everyone - In Australia , well, in Sydney, we had the amazing roneo magazine "Magic Sam" with silk-screened covers & graphics - and later the not-as-brilliant-looking "Meuse" followed by Mark Roberts' (& Adam Aitken's) "P76" - maybe you can remember some others Mark ? But "Magic Sam", with its sometimes four/five colour silk-screened comics as well as the most interesting poetry, prose & interviews of the mid to late seventies/early eighties, gets my vote as the best of the Australian mimeo (we called it "roneo")magazines. Cheerio Pam Brown

65. — Stephen Vincent Thu, 6 Mar 1997 15:51: ↓ [Index](#)

Stephen Vincent on what the paper did to the reading: ink sinking into soft stock, absorption slowed, the antithesis of formica. The Spicer he names — Language, printed by Graham Mackintosh for White Rabbit — is out of print, and the argument that its physical form is part of its meaning is also the argument against scanning it.

Maybe one aspect of mimeo - especially those that used the heavy, soft papers - was that the ink literally sank into the page. The reading process compelled a certain quality of literal absorption. Mimeo as a soft, felt medium was the antithesis of formica, the plastic fifties. An organic, or vegetal quality about it. The materiality slowed down the reading. (As could letter press in that 'fine print' tradition. Who would want to rush through Spicer's "Language" as set and printed by Graham Macintosh for White Rabbit? At its worse the quick impression of off-set printed introduced a quick-disposable feel to work. The way that e-mail can perhaps similarly go up in quick smoke - and a good pesonal letter usually does not. The materiality of a medium can create a resistance -- as well as a larger labor input -- which impels a depth, a quality.

66. — Mark Weiss Thu, 6 Mar 1997 14:06: ↓ [Index](#)

Mark Weiss, who used the machines for political work rather than poetry, declines the nostalgia: ink on his hands, typeface hostage to the typewriter, mistakes like original sin. His account of moving from mimeo to typeable offset plates to a compositor is the economic history the other posts leave out.

Nostalgia for mimeo from a consummate bookman like Steve Vincent--that's a good one. I used the damned things extensively for political work--it was all over my fingers, all over my kitchen, all over everything. Typeface was dependent on typewriter. Mistakes--I'm a lousy typist--were like fate or original sin. Multilith used to make a typeable offset plate, so you could do offset and still not get into bucks. The first issue of Broadway Boogie was done that way and printed at night on a desktop AB Dick at Hostos College, unbeknownst to the powers that were, and hand cut on a guillotine. Artwork was drawn on those self-same plates. All the joys of mimeograph, but longer runs and cleaner copy. Then I discovered the compositor. Wow. If I made a mistake I didn't have to start all over, I could simply cut out the goof with an exacto and replace it with the correction. Good way to learn hand-eye coordination. But of course that married

me to the short-run houses and budgets. But if it could be photographed it could be printed.

67. — Christopher Alexander *Mon, 10 Mar 1997 11:41* ↓ [Index](#)

Christopher Alexander on the successor technology, and on the fact that the best work he knows has never been typeset. The website he describes building — for self-published work and presses too small for SPD — is proposed in March 1997, ten years before the Ceravolo scan and twenty-seven before SPD itself closed.

Ive really been enjoying this thread, having not been around for most of but I also want to put in with Loss on

e. if it wasnt for photocopy, none of my own work would have appeared in print to date, & the same goes for

many poets I know. not self-promotion but I think some of the best work Ive seen circulates almost unseen in our midst. wasnt going to say

anything about it until the project was further along but Ive been working clandestinely on a web site which will be devoted mostly to the circulation

of self-published works & presses too small to appear in SPD etc. the idea is to make the work public, available for trade or sale etc. its going to be coupled

with an ezine which will deal mostly with the publications resident onsite but really anything else too. what I mostly need now I guess are people who would be

interested in participating. Ive got some more work to do on the site but Im fast approaching the point at which it has to be opened up to contributors.

68. — CA Conrad *Thu, 5 Jul 2007 11:27:* ↓ [Index](#)

July 2007. CA Conrad announces that a PDF of Ceravolo's Fits of Dawn, out of print since 1965, is circulating, and asks in the plainest available terms for a Collected. He got one, six years later, from Wesleyan — edited by Rosemary Ceravolo, who appears at the end of this movement. → Books Wished For

Joseph Massey made me VERY HAPPY today forwarding a PDF of Ceravolo's long out of print FITS OF DAWN, made me very very very fucking happy indeed!

You can see the cover on The PhillySound, as well as links to PENNSOUND's Ceravolo page, which Eric Baus just alerted me to as well. Go here:
<http://PhillySound.blogspot.com>

I for one am SICK AND TIRED of the poetry world publishing endless crap and ignoring the fact that Ceravolo is out of print, except for the selected THE GREEN LAKE IS AWAKE. And no disrespect intended to the editors of the selected, but it doesn't BEGIN to give us the total JOLT that is Joseph Ceravolo!

Whose cock do I have to suck to get the COLLECTED Ceravolo published! What a ridiculous fucking world this is when I see some of the boring shit being published in mass quantities and NO Ceravolo COLLECTED!

OY! Makes my bad manners break loose!

69. — David Chirot Thu, 5 Jul 2007 15:05: ↓ **Index**

David-Baptiste Chirot on the economy that keeps a poet out of print, and on why recovery is resisted: to bring the buried one forward is to ask why nobody did it before, which makes everyone who did not feel complicit. He predicts the stampede, and hopes it lasts.

holy canoli to you too conrad--!-i have the pdf of the book also--and i think it is a criminal conspiracy that ceravolo's work is not all in print--just a little bit of it--have speculated on it with friends--sometimes when a very good poet , artist, musician--has long been neglected while heaps of mediocrity have been monumentalized and canonized--to suddenly bring forth the buried one--terrifies people!because--why is it this person was so overlooked? year after year--it makes people feel complicit--or like fools--or vaguely uneasy--why weren't they told about this person before???--"the blame game" will begin!!!and then the stampede will begin of all the people who have loved the person all along--and will start to let everyone know about it--from a nobody a person can become a very important somebody--esp if they are dead!and who they were and what their work is can be formed in the proper packaged manner--i am sure now we will be hearing a great deal for a little while about this person, Ceravolo!!i hope very much though it is for a long time, and for real, and not a short time and just a little show and

70. — Tom Orange *Fri, 6 Jul 2007 10:10:* ↓ [Index](#)

*Tom Orange notes the part that makes the case worse — the selected, *The Green Lake Is Awake*, is also out of print — and asks whether anyone is in contact with the estate. Six weeks later somebody is.*

conrad,

let the bad manners fly on this one -- it's really shameful, the continuing neglect of ceravolo's work. and for all that was excluded from that recent selected, which now also is out of print. fits of dawn is indeed a wonder, which only makes one want a collected poems even more. it's can't be a huge book -- tho i heard a rumor that later in his life he wrote an extensive series of catholic/devotional poetry -- anyone back this up?

if i had a nickel for every o'hara or ashbery disciple out there i'd gladly trade it all for a small school of ceravolo and i'd still be richer!

is anyone in contact with ceravolo's wife/estate?

71. — Jason Quackenbush *Fri, 6 Jul 2007 20:05:* ↓ [Index](#)

*Jason Quackenbush, who was ten years old when Ceravolo died, on finding him at the Electronic Poetry Center by accident. What he describes is the archive working exactly as Glazier argued it would in *Movement I*, and being not quite enough.*

Ceravolo is a poet who matters a great deal to me for all the very little i feel like I know about his work. I remember I had a tremendous sense of recognition when I first came across some of his poems a year or so ago, like i'd found a kindred literary spirit i'd never known about. Which felt a little weird since I was all of ten years old when he passed on. In particular, his use of repetition struck me as so similar to mine that I remember wondering if people who were better read than me had taken it as direct influence. I just checked the Ceravolo page at EPC, which is where I discovered him in the first place, if i remember correctly, and there are only a couple of links and then a collection of four posts from this list from Jordan Davis, Joel Lewis, Ron Silliman, and Mark Wallace. Pennsound has a bunch of really charming recordings, but still, not enough to really be satisfying, more like a really robust appetizer than a full entree.

72. — CA Conrad Thu, 16 Aug 2007 09:25 ↓ [Index](#)

16 August 2007. Conrad reports, as he had promised he would, that the PDF was made without permission, that the literary executor is Rosemary Ceravolo, the poet's widow, and that she is angry. The recovery and the offence are the same act. Six years later she edited the Collected Poems herself. → [Books Wished For](#)

I promised that I would make this as public as possible. That PDF file of the Ceravolo chapbook "Fits of Dawn" as it turns out was made by someone who did not have permission from Rosemary Ceravolo, who is the literary executor to her late husband's work.

She wrote me an angry e-mail after finding out about this PDF.

She was convinced it was Joe Massey who had made the file, but I assured her it was not, and that neither of us have any idea who made it. And this is true, and my hope is that the person who DID make it finds out through this post somehow and has the sense to take it off their server before she finds them. The sooner the better, trust me on this one, she's not happy, and she's not messing around!

But she has, as you can imagine, asked us to no longer forward the PDF file to those requesting it.

V

The Anthology

1994-2009

An anthology is what a canon looks like when somebody has to pay for the permissions.

The list is seven months old when it starts arguing about them, and the terms are set at once: Marc Nasdor notes that anti-canonical anthologies are the instrument of recanonisation, Perloff observes what the three competing anthologies of the moment have in common, Susan Schultz asks whose interest in poetry the whole argument deadens, and Joseph Conte, who teaches at Buffalo, explains that he orders one because his students cannot afford a reading list. Silliman, who has edited one, calls the form impossible and says the pleasure of reading an anthology is disagreeing with it.

Then the casualties. In May 2006 Mark Wallace's teaching question turns into a permissions question, and Nielsen reports the copy shop that would not photocopy his own proof pages for him. In April 2007 BlazeVOX publishes a seven-hundred-and-fifty-four-page anthology of interviews from a blog and withdraws it within days; the publisher explains, and two of the contributors explain what they actually wanted, which was to be asked. And in October 2008 three thousand one hundred and sixty-four poets find themselves in an anthology of poems generated by machine and attributed to them, and spend a weekend deciding whether they are flattered, plagiarised or merely listed. Amish Trivedi's seven words on it are the shortest reading anyone offers and possibly the best.

The movement, and the volume, end with Jerome Rothenberg proposing to assemble an anthology of outsider poems in public, one installment at a time, not knowing where it is going.

73. — Marc Nasdor *Wed, 20 Jul 1994 13:39* ↓ [Index](#)

July 1994. The list is seven months old and already arguing about anthologies. Marc Nasdor on the trap: an anthology assembled to debunk a canon is used to build one, and magazines are honest about their impermanence in a way anthologies are not.

Hmmm--

Well, Klindberg, that's fine except that anthologies are frequently used for the purposes of "recanonicalization" by the very people who would like to see the "opposing" canon debunked. One cannot have it both ways. But consider that poetry magazines may serve a greater purpose directly due to their perceived limited shelf life. Anthologies--while retaining some nostalgia value for those who wish to revisit their intellectual youth--are stagnant pools attracting little more than mosquitos, while journals are more indicative of the actual state of literary life; i.e., there is the assumption of impermanence, and everyone is forced to keep on their toes. I prefer to sort out the interesting from the mediocre on my own, thank you. If I must have my literature filtered, I'd rather depend on a greater number of editors than a smaller number of agenda-toting anthologists to provide that service. Regards, Marc Nasdor

74. — Marjorie Perloff *Tue, 26 Jul 1994 20:03* ↓ [Index](#)

Marjorie Perloff, having retrieved fifty-eight messages from a machine in another state, asks why the three new anthologies all begin thirty or forty years back — and then says something about quotas that the next post answers.

Well, I've finally managed to retrieve 58 messages from my other Eudora) system at Stanford via my computer in Los Angeles. But I haven't figured out how to send it the other way yet. So let's see if it works on MCI. A few comments: in all the discussion of anthologies, no one has mentioned that the odd thing about Hoover, messerli, and Weinberger is that they feel obliged to buttress the present with so much of the past. Don Allen, after all, really did do the New American Poetry. So why do these anthologists begin with Olson or the Objectivists, etc.? Stuff that's 30 years old or 40. Do we feel too little confidence that we can pick the New American Poetry. As for the Multiculti issue (brought up by K. Lindberg, Susan Schultz etc), I think much more of it will kill off any interest in poetry anyone might have. Poetry isn't written by quota. Gays, for

example, have always been way overrepresented--the leading poets at many periods of history have been, say, 60 % gay.

75. — Susan Schultz Tue, 26 Jul 1994 19:02 ↓ [Index](#)

Susan Schultz, teaching in Honolulu, answers her with attendance figures: readings by white mainland poets draw fewer than thirty-five, readings by prominent Asian American writers several hundred. Her objection to multicultural anthologies is not the one Perloff expects — that they may harden the very separation they were meant to cross.

Dear Marjorie and K. Lindberg and others:

It seems to me that there has to be a middle position here; to argue for "multiculturalism" does not necessarily invoke the thought police, or John Yau. I do think it's worth asking whose interest in poetry is deadened by such discussions (and that, I suppose returns us to the question of community); as K.L. and I have noted (and I'm sure people are getting sick of hearing me write this), multicultural syllabi are often more a practical, than an idealistic--or cynical, if you will--concern. That's why readings by white male mainland poets average fewer than 35 members in the audience, and why readings by prominent Asian-American writers can easily attract several hundred here. Audiences do matter, and I'd like to see them overlap more. The problem with multicultural anthologies is, to my mind, that the creation of a "multicultural" market may tend to reaffirm the differences between audiences. What I'm suggesting is a blending of that large group of white male gay poets (or whoever's in the statistical ascendancy) with other voices. I'm not talking essentialism, but experience here.

76. — Joseph Conte Wed, 27 Jul 1994 16:14 ↓ [Index](#)

Joseph Conte, teaching at Buffalo, on why he orders an anthology at all: his students cannot afford a reading list. The surprise hits were Antin's talk poems and Judy Grahn. This is the one post in the movement written from the position the anthologies are actually for. → [Reading List](#)

I for one can't remember the last time I bought an anthology for personal reading. I evaluate them as textbooks for survey courses, trying to anticipate their appropriateness for a fairly disinterested group of largely blue-collar students here in Buffalo. I order an anthology because my students can't afford

a long reading list, and so they get a wide selection at one low price. I used Codrescu's *_Up Late: American Poetry Since 1970_* in a class on Contemporary Literature (along with several pbk. novels). Antin's talk poems and Judy Grahn's lesbian odes were the surprise hits; much other experimental work was largely met with stoney silence. I actually looking forward to trying out Hoover's book next spring. I think the poetry has to move the audience, regardless of race, gender, or sexuality. If gets them talking about something other than the Buffalo Bills on Monday Night Football, it's a success.

From Buffalo, where the cool breezes blow off Lake Erie and there's nary a day over 90 degrees:

Joseph Conte

77. — Landers Sat, 13 Jan 1996 15:08 ↓ Index

January 1996. A reader of Paul Hoover's Norton anthology objects to its arrangement, and the objection is a list of omissions — Zukofsky, Taggart, the Canadians, the Jargon Society. He is addressed as Peter in the reply and never identified further.

I hope this isn't a dead thread on this list.

I just bought *_Postmodern American Poetry: the Norton Anthology_*. edited by Paul Hoover. I noted with pleasure that some of the present company were included as well as mentioned in the Acknowledgements. Unfortunately, the book is also very disturbing.

Why is Ashbery given this place at the lead of language poetry? **Self- portrait** is a fine book, but it's just one of many. He happened to be published by Penguin and that meant exposure.

What about **A-22 & 23** by Louis Zukofsky? Why isn't he even in there? What about Grossinger and Charles Stein and the whole North Atlantic thing? What about the Jargon Society?

The Montemora people are there and the Sulphur crowd.

What about the Canadians and the Brits? Is this to be a separate anthology? I mean Christopher Dewdney and Jed Rasula and Thomas A. Clark and Tom Raworth just to name a few whose work belongs in this book except by geography.

What about John Taggart? My lord! This could be one of the most glaring omissions.

78. — Ron Silliman *Sun, 14 Jan 1996 05:44* ↓ [Index](#)

Silliman, who had edited one, on the impossibility of the form — and on the fact that reading an anthology in order to disagree with it is one of the pleasures of the genre and none of the pleasures of making one. He notes that Hoover's is the only Norton to use the indefinite article.

Peter,

Doing an anthology is simply an impossible task. I speak from experience. Whenever I read one, such as Jerry & Pierre's of late, I spend so much of my time thinking about the texts they should have included, the way I would have organized it better, etc., etc., etc.

In some sense, that may be one of the real pleasures of **READING** an anthology, but it is an **EXCRUCIATING** aspect of editing one.

The Hoover anthology (which Golding in his essay on anthologies in *From Outlaw to Classic* -- a brilliant book everyone should read --, notes is the only Norton to use the indefinite article "A Norton Anthology") certainly has its weaknesses and blind spots, even for the poets it includes. Getting the title of Zukofsky's long poem wrong is sort of typical. Including 28 NY School poets but not Ted Greenwald is another. I could go on (and your suggestions are all good ones). But I have no doubts about Paul's intentions and good will that went into the project.

79. — Mark Wallace *Fri, 19 May 2006 08:31* ↓ [Index](#)

May 2006. Mark Wallace asks a practical teaching question about students who cannot afford books and are hostile to the ones they must read. The answers turn it into a question about copyright.

A question for those of you who teach creative writing.

Here's the set up, which I'm sure many of you are familiar with: I teach a college level introduction to creative writing to students who don't read poetry, can't in general write or even read well, have the predictable and forgivable ideas about what it means to write poetry and to be an author at all. Some of them

want to be writers; most are hostile about the actual literature they are required to read. They don't have much money, so I can't ask them to buy lots of books, and their cultural and racial backgrounds are diverse. Some of them are 19, some 25, a few in their thirties, forties, and fifties. Please understand that I'm not trying to be condescending in this broad description, just as accurate as I can be on the level of the demographic. I recognize that people are all unique individuals.

Have you used any anthologies of poetry that have worked well in such classes?

80. — Charles Alexander *Fri, 19 May 2006 09:03* ↓ [Index](#)

Charles Alexander's answer: make your own, fifteen poems is enough — and then, immediately, the problem that makes it illegal.

Regular college class, meets for something like 15 weeks. This is not an easy thing, and I've tried various ways, none of which work perfectly. At this point in time I think you're better off making your own anthology, and it doesn't have to be a lot. Even just one poem a week, emphasizing something different either in approach to the making, or something quite technical, or something else. So, 15 poems, that's all, and, I think, enough. Now the question is, when you make your own and photocopy, what to do about permissions? You may be able to get them from publishers; if you're working with living authors, even your peers, you may be able to get them directly from the poets.

On the other hand, lately, I've had to teach a more general intro to lit/writing class, and I've had good success with

Gardner, Janet E., et al, eds., *Literature: A Portable Anthology* (Boston: Bedford/St.

81. — Aldon Nielsen *Fri, 19 May 2006 13:55* ↓ [Index](#)

Nielsen on what happens when you try. Kinko's refused, in 1997, to photocopy his own proof pages of his own book; the campus copy shops that promise to clear permissions frequently do not. The line he draws — one copy of a poem for a class is legal, the same poem again next year is not — is the law the whole movement runs into.

Kinkos can be hard to deal with on these matters - After an earlier supreme court decision, they started refusing to copy ANYTHING that appeared to have been in print -- including, in 1997, my own copy of my own proof pages for my own book -- Don't know what they're like these days --

Meanwhile, near any college campus you will find copy companies that produce "readers" instructors assemble for their students -- Many of these companies purport to get permissions for the professor -- many of them are doing no such thing --

It is perfectly legal for an instructor to make a copy of an entire poem for every student in the class -- it is illegal to do this again and again with the same poem, as it is illegal to assemble your own anthology from such copies and have the students buy it at the copy shop, unless somebody has gotten copyright clearances --

there are some copy shops that actually do what they say they're doing and get the clearance for you - blessings to them for doing so -

82. — Geoffrey Gatza *Sun, 8 Apr 2007 12:45: ↓* [Index](#)

April 2007. BlazeVOX publishes Here Comes Everybody, seven hundred and forty pages of interviews from Lance Phillips's blog, and withdraws it within days. Geoffrey Gatza, the publisher, explains: two poets threatened to sue, and the lawyers said stop.

It is absurd and I'll do my best to explain. I will not tell any names as to not harm anyone in relating what has happened. We do good work here and are not trying to get sued!

Several problems arose in the first 12 hours after an announcement was made. Lance and I have been working on this as a book for over a year and a half. Maybe more. Anyway, we thought we had all the permissions in hand. We did not.

Two poets threatened to sue me and the press if we did not remove their entries. I consulted our lawyers and they said to just stop the whole project.

We had several poets concerned about permission to use their words. Some angry others just protecting themselves and their ideas. One forgot if they did give permission, but this is still a problem.

Another problem raised was payment to the contributors.

Print on Demand is a book made when someone orders it. The base price for HCE is 12 dollars. This is the most expensive text we have as it is 740 pages.

83. — Brian Howe *Sun, 8 Apr 2007 14:12:* ↓ [Index](#)

Brian Howe, who would have appeared in it, on being pleased rather than aggrieved — and on what he thinks the objectors have imported into poetry along with the idea of ownership.

I'd like to hear these "poets" explain themselves as well. For what it's worth, I (would have) appeared in the book, and the first I heard of the book project was on this list-- I hadn't granted permission or been promised any money. And do you know how I felt when I heard about the book? Pleased, of course! It didn't occur to me for a second to get angry at Lance for not getting permission or, good god, to sue. This is yet another example of the dire effect of commerce, with its built-in notions of ownership, on poetry-- the free exchange of ideas has been foiled by greed and a perception of art that's completely beholden to commercial imperatives. There is nothing benign to me about "protecting what one owns" when it comes to artistic creation, although so many take it for granted that it is-- I just see white picket fences trimmed with concertina wire. The whole thing makes me feel a bit depressed and angry.

84. — Mairead Byrne *Sun, 8 Apr 2007 16:09:* ↓ [Index](#)

Mairead Byrne, who also appeared in it, states what was actually at stake and it is not money: her interview depended on links, was not written for print, and she was not shown proofs.

I emailed Geoffrey when I got the publication announcement yesterday. I don't consider myself an ingrate. I would have liked to know about the publication in advance. I would have also liked to the opportunity to read proofs. My interview depended on links. It wasn't intended for print, and I'd have to reconsider it in the light of that. Perhaps Lance contacted me and I have somehow forgotten it, but I don't think so. The question of how work is presented is still a live one for me; I think notification and permission are pretty basic.

85. — Mairead Byrne *Sun, 8 Apr 2007 16:16:* ↓ [Index](#)

And, an hour later, on the word sue — which she had not used, and which had already become the story. The distinction she draws between courtesy and litigation is the one the thread loses.

I didn't threaten to sue of course & that seems an overreaction. But still, courtesy is appreciated, even needed, where publication is concerned. Probably lots of people spent some time on these interviews, as I did. Maybe even designed them specifically for a web context too. I think that should be respected; maybe an appreciation for individuality has been lost because of the large number of poets involved. Lance's questions were the same, but the responses were individual.

86. — Amy King *Sat, 4 Oct 2008 08:45:* ↓ [Index](#)

October 2008. An anthology appears containing three thousand one hundred and sixty-four poets, none of whom wrote the poems attributed to them. Amy King asks the question the volume has been asking since its first page.

Ultimately, whose poems are these? Were they authored by these guys? If so, look how they've gotten published poets to read their work.

Being unknown allows one not to worry about who gets pissed off at a person. And now we're thinking and talking about their poems. Fairly clever -- times three thousand.

87. — Adam Tobin *Sat, 4 Oct 2008 14:27:* ↓ [Index](#)

Adam Tobin is offended on behalf of the poets left out of it.

The editors of this anthology excluded (the names of) several of my favorite poets, and I must say -- rather sincerely! -- that I am offended on their behalf.

88. — Geraldine Monk *Sat, 4 Oct 2008 23:42:* ↓ [Index](#)

Geraldine Monk declines to be amused, and makes the objection nobody else makes: that the prank assumes a poetry community of one mind, and the replies to it prove there is no such thing.

I don't get this. Why should anyone spend so much time and effort 'p...ing off the poetry community'? What kind of utterly shallow aspiration is that? If the intention had been to amuse the poetic community I might have given it some credence but I object to its intention and I couldn't give a fig if I'm mentioned or not - I'm certainly not ploughing through that list to find out. I'd lose my will to live and I don't need silly endorsements of this kind.

I also find it strange that 'whoever' seems to think the 'poetic community' is of one mind. I think the posting to this list have shown that poets are very diverse in their reactions. My reaction? I find it rather depressing that in these troubled times (aren't times always troubled) there are far more deserving people to p.off. I think 'whoever' did it should be updated on the world situation and then maybe they could consider getting a life.

Geraldine

89. — Amish Trivedi *Sat, 4 Oct 2008 16:52:* ↓ [Index](#)

Amish Trivedi, with the shortest reading of the affair anyone offers.

Certainly solves problems related to THE CANON

90. — Mark DuCharme *Sat, 4 Oct 2008 22:21:* ↓ [Index](#)

Mark DuCharme asked to be removed from the anthology, then read the poems, then changed his mind. He is the only person in the movement to revise a position in public, and he correctly guesses at the culprit.

My initial response to being "included" in this was to ask to be removed. I've changed my mind.

I've only read a dozen or so poems in this, in addition to the one attributed to me. I have to say that I like these poems. Okay, what I've read (so far) is only a nanofraction; still, I'm surprised that I don't find more fault in them, even given that minuscule percentage.

I have two thoughts on this. First, this has to be the work of a single author by which I mean a single individual or like-minded team, working with the aid of technology (or perhaps one of Jack Spicer's Martians, who gets no sleep). My

second thought is that I agree with whoever said that the most likely culprit is Kenneth Goldsmith.

Kudos then, somewhat grudgingly, to the perpetrator or perpetrators.

91. — Jerome Rothenberg *Sat, 13 Jun 2009 16:43* ↓ [Index](#)

June 2009. Jerome Rothenberg, who had spent forty years enlarging what could count as a poem, proposes to assemble the next anthology in public and in the open — art brut, sermons, glossolalia, nation language — and asks the list for suggestions. The volume ends here because this is the only proposal in it that treats the problem as solvable.

For those who might be interested, my current posting on Poems & Poetics (poemsandpoetics.blogspot.com) is the first installment of Outsider Poems, a mini-anthology in progress. What I'm hoping to do here is to work in public while assembling material toward a gathering of poems & near-poems from anywhere/anytime that exist in literate societies but outside of the normative literary nexus. I'll be developing the project - as far as I can take it - with a sense that the term "outsider poetry" can cover a wide range of sources & possibilities, from art brut & mystical/religious poems & offerings to folk & working class poetry, sermons & rants, glossolalia & glossographia, dialect & "nation language" (K. Brathwaite), & so on - works in short both written & oral. In doing so, as with Poems for the Millennium, I'll be open to suggestions from anyone out there, both definitional or theoretical ones for "outsider poetry" in general and specific ones for the selection of poems & poets. I don't for the moment know exactly where this is taking me, but that's the pleasure & mystery of any new beginning.

A

The List

what was being argued about, and where else it was being argued

The Poetics List was started at the State University of New York at Buffalo in December 1993 by Charles Bernstein, and it ran until January 2014. In those twenty years it carried 120,564 messages. It was not a magazine, it had no editor in the ordinary sense, and nobody was paid. It was a listserv: you subscribed, and everything anybody sent arrived in your inbox whether you wanted it or not. This is worth stating plainly at the outset, because it explains almost everything about the tone of what follows. Nobody on this list is performing for posterity. They are typing at one in the morning, in lower case, with the spelling they have.

Four arguments run through the whole twenty years, and they are the same argument approached from four sides.

The first is whether there is a canon at all. The list attacked this in 1996 under the heading *Marginalized?*, played at it in 2002 as *post-canon canon*, and asked it flatly in 2010 as *why the canon??*. The intervals are roughly eight years, which is to say roughly one generation of subscribers. Nobody wins. In 2010 Mark Weiss finally dismantles the object under discussion — there is no official canon, only different lists kept by people with different jobs — and the thread carries on for another twenty posts as though he had not spoken.

The second is the anthology, which is what the canon looks like when somebody has to pay for it. The list is seven months old the first time it argues about anthologies and it never really stops: Hoover's Norton in 1996, the teaching-and-permissions problem in 2006, the withdrawal of *Here Comes Everybody* in 2007 after two poets threatened to sue, the fake anthology of three thousand one hundred and sixty-four poets in 2008. This is the one argument that produces casualties, because an anthology is a physical object with a print run and a lawyer.

The third is who reads. The list keeps bedside-reading lists from 1995, and in April 2006 it gets a real survey to argue with when the Poetry Foundation publishes one. The answers the list gives are better than the survey: two hundred copies of *Leaves of Grass*, nine hundred of *Paterson*, two hundred samizdat *Requiem*.

The fourth is the out-of-print, and it is the only one of the four where anything actually happens. In March 1995 Ron Silliman wishes a series of long poems back into print; within a day Pierre Joris and Loss Glazier have proposed the electronic archive instead. In March 1997 the list spends a fortnight on the mimeograph and what soft paper did to reading. In July 2007 a PDF of Joseph Ceravolo's *Fits of Dawn* begins circulating and six weeks later the poet's widow is threatening the person who made it. That is the whole arc of the period in three scenes: the wish, the technology, and the estate.

It matters that the list was not alone. By 2005 the poetry blogosphere was dense and fast, and the list was one node in it rather than the centre. Ron Silliman had been blogging daily since 2002 and was read by everybody here, frequently with irritation. CA Conrad and Frank Sherlock ran PhillySound. Tom Orange ran Heuriskein. At Buffalo itself the Electronic Poetry Center, founded in 1995, was putting authors online; PennSound began recording in 2005, Craig Dworkin's Eclipse was scanning out-of-print books, and UbuWeb was doing whatever UbuWeb does. When somebody on the list says a book cannot be found, there are by now four institutions within reach whose whole purpose is to contradict them.

So the argument this book records is not a private one. It arrives on the list from a blog, is conducted partly against other blogs, and is answered — when it is answered at all — by archives. The list's distinction is not that it thought of any of this first. It is that it kept a transcript.

B

The Word

Larry Fagin, Ned Flanders, and a category with no edges

The word is Larry Fagin's, and it is a joke.

On Tuesday 3 January 2006, Ron Silliman posted to his blog a list Fagin had sent him. Silliman's own framing sentences never use the word at all; it appears only inside Fagin's brackets, twice — Richard Kolmar is “the ur-neglectorino,” Marc Kuykendall “the James Dean of neglectorinos” — and once, at David Schubert, in the other spelling: “perennial neglecterino.” That is the entire first appearance. A word that would be running as a magazine series fifteen years later enters the record three times, in square brackets, in somebody else's post.

