

## BEAT ACROSS THE MAP

Afterbirth of dream—the white  
cast by my finger—older flower  
of the night—  
over the florist shop—saw stagnant  
water—  
stands over me naked on the bed  
of the night—  
my crutch—You came with rubbing  
oil—  
left—  
In 1907—Not much time  
left—  
Stanza—Stanza—this long ago  
—  
Western—a long shot with a  
bullet—  
falling—down—  
falling—down—voice cracked—have  
to be—  
the route I took the day I was  
born—  
of red stone—ears open of bearded  
men—  
to avoid my gaze—alien the human  
face—  
all wrong and I had a message of betrayal  
—  
will not hold a discussion in  
the street—  
reputation for sharp dealing—dreaming  
of the future—  
black St. Louis morning—'I have  
to go to work—  
got it—t—'elipped in one side—  
—  
to Wisconsin? (article 10 below  
—  
black porch of his farm—)man did  
not—  
the toilet—was in the toilet and  
was—  
as—Fire—factory  
where—  
name—  
name—  
and break is a can I took you  
—  
broken film streetview **REARVIEW**  
—  
the Calumet—You should slide  
black belt you got it—Regret I  
—  
streets and buildings round and  
—  
fine **GALIA** stanzas today—In fine  
—  
the shadow of a plucked finch  
—  
his min— a young man naked  
—  
a toilet with red clay on the seat  
—  
shadows of teen aged's belly's

[illegible]

We are very busy & excited in anticipation of another sixth installment--the annual conference of the European Beat Studies Network ([ebsn.eu](http://ebsn.eu)) to be held in Paris this coming September 2017.

Your devoted founder will present "The Thomas Rain Crowe Collection: Beat Mentors & Their Progeny." As described in my proposal, the vast archive is "...a cache of literary relics acquired from the author directly and now being organized for curation...Crowe, a self-described "workhorse," is a poet and impresario who was at the heart of the literary scene in San Francisco during the 1970s. He cultivated many writers, from the well-known to the obscure, who were direct successors to the original figures of the Beat Generation/San Francisco Renaissance. At many of the local literary events happening at this time, the original and successor generations performed together. (Crowe) was often instrumental in the organization, promotion, and execution of these ventures."

This very important archive of books, journals, manuscripts, photographs, ephemera & artworks is undergoing the intensive Third Mind Books process including a veritable bibliography, for my presentation & ultimately its sale as an organic whole of great significance.

Of utmost help in this monumental endeavor is our new Assistant Curator, polymathic prodigy & protégé: Joe Provenzano.

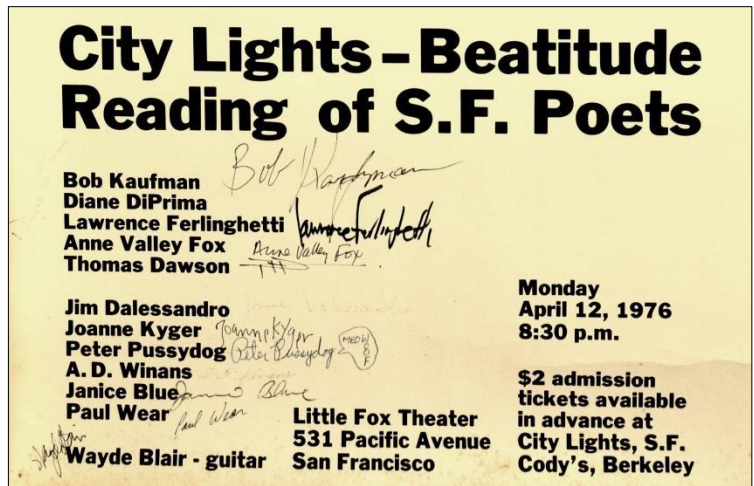
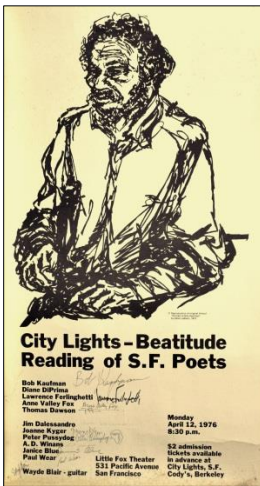
Enjoy & stay tuned!

With Best Beat-&-Beyond Regards,

Arthur S. Nusbaum  
Founder & Senior Curator  
Third Mind Books



Arthur S. Nusbaum and Joe Provenzano examine a spectacular poster signed by 12 poets including the elusive Bob Kaufman – A symbolic image of the Thomas Rowe Crowe archive.



**Berkson, Bill; Brainard, Joe. "*I Love You de Kooning*" Broadside-Artwork. Bolinas, CA (?): Yanagi, Circa 1978. Single Sheet. Limited First Edition. Very Fine.**

A broadside (22" x 21") with the title work, a paneled art & text collaboration between Joe Brainard & Bill Berkson. Brainard (1942-1994) & Berkson (1939-2016) were both very important figures in the New York School ferment of 1960s NYC & beyond. A poetic, whimsical tribute to Willem de Kooning, the modern art titan- the artwork here refers to de Kooning's iconic style. One of 300 hand-numbered copies, this is copy No. 91/300, published by the rare & mysterious Yanagi as part of its Yanagi IV Broadside Series as noted on colophon/limitation panel. Our research indicates this was produced during the late 1970s, based on original manuscript-artwork dating to the late 1960s. A most desirable Brainard-Berkson collaborative collectible. In very fine condition with two horizontal & three vertical creases across surface where originally folded into twelve panels with printing on one side only; a few short, faint creases & waves extending therefrom; miniscule bump-crease at upper left corner; otherwise nearly immaculate. Currently mounted on stiff board, in protective shrinkwrap. Will be shipped carefully re-folded as originally issued.



**(#2844) \$200.00**



**Crabtree, Lee. *An Unfinished Memoir*. New York, NY: Adventures in Poetry, n/d (Circa 1974). Stapled Sheets. First Printing. Fine.**

"Lee Crabtree was born March 11, 1943 and died June 11, 1973. He was a talented musician and a much-loved person...this disturbing memoir...Probably written in the last few months of his life...recalls mainly his relationship with Allen Ginsberg and partly his experience as pianist and musical arranger for the Fugs, the rock group led by Ed Sanders. Peter is Peter

Orlovsky. The farm is Ginsberg's in upstate New York..."(from preface) This haunting memoir fragment was published by Adventures in Poetry, part of the inter-related NYC literary, musical & cultural ferment of this period, which issued the collectible eponymous poetry journal. With Preface by now-acclaimed New York Times writer Peter Schjeldahl; & front cover photograph of Crabtree by Linda Schjeldahl taken on February 2, 1972. A most interesting Beat-&-beyond rarity. In fine condition with only a few short, faint creases to edges & corners of front, back covers; clusters of tiny dimples & scratches surrounding staples esp. on front cover; lower edge of back cover exceeds length of other sheets with minor creasing & a few tiny closed tears. Interior very fine.

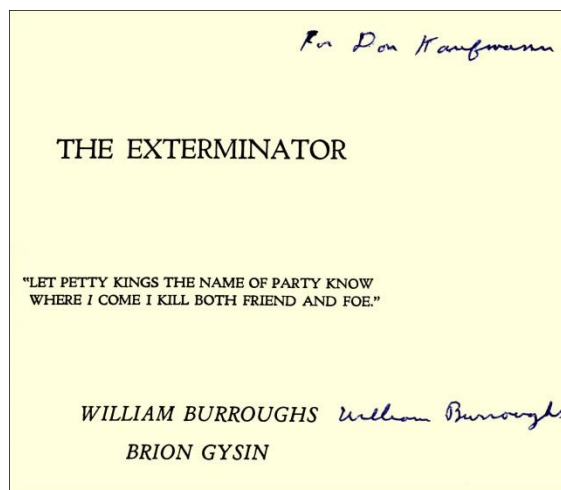
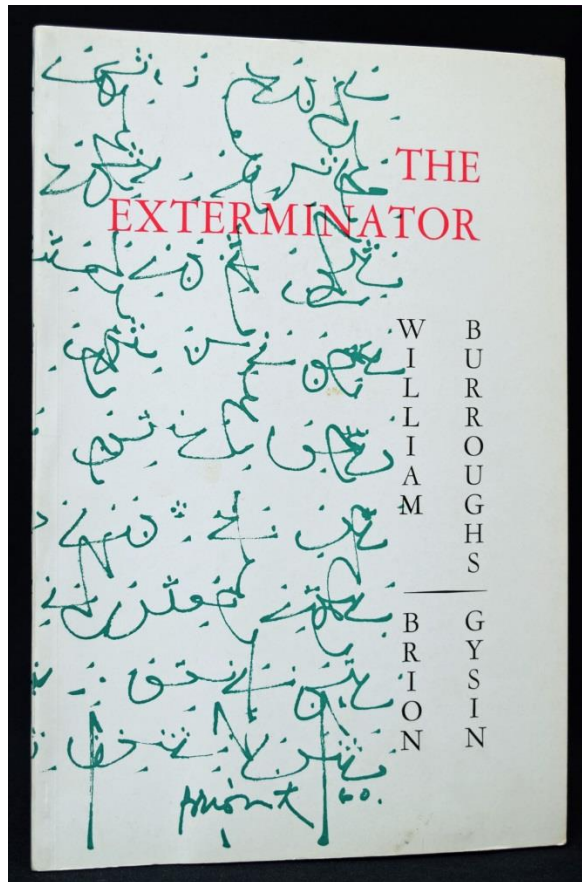


