

Olson in Print

I came to Gloucester in 1967 but I never met Charles Olson. He was a night walker and I did my rambling in the morning. That fall, as I was hitching out of town to join the Navy, I got a ride from someone who asked me if I was friends with the great poet of Gloucester? I was a Melville guy and I told my interlocutor that the only thing I knew about Olson was that he'd written an interesting book about *Moby-Dick*. He replied, "Well, Olson wrote a poem, and in this poem he called Kent Circle Cunt Circle!" That was the Sixties for you.

Four years in the Navy made for a lot of reading time. When I'd gotten as far as I could with Pound I started in on Olson. Pound was good preparation for relaxing to what one did not understand, letting it pile up and seeing how it fit later, and that's how I took Olson. A lot piled up, but he grabbed me. The sheer energy of him.

By the time I came back to Gloucester, Olson was dead. I met his sister-in-law Jean, and his friend and colleague Jack Clarke. Together they helped with all the stuff that had piled up. In the process, by some miracle, I was led to a vision of myself and the world. It's slippery to talk about in this way, but I know where it is and what it is, and I

have Jean and Jack and Charles to thank.

I wanted so badly, in those years, to be a poet like Charles. I wanted to learn poetry from Jack. But, thanks to Jean, I turned out to be a book dealer instead. I learned my trade from people like Bucklin in Ipswich, O'Brien in

Portland and Roach in Salem – those legendary antiquarians Charles used to frequent back in the day. There's always a legacy, just not the one I'd first imagined.

So instead of writing a poem in tribute to Charles Olson on the 100th anniversary of his birth, I have assembled this collection of books, pamphlets, and broadsides intended to represent the range of ways in which his work has

been rendered by type on paper. The ways his words have impacted the page. It's nowhere close to complete, but I think it is suggestive of the whole.

All these items will be on exhibit at Gloucester's Sawyer Free Library during the week of the Charles Olson Centenary celebration in Gloucester, October 4-10, 2010. And every item is for sale at the prices marked in this list. *10% of all sales will be donated to the library*, from whose shelves, back in the Seventies, it was still possible to check out books with Olson's own notes in them.



item #3

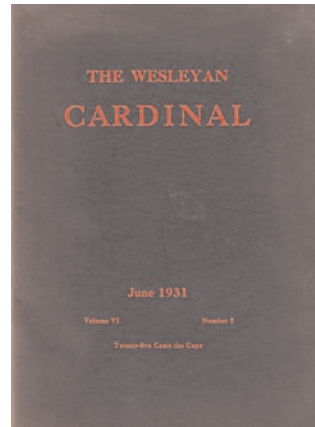
I have used the incomparable George Butterick's bibliography of Olson, supplemented by a new work, generously loaned to me by its compiler, Michael Boughn, in its "beta" version. Mike tells me it will soon be published in the Australian journal *Boxkite*. For purposes of identification page height of each item is given in the vertical dimension; pagination is recorded in its simplest form.

Orders may be placed with Ten Pound Island Book Co. tenpound@tenpound.com, 978 283 5299. We have many more Olson-related items, and would be happy to speak with you about them.

This exhibition was assembled with the help and support of colleagues James Jaffe of James Jaffe Rare Books, and Tom Congalton of Between the Covers.

Olson's First Published Work

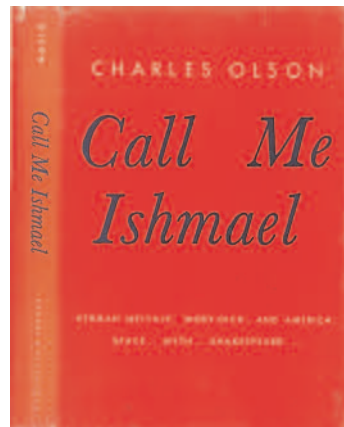
1. Kouwenhoven, John (editor). THE WESLEYAN CARDINAL. VOLUME IV, NUMBER 5. JUNE 1931. Wesleyan University. Middletown, CT. 1931. 9 3/4 inches. 29, (1) pp. Inspired by mentors like Lou Douglas and



and such writers as James B. Connolly, Olson always had a fascination with stories of the sea. In this, his first published work (written when he was a junior at Wesleyan, and signed Charles John Olson), he dramatizes the impact of a death at sea upon a Gloucester fishing family. It is a fascinating piece of evidence in the study of Olson's work. Certainly, he would

move a long way from the stilted dialogue and sentimentality that mark this early effort. And yet, fifty years later, he was still writing about the same themes. Bound as issued in black wrappers printed in red. Olson's piece, "The Fish Weir," runs from pages (3) through 13. Rare. Not in Butterick or Boughn. \$750

2. Olson, Charles. CALL ME ISHMAEL. Reynal & Hitchcock. NY. (1947.) 8 1/4 inches. (8), 119 pp. This is Olson's first book, and it took years of re-imaginings and revisions to hammer out. Finally, in 1945 - and only through the good offices of Pound and Eliot - Olson found a publisher for his groundbreaking study of Melville and *Moby-Dick*. In the course of conceiving it, Olson not only did key work on Melville's sources, he also began honing the telegraphic, "paratactic" style that characterized his later Maximus Poems. First edition, first issue, in yellow cloth with dustjacket. Butterick A 1. Boughn A1. The binding is slightly soiled and the jacket has a few creases and short, closed tears along the edges. Enigmatically inscribed on the front free endpaper by Olson, "The GIVEN/ Charles Olson" \$950



3. Olson, Charles. "TO CORRADO CAGLI . . . UPON A MOEBUS STRIP." Knoedler. NY. 1947. b/w frontispiece. Folio. Large sheet folded to form a four-page leaflet. 8 1/2 inches. First separate edition of this poem, (later published as "The Mobius Strip,") comprising the only text in the exhibition flyer/announcement for Knoedler's show of Corrado Cagli, March 31 - April 19, 1947. This is a presentation copy, inscribed by Olson beneath his poem: "for Harry Ford - my man, of design, Olson." Harry Ford became the production design director for Alfred A. Knopf in 1947; he would later become the legendary poetry editor for Atheneum. Neither Knopf nor Atheneum, it must be noted, ever published Olson. Butterick A 2, noting "not for sale. Approximately 500 copies printed." Boughn A2. A very fine copy. Because of its ephemeral nature it has become a rare item. \$1750

