

In November 2019, a small section of the [Maud/Olson Library](#) traveled from Gloucester, Massachusetts, to New York City for the first exhibition of the collection. The Segal Theatre at The Graduate Center, CUNY, hosted fifty-some books of all kinds from this remarkable collection, curated collaboratively by Mary Catherine Kinniburgh, André Spears, Gregor Gibson, Ammiel Alcalay, Paul Cultrera, John Faulise, Henry Ferrini, and Barbara Gale. Ann Charters provided a welcome address at the event, chronicling her time studying Olson and Melville, and what the presence of the Maud/Olson Library means to her and her work.

Our mission with this event was to firstly, frame what the Maud/Olson Library *is*, and secondly, to invite participants to engage a wide array of conversations about what the collection might offer us--even beyond knowledge of its creators. Over the books, we discussed the history of the Maud/Olson Library; Charles Olson's work and legacy; Ralph Maud's approach to collecting, even as a form of conceptual art; how we can advocate for community-based libraries; the beautiful or striking features of the books, mimeographs, pamphlets, and other materials that made their way into the exhibition; and bibliography as both a materially-oriented but also imaginative practice.

This exhibition was made possible with the support of the [Bibliographical Society of America](#), [Lost & Found: The CUNY Poetics Document Initiative](#), [The Center for the Humanities at CUNY](#), [Granary Books](#), and [the Galen Gibson Fund](#). Edward Sanders designed a commemorative broadside, printed on the occasion of the event for attendees.

The first portion of the event--before we descended on the books for conversation--was livestreamed, and is available to watch [online](#). Below, André Spears shares the remarks he provided for context about the Maud/Olson Library itself.

For more information about the Maud/Olson Library, please write to us [here](#).

-Mary Catherine Kinniburgh, Contributing Editor

## The Maud / Olson Library: Mirror-image of an intellect \*

“All aesthetic experience is feeling arising  
out of the realization of contrast under identity.”  
Alfred North Whitehead, quoted by C. Olson  
in Ann Charters, **Olson/Melville** (“Postscript”).

“Art is the only twin life has...”  
Charles Olson, “Human Universe.”

In the combined issues #64, 65 & 66 of the **Minutes of the Charles Olson Society** (2010) the reader is presented with the “Catalogue of the Ralph Maud Collection of Charles Olson’s Books.” In it are listed not simply all the books that Charles Olson is known to have owned and read, but at one and the same time all the books that Ralph Maud had personally acquired over the course of some 40+ years, and in which he carefully recopied all of Olson’s notes and marginalia from the originals. As the replica of a poet’s library, the Maud / Olson library is one of a kind.

Strangely, it’s not clear why Ralph Maud took it upon himself to replicate Olson’s library. That’s open to interpretation, and in trying to piece together the genesis of this unique project, a quick chronological overview might be useful.

1. One could start with Olson himself, who, in the course of his work on Melville in the 1930’s, up until the publication of **Call Me Ishmael** in 1947, studied Melville’s actual library and the marginalia of the books therein. The larger project of cataloguing Melville’s source material was taken up by Merton Sealts Jr. in his **Melville’s Reading** (1950), which gives credit to Olson & which Olson had in his library. Clearly, Sealts’s book on Melville’s reading can be seen as the precursor of Maud’s own book **Charles Olson’s Reading: A Biography** (1996).

2. It is in the academic years 1963-1965 that Maud got to know Olson, when the two men were on the faculty together at SUNY Buffalo. Ralph (who was from Wales) was a Dylan Thomas scholar at the time, but after leaving Buffalo in 1965, he later described himself as “Olson’s designated scholar at the Berkeley Poetry Conference in July 1965.” In the following fall, as Olson returned to Gloucester, Maud joined the English Department at Simon Fraser University in its founding year, and no doubt one of the draws of the job was the possibility of curating the prospective Contemporary Literature Collection for which the university had received a grant. It is in view of

building this collection that Maud first started buying books, chapbooks, pamphlets etc. representative of post-war “modern” literature, poetry in particular.

3. In the wake of Olson’s death in 1970, at a time when Olson scholar George Butterick was cataloguing the books in Olson’s library for the Olson archive at the U. of Connecticut at Storrs, Maud’s project of building the Contemporary Literature Collection at Simon Fraser seems to have given momentum to the parallel project of acquiring copies of Olson’s books.