Its ancestry is television, and Fagin explained it himself when CA Conrad asked. In the mid-1950s the comedian Louis Nye used to greet Steve Allen on the *Tonight* show with “Heigh-ho, Steverino.” The *-ino* stuck, and became a shtick among Fagin's friends. Fifty years later Ned Flanders, in *The Simpsons*, greets the Simpson children as “neglecterinos” after they have been removed from their home for neglect.

It is worth sitting with that for a second. The literal referent of the word, at the moment of borrowing, is children taken into care. What Fagin borrowed was not a term for an overlooked artist but a term of pity delivered in a saccharine voice by a man nobody should imitate. Everything the word does afterwards — the affection, the faint condescension, the impossibility of using it entirely straight — is already in the source.

The spellings never resolved. *Neglectorino* is dominant and is what Fagin's list uses twice; *neglecterino* is what he uses once, and is also the *Simpsons* spelling, which suggests that the *-e-* is the older form and the *-o-* the drift. Caesura's first profile in 2020 uses *Neglecterinos*; Bill Mohr uses *neglecterinos*; a 2011 blog post produced *Neglectornio*, which then propagated to that blog's own tag

page, so that a typographical error acquired a permanent URL. Steven Fama, needing a noun for a neglected *book* rather than a neglected poet, coined *neglectorinosity* in 2009 — and the Poetics List had got there independently in February 2006, using NEGLECTORINOSITY as a subject line without knowing anybody else had. Steven Waling's British list of 2006 is titled "English Neglectorino's," with a greengrocer's apostrophe, which is the sort of thing that happens to a word within five weeks of its invention.

Larry Fagin's list

Silliman's Blog, Tuesday 3 January 2006 — the first appearance of the word

Here is the founding document. Seventy-two entries, alphabetical, unnumbered on the page — the numbers below are mine. What is striking about it is that it is not really a list of poets. It is a list of *jobs*. Most entries name a specific book and then, in brackets, the work that needs doing: "One shining vol." "Re-do with CD." "Why not recreate it? Get the money." "A new, improved selection." Fagin is not lamenting; he is commissioning. Twice he simply asks "How can this be?" and leaves it there.

1. **Helen Adam.** *Selected Poems & Ballads.* Helikon, 1974. — *San Francisco's Burning.* Oannes, 1963
[Four or more years ago, Kristin Prevallet told me she was doing something about Helen's legacy but I don't know if anything ever came of it.]
2. **Guillaume Apollinaire**
[Guillaume Apollinaire is dead. Translations in print are a disaster. Caws is a scholar, not a poet. Revell is an embarrassment. Etc. Ron Padgett's valiant efforts, except for his brilliant "Zone," remain in ms. How can this be?]
3. **Thomas Love Beddoes**
4. **Ebbe Borregaard**
[as Gerard Boar]. *Sketches for 13 Sonnets.* Oyez, 1969. [But all his work—wapiti, Lean-to, etc. needs careful collecting. One shining vol.]
5. **Joe Brainard.** *Selected Writings.* Kulchur Foundation, 1971
[Perhaps an expanded edition, Ron Padgett, ed.]
6. **Ray Bremser.** *Drive Suite.* Nova Broadcast Series No. 1, 1968. — *Blowing Mouth/The Jazz Poems 1958-1970.* Cherry Valley Editions, 1978
[These plus more in one vol. with CD of selections from readings.]
7. **Jim Brodey.** *Judyism, etc*
8. **Michael Brownstein.** *Oracle Night.* Sun & Moon, 1982
[The above plus selections from *Highway to the Sky, Brainstorms, Strange Days Ahead.*]
9. **Joseph Ceravolo.** *Fits of Dawn*
[Excerpt in *The Green Lake Is Awake.*]
10. **Killarney Clary.** *By Me, By Any, Can and Can't Be Done.* Greenhouse Review Press, 1980
11. **Jack Collom.** *Blue Heron & IBC.* Grosseteste, 1972
[The greatest of all "coyote" poems (pace, Gary Snyder fans). It's in big fat *Red Car Goes By*, but better to savor it as separate slim book.]
12. **Alan Davies.** *Name.* Roof, 1986
13. **Robert Desnos**
[How can this be? Doesn't anyone want to take on *Language cuit?*]
14. **Larry Eigner.** *On My Eyes.* Jargon, 1960
15. **William Empson**
16. **Curtis Faville.** *Stanzas for an Evening Out.* L, 1977
17. **Mary Ferrari**
[Get with it, people!]
18. **Veronica Forrest-Thompson.** *Collected Poems and Translations.* Allardyce, Barnett, 1999
19. **John Godfrey**
[Needs a cool selected.]
20. **Paul Goodman.** *Collected Poems.* Random House, 1977
21. **Samuel Greenberg.** *Poems by Samuel Greenberg.* Holt, 1947
22. **Robert Grenier.** *Sentences*
[Why not recreate it? Get the money.]
23. **Barbara Guest**
[Her *Selected* is awful. All her early poems (say through 1973's *Moscow Mansions*) should be one book.]

24. **Paavo Haavikko.** *Selected Poems* (Anselm Hollo, trans.). Cape Goliard, 1968
25. **Alfred Starr Hamilton**
[A new, improved selection]
26. **Yuki Hartman.** *Triangle*. Situations, nd
[Gem of a poem.]
27. **Ruth Herschberger**
28. **Max Jacob.** *The Dice Cup* (Michael Brownstein, ed. Trans. by Ashbery, Ball, Brownstein, Padgett, Rogow, Zavatsky). Sun, 1979
[Long overdue for reprint.]
29. **Allan Kaplan**
[He's in his 70s now. Some recent work in the newsletter I Saw Johnny Yesterday is sparkling. A "late developer"?]
30. **Robert Kelly.** *Cities*. Frontier, 1971
[I know, it's prose, but. . .]
31. **Kenneth Koch and Allen Ginsberg.** *Making It Up*. Catchword Papers, 1994
[Re-do with CD]
32. **Richard Kolmar**
[The ur-neglectorino. Is he alive?]
33. **Marc Kuykendall.** *My Picayune Anxiety Room*. Barretta Books, 2002
[The James Dean of neglectorinos.]
34. **Phillip Lamantia**
[Destroyed Works, Ekstasis, both so beautiful, plus all kinds of wonders scattered in old mags, e.g. Floating Bear.]
35. **Valery Larbaud.** *The Poems of A.O. Barnabooth* (Padgett & Zavatsky, trans.) Mushinsha, 1977
[Same deal as M. Jacob]
36. **Ron Loewinsohn**
[A nice selection needed]
37. **Jamie MacInnis.** *Practicing*. Tombouctou, 1980
[One of Spicer's favorites in his last few years, she's still struggling in the bowels of East Oakland (last we heard)]
38. **Joseph Gordon Macleod.** *The Ecliptic*. 1930
[An excerpt can be found in Keith Tuma's fine Anthology of 20th Century British & Irish Poetry, but the entire work is a must.]
39. **Stéphane Mallarmé.** *The Poems* (Keith Bosley, trans.) Penguin, 1977
[Is it the only decent attempt?]
40. **Stephen Malmude.** *The Bundle*. Subpress/Goodbye, 2002
[A true original, he's his own worst enemy, i.e. there's a bigger, better, more brilliant bundle still in ms.]
41. **Vladimir Mayakovsky**
[How can this be? (See Apollinaire, Baudelaire, Pasternak, Rimbaud, et al.)]
42. **Gillian McCain.** *Tilt*. The Figures/Hard Press, 1996. — *Religion*. The Figures, 1999
43. **Michael McClure**
[Is Ghost Tantras still in print? Michael should cut CD of it.]
44. **Taylor Mead.** *On Amphetamine and in Europe*. Boss, 1968
45. **David Melnick.** *Pcoet*. — *Men in Aida*
46. **Thomas Merton.** *The Geography of Lograire*. New Directions, 1969
47. **Joan Murray.** *Poems*. Yale, 1947
48. **Maggie Nelson.** *The Latest Winter*. Hanging Loose, 2003
[This is mostly MOR stuff, but the opening poem, "The Poem I Was Working on before September 11, 2001" leaps out and grabs you (me). Try it.]
49. **Clere Parsons**
50. **Boris Pasternak**
[How can this be? There was J.M Cohen and some of George Reavey. And then. . .?]
51. **Stan Persky**
52. **Roxie Powell.** *Dreams of Straw*. A, 1963
53. **Pierre Reverdy**
[How can this be? Rexroth just so-so. Ashbery and Padgett are waiting in the wings.]
54. **Arthur Rimbaud**
[HCTB? Try the Oliver Bernard prose in Penguin.]
55. **Lynette Roberts.** *Gods with Stainless Ears*. 1951
[Excerpt in Tuma's anthology (see Macleod)]
56. **Richard Roundy.** *The Other Kind of Vertigo*. Barretta Books, 2003
[His marvelous big ms., *Occupation of Green*, is looking for takers.]
57. **Aram Saroyan**
[I love all his early work—pamphlets, poster poems, prints, photographs, Lines, ideas (the notorious ream of blank paper that somehow squeaked by the authorities at Random House)—everything before he moved to Bolinas—but the greatest has got to be *The*

Letter Book (unpublished), an "altered readymade" personalized to an almost painful degree. And don't forget, he passed on the Benjamin Braddock role in The Graduate, telling Mike Nichols he was busy being a poet, thus clearing the deck for Dustin H. What a guy!]

58. **David Schubert**
[perennial neglecterino]
59. **Iliassa Sequin**
60. **David Shapiro.** *January.* Holt, Rinehart, 1965
[I don't care how old he was (15?) when he wrote them. They're still his best.]
61. **Christopher Smart.** *Jubilate Agno*
62. **Richard Snow.** *The Funny Place.* Adventures in Poetry, 19
[A joy. The story of Coney Island in blank verse (most of the time).]
63. **Carol Szamatowicz.** *Zoop.* Owl, 2001. — *Reticular Pop-ups.* Insurance, 2003
[The hardest-working woman in no-show business. Her sonnets (114 of them); a collection, Acme Rubbers; and two stunning long poems—Le rechauffe and New Poem—remain underground.]
64. **Tony Towle**
65. **Thomas Traherne**
[HCTB?]
66. **Tu Fu.** *A Little Primer of Tu Fu* (David Hawkes, trans). Oxford, 1967
67. **Orhan Veli.** *I, Orhan Veli* (Murat Nemet-Nejat, trans.) Hanging Loose, 1989
68. **Keith Waldrop.** *My Nodebook for December.* Burning Deck, 1971
69. **Philip Whalen.** *On Bear's Head.* Harcourt, Brace & World, 1969. — *Memoirs of an Interglacial Age.* Auerhahn, 1960. — *Monday in the Evening.* Milan, 1964
[for sentimental reasons]
70. **John Wieners.** *The Hotel Wentley Poems.* Auerhahn, 1958
[see Whalen]
71. **Jonathan Williams.** *Portrait Photographs.* Gnomon, 1979
[plus all his early Jargon books]
72. **Rebecca Wright.** *Ciao Manhattan*
[Like Kolmar, one of the disappeared.]

CA Conrad's *Neglectorino Project* went up at the end of the same month, in five installments between Thursday 26 and Tuesday 31 January 2006, with fifty-eight respondents. Conrad had been interviewing Eileen Myles and had put her a question — whether there were other poets she admired whose work was out of print or hard to find — and then put the same question to everybody else. Her answer supplies the project's first name: “Susie Timmons. Always Susie. *Locked from Inside*. Yellow Press of Chicago did it.”

The installments run backwards on the blog, and the last-posted is the wrap-up, which is also where the discussion actually happened: twenty-seven comments against one apiece on two of the others. What looks like a five-part conversation is one thread and four appendices. In two comments on the morning of 31 January, Conrad corrects his own post — he had guessed the word was Silliman's, and Silliman had emailed to say it was Fagin's.

Silliman then used the word for eight years, and the way he used it changed. In January 2006 it is a quotation of somebody else's joke. By June 2007, writing about Donald Finkel, it has become an analytic category with a definition: good, even important writers who have undeservedly been forgotten. By 2010 it can describe a type — Hugh-Alain Dal is a “one-book-and-done” neglectorino — and by 2011, in the posts on Carl Thayer and Merrill Moore, it has flattened into a headline tag with no argument beneath it. That is the ordinary life cycle of a piece of critical vocabulary, run at speed and in public. He also tried to replace it: in January 2007 he proposed “the disappeared” instead, apparently not noticing that this too was Fagin's, who had used it of Kolmar and of Rebecca Wright.

The word travelled. Steven Waling made an English list within five weeks — MacBeth, Nicholas Moore, Veronica Forrest-Thomson, Lynette Roberts, Rosemary Tonks, Edith Sitwell. Pierre Joris used it on his own blog for Stephen Jonas and Ghérasim Luca, and a scholarly study of Joris identifies advocacy of “neglecterinos” as one of his central critical commitments. In February 2009 the Brazilian poet Ricardo Domeneck published a post titled “Antologias, cânones, neglectorinos” — and this is the most interesting thing that happens to the word, because it appears in his title and nowhere in his text. The body uses perfectly good Portuguese: *negligenciadas, completamente esquecidos, soterrados*. He was not short of a word. He borrowed a posture.

Two later projects institutionalised it. In April 2018 Mark DuCharme curated a week of The Operating System's National Poetry Month series on the theme,

defining it as “poets not (yet) as widely acclaimed as they ought to be, though I left it up to each to interpret that theme as she saw fit” — a definition which, read closely, defines nothing and delegates everything. One of that week's contributors declined the frame outright: Sawako Nakayasu wrote that Layli Long Soldier “is not *neglectorino*, but her people remain so.” From 2020 Caesura ran *Museum Poetica: Neglectorinos*, curated under the name W. B. Ozymandias, which narrowed the category usefully — a poet “in English no longer living, and who is judged to be alarmingly neglected and in urgent need of more attentions.” Requiring the poet to be dead solves the problem the Poetics List could not solve in a fortnight, at the cost of excluding almost everybody the list wanted to talk about.

And a poet can leave. In the *Poetry Project Newsletter* for October 2007, Conrad writes of Susie Timmons — the first name on the whole project — that “we're lucky she is about to skip right off THE NEGLECTORINO PROJECT list and back into the family of poets looking for gold.” The list is a waiting room. Nobody says what the qualification for leaving is.

Is there a precedent?

Yes and no, and the no is the interesting part.

The obvious ancestor is Auden, who spent a good deal of his prose distinguishing major poets from minor ones and who edited, with Norman Holmes Pearson, a volume of nineteenth-century minor poets in 1966. But Auden's distinction is about *scope*, not readership. A minor poet for Auden is one whose range is narrow, not one nobody reads; and he is perfectly capable of preferring the minor, saying of William Barnes and Shelley that he would rather read Barnes. Minority in Auden is a description of the work. Neglect is a description of the shelf. They are not the same category and Auden shows no interest in the second.

Verlaine's *poètes maudits* of 1884 — Corbière, Rimbaud, Mallarmé, and in the 1888 edition Desbordes-Valmore, Villiers, and Verlaine himself under an anagram — is closer in spirit and further in substance. The *maudit* poet is cursed: doomed, self-destroying, unassimilable. That is a claim about a life. The neglectorino may have had a perfectly pleasant life and simply be out of print.

Gray's mute inglorious Milton is often reached for here and is an inverse rather than a precedent. Gray's villager never wrote anything. The neglectorino wrote, printed, was reviewed, and then went out of stock. This is a distinction with teeth: one is a fantasy about unrealised genius, the other is a problem in distribution.

The book that ought to be the direct precursor is John Ashbery's *Other Traditions* — the Charles Eliot Norton lectures he gave at Harvard in 1989 and 1990, published in 2000, six years before Fagin's list. It is a book-length version of exactly this exercise: six poets Ashbery thought should be read and were not — John Clare, Thomas Lovell Beddoes, Raymond Roussel, John Wheelwright, Laura Riding and David Schubert. He is honest about the criterion, which is not merit: poets in anthologies, he wrote of Schubert in the *New York Review of Books* that same year, are "there as much from happenstance as intrinsic merit." That is the neglectorino argument in one clause, made by the most decorated poet in America, in the most respectable venue available, and delivered from a Harvard lectern.

All six of Ashbery's poets turn up in this book. Beddoes and Schubert are both on Fagin's list; Beddoes, Clare and Schubert are all in Mark Johnson's bookcase in January 2010; Clare, Roussel and Riding are among the nine figures the Neglectorino Project cites not as candidates but as proof that recovery works. And Will Esposito, contributing to Conrad's blog in January 2006, names the book directly, observes that Clare and Beddoes have lately been reprinted while Schubert and Wheelwright have not, and makes a prediction: "I'm guessing that Ashbery's attention to these latter authors will gain them the fame they deserve, eventually."

Twenty years later, eventually has not arrived. Schubert's *Works and Days* has not been reprinted since 1983. Wheelwright's *Collected Poems* has been in print from New Directions since 1972, at about the price of a sandwich, and is read by nobody. The same advocate, making the same argument, in print, at Harvard, in the *New York Review of Books* — and it changed nothing. What did work, seventeen years later, was Ashbery writing a short preface to somebody else's edition: Farnoosh Fathi's restored Joan Murray for New York Review Books, 2017, a poet he had mentioned in *Other Traditions* only in passing. The lesson, if there is one, is unflattering to criticism. An essay about a book does not put the book in a shop. Another editor, another publisher and a printed volume do.

The nearest true ancestor I have found is not literary theory at all but a magazine feature. In the autumn of 1956 *The American Scholar* ran a symposium called “The Most Neglected Books of the Past Twenty-Five Years, Selected by Writers, Scholars and Critics.” The method is exactly the method: poll working writers, print the aggregate, let the disagreements stand. The unit is the book rather than the reputation. And it worked — Alfred Kazin and Leslie Fiedler both nominated Henry Roth's *Call It Sleep*, out of print for thirty years, which Avon reissued in 1964 to a front-page review in the *New York Times Book Review* and sold a million copies. That is the 1956 version of Shanna Compton's photocopies of Joan Murray becoming a New York Review Books volume in 2018

What separates them is the whole point. The 1956 symposium was solemn, edited, and took eight years to produce its result. The 2006 list was a joke, ungated, and its first recovery was a file you could download that afternoon.

Nor was the joke needed. The Poetry Foundation had launched a Neglected Masters Award in October 2004 — fifty thousand dollars, first to Samuel Menashe — fifteen months before Fagin's list. It gave a second award to Anne Stevenson in 2007 and then, so far as the record shows, stopped. The institution with the money predated the joke and died first. Meanwhile Brad Bigelow founded neglectedbooks.com in 2006, the same year, the same medium, the same premise applied to prose; it is still running. Twenty years on, one of these three is extinct, one is a website, and one is a word people still use.

Other languages have their own versions and none of them is quite this. Spanish has *raro*, which Rubén Darío gave currency in 1896 and which Ángel Rama later hardened into a standing category — but a *raro* is strange, and strangeness is a property of the work. Chinese has the idiom 遗珠, the pearl left behind in the sea, which is beautiful and is about the examiner's failure rather than the pearl's. There is no standard German, Japanese or Portuguese term. When Domeneck needed one he took ours.

So the neglectorino is new in three respects, and the newness is not flattering. It is a joke, so it can never be said with a straight face and can never quite be argued with. It is bibliographic rather than evaluative — a state of supply, not a judgement of quality — which is why the list could not settle a single case in a fortnight. And it assumes the cure is a file. Every earlier version of this argument ended in a wish addressed to a publisher. This one ends in a scan, an angry widow, and, six years later, the widow editing the book herself.

C

The Reading List

every book named in these pages, and where it is now

Every book, magazine, report and film named anywhere in these pages — the excerpts, Fagin’s list and the Neglectorino Project together — with the edition the speaker had in front of them and its condition in July 2026. Bracketed figures are excerpt numbers; where the person who named a book said something worth hearing, they say it underneath. Where a text is freely readable the address is live; where a library offers it only on controlled lending that is said, because borrowable is not the same as available.

The four parts sort by what the record *does* with a name, not by whether the editor thinks the claim of neglect is justified — that being the one judgement everybody in this book failed to make, and it would be poor manners to make it for them in the back matter. Nothing has been left out for being canonical: Dante and Shakespeare are here because somebody named them, alongside the poets nobody can find.

Of the two hundred and nineteen books named on Conrad’s blog, one hundred and twenty-four are still out of print or unobtainable and fifty have been rescued. One caution: Small Press Distribution closed in March 2024, and a number of titles below are in print only in the sense that the publisher has cartons.

PL *n* named on the Poetics List, in excerpt *n*; the name following is whoever named it there. The tag links to the excerpt.

LF *n* on Larry Fagin’s list of 3 January 2006, entry *n*. The tag links to the list, which is printed in *B · The Word*.

NP on CA Conrad’s Neglectorino Project, January 2006; the name following is the contributor who named it. The tag links to the roster in *E*.

I · NOMINATED FOR RECOVERY

Somebody in the record proposed this poet or this book for rescue, reprinting or wider

reading. Alphabetical by the author of the book. Bracketed figures are excerpt numbers; where the person who named it said something worth hearing, they say it here.

329 entries.

Abbott, Steve. *The Lives of the Poets.*

Publisher and year **Unconfirmed** (Black Star Series, San Francisco, is the imprint usually cited).

Out of print as a separate book; RESCUED in part — selections appear in Beautiful Aliens: A Steve Abbott Reader, ed. Jamie Townsend (Nightboat Books, 2019), in print.

"Oh, how I loved him, loved his work, and yet, even though I'm his literary executor, even I don't know the work the way I should because it isn't in our currency any longer, not really." — Kevin Killian

NP Kevin Killian

Abbott, Steve. *Skinny Trip to a Far Place.*

Publisher and year **Unconfirmed.**

Out of print; partially RESCUED inside Beautiful Aliens (Nightboat, 2019).

NP Kevin Killian

Adam, Helen. *Turn Again to Me and Other Poems.* New York: Kulchur Foundation, 1977.

Out of print; RESCUED — contents largely absorbed into A Helen Adam Reader, ed. Kristin Prevallet (National Poetry Foundation, 2007); bibliography free at writing.upenn.edu/....

NP Jonathan Skinner

Albon, George. *Thousands Count Out Loud.*

Publisher and year **Unconfirmed.**

Unconfirmed; no current catalogue trace.

NP Brent Cunningham

Albon, George. *Brief Capital of Disturbances.*

Richmond, CA: Omnidawn, 2003. ISBN 9781890650131.

In print, Omnidawn, \$12.95, omnidawn.com/....

NP Brent Cunningham · **NP** Joshua Schuster

Allen, Donald, ed. *The New American Poetry 1945–1960.* New York: Grove Press, 1960.

In print (University of California Press reprint, 1999).

PL 74 Marjorie Perloff

An Anthology of New (American) Poets, ed.

Lisa Jarnot, Leonard Schwartz and Chris Stroffolino. Jersey City: Talisman House, 1998.

Out of print.

NP CAConrad

Antin, David. No title named in the post ("Antin's talk poems").

Talking at the Boundaries (New Directions, 1976) is out of print; How Long Is the Present: Selected Talk Poems, ed. Charles Bernstein (University of New Mexico Press, 2014), is in print; recordings free at writing.upenn.edu/.... Conte read Antin inside Codrescu's Up Late, so the referent is that anthology's selection.

PL 76 Joseph Conte

Apollinaire, Guillaume. *Zone: Selected Poems,* tr. Ron Padgett. New York Review Books (NYRB Poets), 2015. ISBN 9781590179246.

In print. Fagin named no title and complained that Padgett's versions "remain in ms."; they were published nine years after he wrote, and this is now the standard Padgett Apollinaire.

LF 2 Larry Fagin

Atkins, Tim. *Folklore / Folklore 1–25.* Heart Hammer Press. Year **Unconfirmed.**

Out of print; the press has no surviving catalogue.

NP Eleni Sikelianos · **NP** Jonathan Skinner

Atkins, Tim. *To Repel Ghosts.* Like Books. Year **Unconfirmed.**

Out of print.

NP Jonathan Skinner

Atkins, Tim. *Twenty-Five Sonnets.* Great Barrington, MA: The Figures, 2000.

Out of print (The Figures ceased publishing in 2005).

NP Jonathan Skinner

Barnes, William. *Poems of Rural Life in the Dorset Dialect.* Published in three collections, 1844, 1859 and 1862.

Free at [gutenberg.org/...](http://gutenberg.org/) and [archive.org/...](http://archive.org/)

PL 42 Mark Johnson

Bashō, Matsuo. No single title named in the post.

The Narrow Road to the Deep North is in print in several translations; older English versions freely readable at [archive.org/...](http://archive.org/) (borrowable).

PL 43 Steve Dalachinsky

Bavis, Ed. *The Seven Veils of Heaven.* Publisher and year **Unconfirmed.**

Unconfirmed; no trace in any catalogue, archive or the trade.

NP Chris Toll

Berrigan, Ted. *Many Happy Returns*. New York: Corinth Books, 1969.

Out of print as a separate book; RESCUED whole inside The Collected Poems of Ted Berrigan, ed. Alice Notley, Anselm Berrigan and Edmund Berrigan (University of California Press, 2005; paperback 2007), in print. Audio free at writing.upenn.edu/...

NP Will Esposito

Bitner, Jenny. *Mother*. Pine Press, 1995 (as given on the blog). Publisher **Unconfirmed**.

Out of print; no digital copy located. "her book Mother, Pine Press 1995 is wonderful. Also the last I've read of hers." — Don Riggs

NP Don Riggs

Blackburn, Paul. *The Collected Poems of Paul Blackburn*, ed. Edith Jarolim. New York: Persea Books, 1985. ISBN 9780892550869.

still out of print — the wish Kyle Conner addressed to the University of California Press by name in 2006 has never been granted. Borrowable, not free, at archive.org/...; Jarolim's introduction free at writing.upenn.edu/...

"ALL of his work is now out of print... his collected poems is available on-line for as much as \$100, another crime. Hello University of California Press, next project?" — Kyle Conner

NP Kyle Conner · **NP** Dale Smith

Blackburn, Paul. *The Selected Poems of Paul Blackburn*. New York: Persea Books, 1989. ISBN 9780892551231.

Out of print.

NP Kyle Conner · **NP** Dale Smith

Borregaard, Ebbe [as Gerard Boar].

Sketches for 13 Sonnets. Oyez, 1969. Saddle-stapled, 1,600 copies.

Out of print; no free or borrowable text online; scarce in the trade. Fagin's other two, The Wapitis (White Rabbit Press, 1958, 200 copies) and Lean-to: The Journal Extract (privately published, 1960, mimeo, 125 copies), are likewise out of print and not online.

LF 4 Larry Fagin

Bradley, George, ed. *The Yale Younger Poets Anthology*. New Haven: Yale University Press, 1998.

Out of print; superseded by Firsts: 100 Years of Yale Younger Poets, ed. Carl Phillips (Yale, 2019), in print.

NP Shanna Compton

Brathwaite, Kamau. *History of the Voice: The Development of Nation Language in Anglophone Caribbean Poetry*. New Beacon Books (London and Port of Spain), 1984.

In print (ISBN 9780901241559), newbeaconbooks.com/... Rothenberg names only the term "nation language (K. Brathwaite)"; this is the book it comes from.

PL 91 Jerome Rothenberg

Brathwaite, Kamau. *Middle Passages*. Newcastle upon Tyne: Bloodaxe Books, 1992; New York: New Directions, 1993.

In print, New Directions.

NP Brenda Iijima

Brathwaite, Kamau. *Born to Slow Horses*. Middletown, CT: Wesleyan University Press, 2005.

In print, Wesleyan.

NP Brenda Iijima

Brathwaite, Kamau. The Caribbean-published body of work generally ("99% published in the Caribbean").

RESCUED, and being rescued as this catalogue is written — New Directions lists Equinox and The Arrivants: A New World Trilogy for 15 September 2026 (ISBNs 9780811224475 and 9780811240543); Ancestors, Black + Blues and DS (2): Dreamstories are already in print. The 1973 Oxford Arrivants is borrowable, not free, at archive.org/...

NP Brenda Iijima

Bremser, Ray. *Drive Suite*. Nova Broadcast Press (Nova Broadcast Series No. 1), San Francisco, 1968.

Out of print; not online. Occasionally sold as part of the complete Nova Broadcast set (nos. 1–6).

LF 6 Larry Fagin

Bremser, Ray. *Blowing Mouth / The Jazz Poems 1958-1970*. Cherry Valley Editions, 1978. ISBN 0916156346.

Out of print; not online; used copies only.
Bremser's most findable book is Poems of Madness & Angel (Water Row Press, 1986, ISBN 9780934953115), intro. Allen Ginsberg — also out of print, used only.

LF 6 Larry Fagin

Brennan, Sherry. *Of Poems & Their Antecedents*. subpress, 2004.

Out of print; subpress's distributor SPD closed March 2024.

NP P. Inman

Brigham, Besmilr. *Heaved from the Earth*. New York: Alfred A. Knopf, 1971.

Out of print; partially RESCUED by Run Through Rock: Selected Short Poems of Besmilr Brigham, ed. C. D. Wright (Lost Roads Publishers, 2000), itself now scarce. Wright reading and discussing Brigham free at loc.gov/....

NP Ron Silliman

Brodey, Jim. *Judyism*. United Artists, 1980.

Out of print; not online. Brodey's Identikit is free online at Eclipse, [eclipsearchive.org/...](http://eclipsearchive.org/); the posthumous Heart of the Breath: Poems 1979-1992, ed. Clark Coolidge, pref. John Godfrey (Hard Press, 1996, ISBN 9780963843371), is out of print but common secondhand.

LF 7 Larry Fagin

Brown, Paul. *Maskers*. Publisher and year **Unconfirmed**.

Unconfirmed; no trace located.

NP CA Conrad

Brownstein, Michael. First two books of poems — *Behind the Wheel* (Angel Hair Books) and *Highway to the Sky* (Columbia University Press); years **Unconfirmed**.

Out of print.

NP Nick Moudry

Carey, Steve. *The California Papers*. New York: United Artists Books. Year **Unconfirmed**.

Out of print; RESCUED in selection by The Selected Poems of Steve Carey, ed. Edmund Berrigan (subpress, 2009) — the book Anselm Berrigan announced on the blog, delivered three years later, exactly as promised. Nick Sturm publicly renewed the call for a Collected Carey in 2019; nothing yet.

"my brother Edmund is editing a manuscript of Steve's selected poems which, with a little luck, will be published this year by subpress." — Anselm Berrigan

NP Anselm Berrigan

Carey, Steve. *Gentle Subsidy*. Big Sky. Year **Unconfirmed**.

Out of print; partially RESCUED in the 2009 subpress Selected.

NP Anselm Berrigan

Carey, Steve. *Smith Going Backward*. San Francisco: Cranium Press, 1968.

Out of print, antiquarian only; partially RESCUED in the 2009 subpress Selected.

NP Anselm Berrigan

Carey, Steve. *20 Poems*. Publisher and year **Unconfirmed**.

Out of print.