**(#2444) \$30.00**

**Burroughs, William S.; Gysin, Brion. *The Exterminator*. San Francisco, CA: The Auerhahn Press, 1960. First Edition. Softcover. Very Fine. Inscribed & signed by William S. Burroughs to Donald L. Kaufmann.**

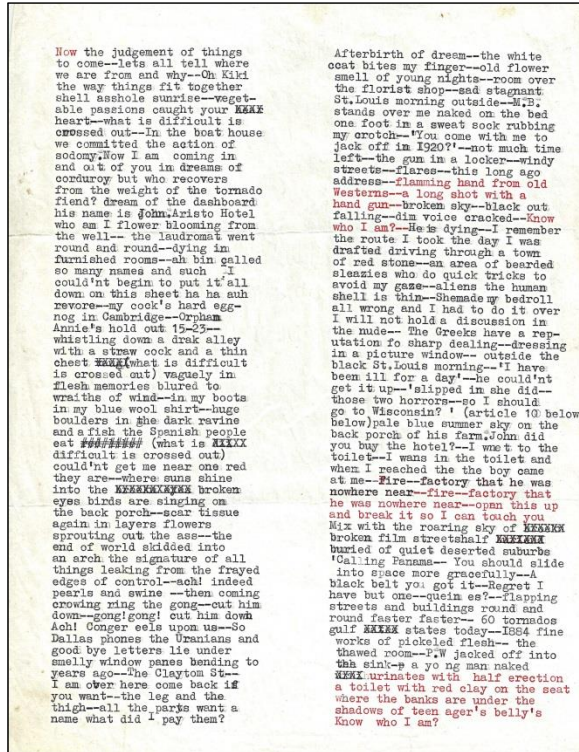
"William Burroughs...in this his latest work has thrown away all traces of a polite regard for the sacred cows of narrative fiction...Pieces of his earlier writing, magazine and newspaper articles, headlines and catch-phrases of the day are cut up, scrambled and thrown at the reader, or rather, sprayed at him in the same way a machinegun sprays its target. Almost nothing remains in a narrative context; everything is atomized and forced to exist in an agonized truce...Brion Gysin contributed the poems and calligraphs which finally "rub out the word"." (from back cover) A first edition/ first printing of the early collaboration between William S. Burroughs, foremost Beat-&-Beyond literary innovator; & artist-writer Brion Gysin, a key associate who first inspired WSB with the cut-up method. As noted in colophon, this exquisitely crafted production "...was designed and printed by Dave L. Haselwood and James F. McIlroy at the Auerhahn Press, 1334 Franklin, San Francisco, California." One of approximately 1000 copies per Maynard & Miles (A4a, pgs. 21-22). This copy is inscribed & signed by WSB on the title page: "For Don Kaufmann/ (signed) William Burroughs." Donald L. Kaufmann (1927-2015) was an acclaimed, long-time professor of English at the University of Southern Florida & a devoted collector, particularly of Norman Mailer, about whom he wrote several noted studies. A top-tier, canonical WSB-Gysin rarity, with significant association & provenance. In exceptionally very fine condition with only mildest level of rubbing & scratching at front, back covers & spine; tiniest bumps at corners & edges of same; very small area of smudging at & near lower right edge of front cover; slightest vertical bend outward toward front cover at & near spine. Interior very fine with only miniscule bump-bends at corners of page leaves; otherwise substantially mint as issued.

**(#2910) \$750.00**



**Burroughs, William S. *Two Original Pages of Hand-Typed Cut-Up Writings*. London, England: William S. Burroughs, Circa 1965. Single Sheets. Original Manuscripts. Very Fine. Hand-typed manuscripts by William S. Burroughs.**

"Dear Charles Plymell:/ "Now" is an excellent (magazine) and I thank you for/ sending it to me-- Reading through the issue I typed out passages that/ struck some particular chord of association in one column and in another/ column pieces of dream and text and the last words of Dutch Schultz and/ the Farmer's Almanac preparing a composite text which I hope you can use/ in a subsequent issue. I enclose (also) the two columns from which the text was made to show the method.. Best of luck with (your) (magazine)/ Cordially/ William S. Burroughs." Thus does the foremost figure of the Beat Generation & Beyond describe two pages of his hand-typed text, created for & sent to legendary literary outlaw Charles Plymell. The pages were indeed published in the third & last issue, *Now Now Now*, in 1965 (Maynard & Miles, C129, pg. 143). The mid-1960s was the high tide of WSB contributions to myriad independent-underground magazines, at the zenith of the "Mimeo Revolution." For example, at the same time that these pages were reproduced in Charles' journal, short works by WSB appeared in many issues of Jeff Nuttall's *My Own Mag*. WSB continued his friendship & fruitful collaborations with Charles & his wife Pamela Beach Plymell for the rest of his life. The Plymells' Cherry Valley Editions published WSB's

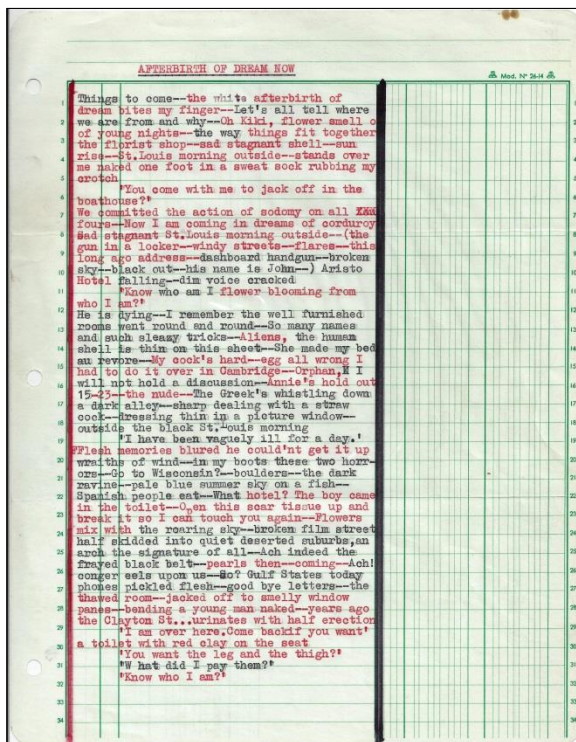


*Cobblestone Gardens* (1976) & *Tornado Alley* (1989). We most highly recommend the article "Charles Plymell and Now" by Jed Birmingham on the great website Reality Studio: A William S. Burroughs Community (<http://realitystudio.org/bibliographic-bunker/charles-plymell-and-now/>), which contains a wealth of information about WSB, Charles Plymell & this intensely productive period, including images of these pages as they appeared in the issue. We offer these two original pages, known by the title of the composite text as *Afterbirth of Dream Now*, which we obtained directly from the



Plymells. As WSB explained in the note to Charles quoted above, there are apparently four ingredients mixed in the page of columns & further mixed in the page of composite text subsequently prepared from them: Passages from the first issue of *Now*; fragments of WSB's dreams; quotes from the last, hallucinatory deathbed statements of 1930s American gangster Dutch Schultz; & the venerable Farmer's Almanac. As all WSB aficionados know, he dedicated an entire book-length work to Schultz's fascinatingly proto-cut-up last words, the complete, definitive version of which appeared in 1975, a decade after these pages were typed; and that among the highlights of his latest works is *My Education: A Book of Dreams*, a record-diary of his dreams published three decades later in 1995. These precious, original pages constitute the most singular, important WSB collectible we have ever offered thus far- the cut-up method in action by its supreme practitioner at the height of his inspiration & innovation. Both pages with text on one side only in relatively very fine condition despite their age & delicacy: Two-columned cut-up text on off-white blank letter size (8&1/2" x 11") paper with two light horizontal creases across surface where originally folded into thirds; very light creasing & waving throughout surface; very minor rubbing & a few spots at blank margins of same; one thin angled cut along blank upper left edge & corner (approx. 1&2/3"); tiny fold at lower right corner. One-column composite cut-up text on light green letter size ledger sheet with rounded corners & three mechanically punched holes near blank left edge; two light horizontal creases across surface where originally folded into thirds; very light creasing across surface esp. textless margins; two very small spots at blank upper edge near right corner. Both texts esp. one-column composite alternate between black & red typewriter ink; two-column text with nine X'd-out words or small groups of words; occasional misspellings, scramblings & connecting of words that are not necessarily the result of WSB's cut-up method, but rather exemplary.