In effect, the Contemporary Literature Collection at Simon Fraser and Ralph’s Collection of Olson’s books are co-extensive. These two component parts of his Collection continued to exist side-by-side throughout Ralph’s lifetime (some 80 of Ralph’s Olson books were bequeathed to the CLC at the time of his death), as if the latter were meant to underscore Olson’s foundational status within the former.

4. In issue #17 of the **Minutes of the Charles Olson Society** (1996), issued in tandem with the publication of **Olson’s Reading**, Maud, in a 1991 article written on the occasion of his acquisition in 1989 of some fifty books belonging to Olson, seems to take stock of his project when he describes “the approximately 4000 volumes and pamphlets and periodicals which represent two decades of an attempt to replicate Charles Olson’s library.” Moreover, in the same issue of the Minutes, in an article entitled “An Appeal,” Maud admits that his project to establish a Charles Olson Center in a university setting has not come to pass. Rethinking the idea, his appeal is for “a proper home for my collection.”

5. In October of 2015, some nine months after Ralph Maud’s death, his replica of Olson’s library traveled under the auspices of the Gloucester Writers Center from Vancouver to Gloucester, where it remains to this day...

Nevertheless, what we don’t really have from Ralph Maud is a comprehensive rationale for *why* he created his replica of Olson’s library. No doubt, as he states in his **Charles Olson’s Reading**: “Olson’s poetry stems directly from his reading.” And certainly, in keeping with the rhizomatic nature of Olson’s poetry, and of the **Maximus** poems in particular, the poetry’s energies are meant to be transferred to the reader, and, from the reader, re-transferred onto other texts, other avenues of research, other ways of following Herodotus’s injunction to “find out for oneself...” To borrow from critic Robert von Hallberg, Olson’s poetry is “the scholar’s art.”

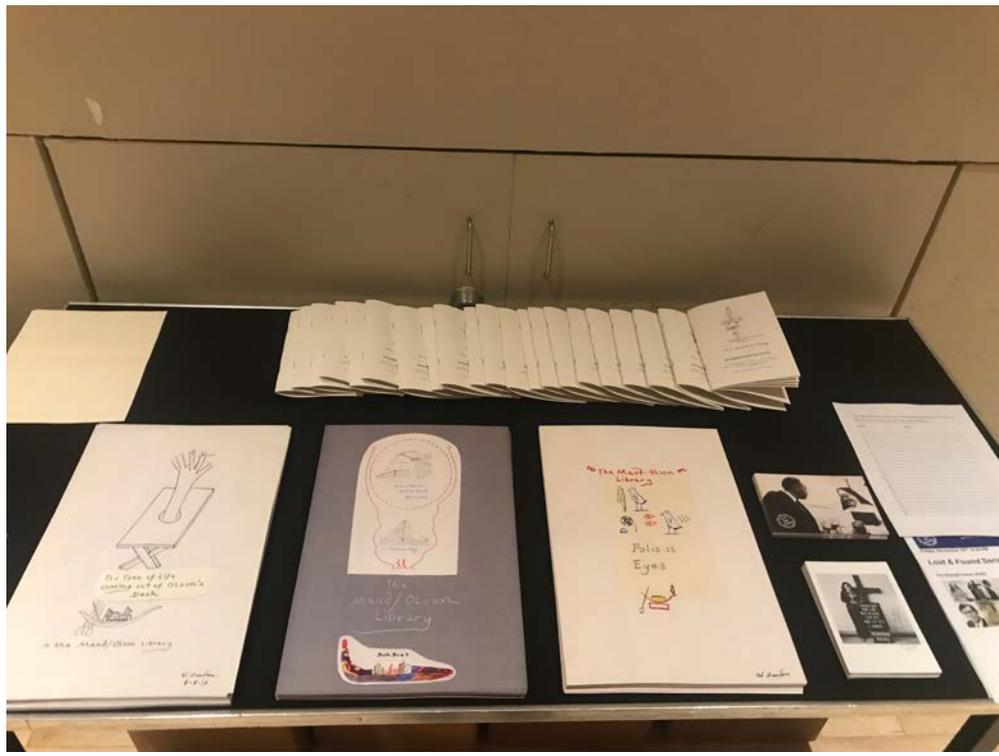
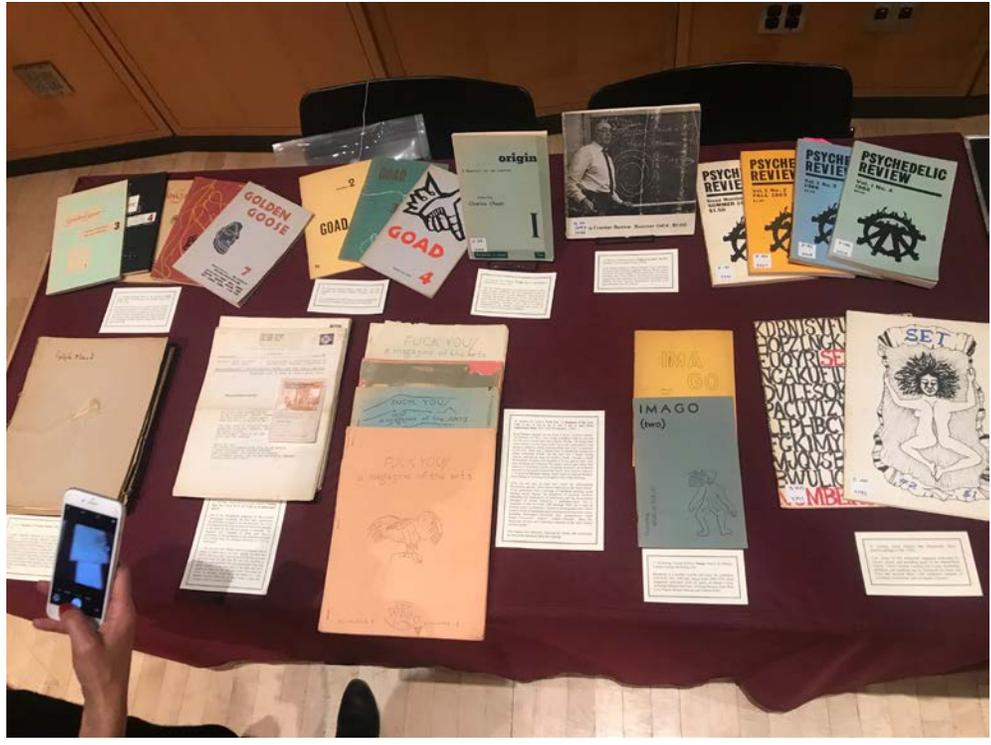
Personally, I see the Maud / Olson Library as a monument to the marriage of scholarship and poetry, to the mutual bond by which each sustains the other. As a mimetic assemblage, this facsimile collection is like a mirror held up to Olson’s personal library, and as such can be said to function, in its own way, as a work of art—as an art installation, which in reflecting Olson’s library

