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Gender Politics and the Making of Anthologies: Towards a Theory of Women's Poetry.

Matilde Martín González

The treatment received by women in anthologies of innovative poetry in the last decades evinces a gender politics that has conditioned the selection and choices made. Both the inclusions and the omissions have yielded relevant consequences as far as the institutionalization of some of these poets is concerned. Logically enough, those who regularly figure in anthologies have achieved academic notoriety and critical attention, something that would otherwise have been difficult. On the other hand, it has become increasingly arduous to explain the absence of some women poets from the most outstanding anthologies. I will address issues of anthology and gender politics as they have come to bear on the literary career and public/academic recognition of Hilda Morley and Joanne Kyger, whose poetry can be said to be altogether different, and yet whose literary evolutions show surprisingly common features in their relationship with the milieu out of which they grew as writers.

In an "Author's Note" preceding Joanne Kyger's *Japan and India Journals* (1981) she recalls: "Shortly after arriving in Japan [. . .] Gary [Snyder] asked me, 'Don't you want to study Zen and lose your ego?' I was utterly shocked: 'What! After all this struggle to attain one?'" (vii) Kyger's remark exemplifies women's historical efforts to build a much needed self-esteem and to achieve literary recognition. Being recognized by your peers or by critics is a crucial step in the development of any author's career. Among other things, having your work included in a relevant anthology secures at least some attention of both readers and critics. This is, essentially, the main function of anthologies: to introduce writers to a larger readership and foster critical activity around them. Or at least, these are the consequences that usually arise following the publication of a poetry anthology. And this is even more evident in the case

of anthologies of innovative poetry which were, until the 1990s, relegated to the margins both of academic discourse and of popular reception.

Deciding on the guiding principles and choosing the prospective contributors are major tasks that editors have to accomplish before publication. The question of gender plays an important role in all editorial choices prior to publication. This has been the case historically and continues to be so, as may be easily seen from just a casual look at the anthologies of American poetry of the last three decades, in which the number of male poets included is always higher than that of women. However, the issue of quantity is not necessarily the most significant one. In what follows I will try to spell out the complexity involved in the making of a poetry anthology as regards gender politics. I will focus mainly on two contemporary women poets and the way they have been treated in anthologies of innovative poetry in the last decades: Hilda Morley and Joanne Kyger.

The center-margin model that Alan Golding has put forward to explain the politics of anthology-making has limitations, as he himself recognizes (32). But the fact is that whether it appears in "marginal" or in "mainstream" anthologies, the work of women poets is always treated differently because editorial processes are still gender-inflected. As Joanna Drucker has observed: "The ways in which work gets seen, distributed, accorded significance and deemed worthy of critical recognition continues to divide along gender lines" ("Exclusion"). This holds true for all women poets but much more so for those women who appear to have no connection with any community or literary movement, that is to say, for those who do not have the right literary and personal affiliations necessary for inclusion in an anthology. This explains the absence of now very famous women poets from equally famous anthologies: for example, Lorine Niedecker's exclusion from Louis Zukofsky's *Objectivists Anthology* in 1932. But this dynamic works the other way around too, and Denise Levertov is a case in point. Her friendship with Robert Creeley and Robert Duncan was supposedly argument enough to align her with Black Mountain poetics, although she was never at Black Mountain herself. It is true that she embraced some premises of Olson's "Projective Verse," but we have to bear in mind that she refined some of his principles, such as her well-known reformulation of the Olsonian phrase "Form is never more than an extension of content" into "Form is never more than a revelation of content." She always dis-

claimed membership in any poetic school, and yet critics insisted for a long time on pointing out her connection either with the Black Mountain movement, or with the Beats. Her inclusion as one of the few women in Donald Allen's anthology *The New American Poetry* testifies to this. Similarly, her presence in more recent anthologies like Eliot Weinberger's *American Poetry Since 1950: Innovators and Outsiders* (1993) and Paul Hoover's *Postmodern American Poetry* (1994), both of them supposedly featuring alternative or experimental poetry, is apparently due to Levertov's personal and literary affiliations to important figures of the "experimental" poetry scene. Marjorie Perloff has resorted to precisely this type of argument when explaining Levertov's connection to avant-garde American poetry:

> She came into prominence as a disciple of William Carlos Williams. She was later taken up by Rexroth and Creeley, and, most importantly, by James Laughlin, becoming a New Directions author in 1959. She is one of the very few women associated with Allen's original groupings. Thus, when Weinberger and Hoover produced their anthologies, Levertov became the emblematic poet of sixties oppositionality (as opposed, say, to Adrienne Rich or Sylvia Plath), a position she has retained over the years [. . .] ("Whose")

The notion of belonging to a literary group or being linked to one proves to be a fundamental element of the anthology-making process, although the theoretical concepts (aesthetic or otherwise) used by the editor are also crucial. I do not want to play down the role that aesthetic choices have in the configuration of an anthology; I just mean to highlight the fact that other factors equally determine the final product.