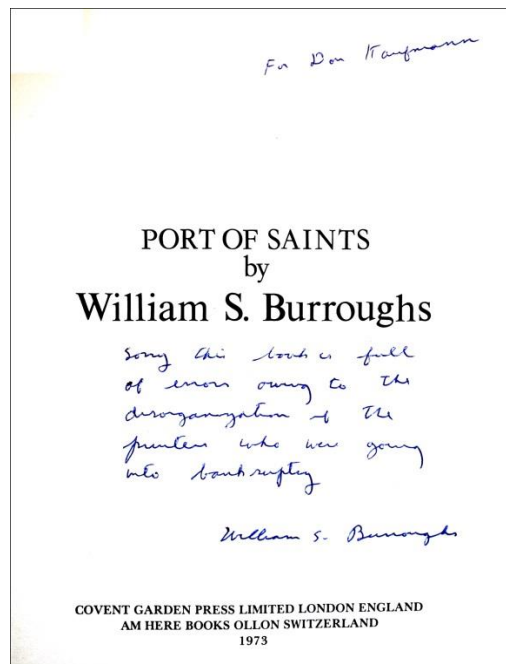
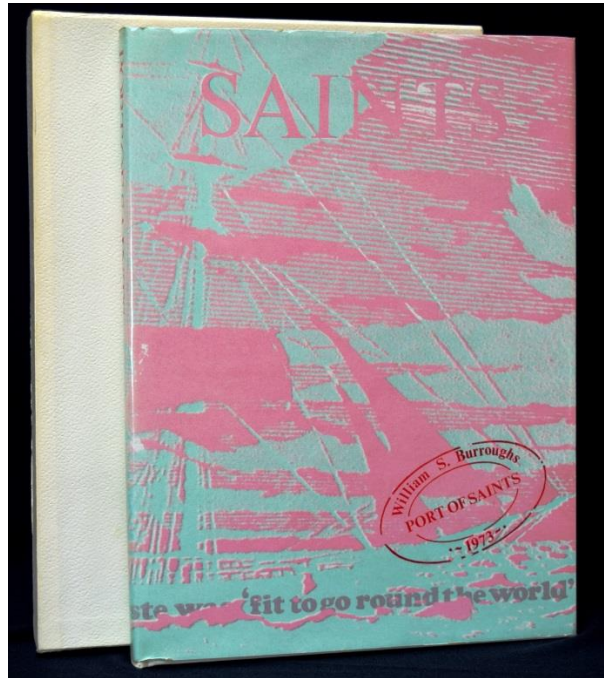
(#2908) \$5,000.00



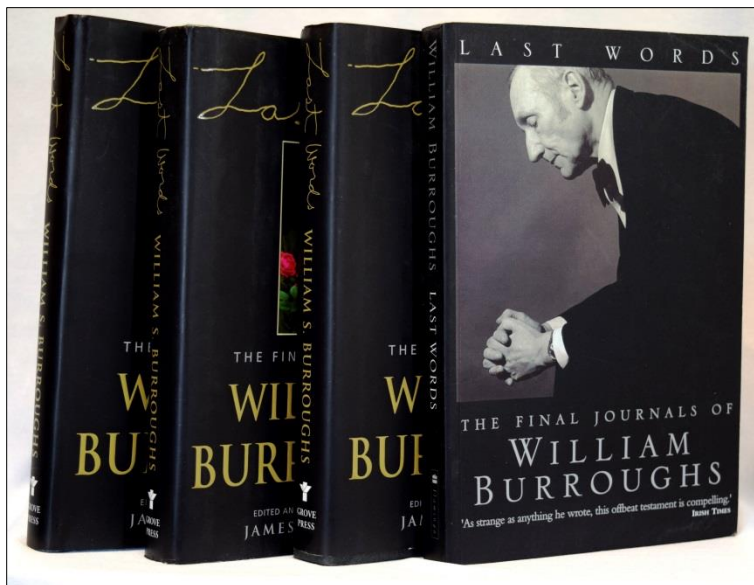
**Burroughs, William S. *Port of Saints*. London, England: Covent Garden Press Limited/ Am Here Books, 1973 (1975). Hardcover in Slipcase. Limited First Edition. Very Fine in Very fine dust-jacket. One of 100 numbered copies signed by William S. Burroughs; additionally inscribed & signed by WSB to Donald L. Kaufmann.**

The earliest, rarest edition of a key work by William S. Burroughs, the foremost author-prophet of the Beat Generation & beyond. As stated in Eric C. Shoaf's WSB Collector's Guide: "...this first edition was hardbound in a dust jacket and housed in a white slipcase. It consisted of 100 copies numbered and signed by Burroughs. Later editions by Blue Wind Press vary slightly in text and also lack the illustrations of (this) production. This was Burroughs' last written work in England before the return to America in the mid-seventies, and contains much material which was to lead to his first major work of the 1980s, *Cities of the Red Night*. Although dated 1973, the publication was not issued until 1975 due to labor and paper supply difficulties." (Section I, No. 28, pg. 40) Presented here is copy No. 73/100, hand-numbered & signed by WSB on limitation/colophon page. Additionally, WSB has hand-written on the title page: "For Don Kaufmann/ Sorry this book is full/ of errors owing to the/ disorganization of the/ printers who were going/ into bankruptcy/ (signed) William S. Burroughs." Donald L. Kaufmann (1927-2015) was a venerable professor of English at the University of Southern Florida and a major collector, particularly of Norman Mailer, about whom he wrote several distinguished studies. WSB appears to refer to co-publisher Covent Garden Press Limited, which is noted as the printer on copyright page, & thus offers insight into the nature of the "labor and paper supply difficulties" this production encountered. The illustrations noted by Shoaf as exclusive to this edition include photographs of WSB's young companion in London posing as characters in this text, and in the subsequent 1980s trilogy it anticipates. Also briefly noted in Maynard & Miles as not included in the bibliography due to its late release (pg. xxi). Among the rarest WSB collectibles, further & greatly enriched by the relatively lengthy & intimate inscription with second signature, & with significant association & provenance. In exceptionally very fine condition: Book with only a few small areas of faint ink smudging on white background of back cover, quite probably as issued; otherwise substantially pristine inside & out. Dust jacket in very fine condition with only very slight wear & a few tiny chips, gauges & closed tears at edges & corners of front, back cover & spine; moderate browning of blank inner surfaces. Slipcase in very fine condition with only tiny bits of wear at corners & upper back edge; light hand-markings near left bottom edge including reference to limitation made by previous seller or possibly publisher.

**(#2904) \$750.00**



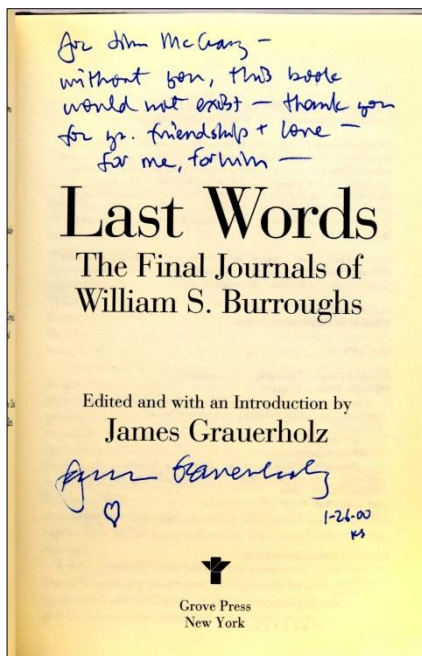
**Burroughs, William S. *Last Words: The Final Journals of William S. Burroughs (Four Editions from the collection of Jim McCrary)*. New York, NY; London, England: Grove Press; Flamingo/Harper Collins Publishers, 2000. Three Hardcover; One Softcover. Publisher's Mock-Up Pre-Edition; First Editions; First UK Edition. ISBN: 0-8021-1657-4; 0-00-655218-8. One of two First Editions/First Printings inscribed & signed by James Grauerholz to Jim McCrary.**