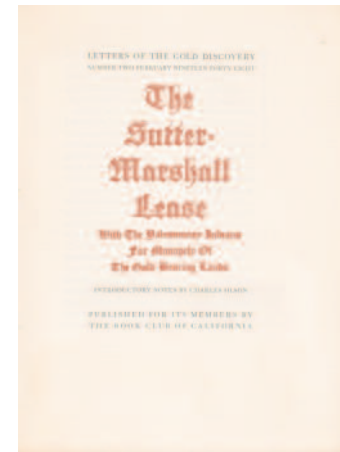
A Money Loser for Black Sun Press

4. Olson, Charles. (Drawings by Corrado Cagli.) Y & X. Black Sun Press. (Washington, DC). 1948. 12 inches. Olson's friend-



ship with artist Corrado Cagli inspired several of the poems included in this collection. Ezra Pound put Olson in touch with Caresse Crosby, founder of the Black Sun Press, and she consented to publish Olson's poems and Cagli's drawings. The format is unusual - a five-fold sheet of heavy gray paper creating twelve pages, with poems including "the K," "The Mobius Strip," and "La Preface," alternating with Cagli's drawings. According to Clark's biography, the effort lost Crosby \$1250. This copy is hand numbered "2." Rare, one of 100 "collector's copies" in original slipcase. Butterick A 3. Boughn A4. Light wear at folds, sunned on outer edge of front cover causing ver-

tical tan line between first two leaves, else very good. Laid in is the announcement of publication, with the poem "Trinacrea" and a drawing by Cagli (Boughn A3.) Both items \$1000

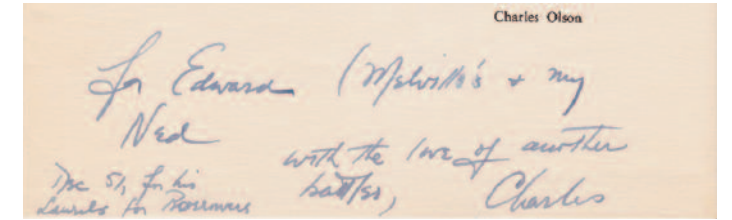
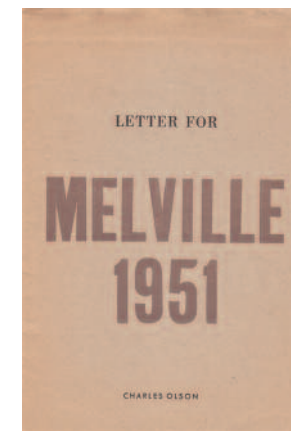


5. (Olson Charles). LETTERS OF THE GOLD DISCOVERY. Book Club of California. San Francisco. 1948. b/w facsimiles. 10 inches. Various paginations. Ten separate pamphlets, illustrated with facsimiles, housed in a navy blue half-leather and cloth slipcase, as issued. First editions, published for the first time with permission of the California State Library,

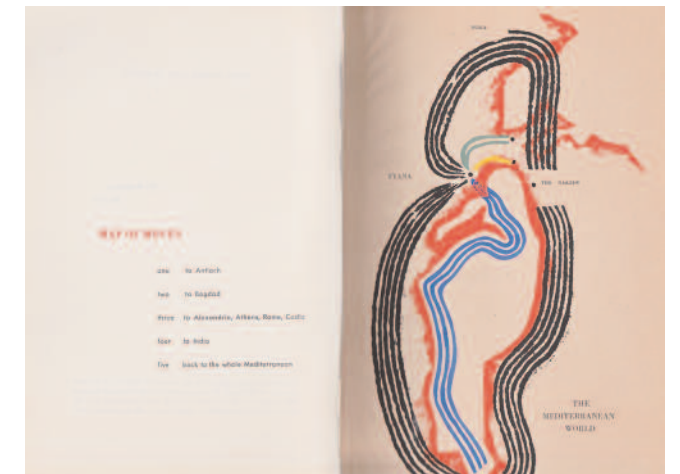
Sacramento. Number Two of the ten-part series is "The Sutter-Marshall Lease With the Yalesumney Indians for Monopoly of the Gold-Bearing Lands" with introductory notes by Charles Olson. Butterick B 2. One of 750 copies (the entire edition), designed and printed by Lewis and Dorothy Allen at the L-D Allen Press, Hillsborough, CA, February 1948. A fine set, in the original slipcase, which shows some rubbing to leather back-strip. \$150

Printed at Student's Expense, Presented to Edward Dahlberg

6. Olson, Charles. LETTER FOR MELVILLE 1951: WRITTEN TO BE READ AWAY FROM THE MELVILLE SOCIETY'S "ONE HUNDREDTH BIRTHDAY PARTY" FOR MOBY-DICK AT WILLIAMS COLLEGE, LABOR DAY WEEK-END, SEPT 2-4, 1951. Black Mountain College. Black Mountain, North Carolina. 1951. Two large quarto leaves, 8 1/2 inches. Printed rectos only, folded and tipped into a printed folder. First edition. One of approximately 50 copies printed. The poem is a fiery polemic against professional academicians who made livings on



Melville's back. It was a great hit with the students at Black Mountain, and was printed at their expense at the Black Mountain College press. This is a presentation copy, inscribed by Olson to Edward Dahlberg at the end of the poem: "for Edward (Melville's & my / Ned / with the love of another battler Charles / Dec 51, for his Laurels for Borrowers." (See Olson to Dahlberg, letter of Dec. 19, 1951, in *In Love, In Sorrow: the Complete Correspondence of Charles Olson and Edward Dahlberg* pp. 192-195.) Boughn A6. Butterick A 4. Front cover evenly sunned, otherwise a very good copy. \$4500



Printed at BMC by Ed Dorn. Inscribed by Olson to Dorn

7. Olson, Charles. APOLLONIUS OF TYANA. A DANCE, WITH SOME WORDS, FOR TWO ACTORS. Black Mountain College. Black Mountain, NC. 1951. Color litho. 9 inches. (8), 22 pp. Originally conceived by Olson as a vehicle for a talented student dancer at Black Mountain, *Apollonius* found another life as a product of the Black Mountain print shop, set by twenty-two year old Ed Dorn, and probably designed by artist Larry Hatt, who supplied a four-color lithograph "Map of Moves." The book is a lovely physical object, with title page set in red and black. It is hand bound in tan stock over printed black boards. Butterick A 5 states that 50 copies were printed,

only 20 of which were bound in boards, as this one is. Bought A5. This copy is inscribed by Olson to Ed Dorn. "For Ed, who had his hand in, & (it is my hope) this is something he can go by." Light soiling to backstrip, light wear to lower front corner. A very good copy of a rare book. \$6500