presents us with an image of the “intellect,” or what Gregor Gibson calls the “brain,” of the poet Charles Olson. It’s pertinent here to recall that the word “intellect” shares the same etymological root as the word “collect” or “collection,” i.e. the Latin verb *legere*, “to read,” which in turn would seem to be derived from the verb *ligere*, “to bind” or “bring together.” In other words, based on his reading of the work, by recreating Olson’s library Ralph Maud offers a scholar’s aesthetic response to Olson’s “scholar’s art.” Seen in this light, Maud’s replica library appears as a free-standing conceptual construct which, like Olson’s writing itself, is as artful as it is useful.

—André Spears

*\*This text is slightly modified from the one first presented as part of “Archival Poetics: A Hands-on Exhibition with the Maud / Olson Library” at The Graduate Center, CUNY, November 7, 2019.*









From the EXHIBITION CATALOG of volumes on display:

1. (No author). **Bibliography Compiled by Jack Clarke for Use in Class in 1969.**

Compiled by Clarke, sent to Olson, whose class he'd taken over after Olson's departure from the University of Buffalo. Clark is one of the major players in early attempts to quantify Olson's library, and studied Olson, William Blake, and jazz.

2. (No author). **Herodotus: The Histories.** Baltimore: Penguin Books, n.d.

Olson first became aware of the Greek historian—known as the “Father of History” for his efforts to methodically collect and convey details related to historical events— when he reviewed “The Histories.” Published in *Black Mountain Review*, a journal associated with the experimental North Carolina-based college where Olson served as rector, Maud has transcribed Olson's marginal notes into this copy.