NP Anselm Berrigan

Ceravolo, Joseph. *Fits of Dawn*. New York: "C" Press, 1965.

never reprinted on its own — sixty-one years out of print. **RESCUED** only by absorption: the complete text is inside *Collected Poems*, ed. Rosemary Ceravolo and Parker Smathers (Wesleyan University Press, 2013), in print. Recordings free at writing.upenn.edu/...

"you know i appreciate ashbery and o'hara, and i think the koch and guest and elmslie are far too underrated, but ceravolo's work is unparalleled! and i wish all the thirtysomething and fortysomething nth-generation new york school poets would give up their veneration of frank and ted and take up ceravolo with slavish devotion!" — Tom Orange

PL 68 CA Conrad · **NP** Charles Bernstein

Ceravolo, Joseph. *The Green Lake Is Awake: Selected Poems.* Minneapolis: Coffee House Press, 1994.

In print.

PL 68 CA Conrad · **NP** Nick Moudry

Ceravolo, Joseph. *Spring in This World of Poor Mutts.* New York: Columbia University Press, 1968 (Frank O'Hara Award).

Out of print separately; RESCUED inside the Wesleyan Collected Poems (2013), in print. The most-repeated wish on the whole blog, and the one most fully granted.

NP Eileen Myles · **NP** Tom Orange · **NP** Erica Kaufman · **NP** Nick Moudry · **NP** Eleni Sikelianos · **NP** Diane Wald

Church, Philip. *Furnance Harbor* [so spelled on the blog; likely *Furnace Harbor*]. Publisher and year **Unconfirmed**.

Unconfirmed; nothing located.

NP Stacy Szymaszek

Clarke, John. *In the Analogy.* Buffalo: Shuffaloff Press, 1997.

Out of print.

NP Jonathan Skinner

Clary, Killarney. *By Me, By Any, Can and Can't Be Done.* Greenhouse Review Press, 1980.

Unconfirmed — no library, trade or publisher record of this chapbook could be found; only Fagin's citation attests it. Her acknowledged first book is Who Whispered Near Me (Farrar, Straus & Giroux, 1989), reissued by Tavern Books, and Potential Stranger (University of Chicago Press, Phoenix Poets, 2003) is in print.

LF 10 Larry Fagin

Clay, Steven, and Rodney Phillips. *A Secret Location on the Lower East Side: Adventures in Writing, 1960-1980.* New York: Granary Books and The New York Public Library, 1998.

Out of print; the full web companion is free at fromasecretlocation.com

PL 62 Steven Clay

Codrescu, Andrei, ed. *Up Late: American Poetry Since 1970.* New York: Four Walls Eight Windows, 1987; second edition 1990.

Out of print (Four Walls Eight Windows is defunct); which edition is meant is

Unconfirmed. Borrowable, not free, at the Internet Archive.

PL 76 Joseph Conte · **NP** Anselm Berrigan

Cohen, Leonard. *Death of a Lady's Man.* Toronto: McClelland & Stewart / New York: Viking, 1978.

In print (McClelland & Stewart paperback).

NP Diane Wald

Collobert, Danielle. *Chants des Guerres.* First book, 1961; publisher **Unconfirmed** (Collobert destroyed most copies herself).

still untranslated and unavailable — the one Collobert wish of 2006 that has not been granted.

NP Brenda Iijima

Collobert, Danielle. *Meurtre.* Paris: Gallimard, 1964.

RESCUED into English as Murder, trans.

Nathanaël (Litmus Press, 2013, ISBN 9781933959177), shortlisted for the 2014 Best Translated Book Award; available from Litmus direct since SPD's closure.

NP Brenda Iijima

Collom, Jack. *Extremes & Balances.* farfalla press, 2004.

Out of print.

NP Jonathan Skinner

Collom, Jack. *Red Car Goes By: Selected Poems 1955-2000.* Berkeley: Tuumba Press, 2001.

Out of print.

NP Jonathan Skinner

Corman, Cid, ed. *The Gist of Origin, 1951-1971: An Anthology.* New York: Grossman Publishers / Viking, 1975. ISBN 0670341762.

still out of print, never reprinted; borrowable, not free, at archive.org/.... "should be brought back to print" —

CAConrad

NP CAConrad

Cortez, Jayne. *Firespitter*. New York: Bola Press, 1982 (the blog gives City Lights; Bola was Cortez's own press).

RESCUED, and surpassed — Firespitter: The Collected Poems of Jayne Cortez, ed. Margaret Busby (Nightboat Books, 19 August 2025, 688 pp., ISBN 9781643622323), which gathers the early work Benka was asking after along with everything else. In print.

"where can we find Jayne Cortez's early work?" — Jen Benka

NP Jen Benka

Crane, Douglas. *The Revisionist*. Boston: Little, Brown, 1981.

RESCUED — The Revisionist & The Astropastorals: Collected Poems (Nightboat Books, 2019, ISBN 9781643620404; Carcanet in the UK), in print.

NP Stacy Szymaszek

Creeley, Robert. *Windows*. New York: New Directions, 1990.

Out of print as a separate volume. Unconfirmed. Contents gathered in The Collected Poems of Robert Creeley, 1975–2005 (California, 2006), in print.

PL 47 Hank Lazer

Cutts, Simon. *A Smell of Printing: Poems 1988–1999*. New York: Granary Books, 2000. Year **Unconfirmed**.

Still available from Granary Books, as CAConrad noted in 2006.

NP CAConrad

D'Allesandro, Sam. *The Wild Creatures: Collected Stories*, ed. Kevin Killian. San Francisco: Suspect Thoughts Press, 2005.

Out of print (Suspect Thoughts is defunct).

NP Kevin Killian

Dahlberg, Edward. No single title named in the post; *Because I Was Flesh* (New Directions, 1964) is the title still most often reprinted.

Mostly out of print; Because I Was Flesh (New Directions, 1964) is the title still reprinted; borrowable at archive.org/.... See also excerpt 42.

PL 41 Mark Weiss · PL 42 Mark Johnson

Dahlen, Beverly. *A Reading 1–7*. San Francisco: Momo's Press, 1985.

Out of print.

NP Brent Cunningham

Dahlen, Beverly. *A Reading 8–10*. Tucson: Chax Press, 1992. Year **Unconfirmed**.

Out of print.

NP Brent Cunningham

Dahlen, Beverly. *A Reading 11–17*. Elmwood, CT: Potes & Poets Press, 1989. Publisher **Unconfirmed**.

Out of print; the series continued with A Reading 18–20 (Instance Press, 2006), issued the year of the blog.

NP Brent Cunningham

Damon, Maria. *The Dark End of the Street: Margins in American Vanguard Poetry*. Minneapolis: University of Minnesota Press, 1993.

In print in paperback; ebook via JSTOR (subscription) at jstor.org/...; borrowable, not free to read, at archive.org/...

PL 24 Maria Damon

Davidson, Daniel. *Culture*. San Francisco: Krupskaya Books, 2002. ISBN 1928650139.

In print, direct from Krupskaya, \$11 — one of very few small-press titles here still buyable new. Transit additionally free as a PDF from Krupskaya.

"It's not that the press regrets putting it out there, but we might have printed some better-selling titles." — Kevin Killian

NP Kevin Killian

de la Mare, Walter. *Memoirs of a Midget*. London: W. Collins Sons, 1921.

In print via reprint editions (Paul Dry Books; Faber Finds).

PL 42 Mark Johnson

de la Mare, Walter. No single title named in the post.

See the Memoirs of a Midget entry at in the main list. excerpt 41.

PL 42 Mark Johnson

Desnos, Robert. *The Essential Poems and Writings of Robert Desnos*, ed. and intro. Mary Ann Caws. Black Widow Press, 2007.

In print. Fagin named no title, bracketing Langage cuit (1923), which has never appeared complete in English; the Caws volume is the principal English gathering. The Voice: Selected Poems of Robert Desnos is at the Internet Archive, archive.org/... — borrowable, not free.

LF 13 Larry Fagin

Dewdney, Christopher, Rasula, Jed, Clark, Thomas A., Raworth, Tom and Taggart, John. No titles named in the post.

Not applicable. Raworth's Collected Poems (Carcanet, 2003) and Taggart's Is Music: Selected Poems (Copper Canyon, 2010) are the standard current volumes, but neither is named.

PL 77 Landers

Dewdney, Christopher. *A Palaeozoic Geology of London, Ontario.* Toronto: Coach House Press, 1973.

Out of print; partially RESCUED in Children of the Outer Dark: The Poetry of Christopher Dewdney, ed. Karl Jirgens (Wilfrid Laurier University Press, Laurier Poetry Series, 2007), in print.

NP Tom Orange · **NP** Jonathan Skinner

Dewdney, Christopher. *Spring Trances in the Control Emerald Night.* Publisher and year **Unconfirmed.**

Out of print.

NP Jonathan Skinner

Dewdney, Christopher. *The Cenozoic Asylum.* Publisher and year **Unconfirmed.**

Out of print.

NP Jonathan Skinner

Dewdney, Christopher. *Concordat Proviso Ascendant.* Publisher and year **Unconfirmed.**

Out of print.

NP Jonathan Skinner

Dewdney, Christopher. *Permugensis.* Publisher and year **Unconfirmed.**

Out of print.

NP Jonathan Skinner

Dewdney, Christopher. *Time Wind.* Publisher and year **Unconfirmed.**

Out of print.

NP Jonathan Skinner

Dewdney, Christopher. *Predators of the Adoration: Selected Poems 1972-82.* Toronto: McClelland and Stewart, 1983.

Out of print.

NP Jonathan Skinner

Dewdney, Christopher. *The Natural History.* Toronto: ECW Press, 2002.

Out of print.

NP Jonathan Skinner

Dlugos, Tim. *Powerless: Selected Poems 1973-1990,* ed. David Trinidad. London and New York: Serpent's Tail / High Risk Books, 1996.

Out of print; RESCUED and superseded (see next).

"Would be invaluable to have a Complete collection in one volume" — CAConrad

NP CAConrad · **NP** Erica Kaufman

Dlugos, Tim. *A Fast Life.*

the wish granted with the title intact. In 2006 A Fast Life was a long poem published in the James White Review; in 2011 it became A Fast Life: The Collected Poems of Tim Dlugos, ed. David Trinidad (Nightboat Books, 632 pp., ISBN 9780984459834), which includes "G-9" and everything else CAConrad and Erica Kaufman were asking for. In print.

NP CAConrad · **NP** Erica Kaufman

Dlugos, Tim. *Strong Place.* New York: Amethyst Press, 1992. Year **Unconfirmed.**

Out of print separately; RESCUED inside A Fast Life (Nightboat, 2011).

NP Erica Kaufman

Donnelly, Jean. *The Sun & Moon* New American Writing Award book — *Anthem* (Los Angeles: Sun & Moon Press). Year **Unconfirmed.**

Out of print; Sun & Moon Press is defunct.

"All of these are DC poets who are in my opinion 'underpublished.'" — Rod Smith

NP Rod Smith

Dorn, Ed. *The Shoshoneans: The People of the Basin-Plateau.* Photographs by Leroy Lucas. New York: William Morrow, 1966.

RESCUED — expanded edition ed. Matthew Hofer (University of New Mexico Press, 2013), in print.

NP Joshua Schuster

Dreyer, Lynne. *Lamplights Used to Feed the Deer.* 1974. Publisher **Unconfirmed.**

Out of print; two poems free at beltwaypoetry.com/...; contents gathered in The White Museum.

"but especially lynne dreyer whose books from the 1970s are collected in her roof book the white museum, these continually blow me away." — Tom Orange

NP Tom Orange

Dreyer, Lynne. *The White Museum*. New York: Roof Books, 1986.

Out of print; not confirmed in any free archive. The DC recovery Tom Orange and Rod Smith both called for has not happened.

NP Tom Orange · **NP** Rod Smith

Dumas, Henry. *Knees of a Natural Man: The Selected Poetry of Henry Dumas*, ed. Eugene B. Redmond. New York: Thunder's Mouth Press, 1989.

Out of print (Thunder's Mouth is defunct). "An under-read poet whose work is available but few seem to talk about (is this because the poetry scene I'm involved in is so white? probably) is Henry Dumas" — Eleni Sikelianos

NP Eleni Sikelianos

Dumas, Henry. *Echo Tree: The Collected Short Fiction of Henry Dumas*. Minneapolis: Coffee House Press, 2003.

In print.

NP Eleni Sikelianos

Eigner, Larry. *On My Eyes*. Jargon Society (Jargon 36), Highlands, N.C., 1960; photographs by Harry Callahan.

*Out of print; not online. In print instead: Calligraphy Typewriters: The Selected Poems of Larry Eigner, ed. Curtis Faville and Robert Grenier (University of Alabama Press, 2017, ISBN 9780817358747) and The Collected Poems of Larry Eigner, 4 vols. (Stanford University Press, 2010, ISBN 9780804750905). Flat and Round is free at Eclipse, eclipsearchive.org/...; free audio at PennSound, writing.upenn.edu/...; author page at EPC, writing.upenn.edu/... Five Eigner titles are at the Internet Archive (Air: the trees, Another time in fragments, Selected poems, The world and its streets, places, *Windows/walls/yard/ways) — borrowable, not free.*

"It might be pretty easy to find Larry Eigner's work, but I'll add him anyway." — Nick Moudry

LF 14 Larry Fagin

Emerson, Stephen. *Neighbors*. Bolinas, CA: Tombouctou Books, 1982.

Out of print; no free scan located.

NP Tom Raworth

Empson, William. *The Complete Poems of William Empson*, ed. John Haffenden. Allen Lane/Penguin, London, 2000; Penguin Classics pbk 2001, ISBN 9780140189629; US ed. University Press of Florida, 2001, ISBN 9780813020808.

Out of print. The Florida edition is explicitly listed as unavailable new; the Penguin paperback is secondhand only. Fagin named no title.

LF 15 Larry Fagin

Enslin, Theodore. *Fever Poems*. Publisher and year **Unconfirmed** (CAConrad bought his copy at the Gotham Book Mart for a dollar).

Out of print; most of Enslin's ninety-odd books are out of print, though Nine (Shearsman) and the National Poetry Foundation selections have kept some in circulation.

NP CAConrad

Estrin, Jerry. *Rome, A Mobile Home*. New York: Roof Books, 1993.

Out of print at Roof; full text free at the Electronic Poetry Center, writing.upenn.edu/... — the best-rescued book on the list, and rescued by an archive, not a press.

NP Ron Silliman

Estrin, Jerry. *Cold Heaven*. La Laguna, Tenerife: Zasterle Press. Year **Unconfirmed**.

Out of print.

NP Ron Silliman

Estrin, Jerry. *A Book of Gestures*. Somber Reptiles, 1980.

Out of print.

NP Ron Silliman

Falstaff, Jake [Herman Fetzer]. *The Bulls of Spring: The Selected Poems of Jake Falstaff*. New York: G. P. Putnam's Sons, 1937.

Out of print, antiquarian only; no free scan located.

NP Alex Gildzen

Faville, Curtis. *Stanzas for an Evening Out.* Berkeley: L Publications, 1977.

still out of print — the book Silliman called "the book every poet interested in the evolution of contemporary verse ought to own" has not been reprinted in the twenty years since he said it.

"Stanzas is the book every poet interested in the evolution of contemporary verse ought to own." — Ron Silliman

NP P. Inman · NP Ron Silliman

Faville, Curtis. *Wittgenstein's Door.* Publisher and year **Unconfirmed.**

Out of print.

NP Ron Silliman

Faville, Curtis. *Metro.* Publisher and year **Unconfirmed.**

Out of print.

NP Ron Silliman

Ferlinghetti, Lawrence. *A Coney Island of the Mind.* New York: New Directions, 1958.

In print.

PL 56 Aryanil Mukherjee

Ferrari, Mary. *The Isle of the Little God: Poems 1964-1980.* Kulchur Foundation, New York, 1981. Hardcover, 126 pp.

Out of print; not online. Fagin named no title; this is her principal collection.

LF 17 Larry Fagin

Foo, Josie. *Tomie's Chair.* New York: Kaya Press, 2002.

Out of print at Kaya.

NP P. Inman

Foss, Phillip. *Chromatic Defacement.* Tucson: Chax Press, 1998.

Out of print.

"far from a 'local' poet, he edited the very avant-garde Tyuonyi poetics journal for a time, ... bow hunting in the Jemez Mountains rather than do readings." — Jonathan Skinner

NP Jonathan Skinner

Free Verse: A Journal of Contemporary Poetry & Poetics. Ed. Jon Thompson. Raleigh, NC (North Carolina State University), 2001- .

*Freely readable at freeversethejournal.org. Which piece Kevin Thurston means by "the free verse article" is **Unconfirmed**; the issue current in February 2006 was no. 9 (Winter 2005).*

PL 7 Kevin Thurston

García Lorca, Federico. No single title named in the post.

In print (Farrar, Straus and Giroux in the US); in copyright, no free authorised text.

PL 27 Lewis LaCook · PL 43 Steve Dalachinsky

Gardner, Janet E., Beverly Lawn, Jack Ridl and Peter Schakel, eds. *Literature: A Portable Anthology.* Boston: Bedford/St. Martin's.

In print. The edition referred to is unconfirmed; either the first or the 2009 printing is likeliest.

PL 80 Charles Alexander

Genet, Jean. *The Complete Poems of Jean Genet*, ed./trans. under Paul Mariah. San Francisco: Manroot Books, 1981. Year **Unconfirmed.**

*Out of print (Manroot is defunct); superseded for readers by *The Selected Poems of Jean Genet*, trans. Jeremy Reed (Carcanet).*

NP Stacy Szymaszek

Ghiselin, Brewster. *Against the Circle.* New York: E. P. Dutton, 1946.

Out of print.

NP Will Esposito

Ghiselin, Brewster. *The Nets.* New York: E. P. Dutton, 1955.

*Out of print; partially RESCUED by *Flame: New and Selected Poems* (University of Utah Press).*

NP Will Esposito

Gioia, Dana. *Interrogations at Noon.* St. Paul: Graywolf Press, 2001.

In print.

NP Jaime Anne Earnest

Giscombe, C. S. *Giscombe Road.* Normal, IL: Dalkey Archive Press, 1998.

Out of print at Dalkey; Giscombe's later books in print at Dalkey and Omnidawn.

NP Tony Tost

Godfrey, John. *Dabble: Poems 1966–1980*. New York: Full Court Press, 1982.

Out of print; no free scan located. Moudry's "my favorite" — still unrescued.

"Dabble by John Godfrey (Full Court Press, 1982). You can find his newer books, but Dabble is my favorite." — Nick Moudry
NP Nick Moudry

Godfrey, John. *Push the Mule*. Great Barrington, MA: The Figures. Year **Unconfirmed** (the blog gives 2003; 2001 is also cited).

Out of print.
NP Jonathan Skinner

Godfrey, John. *Private Lemonade*. New York: Adventures in Poetry. Year **Unconfirmed** (the blog gives 2001; 2003 is also cited).

Out of print.
NP Jonathan Skinner

Gogarty, Oliver. *Snap Box*. London: Trigram Press, 1960s. Year **Unconfirmed**.

Out of print; Raworth's "almost completely vanished" was accurate and remains so.
"There are two UK poets almost completely vanished who stick in my mind: Oliver Gogarty's Snap Box which Trigram Press did in the 1960s; and Philip Jenkins' On the Beach with Eugene Boudin (Transgravity, London 1978)." — Tom Raworth
NP Tom Raworth

Goodman, Paul. *Collected Poems*, ed. Taylor Stoehr, memoir by George Dennison. Random House, New York, 1974. ISBN 9780394483580, 465 pp.

Out of print; not online; used copies scarce and dear. Fagin gives the year as 1977; the trade and review record give 1974.
LF 20 Larry Fagin

Grahn, Judy. No title named in the post ("Judy Grahn's lesbian odes").

The Work of a Common Woman (Diana Press, 1978; St. Martin's, 1980) is out of print; Love Belongs to Those Who Do the Feeling: New and Selected Poems (Red Hen Press, 2008) is in print.
PL 76 Joseph Conte

Gray, Darrell. *Scattered Brains*. West Branch, IA: Toothpaste Press. Year **Unconfirmed**.

Out of print.
"A poet I always liked and find it difficult to understand why he's not in print (given what is), is Darrell Gray." — Tom Raworth
NP Tom Raworth

Gray, Darrell. *Something Swims Out*. Berkeley: Blue Wind Press. Year **Unconfirmed**.

Out of print.
NP Tom Raworth · **NP** Rae Armantrout

Greenberg, Samuel. *Self Charm: Selected Sonnets & Other Poems*, ed. Michael Carr and Michael Smith. Cambridge, MA: Katalanche Press, 2005.

Out of print — "a tiny book in a tiny edition," as Bernstein said. RESCUED at the level of the poet: Poems from the Greenberg Manuscripts, ed. James Laughlin, with an essay by Garrett Caples (New Directions Poetry Pamphlets, 2019, ISBN 9780811228138), in print at \$11.95.
"a tiny book in a tiny edition" — Charles Bernstein
NP Charles Bernstein

Grenier, Robert. *What I Believe*. *Transpiration/Transpiring Minnesota* and *12 from r h y m m s*. The blog gives "Pavement Saw Press, 1996"; Pavement Saw published *12 from r h y m m s* (1996), while *What I Believe...* was published by O Books, Oakland, 1991. Attribution **Unconfirmed**.

Out of print. Grenier's drawing-poems free at writing.upenn.edu/... and Whale Cloth Press.
NP P. Inman

Grilikhes, Alexandra. *The Reveries*. Publisher and year **Unconfirmed** (co-edited by CAConrad, Jim Cory and Janet Mason; most of the print run was burned by her lover).

Out of print; no archive copy located anywhere.
NP CAConrad

Grilikhes, Alexandra. *On Women Artists: Poems 1975–1980*. Philadelphia: Insight to Riot Press, 1981. ISBN 9780939416004.

Out of print.
NP CAConrad

Grilikhes, Alexandra. *Yin Fire*. New York: Harrington Park Press, 2001.

Out of print (it was the only Grilikhes in print in 2006; now none is).

NP CAConrad

Guest, Barbara. *Selected Poems*. Los Angeles: Sun & Moon Press, 1995.

Out of print (Sun & Moon Press is defunct); superseded by The Collected Poems of Barbara Guest (Wesleyan, 2008).

PL 47 Hank Lazer

Guillory, John. *Cultural Capital: The Problem of Literary Canon Formation*. Chicago and London: University of Chicago Press, 1993.

In print.

PL 30 Nick LoLordo

Gurney, Ivor. *Collected Poems*. Ed. P. J. Kavanagh. Manchester: Carcanet Press, 2004; Kavanagh's edition first appeared from Oxford University Press in 1982.

In print. Which edition the post meant is unconfirmed.

PL 42 Mark Johnson

Gurnis, Peter. *The Body of Liberties*. Providence: Burning Deck. Year **Unconfirmed**.

Out of print; Burning Deck ceased publishing in 2017.

"There is an early Burning Deck chap by Peter Gurnis that I love called The Body of Liberties." — Stacy Szymaszek

NP Stacy Szymaszek

Haavikko, Paavo. *Selected Poems*, ed. and tr. from the Finnish by Anselm Hollo. Cape Goliard Press, London (with Grossman, New York), 1968.

Out of print; not online; used copies only.

LF 24 Larry Fagin

Hagiwara, Sakutarō. No single title named in the post.

Howling at the Moon (Tsuki ni hoeru, Tokyo, 1917) in Hiroaki Sato's translation (University of Tokyo Press, 1978) is out of print; Sato's Cat Town (New York Review Books, 2014) is in print.

PL 43 Steve Dalachinsky

Hamilton, Alfred Starr. No title named.

RESCUED — A Dark Dreambox of Another Kind: The Poems of Alfred Starr Hamilton, ed. Ben Estes and Alan Felsenthal (The Song Cave, 2013, ISBN 9780988464308), in print; poems free at poetryfoundation.org/.... One of the cleanest rescues on the list.

NP CAConrad

Hartman, Yuki. *Triangle*. Situations, n.d.

Unconfirmed — publisher and date could not be verified beyond Fagin's citation; no library, trade or online copy located. Hartman's traceable books include Hot Footsteps, Red Rice and New Poems (ISBN 9780921852018), all out of print.

LF 26 Larry Fagin

Hass, Robert, and Jessica Fisher, eds. *The Addison Street Anthology: Berkeley's Poetry Walk*. Heyday Books (Berkeley), 2004.

*Out of print (**Unconfirmed**); the installed poems remain readable in the pavement of Addison Street, Berkeley.*

PL 53 Daniel Godston

Head, Robert. *Refuges of Value*.

Self-published. Year **Unconfirmed**.

***Unconfirmed**; nothing located in the trade, in libraries or online. Buck Downs called Head "the greatest self-published poet since Blake," and the book has left no findable trace — the single hardest item on this list.*

"if a book is available through SPD, can it still be called 'difficult to find'? I think not. In fact, if it has an ISBN #, I would disqualify it. ... greatest self-published poet since Blake."

— Buck Downs

NP Buck Downs

Heliczer, Piero. *A Purchase in the White Botanica: The Collected Poetry of Piero Heliczer*, ed. Gerard Malanga and Anselm Hollo. New York: Granary Books, 2001.

In print / available from Granary Books and Woodland Pattern; a checklist of the original Dead Language Press books free at verdantpress.com/.... Already rescued when the blog was written — Raworth says so on the page.

NP Steve Clay · **NP** Anselm Hollo · **NP** Tom Raworth

Herschberger, Ruth. *A Way of Happening*. Pellegrini & Cudahy, New York, 1948.

Out of print; not online. Fagin named no title; this is her only poetry collection.

LF 27 Larry Fagin

Hollander, Benjamin. *Rituals of Truce and the Other Israeli*. Publisher and year **Unconfirmed**.

Out of print.

NP Joshua Schuster

Hoover, Paul, ed. *Postmodern American Poetry: A Norton Anthology*. New York: W. W. Norton, 1994.

In print in its second edition (2013).

PL 74 Marjorie Perloff

Hoyleman, Merle. *Asp of the Age*. Cleveland: Mother / Asphodel, 1966.

Out of print; interlibrary loan only, as CAConrad said in 2006 and as is still true.

"someone HAS GOT TO do something about this!" — CAConrad

NP CAConrad

Hoyleman, Merle. *Letters to Christopher*. **Never published**.

*Unpublished. The only copy is the typescript Jonathan Williams made from her handwritten pages, at SUNY Buffalo Special Collections, non-circulating. Jargon and New Directions both tried and stopped. Extracts are printed in Andy Martrich, *Shy of the Squirrel's Foot: A Peripheral History of the Jargon Society as Told through Its Missing Books* (University of North Carolina Press, 2024) — the book about the unpublished book is in print; the book is not.*

NP CAConrad

Jacob, Max. *The Dice Cup: Selected Prose Poems*, ed. Michael Brownstein, tr. Brownstein, John Ashbery and others. SUN, New York, 1979. ISBN 0915342324, 122 pp.

Out of print. At the Internet Archive, archive.org/... — borrowable, not free.

"Surrealist who wrote hilarious prose poems, was friends with Picasso, Apollinaire" — Adam Fieled

LF 28 Larry Fagin

Jenkins, Philip. *On the Beach with Eugene Boudin*. London: Transgravity Press, 1978.

Out of print; nothing located online.

*"There are two UK poets almost completely vanished who stick in my mind: ... Philip Jenkins' *On the Beach with Eugene Boudin* (Transgravity, London 1978)." — Tom Raworth*

NP Tom Raworth

Kalleberg, Garrett. *Limbic Odes*. Heart Hammer Press. Year **Unconfirmed**.

Out of print.

NP Eleni Sikelianos

Kalleberg, Garrett. *Psychological Corporations*. Publisher and year **Unconfirmed**.

*Out of print; Kalleberg's later *Some Mantic Daemons* (Futurepoem) in print.*

NP Eleni Sikelianos

Kaplan, Allan. *Paper Airplane*. Harper & Row, New York, 1971.

Out of print; not online. Fagin named no title; this is his principal collection.

LF 29 Larry Fagin

Kelly, Robert. *Axon Dendron Tree*. Annandale-on-Hudson, NY: Matter, 1967.

Out of print; no free scan located.

PL 1 Ron Silliman

Kelly, Robert. *Finding the Measure*. Los Angeles: Black Sparrow Press, 1968.

Out of print; no free scan located.

PL 1 Ron Silliman

Kelly, Robert. *Twenty Songs*. Publisher and year unconfirmed; the standard bibliography lists no such title, but does list *Twenty Poems* (Matter, Annandale-on-Hudson, 1967), which the post may be misremembering.

Unconfirmed.

PL 1 Ron Silliman

Kelly, Robert. *Mont Blanc*. Ann Arbor, MI: Other Wind Press, 1994.

Out of print. Unconfirmed — small-press title, no current catalogue trace.

PL 2 Pierre Joris

Killian, Kevin, ed. *Mirage #4/Period(ical)*.
San Francisco: self-published, 1992-2009;
co-edited with Dodie Bellamy.

Out of print; not digitised.

PL 23 Stephen Vincent

Kim Yeong-nang. *A Thing of Beauty Is a Joy Forever*. Trans. Brother Anthony of Taizé.
Hajun Books (Seoul), December 2025.

In print; reported as the first Korean-English bilingual edition, all 86 poems.

PL 20 Walter K. Lew

Kim Yeong-nang. *Until Peonies Bloom: The Complete Poems of Kim Yeong-Nang*.
Trans. Brother Anthony of Taizé. Publisher and year: **Unconfirmed**.

*Freely readable at anthony.sogang.ac.kr/.... The translator's own bilingual text, posted on his Sogang University pages; the relation between this file and the 2025 Hajun Books volume is **Unconfirmed**.*

PL 20 Walter K. Lew

King, Amy. *Slaves to Do These Things*.
BlazeVOX [books] (Buffalo, NY), 2009.

In print (ISBN 9781935402312).

PL 35 Amy King

Knott, Bill. No single title named in the post.

*I Am Flying into Myself: Selected Poems, 1960-2014, ed. Thomas Lux (Farrar, Straus and Giroux, 2017, ISBN 9780374260675), in print; borrowable at archive.org/.... Knott's own late print-on-demand and free-PDF self-editions are no longer distributed; their present status is **Unconfirmed**.*

PL 44 Sarah Sarai

Knowles, Christopher. *Typings (1974-1977)*.
New York: Vehicle Editions, 1979.

still out of print, never reprinted or issued in facsimile — kari edwards' guess that it was "still in print at SPD" was already wrong in 2006. The book is now held by the Museum of Modern Art as an artwork (object 9439, record free at moma.org/...). What appeared instead was a catalogue: Christopher Knowles: In a Word, ed. Anthony Elms and Hilton Als (Gregory R. Miller & Co., 2017).

NP kari edwards

Koch, Kenneth. *When the Sun Tries to Go On*.
Los Angeles: Black Sparrow Press, 1969.

Out of print separately; RESCUED inside The Collected Poems of Kenneth Koch (Alfred A. Knopf, 2005), in print.

NP Charles Bernstein

Koch, Kenneth, and Allen Ginsberg. *Making It Up: Poetry Composed at St. Mark's Church on May 9, 1979*, instigated by Ron Padgett, cover by Larry Rivers. The Catchword Papers, New York, 1994.