In this volume are the last private musings & reflections of William S. Burroughs, written from mid-November 1996 through July 30, 1997- only a few days before his death on August 2. In his introduction that details WSB's life in his twilight years, editor James Grauerholz writes that the journals "...include successive drafts of several short routines; remarks on books he was reading or had read long ago, and scenes suggested by them; lists of favorite lines from a lifetime of reading and listening; fits of impotent rage at man's stupidity; day-to-day commentary; the heartbreak of the deaths of his beloved cats; and the contemplation of his own mortality." (pg. ix) These last writings are an insight into the mind of WSB, a founding father of the Beat Generation & so much more as one of the greatest literary & cultural influences of his twentieth century & beyond. A mixture of the mundane & profound, this is the late raw material from which he extracted his world view & artistry. Of utmost poignancy in the context of the life & work that preceded it is this very last journal entry: "Love? What is It?/ Most natural painkiller what there is./ LOVE." We are proud to offer a very special bundle of editions of this important work, all from the collection of Jim McCrary. McCrary, a poet & educator, resides in Lawrence, Kansas. He was a close friend & associate of WSB during his later years there, among the core group at Burroughs Communications led by Grauerholz.



McCrary originally transcribed these journal entries, & is credited in the Acknowledgments. The editions we acquired from McCrary are as follows: (1) Publisher's mock-up with dust jacket of first edition covering a different book ("This place you return to is home" by Kirsty Gunn, New York: Atlantic Monthly Press, 1999); & with variant front & rear endpapers of first edition pasted inside. Front endpapers with white facsimile of WSB journal hand-script on black background; rear endpapers with black facsimile of WSB journal hand-script on white background. In the actual first edition, both endpapers are black facsimile of WSB's script on red background. (2) First edition, first printing hardcover in dj of *Last Words*. On the title page, there is this inscription from Grauerholz to McCrary: "For Jim McCrary- /without you, this book/ would not exist- thank you/ for yr. friendship + love-/ for me, for Wm- /(signed) James Grauerholz/ (heart symbol) 1-26-00/ KS." (3) First edition, first printing hardcover in dj of *Last Words* without inscription. (4) First UK edition, softcover original issued the same year as USA edition (2000) with reproduction of a 1980 photograph of WSB by Robert Mapplethorpe on front cover. A one-of-a-kind most collectible bundle of this important collection of WSB's last writings, with especially rich, significant associations & provenance. (1) Book in very fine condition with only small bump at lower right corner of front cover; mild spotting at edges of text block. Interior very fine with a few faint creases, waves & scratches at front & rear endpapers which were pasted onto a different book as noted above. Dust jacket in very fine condition with a tiny amount of wear & some faint scratching on black background of front, back covers & spine; minor creasing at upper



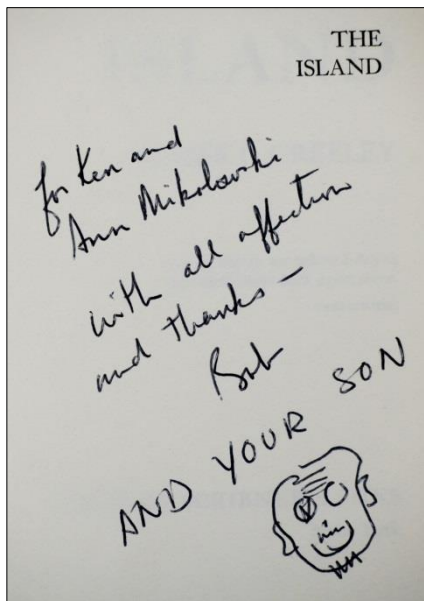
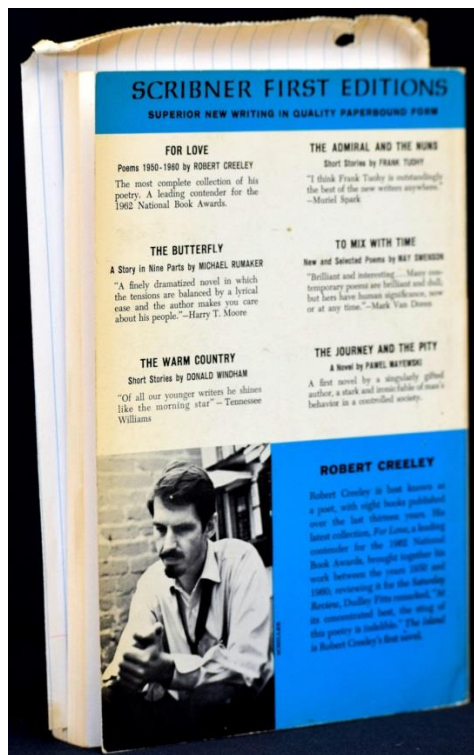
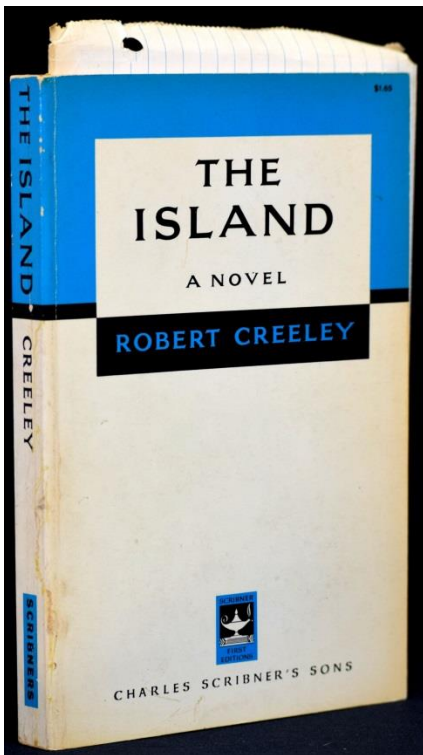
edges & corners including front & rear flaps. (2) Book in very fine condition with only the slightest wear at & near upper & lower spine-edges; mild, faint spotting at edges (esp. upper edge) of text block; otherwise substantially mint inside & out. DJ in very fine condition with only very minor wear & faint scratching on black background of front, back covers & spine; tiny amount of creasing & wear at edges & corners of same esp. upper spine edge & upper front, back cover corners including a very small gauge at upper right corner of front cover. (3) Book & DJ in substantially the same very fine condition as (2) above. (4) in fine condition with only very slight rubbing, scratching & wear of front, back covers & spine; small creases & bumps at & near all edges & corners esp. front & back cover corners; mild-to-moderate spotting at edges of text block esp. upper edge. Interior very fine with only mild browning mostly at blank margins & edges of page leaves; tiniest bumps at some corners of same.

**(#2869) \$450.00**

**Creeley, Robert. *The Island*. New York, NY: Scribners, 1963. Softcover. First Trade Edition & Association Copy. Very Good. Signed & Inscribed by Robert Creeley to Ken & Ann Mikolowski, Founders of Detroit's "Alternative Press"; with Laid-In Handwritten Notation including Additional Signature, Phone Number, & Directions to Creeley Home.**

In the introductory note to *The Island*, Creeley states the book's essential allegorical properties & on the page beside it dedicates the work to the poet Charles Olson, the influential giant of the Black Mountain School of poetry. *The Island* is Robert Creeley's first novel, and it is interesting to note that Creeley himself has stated that he thought he would make his way in literature through his prose. Considering the immense popularity of his poetry and the resonance his name has come to carry, it is alluring to discover what kind of prose he was creating; to see how he was taking the lessons of Olson & his other primary influences to task in his often-overlooked prose output. *The Island* was released in 1962, the same year his landmark *For Love* collection was released, and on the back cover blurb, they state that *For Love* is "...A leading contender for the 1962 National Book Award," although he did not take the crown that year. This particular copy is made exceptionally rare by the informally laid-in sheet of loose-leaf notebook paper, on which Creeley wrote a phone number, an additional signature (signed "Bob") and directions to the Creeley home in Placitas, New Mexico. Book in fine condition with only uniform slight yellowing to front, back covers & spine; moderate uniform rubbing throughout same; vertical crease running through length of front cover nearest spine-edge; slight staining to bottom of text block; minute bumps at all corners; minor uniform nicks to front, back cover; few minute spots and nicks at same.