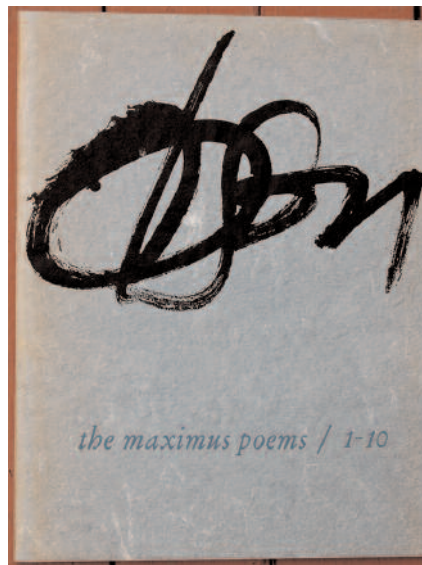
Limited Edition, inscribed to Jim Lowell

8. Olson, Charles. **THE MAXIMUS POEMS 1 - 10. WITH PROSPECTUS FOR THE MAXIMUS POEMS, AND AN AUTOGRAPH NOTE, SIGNED, BY OLSON.** Jonathan Williams. Stuttgart. 1953. 12 ¼ inches. (8), 46, (2) pp. In the Spring of 1953 Jonathan Williams, a former student, wrote Olson at Black Mountain College and asked him for material

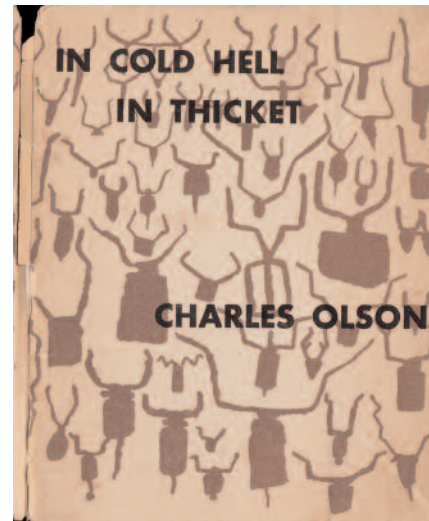
to publish at Williams' new Jargon Press. The request hit Olson just at the right time and, in a remarkable creative burst, he churned out six new poems in three weeks. These, added to four recently completed and thematically related poems, became *Maximus Poems 1-10*.

Williams rushed

them to press and the book was completed by the Fall of that year. Written in the hortatory form of "letters" these poems jump from seventeenth century New England history to lyrical expressions of Olson's personal history and viewpoint. Always, Gloucester is at the heart of the letters, and the disparate, veering subject matter quickly fuses into an extended meditation on the relationship of person and place. This is the first edition of the first series of *Maximus Poems*, limited to an edition of 50 copies, signed by Olson. This copy is also inscribed by him to legendary bookseller and publisher Jim Lowell, of the Asphodel Bookshop in Cleveland (then in his early 20s!). Bound in gray handmade paper, with calligraphic "Olson" in blue on the front cover, and in a slipcase of the same paper. The slipcase is sunned along its edges. Butterick A 8. Bought A9. Laid in is a prospectus for *Maximus Poems 11-22*,



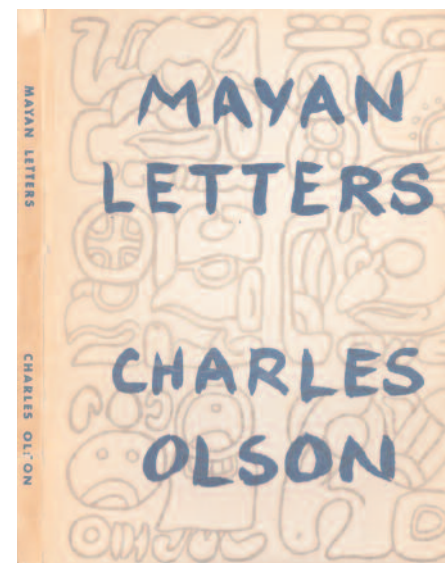
offering signed and "Donor's" editions. The prospectus is printed on a green 4to sheet, and consists of a three paragraph "review" of the *Maximus Poems* by Robert Creeley. Also laid in is a printed postcard to Lowell, soliciting subscriptions to the *Black Mountain College Review*. In between the printed solicitation, Olson has written eight lines informing Lowell that he has sent two BMC Graphic Workshop publications. Signed by Olson. In all, a wonderful association copy with related materials. (Offered with item #11)



9. Olson, Charles. **IN COLD HELL IN THICKET.**

Origin. (Dorchester, MA.) (1953). 8 ¼ inches. (66) pp. According to Bought A8, "Robert Creeley designed this book at his Divers Press, issuing it both as a book and as #8 (first series) of Cid Corman's 'Origin' magazine." So it stands both as an example of Olson's pre-

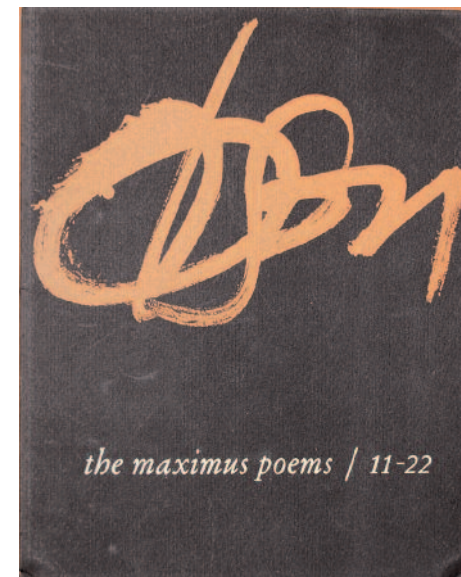
Maximus style and as a testament to Creeley's skill as a designer. This copy has a four page prospectus for *Origin* laid in. It is signed on the front free endpaper by M. C. Richards, Olson's colleague at Black Mountain and a noted poet in her own right. Printed covers are intact but lightly chipped, and the backstrip has separated from the book, with the top half inch chipped away. A good copy of a rare printing. \$350



item #10

10. Olson, Charles. **MAYAN LETTERS.** Divers Press. (Palma de Mallorca) 1953. 8 ½ inches. (4), 5-89 pp. A series of letters composed by Olson during his 1951 stay in Lerma, on the Yucatan peninsula, and sent to Creeley, very much with a book in mind. Creeley edited the letters and designed this book which, according to Butterick A 9, was printed in an edition of "approximately 600 copies." Bought A10. Bound as issued in pictorial wrappers printed in blue and gray. With the signature of poet Ron Loewinson. Lightly sunned backstrip, else very good condition, and quite scarce thus. \$250