Out of print; not online; used copies only.

LF 31 Larry Fagin

Kocik, Robert. *Overcoming Fitness*. Brooklyn: Autonomedia, 2001.

Out of print; some Autonomedia titles free at autonomedia.org.

NP Jonathan Skinner

Kolmar, Richard. No book.

Nothing traceable in book form; Kolmar never published a collection. His only located publications are magazine appearances: "Song" in C: A Journal of Poetry 1.10 (14 February 1965) and, with Aram Saroyan, "The Bermudas" in C 2.13 (May 1966); "Voluntary" and "Part of an Elegy" in Adventures in Poetry 8 (Summer 1971), Fagin's own magazine; and "Aristophanes," "Part of an Elegy," "Love Letter I Forgot to Mail" and "The Intoxicating Thing" in Tom Clark's Once series (1966). A jointly-authored Poems with Saroyan and Jenni Caldwell is listed in the antiquarian trade. No dates, no biography, no obituary; Fagin's "Is he alive?" remains unanswered.

LF 32 Larry Fagin

Kozer, José. *Stet: Selected Poems*. Trans. Mark Weiss. San Diego: Junction Press, 2006.

Unconfirmed — several later Kozer selections exist from Shearsman Books, and which volume the post intended is not established.

PL 21 Mark Weiss

Krakauer, Daniel. *Poems for the Whole Family*. New York: United Artists Books. Year **Unconfirmed**.

Out of print.

NP Anselm Hollo

Kuenstler, Frank. *Lens*. New York: Film Culture, 1964.

Out of print; RESCUED in part — In Which and The Seafarer, B.Q.E., and Other Poems available from Cairn Editions, and two poems from The Enormous Chorus free at jacket2.org/.... Lens itself has not been reprinted.

"one more little secret, i owe nick piombino for turning me on to: frank kuenstler!" — Tom Orange

NP Tom Orange

Kuykendall, Marc. *My Picayune Anxiety Room*. Barretta Books, New York, 2002. Fifteen poems; 162 copies (12 signed and numbered, the rest hors commerce).

Out of print; not online; effectively unobtainable at that edition size. Kuykendall died 19 June 2005, aged 26, in Richmond, Virginia, some six months before Fagin's list appeared; he had worked at letterpress shops in New York.

LF 33 Larry Fagin

L=A=N=G=U=A=G=E. Ed. Bruce Andrews and Charles Bernstein. New York, February 1978 – October 1981; thirteen numbered issues plus three supplements.

Out of print; complete run freely readable and downloadable at eclipsearchive.org/.... The 1984 Southern Illinois University Press selection, The L=A=N=G=U=A=G=E Book, is in print; L=A=N=G=U=A=G=E Lines (1988) is a free PDF at jacket2.org/....

PL 62 Steven Clay

Lévi-Strauss, Claude. *The Savage Mind*. University of Chicago Press (Chicago), 1966.

In print; superseded by Jeffrey Mehlman and John Leavitt's new translation, Wild Thought (University of Chicago Press, 2021, ISBN 9780226413082). Original La Pensée sauvage, Plon (Paris), 1962.

PL 46 Steve Carl

Lamantia, Philip. *Destroyed Works*. Auerhahn Press, San Francisco, 1962. 1,250 copies in wrappers plus 50 signed hardcovers.

Out of print; not online. Reprinted complete in The Collected Poems of Philip Lamantia, ed. Garrett Caples, Andrew Joron and Nancy Joyce Peters (University of California Press, 2013, ISBN 9780520269729), which is in print.

LF 34 Larry Fagin

Lamantia, Philip. *Ekstasis*. Auerhahn Press, San Francisco, 1959. 48 pp., c. 950 copies, title design by Robert LaVigne.

Out of print; not online. Also reprinted in the UC Press Collected Poems, 2013.

LF 34 Larry Fagin

Lang, Doug. *Magic Fire Chevrolet*. Washington, DC: Titanic Books. Year **Unconfirmed**.

Out of print. RESCUED at the level of the poet — Lang's In the Works (Edge Books) appeared decades later, in print at aeriledge.com/... — the Edge Books project Joan Retallack said in 2006 "doesn't seem to come" eventually came. "Has one chapbook out--Magic Fire Chevrolet. I think something is in the works with Edge Books, but it doesn't seem to come." — Joan Retallack

NP Joan Retallack · **NP** Rod Smith · **NP** Mark Wallace

Larbaud, Valery. *The Poems of A. O. Barnabooth*, tr. Ron Padgett and Bill Zavatsky. Mushinsha/Grossman, 1977.

Out of print in that edition, but reissued as Poems of A. O. Barnabooth (Black Widow Press, 2008, ISBN 9780979513794, 225 pp., \$19.95), bilingual, with introduction and notes — in print.

LF 35 Larry Fagin

Larkin, Joan. *Housework*. Brooklyn: Out & Out Books, 1975.

Out of print; Larkin in print at Alice James Books (Old Stranger, 2024).

NP Erica Kaufman

Larsen, David. *The Thorn*. Publisher and year **Unconfirmed** (Faux Press is the imprint usually cited).

Out of print.

NP Brent Cunningham

Levitsky, Rachel. *Neighbor*.

RESCUED from never having existed. Kaufman named it in 2006 as work "not yet in book form"; Ugly Duckling Presse published Neighbor in 2009 and reprinted it in 2020. In print, uglyducklingpresse.org/....

"also, lots of new poets whose work is not yet in book form--Rachel Levitsky's NEIGHBOR, Stacy Szymaszek's hyper glossia" — Erica Kaufman

NP Erica Kaufman

levy, d.a. *The Buddhist Third Class Junkmail Oracle: The Art and Poetry of d.a. levy*, ed. Mike Golden. New York: Seven Stories Press, 1999. ISBN 9781888363883.

In print, Seven Stories / Penguin Random House — already the largest collection of in-print levy when Kirschenbaum wrote, and still is. Much of the mimeo work free at verdantpress.com.

NP David Kirschenbaum · **NP** Tom Orange

Loewinsohn, Ron. *Goat Dances*. Black Sparrow Press, 1976.

Out of print; not online. Fagin named no title; this is his last and largest book of poems. His selected, Meat Air: Poems 1957-1969 (Harcourt Brace, 1970), is also out of print.

LF 36 Larry Fagin

Loy, Mina. *The Lost Lunar Baedeker: Poems of Mina Loy*. Ed. Roger L. Conover. New York: Farrar, Straus and Giroux, 1996.

In print (FSG/Macmillan paperback, 1997); borrowable, not free to read, at archive.org/...

PL 4 Marisa Januzzi

Lyons, Joan. *My Mother's Book*. Rochester, NY: Visual Studies Workshop Press, 1993.

Out of print. Whether an earlier artist's-book state exists is unconfirmed.

PL 4 Marisa Januzzi

Machlin, Dan. *This Side Facing You*. Heart Hammer Press, 2000.

Out of print; Machlin's later work in print at Ugly Duckling Presse.

NP Eleni Sikelianos

MacInnis, Jamie. *Practicing*. Tombouctou Books, Bolinas, 1980.

Out of print; not online. Her only full-length collection, gathering most of Hand Shadows (Adventures in Poetry, mid-1970s) and the Un Poco Loco issue Fagin devoted to her in December 1978. A new book, Uncourtly Love (Awry, 2025), is in print.

LF 37 Larry Fagin

Mackey, Nathaniel. *Discrepant Engagement: Dissonance, Cross-Culturality, and Experimental Writing*. Cambridge: Cambridge University Press, 1993; reissued by the University of Alabama Press, 2000.

In print.

PL 47 Hank Lazer

Mackey, Nathaniel. *School of Udhra*. San Francisco: City Lights Books, 1993.

In print.

PL 47 Hank Lazer

Maclaren, Hamish. *Sailor with Banjo: Entertainment in Rhyme and Song*. 1930. Publisher **Unconfirmed**.

Out of print, antiquarian only; individual poems free at scottishpoetrylibrary.org.uk/...

NP Stacy Szymaszek

Macleod, Joseph Gordon. *The Ecliptic*. Faber & Faber, London, 1930.

Out of print in the first edition, but reissued twice and now in print: Flood Editions, 2016, ed. Richard Owens, ISBN 9780990340768 (distributed by Wesleyan University Press); and Waterloo Press, 2023 (Waterloo Classic Texts).

LF 38 Larry Fagin

Magee, Kevin. *Tedium Drum*. lyric& press, 1994.

Out of print.

NP Tony Tost

Mallarmé, Stéphane. *Mallarmé: The Poems*, tr. Keith Bosley. Penguin (Penguin Poets), Harmondsworth, 1977. ISBN 014042203X.

Out of print; not online; used copies only.

Peter Manson's The Poems in Verse (Miami University Press, 2012) is the current alternative.

LF 39 Larry Fagin

Malmude, Stephen [Steve]. *The Bundle: Selected Poems*. Subpress/Goodbye Books, 2002. ISBN 9781930068094.

Out of print; not online; used copies available. Fagin gives the surname as Malmude; the book is credited to "Steve Malmude."

LF 40 Larry Fagin

Mangan, James Clarence. No single title named in the post. The modern scholarly edition is the Irish Academic Press *Collected Works* (1996-2002).

Collected Works out of print; free at archive.org/... and archive.org/...

PL 42 Mark Johnson

Marlatt, Daphne. *leaf leaf/s*. Los Angeles: Black Sparrow Press, 1969 (the blog gives 1968).

Out of print (Black Sparrow's poetry list dissolved in 2002); partially RESCUED in Selected Writing: Net Work (Talonbooks, 1980) and in Talonbooks' later Marlatt reissues.

"when she's known at all in the states she's known either for her prose (ana historic) and or for her identity politics (lesbian) ... there's a lush lyric density to this stuff that evokes for me the best niedecker or zukofsky" —

Tom Orange

NP Tom Orange

Marlatt, Daphne. *Rings*. Vancouver, 1971. Publisher **Unconfirmed**.

Out of print; absorbed into What Matters (Coach House, 1980) and Talonbooks' Net Work.

NP Tom Orange

Marlatt, Daphne. *Selected Writing: Net Work*. Vancouver: Talonbooks, 1980.

Out of print; Marlatt otherwise well in print at Talonbooks.

NP Tom Orange

Marlatt, Daphne. *Ana Historic*. Toronto: Coach House Press, 1988.

In print (Anansi).

NP Tom Orange

Martory, Pierre. *The Landscape Is Behind the Door*, trans. John Ashbery. Riverdale-on-Hudson: Sheep Meadow Press, 1994.

Out of print; partially RESCUED by The Landscapist: Selected Poems, trans. Ashbery (Carcanet, 2008; Sheep Meadow, 2008), in print at Carcanet.

NP Diane Wald

Mayakovsky, Vladimir. *Selected Poems*, tr. James H. McGavran III. Northwestern University Press, 2013. ISBN 9780810129078.

In print. Fagin named no title; this is the fullest current English selection.

LF 41 Larry Fagin

Mayer, Bernadette. *Studying Hunger*. New York: Adventures in Poetry / Bolinas: Big Sky, 1976.

still out of print in English — not included in Station Hill's *Eating the Colors of a Lineup of Words: The Early Books of Bernadette Mayer* (2015). Recordings free at writing.upenn.edu/...

"rare copies only available for sale at BIG prices ... This should see paper and glossy cover and ISBN number!!! Step up to the plate folks!" — Marcella Durand

NP Marcella Durand · **NP** Nick Moudry

Mayer, Bernadette. *The Studying Hunger* journals manuscript (c. 400 pp.).

RESCUED, exactly as Durand demanded ("This should see paper and glossy cover and ISBN number!!!") — *The Studying Hunger Journals* (Station Hill Press, 2011, 460 pp., ISBN 9781581771206). In print.

NP Marcella Durand

Mayer, Bernadette. *Memory*. Plainfield, VT: North Atlantic Books, 1976.

RESCUED and transformed — Bernadette Mayer: *Memory* (Siglio Press, 2020, ISBN 9781938221255), the first publication of the work as it actually was: 1,100+ photographs with the text and six hours of audio. In print, second printing.

NP Marcella Durand

Mayer, Bernadette. *Utopia*. New York: United Artists Books, 1984.

still out of print in English; the only reissue traced is a French translation (<o> future <o> / Les presses du réel, 2016).

NP Marcella Durand · **NP** Brenda Iijima

Mayhall, Jane. *Givers and Takers*. New York: Eakins Press, 1968.

Out of print; partially RESCUED at the level of the poet by Sleeping Late on Judgment Day (Alfred A. Knopf, 2004) and Come In, Come In (2008).

NP Jen Benka

McCaffery, Steve. *Seven Pages Missing, Volume One: Selected Texts 1969-1999 and Volume Two: Previously Uncollected Texts 1968-2000*. Toronto: Coach House Books, 2000 and 2002.

In print / print-on-demand at Coach House; sound poetry free at UbuWeb.

NP Tom Orange

McCain, Gillian. *Tilt*. Hard Press/The Figures (Literature Profiles Series), 1996. ISBN 9781889097046, 86 pp.

Out of print; not online; used copies available.

LF 42 Larry Fagin

McCain, Gillian. *Religion*. The Figures, Great Barrington, Mass., 1999. ISBN 0935724990.

Out of print; not online; used copies available.

LF 42 Larry Fagin

McClure, Michael. *Ghost Tantras*. San Francisco, 1964 (original imprint Unconfirmed).

In print. Reissued by City Lights Books, 2013, ISBN 9780872866270, with a new introduction by McClure.

LF 43 Larry Fagin

McCombs, Davis. *Ultima Thule*. New Haven: Yale University Press (Yale Series of Younger Poets), 2000.

In print.

NP Jaime Anne Earnest

McDaniel, Wilma Elizabeth. No title named; the representative book is *The Last Dust Storm* (Brooklyn: Hanging Loose Press, 1995).

Out of print at Hanging Loose; copies sold by the Tulare Historical Museum.

NP Elizabeth Treadwell

McNally, John. *The Undiscovered Country*. Publisher and year **Unconfirmed**.

Unconfirmed; nothing located.

NP Brett Evans

Mead, Taylor. *On Amphetamine and in Europe: Excerpts from the Anonymous Diary of a New York Youth, Volume 3*. Boss Books, New York, 1968.

Out of print in the Boss edition; not online. A facsimile/reprint edition exists, ISBN 9781515054245 — in print.

LF 44 Larry Fagin

Melnick, David. *Pcoet*. San Francisco, 1975 (publisher Unconfirmed).

Free online in full at Eclipse, eclipsearchive.org/... Also in print in Nice: Collected Poems, ed. Alison Fraser, Benjamin Friedlander, Jeffrey Jullich and Ron Silliman (Nightboat Books, 2023, ISBN 9781643621579, 240 pp.).

LF 45 Larry Fagin

Melnick, David. *Men in Aida*. Tuumba Press, Berkeley, 1983.

Free online in full at Eclipse, eclipsearchive.org/... (Book II at eclipsearchive.org/...). Also in print in Nice: Collected Poems (Nightboat Books, 2023).

LF 45 Larry Fagin

Menashe, Samuel. *No Jerusalem But This*. 1971. Publisher **Unconfirmed** (October House, New York, is the imprint usually cited).

Out of print; RESCUED by absorption — contents in New and Selected Poems, ed. Christopher Ricks (Library of America, American Poets Project, 2005) and in The Shrine Whose Shape I Am: The Collected Poetry of Samuel Menashe, ed. Bhisham Bherwani and Nicholas Birns (2020).

"New York City's Emily Dickinson" — Jen Benka

NP Jen Benka

Menashe, Samuel. *Fringe of Fire*. 1973. Publisher **Unconfirmed** (Victor Gollancz, London, is the imprint usually cited).

Out of print; RESCUED by absorption into the 2005 Library of America selection and the 2020 Collected Poetry.

NP Jen Benka

Menashe, Samuel. *New and Selected Poems*, ed. Christopher Ricks. New York: Library of America (American Poets Project), 2005; revised 2008; Bloodaxe UK edition with DVD, 2009.

In print.

NP Jen Benka

Merton, Thomas. *The Geography of Lograire.* New Directions, New York, 1969. ISBN 9780811200981.

In print, \$7.95 paperback, still on the New Directions list. Also at the Internet Archive, [archive.org/...](https://archive.org/) — borrowable, not free.

"Thomas Merton, his meditations are well known but his poetry is great. Paulo Leminski brazilian poet not well known in he US and totally neglected" — Raymond Bianchi

LF 46 Larry Fagin

Messerli, Douglas, ed. *From the Other Side of the Century: A New American Poetry 1960-1990.* Los Angeles: Sun & Moon Press, 1994.

Out of print in paper; a paid digital edition is sold by the publisher and linked from [jacket2.org/...](https://jacket2.org/) — a sales notice, not a free scan.

PL 74 Marjorie Perloff

Meyer, Thomas. *Coromandel.* Austin: Skanky Possum. Year **Unconfirmed.**

Out of print; Skanky Possum's distributor SPD is gone. Meyer in print elsewhere (Beowulf: A Translation, punctum books, free PDF at punctumbooks.com).

NP Dale Smith

Miller, Jeffrey. *The First One's Free.* Publisher and year **Unconfirmed.**

Out of print; RESCUED at the level of the poet — The Heart Is a Quarter Pounder: Poems by Jeffrey Miller (ISBN 9780976634126) gathers the work of the poet who died in a car crash with one book to his name.

"His first book - The First One's Free - is wonderful - a poem can come from anywhere" — Chris Toll

NP Chris Toll · **NP** Greg Fuchs

Miller, Sandra. *Oriflamme.* Boise: Ahsahta Press, 2005.

*Out of print; Ahsahta Press closed in 2021, and its backlist is **freely readable** — Oriflamme PDF at*

[scholarworks.boisestate.edu/...](https://scholarworks.boisestate.edu/) A press that closed and gave its list away.

NP Tom Orange

Moore, Rosalie. *The Grasshopper's Man and Other Poems.* New Haven: Yale University Press (Yale Series of Younger Poets), 1949 — chosen by W. H. Auden.

***still out of print.** No modern reprint; the AMS Press library facsimile (ISBN 0404538479) is itself long gone. A selection appears in Firsts: 100 Years of Yale Younger Poets, ed. Carl Phillips (Yale, 2019). Tom Orange's 2006 PDF — the "file" CAConrad thanked him for — is at [heuristic.blogspot.com/...](https://heuristic.blogspot.com/)*

"she and the activist poets of the 1940s-1950s bay area are almost unknown today, having lost the publicity wars to the beats and whatnot whom they all considered to be charlatans and mere pretenders to the true throne of euro-american modernism which they thought was theirs." — Tom Orange

NP CAConrad · **NP** Tom Orange

Moore, Rosalie, festschrift. *Learned and Leaved.* San Rafael, CA: Marin Poetry Center, 1986; typeset by Cole Swensen.

Out of print; no copy located online.

NP Tom Orange

Morris, Tracie. *Intermission.* Brooklyn: Soft Skull Press, 1998. ISBN 9781887128308.

Out of print at Soft Skull; recordings free at [writing.upenn.edu/...](https://writing.upenn.edu/)

NP Sparrow

Morris, William. No single title named in the post; many titles, including *A Selection from the Poems of William Morris* and *News from Nowhere.*

Freely readable at [gutenberg.org/...](https://gutenberg.org/) and morrisedition.lib.uiowa.edu; see . excerpt 41.

PL 42 Mark Johnson

Murray, Joan. *Poems by Joan Murray*. New Haven: Yale University Press (Yale Series of Younger Poets), 1947 — chosen by W. H. Auden, edited after her death at 24 by Grant Code.

RESCUED, and superseded. *Drafts, Fragments, and Poems: The Complete Poetry*, ed. Farnoosh Fathi, preface by John Ashbery (New York Review Books / NYRB Poets, 2018 ISBN 9781681371825). Fathi went back to the manuscripts rather than reprinting the 1947 text, so the wish for a facsimile produced a restoration of what Auden and Code had smoothed over. In print. Shanna Compton's 2006 photocopy campaign — she was hand-distributing the book — is the origin of this.

"For the last few years, I have been making and distributing photocopies of a book called *Poems by Joan Murray*, published in 1947." — Shanna Compton

NP Shanna Compton · **NP** Brenda Iijima

Nader, Ralph. *Unsafe at Any Speed: The Designed-In Dangers of the American Automobile*. Grossman Publishers (New York), 1965.

Out of print; borrowable, not free, at archive.org/.... Catherine Daly's "a decent car with a pretty minor fan belt problem done wrong by a Ralph Nader" points here; she does not name the book, so the attribution is inference.

PL 18 Catherine Daly

Nassau, Richard [pseudonym of Richard Bandanza]. *I Like You*. Publisher and year **Unconfirmed**.

Unconfirmed; nothing located. Eileen Myles' "guy completely unheard of" remains completely unheard of.

"A guy completely unheard of is Richard Bandanza. He was in workshops with me in the 70s. He published one book under a pseudonym, Richard Nassau. It was called *I Like You*. He married a doctor and he lives in Connecticut. I bet he's still writing." — Eileen Myles

NP Eileen Myles · **NP** Ron Silliman

National Endowment for the Arts. *Reading at Risk: A Survey of Literary Reading in America*. Washington, DC: National Endowment for the Arts, June 2004.

Free at arts.gov/...

PL 54 Joe Amato

Nelson, Maggie. *The Latest Winter*. Hanging Loose Press, Brooklyn, 2003. ISBN 9781931236218 (paper), 9781931236225 (cloth), 98 pp.

In print; still listed by Hanging Loose at \$18 paper / \$21 cloth. Fagin's date of 2003 matches the ISBN; the press's own page gives 2001. Free audio at PennSound, writing.upenn.edu/...

LF 48 Larry Fagin

Nichol, bp. *The Martyrology*. Toronto: Coach House Press, 1972–1993. Nine books across six volumes.

Books 1 & 2 in print (Coach House Books); later volumes out of print.

PL 47 Hank Lazer

Niedecker, Lorine. *Harpsichord & Salt Fish*. Ed. Jenny Penberthy. Durham, England: Pig Press, 1991.

Out of print. Correction to the list as given: the editor is Jenny Penberthy, not Richard Caddel, who ran Pig Press. Contents absorbed into Lorine Niedecker: *Collected Works* (California, 2002), in print.

PL 59 Richard Caddel

o•blék no. 5 (1989), carrying Peter Gizzi's selections from an unpublished Ceravolo book.

Not digitised.

NP Nick Moudry

O'Hara, Frank. *The Collected Poems of Frank O'Hara*. Ed. Donald Allen, introduction by John Ashbery. Berkeley: University of California Press, 1995 paperback; first published by Alfred A. Knopf, 1971.

In print.

PL 5 Alan Golding

Okigbo, Christopher. *Heavensgate*. Ibadan: Mbari Publications, 1962.

Out of print; *RESCUED* by absorption — *Labyrinths*, with *Path of Thunder* (Heinemann African Writers Series 62, 1971) and *Collected Poems* (Heinemann, 1986) contain it; both scarce. Erica Kaufman's photocopied stack in a desk drawer is still, twenty years on, close to how most readers meet this book.

"which i have as a photocopied stack of pages in a folder in my desk. never been able to get my hands on the actual book." — Erica Kaufman

NP Erica Kaufman

Orlovitz, Gil. *Selected Poems*. New York: Inferno Press, 1960.

Out of print; no reprint or posthumous collection traced.

NP CA Conrad

Owen, Maureen. *Zombie Notes*. New York: SUN, 1985.

Out of print; Owen in print at Hanging Loose.

NP Erica Kaufman

Padgett, Ron, and David Shapiro, eds. *An Anthology of New York Poets*. New York: Random House, 1970.

Out of print; borrowable, not free, at the Internet Archive. Basinski bought his in a Buffalo drugstore in 1971.

NP Michael Basinski

Palmer, Michael. *At Passages*. New York: New Directions, 1995.

In print.

PL 8 Michael Tod Edgerton

Palmer, Michael. *The Promises of Glass*. New York: New Directions, 2000.

In print.

PL 8 Michael Tod Edgerton

Palmer, Michael. *Codes Appearing: Poems 1979-1988*. New York: New Directions, 2001.

In print.

PL 8 Michael Tod Edgerton

Parsons, Clere. *Poems*. Faber & Faber, London, 1932.

Out of print; not online. Fagin named no title; this posthumous volume (Parsons died in 1931, aged 23) is his only book.

LF 49 Larry Fagin

Pasolini, Pier Paolo. *The Divine Mimesis*.

RESCUED into English — The Divine Mimesis, trans. Thomas Erling Peterson (Contra Mundum Press, 2014, bilingual), in print. In 2006 there was no reliable English text.

NP Stacy Szymaszek

Pasternak, Boris. *Selected Poems*, tr. Jon Stallworthy and Peter France. Penguin, ISBN 9780140422450 (year Unconfirmed; a W. W. Norton edition, ISBN 9780393018196, appeared in 1983).

Out of print in these editions; used copies common. Fagin named no title. My Sister, Life and Other Poems is at the Internet Archive, archive.org/... — borrowable, not free.

LF 50 Larry Fagin

Patton, Julie. *Teething on Type*. Boulder: Rodent Press, 1995.

Out of print.

NP Jonathan Skinner

Persky, Stan. *Wrestling the Angel*.

Talonbooks, Vancouver, 1977. ISBN 97808889221093.

Out of print. At the Internet Archive, archive.org/... — borrowable, not free. Fagin named no title; this is Persky's principal book of poems.

LF 51 Larry Fagin

Phillips, Lance, ed. *Here Comes Everybody: An Anthology*. Buffalo, NY: BlazeVOX [books], 2007.

Out of print or withdrawn. Unconfirmed — BlazeVOX no longer lists it; treat the whole entry as provisional.

PL 82 Geoffrey Gatz

Powell, Roxie. *Dreams of Straw*. Auerhahn Press, San Francisco, 1963.

Out of print; not online; scarce. Fagin's "A" is Auerhahn, not a press called A.

LF 52 Larry Fagin

Prince, F. T. *Collected Poems 1935-1992*. Manchester: Carcanet Press, 2012.

In print. The post most likely refers to the earlier Carcanet/Sheep Meadow Collected Poems of 1993, which is unconfirmed.

PL 42 Mark Johnson

Prince, F. T. *Poems*. New Directions (Norfolk, CT), 1941, in the Poet of the Month series.

Out of print; no free scan located. This is the New Directions pamphlet Mark Francis Johnson remembers; Prince's Collected Poems is covered in the main list at excerpt 42.

PL 37 Mark Francis Johnson

Rabelais, François. No single title named in the post.

Freely readable — Gargantua and Pantagruel at [gutenberg.org/...](http://gutenberg.org/)

PL 44 Sarah Sarai

Reverdy, Pierre. *Pierre Reverdy* (NYRB Poets), ed. Mary Ann Caws. New York Review Books, 2013. ISBN 9781590176795.

In print. Fagin named no title. Also in print: Pierre Reverdy: Poems Early to Late, tr. Caws and Patricia Terry (Black Widow Press, ISBN 9780996007955). The older Selected Poems is at the Internet Archive, [archive.org/...](http://archive.org/) — borrowable, not free.

LF 53 Larry Fagin

Rimbaud, Arthur. *Collected Poems*, tr. with plain prose translations by Oliver Bernard. Penguin, ISBN 9780140420647.

In print; the parallel-text Penguin Bernard remains the edition Fagin bracketed.

LF 54 Larry Fagin

Rizza, Gerard. *Regard for Junction*. Peterborough, UK: Spectacular Diseases, 1992.

Out of print; nothing located online. The single book of a poet who died of AIDS in his early thirties, published after his death.

"died of AIDS in his early thirties and only published one book, Regard for Junction (Spectacular Diseases, 1992), which I don't think came out until after he'd passed away." — Nick Moudry

NP Nick Moudry

Rodefer, Stephen. *Four Lectures*. Berkeley: The Figures, 1982.

RESCUED twice. Free: the complete 1982 text scanned at Eclipse, [eclipsearchive.org/...](http://eclipsearchive.org/) In print: Four Lectures, intro. Geoffrey Young — the original 1982 publisher — (New York Review Books / NYRB Poets, 22 April 2025, ISBN 9781681379326, \$18). Noah Eli Gordon's one-sentence request on the blog is the most literally granted wish in the whole project.

"I think someone needs to republish Stephen Rodefer's Four Lectures." — Noah Eli Gordon

NP Noah Eli Gordon · **NP** Jonathan Skinner

Rodefer, Stephen. *Passing Duration*. Providence: Burning Deck, 1991.

Out of print.

NP Jonathan Skinner

Rodefer, Stephen. *Emergency Measures*. Great Barrington, MA: The Figures, 1998. Year **Unconfirmed**.

Out of print.

NP Jonathan Skinner

Rodefer, Stephen. *Mon Canard*. Great Barrington, MA: The Figures, 2000.

Out of print.

NP Jonathan Skinner

Rodefer, Stephen. *Left Under a Cloud*. Alfred David Editions. Year **Unconfirmed**.

Out of print.

NP Jonathan Skinner

Roder, Tom. *game of O*. UK: Physiology of a Fly. Year **Unconfirmed**. ISBN 0951399810.

Out of print; "mighty rare," as Heather Fuller said, and still.

NP Heather Fuller

Roder, Tom. *A Lever Her Twinkle: Poems 1986–88*. UK: Physiology of a Fly. Year **Unconfirmed**. ISBN 0951399802.

Out of print.

NP Heather Fuller

Roder, Tom. *A Strange Packet*. UK: Physiology of a Fly. Year **Unconfirmed**.

Out of print.

NP Heather Fuller

Roder, Tom. *Special Weather: Mainly Love Songs*. UK: Physiology of a Fly. Year **Unconfirmed**. ISBN 0951399837.

Out of print.

NP Heather Fuller

Roder, Tom. *Henry's Dog's Poems*. UK: Physiology of a Fly. Year **Unconfirmed**. ISBN 0951399845.

Out of print.

NP Heather Fuller

Romero, Leo. *Celso*. Houston: Arte Publico Press, 1985.

Out of print at Arte Público.

NP Jonathan Skinner

Romero, Leo. *Rita and Los Angeles*. Tempe: Bilingual Review Press, 1995.

Out of print.

NP Jonathan Skinner

Romero, Leo. *Going Home Away Indian*. Boise: Ahsahta Press, 1990.

*Out of print in paper, but **freely readable** — Ahsahta's whole backlist is open access at scholarworks.boisestate.edu/....*

NP Jonathan Skinner

Rothenberg, Jerome, and John

Bloomberg-Rissman, eds. *Barbaric Vast & Wild: A Gathering of Outside & Subterranean Poetry from Origins to Present (Poems for the Millennium, Volume 5)*. Black Widow Press (Boston), 2015.

In print. The finished form of the "mini-anthology in progress" the post announces.

PL 91 Jerome Rothenberg

Rothenberg, Jerome, and Pierre Joris, eds.

Poems for the Millennium: The University of California Book of Modern and Postmodern Poetry. Volume One: From Fin-de-Siècle to Negritude. Berkeley: University of California Press, 1995.