As far as gender is concerned, the relationship between the individual poet and the literary community is doubly relevant, for if women who are associated with a movement find it difficult to make it into anthologies, it is next to impossible for those who are not. Women who have a very particular style and profess independence must, among other things, pay the price of critical neglect and exclusion from anthologies. In particular, those who advocate an investigative or experimentalist poetics face stronger opposition because they "are not recognized for their innovation; men are traditionally seen as the innovators and women are delineated to the role of impersonator" (Barefoot).

Hilda Morley is a case in point. She was born in New York in 1919 and after marrying the German composer Stefan Wolpe, the couple joined the staff of Black Mountain College in 1952, although she never became part of the faculty. I have elsewhere analyzed in detail the implications of her stay at Black Mountain, during which she published only a handful of poems in the *Beloit Poetry Journal*, *The Window* and *Black Mountain Review*.[1] Although she has been highly praised by such established figures as Denise Levertov and Robert Creeley, the fact remains that she is virtually unknown.[2] Her first volume came out in 1976, twenty years after she had begun writing. That she preferred to adopt a humble position in light of her husband's genius might explain Morley's indifference towards the publication of her own work. The hostile sexual politics prevalent at Black Mountain has been widely documented.[3] Even Creeley has acknowledged the "male *machismo* of the college, which gave such small room if any to a poet like herself [Morley]" ("Foreword" n. pag.). Other books which capture the intellectual spirit and personal experiences at Black Mountain hint as well at the masculinist bias of the college and the domineering personality of Charles Olson. Fielding Dawson, for example, testifies to Olson's arrogance in considering himself "more powerful than Ezra Pound," and to his

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[1] See Matilde Martín González, "A Stranger's Utterance: Hilda Morley's Poetics of self-Definition," *Atlantis* XXIV.2 (2002): 133-46.

[2] To my knowledge there are only a few essays written on her work. In chronological order, these include: Denise Levertov, "Hilda Morley," in *Light up the Cave* (1981); Brian Conniff, "Reconsidering Balck Mountain: The Poetry of Hilda Morley" (1993); and Nick Selby, "Embodied Music: Robert Creeley, Hilda Morley and a Sense of Measure" (2003) (see list of references). In 1982 *Ironwood* magazine dedicated a special issue to Hilda Morley including a selection of her poems and appreciations by other poets and friends, such as Hayden Carruth, Ralph J. Mills Jr. and Carolyn Kizer, among others. Finally, there are brief reviews of her books in *New Letters* (1981) (review of *A Blessing Outside Us*) and in *Conjunctions* (7, 1985) (review of *To Hold in My Hand* and *What Are Winds and What Are Waters*).

[3] For example, Emma Harris argues in *The Arts at Black Mountain College* that Morley felt "unappreciated" as a poet "because of both her gender and her literary interests" (204). She goes on to explain that "(Morley) objected to the chauvinistic, patronizing attitude toward women in the college during the 1950s" and quotes Morley's words about how "faculty wives tended to fall into a background position, like a minor women's chorus voicing the spirit of a limited consciousness in a Greek play" (204). Robert Creeley has also pointed out that "Black Mountain – almost in the spirit of the times – was markedly male-oriented, male-determined. And although it had a wide accommodation for diverse behavior, it still thought primary authority, the formal, the decisive authority, came from men" ("Recollections").

physical presence, which contributed immensely to the shaping of his personality, both literally (he was very tall) and symbolically (38). Students all imitated him, some even worshipped him. Likewise, Dawson acknowledges male artists' "famous macho attitudes" and the secondary place, if any, assigned to women at Black Mountain (144).[4]