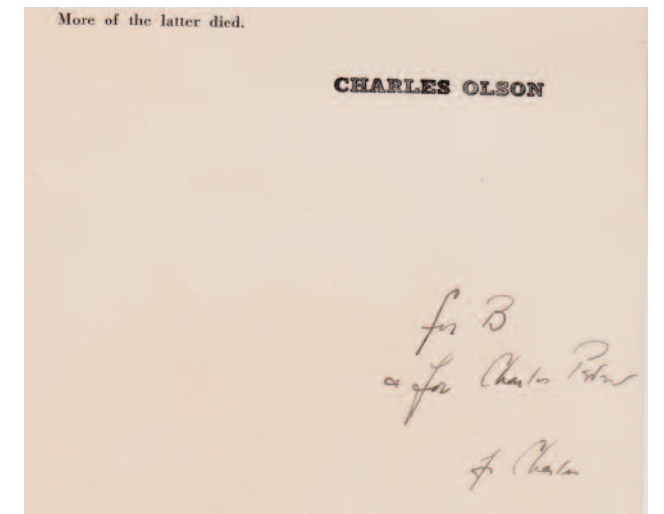
11. Olson, Charles. **THE MAXIMUS POEMS / 11-22.** Jonathan Williams. Stuttgart. 1956. 12 inches. (6) 1-51, (52-54) pp. Though virtually complete by 1953, Olson's revisions and doubts about the work in *Maximus 11-23* would delay its publication for three years. In the final analysis this group of poems revealed what biographer Tom Clark referred to as "a new



modulation in Olson's poetry." Ed Dorn, speaking in particular of "Letter 18," said "The nouns seem to calm themselves here, and take on the sheerings and simplicity of immediate knowledge." This is the first edition, one of 25 copies in the Patron's Edition, signed by Olson. Bound in original black wrappers with orange calligraphic "Olson" on the front cover. The bottom corner is lightly bumped and there is a chip at the base of the backstrip. Otherwise a very good copy. Butterick A 11. Bought A12. Offered together with *Maximus Poems 1 - 10*. These are the absolute first and rarest appearances of Olson's great work. Both volumes \$6500

The Ultimate Association Copy?

12. Olson, Charles. **ANECDOTES OF THE LATE WAR.** Jonathan Williams. Highlands, NC 1956. Folio. Folding broadside poem tipped into printed wrappers, 8 inches. First edition. Published by Williams as Jargon Broadside 1. One of 500 copies. In what may be the ultimate of association copies, this copy is inscribed by Olson to his second wife and son, "For B. and for Charles Peter fr. Charles." Bought A 11. Butterick A10. Covers lightly age toned, otherwise a fine copy. \$5000



(Another copy, one of 25 signed by the author and bound in a special wrapper with a lithograph by Tom Field. Tanned along spine else Very Good.) \$2500



Olson and His Contemporaries

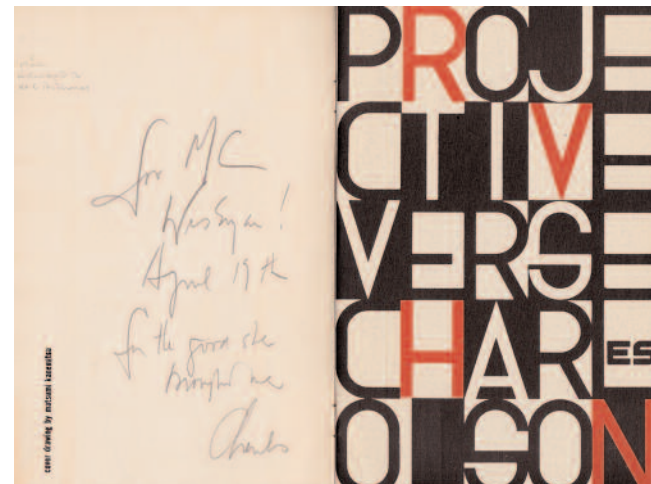
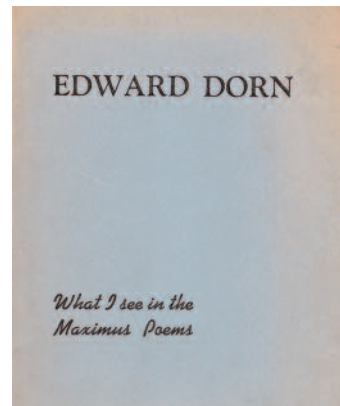
13. (Olson, Charles, Allen Ginsberg, William Burroughs, Jack Kerouac, William Carlos Williams, John Wieners, Robert Creeley, Frank O'Hara, Diane Di Prima, Ed Dorn, et al.) Edited by LeRoi Jones (Amiri Barka) and Hettie Cohen. **YUGEN 1-8**. Totem Press. New York. 1958-(1962). b/w line and halftone illustrations. 8 1/2 inches. Various paginations. One of the most influential of the "little magazines" published during the mimeograph revolution, this complete run of *Yugen* places Olson amidst his contemporaries from the various schools of American poetry of the 1950s and 60s. Bound in color printed wrappers, each (except issue 4) with a small red stamp on front cover indicating date of acquisition. A beautiful set of an influential poetry magazine, which has become difficult to find complete. \$1500



of Olson's most influential prose piece. Indeed, William Carlos Williams called it a "keystone" work, and reprinted it in his *Autobiography*. It also was the centerpiece of Donald Allen's definitive anthology *New American Poetry* published in 1960. In this essay composition by field, form as an extension of content, and other tenets of postmodernist verse found their first and clearest expression. And, as "one perception must immediately and directly lead to a further perception," one printing of *Projective Verse* led directly to others until it was a widely available and much-discussed text for poets in the 1960s. Boughn A14. Butterick A 13. Presentation copy by Olson to his Black Mountain College colleague M. C. Richards, author of the influential book *Centering*, inscribed in pencil on the inside front wrapper:

"For MC... April 19th for the good she brought me Charles." Wrappers lightly sunned along spine, otherwise a fine copy, with the errata slip. \$1500