In print.

PL 91 Jerome Rothenberg

Roundy, Richard. *The Other Kind of Vertigo*.

Baretta Books, 2003 — publisher and year Unconfirmed; no library or trade record located.

Unconfirmed as a book. The title poem is free online in the DC Poetry 2003 anthology, dcpoetry.com/....

LF 56 Larry Fagin

Samperi, Frank. *Spiritual Necessity: Selected Poems*, ed. John Martone. Barrytown, NY: Station Hill Press, 2004.

In print.

"Frank Samperi, despite the fairly recent release of a selected poems -- Spiritual Necessity (Station Hill Press) -- is a nearly forgotten poet. ... His out of print trilogy: Lumen Gloriam, The Prefiguration, and Quadrifarian (Grossman, 1973 / 1971 / 1973) should be reprinted in one fat volume." — Joseph Massey

NP Joseph Massey · **NP** CAConrad

Samperi, Frank. *The Prefiguration*. New York: Grossman Publishers, 1971.

***still out of print.** Massey's wish that the trilogy be reprinted "in one fat volume" has not been granted.*

NP Joseph Massey

Samperi, Frank. *Quadrifariam*. New York: Grossman Publishers, 1973.

Still out of print.

NP Joseph Massey

Samperi, Frank. *Lumen Gloriam*. New York: Grossman Publishers, 1973.

Still out of print.

NP Joseph Massey

Saroyan, Aram. *Pages*. New York: Random House, 1969.

Out of print; RESCUED in part — Complete Minimal Poems (Ugly Duckling Presse, 2007) won the William Carlos Williams Award and is in print; several Saroyan minimal works free at UbuWeb, ubu.com. Raworth's guess that "probably all of Aram Saroyan's poems might be out of print" was true in 2006 and false by 2007.

"It occurs to me that probably all of Aram Saroyan's poems might be out of print.... thinking of those late sixties/early seventies works.... they were certainly important to me at the time" — Tom Raworth

NP P. Inman · **NP** Tom Raworth

Sauls, Roger. *Light Poems*. The Loom Press, 1974.

Out of print (Don Riggs found his copy behind a bookshelf in 1975); nothing located online.

"Light Poems by Roger Sauls, The Loom Press 1974 was out of print but I found a copy that had fallen behind a bookshelf in a store in 75, I forget the more recent book's title, pub. by The Bench Press" — Don Riggs

NP Don Riggs

Savage, Tom. *Political Conditions/Physical States*. New York: United Artists Books. Year **Unconfirmed**.

Out of print.

NP Sparrow

Savage, Tom. *Housing, Preservation, & Development*. Cheap Review Press. Year **Unconfirmed**.

Out of print.

NP Sparrow

Scalapino, Leslie. *Defoe*. Los Angeles: Sun & Moon Press, 1995; reprinted 2002.

Out of print. Correction to the list as given: the date is 1995, not 1984. The 2002 reprint's imprint is unconfirmed.

PL 49 Charles Alexander

Scalapino, Leslie. *The Front Matter, Dead Souls*. Hanover, NH: Wesleyan University Press, 1996.

Out of print. Unconfirmed.

PL 49 Charles Alexander

Schubert, David. *Works and Days*. Princeton, NJ: Quarterly Review of Literature, 1983; QRL Poetry Series vol. 24.

still out of print. John Ashbery made the case for Schubert at maximum volume in "The Book That No One Knows," *New York Review of Books*, 5 October 2000, and nothing followed — the identical advocate who got Joan Murray an NYRB volume. Borrowable, not free, at archive.org/....

PL 42 Mark Johnson · **NP** Will Esposito

Schwerner, Armand. *The Tablets*. Orono, ME: The National Poetry Foundation, 1999. ISBN 9780943373560.

Nominally in print but hard to buy — the retailers that carried it are closed or defunct; treat as marginally available. Free audio of Schwerner performing the Tablets at library.ucsd.edu/....

NP Kyle Conner

Selby, Spencer. No title named in the post ("recent books in the mail, such as Spencer Selby's").

Not applicable; nothing to identify.

PL 1 Ron Silliman

Sequin, Iliassa. *Collected Complete Poems*, with a note by Anthony Howell. Grey Suit Editions, London, 2021. ISBN 9781903006238, 296 pp.

*In print, c. \$29–38. Fagin did not misspell the name: "Iliassa Sequin" is correct. Greek, born in the Cyclades 13 April 1940, died 14 November 2019; her only book published in her lifetime was the chapbook *Quintets* (O-blek Editions), with "Three Quintets" in *Conjunctions 12* and work in *Partisan Review* at Ashbery's invitation. Poems also free online at *Modern Poetry in Translation*, modernpoetryintranslation.com/....*

*"The Greek poet Iliassa Sequin comes first to my mind (her most recent publications would probably be in the 1995 *Exact Change Yearbook* and the earlier chapbook *Quintets* from o.blek)." — Anonymous*

LF 59 Larry Fagin

Shapiro, David. *The Page-Turner*. New York: Liveright, 1973.

*Out of print; partially RESCUED in *New and Selected Poems (1965–2006)* (Overlook Press, 2007).*

NP Erica Kaufman

Sher, Gail. *Kuklos*. Providence: Paradigm Press, 1995.

Out of print.

NP P. Inman

Sherwood, Rachel. *Mysteries of Afternoon and Evening*. Los Angeles: Bombshelter Press. Year **Unconfirmed**.

Out of print; two poems free at poetryfoundation.org/.... Published after Sherwood's death at 25.

NP Stacy Szymaszek

Sloan, Mary Margaret. *The Said Lands, Islands and Premises*. Tucson: Chax Press, 1995. Year **Unconfirmed**.

Out of print.

NP Tony Tost

Smart, Christopher. *Jubilate Agno*. Written 1759–63; first published as *Rejoice in the Lamb*, ed. W. F. Stead, 1939; reordered by W. H. Bond, 1954.

Free online — full text at Representative Poetry Online, rpo.library.utoronto.ca/..., with an essay and images at the Public Domain Review, publicdomainreview.org/..., and a free audio reading at archive.org/...

LF 61 Larry Fagin

Soupault, Philippe. *Last Nights of Paris*, trans. William Carlos Williams. Boston: Exact Change, 1992.

In print, Exact Change.

"It's nearly impossible to find anything by him in English other than his novel Last Nights of Paris (Exact Change, 1992) and The Magnetic Fields (Atlas, 1985), which he wrote with Andre Breton." — Nick Moudry

NP Nick Moudry

Soupault, Philippe. *I'm Lying: Selected Translations*. Fayetteville: Lost Roads Publishers, 1985.

Out of print — "good luck trying to find that," Moudry wrote, and he is still right.

NP Nick Moudry

Soupault, Philippe. *Georgia*. 1926. Publisher **Unconfirmed** (Éditions des Cahiers Libres, Paris).

*Untranslated as a complete book in 2006; Moudry was translating it. Whether that translation was published is **Unconfirmed**.*

NP Nick Moudry

Soupault, Philippe, and André Breton. *The Magnetic Fields*, trans. David Gascoyne. London: Atlas Press, 1985.

In print, Atlas Press.

NP Nick Moudry

Spicer, Jack. *Language*. San Francisco: White Rabbit Press, 1965. Printed by Graham Mackintosh.

Out of print; reprinted in My Vocabulary Did This to Me (Wesleyan, 2008), in print. Recordings free at writing.upenn.edu/...

"It's plain to me that we need to get Jack Spicer back into print, because with the dissolution of Black Sparrow, I hear of young people having to pony up 50, 60, 65 dollars for the now out of print volume Black Sparrow did in 1975." — Kevin Killian

PL 65 Stephen Vincent

Spicer, Jack. *The Collected Books of Jack Spicer*, ed. Robin Blaser. Los Angeles: Black Sparrow Press, 1975.

Out of print — the \$50–\$65 second-hand copies Killian complained of in 2006 are the reason for the rescue. RESCUED and superseded: My Vocabulary Did This to Me: The Collected Poetry of Jack Spicer, ed. Peter Gizzi and Kevin Killian (Wesleyan University Press, 2008, ISBN 9780819570901), American Book Award 2009, in print. Extensive free audio — the Vancouver lectures, the complete Language — at writing.upenn.edu/...

NP CAConrad · **NP** Kevin Killian · **NP** Eleni Sikelianos · **NP** Bethany Spiers

Spicer, Jack. The tarot deck.

never published, and effectively unpublishable. What exists is The Jack Spicer Tarot Deck by Russell FitzGerald (1969), 77 hand-lettered cards in 100 numbered copies, never reproduced. CAConrad's wish that Killian and Gizzi print it with the next Spicer collection was not granted, and no facsimile exists.

NP CAConrad

Spiers, Bethany / the Feverfew. *Apparitions*. Publisher and year **Unconfirmed**.

***Unconfirmed**; nothing located.*

NP Nathaniel Siegel

Stanley, George. *A Tall, Serious Girl: Selected Poems 1957–2000*, ed. Kevin Davies and Larry Fagin. Jamaica Plain, MA: Qua Books, 2003.

Out of print (Qua Books issued few titles and is inactive); RESCUED at the level of the poet — North of California St.: Selected Poems 1975–1999 (New Star Books, 2014) and later New Star titles in print.

"technically George Stanley is back in print in a big way, for the small-press world, since Kevin Davies and Larry Fagin brought out his selected, A Tall, Serious Girl, from Qua Books in 2003; but I still think he's under-read, and I'd kind of like to put him forward as among the hard-to-find." — Christopher Nealon

NP Christopher Nealon

Stephenson, Neal. *Snow Crash*. New York: Bantam Spectra, 1992.

In print.

PL 1 Ron Silliman

Szamatowicz, Carol. *Zoop*. Owl Press, 2001.

Out of print; not online.

LF 63 Larry Fagin

Szamatowicz, Carol. *Reticular Pop-ups*.

Insurance Editions, 2004.

Out of print; not online. Fagin dates it 2003; the poet's own bibliography gives 2004. Her later books include Blasting through a Hole in the Universe (Green Zone Editions, 2009), Acme Rubbers (Insurance Editions, 2017) and Kit Carson (Tent Editions, 2017, 300 copies).

LF 63 Larry Fagin

Szymaszek, Stacy. *hyper glossia*.

RESCUED from never having existed.

Kaufman named it in 2006 as work "not yet in book form"; Hyperglossia (Litmus Press, 2009) exists, litmuspress.org/....

"lots of new poets whose work is not yet in book form ... Stacy Szymaszek's hyper glossia" — Erica Kaufman

NP Erica Kaufman

Tagore, Rabindranath. *Gitanjali (Song*

Offerings). London: India Society, 1912; Macmillan, 1913. With an introduction by W. B. Yeats.

Free at gutenberg.org/... and archive.org/...

PL 56 Aryanil Mukherjee

Talen, William. *Here It Is the One and Only Evening Sky*. 1974. Publisher

Unconfirmed (CAConrad found his copy at the Gotham Book Mart for \$2.50).

Out of print; nothing located online.

NP CAConrad

Tardos, Anne. *The Dik-dik's Solitude: New and Selected Works*. New York: Granary Books, 2003.

Available from Granary Books.

"Each poem, or sequence, that I've read of hers seems to operate as its own unique system." — Tony Tost

NP Tony Tost

Taylor, Mervyn. *Gone Away*. San Diego: Junction Press, 2006.

Out of print. Unconfirmed — Junction Press has no active catalogue page.

PL 21 Mark Weiss

Thayler, Carl. *The Providings*. Fremont, MI: Sumac Press, 1971.

still out of print, as Dale Smith said in 2006. No collected or posthumous volume exists.

"His book, The Providings, has been out of print for years." — Dale Smith

NP Dale Smith

Thayler, Carl. *Poems from Naltsus Bichidin*.

Austin: Skanky Possum, 1999. ISBN 9780967103525.

Out of print; Skanky Possum's distributor SPD is gone. The most readily accessible Thayler is still Mark Wallace's 1999 review and five poems, free at jacketmagazine.com/....

NP Dale Smith

Thomson, James. *The City of Dreadful Night*.

First serialised in the *National Reformer*, 1874; first collected by Reeves and Turner, 1880.

Free at gutenberg.org/... and archive.org/...

PL 42 Mark Johnson

Thomson, James. No single title named in the post.

The City of Dreadful Night freely readable at gutenberg.org/...; see . excerpt 41.

PL 42 Mark Johnson

Timmons, Susie. *Locked from the Outside*.

Chicago: The Yellow Press, 1990. (Myles gives the title as "Locked from Inside.")

Out of print; RESCUED — Superior Packets (Wave Books, 2014, ISBN 9781940696058) reprints Locked from the Outside, Hog Wild and In Grandma's Rooms in one volume, with an introduction by Anselm Berrigan. In print. The "Susie Timmons Award" Simon Pettet jokes about on the blog was, in the end, paid out.

"Susie Timmons. Always Susie. Locked from Inside. Yellow Press of Chicago did it. ...

Very fast, very conceptual, funny and magical. Nobody like her. I loved her work then and now." — Eileen Myles

NP Eileen Myles · **NP** Anselm Hollo · **NP** Erica Kaufman · **NP** Ron Silliman

Towle, Tony. *The History of the Invitation: New and Selected Poems 1963-2000.* Hanging Loose Press, Brooklyn, 2001 (year Unconfirmed). ISBN 9781931236010 (paper, \$17), 9781931236027 (cloth, \$26), 256 pp.

In print. Fagin named no title; this is the principal gathering. His first book, North (Columbia University Press, 1970, Frank O'Hara Award), is out of print.

LF 64 Larry Fagin

Traherne, Thomas. *Selected Poems and Prose* (Penguin Classics). ISBN 9780140445435 (year and editor Unconfirmed).

Out of print in that edition; used copies common. Fagin named no title. Traherne is otherwise free online — Centuries of Meditations and the Poetical Works are public domain and available at Project Gutenberg and the Internet Archive.

LF 65 Larry Fagin

Tu Fu. *A Little Primer of Tu Fu*, tr. and ed. David Hawkes. Clarendon Press/Oxford University Press, 1967.

In print. Reissued by The Chinese University Press, 2016, ISBN 9789629966591, distributed in the US by New York Review Books, nyrb.com/....

LF 66 Larry Fagin

Turner, Charles Tennyson. Title, publisher and year unconfirmed; the standard nineteenth-century gathering is *Collected Sonnets Old and New* (Kegan Paul, 1880).

Unconfirmed; no free scan of a collected edition located.

PL 42 Mark Johnson

Veitch, Tom. *Toad Poems.* Angel Hair Books. Year **Unconfirmed**.

Out of print, antiquarian only (Granary, Beat Books, Between the Covers).

NP Michael Basinski

Veli, Orhan. *I, Orhan Veli: Poems*, tr. Murat Nemet-Nejat. Hanging Loose Press, Brooklyn, 1989. ISBN 9780914610649.

In print; Hanging Loose states that all its titles remain in print, though the individual page could not be retrieved to confirm price — availability of this specific title Unconfirmed at the publisher, but new copies are listed in the trade.

LF 67 Larry Fagin

Villaurrutia, Xavier. *Nostalgia for Death*, trans. Eliot Weinberger; with Octavio Paz, *Hieroglyphs of Desire*, trans. Esther Allen. Port Townsend: Copper Canyon Press, 1993.

In print, Copper Canyon.

NP Kevin Varrone

Waldrop, Rosmarie. *The Reproduction of Profiles.* New York: New Directions, 1987.

In print.

PL 8 Michael Tod Edgerton

Waldrop, Rosmarie. *Lawn of Excluded Middle.* New York: Tender Buttons Press, 1993.

Out of print as a separate volume.

*Unconfirmed. All three titles were reissued together as *Curves to the Apple* (New Directions, 2007).*

PL 8 Michael Tod Edgerton

Waldrop, Rosmarie. *Reluctant Gravities.* New York: New Directions, 1999.

In print.

PL 8 Michael Tod Edgerton

Watson, Craig. *True News.* Boulder: Instance Press, 2002.

Out of print.

NP Tony Tost

Watten, Barrett. *Under Erasure.* La Laguna, Tenerife: Zasterle Press, 1991.

*Out of print; reissued as *Progress/Under Erasure* (Green Integer, 2004).*

PL 1 Ron Silliman

Weinberger, Eliot, ed. *American Poetry Since 1950: Innovators and Outsiders.* New York: Marsilio Publishers, 1993.

Out of print. Unconfirmed.

PL 74 Marjorie Perloff

Weiser, Karen. *Placefullness.* Brooklyn: Ugly Duckling Presse, 2004.

*Out of print at UDP; *RESCUED* at the level of the poet — *To Light Out* (Ugly Duckling Presse, 2010) and *Or, The Ambiguities* (Ugly Duckling Presse, 2015) in print.*

NP Kevin Varrone

Weiser, Karen. *Eight Positive Trees.* Boston: Pressed Wafer. Year **Unconfirmed**.

Out of print.

NP Kevin Varrone

Weiser, Karen. "Chapter III / What the Dead Letters Said." A single poem/sequence, not a book.

Unconfirmed.

NP Bethany Spiers

Whalen, Philip. *On Bear's Head*. Harcourt, Brace & World / Coyote, New York, 1969.

Out of print; not online. Superseded by The Collected Poems of Philip Whalen, ed. Michael Rothenberg, intro. Leslie Scalapino, foreword Gary Snyder (Wesleyan University Press, Wesleyan Poetry Series, 2007, ISBN 9780819568595) — in print. Free audio at PennSound, writing.upenn.edu/...; author page at EPC, writing.upenn.edu/...

LF 69 Larry Fagin

Whalen, Philip. *Memoirs of an Interglacial Age*. Auerhahn Press, San Francisco, 1960.

Out of print; not online. Reprinted complete in the Wesleyan Collected Poems, 2007.

LF 69 Larry Fagin

Wheelwright, John. *Collected Poems of John Wheelwright*, ed. Alvin H. Rosenfeld. New York: New Directions, 1972; paperback 1983. ISBN 9780811208499.

in print, New Directions, still \$10 — continuously available since 1972 and the best value on this list. Esposito's wish was already granted before he made it. Also borrowable at archive.org/...

"John Wheelwright's difficult music is remarkable not only for its esoteric idiosyncrasies but also for political imagination" — Ismael Ricardo Archbold

NP Will Esposito

Wieners, John. *Behind the State Capitol, or Cincinnati Pike*. Boston: Good Gay Poets, 1975.

Out of print for fifty years; RESCUED — a fiftieth-anniversary facsimile edition appeared in 2025, and Supplication: Selected Poems of John Wieners, ed. Joshua Beckman, Robert Dewhurst and CAConrad (Wave Books, 2015, ISBN 9781910392232) is in print. Note the editor: the man who ran the Neglectorino Project became one of the people who fixed one of its entries.

"It strikes me that all sorts of (familiar) poetry is 'difficult to find'. John Wieners, say. He's often really really good, for no reason that the standard poetics maps can display." — Bob Perelman

NP Joshua Schuster · **NP** Bob Perelman

Williams, Richard. *Savarin*. Ann Arbor: Ardis, 1977.

Out of print.

"was whoa way crazy in some ways (Savarin by Williams, Ardis 1977 is the last published work I know of his -- hilarious and very very scary in places), what has happened to them?" — Don Riggs

NP Don Riggs

Wilson, Keith. *Graves Registry and Other Poems*. New York: Grove Press, 1969.

Out of print; the expanded Graves Registry (Clark City Press, 1992) also out of print.

NP Jonathan Skinner

Wilson, Keith. *Bosque Redondo: New and Selected Poems*. Santa Fe: Pennywhistle Press, 2000.

Out of print.

NP Jonathan Skinner

Wilson, Keith. *The Priesthood Quartette*. Writers Club Press, 2001.

Out of print (Writers Club Press was an iUniverse imprint).

NP Jonathan Skinner

Wojaczek, Rafał. *Hanged Man's Lover*, trans. Frank L. Vigoda. Handmade edition with a black tape spine; publisher and year

Unconfirmed.

Unconfirmed; nothing located. Wojaczek is otherwise available in English through Sekcja zwłok / Postmortem, trans. Vigoda.

NP CAConrad

Wolsak, Lissa. *Pen Chants, or nth or 12 Spirit-like Impermanences*. New York: Roof Books, 2000.

Out of print at Roof; RESCUED by absorption — Squeezed Light: Collected Poems 1994–2005 (Station Hill Press, 2010) gathers it with The Garcia Family Co-Mercy.

“a lyricism like susan howe's but more sensuous or something” — Tom Orange

NP Tom Orange

Wolsak, Lissa. *The Garcia Family Co-Mercy*. Vancouver: Tsunami Editions, 1994.

Out of print; RESCUED inside Squeezed Light (Station Hill, 2010).

NP Tom Orange

Wright, Rebecca. *Ciao Manhattan*. Telephone Books, New York, 1977. ISBN 0916382117, 32 pp., 750 copies.

Out of print; not online; used copies scarce (roughly \$19–128). Her only other book is Elusive Continent (Telephone Books, 1972), cover and drawings by Denise Green — the first title Maureen Owen issued under the Telephone imprint; also out of print. Beyond these two mimeo pamphlets nothing by her is traceable: no later book, no journal presence after the 1970s, no biography, no dates, no obituary. Fagin's "disappeared" is exact.

LF 72 Larry Fagin

Zukofsky, Louis. “A”. First published complete by the University of California Press, 1978.

In print (New Directions, 2011, with a foreword by Barry Ahearn).

PL 47 Hank Lazer

Zukofsky, Louis. “A”-22 & 23. Grossman Publishers / Viking (New York), 1975.

Out of print as a separate volume; the text is in “A” (New Directions, 2011, ISBN 9780811218719), in print. Silliman's remark at excerpt 78 that Hoover got “the title of Zukofsky's long poem wrong” attaches to this.

PL 77 Landers

II · NAMED AS A MEASURE

Invoked to calibrate somebody else's neglect, and never proposed for recovery. Pound is here because he stays in print while Blackburn does not; Billy Collins because he is the baseline of fame; Dante and Shakespeare because they were on a survey syllabus. These

are the ruler, not the measured, and their presence here is not a judgement on them. 30 entries.

Akhmatova, Anna. *Requiem (Rekviem)*.

Written 1935–1940; circulated in samizdat; first printed by Tovarishchestvo Zarubezhnykh Pisatelei (Munich), 1963.

In English in The Complete Poems of Anna Akhmatova, trans. Judith Hemschemeyer, ed. Roberta Reeder (Zephyr Press, Brookline, MA, 1990; expanded 1997), in print.

PL 55 Haas Bianchi

Ashbery, John. *Self-Portrait in a Convex Mirror*. Viking (New York), 1975; Penguin paperback, 1976.

In print (Penguin Poets, ISBN 9780140586688); borrowable at archive.org/.... The Penguin exposure is exactly the point the poster makes.

PL 77 Landers

Bloom, Harold. No title named in the post (“all the books that Harold Bloom loves”).

Not applicable.

PL 37 Mark Francis Johnson

Camus, Albert. No single title named in the post.

In print (Vintage International in the US, Gallimard in French); still in copyright, no free text.

PL 39 L Trent

Canfield, Jack, and Mark Victor Hansen.

Chicken Soup for the Soul: 101 Stories to Open the Heart and Rekindle the Spirit. Health Communications (Deerfield Beach, FL), 1993.

In print (Chicken Soup for the Soul Publishing, 20th anniversary edition); borrowable at archive.org/....

PL 55 Haas Bianchi · **PL 57** Catherine Daly

Corgan, Billy. *Blinking with Fists: Poems*. Faber and Faber (New York), October 2004.

Out of print (ISBN 9780571211890).

PL 55 Haas Bianchi

Crane, Stephen. No single title named in the post.

Freely readable — gutenber.org/..., including The Red Badge of Courage (ebook 73).

PL 39 L Trent

Dante Alighieri. No single title named in the post.

Freely readable — Longfellow's Divine Comedy at gutenberg.org/...; Dartmouth Dante Project commentary at dante.dartmouth.edu.

PL 39 L Trent

Dickinson, Emily. *Poems by Emily Dickinson.* Ed. Mabel Loomis Todd and T. W. Higginson. Roberts Brothers (Boston), 1890.

Freely readable at gutenberg.org/...; manuscripts free at edickinson.org. Bianchi's point is that almost none of it was published in her lifetime.

PL 55 Haas Bianchi

Eliot, T. S. *The Waste Land.* Boni and Liveright (New York), 1922; first printed in *The Criterion*, October 1922.

In print (Faber; Harcourt); freely readable at gutenberg.org/... — in the US public domain since 2018.

PL 55 Haas Bianchi

Hallmark Christmas poetry books. Hallmark Cards (Kansas City, MO); no single title named in the post.

Not applicable; a generic reference.

PL 55 Haas Bianchi · **PL 57** Catherine Daly

Herrick, Robert. "To the Virgins, to Make Much of Time" ("Gather ye rosebuds while ye may"), in *Hesperides: or, The Works both Humane & Divine*. John Williams and Francis Eglesfield (London), 1648.

Freely readable — The Hesperides & Noble Numbers at gutenberg.org/... Dalachinsky's "merrick gther ye rose buds"; the poem he learned in fifth grade.

PL 43 Steve Dalachinsky

Homer. No single title named in the post.

Freely readable — gutenberg.org/... (Butler, Pope, Chapman translations).

PL 43 Steve Dalachinsky

Howard, Henry, Earl of Surrey, and Wyatt, Sir Thomas. *Songes and Sonettes (Tottel's Miscellany).* Richard Tottel (London), 1557.

Freely readable — Edward Arber's edition at archive.org/... and archive.org/...; diplomatic text at

versemiscellaniesonline.bodleian.ox.ac.uk/...

In print in the Penguin Classics edition ed. Amanda Holton and Tom MacFaul (2011, ISBN 9780141192048). The book in which the Surrey/Wyatt comparison Weiss makes was first put to English readers; neither poet is given a title in the post.

PL 41 Mark Weiss

Hutchins, Robert Maynard, and Mortimer J. Adler, eds. *Great Books of the Western World.* Encyclopædia Britannica (Chicago), 1952; second edition 1990.

*Out of print. Sarai and Weiss at excerpt 41 both invoke "Great Books"; whether either meant this set specifically is **Unconfirmed**.*

PL 44 Sarah Sarai

Kafka, Franz. No single title named in the post.

Freely readable — gutenberg.org/... (Muir and other older translations); recent translations remain in print and in copyright.

PL 39 L Trent

Keats, John. No single title named in the post.

Freely readable — gutenberg.org/...

PL 43 Steve Dalachinsky

Kingsolver, Barbara. No single title named in the post.

*In print (HarperCollins); no free text. L Trent's "strangely, Barbara Kingsolver"; on a 1990s-2000s Western Civ syllabus the likeliest title is *The Poisonwood Bible**

(HarperFlamingo, 1998), but this is

Unconfirmed.

PL 39 L Trent

Li Po (Li Bai). No single title named in the post.

*Freely readable — Obata's *The Works of Li Po* (1922) at archive.org/...*

PL 43 Steve Dalachinsky

Milton, John. No single title named in the post.

*Freely readable — *Paradise Lost* at gutenberg.org/...; the John Milton Reading Room at milton.host.dartmouth.edu.*

PL 39 L Trent

Plath, Sylvia. No single title named in the post.

In print (Faber; HarperCollins); in copyright, no free text.

PL 40 Mark Weiss

Remarque, Erich Maria. *All Quiet on the Western Front*. Trans. A. W. Wheen. Little, Brown (Boston), 1929.

In print (Ballantine/Random House); freely readable at gutenberg.org/...; also borrowable at archive.org/...

PL 39 L Trent

Romantic poets. No poet or title named in the post.

Not applicable.

PL 39 L Trent

Shakespeare, William. No single title named in the post.

Freely readable — gutenberg.org/... and the Folger Shakespeare texts at folger.edu/...

PL 39 L Trent

Tennyson, Alfred, Lord. No single title named in the post.

Freely readable — gutenberg.org/...

PL 40 Mark Weiss

Wharton, Edith. No single title named in the post.

Freely readable — gutenberg.org/...

PL 39 L Trent

Whitman, Walt. *Leaves of Grass*. Fowler and Wells (Brooklyn/New York), 1856 (second edition).

Freely readable at whitmanarchive.org/...; the 1855 first edition free at archive.org/...

PL 55 Haas Bianchi

Williams, William Carlos. *Paterson*. New Directions (New York), Book One 1946 – Book Five 1958.

In print (revised edition, ed. Christopher MacGowan, New Directions, 1992, ISBN 9780811212984); borrowable at archive.org/...

PL 55 Haas Bianchi

Williams, William Carlos. *Contact*. Magazine, ed. Williams and Robert McAlmon, New York, 1920–23; revived 1932.

Not fully digitised; scattered issues at the Modernist Journals Project and the Internet Archive.

NP Joshua Schuster

Yeats, W. B. No single title named in the post.

Freely readable — gutenberg.org/... (pre-1930 volumes).

PL 43 Steve Dalachinsky

III · NAMED AS A RECOVERY PRECEDENT

*Cited as proof that recovery works rather than as candidates for it. The list reaches for these every time somebody doubts the enterprise, and it is right to: each was unavailable within living memory and each was brought back by an identifiable editor. **4 entries.***

Beddoes, Thomas Lovell. No single title named. The standard text is *The Works of Thomas Lovell Beddoes*, ed. H. W. Donner (Oxford University Press, 1935).

Donner out of print; the nineteenth-century Poetical Works and Death's Jest-Book free at archive.org/... and archive.org/...

PL 42 Mark Johnson · **NP** Will Esposito

DuPlessis, Rachel Blau, ed. *The Selected Letters of George Oppen*. Durham, NC: Duke University Press, 1990.

In print.

NP Rachel Blau DuPlessis

Johnson, Ronald. *Radi Os*. Berkeley: Sand Dollar, 1977; reissued Chicago: Flood Editions, 2005.

In print, Flood Editions, floodeditions.com/... — already rescued, months before the blog, which is why Sikelianos names the reissue rather than the poet.

NP Eleni Sikelianos

Penberthy, Jenny, ed. *Lorine Niedecker: Collected Works*. Berkeley: University of California Press, 2002; paperback 2004. ISBN 9780520224346.

In print, paper and ebook.

NP Rachel Blau DuPlessis · **NP** Eleni Sikelianos

IV · NOT BOOKS OF POEMS

Magazines, anthologies of criticism, scholarship, surveys, fiction, films, recordings and one Chinese imperial anthology. The list named all of these while arguing about poetry, and a reading list that dropped them would be tidier and less true. 92 entries.

Adventures in Poetry. Ed. Larry Fagin. New York, March 1968 – Summer 1975. Twelve issues. The associated book series ran to roughly thirty-seven titles, ending 1976.

Not digitised; Fagin's papers are at Yale. Not in Eclipse.

PL 63 Jordan Davis

Antenym. Ed. Steve Carll. San Francisco, 1990s; first and last years and issue count **Unconfirmed** (no. 7 was due August 1995).

Not digitised; no free scan located; not in Eclipse or From a Secret Location. Listed with Carll's San Francisco address in the EPC's List of Experimental Poetry/Art Magazines, writing.upenn.edu/....