Hilda Morley's sporadic appearance in anthologies can be construed as another example of historical erasure, due perhaps to a personal choice, but also to her lack of adequate literary affiliations.[5] She was treated merely as Stefan Wolpe's wife while at Black Mountain, although she was sufficiently gifted to be accepted as a writer on equal terms with men. A deep study of her poetry reveals her proximity to Black Mountain aesthetics. In the preface to Morley's second book, *What Are Winds and What Are Waters* (1983), Denise Levertov credited her work for expressing "the real meaning of the often-abused concept of 'composition by field'" ("Preface" n. pag.) An early poem from 1953, "The Playing-Cards," precisely displays Morley's gift for transmitting her physical and mental energies onto the page. Written in her typical jagged half-lines, the poem represents a statement of her poetics, where the power of language to suggest ideas rather than to literally name them, manifests the author's projectivist bent. She talks about

the power of words (again)
chosen like that
haphazardly & now so apart from
what I meant –
I lay them out
in amazement,
wonder,
& rethink it
all again
(But they are like cards,
like playing-cards, not used for
building houses,
not meant for
structuring,
tossed out on

[4] Although, to be fair to Dawson, I have to say that he also observes that "We must rid our minds of the famous names that have come to identify the school. A fresh approach to comprehend and define Black Mountain, would be to place M.C. [Mary Caroline Richards] at a narrative center, and define Black Mountain through her" (16-17).

[5] This is Stanley Kunitz's view, who describes Morley as "unaggressive about her work" (n.pag.)

waving grasses that tilt them
a little too far this way,
                or too much
that)
(93)

These lines attest to the emphasis that Morley placed on spacing and the line-break, characteristically registering the poet's breath pace. Her wavering prosody merges the music of the poetic line with the force of her arguments, a reflection on the contingent condition of language and its incapacity to rigidly circumscribe signification. Words are "not meant for / structuring;" rather, they bring to mind the ability of language to obliquely refer to itself, thus undoing the author's expectations of fixity and control, proceeding to explain:

my carelessness then
like the wind's, the unknowing
movement of the air,
                tossed out
too blindly
                Such weight in them
I had not realized.
(94)

Yielding to the words' autonomy, Morley acknowledges the processual nature of language finding out how the circumstances and final outcome have determined her own composition. As Olson points out in "Projective Verse," finally she is aware that it is a matter of objects involved in a series of tensions which "are made to *hold*, and to hold exactly inside the content and the context of the poem which has forced itself, through the poet and them, into being" (20).

Another early text, "Sea Lily," conveys the sense of movement and energy that Morley's poetry evinces as regards her sense of undomesticated language:

Inside the sea-lily light
stirs
a vibration.
                The pulse
of water nourishing the flower
                outward
it moves flutting

the petals upward
A shudder
of impulse shaking
it into a cup,
a cup
of fullness
(. . .)
(n. pag.)

Words respond to the organic form of the objects being described: the flower and its light, the sound of the water, the physical occurrence of all this for the viewer-poet. The poem re-enacts the precise moment of the sea-lily's connection with external elements and reminds us in Olson's terms, that because of time and space tensions she must change tenses, syntax, grammar to give a feeling of immediacy from inside the poem.

These two poems are worked out in the line of Olson's composition by field, in which "the poem itself must, at all points, be a high energy-construct and, at all points, an energy discharge;" however, they also illustrate Morley's originality and technical fullness through a landscape of textures, which respond to an unceasing poetic exploration of language as the ultimate, supportive value for the poet (16).

Now, I would like to further elaborate on the relationship of Hilda Morley's work with anthologies of innovative poetry in the last decades. She is not in anthologies specific to women, such as Maggie O'Sullivan's *Out of Everywhere: Linguistically Innovative Poetry by Women in North America and the UK* (1996) or Margy Sloan's *Moving Borders: Three Decades of Innovative Writing by Women* (1998). Nor is she in Donald Allen's *The Postmoderns: The New American Poetry Revised* (1982), in Eliot Weinberger's *American Poetry Since 1950: Innovators and Outsiders* (1993), or in Douglas Messerli's *From the Other Side of the Century: A New American Poetry 1960-1990* (1994). As Marjorie Perloff has written, "omission of one sort or another is, of course, a defining feature of all anthologies: someone is always going to be left out and someone else is going to be indignant about it" ("Whose"). I do not want to base my analysis on the "Where is? Game," but I do think Hilda Morley's case is extremely rare, given that she does appear, surprisingly, in the most mainstream anthology of innovative poetry to come out during the 1990s, Paul Hoover's *Postmodern American Poetry: A Norton Anthology* (1994). Hoover explains that he included Morley because of her undeserved marginalization, which be-

gan, according to him, at Black Mountain, and includes Charles Olson's objection to the presence of women in his classes. He also blames the fact that "Morley may have refused to compete for artistic attention with her own husband" and that her work began to be published as late as 1972, when she was 53 years old. He concludes: "As a result of these obstacles and delays, she is the most spectacular case of belatedness in the anthology, and this is the source of her lack of celebrity. She's a wonderful poet, of course, and works in the Projectivist vein, so this made her eligible for inclusion" ("Inclusion").