3. Adamic, Louis. **Dynamite: The Story of Class Violence in America.** New York: Viking Press, 1931.

Louis Adamic—an immigrant from Yugoslavia, naturalized as an American citizen in 1918—wrote about the lives of immigrants and minorities in early 20<sup>th</sup> century America in ways that were public-facing, prolific, and advocated for diversity and equal rights. Maud provides this note on the bookplate: “Though not in his library, this book was so known to Olson that he recommended its reprinting by the Frontier Press. Had been in BMC (Black Mountain College) library.” Frontier Press was operated by Harvey Brown, who took his marching orders from the Big O. (See Berkman's “Prison Memoirs.”)

4. Adams, Brooks. **The New Empire**. New York: MacMillan, 1902.

The introduction of this text laid out new ideas on information theory and the increasing issue of what would later be known as “information overload,” as well as predicted the rise of the United States to a global power while noting the likelihood of Western democracy’s decay. Lifted by Olson from the Black Mountain College library. Olson inscribed his copy “Olson - by arrogation.” This would become another Frontier Press reprint, with an introduction by Olson particularly extolling the maps Adams himself had drawn.

5. Ambler, Edward Vassar. **The Cape Ann Trail**. Gloucester: Gloucester Chamber of Commerce, n.d. (c. 1950).

Much of Olson’s poetry addresses the physical landscape of Gloucester, and the way one can navigate it on and off the page. One of several maps Olson kept as visual references.

6. Anon. **Magazine of Further Studies, Nos. 1, 4, 5, and 6**.

A small magazine published by in Buffalo by Jack Clarke, Al Glover, George Butterick (future Olson scholar and curator of his archive), Fred Wah (future poet laureate of Canada) and other students of Olson, c. 1970. Includes some of Olson's letters to Clarke and, in no. 5, Olson's “A Plan for a Curriculum of the Soul” which was the basis for the series of fascicles (or small chapbooks) produced by the Institute of Further Studies. The Institute was a group of practitioners who sought to study Olson’s influence further, particularly in light of his ideas about projective verse.

7. Babson, John J. **History of the Town of Gloucester, Cape Ann, Including the Town of Rockport**. Gloucester: Procter Brothers, 1860.

Another one of Olson's “Bibles” for the early history of Gloucester. Maud has painstakingly transcribed Olson's many marginal notes, showing Olson’s deep engagement with Gloucester’s history.

8. Bellows, Henry Adams. (Translator). **The Poetic Edda**.

Towards the end of his life, Olson began to study the Old Norse epics with increased interest. These texts are known for blending the cosmological and the geographical to discuss historically realistic experiences in the medieval North Atlantic; the same might be said in terms of technique for Olson’s own epic work on Gloucester with *The Maximus Poems*. Though he made no notes in this book, other than to note that he purchased it in Buffalo in 1965, Olson would have explored this significant Old Icelandic text.

9. Benedict, Ruth. **Tales of the Cochiti Indians**. Washington DC: GPO, 1931.

Maud notes, “Benedict, whom he worked with during the war, was Olson’s entry into Indian myth.” Olson had an abiding interest in the histories of indigenous America, including archaeological expeditions to study the Maya, and deep research on indigenous American people before the European settlement of Gloucester.

10. Berkman, Alexander. **Prison Memoirs of an Anarchist**. Pittsburgh: Frontier Press, [1970].

Berkman was sentenced to 22 years for attempting to assassinate Henry Clay Frick, in an effort to incite political revolution during the Homestead Strike. First published by Emma Goldman’s Mother Earth Press in 1912, this text became an iconic autobiography for the ways in which it addressed aspects of life in prison, particularly homosexuality. Olson regarded this as an important text and persuaded his protégé and supporter Harvey Brown to publish it. The copy Olson gave to Brown had been given to Olson by Edward Dahlberg and it had been given to Dahlberg by Emma Goldman.

11. Berrigan, Ted. **The Sonnets**. New York: Grove Press, [1964].

While literary criticism has tended to divide postwar American poetry into regionally-specific groups—Black Mountain, New York School, Berkeley Renaissance, and more—thanks to mimeograph magazines, readings, and letter writing, these categories were incredibly permeable. The Grove Press edition is the most significant of this New York School poet, praised by Frank O’Hara, and admired by Olson who—according to Maud—owned the special limited edition of this work.

12. Boldereff, Frances. **Reading Finnegans Wake**. Woodward, PA: Classic Nonfiction Library, 1959.

Boldereff was a respected James Joyce scholar, typographer, and book designer, whose ideas about publishing and representation of texts had significant influence on Olson’s own. She was Olson’s secret muse and sometime lover; their relationship—and her influence on him—only came to light after his death.