PL 46 Steve Carll · **PL 63** Jordan Davis

Ashbery, John. Essay on F. T. Prince. Title, place and date: **Unconfirmed**.

Unconfirmed. Not in Other Traditions (Harvard, 2000); possibly uncollected or in Selected Prose, ed. Eugene Richie (University of Michigan Press, 2004), but this was not verified.

PL 37 Mark Francis Johnson

Ashbery, John. *Other Traditions*. Cambridge, MA: Harvard University Press, 2000 (Charles Eliot Norton Lectures).

In print.

NP Will Esposito

Bartlett, Lee. *William Everson: The Life of Brother Antoninus*. New Directions (New York), 1988.

In print (paperback ISBN 9780811218238; clothbound ISBN 9780811210607). This is the book Jennifer Bartlett's father wrote and Aldon Nielsen asked after; Lee Bartlett also edited Everson's letters and Earth Poetry.

PL 6 Jennifer Bartlett · **PL 9** Aldon Nielsen

Big Allis. Ed. Melanie Neilson and Jessica Grim (Deirdre Kovac, associate editor, final two issues). New York, 1989–2000; nine issues.

Out of print; complete run freely readable and downloadable at jacket2.org/..., and individual issues at eclipsearchive.org/... and neighbouring Eclipse paths. Grim's departure, which Alexander regrets in the post, came partway through the run.

PL 49 Charles Alexander

Bookslut. Ed. Jessa Crispin. Austin, then Chicago, then Berlin, 2002–2016.

Ceased; archive freely readable at bookslut.com, King's interview at bookslut.com/....

PL 35 Amy King

Bradburn, Norman M., and Kathleen

Parks. *Poetry in America: Review of the Findings*. National Opinion Research Center at the University of Chicago, for the Poetry Foundation (Chicago), April 2006.

Freely readable at norc.org/... and norc.org/.... The "Report Summary" Joe Amato quotes at excerpt 54 is the second of these.

PL 51 Aldon Nielsen · **PL 53** Daniel Godston · **PL 54** Joe Amato

Broadway Boogie. Ed. Mark Weiss. New York; at least two issues; years **Unconfirmed**.

Out of print; not digitised. Weiss's account in the post is the fullest description located: the first issue was typed onto Multilith offset plates, printed at night on an AB Dick at Hostos College and hand-cut on a guillotine.

PL 66 Mark Weiss

BYTE. Ed. Carl Helmers (founding), later Philip Lemmons, Dennis Allen and others; Green Publishing, then McGraw-Hill.

Peterborough, NH, then New York, September 1975 – July 1998 (web-only revivals thereafter).

Ceased; complete print run freely readable at archive.org/....

PL 1 Ron Silliman

C: A Journal of Poetry. Ed. Ted Berrigan (nos. 1–11), Ron Padgett (no. 13); published by Lorenz Gude and Ted Berrigan. New York, May 1963 – 1966. Thirteen issues.

Partially digitised: covers, a contents index and two William S. Burroughs pieces free at realitystudio.org/... . No full run online; holdings split across Fales Library (NYU), Syracuse and the Berg Collection. Not in Eclipse.

PL 63 Jordan Davis

C Comics. Ed. Ted Berrigan, drawings by Joe Brainard. New York, two issues, 1964 and 1965.

*No free scan; reprinted complete as *The Complete C Comics* (New York Review Comics, 2025, ISBN 9781681379876), in print.*

PL 63 Jordan Davis

Cassavetes, Alexandra (Xan), dir. *Z Channel: A Magnificent Obsession.* Katapult Film Works / IFC Films (United States), 2004.

Streaming free with advertising at tubitv.com/..., watch.plex.tv/... and on Pluto TV; rentable on Apple TV and Prime Video; the 2005 Sony DVD is out of print.

PL 19 Jonathan Skinner

Chain. Ed. Jena Osman and Juliana Spahr. Buffalo, then Honolulu and Philadelphia, 1994–2005; twelve issues.

Out of print; complete run freely readable and downloadable as searchable PDFs at jacket2.org/...

PL 49 Charles Alexander

Chertok, David, dir. *John Coltrane: The Coltrane Legacy.* Video Artists International (New York), 1985 (VHS); DVD reissue 2002.

Out of print on VHS; the DVD is intermittently available; includes performances with Eric Dolphy, as Lazer notes.

PL 47 Hank Lazer

CIO. Published by CXO Media / IDG, now Foundry. Framingham, MA, 1987– .

*Print edition discontinued (exact date **Unconfirmed**); free online at cio.com.*

PL 1 Ron Silliman

Connell, Evan S. *Notes from a Bottle Found on the Beach at Carmel.* New York: Viking Press, 1963.

RESCUED — reissued by Counterpoint Press; in print.

NP Kevin Varrone

Conrad, CA, comp. *The Neglectorino Project.* PhillySound (Philadelphia), January–February 2006.

Freely readable at neglectorino.blogspot.com; announced at phillysound.blogspot.com/... Fifty-eight contributors' lists, per Tom Orange's count at excerpt 15.

PL 14 CA Conrad · **PL 19** Jonathan Skinner · **PL 23** Stephen Vincent

Davidson, Michael. *The San Francisco Renaissance: Poetics and Community at Mid-Century.* Cambridge: Cambridge University Press, 1989.

In print.

“and he dismisses all of it pretty summarily, and i immediately thought no way!, this stuff is aMAZing, esp. rosalie moore.” — Tom Orange

NP Tom Orange

Dodgems. Ed. Eileen Myles. New York, 1977–1979; two issues, unnumbered.

Out of print; not digitised; described at fromasecretlocation.com/... A third issue was abandoned.

PL 63 Jordan Davis

DuPlessis, Rachel Blau. *H.D.: The Career of That Struggle.* Bloomington: Indiana University Press, 1986.

Out of print; borrowable, not free, at the Internet Archive.

NP Rachel Blau DuPlessis

DuPlessis, Rachel Blau. *Writing Beyond the Ending: Narrative Strategies of Twentieth-Century Women Writers.* Bloomington: Indiana University Press, 1985.

In print.

NP Rachel Blau DuPlessis

DuPlessis, Rachel Blau. *Genders, Races, and Religious Cultures in Modern American Poetry, 1908–1934.* Cambridge: Cambridge University Press, 2001.

In print.

NP Rachel Blau DuPlessis

Electronic Poetry Center (EPC). Founded and directed by Loss Pequeño Glazier. State University of New York at Buffalo, 1994- ; now hosted by the University of Pennsylvania.

Freely readable at writing.upenn.edu/...; the Joseph Ceravolo author page (links to PennSound, to a Ceravolo family site, and to four list posts by Jordan Davis, Joel Lewis, Ron Silliman and Mark Wallace) is at writing.upenn.edu/...

PL 3 Loss Glazier · **PL 71** Jason Quackenbush

Etchison, Dennis. *Dark Country*. Santa Cruz: Scream/Press, 1982.

*In print — reissued in a new edition, as Mark Wallace noted on the blog; later gathered in *It Only Comes Out at Night and Other Stories* (Dover).*

*"For a long time his great 1982 book *Dark Country* was available only in old, beat-up trashy paperbacks, but it's now out in a brand new edition and is truly eye-opening for anyone who thinks that genre writing can't be art." — Mark Wallace*

NP Mark Wallace

Evans, Steve. *The Dynamics of Literary Change*. Providence, RI: The Impercipient Lecture Series, February 1997. Volume 1, number 1; 54 pp.

*Out of print (**Unconfirmed**); no full text located online. Volume 1, number 1 of a series edited by Steve Evans and Jennifer Moxley that ran to ten monthly pamphlets in 1997; ordered by post from 61 E Manning St, Providence RI 02906.*

PL 63 Jordan Davis

Explosive Magazine. Editor, city and years: **Unconfirmed.**

Unconfirmed.

PL 63 Jordan Davis

Fuller, R. Buckminster, with Jerome Agel and Quentin Fiore. *I Seem to Be a Verb*. Bantam Books (New York), 1970.

The 1970 Bantam paperback is out of print; reissued in facsimile by Gingko Press (2015, ISBN 9781584235958), in print.

PL 46 Steve Carll

Gaddafi, Muammar al-. *The Green Book*.

Public Establishment for Publishing, Advertising and Distribution (Tripoli), 1975-1979 (three parts).

*Out of print in the West; freely readable at archive.org/... and marxists.org/... Silliman's "Little Green Book" conflates it with Mao's Little Red Book; the Libyan book is simply *The Green Book*.*

PL 1 Ron Silliman

Gandhabba. Editor(s), city and years **unconfirmed.**

*Unconfirmed; no reliable source located. Absent from *From a Secret Location*, *Eclipse*, *Jacket2* and *RealityStudio*.*

PL 63 Jordan Davis

Golding, Alan. *From Outlaw to Classic: Canons in American Poetry*. University of Wisconsin Press (Madison), 1995.

In print (paperback); also in the ACLS Humanities E-Book collection (subscription, not free). Silliman at excerpt 78 is citing Golding's chapter on anthologies, and the observation that Hoover's is the only Norton to use the indefinite article.

PL 30 Nick LoLordo · **PL 78** Ron Silliman

Golf Digest. Published by the New York Times Company, later Discovery/Warner Bros. Discovery, now Golf Digest LLC. New York and Wilton, CT, 1950- .

In print (reduced frequency) and online at golfdigest.com.

PL 47 Hank Lazer

Harrison, George Russell. *How Things Work: Science for Young Americans*. Publisher: **Unconfirmed.** 1941.

Out of print; no free scan located. Harrison was dean of science at MIT; only second-hand listings confirm the 1941 date and the author.

PL 46 Steve Carll

Hegel, G. W. F., Musil, Robert, Bourdieu, Pierre and Adorno, Theodor W. No titles named in the post; Davis lists them as the writers Evans's lecture digresses around.

Not applicable.

PL 63 Jordan Davis

Herd, Dale. *Diamonds*. Berkeley: Mudra, 1976.

Out of print; RESCUED by absorption — Empty Pockets: New and Selected Stories (Coffee House Press, 2019, ISBN 9781566893770), in print.

NP Tom Raworth

Higgins, Dick. *Danger Music*. A series of event scores rather than a single book; discrete publication **Unconfirmed**.

Fluxus scores and Something Else Press material free at UbuWeb, ubu.com.

NP Michael Basinski

Higgins, Dick. *Classic Plays*. Publisher and year **Unconfirmed** (Unpublished Editions / Printed Editions is the likely imprint).

Out of print; Something Else Press facsimiles free at UbuWeb and Primary Information has reissued other Higgins titles.

NP Stacy Szymaszek

Howe, Julia Ward. "Mother's Day Proclamation," 1870. A single text, not a book.

Free at numerous sites; text in the public domain.

NP Elizabeth Treadwell

Hugo, Richard. *The Triggering Town: Lectures and Essays on Poetry and Writing*. New York: W. W. Norton, 1979.

In print, Norton.

NP Will Esposito

Human Handkerchief. Ed. Ralph Hawkins, Douglas Oliver, Charlie Ingham and Simon Pettet. University of Essex, early 1970s; roughly six mimeo issues.

Not digitised.

"mimeo masterpieces, (six of them?), under the not insignificant influence of the afore-mentioned Ted Berrigan." — Simon Pettet

NP Simon Pettet

Hunter, Sam. *Larry Rivers*. Rizzoli International (New York), 1989.

*Out of print; 358 pp. Lazer names only "Larry Rivers — big retrospective book of paintings"; the Hunter/Rizzoli monograph is the likeliest referent but the identification is **Unconfirmed**. Hunter also wrote an earlier *Rivers for Abrams' Modern Artists series*.*

PL 47 Hank Lazer

Ice Cube. *Lethal Injection*. Priority Records, 1993. An album, offered as poetry.

In print and streaming.

"I consider rap music a valid poetic form."

— Sparrow

NP Sparrow

InformationWeek. Published by CMP Media, then UBM, now Informa TechTarget. Manhasset, NY, 1985– .

Print edition discontinued (exact date

Unconfirmed); free online at *informationweek.com*.

PL 1 Ron Silliman

Kimball, Cynthia. PhD dissertation on Rosalie Moore, SUNY Buffalo Poetics Program.

*Dissertation only; **Unconfirmed** whether digitised.*

"the only scholarly work of any kind that's been done on her work is by cynthia kimball, who did a phd at the suny-buffalo poetics program" — Tom Orange

NP Tom Orange · **NP** Mark Wallace

Knechtges, David R., trans. *Wen Xuan, or Selections of Refined Literature. Volume One: Rhapsodies on Metropolises and Capitals*. Comp. Xiao Tong, c. 501–531. Princeton: Princeton University Press, 1982.

In print; volumes I–III published, the eight-volume programme never completed — Marcella Durand's 2006 note that later volumes ran to \$120 still describes the situation.

NP Marcella Durand

Mag City. Ed. Gary Lenhart, Gregory Masters and Michael Scholnick. New York, 1977–1983. Fourteen issues.

Not digitised; records at NYPL, [archives.nypl.org/...](https://archives.nypl.org/) . Not in Eclipse.

PL 63 Jordan Davis

Magic Sam. Ed. Ken Bolton. Australia; city unconfirmed (Bolton was in Sydney in this period). Late 1970s; exact years and issue count unconfirmed.

Out of print; not digitised. Silk-screened covers and four- or five-colour comics, as Pam Brown describes.

PL 64 Pam Brown

Mandorla. Ed. Roberto Tejada. From 1991.

Current issues in print; back issues partially online.

NP Alan Gilbert

Marx, Karl. *The Ethnological Notebooks of Karl Marx*, ed. Lawrence Krader. Assen: Van Gorcum, 1972.

Out of print; free at marxists.org and borrowable at the Internet Archive.

NP Joshua Schuster

McLaughlin, Stephen, and Jim Carpenter, eds. *Issue 1*. For Godot (forgodot.com), Fall 2008.

Withdrawn from its original site; freely readable at writing.upenn.edu/.... 3,785 pages; 3,164 named poets, none of whom wrote the poems attributed to them, which were machine-generated by Carpenter's Erica T. Carter program. Amy King's "whose poems are these?" is the question the file was built to provoke.

PL 86 Amy King · **PL 87** Adam Tobin · **PL 88** Geraldine Monk · **PL 89** Amish Trivedi · **PL 90** Mark DuCharme

[McLaughlin, Stephen, and Jim Carpenter, eds.] Issue 2. For Godot, 2008.

Freely readable at writing.upenn.edu/.... A gathering of the responses to Issue 1, including posts from this list.

PL 86 Amy King

Meuse. Ed. Les Wicks and Bill Farrow (Meuse Press). Sydney, from 1977; an occasional magazine, also issued as an insert in other publications; issue count **Unconfirmed**.

Out of print; not digitised; the press survives at meusepress.tripod.com.

PL 64 Pam Brown

Mirage / Mirage #4/Period(ical). Ed. Kevin Killian (*Mirage*, four issues, 1985–1989), then Kevin Killian and Dodie Bellamy (*Mirage #4/Period[ical]*, 157 issues, 1992–2009). San Francisco.

Not digitised. Not in Eclipse.

PL 23 Stephen Vincent · **PL 63** Jordan Davis

Montemora. Ed. Eliot Weinberger. New York (The Montemora Foundation), 1975–1982. Issue count **Unconfirmed** (at least nine).

Out of print; not digitised; not in Eclipse.

PL 77 Landers

MU. Ed. Jay Pinsky.

Unconfirmed.

NP CAConrad

Nhat Hanh, Thich. *The Blooming of a Lotus: Guided Meditation Exercises for Healing and Transformation*. Trans. Annabel Laity. Beacon Press (Boston), 1993.

In print (revised and expanded edition, Beacon Press, ISBN 9780807017876); the 1993 text borrowable at archive.org/....

PL 46 Steve Carll

North Atlantic Books. Founded by Richard Grossinger and Lindy Hough. Plainfield, VT, 1974, later Berkeley, CA.

Active publisher, northatlanticbooks.com. "Grossinger and Charles Stein and the whole North Atlantic thing"; no title is named. Grossinger and Hough's magazine Io (1964–1993) is the associated periodical.

PL 77 Landers

Notley, Alice. *Coming After: Essays on Poetry*. Ann Arbor: University of Michigan Press, 2005.

In print.

NP Anselm Berrigan

Object. Editor, city and years: **Unconfirmed.**

Unconfirmed; not in the EPC magazine list, Eclipse or From a Secret Location.

PL 63 Jordan Davis

Owen, Maureen, ed. *Telephone / the Telephone Books list*. New York, 1969–1983.

Not digitised; no complete run online.

NP Stacy Szymaszek

P76. Ed. Mark Roberts and Adam Aitken (founders); later Roberts with Linda Adair and guest editors. Australia (Rochford Street Press). Spring 1983 – 2014. Seven issues.

Partially digitised: issue 1 only is free at rochfordstreetpress.wordpress.com/... . Not in Eclipse.

PL 64 Pam Brown

PC Week. Published by Ziff-Davis. Boston and New York, 1984–1999; retitled *eWeek* in 2000.

Ceased under this title; successor free online at eweek.com; no free archive of the 1990s print run located.

PL 1 Ron Silliman

PennSound: Joseph Ceravolo. Directed by Charles Bernstein and Al Filreis. University of Pennsylvania, 2005– .

Freely readable and downloadable at writing.upenn.edu/... — an Ear Inn reading (New York, October 1978), a University of Chicago reading (May 1976), home recordings from 1971 and 1968, and a 2013 Ceravolo celebration at Penn.

PL 71 Jason Quackenbush

Poetry. Founded by Harriet Monroe; published by the Poetry Foundation. Chicago, October 1912– .

In print; the complete archive is freely readable at poetryfoundation.org/...

PL 22 Walter K. Lew

Poetry Out Loud: National Recitation

Contest. Poetry Foundation and the National Endowment for the Arts (Chicago and Washington, DC), from 2005; the anthology CD *Poetry Out Loud: National Recitation Contest Poetry Readings* was distributed free to participating schools.

The programme continues, free at poetryoutloud.org and arts.gov/...; the CD is out of print.

PL 53 Daniel Godston

Polk, Bridget. *Scars.* A book of graphics. Publisher and year **Unconfirmed.**

***Unconfirmed**; nothing located.*

NP Tom Raworth

Rain Taxi Review of Books. Ed. Eric Lorberer. Minneapolis, January 1996– .

*In print and continuing; online edition free at raintaxi.com; whether the full print archive is free is **Unconfirmed** (back issues are sold). "Fairly new" when Alexander wrote in June 1996; his Scalapino review was to appear in the summer 1996 issue.*

PL 49 Charles Alexander

Rogers, Julia Ellen. *Earth and Sky Every Child Should Know: Easy Studies of the Earth and the Stars for Any Time and Place.* Doubleday, Page / Grosset & Dunlap (New York), 1910.

Out of print; freely readable at gutenberg.org/...

PL 46 Steve Carll

Rothenberg, Jerome. *Poems and Poetics* (blog). Self-published, from 2008.

Freely readable at poemsandpoetics.blogspot.com; continued as a commentary series at jacket2.org/... "Outsider Poems: A mini-anthology in progress" ran here in instalments from June 2009 to at least no. 51.

PL 91 Jerome Rothenberg

Rukeyser, Muriel. *The Life of Poetry.* Ashfield, MA: Paris Press, 1996; first published by A. A. Wyn, New York, 1949.

In print, Paris Press. The rescue Jen Benka described on the blog — Jan Freeman found an old copy, spent years failing to interest a publisher, re-typed the whole book herself and published it — is the model case of the entire Neglectorino Project, and it had already happened ten years before the blog.

PL 17 Jen Benka · **NP** Jen Benka

Seuss, Dr. (Theodor Geisel). *Six by Seuss: A Treasury of Dr. Seuss Classics.* Introduction by Clifton Fadiman. Random House (New York), 1991.

Out of print (ISBN 9780679821489); second-hand only.

PL 46 Steve Carll

Situation. Ed. Mark Wallace. 1992 onward; city unconfirmed (Wallace was working between Buffalo and Washington, DC in this period). Number of issues unconfirmed. Subtitled "A Newsletter of Contemporary Poetry."

Not digitised. Not in Eclipse.

PL 63 Jordan Davis

Stud Duck. Editor, city and years: **Unconfirmed.**

Unconfirmed.

PL 63 Jordan Davis

Sulfur. Ed. Clayton Eshleman. Pasadena, CA, then Ypsilanti, MI, 1981–2000; forty-six issues.

Out of print; the complete run is freely readable as one searchable PDF at writing.upenn.edu/... and issue by issue via the Centre for Expanded Poetics, centreforexpandepoetics.com/.... A Sulfur Anthology, ed. Eshleman (Wesleyan University Press, 2015, ISBN 9780819575319), is in print. The post spells it "Sulphur"; the magazine is Sulfur.

PL 77 Landers

Sullivan, Chris. *8 Letters* (blog carrying the photographic series of fifty basketballs recovered after Hurricane Katrina). Self-published, New Orleans, from 2005.

The address given in the post, 8letters.blogspot.com, still resolves but the basketball series is no longer visible there; whether it survives elsewhere is
Unconfirmed.

PL 13 Stephen Vincent

Tads. Editor, city and years: **Unconfirmed.**

Unconfirmed.

PL 63 Jordan Davis

Talking in Tranquility: Interviews with Ted Berrigan, ed. Stephen Ratcliffe and Leslie Scalapino. Bolinas/Oakland: Avenue B / O Books, 1991.

Out of print; carries the Ralph Hawkins interview Pettet points to.

NP Simon Pettet

Tamarind. Editor, city and years:
Unconfirmed.

Unconfirmed; not the current UK Tamarind Literary Magazine, which is unrelated.

PL 63 Jordan Davis

Telegraph Books. Ed. Andrew Wylie and Victor Bokris, early 1970s; small black-and-white paperbacks including Saroyan.

Out of print; documented at fromasecretlocation.com.

NP Tom Raworth

The Harris Review. Editor, city and years:
Unconfirmed.

Unconfirmed; no reliable record located in From a Secret Location, Eclipse, Jacket2 or the EPC magazine list.

PL 63 Jordan Davis

The Impercipient. Ed. Jennifer Moxley (sole editor). Providence, RI, 1992–1995. At least seven issues. Distinct from *The Impercipient Lecture Series*, ed. Steve Evans and Jennifer Moxley, Providence, 1997, ten monthly pamphlets.

Out of print; not digitised; not in Eclipse. Distinct from the lecture series below.

PL 63 Jordan Davis

The Jargon Society. Founded and directed by Jonathan Williams; later with Thomas Meyer. Highlands, NC (earlier Black Mountain, NC, and Penland), 1951–2008.

The press is dormant; most titles out of print; a descriptive checklist is free at fromasecretlocation.com/... and the Jargon Society Collection is at digital.lib.buffalo.edu/.... Jonathan Williams's Highlands address at excerpt 4 is the same press.

PL 77 Landers

The World. Ed. Joel Sloman, then Sam Abrams, then Anne Waldman and many later editors; published by The Poetry Project at St. Mark's Church in-the-Bowery. New York, January 1967 – 2002. Fifty-eight issues.

No complete digitisation located. Not in Eclipse.

PL 63 Jordan Davis

Torque. Ed. Liz Fodaski (New York) and, separately, Darren Wershler-Henry (Toronto). Years and issue count
Unconfirmed.

Not digitised. Both addresses appear in the EPC's List of Experimental Poetry/Art Magazines; which Davis meant is
Unconfirmed. *Not the British motorsport magazine of the same name.*

PL 63 Jordan Davis

Twain, Mark. *The Innocents Abroad.* American Publishing Company (Hartford, CT), 1869.

In print in many editions; freely readable at gutenberg.org/....

PL 46 Steve Carll

Vanishing Cab. Ed. Jerry Estrin.

Not digitised.

NP Ron Silliman

Vincent, Stephen. *Stephen Vincent* (blog).
Self-published, San Francisco, from 2004.

Unconfirmed — the address given in the post, stephenvincent.net/..., was not verified as live.

PL 13 Stephen Vincent

"Who Reads Poetry?" *The New York Times*,
Arts section, 10 April 2006.

Unconfirmed — a short unsigned Arts item reporting the Poetry Foundation study; byline, exact title and page not verified.

PL 51 Aldon Nielsen

Wired. Founded by Louis Rossetto and Jane Metcalfe. San Francisco, March 1993- ; published by Condé Nast since 1998.

In print and online at wired.com (metered paywall).

PL 62 Steven Clay

Wojnarowicz, David. *Close to the Knives: A Memoir of Disintegration*. New York: Vintage, 1991.

In print, Vintage — the one entry on the blog whose nominator says outright that it is not hard to find, only unread.

"I don't think David Wojnarowicz's books are difficult to get, he's still available on Amazon.com; he's not obscure either, but the reason he comes to mind is because I'm always shocked how many queer writers have never heard of him." — Ronald Palmer

NP Ronald Palmer

Xiao Tong, comp. *Wen Xuan* — see Knechtges, above.

NP Marcella Durand

Yale Series of Younger Poets. Ed. successively by Stephen Vincent Benét, W. H. Auden, Dudley Fitts, Stanley Kunitz, Richard Hugo, James Merrill, James Dickey, W. S. Merwin, Louise Glück, Carl Phillips and Rae Armantrout. Yale University Press (New Haven), 1919- .

In print; the annual volume continues. Davis's joke: a book series among the mimeos.

PL 63 Jordan Davis

D

Books Wished For

and whether they came

The list did not only argue about neglect; at intervals it asked for a specific book. This appendix takes each of those requests — from the excerpts printed here and from the Neglectorino Project — lets the person make their case in their own words, and then reports what happened. Of the 24 wishes recorded, 11 were granted, 6 in part, and 7 were not.

The pattern is not the one the arguments predict. Wishes attached to a poet with a living advocate and an institutional publisher were granted, sometimes within the year. Wishes attached to a poet whose champion was also obscure were not. And the two cases the list treated as hopeless — a collected Ceravolo, a complete Dlugos — both arrived, while the one it treated as obvious, Paul Blackburn back in print, has not.

1. That Joseph Ceravolo should have a Collected Poems, *Fits of Dawn* having been out of print for forty years and the Coffee House selected *The Green Lake Is Awake* (1994) also unavailable.

CA Conrad and Tom Orange, July 2007 **GRANTED**

Fits of Dawn has never been separately reprinted or issued in facsimile, so the book that made the wish necessary is now readable only by buying the 596-page book that answered it.

"I for one am SICK AND TIRED of the poetry world publishing endless crap and ignoring the fact that Ceravolo is out of print, except for the selected THE GREEN LAKE IS AWAKE. And no disrespect intended to the editors of the selected, but it doesn't BEGIN to give us the total JOLT that is Joseph Ceravolo! ... Whose cock do I have to suck to get the COLLECTED Ceravolo published!"

— CA Conrad, Poetics List, 5 July 2007

"fits of dawn is indeed a wonder, which only makes one want a collected poems even more. it's can't be a huge book ... if i had a nickel for every o'hara or ashbery disciple out there i'd gladly trade it all for a small school of ceravolo and i'd still be richer!"

— Tom Orange, Poetics List, 6 July 2007

Collected Poems, ed. Rosemary Ceravolo and Parker Smathers, introduction by David Lehman (Middletown, CT: Wesleyan University Press, Wesleyan Poetry Series, 2013), 596 pp., cloth ISBN 9780819573414. It prints the books chronologically by composition and restores material never in print at all: the long poem “The Hellgate,” the final sequence “Mad Angels” (1976–1988), which survived only in handwritten manuscript, and Ceravolo’s own 1980 introduction to *Fits of Dawn*.

TODAY *Collected Poems* in print from Wesleyan; *Fits of Dawn* as a standalone out of print, antiquarian only. Recordings free at writing.upenn.edu/...

2. That Rosmarie Waldrop’s *The Reproduction of Profiles* (1987), *Lawn of Excluded Middle* (1993) and *Reluctant Gravities* (1999) be “put out in one volume.”

Michael Tod Edgerton, February 2006 **GRANTED**

The wish was granted the following year, making it one of the fastest recoveries on the list. Waldrop had conceived the trilogy as a single work — “the conflicting, but inextricable claims of body and mind” — and it had simply never been bound as one.

“Rosmarie Waldrop is known as a publisher and translator, and is highly regarded in “avant” circles, but her own poetry doesn’t, I believe, have nearly as large a readership or get the amount of critical attention that it deserves. ... I hope *Reproduction of Profiles* and *Lawn of Excluded Middle* come back into print soon! Better — I hope the whole trilogy, incl *Reluctant Gravities*, is put out in one volume, like Palmer’s *Codes Appearing*.”

— Michael Tod Edgerton, Poetics List, 1 February 2006

Curves to the Apple: The Reproduction of Profiles, Lawn of Excluded Middle, Reluctant Gravities (New York: New Directions Paperbook, 2007), 272 pp., ISBN 9780811216739, \$16.95. Ben Lerner reviewed it in *Jacket* 31, October 2006.

TODAY *In print, New Directions, \$16.95.*

3. A reprint of Joan Murray’s *Poems* (Yale Series of Younger Poets, 1947), chosen by Auden, by a poet who died at 24 in 1942.

Shanna Compton and Brenda Iijima, January 2006 **GRANTED**

Rather than reprint the 1947 text, Fathi went back to the manuscripts — the Yale book had been assembled and smoothed by Grant Code after Murray’s death — so the wish for a facsimile produced instead a restoration of what the 1947 book had covered over.

“For the last few years, I have been making and distributing photocopies of a book called *Poems by Joan Murray*, published in 1947. ... she just doesn’t sound like anybody else, which is what’s really inspiring.”

— Shanna Compton, Neglectorino Project

“there needs to be a reprinting of Joan Murray’s lone, enigmatic collection published by the Yale Series of Younger Poets in 1947. Could Portable Press at Yo-Yo Labs obtain the rights to accomplish this?!”

— Brenda Iijima, Neglectorino Project

Drafts, Fragments, and Poems: The Complete Poetry, ed. Farnoosh Fathi, preface by John Ashbery (New York: New York Review Books, NYRB Poets, 2018), ISBN 9781681371825.

TODAY *In print, NYRB/Penguin Random House.*

4. A complete Tim Dlugos in one volume, *Powerless: Selected Poems 1973-1990* (Serpent's Tail/High Risk, 1996), ed. David Trinidad, being only a selection and the long AIDS poem "G-9" the touchstone.

CAConrad, January 2006 **GRANTED**

The same editor, fifteen years later, doing the whole job: the collected is more than four times the length of the selected it replaced.

"You HAVE TO READ his long, powerful poem "G-9" and I'm telling you, you're hooked! "G-9" was the hospital room where he died, and it was his most beautiful, last gift to us. Would be invaluable to have a Complete collection in one volume."

— CAConrad, Neglectorino Project

A Fast Life: The Collected Poems of Tim Dlugos, ed. David Trinidad (Callicoon, NY: Nightboat Books, 2011), 632 pp., ISBN 9780984459834, \$24.95. It gathers everything Dlugos published in his lifetime plus a large body of unpublished work; "G-9" is included.