At the same time, it is worth noting that Morley's work does not figure in other, more traditional, anthologies of women's poetry, for example in Florence Howe's *No More Masks!: An Anthology of Twentieth-Century American Women Poets* (1991), or the *Norton Anthology of Literature by Women* or *The Faber Book of 20th Century Women's Poetry* (1987). The fact that she did not identify as a "feminist" poet may explain her absence from these conventional anthologies. But it is also important to see that Hilda Morley's poetry cannot be easily placed within preexisting categories and lacks the sense of belonging to a communal practice of writing in which her work might find support and aesthetic alliance. She belongs neither to the mainstream nor to the margins. Thus, the dichotomy of feminist-oriented vs. avant-garde poetry is of no use as far as her work is concerned. Anthology models based on falsely stable binarisms do overlook writing practices (by both men and women) that do not conform to ready-made definitions such as "experimentalist," "exploratory," "open," "traditional," "mainstream," or "academic." Morley's poems have generally not been included in either "identity-based anthologies" or "aesthetically revisionist anthologies" because they stand outside the limits of conventional classifications, whatever type of aesthetic principles they may conform to (Golding 30). On the other hand, even supposing that her poetry is not, perhaps, sufficiently "innovative" or "avant-garde" to be included in the anthologies edited by Sloan, Messerli or O'Sullivan, this serves only to further demonstrate the importance of being known in a given literary community.

Let us now turn to the second woman poet under consideration, Joanne Kyger, a writer who was associated both with the San Francisco Renaissance, through Jack Spicer and Robert Duncan, and the Beat Movement. Although she did not make it into Allen's famous anthology, she was included in the later Penguin edition, published in England in 1961. She is also in *The Postmoderns: The New American Poetry Revised,*

published in 1982. But she is not in Hoover's, Sloan's, O'Sulllivan's, or Messerli's anthologies. Hence, Kyger's case presents slightly distinct nuances as compared to Morley's. In the beginning of her career, as Linda Russo explains, she enjoyed the advantages of "having been 'taken up' by male writers who 'made' the places where poetry was made": Joe Dunn, John Wieners, Jack Spicer and Robert Duncan (Russo, "Introduction"). She was lucky enough to have her first book of poems published by Donald Allen in 1965, *The Tapestry and the Web.* Some of her work appeared in two significant San Francisco little magazines of the late 1950s and early 1960s: *J* (edited by Jack Spicer) and *Open Space* (edited by Stan Persky), both of which published the work of unknown and marginal poets. *Open Space*'s editorial principles were based on bringing to the fore poets who did not appear in the Allen anthology, thus offering an alternative outlet for writers who were left out of the then-avant-garde Allen book.[6] Its policy was to provide a working space for poets who could not even make it into the official "innovative" publishing venues of the 1960s. Kyger appeared in 4 out of the 13 issues of *Open Space* that came out in 1964. This work, together with other texts that had appeared in *J*, made up the contents of her first book.

Kyger's poetry exhibits an unusual combination of Buddhist meditations and the daily concerns of someone like Frank O'Hara. Her work dismisses loftiness and adopts instead a trend of conversationalism that, linked to her sense of humor, characterizes her poetic style as unique. Her topics seem to be extracted from daily routines and prosaic activities such as cooking, eating, talking with neighbours and so forth. Michael Davidson has defined this as "Kyger's poetics of immediacy" (189). But the innovative nature of her work comes to the fore when she conflates this penchant for spontaneity with mythical revision. In her first book, *The Tapestry and the Web*, Kyger re-tells Penelope's story from a gendered perspective, presenting a more active Penelope than the invisible and suffering victim in Homer. "Pan as the Son of Penelope" exemplifies this reassessment of the myth by humorously