**(#2720) \$75.00**

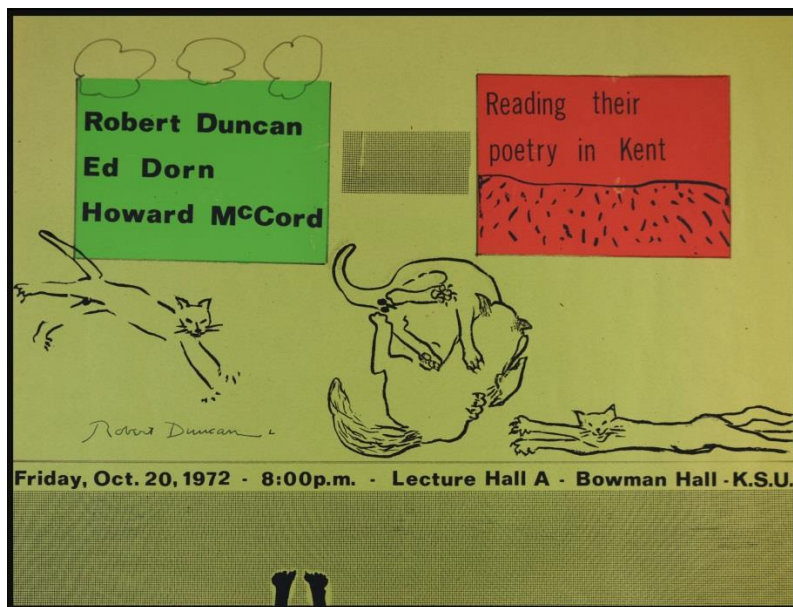


**Duncan, Robert et al. *Broadside-Poster for Poetry Reading at Kent State University*. Kent, OH: Kent State University, 1972. Single Sheet. First Printing. Very Fine. Signed & with drawings of three clouds by Robert Duncan.**

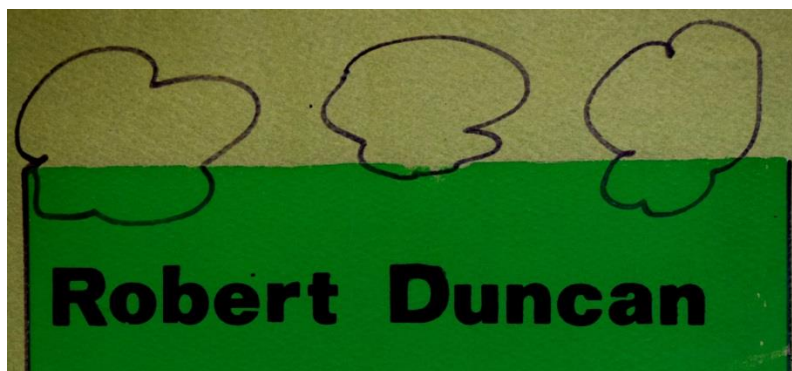
A broadside-poster (22"x17") announcing a poetry reading by Robert Duncan, Ed Dorn & Howard McCord at Kent State University in Ohio on October 20, 1972. Contemporaries Duncan & Dorn are two key figures associated with the Black Mountain School of 20th century American poetry; Duncan is also associated with the Beat Generation & the San Francisco Renaissance poetry movements. McCord, the only surviving member of the trio promoted here, is a respected author & academic. This broadside is not found in the exhaustive Robert Duncan: A Descriptive Bibliography by the renowned Duncan authority Robert J. Bertholf (1940-2016) who passed away very recently as of this writing; nor could we find any reference to it anywhere, though we have confirmed that the event itself was recorded. We inquired with current & former members of KSU & are able to piece together the following: Bertholf himself produced, or had produced, this item. Linda Lyke, a California artist, was the designer & provided the cat illustrations. During the evening after the reading, the three poets attended a dinner at Bertholf's home, in the company of Gerald Casale (co-founder of the band DEVO later that decade) & one Robert Lewis. At this dinner, Duncan hand-signed this broadside below the left-most cat illustration, & hand-drew the three clouds above & slightly into the bright green box with the names of himself & the other two poets. We know of the existence of only one other copy that was once a part of Bertholf's personal archive, and it does not include the cloud illustration, nor signature, verifying Casale's anecdote. An especially striking & beautiful exemplar of printers' craftsmanship; & the rarest, most one-of-a-kind piece of Duncan ephemera we can yet offer. Currently mounted on stiff board, in protective shrinkwrap. Will be shipped carefully rolled in a tube.

**(#2594) \$450.00**





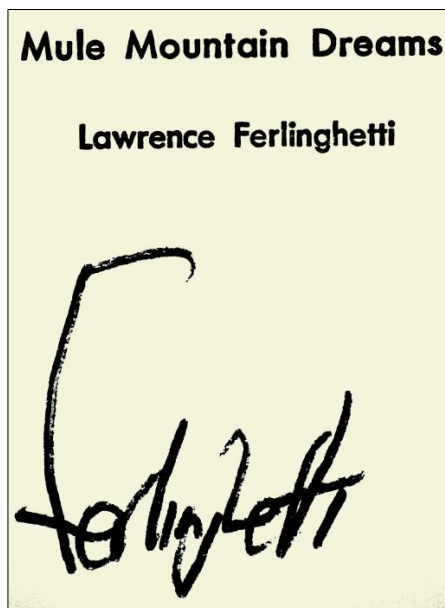
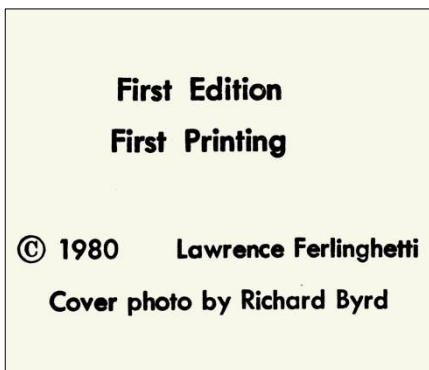
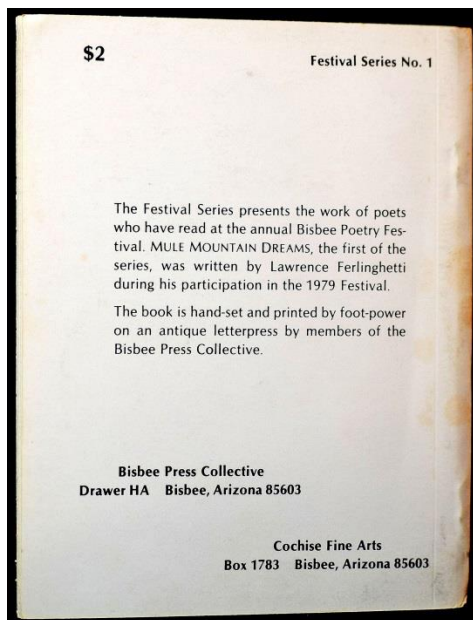
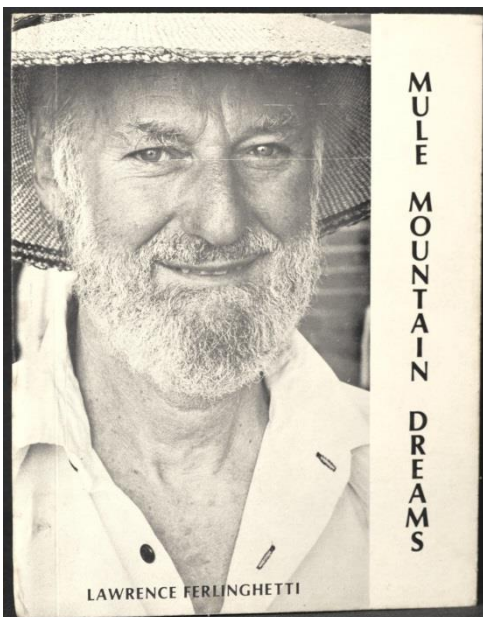
Robert Duncan



**Ferlinghetti, Lawrence. *Mule Mountain Dreams*. Bisbee, AZ: Bisbee Press Collective, 1980. Stapled Wrappers. Stated First Edition, First Printing. Fine-Very Fine. Signed by Lawrence Ferlinghetti.**

In 1979, Lawrence Ferlinghetti participated in the now-defunct Bisbee Poetry Festival. The festival was held in Bisbee, Arizona, and according to Arizona local paper *The Day*, was funded by a grant of \$2,500 from the National Endowment for the Arts. This event marks two rare occurrences in Ferlinghetti's life--although he did not accept money for his participation, not only was this festival without an overarching activist goal, but it was funded by a U.S. government organization, and Ferlinghetti has vehemently opposed activity in government-sanctioned celebrations of the arts stridently throughout his long life. Making this slim selection of little-known stanzas even more intriguing is the fact that they were composed and read publicly for the first time at the festival, as the community atmosphere proved to be fertile ground for poetry & inspiration. Ferlinghetti read older work and these sage selections which were subsequently published in an impression of 1000 copies and hand-printed on a foot-operated platen press during 1980, as "Book Project Five" of the Bisbee Press Collective and the first installment in their "Festival Series" pocketbook releases (rear wrapper). Book in fine condition with only slight bumping to all corners esp. at bottom left front cover, with a horizontal crease near spine-edge, certainly as issued; minute soiling on spine-edge of same; slight soiling near spine-edge of rear cover; minute bumping sustained on same. Complete with intact tissue flyleaves before signature at front & at book's end.