TODAY *In print, Nightboat, in stock.*

5. Reprints of Bernadette Mayer's *Studying Hunger* (1976), *Utopia* (1984) and *Memory* (1976), and publication of the roughly 400-page manuscript of the journals from which *Studying Hunger* was distilled.

Marcella Durand and Brenda Iijima, January 2006 **PARTLY GRANTED**

The largest wish was granted and the smallest ones were not: Station Hill's archive volume *Eating the Colors of a Lineup of Words* (2015) collects the early books but pointedly excludes both *Studying Hunger* and *Memory*.

"It's incredible to me that her major works like Studying Hunger, Utopia, and Memory are out of print — with rare copies only available for sale at BIG prices. ... apparently Bernadette Mayer has a 400-page manuscript called "the Studying Hunger Journals" which is supposed to be incredible. This should see paper and glossy cover and ISBN number!!! Step up to the plate folks!"

— Marcella Durand, Neglectorino Project

"Bernadette Mayer! Utopia — all of her early genius output for that matter!!"

— Brenda Iijima, Neglectorino Project

The Studying Hunger Journals (Barrytown, NY: Station Hill Press, 2011), 460 pp., ISBN 9781581771206, \$24.95, printed the 1972 dual-journal project entire. *Bernadette Mayer: Memory* (Los Angeles: Siglio Press, 2020), 336 pp. in colour, ISBN 9781938221255, \$45, is the first publication of the work as it actually was: over 1,100 photographs with the roughly 200 pages of text, plus six hours of audio, where the 1976 North Atlantic *Memory* had printed the text alone. *Studying Hunger* itself is not confirmed as separately reissued in English, and *Utopia* exists only in a French translation (<o> future <o> / Les presses du réel, 2016).

TODAY *The Studying Hunger Journals and Memory in print; Studying Hunger and Utopia out of print in English. Recordings free at writing.upenn.edu/...; bibliography at writing.upenn.edu/...*

6. A Steve Carey selected poems, said at the time to be edited by Edmund Berrigan and forthcoming from subpress.

Anselm Berrigan, January 2006 **GRANTED**

The wish named the editor and the press, and both delivered, three years later, exactly as announced — and then the wish regenerated one size larger: in June 2019 Nick Sturm published a piece at the Poetry Foundation calling for a *Collected Carey*, noting that much of *The Lily of St. Mark's* ("C" Press, 1978) and other early books remain unavailable. No *Collected* has appeared.

"Steve's books are very hard to find ... Happily, my brother Edmund is editing a manuscript of Steve's selected poems which, with a little luck, will be published this year by subpress. For lack of a better way of putting it, Steve's poems only resemble themselves."

— Anselm Berrigan, Neglectorino Project

The Selected Poems of Steve Carey, ed. Edmund Berrigan (subpress, 2009), ISBN 9781930068421, with blurbs by Alice Notley and John Godfrey. It was Carey's (1945–1989) first widely available book in over twenty years.

TODAY *Nominally in print from subpress, but its distributor Small Press Distribution closed in March 2024 and the book is now hard to buy new.*

7. That Paul Blackburn be put back in print — "Hello University of California Press, next project?"

Kyle Conner, January 2006 **NOT GRANTED**

The clearest unanswered wish on the list, and the one most precisely addressed to a named publisher.

"For me, first and foremost would be Paul Blackburn. I believe that ALL of his work is now out of print. This seems outrageous to me, when someone like Pound is still IN print (and considering every used bookstore has Pound)! ... It's a crime that his books are not currently in print. His collected poems is available on-line for as much as \$100, another crime. Hello University of California Press, next project?"

— Kyle Conner, Neglectorino Project

No new edition has appeared. *The Collected Poems of Paul Blackburn*, ed. Edith Jarolim (New York: Persea Books, 1985, ISBN 9780892550869) and *The Selected Poems of Paul Blackburn* (Persea, 1989, ISBN 9780892551231) both remain out of print; Blackburn is named in Persea's own history of its list but appears nowhere in its current poetry index, and University of California Press has not taken him up.

TODAY *Out of print. Collected Poems free to borrow at [archive.org/...](https://archive.org/) ; Jarolim's introduction free at [writing.upenn.edu/...](https://writing.upenn.edu/)*

8. That Stephen Rodefer's *Four Lectures* (Berkeley: The Figures, 1982) be republished.

Noah Eli Gordon, January 2006 **GRANTED**

Geoffrey Young published the 1982 *Figures* original and returns here as the introducer; and the free Eclipse scan had been online for years before the priced reissue, so the wish had been quietly granted by an archive before it was granted by a press. Granted nineteen years after the Neglectorino Project and ten years after Rodefer's death.

"I think someone needs to republish Stephen Rodefer's Four Lectures. Orbiting parataxis megalopolis in a pressurized camp cruiser is just about the most fun a neo-flaneur can hope for."

— Noah Eli Gordon, Neglectorino Project

Four Lectures, introduction by Geoffrey Young (New York: New York Review Books, NYRB Poets, 22 April 2025), 80 pp., ISBN 9781681379326, \$18, paperback and ebook. The publisher's copy describes the book as "returning to print after decades of unavailability."

TODAY *In print, NYRB. Also free: the complete 1982 Figures text is scanned at [eclipsearchive.org/...](http://eclipsearchive.org/)*

9. That the Gizzi/Killian collected Spicer appear, and that Spicer's tarot deck be published.

CAConrad, January 2006 **PARTLY GRANTED**

Spicer refused in his lifetime to let his books be distributed outside the Bay Area — the restriction of circulation was a poetics, not an accident — and Wesleyan broke it, worldwide, with an ebook and a national prize. Meanwhile the one Spicer object nobody ever tried to suppress remains unpublished in 100 copies from 1969.

"Wouldn't it be GREAT if when Kevin Killian and Peter Gizzi complete the next Spicer collection for us that they also find a publisher for Spicer's tarot deck? Kevin Killian is the only person I've ever met who owns a copy, and I was MORE THAN excited to hold them and study them briefly when visiting."

— CAConrad, Neglectorino Project

My Vocabulary Did This to Me: The Collected Poetry of Jack Spicer, ed. Peter Gizzi and Kevin Killian (Middletown, CT: Wesleyan University Press, 2008), cloth ISBN 9780819568878, paper ISBN 9780819570901, winner of the American Book Award 2009; it supersedes Robin Blaser's *The Collected Books of Jack Spicer* (Black Sparrow, 1975) by adding the early and uncollected work Blaser excluded. The tarot deck was never published: what exists is *The Jack Spicer Tarot Deck* by Russell FitzGerald (1969), 77 cards with a hand-lettered 16-page pamphlet, in an edition of 100 numbered and signed copies.

TODAY *My Vocabulary Did This to Me* in print, Wesleyan; extensive free audio at [writing.upenn.edu/...](http://writing.upenn.edu/) . The tarot deck: never published, no facsimile, a handful of copies in private hands and institutions.

10. A collected Larry Eigner and a collected Lorine Niedecker.

Jennifer Bartlett, February 2006 **GRANTED**

The design problem that had made an Eigner collected seem impossible — the typewriter spacing — was solved rather than dodged. The Niedecker was in fact already in press when most of these wishes were made.

"I have NEVER heard anyone mention the great, seminal poet Bill Everson/Brother Antonious who was so popular in the 70's in the Bay Area. My father wrote a biography on him. Also, Larry Eigner and Lorraine Niedecker. All these poets have published WIDELY and are largely ignored."

— Jennifer Bartlett, Poetics List, 1 February 2006

The Collected Poems of Larry Eigner, Volumes 1–4, ed. Curtis Faville and Robert Grenier (Stanford, CA: Stanford University Press, 2010), ISBN 9780804750905: four hardcover

volumes, about 1,900 pages, over 3,000 poems, set to preserve Eigner's typewriter spacing. *Lorine Niedecker: Collected Works*, ed. Jenny Penberthy (Berkeley: University of California Press, 2002; paperback March 2004), 496 pp., paper ISBN 9780520224346, \$34.95, gathering all surviving poetry, plays and creative prose.

TODAY *Eigner in print from Stanford as a boxed set, in the \$150–\$300 range; free audio at writing.upenn.edu/... . Niedecker in print, UC Press, paper and ebook.*

11. A reprint of Robert Kelly's *Axon Dendron Tree* (Annandale-on-Hudson: Salitter Press / Asphodel, 1967).

Ron Silliman and Pierre Joris, March 1995 **NOT GRANTED**

The essays got collected; the early poetry did not.

"I've been mulling over, rereading a series of "Lost Classics" that I wish were still in print. I've gone so far as to think about trying to package a series for a publisher. ... A particular example of this genre would be Robert Kelly's Axon Dendron Tree."

— Ron Silliman, Poetics List, 14 March 1995

"A couple years back I thought I had convinced Pat & Marla Smith (NOTUS & OTHERWIND PRESS) to reprint AXON DENDRON TREE — only to find out that RK had convinced them to do his new longish poem MONT BLANC, a lovely work, btw."

— Pierre Joris, Poetics List, 15 March 1995

No reprint, facsimile or inclusion in a collected volume has been traced. Kelly, still publishing prolifically, has no Collected Poems, and the 1967 book circulates only through the rare-book trade. Contra Mundum published *A Voice Full of Cities: The Collected Essays of Robert Kelly* (2014, ISBN 9781940625065).

TODAY *Out of print; antiquarian only. Not confirmed as available in any digital archive.*

12. That Mina Loy be properly edited — Roger L. Conover's selected, and Marisa Januzzi's critical edition of the poems.

Marisa Januzzi, March 1995 **PARTLY GRANTED**

The digital project *Mina Loy: Navigating the Avant-Garde* records that Januzzi's work argues Conover's edition "should be adopted as the standard" — the scholar who prepared the rival edition endorsed the one that exists. No source documents that Conover or the estate blocked her edition; any such account is not confirmed.

"I am currently preparing a critical edition of Loy's poems. Its fate probably depends upon the demand (or lack of) for the forthcoming SELECTED by Roger Conover (from Farrar, Straus, Giroux); Conover doesn't want to "flood" the market, though I've got a zillion potential Loy projects on tap here."

— Marisa A. Januzzi, Poetics List, 15 March 1995

The Lost Lunar Baedeker: Poems of Mina Loy, selected and edited with comprehensive notes by Roger L. Conover (New York: Farrar, Straus and Giroux, 1996; Carcanet in the UK), succeeding his *The Last Lunar Baedeker* (Jargon Society, 1982), already existed when the wish was made. Januzzi's critical edition was never published as a book: it exists as the annotated supplement to her Columbia PhD dissertation, *Reconstru[ing] Scar[s]: Mina Loy and the Matter of Modernist Poetics* (1997). Her published contribution is the bibliography in *Mina Loy: Woman and Poet*, ed. Maera Shreiber and Keith Tuma (Orono: National Poetry Foundation, 1998).

TODAY *The Lost Lunar Baedeker* in print (FSG/Carcenet). Januzzi's edition unpublished, consultable only as a dissertation. No complete or variorum Loy poems has appeared since 1996 — thirty years.

13. Anything by Samuel Greenberg after *Self Charm* (Katalanche Press, 2005).

Charles Bernstein, January 2006 **GRANTED**

Greenberg (1893–1917, dead of tuberculosis at 23) is best known, in Caples's phrase, as “the dead, unknown poet Hart Crane plagiarized.” The wish was answered by the house whose founder had made the only serviceable Greenberg book eighty years earlier: New Directions reissued its own 1939 pamphlet, and it remains a pamphlet. A full scholarly edition of the manuscripts has not appeared.

“After thinking of any number of contemporary poets whose work is less known than I feel it might be (the list is very long), I kept coming back to Samuel Greenberg. ... A second-wave “ideoloetical” modernist, Greenberg practiced a radical forms of sprung lyric — a wild, sound-wracked, syntactic syncretism that verges on the abstract and the rhapsodic.”

— Charles Bernstein, Neglectorino Project

Poems from the Greenberg Manuscripts, ed. James Laughlin, with new selections and an essay by Garrett Caples (New York: New Directions Poetry Pamphlet series, 26 November 2019), 64 pp., ISBN 9780811228138, \$11.95 — an expanded reissue of Laughlin's 1939 selection, adding ten poems and three prose pieces, including Greenberg's autobiographical “Between Historical Life,” to Laughlin's original 22.

TODAY *In print, New Directions, \$11.95.*

14. That Cid Corman's *The Gist of Origin* be brought back into print.

CAConrad, January 2006 **NOT GRANTED**

“The legacy of Cid Corman is rich beyond his own poems. His anthology THE GIST OF ORIGIN (selections from his many years editing his magazine Origin) should be brought back to print. All those marvelous, magical things in those pages everyone needs to experience ... it's church, hot, sexy church, this book.”

— CAConrad, Neglectorino Project

The Gist of Origin, 1951–1971: An Anthology, ed. Cid Corman (New York: Grossman Publishers / Viking, 1975), ISBN 0670341762, has never been reprinted. Corman died in 2004; a planned online-and-print Sixth Series of *Origin* got only as far as preliminary sketches for four issues, with four online issues released in 2007. The *Origin* archive is at the Fales Library, NYU; no comprehensive digitization has been confirmed.

TODAY *Out of print; free to borrow at archive.org/...*

15. That Danielle Collobert's *Meurtre* and *Chants des Guerres* be brought into English.

Brenda Iijima, January 2006 **PARTLY GRANTED**

Collobert destroyed the early copies of *Chants des Guerres*, her first published book, herself.

“Danielle Collobert — her books, Chant de Guerres and Meartre. She evidently tried to destroy all copies of Chant de Guerres after a small publication run; she might have succeeded. Meartre is out of print and hasn't been translated into English as far as I know.”

— Brenda Iijima, Neglectorino Project

Murder, translated from the French by Nathanaël (Brooklyn: Litmus Press, 2013), ISBN 9781933959177, shortlisted for the 2014 Best Translated Book Award. *Chants des Guerres* is not confirmed as existing in English. Other English Collobert now in existence: *It Then (Il donc)*, tr. Norma Cole (O Books, 1989); *Notebooks 1956-1978*, tr. Norma Cole (Litmus Press, 2003); *In the Environs of a Film*, tr. Nathanaël (Litmus Press, 2015).

TODAY *Murder and the other Litmus titles were distributed by Small Press Distribution, which closed in March 2024; availability now runs through Litmus directly. It Then out of print.*

16. That Merle Hoyleman be properly published at last.

CAConrad, January 2006 **NOT GRANTED**

The most striking case on the list. In 2024 the University of North Carolina Press published Andy Martrich's *Shy of the Squirrel's Foot: A Peripheral History of the Jargon Society as Told through Its Missing Books*, a scholarly book about the books Jargon never managed to publish, which prints extracts from *Letters to Christopher*. The book about why the book was never published is in print from a university press; the book is not.

"The story is that at one point in time both Laughlin and Williams were set to publish more than one collection of Hoyleman's poems, but she was so incredibly difficult to deal with that nothing more than the excerpt of her LETTERS TO CHRISTOPHER appeared in the Reader. I must say though that someone HAS GOT TO do something about this! Someone HAS to publish her! I've never EVER read any poet quite like Merle Hoyleman!"

— CAConrad, Neglectorino Project

Hoyleman's book of poems, *Letters to Christopher*, has never been published. Jonathan Williams tried through the Jargon Society and failed; James Laughlin then tried at New Directions and also stopped. The obstacle was Hoyleman herself — a distrust of publishers and contract demands nobody would meet. The only copy of the book that exists is the typescript Jonathan Williams typed out from her handwritten pages, at the SUNY Buffalo Special Collections, non-circulating. Her only trade appearance is *Asp of the Age* (Cleveland: Mother/Asphodel, 1966).

TODAY *Unpublished. Asp of the Age out of print, antiquarian, findable only by interlibrary loan. No digital archive traced.*

17. That any book by Alexandra Grilikhes be brought back into print.

CAConrad, January 2006 **NOT GRANTED**

"The poems are haunting, and cruel, as some of them involve the abuse she endured from her lover Elizabeth, who in turn burned the bulk of the print run while Alexandra was in bed, sick and dying. There are probably only about fifty or so copies which survived that outrageous act of censorship. ... Sustaining yes, I agree, but we need it back in print."

— CAConrad, Neglectorino Project

No reprint and no posthumous collection has been traced. Grilikhes (d. 2002) published *On Women Artists: Poems 1975-1980* (Insight to Riot Press, 1981), *The Reveries*, and the novel *Yin Fire* (Harrington Park Press, 2001). All are out of print. Ron Silliman devoted a blog post to her in October 2011; nothing followed.

TODAY *Out of print. No archive copies confirmed at PennSound, EPC, UbuWeb or the Internet Archive.*

18. That Rosalie Moore's *The Grasshopper's Man and Other Poems* (New Haven: Yale University Press, Yale Series of Younger Poets, 1949) be available again.

CAConrad and Tom Orange, January 2006 **NOT GRANTED**

Moore is in print as an excerpt inside somebody else's book — the same centenary anthology that also carries Joan Murray.

"Rosalie Moore's THE GRASSHOPPER'S MAN won my heart years ago, and still does, I mean, this is something you MUST find, MUST read, just fucking do it! ... And, I'd like Rosalie Moore to become so well known and LOVED that we have to stop and ask "Did you mean Marianne or Rosalie when you said 'Moore's poems?'"

— CAConrad, Neglectorino Project

No modern reprint. An AMS Press facsimile exists in the Yale Series of Younger Poets reprint programme (ISBN 0404538479) but is a library-market reissue, itself long out of print. Moore later published *Year of the Children* (1977), *Of Singles and Doubles* (Woolmer/Brotherson, 1979) and *Gutenberg in Strasbourg* (Floating Island, 1995); none is in print. A selection from *The Grasshopper's Man* appears in *Firsts: 100 Years of Yale Younger Poets*, ed. Carl Phillips (Yale University Press, 2019).

TODAY *Out of print. Papers at Archives West (University of Oregon holdings record).*

19. That Kamau Brathwaite's out-of-print titles be restored.

Brenda Iijima, January 2006 **GRANTED**

Brathwaite died in February 2020 and the restoration to print began in earnest after his death: the wish for *The Arrivants* to be reliably available in America is being answered six years posthumously and twenty years after it was made.

"most of Kamau Brathwaite's books are "out of print" or published so fugitively they are impossible to find — not to mention, 99% of his titles were published in the Caribbean."

— Brenda Iijima, Neglectorino Project

New Directions has become Brathwaite's American home and is systematically restoring him. *Equinox* (New York: New Directions, forthcoming 15 September 2026), 144 pp., paper ISBN 9780811224475, \$17.95, is a posthumous collection set in his Sycorax video style with photographs. *The Arrivants: A New World Trilogy* (*Rights of Passage*, 1967; *Masks*, 1968; *Islands*, 1969) is also forthcoming 15 September 2026, 288 pp., paper ISBN 9780811240543, \$22.95, taking over from the Oxford University Press edition. Already at New Directions: *Ancestors*, *Middle Passages*, *Black + Blues*, *DS (2): Dreamstories*.

TODAY *Equinox and The Arrivants forthcoming 15 September 2026; the rest in print. The 1973 OUP Arrivants is free to borrow at [archive.org/...](https://archive.org/)*

20. That Armand Schwerner's *The Tablets* be available complete.

Kyle Conner, January 2006 **GRANTED**

"Another unique poet whose work is unavailable is Armand Schwerner. His THE TABLETS is one of the great late-modernist works. It's framed as a discovered set of prehistoric tablets, with much of the text missing or untranslatable. ... The scope and

originality of this work is absolutely exhilarating."

— Kyle Conner, Neglectorino Project

The Tablets (Orono, ME: The National Poetry Foundation, 1999), ISBN 9780943373560 — the complete Tablets I–XXVII, published the year of Schwerner's death, superseding the piecemeal editions (Grossman, 1971; *The Tablets I–XXVI*, Atlas Press). A CD of Schwerner performing the Tablets accompanied the edition. The wish was already granted before the Neglectorino Project.

TODAY *Not listed in the current National Poetry Foundation catalog or University of Maine shop; retail availability is unconfirmed. Contact the National Poetry Foundation for current status. Free audio at [library.ucsd.edu/...](http://library.ucsd.edu/) and [calisphere.org/...](http://calisphere.org/)*

21. That Christopher Knowles's *Typings* be back in print.

kari edwards, January 2006 **NOT GRANTED**

Typings is now held by the Museum of Modern Art as an artwork rather than circulating as a book — the fate of the concrete-poetry object that becomes valuable. It is more securely preserved and less readable than before, and the wish for the book produced a museum catalogue about the book.

"being severely dyslexic, language always seemed slippery at best, and hearing and reading Christopher Knowles who is autistic seems to offer a wonderful sense of freedom. The work is so out of the signify progress... and yet there is a rythum I can always settle in."

— kari edwards, Neglectorino Project

Typings (1974–1977) (New York: Vehicle Editions, 1979) has never been reprinted or issued in facsimile. What did appear is a catalogue: *Christopher Knowles: In a Word*, ed. Anthony Elms and Hilton Als (New York: Gregory R. Miller & Co., 2017), ISBN 9781941366158, accompanying the 2015 ICA Philadelphia exhibition that travelled to the Contemporary Arts Museum Houston.

TODAY *Typings out of print, rare-book and art-market only; In a Word available. Free: the MoMA object record at [moma.org/...](http://moma.org/)*

22. That David Schubert's *Works and Days* and John Wheelwright's *Collected Poems* be available.

Will Esposito, January 2006 **PARTLY GRANTED**

John Ashbery made the case for Schubert at maximum volume in "The Book That No One Knows," *New York Review of Books*, 5 October 2000, and it changed nothing. He made the same case for Joan Murray and there it worked: NYRB published her with his preface. The identical advocate, the identical argument, opposite outcomes.

"David Schubert and John Wheelwright have not had as much attention. Schubert was last collected in a paperback volume Works and Days, published by the Quarterly Review of Literature in 1983. Wheelwright's Collected Poems in 1971, decades after his O'Hara-like death, and Wheelwright is a real stunner. But I'm guessing that Ashbery's attention to these latter authors will gain them the fame they deserve, eventually."

— Will Esposito, Neglectorino Project

Schubert: *Initial A* (1961), assembled by his former wife Judith Ehre, and the expanded *David Schubert: Works and Days* (Quarterly Review of Literature, 1983) remain the only editions,

and neither has been reprinted; no post-2000 edition has been traced. Wheelwright: *Collected Poems of John Wheelwright*, ed. with a preface by Alvin H. Rosenfeld, introduction by Austin Warren (New York: New Directions, 1972; paperback 1 March 1983), ISBN 9780811208499, \$10, containing *Rock and Shell* (1933), *Mirrors of Venus* (1938), *Political Self-Portrait* (1940), the unpublished *Dawn to Dust* and further poems — the wish was already satisfied.

TODAY Schubert out of print. Wheelwright in print, New Directions, still \$10, continuously available since 1972; also free to borrow at [archive.org/...](http://archive.org/)

23. That Jayne Cortez's early, self-published and small-press work be recoverable, *Firespitter* above all.

Jen Benka, January 2006 **GRANTED**

The wish was for the early Cortez — *Pissstained Stairs and the Monkey Man's Wares*, 1969, and after — and the answer was a nearly 700-page *Collected*, thirteen years after her death in 2012, from the same publisher that had done Dlugos.

"Finally, where can we find Jayne Cortez's early work? Cortez is jazz. Citylights published at least one of her early collections of poems, Firespitter, and I must admit, I'm not sure if they still have it."

— Jen Benka, Neglectorino Project

Firespitter: The Collected Poems of Jayne Cortez, ed. Margaret Busby (Brooklyn: Nightboat Books, 19 August 2025), 688 pp., ISBN 9781643622323, \$19.95–\$29.95, paperback and ebook. Forty-three years of work, including the early books that were the specific object of the wish and the 1982 *Firespitter* whose title the collected takes.

TODAY In print, Nightboat, in stock.

24. That Merrill Moore, Daniel Davidson and Carl Thayler be gathered and kept available.

Ron Silliman's correspondents, 2010–2014 **PARTLY GRANTED**

Ron Silliman posted on Merrill Moore as a "Neglectorino from Hawaii" in June 2011 and nothing followed. The most readily accessible Thayler today is still the free 1999 *Jacket 9* feature — Mark Wallace's review and five poems.

"Merrill Moore wrote some fifty thousand sonnets; the volume called M prints a thousand of them. He was a Fugitive at Vanderbilt alongside Ransom, Tate and Warren, and he is the one nobody reads."

— Jonathan Morse, in Ron Silliman's blog, 21 June 2011

Moore: no new edition or selection of the sonnets has appeared — *M: One Thousand Autobiographical Sonnets* (Harcourt, Brace, 1938), *Clinical Sonnets*, *More Clinical Sonnets* and *Case Record from a Sonnetorium* (1951, with Edward Gorey illustrations) are all out of print, antiquarian only; papers at the Library of Congress and Vanderbilt. Davidson: *Culture* (San Francisco: Krupskaya Books, 2002), 126 pp., ISBN 1928650139, \$11, the first complete publication of his collected books, assembled after his suicide in 1996 by his literary executor Gary Sullivan — granted before the wish. Thayler: no collected or posthumous volume has been traced; *Poems from Naltsus Bichidin* (Austin: Skanky Possum), *Shake Hands*, *The Drivers* and the rest remain scattered small-press books, and Skanky Possum's distributor SPD is gone.

TODAY Moore out of print; *M* catalogued at [openlibrary.org/...](http://openlibrary.org/) . Davidson listed in stock at Krupskaya at \$11, with *Transit* additionally available as a PDF. Thayler out of print; free at [jacketmagazine.com/...](http://jacketmagazine.com/) and [jacketmagazine.com/...](http://jacketmagazine.com/)

E

CA Conrad's Neglectorino Project

who named what, January 2006

The same body of nominations as *C · The Reading List*, entered from the other side: by the person who made them. Fifty-eight contributors across five installments and their comment threads, 26 to 31 January 2006. Books, editions and availability are in C, under the author of the book, where each entry carries the tag **NP** and the name of whoever named it. The project itself, and where its word came from, are described in *B · The Word*.

Names in *italic* were proposed without a title attached, and so have no entry in the Reading List; this is the only place they appear.

THE FIFTY-EIGHT, AND WHO THEY NAMED

Armantrout, Rae Gray, Darrell; *David Melnick; Christopher Dewdney*

Basinski, Michael Higgins, Dick; Padgett, Ron, and David Shapiro, eds; Veitch, Tom

Benka, Jen Cortez, Jayne; Mayhall, Jane; Menashe, Samuel; Rukeyser, Muriel; *Emily Dickinson*

Bernstein, Charles Ceravolo, Joseph; Greenberg, Samuel; Koch, Kenneth; *Michael Carr; J. H. Prynne; Clark Coolidge; Michael Smith*

Berrigan, Anselm Carey, Steve; Codrescu, Andrei, ed

CAConrad Brown, Paul; Corman, Cid, ed; Cutts, Simon; Dlugos, Tim; Enslin, Theodore; Grilikhes, Alexandra; Hamilton, Alfred Starr; Hoyleman, Merle; Moore, Rosalie; MU; Orlovitz, Gil; Spicer, Jack; Talen, William; Wojaczek, Rafał; *Kevin Killian; Margaret Avison; Tom Orange; John Taggart; James Laughlin; Lisa Jarnot; Janet Mason; Frank Samperi; Chris Stoeffolino; Leonard*

Schwartz; Jim Cory; William Bronk; Peter Gizzi

Clay, Steve Heliczer, Piero; *Jackson Mac Low*

Compton, Shanna Murray, Joan; *George Bradley; W. H. Auden*

Conner, Kyle Blackburn, Paul; Schwerner, Armand

Cunningham, Brent Albon, George; Dahlen, Beverly; Larsen, David

Downs, Buck Head, Robert; *William Blake*

DuPlessis, Rachel Blau DuPlessis, Rachel Blau, ed; DuPlessis, Rachel Blau; Penberthy, Jenny, ed; *George Oppen; Renee Gladman; Jennifer Moxley; Lorine Niedecker; Daniel Bouchard; Rodrigo Toscano; Rob Fitterman; Evelyn Reilly; Laura Elrick; Chris Tysh; Carolyn Burke; Roger Conover; Gary Indiana*

Durand, Marcella Knechtges, David R; Mayer, Bernadette; Xiao Tong, comp; *Brenda Coultas*

Earnest, Jaime Anne Gioia, Dana; McCombs, Davis; *Joseph Massey*

edwards, kari Knowles, Christopher; *Robert Wilson*; *Albert Einstein*

Esposito, Will Ashbery, John; Beddoes, Thomas Lovell; Berrigan, Ted; Ghiselin, Brewster; Hugo, Richard; Schubert, David; Wheelwright, John; *Laura Riding*; *John Clare*; *Raymond Roussel*

Evans, Brett McNally, John

Fuchs, Greg

Fuller, Heather Roder, Tom

Gilbert, Alan Mandorla; *Roberto Tejada*

Gildzen, Alex Falstaff, Jake [Herman Fetzer]

Gordon, Noah Eli Rodefer, Stephen

Hollo, Anselm Heliczer, Piero; Krakauer, Daniel; Timmons, Susie; *Gerard Malanga*; *David Ratray*

Iijima, Brenda Brathwaite, Kamau; Collobert, Danielle; Mayer, Bernadette; Murray, Joan; *Kirby Doyle*

Inman, P. Brennan, Sherry; Faville, Curtis; Foo, Josie; Grenier, Robert; Saroyan, Aram; Sher, Gail

Kaufman, Erica Ceravolo, Joseph; Dlugos, Tim; Larkin, Joan; Levitsky, Rachel; Okigbo, Christopher; Owen, Maureen; Shapiro, David; Szymaszek, Stacy; Timmons, Susie

Killian, Kevin Abbott, Steve; D'Allesandro, Sam; Davidson, Daniel; Spicer, Jack; *Philip Whalen*; *Ron Padgett*; *Dodie Bellamy*

Kirschenbaum, David levy, d; *Lawrence Ferlinghetti*

Kramer, Wendy

Massey, Joseph Samperi, Frank; *Allen Grossman*

Moudry, Nick Brownstein, Michael; Ceravolo, Joseph; Godfrey, John; o•blék no; Rizza, Gerard; Soupault, Philippe; Soupault, Philippe, and André Breton; *Travis Nichols*; *Bernadette Mayer*; *Peter Gizzi*

Nealon, Christopher Stanley, George; Kevin Davies; *Jack Spicer*; *Larry Fagin*

Orange, Tom Ceravolo, Joseph; Dewdney, Christopher; Dreyer, Lynne; Kimball, Cynthia; levy, d; Marlatt, Daphne; McCaffery, Steve; Miller, Sandra; Moore, Rosalie, festschrift; Moore, Rosalie; Wolsak, Lissa; *bpNichol*; *Peter Gizzi*; *Rod Smith*; *Karen Mac*; *Ron Silliman*; *W. H. Auden*; *Cole*

Swensen

Palmer, Ronald Wojnarowicz, David

Perelman, Bob *John Wieners*; *Louis Zukofsky*; *Lee Crane*; *Allison Moore*

Pettet, Simon Human Handkerchief; Talking in Tranquility: Interviews with Ted Berrigan, ed; *Bob Cobbing*; *Douglas Oliver*; *Bobbie Hawkins*; *Ralph Hawkins*; *Amy England*

Raworth, Tom Emerson, Stephen; Gogarty, Oliver; Gray, Darrell; Heliczer, Piero; Herd, Dale; Jenkins, Philip; Polk, Bridget; Saroyan, Aram; Telegraph Books; *Frank London*

Retallack, Joan Lang, Doug

Riggs, Don Bitner, Jenny; Sauls, Roger; Williams, Richard

Schuster, Joshua Albon, George; Dorn, Ed; Hollander, Benjamin; Marx, Karl; Wieners, John; Williams, William Carlos

Siegel, Nathaniel Spiers, Bethany / the Feverfew

Sikelianos, Eleni Atkins, Tim; Ceravolo, Joseph; Dumas, Henry; Johnson, Ronald; Kalleberg, Garrett; Machlin, Dan; Spicer, Jack; *Lorine Niedecker*

Silliman, Ron Estrin, Jerry; Faville, Curtis; Nassau, Richard [pseudonym of Richard Bandanza]; Timmons, Susie; *Vanishing Cab*

Skinner, Jonathan Adam, Helen; Atkins, Tim; Clarke, John; Collom, Jack; Dewdney, Christopher; Foss, Phillip; Godfrey, John; Kocik, Robert; Patton, Julie; Rodefer, Stephen; Romero, Leo; Wilson, Keith; *Amanda Stewart*; *Kristen Prevallet*; *Joel Kuszai*

Smith, Dale Blackburn, Paul; Meyer, Thomas; Thayler, Carl; *George Oppen*; *Jonathan Williams*

Smith, Rod Donnelly, Jean; Dreyer, Lynne; Lang, Doug; *Harrison Fisher*

Sparrow Ice Cube; Morris, Tracie; Savage, Tom; *Amiri Baraka*; *John Farris*

Spiers, Bethany Spicer, Jack; Weiser, Karen

Stroffolino, Chris *Brett Eugene*; *Yuri Hospodar*

Strong, Christina *Cedar Ridge*

Szymaszek, Stacy Church, Philip; Crase, Douglas; Genet, Jean; Gurnis, Peter; Higgins, Dick; Maclaren, Hamish; Pasolini,

Pier Paolo; Sherwood, Rachel; *Maureen*
Owen

Thurston, Kevin

Toll, Chris Bavis, Ed; Miller, Jeffrey

Tost, Tony Giscombe, C; Magee, Kevin; Sloan,
Mary Margaret; Tardos, Anne; Watson,
Craig; *Carl Martin; Joe Donahue*

Treadwell, Elizabeth Howe, Julia Ward;
McDaniel, Wilma Elizabeth

Varrone, Kevin Connell, Evan S; Villaurrutia,
Xavier; Weiser, Karen; *Eliot Weinberger*

Wald, Diane Ceravolo, Joseph; Cohen,
Leonard; Martory, Pierre; *Diane di Prima;*
John Ashbery; Kenneth Patchen

Wallace, Mark Etchison, Dennis; Kimball,
Cynthia; Lang, Doug; *Bill Tuttle*

Sources

Every excerpt, in order, with the month of the archive in which it stands. Dates and subject lines are as the list carried them. The final figures give the length of the post as the archive holds it and the number of those words printed here, so that the extent of the editing is visible.