13. Bowering, George (Editor). **Imago. Nos. 1–2**. Alberta, Canada: George Bowering, n.d.

Bowering is a prolific novelist and poet. He published *Tish* from 1961–1963 and *Imago* from 1964–1974. Both magazines published work by poets of Olson’s circle, including Michael McClure, Fielding Dawson, Fred Wah, Larry Eigner, Robert Duncan and Anselm Hollo.

14. Brover, Charles (Editor). **Niagara Frontier Review**. [Buffalo, NY]: [Frontier Press], [1964].

Very much a product of Olson’s Buffalo years, published by friend and financial supporter Harvey Brown. Olson served as “Advisory Editor” and Charles Boer, his literary executor, was “Poetry Editor.” The magazine ran for three issues total, and included work from poets associated with Buffalo, the San Francisco Renaissance, and New York jazz musicians like Don Cherry.

15. Cagli, Corrado. **Corrado Cagli**. Rome: Galleria del Secolo, 1949.

This Italian artist was Olson's friend from WWII days, when Olson served in the Office of War Information. Cagli was present at the liberation of Buchenwald. They later collaborated on several projects involving Cagli's art and Olson's poetry, including *Y & X*, with poems by Olson and drawings by Cagli, via Black Sun Press in 1948. Cagli's recollections of Buchenwald greatly informed Olson's perspective on poetry and the body, including his poem "La Preface," which Cagli commissioned for a brochure of his drawings.

16. Charters, Ann. **Olson/Melville: A Study in Affinity**. [San Francisco]: Oyez, [1968].

A groundbreaking work—the first book-length critical study of Charles Olson, and the first to highlight the importance of Alfred North Whitehead's work to Olson's writing. This work drew on Charters's expertise as a Melville scholar for her doctoral dissertation. Published by Robert Hawley at Oyez Press, as one of Charters's first of many published works on Olson. The happy result of Charters's 1968 visit to Olson in Gloucester. (See the note for Sauer's "Northern Mists.")

17. Connolly, James B. **The Book of the Gloucester Fishermen**. New York: John Day Company, 1927.

Olson scorned Connolly's "prettied up" view of the fisheries, but depended on him for characters and anecdotes. The "3rd letter from George's, unwritten," (*The Maximus Poems*) in which Olson claims he can't remember the source of the story he's telling, comes from Chapter VI of this book—"Driving Homes from Georges."

18. Corbin, Henry. **Avicenna and the Visionary Recital**. [New York]: Pantheon, [1960].

Corbin was a noted scholar of Islamic religion; Avicenna, an eleventh-century Persian philosopher with over 100 works to his name in mathematics, science, and mysticism. Maud notes that this study, originally published in French, and sponsored by the Iranian National Monument Society, was a major source in Olson's "Causal Mythology" lecture. Corbin was a later addition to Olson's worldview.

19. Corman, Cid (Editor). **Origin. No. 1**. [Dorchester, MA]: [Cid Corman], 1951.

The first *Origin* magazine, assembled by Robert Creeley and Corman, published the first Maximus poem of Olson's when he was virtually unknown. Olson wrote to Corman: "the fullest satisfaction i have ever had from print, lad, the fullest. And i am so damned moved by yr push, pertinence, accuracy, taste, that it is wholly inadequate to say thanks." (quotation from entry on *Origin, From a Secret Location* website).

20. Dahlberg, Edward. **Bottom Dogs**. London: G.P. Putnam's Sons, [1930].

Dahlberg was a teacher of Olson's, and wrote: "TO CHARLES OLSON - Whose genius I believe in & again affirm from his devoted & loving friend, Edward Dahlberg." Well, THAT didn't last much longer. Incidentally, D.H. Lawrence wrote the introduction to this book in 1929.