**(#2600) \$75.00**

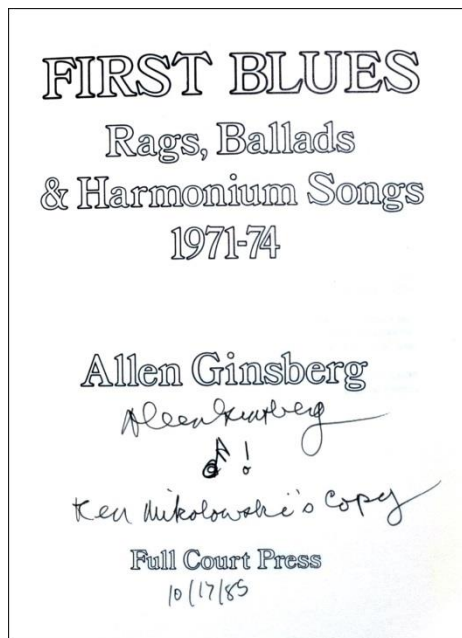
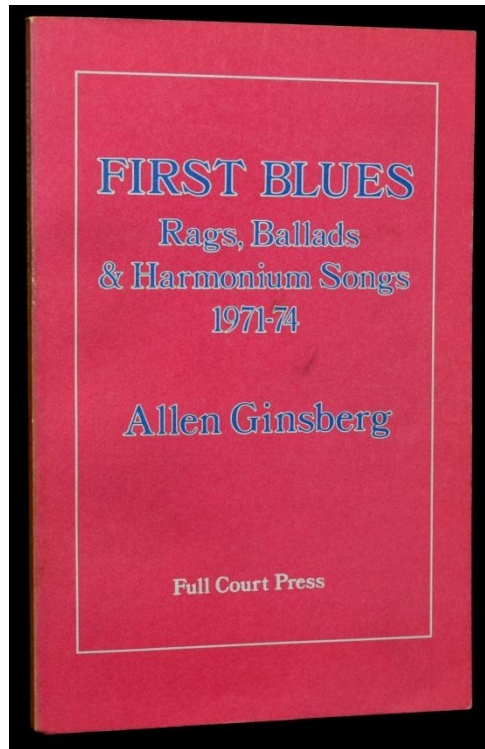


**Ginsberg, Allen. *First Blues: Rags, Ballads & Harmonium Songs 1971-74*. New York, NY: Full Court Press, 1975. Softcover. First Softcover Edition. ISBN: 0-916190-05-6. Very Fine. Inscribed & signed by Allen Ginsberg to Ken Mikolowski.**

"Music carries senseless vowels, which could be revised but in keeping with the spirit of this Art I've left most first drafts & improvisations fixed in their original wordings, useful to myself & others to see how raw mind actually sings." (from author's introduction) The first softcover edition of Allen Ginsberg's compilation of his verse-lyrics to songs which he performed, sometimes accompanied by himself on harmonium, at his readings; & which he also recorded. With an introduction by Ginsberg, & facsimiles of his hand-written words & musical notations. This copy is hand-signed, inscribed & dated on title page: "(signed) Allen Ginsberg/(musical note & exclamation mark)/Ken Mikolowski's copy/ 10/17/85." Poet-printer-publisher-professor Ken & his late wife Ann Mikolowski were the founders & proprietors of the fabled Alternative Press in Detroit, which published works by many giants of the Beat Generation/New York & Black Mountain Schools--including their friend Ginsberg. Also present in this copy is a ticket stub for a live reading by Ginsberg, with special guest Patti Smith that took place at University of Michigan's Hill Auditorium in Ann Arbor on February 16, 1995. We have left this where we found it between pgs. 30-31, perhaps significant to the Mikolowskis. An outstanding Ginsberg collectible with this affectionate proprietary inscription, profound provenance & relevant ephemera. In very fine condition with only lightest wear & a few short, faint creases to front, back covers; small smudge-spot in blank middle area of front cover; tiny spot in blank lower left area inside margins of back cover; mild vertical crease along most of spine; fading & sunning to same; slightest wear & miniscule bumps at edges & corners. Interior very fine, substantially mint. Ticket stub in very fine condition, also substantially mint.

**(#2841) \$100.00**

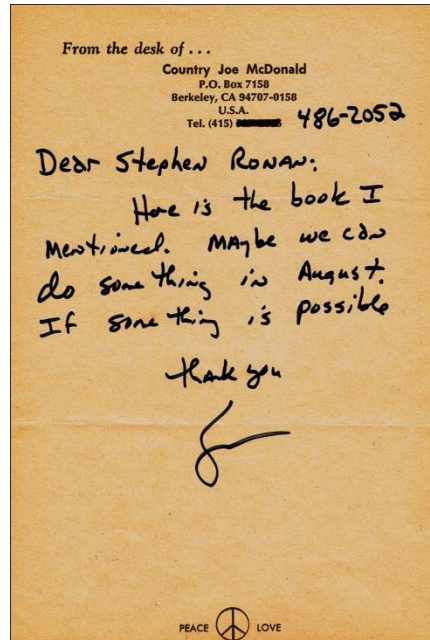
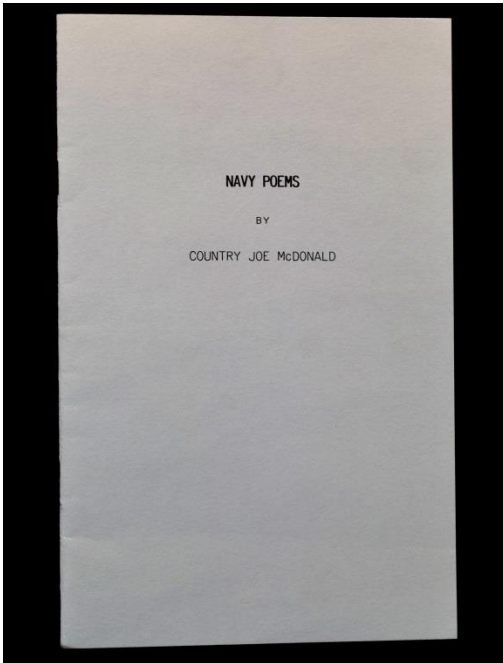




**McDonald, Country Joe. *Navy Poems with: Handwritten Letter on Stationary; Calling Card; Flyer.* Berkeley, CA: Self-Published, 1982. Stapled Wrappers. First Edition. Very Fine. With letter on personal stationary hand-written & signed by Country Joe McDonald to Stephen Ronan.**

Country Joe McDonald (born Joseph Allen McDonald) is of course widely known & loved as a musician & founder of the seminal 1960s group Country Joe and the Fish, which performed at the Woodstock Festival & other iconic events. Less well known is his foray into published poetry. In 1982, McDonald self-published *Navy Poems*, a selection of prose-poems which, as he writes in his foreword, "...come from my active Naval service from 1959-62. Through my work with other Vietnam Era veterans, I began to realize that I had suppressed so many of my memories of my service years. Now, like so many other of my brothers and sisters who are in the military or are veterans, I find that writing down these memories and sharing them is a great relief." Indeed, these poems & the early military experiences they describe bring a deep background meaning to his group's most famous song, "The "Fish" Cheer/I-Feel-Like-I'm-Fixin'-to-Die Rag." Sixteen years later (1998), this collection was published by Ridgeway Press. We offer (1) a copy of the original 1982 self-publication; along with (2) a letter hand-written in thick black felt-tip ink by McDonald on his personal stationary, which includes the peace symbol flanked by the words "Peace" & "Love" at bottom margin. The text of the letter in its entirety: "Dear Stephen Ronan:/Here is the book I/mentioned. Maybe we can/do something in August./If something is possible/Thank You/(signed) Joe." Stephen Ronan is a poet in the Berkeley/San Francisco area who was involved in the Beat Generation & post-Beat scene in that area. McDonald has long been a resident of Berkeley where he began his career as a busker. The letter is not dated & does not refer to "the book" by its name, but we found it along with (1) & therefore presume it is the book referred to & that the date of its writing was during or near 1982. The meaning of the letter is uncertain—was McDonald proposing a mutual reading/performance with Ronan, or perhaps soliciting Ronan's help to publish *Navy Poems*? McDonald crossed out his printed telephone number & hand-wrote another number next to it. Also found with the letter & book is (3) McDonald's calling card, with his initials "CJM," Post Office Box address & telephone number. Finally, (4) a flyer announcement for a reading & signing event in Berkeley featuring McDonald, with a reference to (1), & Worden (Mac) McDonald (no relation that we know of), circa 1986. A unique group of related collectibles by the legendary Country Joe McDonald. (1) in very fine condition with only a few short, faint creases emanating from stapled spine onto front, back covers; bottom of two staples just beginning to rust with tiny spot of bleeding at outer spine; otherwise substantially mint inside & out. (2) in very fine condition with two light horizontal creases where originally folded into thirds; miniscule bumps at upper right & lower left corners. (3) in very fine condition, substantially mint. (4) in very fine condition with light vertical & horizontal creases across surface where originally folded into quarters; one short, light crease along upper right corner.