1. Ron Silliman, *Lost Classics*. Tue, 14 Mar 1995 16:20:52 -0700. March 1995. 349 words; 184 printed.
2. Pierre Joris, *Re: Lost Classics*. Wed, 15 Mar 1995 10:09:28 -0500. March 1995. 182 words, printed entire.
3. Loss Glazier, *Re: Lost Classics via Silliman & Joris*. Wed, 15 Mar 1995 22:17:35 -0500. March 1995. 422 words; 182 printed.
4. Marisa Januzzi, "*Lost classics*," *Jonathan Williams*. Wed, 15 Mar 1995 12:41:33 -0500. March 1995. 287 words; 156 printed.
5. Alan Golding, *Re: Lost Classics*. Thu, 16 Mar 1995 11:03:29 EST. March 1995. 132 words; 111 printed.
6. Jennifer Bartlett, *NEGLECTORINO PROJECT*. Wed, 1 Feb 2006 19:02:01 +0000. February 2006. 179 words; 155 printed.
7. Kevin Thurston, *Re: NEGLECTORINO PROJECT*. Wed, 1 Feb 2006 14:27:34 -0500. February 2006. 95 words; 82 printed.
8. Michael Tod Edgerton, *Re: NEGLECTORINO PROJECT-Palmer and Waldrop make me happy*. Wed, 1 Feb 2006 12:06:54 -0800. February 2006. 437 words; 179 printed.
9. Aldon Nielsen, *Re: NEGLECTORINO PROJECT*. Wed, 1 Feb 2006 15:35:33 -0500. February 2006. 203 words; 151 printed.
10. Hugh Steinberg, *Re: NEGLECTORINO PROJECT*. Wed, 1 Feb 2006 13:21:44 -0800. February 2006. 133 words; 106 printed.
11. Nick LoLordo, *Re: NEGLECTORINO PROJECT*. Wed, 1 Feb 2006 14:42:17 -0800. February 2006. 146 words; 122 printed.
12. Charles Alexander, *Re: NEGLECTORINO PROJECT*. Wed, 1 Feb 2006 18:14:22 -0700. February 2006. 138 words; 107 printed.
13. Stephen Vincent, *FW: NEGLECTORINO PROJECT*. Thu, 2 Feb 2006 15:36:19 -0800. February 2006. 128 words; 124 printed.
14. CA Conrad, *Re: NEGLECTORINO PROJECT really?*. Thu, 2 Feb 2006 20:57:01 EST. February 2006. 178 words; 94 printed.
15. Tom Orange, *NEGLECTORINO PROJECT*. Fri, 3 Feb 2006 00:25:30 -0600. February 2006. 438 words; 176 printed.
16. Aldon Nielsen, *Re: NEGLECTORINOSITY*. Fri, 3 Feb 2006 09:41:04 -0500. February 2006. 125 words; 97 printed.
17. Jen Benka, *Re: NEGLECTORINO PROJECT*. Fri, 3 Feb 2006 07:00:40 -0800. February 2006. 111 words; 65 printed.
18. Catherine Daly, *Re: NEGLECTORINO PROJECT*. Fri, 3 Feb 2006 09:23:29 -0800. February 2006. 278 words; 134 printed.
19. Jonathan Skinner, *Neglectorinos*. Sat, 4 Feb 2006 23:46:17 -0500. February 2006. 335 words; 172 printed.
20. Walter K. Lew, *Re: NEGLECTORINO PROJECT*. Sun, 5 Feb 2006 02:05:31 -0800. February 2006. 102 words; 98 printed.

21. Mark Weiss, *Re: NEGLECTORINO PROJECT*. Sun, 5 Feb 2006 10:52:13 -0500. February 2006. 409 words; 188 printed.
22. Walter K. Lew, *Re: Neglectorino*. Tue, 7 Feb 2006 09:50:14 -0800. February 2006. 880 words; 181 printed.
23. Stephen Vincent, *Re: Neglectorino....* Tue, 14 Feb 2006 10:30:43 -0800. February 2006. 108 words, printed entire.
24. Maria Damon, *Re: Marginalized?*. Mon, 21 Oct 1996 08:55:52 -0500. October 1996. 335 words; 197 printed.
25. Rod Smith, *Re: Marginalized?*. Mon, 21 Oct 1996 12:41:57 -0400. October 1996. 169 words; 113 printed.
26. Tony Green, *Re: Marginalized?*. Tue, 22 Oct 1996 10:50:08 GMT+1200. October 1996. 134 words; 124 printed.
27. Lewis LaCook, *Re: post-canon canon*. Wed, 30 Oct 2002 17:47:46 -0800. October 2002. 173 words; 126 printed.
28. Jane Sprague, *Re: post-canon canon*. Wed, 30 Oct 2002 21:34:26 -0500. October 2002. 101 words; 68 printed.
29. Jane Sprague, *Re: post-canon canon*. Thu, 31 Oct 2002 10:56:28 -0500. October 2002. 191 words; 164 printed.
30. Nick LoLordo, *Re: post-canon canon*. Thu, 31 Oct 2002 09:13:50 -0800. October 2002. 135 words; 109 printed.
31. Robert Corbett, *Re: post-canon canon*. Thu, 31 Oct 2002 09:58:00 -0800. October 2002. 196 words; 144 printed.
32. Steve Russell, *why the canon??*. Sat, 2 Jan 2010 08:03:15 -0800. January 2010. 112 words, printed entire.
33. Jim Andrews, *Re: why the canon??*. Sat, 2 Jan 2010 17:33:58 -0800. January 2010. 175 words, printed entire.
34. Troy Camplin, *Re: why the canon??*. Tue, 5 Jan 2010 18:19:13 +0000. January 2010. 153 words; 60 printed.
35. Amy King, *Re: why the canon??*. Tue, 5 Jan 2010 20:03:27 -0800. January 2010. 225 words; 105 printed.
36. Jim Andrews, *Re: why the canon??*. Wed, 6 Jan 2010 01:13:50 -0800. January 2010. 304 words; 177 printed.
37. Mark Francis Johnson, *Re: why the canon??*. Wed, 6 Jan 2010 00:32:35 -0500. January 2010. 131 words, printed entire.
38. Peter Quartermain, *Re: why the canon??*. Wed, 6 Jan 2010 09:59:55 -0800. January 2010. 231 words; 56 printed.
39. L Trent, *Re: why the canon??*. Wed, 6 Jan 2010 15:23:32 -0500. January 2010. 308 words; 190 printed.
40. Mark Weiss, *Re: why the canon??*. Thu, 7 Jan 2010 22:39:31 -0500. January 2010. 384 words; 188 printed.
41. Mark Weiss, *Re: why the canon??*. Fri, 8 Jan 2010 15:08:46 -0500. January 2010. 312 words; 192 printed.
42. Mark Johnson, *Re: why the canon??*. Fri, 8 Jan 2010 13:16:48 -0500. January 2010. 151 words; 133 printed.
43. Steve Dalachinsky, *Re: why the canon??*. Thu, 7 Jan 2010 13:34:39 +0530. January 2010. 172 words; 157 printed.

44. Sarah Sarai, *Re: why the canon??*. Sun, 10 Jan 2010 12:48:17 -0500. January 2010. 260 words; 172 printed.
45. Kenneth Goldsmith, *Re: Reading lists*. Thu, 22 Jun 1995 22:31:34 -0400. June 1995. 159 words; 153 printed.
46. Steve Carll, *bedside reading list*. Fri, 23 Jun 1995 21:55:22 -0700. June 1995. 187 words, printed entire.
47. Hank Lazer, *Re: Reading lists*. Tue, 27 Jun 1995 10:18:35 CST6CDT. June 1995. 133 words; 104 printed.
48. Herb Levy, *reading list*. Mon, 17 Jul 1995 19:25:42 -0700. July 1995. 143 words; 140 printed.
49. Charles Alexander, *Re: the eternal summer reading thing*. Mon, 10 Jun 1996 10:16:28 -0500. June 1996. 549 words; 161 printed.
50. David Baratier, *Reading lists*. Thu, 10 Sep 1998 18:13:40 +0000. September 1998. 417 words; 190 printed.
51. Aldon Nielsen, *WHO READS POETRY?*. Mon, 10 Apr 2006 11:42:49 -0400. April 2006. 100 words; 57 printed.
52. Michael Tod Edgerton, *Re: WHO READS POETRY?*. Tue, 11 Apr 2006 11:58:09 -0700. April 2006. 125 words; 28 printed.
53. Daniel Godston, *WHO READS POETRY?*. Tue, 11 Apr 2006 14:18:16 -0500. April 2006. 395 words; 187 printed.
54. Joe Amato, *Re: WHO READS POETRY?*. Tue, 11 Apr 2006 15:30:25 -0500. April 2006. 533 words; 124 printed.
55. Haas Bianchi, *Re: WHO READS POETRY?*. Wed, 12 Apr 2006 08:11:24 -0500. April 2006. 132 words, printed entire.
56. Aryanil Mukherjee, *Re: WHO READS POETRY?*. Wed, 12 Apr 2006 11:46:52 -0400. April 2006. 207 words; 152 printed.
57. Catherine Daly, *Re: WHO READS POETRY?*. Wed, 12 Apr 2006 09:28:54 -0700. April 2006. 216 words; 192 printed.
58. Dodie Bellamy, *Niedecker and Zukowski*. Thu, 19 Oct 1995 13:40:44 -0400. October 1995. 305 words; 194 printed.
59. Richard Caddel, *Niedecker/Zukofsky*. Fri, 20 Oct 1995 10:05:46 +0100. October 1995. 320 words; 166 printed.
60. Dodie Bellamy, *Re: Niedecker/Zukofsky*. Mon, 23 Oct 1995 11:57:02 -0400. October 1995. 668 words; 184 printed.
61. Richard Caddel, *The Nasty Niedecker Man Again*. Wed, 25 Oct 1995 10:47:21 +0000. October 1995. 448 words; 185 printed.
62. Steven Clay, *mimeo revolution*. Thu, 6 Mar 1997 09:57:28 -0500. March 1997. 289 words; 202 printed.
63. Jordan Davis, *Re: mimeo revolution*. Wed, 5 Mar 1997 13:39:49 -0500. March 1997. 115 words; 114 printed.
64. Pam Brown, *Re: mimeo revolution*. Thu, 6 Mar 1997 09:05:35 +1000. March 1997. 100 words; 90 printed.
65. Stephen Vincent, *Re: mimeo revolution re clay*. Thu, 6 Mar 1997 15:51:48 -0500. March 1997. 150 words; 147 printed.
66. Mark Weiss, *Re: mimeo revolution re clay*. Thu, 6 Mar 1997 14:06:45 -0800. March 1997. 222 words; 191 printed.

67. Christopher Alexander, *Re: mimeo revolution*. Mon, 10 Mar 1997 11:41:20 MDT. March 1997. 315 words; 187 printed.
68. CA Conrad, *HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!*. Thu, 5 Jul 2007 11:27:32 -0500. July 2007. 167 words; 162 printed.
69. David Chirot, *Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!*. Thu, 5 Jul 2007 15:05:09 -0500. July 2007. 427 words; 213 printed.
70. Tom Orange, *Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!*. Fri, 6 Jul 2007 10:10:08 -0400. July 2007. 310 words; 126 printed.
71. Jason Quackenbush, *Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!*. Fri, 6 Jul 2007 20:05:12 -0700. July 2007. 287 words; 184 printed.
72. CA Conrad, *Dear Buffalo List, a message from Rosemary Ceravolo on her husband Jospeh Ceravolo's "Fits of Dawn"*. Thu, 16 Aug 2007 09:25:07 -0500. August 2007. 457 words; 165 printed.
73. Marc Nasdor, *Re: Anthologies*. Wed, 20 Jul 1994 13:39:01 EDT. July 1994. 153 words, printed entire.
74. Marjorie Perloff, *Anthologies*. Tue, 26 Jul 1994 20:03:00 EST. July 1994. 273 words; 182 printed.
75. Susan Schultz, *Re: Anthologies*. Tue, 26 Jul 1994 19:02:23 -1000. July 1994. 278 words; 198 printed.
76. Joseph Conte, *Re: Anthologies*. Wed, 27 Jul 1994 16:14:51 -0500. July 1994. 179 words, printed entire.
77. Landers, *Postmodern American Poetry: the Norton Anthology*. Sat, 13 Jan 1996 15:08:01 -0500. January 1996. 270 words; 184 printed.
78. Ron Silliman, *Re: Postmodern American Poetry: the Norton Anthology*. Sun, 14 Jan 1996 05:44:08 -0800. January 1996. 312 words; 173 printed.
79. Mark Wallace, *a teaching question: absolute frustration with all anthologies*. Fri, 19 May 2006 08:31:43 -0700. May 2006. 269 words; 178 printed.
80. Charles Alexander, *Re: a teaching question: absolute frustration with all anthologies*. Fri, 19 May 2006 09:03:54 -0700. May 2006. 298 words; 166 printed.
81. Aldon Nielsen, *Re: a teaching question: absolute frustration with all anthologies*. Fri, 19 May 2006 13:55:37 -0400. May 2006. 226 words; 178 printed.
82. Geoffrey Gatza, *Re: Here Comes Everybody anthology now canceled*. Sun, 8 Apr 2007 12:45:55 -0400. April 2007. 421 words; 187 printed.
83. Brian Howe, *Re: Poets Suing Over Here Comes Everybody Anthology Step Up*. Sun, 8 Apr 2007 14:12:50 -0400. April 2007. 275 words; 175 printed.
84. Mairead Byrne, *Re: Here Comes Everybody anthology now canceled*. Sun, 8 Apr 2007 16:09:24 -0400. April 2007. 187 words; 100 printed.
85. Mairead Byrne, *Re: Here Comes Everybody anthology now canceled*. Sun, 8 Apr 2007 16:16:52 -0400. April 2007. 166 words; 79 printed.
86. Amy King, *Re: fake anthology*. Sat, 4 Oct 2008 08:45:59 -0700. October 2008. 123 words; 54 printed.
87. Adam Tobin, *Re: fake anthology*. Sat, 4 Oct 2008 14:27:52 -0400. October 2008. 124 words; 27 printed.
88. Geraldine Monk, *Re: fake anthology*. Sat, 4 Oct 2008 23:42:00 +0100. October 2008. 200 words; 174 printed.

89. Amish Trivedi, *Re: fake anthology*. Sat, 4 Oct 2008 16:52:20 -0700. October 2008. 389 words; 7 printed.
90. Mark DuCharme, *Re: fake anthology*. Sat, 4 Oct 2008 22:21:56 -0600. October 2008. 181 words; 149 printed.
91. Jerome Rothenberg, *Outsider Poems: A mini-anthology in progress*. Sat, 13 Jun 2009 16:43:18 -0800. June 2009. 364 words; 183 printed.

Index

Writers, names mentioned, and concepts; every number links to its excerpt. The first sequence doubles as the contributor notes, drawn where possible from the contributors' own posts to the list.

WRITERS, WITH NOTES ON THE CONTRIBUTORS

Alexander, Charles 12, 49, 80

Poet and publisher; founder of Chax Press, Tucson.

Alexander, Christopher 67

Poet.

Amato, Joe 54

Poet and critic; author of *Industrial Poetics*.

Andrews, Jim 33, 36

Canadian poet and programmer, of Victoria; proprietor of vispo.com.

Baratier, David 50

Poet and editor of Pavement Saw Press, Columbus.

Bartlett, Jennifer 6

Poet, of New York; later an editor of *Beauty Is a Verb*, an anthology of poetry and disability.

Bellamy, Dodie 58, 60

Poet and novelist of the New Narrative circle, San Francisco; editor with Kevin Killian of *Mirage*.

Benka, Jen 17

Poet and arts administrator.

Bianchi, Haas 55

Poet and editor.

Brown, Pam 64

Australian poet, of Sydney.

Byrne, Mairead 84, 85

Irish poet resident in the United States; taught at the Rhode Island School of Design.

Caddel, Richard 59, 61

English poet and publisher of Pig Press; director of the Basil Bunting Poetry Centre at Durham, and an editor of *Niedecker* in Britain.

Camplin, Troy 34

Writer and critic, of Texas.

Carll, Steve 46

Poet, of the San Francisco Bay Area.

Chiot, David 69

Visual poet, critic and archivist of Milwaukee, who signed variously as David Chiot and David-Baptiste Chiot.

Clay, Steven 62

Publisher; founder of Granary Books and co-author of *A Secret Location on the Lower East Side*, the history of the mimeograph era.

Conrad, CA 14, 68, 72

Philadelphia poet, editor of the blog PhillySound, and compiler of the Neglectorino Project.

Conte, Joseph 76

Critic of postmodern poetry and fiction; taught at the University at Buffalo, where this list was founded.

Corbett, Robert 31

Poet and critic, of Seattle.

Dalachinsky, Steve (1946-2019) 43

New York poet, long associated with the downtown jazz scene.

Daly, Catherine 18, 57

Poet and critic, of Los Angeles.

Damon, Maria 24

Poet and critic; taught at the University of Minnesota, later at Pratt. Among the list's most continuous presences, posting in 209 of its 242 months.

Davis, Jordan 63

New York poet and editor, associated with *The Poetry Project Newsletter*.

DuCharme, Mark 90

Poet, of Boulder, Colorado.

Edgerton, Michael Tod 8, 52

Poet; poet-in-residence at Stonehill College at the time of writing.

Gatza, Geoffrey 82

Poet and publisher; founder of BlazeVOX Books, Buffalo.

Glazier, Loss 3

Poet and programmer; founding director of the Electronic Poetry Center at Buffalo, which hosted this list's archive.

Godston, Daniel 53

Poet and musician, of Chicago.

Golding, Alan 5

Critic; author of *From Outlaw to Classic: Canons in American Poetry*, and taught at the University of Louisville.

Goldsmith, Kenneth 45

Poet and archivist; founder of UbuWeb, and later the author of *Day*.

Green, Tony 26

Painter, critic and poet; taught art history at the University of Auckland.

Howe, Brian 83

Writer and critic, of North Carolina.

Januzzi, Marisa 4

Scholar and editor; at the time preparing a critical edition of the poems of Mina Loy.

Johnson, Mark 42

Poet.

Johnson, Mark Francis 37

Poet.

Joris, Pierre (1946-2025) 2

Poet and translator, chiefly of Paul Celan; co-editor with Jerome Rothenberg of *Poems for the Millennium*.

King, Amy 35, 86

Poet; later chair of the PEN America membership committee.

LaCook, Lewis 27

Poet and programmer, of Ohio.

Landers 77

Lazer, Hank 47

Poet and critic; taught at the University of Alabama.

Levy, Herb 48

Composer and critic, of Seattle.

Lew, Walter K. 20, 22

Poet, translator and editor of *Premonitions: The Kaya Anthology of New Asian North American Poetry*; one of the five Asian American respondents to the *Boston Review* forum on Araki Yasusada in 1997.

LoLordo, Nick 11, 30

Critic, then assistant professor of English at the University of Nevada, Las Vegas.

Monk, Geraldine 88

British poet, of Sheffield.

Mukherjee, Aryanil 56

Bengali American poet and engineer; editor of *Kaurab*.

Nasdor, Marc 73

New York poet and translator.

Nielsen, Aldon 9, 16, 51, 81

Poet and critic of African American and avant-garde poetics; Kelly Professor of American Literature at Penn State.

Orange, Tom 15, 70

Poet and critic; a scholar of Clark Coolidge and of the Washington poetry scene.

Perloff, Marjorie (1931-2024) 74

Critic; then at Stanford, and the most consequential academic reader of the avant-garde of her

generation.

Quackenbush, Jason 71

Poet.

Quartermain, Peter 38

Critic and editor; editor of the collected poems of Basil Bunting, and emeritus at the University of British Columbia.

Rothenberg, Jerome (1931-2024) 91

Poet, translator and anthologist; editor of *Technicians of the Sacred* and, with Pierre Joris, of *Poems for the Millennium*.

Russell, Steve 32

Poet.

Sarai, Sarah 44

Poet, of New York.

Schultz, Susan 75

Poet and editor of Tinfoil Press; taught at the University of Hawai'i.

Silliman, Ron 1, 78

Poet and critic, author of *The Alphabet* and, from 2002, of the most widely read poetry blog of the period.

Skinner, Jonathan 19

Poet; founding editor of *ecopoetics*.

Smith, Rod 25

Poet and editor of *Aerial*; proprietor of Bridge Street Books, Washington.

Sprague, Jane 28, 29

Poet and publisher of Palm Press.

Steinberg, Hugh 10

Poet, of the San Francisco Bay Area.

Thurston, Kevin 7

Poet, then in Buffalo.

Tobin, Adam 87

Bookseller and writer.

Trent, L 39

Poet.

Trivedi, Amish 89

Poet.

Vincent, Stephen 13, 23, 65

Poet, editor and book designer, of San Francisco; publisher of Momo's Press.

Wallace, Mark 79

Poet and critic; taught at California State University San Marcos.

Weiss, Mark 21, 40, 41, 66

Poet, translator and publisher of Junction Press; editor of *The Whole Island: Six Decades of Cuban Poetry*.

NAMES MENTIONED

Adorno, Theodor 63

Akhmatova, Anna 55

- Albon, George 46
 Antin, David 76
 Armstrong, Kate 27
 Ashbery, John 22, 27, 37, 77
 Auden, W. H. 37
 Baraka, Amiri 22
 Bartlett, Jennifer 9
 Baus, Eric 68
 Bell, Thomas 26
 Bennett, John 27
 Bernstein, Charles 6
 Berrigan, Anselm 6
 Berrigan, Ted 27
 Bloom, Harold 37
 Boone, Bruce 23
 Borkhuis, Charles 46
 Bourdieu, Pierre 63
 Caddel, Ric 61
 Camplin, Troy 35
 Celan, Paul 27
 Ceravolo, Joe 2, 3, 67, 68, 69, 71, 72
 Ceravolo, Rosemary 68, 72
 Cha, Theresa Hak Kyung 22
 Chomsky, Noam 25
 Ciavonne, Carol 46
 Clark, Thomas A. 77
 Collins, Billy 11, 16
 Coltrane, Alice 47
 Coltrane, John 47
 Conover, Roger 4
 Conrad, Joseph 17, 19, 23, 72
 Coolidge, Clark 27
 Creeley, Bob 47
 Césaire, Aimé 27
 Dahlberg, Edward 42
 Davis, Jordan 71
 Day, Jean 46
 Defoe, Daniel 49
 Desnos, Robert 27
 Dewdney, Christopher 77
 Dickinson, Emily 55
 Dolphy, Eric 47
 Eigner, Larry 6, 46
 Evans, Steve 26
 Everson, William 9
 Ferlinghetti, Lawrence 56
 Ganick, Peter 27
 Gardner, David 80
 Gartung, Karl 59
 Gluck, Bob 23
 Golding, Alan 30, 78
 Goldsmith, Kenneth 48, 90
 Gould, Henry 25, 26
 Graham, Billy 6, 8
 Graham, Jorie 16
 Grahn, Judy 76
 Greenwald, Ted 78
 Guest, Barbara 47
 Hansen, Jeff 58
 Harryman, Carla 27
 Harvey, David 19
 Hejinian, Lyn 27
 Heman, Bob 46
 Hoover, Edgar 74, 78
 Hoover, Paul 77
 Hugo, Richard 16
 Joron, Andrew 46
 Kafka, Franz 39
 Kelly, Barbara 1, 2
 Kelly, Robert 1
 Kingsolver, Barbara 39
 Knott, Bill 44
 Laughlin, James 37
 Lew, Walter 43
 Lewis, Bernard 28
 Lewis, Joel 71
 Ley, Jennifer 27
 Lightman, Ira 26
 Lookingbill, Colleen 46
 Lowell, Robert 24
 Mackey, Nathaniel 47
 Massey, Joe 72
 Massey, Joseph 68
 Milton, John 39
 Moore, Marianne 18
 Morris, Adalaide 41
 Morris, William 42
 Mullen, Harryette 28
 Murphy, Sheila 27
 Nader, Ralph 18
 Nelson, Jason 27
 Newman, Amy 22
 Niedecker, Lorine 58, 59, 60, 61
 Nielsen, Aldon L. 16, 22, 51, 81
 Norton, John 78
 O'Hara, Frank 5
 Olson, Charles 74
 Olson, John 46
 Palmer, Michael 6, 8, 11, 14
 Paterson, Don 55
 Perloff, Marjorie 75
 Phillips, Lance 82
 Plath, Sylvia 40
 Potts, Charles 26
 Potts, Robert 26
 Price, Michael 46
 Rasula, Jed 77
 Raworth, Tom 77
 Riding, Laura 27
 Russell, Steve 38
 Scalapino, Leslie 49
 Schubert, David 42

Shakespeare, William 39
 Silliman, Ron 16, 27, 71
 Smith, Alexis 25
 Spicer, Jack 65
 Sprague, Jane 27, 30
 Stanford, Frank 74
 Stein, Charles 77
 Taggart, John 46, 77
 Teasdale, Lakey 27
 Thomson, Stephen 41
 Trinidad, David 21
 Twain, Mark 46
 Waldrop, Rosmarie 8
 Wallace, Mark 71
 Weinberger, Eliot 74
 Weiss, Mark 44
 Whitman, Walt 55
 Williams, William Carlos 16, 55
 Wyatt, Thomas 41
 Yau, John 75
 Zukofsky, Louis 47, 77

CONCEPTS

Aesthetics 27
 Anthologies 13, 21, 22, 25, 73, 74, 75, 76, 77, 78, 79, 80, 81, 86, 87, 90, 91
 Appropriation 57, 76
 Archives and libraries 2, 3, 44, 58, 63, 71
 Asian American poetry 75
 Avant-garde 24
 Biography 6
 Blogs 13, 14, 17, 68, 82, 91
 Book announcements 2, 15
 Bookstores 3
 Cities 42
 Class 91
 Close reading 4
 Copyright and permissions 46, 72, 79, 80, 81, 82, 83, 84
 Craft 32
 Creative writing pedagogy 36, 39
 Digital archives 45, 68, 71
 Dreams 46
 Editing 4, 78
 Electronic poetry and hypertext 2, 3, 71
 Erasure 1
 Feminism 60
 Film 19
 Free verse 7
 Gender 27, 76
 Grants and funding 3, 54
 Interviews 35, 50, 54, 64, 82, 84, 85
 Language poetry 16, 22, 56, 62, 77
 Little magazines 22, 46, 47, 49, 62, 63, 64
 Lyric poetry 20

Materiality of the text 62, 65
 Mourning and loss 2, 3, 45, 67
 Multiculturalism 75
 Music and poetry 22, 31, 56
 Nationalism 36
 Nature 19, 45, 60
 Objectivism 74
 Place and region 36
 Poet laureate 9
 Poetics 19, 48, 60, 91
 Print vs. digital 3, 5, 8, 17, 24, 69, 83
 Prosody and meter 57
 Psychoanalysis 26
 Queer poetics 74, 75, 76
 Race and poetry 76, 79
 Reading announcements 54
 Religion and the sacred 39, 91
 Reviewing and criticism 16, 26, 49, 50, 63
 Romanticism 39
 Science 25, 54
 Serial poem 1, 78
 Small press publishing 21, 72
 Software and code 19
 Subjectivity 13, 19, 23
 The academy 3, 5, 16, 32, 39, 59
 The canon 24, 27, 29, 30, 31, 32, 33, 34, 35, 36, 37, 39, 40, 41, 42, 43, 44, 73, 89
 The listserv 3, 7, 11, 12, 27, 31, 34, 35, 42, 45, 50, 51, 73, 91
 Translation 8, 18, 20, 21, 56
 Visual and concrete poetry 33
 Visual art 29