[6] Number 12 of *Open Space* explicitly condemned Allen's anthology in the following terms: "[. . .] it should be noted that work of Whalen, Welch, Loewinsohn, Snyder, Ferlinghetti, McClure and Duncan is not an accurate representation of poetry here, but rather an uninteresting little tyranny – an anthology that insists on the work of Ray Bremser, Robt Kelly, Lois Sorrell as well, while excluding Jack Spicer, Robin Blaser, George Stanley, Rich Duerden, Joanne Kyger, Harold Dull, Ebbe Borregaar and Jim Alexander is a farce"(qtd. in Russo, "Introduction").

casting doubts on the traditional conception of Penelope as faithful wife:

> Refresh my thoughts of Penelope again.
> Just HOW
> solitary was her wait?
> (*Going* 2)

In Kyger's reversal of the story, Penelope becomes a woman who "knew what she was doing" and supposedly had sexual relations with all her suitors. As a result, she gave birth to Pan, a horrendous creature, half-man, half-goat, the god of woods and fields, of flocks and shepherds, who wandered on the mountains and in valleys, amusing himself with the chase or in leading the dances of the nymphs. She goes on to display her wit when she says:

> Some thing keeps escaping me. Something
> about the landing of the husband's boat upon the shore.
>
> She did not run up and embrace him as I recall.
> He came upon her at the house & killed the suitors. (*Going* 2)

In her reconstruction of Homer's story, Kyger should be deemed a precursor of the later feminist literary task of "writing as re-vision," formulated by Adrienne Rich in 1971.[7] But, as Russo argues, " [her] treatment of myth is not simply a revision, but a re-envisioning" ("To Deal" 186). In this sense, Kyger's practice consists of re-imagining a more fruitful account of the story for framing her own life and career in the early 1960s as a woman involved in all-male poetic circles, no matter how benevolent to her, such as Jack Spicer's Sunday Meetings, for example. The poem ends with Kyger's typical ironic touch:

> I choose to think of her waiting for him
> concocting his adventures bringing
> the misfortunes to him
> –she must have had her hands full.

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[7] In this essay, Rich stressed the importance of "looking back, of seeing with fresh eyes, of entering an old text from a new critical direction" (35). She qualified this practice as an "act of survival" because "this drive to self-knowledge, for women, is more than a search for identity: it is part of our refusal of the self-destructiveness of male-dominated society" (35).

And where did she hide her impudent monster?

He was acres away by then I suppose in the sunlight leching
at some round breasted sheep
girl.
(*Going* 2-3)

Kyger's avowed influences are William Carlos Williams, and more importantly Charles Olson's "Projective Verse." Together they stand for her treatment of the line and the space, "in which a poet manages to register both the acquisition of his ear *and* the pressure of his breath" (Olson 17), writing visually broken poems like the one reproduced above. Her poems are prepared to innovate lineation, which should correlate with the necessity to transmit her personal breath rhythm onto the page. For this matter, Kyger anticipates a poetic environment with a physical energy no one will leave to experiment it.

Kyger's beginnings were rather promising considering the social constraints that women writers had to face at the time. As Russo argues, "Women writing in the fifties faced the dilemma that they were inarticulate, at once mysterious and profoundly revelatory, Muses who would inspire but were themselves incapable of writing 'real' poetry" ("to be"). As a matter of fact, she was welcomed by both Jack Spicer and Robert Duncan, and their "Sunday Meetings" were her first poetic school, where she was able to forge her style. From them she also learned "a sense of heroic quest: an anarchism in standing outside institutions and making poetry for an independent state [. . .]" (Vincent).

Kyger's yearning for independence has been her leitmotif, and has resulted in an almost complete critical neglect of her work throughout the years. Despite the different movements with which she has been aligned, including the San Francisco Renaissance and the Beats, she remains, as Anne Waldman has pointed out, "in a category of her own design and making." Kyger's case differs from that of Hilda Morley in that she did enjoy a sort of communal identity which placed her inside a recognizable movement. But she also has affinities with Morley in her tendency towards autonomy and independence from mainstream venues of publication and scholarship. This personal stance has been the cause of her absence from many poetry anthologies, both conventional and experimentalist. Her absence from the former may be accounted for easily, but it is quite striking to see that she has been excluded from innovative anthologies of the last ten years. Alice Notley and Anne