21. Di Prima, Diane and Leroi Jones (editors). **Floating Bear, Nos. 3–6, 8, 10, 12–15, 19–20, 22–24 (photocopy), and 25.**

One of the foundational magazines of the so-called "mimeograph revolution," the *Bear* was a powerhouse that published 25 issues in its first two years. No. 9 saw both Baraka and di Prima arrested (di Prima was pregnant at the time) by the FBI on charges of obscenity. The magazine also cemented di Prima and Olson's relationship: in the introduction to the complete published *The Floating Bear*, by Laurence McGilvery in 1973, di Prima notes,

"...the last time I saw Charles Olson in Gloucester, one of things he talked about was how valuable the *Bear* had been to him in its early years because of the fact he could get new work out that fast. He was very involved in speed, in communication. We got manuscripts from him pretty regularly in the early days of the *Bear*, and we'd usually get them into the very next issue. That meant his work, his thoughts, would be in the hands of a few hundred writers within two or three weeks. It was like writing a letter to a bunch of friends." (x)

22. Di Prima, Diane. (Editor). **War Poems.** New York: Poets Press, [1968].

Published by Diane di Prima's Poet's Press, contains the Olson poem "rages" as well as work by Allen Ginsberg, LeRoi Jones (Amiri Baraka), Robert Duncan, and others. Poets Press also published Audre Lorde's first book of poetry, as well as work by A.B. Spellman and David Henderson. Jolie Braun has written about Poets Press in *Beat Studies*, incorporating valuable archival research to show a history of the press.

23. Duncan, Robert. **Of the War.** [San Francisco]: Oyez, [1966].

This is a marvelous example of Olson's passionate involvement in a text. Duncan sent him a copy of this pamphlet, inscribed to his "cherished companion-in-arms," with his own manuscript notes in the text. Olson, in his copious notes throughout the text, replies to Duncan with a line-by-line critique and commentary.

24. (Duncan, Robert). **Typed Letter, Signed. From Robert Duncan to George Butterick. May 25, 1972.**

Duncan refuses to give his permission for Maud to work on the Olson-Duncan correspondence. "I have an animal alarm... a deep and soul and spirit feeling that that man has a mind out of tune with my intentions..."

This letter is from the Maud archive at the Maud/Olson Library—a collection of thousands of letters to and from Ralph Maud and other poets, publishers, and scholars throughout his academic career.

25. Emerson, Richard Wortz, et al. (Editors). **Golden Goose. Nos. 3–7.** Sausalito, CA: Golden Goose Press, [1952–1954].

Richard Wirtz Emerson and Frederick Eckman founded the Golden Goose Press in Columbus, Ohio, in the late 1940s before relocating to Sausalito in the 1950s. There the press attracted contributions from many prominent mid-century poets, including William Carlos Williams, E.E. Cummings, Kenneth Rexroth, Robert Penn Warren, and Ezra Pound.

26. Goode, George Brown. **The Fisheries and Fishery Industries of the United States. Section IV—The Fishermen of the United States.**

General source of knowledge for Olson of the glory days of dory fishing, and direct source for the *Maximus* poem “Cashes” which recounts the pitch-poling (flipping end-over-end) of the schooner “Rattler.”

27. Harrison, Jane Ellen. **Prolegomena to the Study of Greek Religion.** Cambridge, UK: University Press, 1908.

Harrison was a British classicist, suffrage advocate, and is considered the first woman to hold an official academic position in England. Her work on Greek religion was pioneered the establishment of modern approaches to Ancient Greek religion and mythology. Her work was introduced to Olson by Dahlberg.

28. Havelock, Eric A. **Preface to Plato.** Cambridge, MA: Belknap Press, [1963].

An example of Olson actually getting into a conversation with the text. Here, he calls Havelock, who he valued greatly, and who validated his concept of parataxis, but with whom he disagrees on some particular point, a “stupid prick” (p. 10). This highly influential text had high stakes for the history of poetry; Havelock explores Plato’s famous critique of poetry, and argues for the technological basis of such an argument due to differences between oral and literate cultures. Both he and Walter Ong were strong proponents of mind-altering effects of literacy, which influenced Harold Innis, Marshall McLuhan, and the emerging field of media and communication studies.

29. Holiday, Billie, with William Duffy. **Lady Sings the Blues.** New York: Popular Library, [1958].

Billie Holiday was a revered icon among many poets, including John Wieners and Frank O’Hara, as well as contemporaneous musicians like Cecil Taylor. Another indicator of the breadth of Olson’s interests, and Holiday’s lasting impression as a musician and a poet.