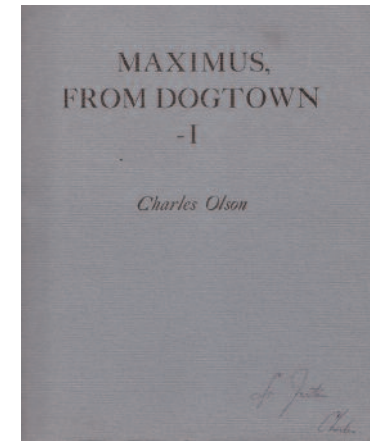
15. Dorn, Edward. **WHAT I SEE IN THE MAXIMUS POEMS**. Migrant. (Ventura, CA) 1960. 8 1/2 inches. (4), 17, (2) pp. Dorn, soon to become an important American poet, was a student of Olson's at Black Mountain, and remained close to his former teacher and mentor. In the late 1950s Olson wrote him a number of letters in which he wrestled with questions about the form of the *Maximus Poems*. Eventually this correspondence inspired Dorn to publish his first book - *What I See in the Maximus Poems*. It was the harbinger of a brilliant career, and is still regarded as the most perceptive criticism of this period of Olson's work. First edition in gray wrappers. Text on mimeographed sheets, folded and stapled. Wrappers lightly sunned at edges. Very good condition. \$500



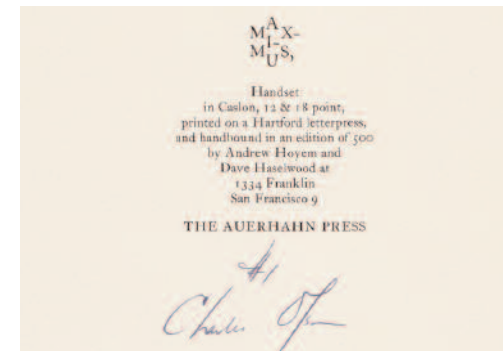
14. Olson, Charles. **PROJECTIVE VERSE**. Totem Press. NY. (1959). Cover drawing by Matsumi Kanemitsu. 8 1/2 inches. 14, (2) pp. First edition of the first separate appearance (it had been published with other material in *Poetry New York* in 1950)

Unrecorded Numbered Copy

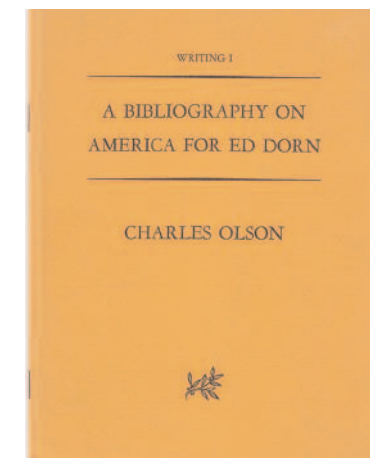
16. Olson, Charles. **MAXIMUS, FROM DOGTOWN - I**. WITH A FOREWORD BY MICHAEL McCLURE Auerhahn Press. San Francisco. 1961. 11 inches. One blank and seven



printed leaves. First edition of Olson's great Dogtown lyric, and one of the core poems of the second Maximus series. It was written the evening after Olson took LeRoi Jones, Don Allen, and Michael McClure on a tour of Dogtown. Limited to 500 copies, and desig-



nated "Auerhahn 14." This is a presentation copy, inscribed by Olson to Jonathan Williams on the front cover: "for Jonathan, Charles" Also numbered "#1" and signed by Olson on the colophon page. This is one of 10 (?) copies numbered and signed by Olson, and unrecorded by either Butterick, A 16 or



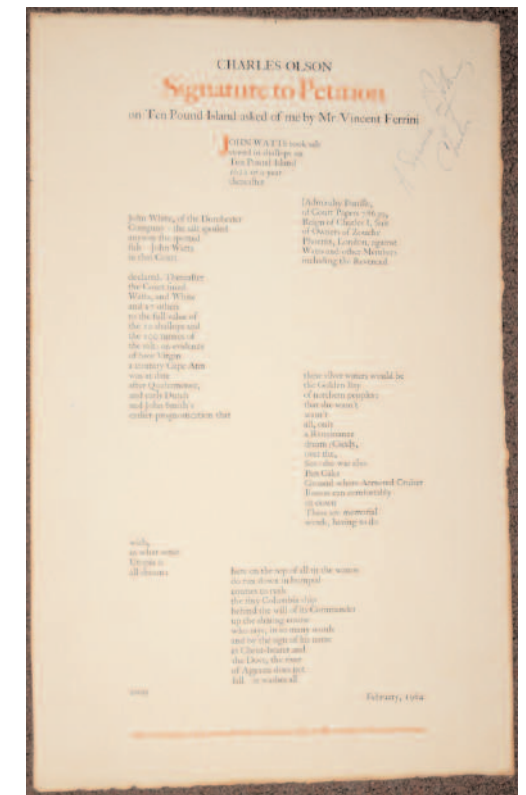
Boughn, A17, who make no mention of a numbered edition. Corners a little bumped, otherwise a fine copy. \$2500

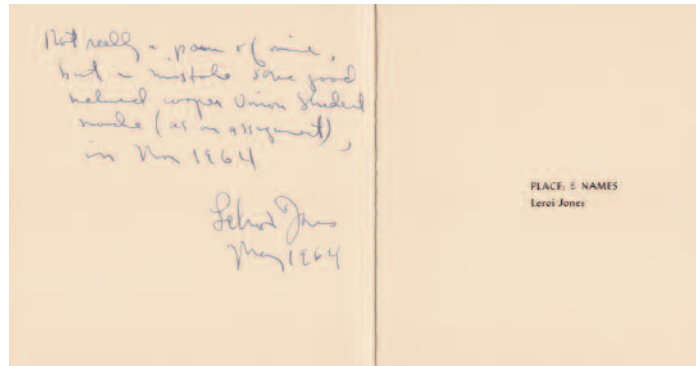
17. Olson, Charles. **A BIBLIOGRAPHY ON AMERICA FOR ED DORN**. Four Seasons Foundation. (San Francisco. 1964.) 8 inches. 16 pp. The manu-

script for this highly compressed manual of poetics was written in 1955 at Black Mountain College by a harried Olson, deeply embroiled in the breakup of his marriage and the birth of his son. Dorn was on the campus at the time and recalled, "Late one night he delivered the thing to my window, so it came for breakfast." It is interesting and certainly not coincidental that "love" appears twice in the opening paragraph. This is the first printing, bound as issued in orange printed wrappers. Butterick A 18. Boughn A19. From the library of Harold Bell, president of the Cape Ann Museum, with his ownership "chop." Very good condition. \$50

Inscribed by Olson to John Weiners

18. Olson, Charles. **SIGNATURE TO PETITION ON TEN POUND ISLAND ASKED OF ME BY MR. VINCENT FERRINI**... Auerhahn Press. San Francisco. 1964. Folio, broadside. 17 3/8 inches. Butterick, A 19 notes, "This was number eight of a series of ten broadsides issued by Oyez... Printed for Oyez by the Auerhahn Press on special handmade paper." 350 copies were printed. Boughn A21. This copy is inscribed from Olson to poet and friend John Weiners, "A Signature for John, Charles." Edges lightly tanned, else very good condition. \$500