**(#2798) \$125.00**



You are invited to join the celebration for  
**WORDEN (MAC) MCDONALD**  
Author of *AN OLD GUY WHO FEELS GOOD*  
— *THE AUTOBIOGRAPHY OF A*  
*FREE-SPIRITED WORKING MAN*,  
now in an expanded fifth edition  
and  
**COUNTRY JOE MCDONALD**  
author of *NAVY POEMS*  
both McDonalds will be reading from and  
signing copies of their books

**TUESDAY MAY 13 8 PM**  
**CODY'S/2454 Telegraph Avenue**  
**at Haste/Berkeley**



**Various (Artaud, Antonin; Avison, Margaret; Blackburn, Paul; Breton, Andre; Bronk, William; Carroll, Paul; Casper, Leonard; Char, Rene; Claes, Astrid; Corman, Cid; Creeley, Robert; Dorn, Ed; Duncan, Robert; Enslin, Theodore; Ferrini, Vincent; Laubies, Rene; Layton, Irving; Levertov, Denise; Lorca, Federico Garcia; Merrill, James; Michaux, Henri; Morse, Samuel French; Olson, Charles; Oppenheimer, Joel; Stevens, Wallace; Williams, William Carlos et al.) *Origin Magazine: First Series (Near Complete Run: 18/20 Issues)*. Dorchester, MA: Origin Press, 1951-1957. Softcover (1, 9) Stapled Wrappers (2-8, 10-18). First Printings (All 18) / Association Copies (All 18). Very Good-Fine. From the Library of Clayton Eshleman, Award-Winning Poet, Translator, and Prose Essayist. (18) Issues Signed and/or with Marginalia by *Origin* Third Series Contributor and Close Friend of Cid Corman, Clayton Eshleman.**

It was Cid Corman's talks with Robert Creeley, initially, that birthed the idea for a new magazine. Creeley asked Corman to help him find new work of quality for a magazine Creeley himself was trying to assemble--a project for him that never emerged. However, a key donation materialized from a wealthy & intelligent patroness named Evelyn Shoolman, who presented Corman with \$550 and the encouragement to edit the magazine himself. By this time, young Cid Corman had finally found himself in a position of incredible opportunity--on friendly enough terms with a finally-recognized genius in Charles Olson (who was a little over 40 years old at this point) and a vocationally-charged Robert Creeley, who was two years younger than Corman and just over 24. Both men were taken enough with Corman to believe in his vision & commitment to poetry, and they would both soon be published as the featured authors in *Origin I* and *Origin II* in Summer and Fall of 1951, respectively. This prestigious, near-complete run of *Origin* magazine has a history of incredible provenance worthy of the most exacting collector. These 18 issues are from the collection of Clayton Eshleman; poet, prose essayist, and prolific translator of Cesar Vallejo & Surrealist authors Antonin Artaud and Aime Cesaire. Eshleman first made contact with Cid Corman in 1959, sending a small collection of "attempts at poetry" to Corman--only to be dealt back a snarling get-serious-or-stop-writing response from the brilliant-yet-prickly editor. Later, Eshleman moved to Kyoto, Japan just around the time Corman was returning to Kyoto from his American visit. Eshleman would often go to visit Corman at The Muse Cafe in Kyoto, which was, as Eshleman relates, Corman's "office," in effect. This early mentorship was invaluable to Eshleman, who would later translate the complete poems of Antonin Artaud and Aime Cesaire, as well as distinguished selections from many other important figures. This history considered, only a collection of *Origin* magazines owned by Corman himself could be of greater importance or rarity, and it is remarkable that this collection should appear on the collector's market and has not yet been snatched up by a university Special Collections department. Another historical specific of note in relation to Eshleman's ownership inscriptions is the fact that--as related above--Eshleman was living in the same city as Corman while he read this First Series of *Origin*, and sought him out frequently to



discuss life & literature. So, when his inscriptions read "Kyoto," they reveal that Eshleman did not order these magazines to be shipped to him, but rather obtained them from Cid himself (as Eshleman confirmed with us), who was one of C.E.'s many fierce interlocutors. Eshleman is a direct descendent in a line of apprenticeship beginning with Edward Dahlberg's mentorship of Charles Olson, Olson's mentorship of Cid Corman, and Corman's mentorship of Eshleman. A remarkable web of consanguineous pedigree woven together by, in Olson's phrase, a commitment to "Saturation Jobs," and, in Eshleman's words, a lifelong dedication to "The Whole Art." Visit our website, [www.thirdmindbooks.com](http://www.thirdmindbooks.com), to view the condition grading in-full, as well as information regarding Eshleman's many signatures, ownership inscriptions and marginalia.

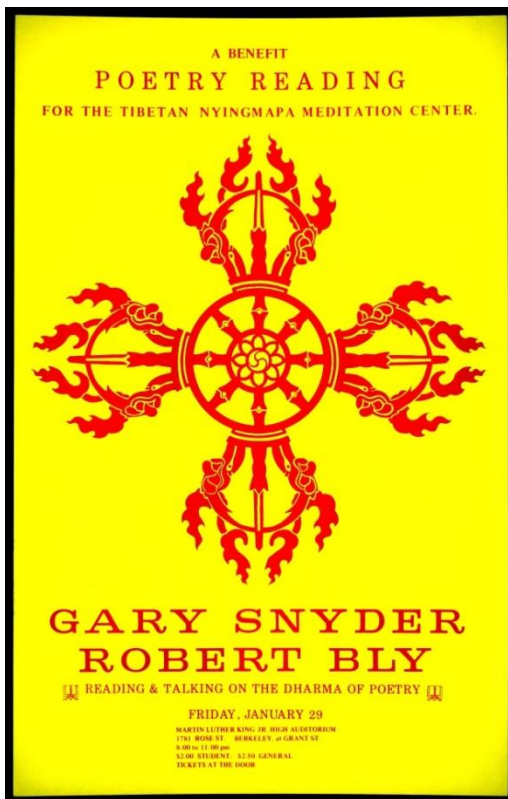
(#2867) \$750.00



**Snyder, Gary; Bly, Robert. *Broadside Announcement of Poetry Reading.* Berkeley, CA: Tibetan Nyingmapa Meditation Center, 1971. Single Sheet. First Printing. Very Fine.**

A broadside (10&3/4"x17") announcing *A Benefit Poetry Reading for the Tibetan Nyingmapa Meditation Center* featuring poets Gary Snyder & Robert Bly "Reading & Talking on the Dharma of Poetry." The date of Friday, January 29 is noted, & we have calculated the year as 1971. The event occurred at Martin Luther King Jr. High (School) Auditorium in Berkeley, CA. With a bold red Tibetan illustration taking up much of the surface; red text & artwork on bright yellow background. A most stunning & rare piece relating to these two iconic American poets. In very fine condition with only a tiny bump at upper right corner; very slight rubbing & tiny creases at lower thin left edge; otherwise virtually mint. Currently mounted on stiff board, in protective shrinkwrap. Will be shipped carefully rolled in a tube.