30. Jones, LeRoi. **The Dead Lecturer.** New York: Grove Press, [1964].

Amiri Baraka (then LeRoi Jones) visited Olson in Gloucester and was present for some of the legendary shenanigans that took place at millionaire/ inventor John Hammond's "Hammond Castle" in Gloucester just prior to the publication of this book. This particular publication is said to mark a transition moment for Baraka from "Beat" sensibilities to a deeper investigation of structures of jazz and blues to inform his poetry, which Baraka had published on in his groundbreaking *Blues People: Negro Music in White America* in 1963.

31. Jones, LeRoi, and Hettie Cohen. **Yugen, Nos. 2, 5, 7, and 8.**

In eight issues between 1958 and 1962, *Yugen* was known for publishing Beats to Black Mountain. Since the magazine did not shy away from theoretical debate, *Yugen's* mission to establish "a new consciousness in arts and letters" made it highly influential. #7 includes Frank O'Hara's "Personism: A Manifesto"—the poet's playful response to Olson's 1950 essay "Projective Verse." For more information, see *From A Secret Location* website.

32. Jung, C.G. **Psychology and Alchemy.** London: Routledge & Kegan Paul, [1953].

Jung, a contemporary of Sigmund Freud, was a pioneer in psychoanalysis. This text uses the steps of the *Magnum Opus*, or Great Alchemical Work, to model phases and experiences of psychological development. The work was enormously influential to scholars of alchemy and mysticism, and extraordinarily detailed in its discussion of historical alchemical practice; Olson referred to this text as "My apple branch." Maud has transcribed Olson's many marginal notes and has tipped in a photocopy of some of Olson's notes on the text.

33. Kerouac, Jack. **The Scripture of the Golden Eternity.** New York: Totem/Corinth, 1960.

Totem Press was LeRoi Jones (later Amiri Baraka's) publishing imprint, which partnered with Eli Wilentz's Eighth Press Bookshop's Corinth Press. Other authors included Allen Ginsberg, Frank O'Hara, and Gary Snyder, and Corinth was active in publishing a number of emerging African American poets in the 1960s. This work was published about the same time Olson was becoming interested in Jung's work on the alchemical text *Secret of the Golden Flower* from Tang-era China (also here). It shows Kerouac's deep study of Buddhist philosophy, blended with the "scriptural" aspect of his Catholic upbringing.

34. Kirk, G.S. **Heraclitus: The Cosmic Fragments.** Cambridge, UK: University Press, 1962.

Sent to him from the UK by fellow poet Jeremy Prynne, and immediately attended to by Olson. Understood as a source for the poem, "The Kingfishers," Heraclitus' development of what might be considered metaphysical and unity-based theories closely align with many of Olson's other interlocutors.

35. Lansing, Gerrit (Editor). **Set**. [Gloucester, MA]: [Gerrit Lansing], [1961. 1963].

Two issues of this influential magazine published by Olson's friend, and presiding spirit of the Maud/Olson Library, Gerrit Lansing. Lansing was a poet, bookseller, publisher, and sparkling star in Gloucester for those who lived and traveled there—with expansive interests in occultism, esotericism, and all manner of poetry.

36. Lawrence, D.H. **The Plumed Serpent**. New York: Alfred A. Knopf, 1951.

Olson was an admirer of Lawrence, as demonstrated by his 1950 essay, “The Escaped Cock: Notes on Lawrence & the Real.” Joseph R. Shafer notes that Olson’s work in *Call Me Ishmael* drew from D. H. Lawrence’s “Moby Dick” essay in *Studies*.

37. Lee, Paul A., Ralph Metzner, and Rolf von Eckartsberg (editors). **The Psychedelic Review. Vol 1, nos. 1–4**. Cambridge, MA: The Psychedelic Review, 1963.

“Maximus from Dogtown IV” appeared in *The Psychedelic Review*, Vol. 1, no. 3, 1964 under the title “POEM (from the Maximus Poems.” John Faulise has contemplated the hallucinatory quality of the poem, with its profusion of mythological gods and goddesses as its own possible psychedelic event, particularly given the beauty of “Gravelly hill” that precedes it.

38. Leland, Charles G. **The Algonquin Legends of New England**. Boston: Riverside Press, 1898.

A rich source for Olson. “The Story of a Partridge...” on p. 290 is transcribed, almost verbatim, but with subtle and artful alterations, to make the *Maximus* poem “Maximus Letter # Whatever... chockablock.”