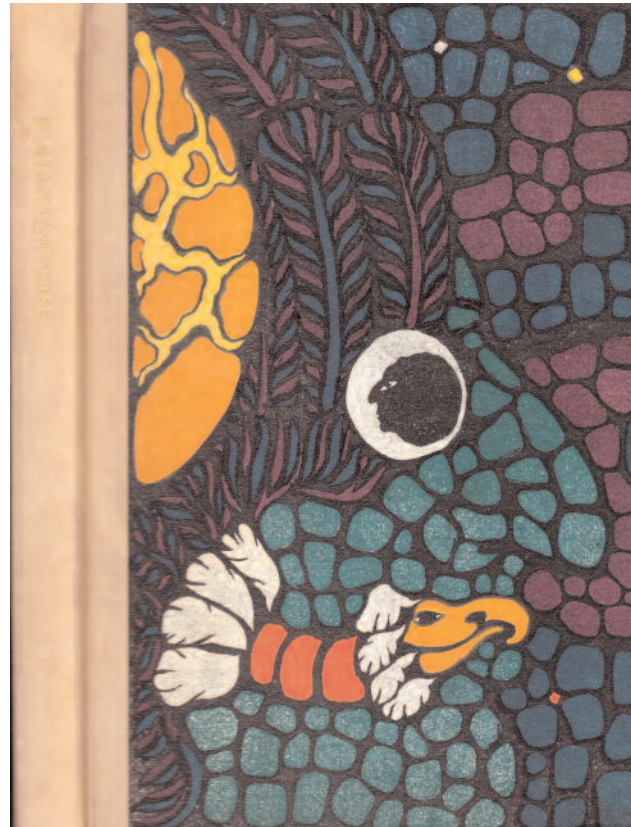




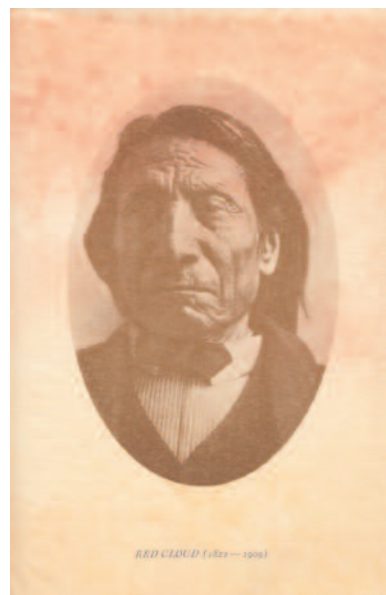
A Fine, Mysterious Copy

19. (Olson, Charles.) attributed to LeRoi Jones. **PLACE; & NAMES.** Barbara Grossman. (New York.) (1964) Single stapled gathering 5 7/8 inches. (8) pp. According to Butterick A 17, "This book was printed as an examination project by a Cooper Union Printing Trade School student who received the text from LeRoi Jones for this purpose. The student thought that the poem was by Mr. Jones and printed the pamphlet with his name as author." He also states that only six copies were printed, as does Boughn A20. This copy comes with a note from Jones on the verso of the cover leaf: "Not really a poem of mine, but a mistake some good natured Cooper Union student made (as an assignment), in May 1964." The pamphlet is accompanied by a mailing envelope on which a collector has written "1 of 12" copies. OCLC cites six institutional holdings, so at the very least this is a seventh copy. In the words of legendary bookseller Peter Howard, "Books are mysteries for booksellers to solve." A fine, mysterious copy. \$3500

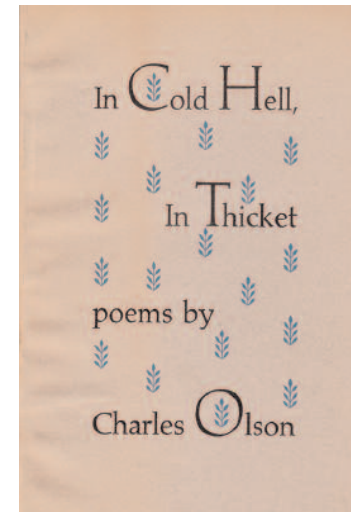
20. Olson, Charles. **HUMAN UNIVERSE AND OTHER ESSAYS.** Auerhahn Society. San Francisco. 1965. b/w photo frontispiece. 11 inches (4), 160, (4) pp. One of the handsomest of Olson's published works, this collection of essays was edited by Donald Allen and designed by Andrew Hoyem and Dave Haselwood. It features a photographic title page portrait of Olson taken by Ken Irby, as well as titles, drop caps and initials in red beginning each chapter. Bound in gold lettered velum backstrip over beautiful multi-color woodblock boards by Robert La Vigne. This is one of 250 copies in the first edition. Boughn A2(3). Butterick A 21. Light foxing to outer edge, else a fine copy, signed by Hoyem and Haselwood on the colophon page. \$350



21. Olson, Charles. **WEST.** Goliard Press. London. 1966. b/w photographic frontispiece. 9 3/4 inches. Unpaginated (24 pp.) As Olson himself notes, this chap book, though published in England, bespeaks a lifetime of fascination with the history of the American West. Although Olson's interest in the West added to the depth and richness of *Call Me Ishmael* and *The Maximus Poems* this is his only publication devoted solely to that topic. The frontispiece illustration is a portrait of the great Sioux warrior Red Cloud, printed on translucent paper with cloud-like coloring on the upper part of the sheet backing it. First edition. One of only 25 specially bound copies signed by Olson. Boughn A30. A fine copy in dust jacket. \$750