Waldman share the view that she must be rescued from oblivion and that her work must be given the serious critical attention it deserves. Both of them coincide in the possible reasons that explain her invisibility: basically, in Notley's words, "her staying away from the centers of Poetry's meager power." Now that we are going through a period in which the old opposition between the "cooked" and "raw" poetries (using Robert Lowell's famous distinction) has lost the rationale it once had, when it seems more difficult each day to set apart the "establishment" from the "counterculture," the case of Kyger confirms the effectiveness of anthologies to bring about the canonization and mainstreaming of even the most avant-garde and experimental writers. The Language poets are a case in point: once shunned by academia in the 1970s and 1980s, they can no longer profess the status of marginality.[8]

Conversely, Joanne Kyger, excluded from either type of anthology, has simply been erased from the scene of contemporary American poetry. The absence of her work in anthologies like Florence Howe's *No More Masks* is quite understandable, since Kyger's poetry is not predicated on the open exposition of the personal self which is typical of the contributors selected by Howe. However, her exclusion from the self-proclaimed innovative poetry anthologies of the nineties is a bit perplexing. Margy Sloan did not include Kyger in her *Moving Borders* because she simply did not know her work, or at least this is what she explained to Ron Silliman. Kyger is also absent from Messerli and Hoover. In response to Russo's inquiry about Kyger, Silliman argues that "Joanne has never been one to push her own work" and talks of the "erasure of a major writer." He adds that Kyger "has no visible means of employment, though she must live on very little money," thus intimating Kyger's subscribing to a rather romantic notion of the poet's condition, decidedly outside institutions and normalized ways of life. He sums up by saying: "She's one of our hidden treasures – the poet who really links the Beats, the Spicer Circle, the Bolinas poets, the NY School and the language poets, and the only poet who can be said to do all of the above" ("e-mail"). I think Ron Silliman is calling on prospective critics

[8] Lyn Hejinian, an outstanding representative of this tendency, has readily acknowledged this several times. More specifically, she has referred to the power of anthologies in "centering" poetries formerly marginalized: "As we're looking at the end of this century and these huge anthologies that are coming out, this correspondence with complaints about being marginalized is going to be pretty ludicrous. The language poets, for example, are being taught all over the place. It's not maybe the mainstreaming of the work, but it's not by any stretch marginal" ("Interview").

to give Joanne Kyger her due. She is perhaps only one among many other examples we could bring up in this debate, but the fact remains that Joanne Kyger began as a marginal writer and continues to inhabit the margins not only of academic verse but also of alternative poetries.

Throughout I have sought to broaden our sense of the ways in which the construction of anthologies elicits crucial facts about the relationship between gender and literature. To finish, I would like to venture a number of conclusions reached in the wake of this analysis.

First: Literary historiography teaches us that the process of recognition of writers is intertwined with social and cultural conditions that do not necessarily pertain to the aesthetic domain. Anthologies actively participate in this process. Although in the last decades editors have attempted to correct the situation of exclusion that women writers have traditionally suffered, it is precisely due to the intervention of socio-cultural factors and occasionally personal circumstances, that some of these women continue to be overlooked. It could be argued that this holds true also for male poets, but maybe the number of women who have found themselves in this predicament is higher.

Second: The lack of a community providing support and identity is closely tied to inclusion in anthologies. This element is pervaded by gender too. Women who intend to be or happen to be outside of any group find it harder to make it into anthologies. It appears that women poets who display a personal and original style, independent of fashionable tendencies, are easily confined in the "nowhere" of literary life. Even when a woman has relevant literary affiliations, misconceptions are likely to occur. Joanne Kyger, for example, has recurrently disowned her connection with the Beat poets and has laid claim, instead, to her closer affinities with Black Mountain poetics. Still, commentators insist on the former association.

Third: Women like Hilda Morley and Joanne Kyger are "out of this world" not only because their publishing careers show indifference towards entering the canon, but also because neither of their styles fit pre-established categories of definition.[9] The harder it is to be defined, the harder it is to be anthologized. Independence seems to be a trait highly valued in men but it gives rise to double marginalization when it is displayed by a woman.

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[9] I have borrowed this expression from the title of Anne Waldman's book: *Out of This World: An Anthology of the St. Mark's Poetry Project, 1966-1991.*

And fourth: In order to further a particular poetic project writers need to see it validated by the opinions of others belonging to the same community, in the form of essays, articles, reviews or any other type of reflective writing. Theoretical production is more likely to occur with the most visible authors, normally those who are widely represented in prominent anthologies. Kyger and Morley have adhered to Emily Dickinson's famous lines, "Publication is the Auction / Of the Mind," and their publishing records are proof of this (348).

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