(#2404) \$75.00 **SOLD**

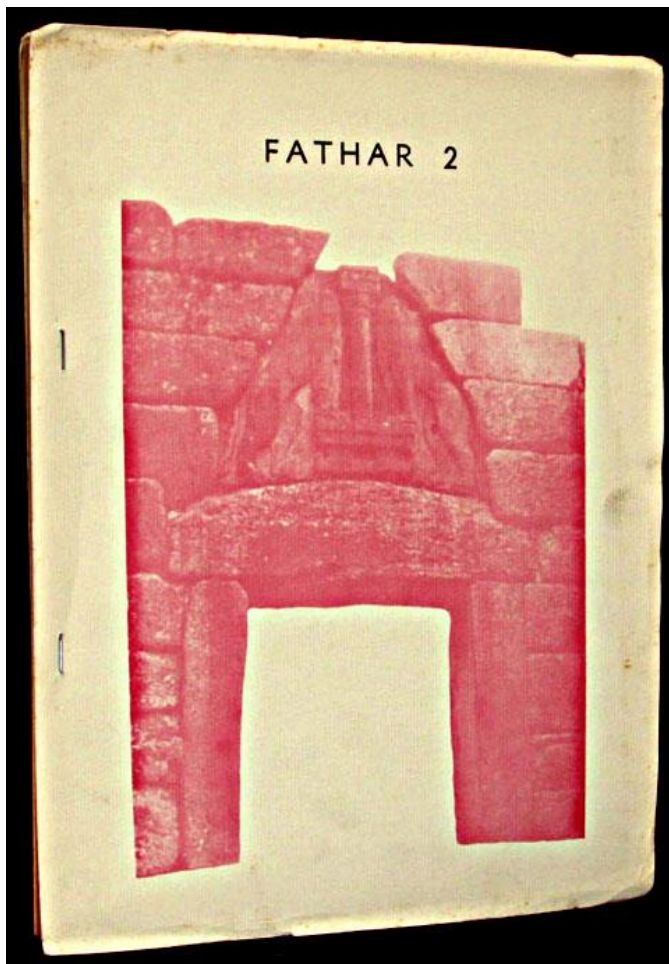


**Various (McClure, Michael; McNaughton, Duncan; Olson, Charles; Sanders, Edward; Wieners, John et al.). *Fathar 2*, December 1970. Buffalo, NY: Duncan McNaughton, 1970. Stapled Sheets. First Printing. Near Fine**

This vintage literary journal, compiled & published by renowned poet Duncan McNaughton, features contributions by Michael McClure (the two-part poem "Tatagatha Valentines"); McNaughton himself (the short poem "Page for the Buddha of Right Motive"); Charles Olson (a short untitled poem dedicated to Bob Hogg dated October 23, 1967); Edward Sanders (the poem "The Barge of Charles Olson Down River by the Rushes of Hathor"); John Wieners (a surreal prose-poetry essay titled "Approaching the Oscars") & more. Front

cover image of Lion Gate & Cyclopean Wall of the Citadel in Mycenae by Helen MacLeod; & what appears to be a film still (?) with the Italian actor Marcello Mastroianni sitting on the rear of an elaborate antique carriage on back cover. An important collectible with several key Beat-&-beyond literary figures represented. In near-fine condition with moderate browning, soiling & spotting of front & back covers; moderate bumps, creases & chips at edges of same where they exceed size of text block. Interior very fine except for mild browning of pages.

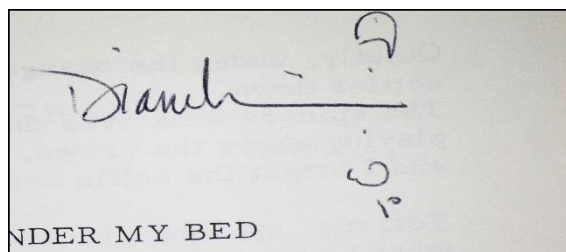
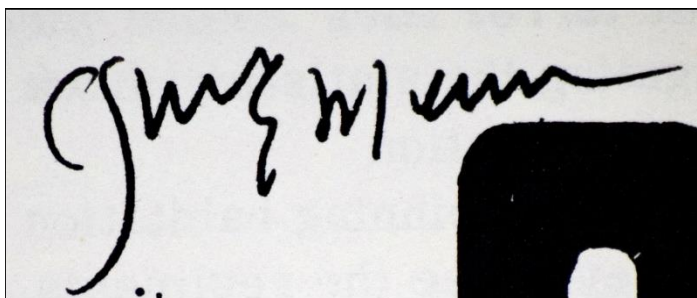
**(#2122) \$35.00**



**Various (Benedikt, Michael; Blackburn, Paul; Dorn, Edward; Duncan, Robert; Eshleman, Clayton; Rothenberg, Jerome; Wakoski, Diane). *Trobar* No. 3. Brooklyn, NY: Trobar, 1961. Stapled Wrappers. First Printing. Good. Signed by Clayton Eshleman & Diane Wakoski.**

Founded in 1960 by George Economou and Robert & Joan Kelly, Trobar was largely an outlet to disseminate & publicize what Jerome Rothenberg then referred to as "Deep Image" poetry. "Sometimes called the "deep image" poets...[they] sought spiritual intensity and transcendence of the self rather than confessional immediacy. Their work was influenced by the poetry of Spanish and Latin American writers such as Federico García Lorca, Juan Ramón Jiménez, César Vallejo, and Pablo Neruda, especially their surreal association of images, as well as by the "greenhouse poems" (1946–48) and the later meditative poetry of Theodore Roethke, with their deep feeling for nature as a vehicle of spiritual transformation." (Dickstein, Blair, Giles: *Encyclopedia Britannica*). This issue of Trobar wields a notable list of names, including the celebrated translator of Surrealist texts, Michael Benedikt, Black Mountain associates Paul Blackburn & Edward Dorn, San Francisco Renaissance poet Robert Duncan, Guggenheim Fellow & National Book Award winner Clayton Eshleman, translator & poet Jerome Rothenberg, and poet Diane Wakoski, among others. Signed by two of the poets published in this issue, Clayton Eshleman & Diane Wakoski. Eshleman's signature appears in full on title page beside his name; Wakoski's signature appears as "Diane" with playful, brief doodling accentuating the signature. Journal in good condition with rubbing to front, back covers; slight spotting, minor yellowing to same esp. near spine-edge of front, back covers; chipping to area around top staple; significant rusting & bleeding to staples.

**(#2718) \$100.00**





## TERMS OF SALE

All items subject to prior sale.

We take Visa, MasterCard, Discover, American Express and PayPal.

We ship by the next business day Monday thru Friday. Due to state law we charge 6% Sales Tax to All Michigan Customers.

All of our books come in protective covers.

Please reference our inventory numbers listed in the Index of the Catalog if you place an order online.

## SHIPPING POLICY

Shipping costs will be determined at checkout. You can choose the method and delivery time.

## RETURN POLICY, SATISFACTION

Your Satisfaction is guaranteed. We unconditionally guarantee representations of authenticity and we take great pride in the accurate and detailed descriptions of our items. Any item that has been misrepresented or discovered to be other than our description (or for any other reason) may be returned with full refund within 10 days as long as it is returned in the same condition as we shipped it.

For Questions About a Particular Item or Beat Related Topic:  
[curator@thirdmindbooks.com](mailto:curator@thirdmindbooks.com)

For Sales or Shipping Information:  
[sales@thirdmindbooks.com](mailto:sales@thirdmindbooks.com)

For all other Information and Questions:  
[info@thirdmindbooks.com](mailto:info@thirdmindbooks.com)

Our Telephone Number:  
(734) 994-3241

Content © 2017, First Printing

## INDEX

Item#	Author	Title	Year	Page
2844	Berkson, Bill	I Love You de Kooning Broadside-Artwork	1978	2
2444	Crabtree, Lee	An Unfinished Memoir	1974	3
2910	Burroughs, William S.	The Exterminator	1960	4
2908	Burroughs, William S.	Two Original Pages of Hand-Typed Cut-Up Writings	1965	6
2904	Burroughs, William S.	Port of Saints	1973	8
2869	Burroughs, William S.	Last Words: The Final Journals of William S. Burroughs	2000	10
2720	Creeley, Robert	The Island	1963	12
2594	Duncan, Robert et al.	Broadside-Poster for Poetry Reading at Kent State University	1972	14
2600	Ferlinghetti, Lawrence	Mule Mountain Dreams	1980	16
2841	Ginsberg, Allen	First Blues: Rags, Ballads & Harmonium Songs 1971-74	1975	18
2798	McDonald, Country Joe	Navy Poems /w Handwritten Letter; Calling Card; & Flyer	1982	20
2867	Various	Origin Magazine: First Series (Near Complete Run: 18/20 Issues)	1951	22
2404	Snyder, Gary	Broadside Announcement of Poetry Reading	1971	24
2122	Various	Fathar 2, December 1970	1970	25
2718	Various	Trobar No. 3	1961	26

Third  
Mind  
Books