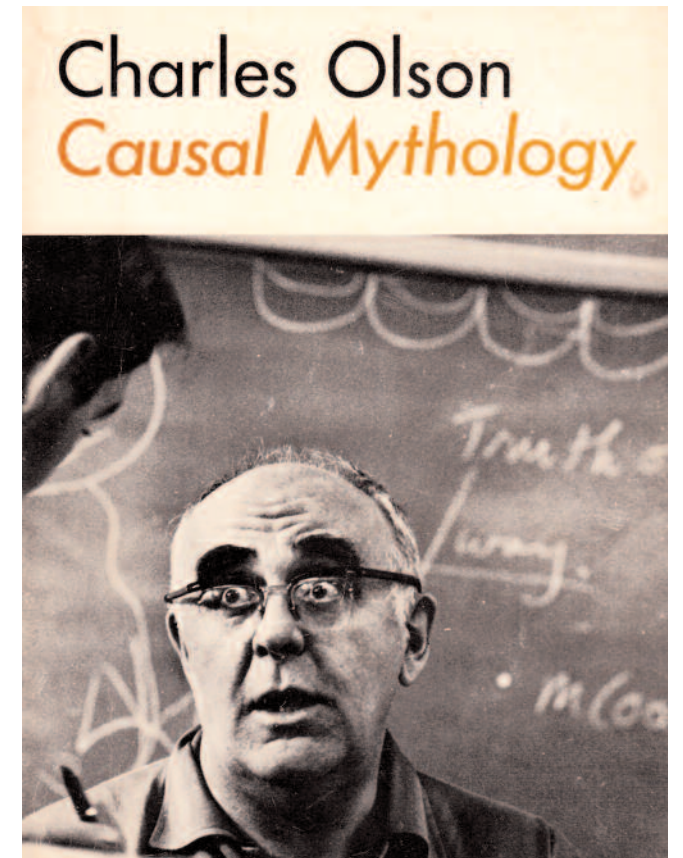
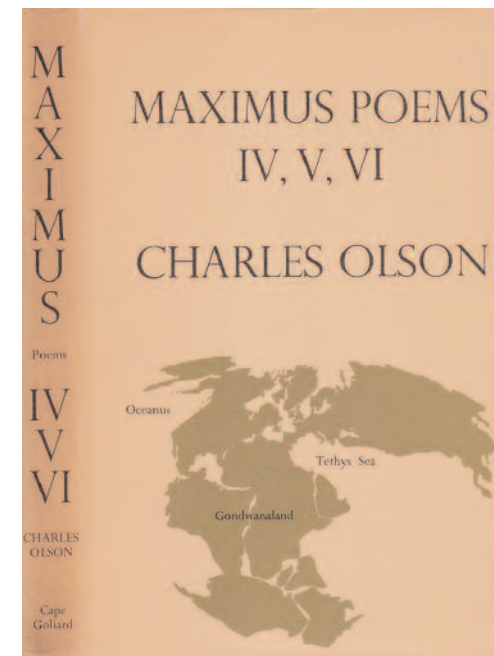


(Another copy.) One of 500 copies in the first trade edition, bound in original gray printed wrappers. This copy from the library of poet Donald Davie, signed by him. \$125.



22. Olson, Charles. **IN COLD HELL IN THICKET.** Four Seasons. San Francisco. 1967. 10 1/2 inches. (8)-65 pp. This is the reprint edition of Olson's 1953 work, designed and printed by Grabhorn-Hoyem in San Francisco, and put back in print when Olson's national reputation had gained some traction. Boughn A8b. Light wear, a very good copy in original printed wrappers. \$50

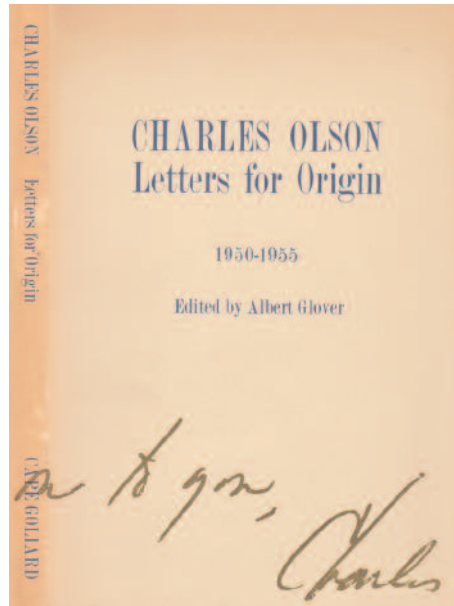
23. Olson, Charles. **MAXIMUS POEMS IV, V, VI.** Cape Goliard Press. Lon. 1968. 11 inches. (216) pp. First trade edition of the second grouping of Olson's Maximus epic. This round introduces mythologies of various civilizations and brings Dogtown, its history and geology, to the fore. The compositional style has changed as well, alternating short "shots" with extended meditations like the "twin" poems "Maximus from Dogtown" I and II. This true first edition was issued in London, with the American edition following shortly thereafter. Boughn A34. Fine condition in pictorial dustjacket, as issued. Jacket is lightly tanned along spine. \$100



Inscribed to Herb and Theresa Kenney

24. Olson, Charles. **CAUSAL MYTHOLOGY.** Four Seasons. San Francisco. 1969. 8 inches. (6), 40 pp. An important Olson lecture, delivered at the University of California Poetry Conference, July 1969, Berkeley, CA. Introducing Olson, poet and friend Robert Duncan identifies him as "a Big Fire Source. One of the ones we have had to study." Olson reads and comments on selections from the *Maximus Poems*, and answers questions from the audience. It is one of Olson's more coherent readings, providing insight into his use of source materials. This copy is inscribed and signed by Olson to friends Herb and Theresa Kenney. Herb Kenney was a newspaperman for the *Boston Globe*, and a resident in the nearby town of Manchester, Mass. In the summer of 1969 he interviewed Olson for his book *Cape Ann, Cape America*. The interview was also reprinted in No. 1 of *Olson: The Journal of the Charles Olson Archives*. Olson must have presented this copy shortly before or after the interview, since it is inscribed "Summer, 1969." First edition.

Bound as issued in pictorial wrappers showing Olson in front of a blackboard. Boughn A40. Very good condition. \$250

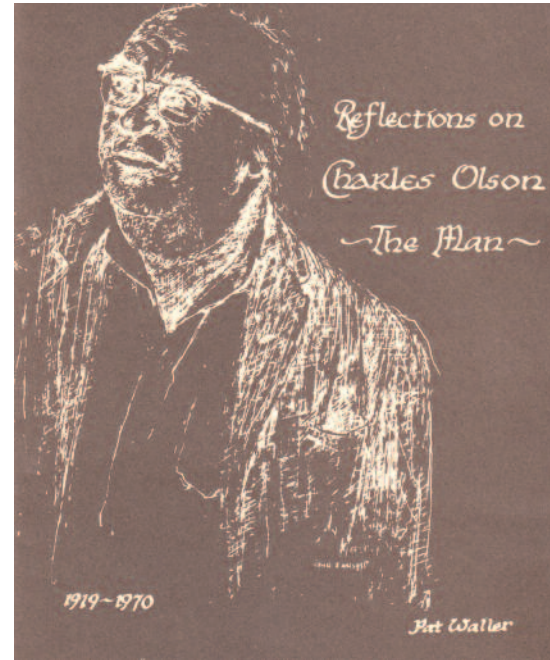


25. Olson, Charles. **LETTERS FOR ORIGIN: 1950-1955.** Cape Goliard Press. London. 1969. 9 3/4 inches. (6), 141, (1) pp. Edited by Olson's student and member of the Buffalo circle, Albert Glover, these energetic missives were written from Washington, the Yucatan, and Black Mountain College

to the editor of *Origin*, Cid Corman. The letters demonstrate the breadth of Olson's interests, and reveal his marvelous voice, alternately bullying, cajoling, and instructing Corman. They offer important insight into Olson's thinking at the time of the creation of the early Maximus poems, and they are a great deal of fun to read. I suspect Olson learned a lot from Pound's epistolary style. His letters, like Pound's, sizzle on the page. First edition. Boughn A41. A fine copy in a lightly sunned dustjacket. \$75

26. Olson, Charles. **THE MAXIMUS POEMS VOLUME THREE.** Grossman. NY. 1975. 11 inches. 222, (3) pp. Edited by Olson's literary executor Charles Boer and bibliographer George Butterick, this posthumous volume is the final, and most reflective and spiritual, of the series comprising the Maximus cycle. Perhaps owing to Olson's declining reputation, it was issued only as a perfectbound paperback. Boughn A57. A very good copy. \$50

27. Waller, Pat. **REFLECTIONS ON CHARLES OLSON - THE MAN.** Chisholm & Hunt Press. Gloucester. (1980.) 6 1/4 inches. Unpaginated. (18 pp.) Olson's outgoing nature and powerful personality touched many lives in Gloucester. Over the decades stories of first person encounters - usually on the street and often late at night - have assumed the status of folklore in Gloucester. This recollection by a local woman, published by a local job printer, is a good representative of the genre. The cover drawing is by John Manship, son of nationally known Gloucester artist and teacher Paul Manship. The



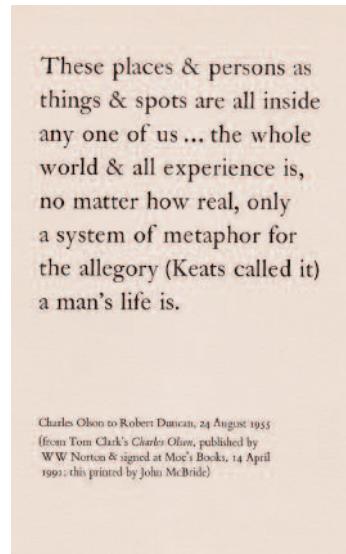
many visual representations of Olson down through the years comprise another interesting area of study - one that, as far as I know, has not been explored. First and only printing. Bound in original pictorial wraps. Very good condition. \$30

The Elusive #0

28. Olson, Charles. **D.H. LAWRENCE & THE HIGH TEMPTATION OF THE MIND.** Black Sparrow. Santa Barbara. 1980. 7 3/4 inches. (16) pp. Lawrence had long been an interest of Olson's; his first essay on Lawrence appeared in Cid Corman's *Origin* magazine in the early 1950s. He then published "The Escaped Cock" in *Human Universe* in 1965. This present work was unpublished in Olson's lifetime. It was found among Olson's papers in the Olson Archives at the University of Connecticut. First edition, and one of the limited numbered copies. Apparently these have become scarce over the years. Boughn A69 lists it as "noted but not seen." This is #0 in the edition of 176, bound in orange wrappers over printed

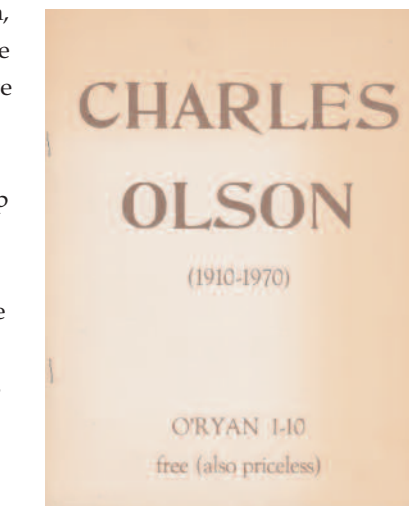


boards with the title "A New Year's Greeting from Black Sparrow Press 1980" superimposed over an image of Lawrence. Fine condition. \$200



Duncan in 1953. Boughn A84. This copy not signed by Clark and probably scarcer that way. \$25

29. Olson, Charles. **THESE PLACES & PERSONS...** 1991. Broadside on heavy stock, 8 1/2 inches. This is an unusual item, published in 1991 to promote Tom Clark's biography of Olson. "Published by W.W. Norton & signed at Moe's Books, 14 April 1991; this printed by John McBride." Moe's, of course, is a famous bookstore in Berkeley. The text on the broadside is from a letter Olson wrote to Robert



The front cover bears the note, "free (also priceless)" and at the bottom of the back cover is the epigraph from *Call Me Ishmael*, "I set out now / in a box upon the sea." Boughn A24b. A poignant artifact. Lightly sunned and tanned from acidic paper, Still in very good Condition. \$150

31. **NECESSARIES.** Whenever I stay in fancier motels I find a basket of "necessaries" in the bathroom - toothbrush, toothpaste, shoe polishing rag, sewing kit - the things they assume every traveler needs. Here are a few "necessaries" for traveling in the world of Olson studies.

Butterick, George F. **GUIDE TO THE MAXIMUS POEMS OF CHARLES OLSON.** U. Cal. Berkeley. 1978. Indispensable and hard to find. Butterick, who died tragically young, was the best thing that ever happened to Olson's legacy. First ed. Hardcover. Very good in dustjacket. \$125.

Butterick (editor). **OLSON: JOURNAL OF THE CHARLES OLSON ARCHIVES.** I'm sorry to say I cannot offer the complete run of 10 vols. but I do have individual numbers of this important source. \$20 each.

Clark, Tom. **CHARLES OLSON: THE ALLEGORY OF A POET'S LIFE.** North Atlantic. Berkeley, CA. (2000) b/w photos. 405 pp. A sometimes-cynical portrait of genius. A necessary read, whether you agree with Clark or not. Wrappers, fine. \$20

Maud, Ralph. **CHARLES OLSON AT THE HARBOR.** Talon. (Vancouver, 2008.) 224 pp. Maud, Olson's champion and protector, answers Clark's biography. Wrappers, fine. Hard to find in the US. \$35

Maud, Ralph. **MINUTES OF THE CHARLES OLSON SOCIETY.** 1992-2007. A complete run of this Xeroxed newsletter, continually unearthing Olson arcana. Important! \$300

We have dozens of other titles available - both scholarly works about Olson, and other editions of his books, pamphlets and broadsides.