39. Melville, Herman. **Moby-Dick or, The Whale**. New York: Hendricks House, 1962.

As part of his doctoral work in Harvard’s American Studies Program, Olson did important scholarly work on Melville’s reading practices, which he incorporated into his first book, *Call Me Ishmael*. In fact, Olson travelled up and down the east coast to re-collect Melville’s library, which had been sold for funds after his death, and study the annotations within. This archival and intellectual feat likely inspired Maud’s own methodology in studying Olson and assembling this library.

40. Morgan, Claire. **The Price of Salt**. New York: Bantam Books, [1958].

Claire Morgan was the pseudonym for Patricia Highsmith. An early, frank treatment of a lesbian affair, with which Highsmith did not want her writerly reputation associated. This paperback edition ultimately sold over 1 million copies. The story had a happy ending, unusual for its subject matter at the time. The book appears on a reading list for a class given by Audre Lorde at CUNY, perhaps one of the first university level classes on Lesbian literature.

41. Niehardt, John G. **Black Elk Speaks**. Lincoln, NE: University of Nebraska Press, 1961.

“Being the life story of a holy man of the Oglala Sioux” and enormously popular in the 1960s. Olson took the book seriously and made notes in the text.

42. Pound, Ezra. **The Cantos of Ezra Pound**. New York: New Directions, [1948].

Olson visited Pound when he was incarcerated at St. Elizabeth's in Washington, DC, shortly after Olson's resignation from the United States government and at the beginning of his life as a poet. He eventually broke with the great poet, but not before being profoundly influenced by Pound's adaptation of epic form and principles laid out in *The ABCs of Reading*.

43. Prescott, William H. **History of the Conquest of Mexico and History of the Conquest of Peru**. New York: Modern Library, n.d.

A major source for Olson's poem “The Kingfishers” discovered after Olson's death by the tireless Ralph Maud, who copied ALL of Olson's marginal notes in this MOL copy.

44. Rose-Troup, Frances. **Roger Conant and the Early Settlements on the North Shore of Massachusetts**. n.p.: Roger Conant Family Association, 1926.

This British historian was an important source in Olson's study of the Dorchester Company and Gloucester's early inhabitants.

45. Sanders, Ed. **A Life of Olson**. Woodstock, NY: Meads Mountain Press, 2018.

Sanders recently delivered the Charles Olson Memorial Lecture in Gloucester, and cites the poet as a profound influence on his life and work. This limited edition, *A Life of Olson* “& a sequence of glyphs on points of his life, work, and times...” was published as a box of photocopied sheets, in 50 copies.

46. Sanders, Ed. (editor). **Fuck You / A Magazine of the Arts. Vols. 3, no. 5; vol. 4, no. 5; vol. 9, no. 5; and Third Anniversary Issue**. New York: Ed Sanders, c. 1963.

From Sanders himself, via the *From a Secret Location* website:

“In February of 1962, I was sitting in Stanley's Bar at 12th and B with some friends from the *Catholic Worker*. We'd just seen Jonas Mekas's movie *Guns of the Trees*, and I announced I was going to publish a poetry journal called *Fuck You/ a magazine of the arts*. There was a certain tone of skepticism among my rather inebriated friends, but the next day I began typing stencils, and had an issue out within a week. I bought a small mimeograph machine, and installed it in my pad on East

11th, hand-cranking and collating 500 copies, which I gave away free wherever I wandered. Fearful of getting arrested, I nevertheless mailed it to my heroes around the world, from Charles Olson to T. S. Eliot to Marianne Moore, from Castro to Samuel Beckett, from Picasso to Lawrence Ferlinghetti and Allen Ginsberg.

*Fuck You* was part of what they called the Mimeograph Revolution, and my vision was to reach out to the “Best Minds” of my generation with a message of Gandhian pacifism, great sharing, social change, the expansion of personal freedom (including the legalization of marijuana), and the then-stirring messages of sexual liberation. I published *Fuck You/ a magazine of the arts* from 1962 through 1965, for a total of thirteen issues. In addition, I formed a mimeograph press which issued a flood of broadsides and manifestoes during those years, including Burroughs’s *Roosevelt After Inauguration*, Carol Bergé’s *Vancouver Report*, Auden’s *Platonic Blow*, *The Marijuana Review*, and a bootleg collection of the final Cantos of Ezra Pound.”

The mimeo was definitely followed by Olson, and mentioned by him at the infamous Berkeley reading.

47. Sauer, Carl O. **Northern Mists**. Berkeley: University of California Press, [1968].

Sauer—a geographer who argued for the importance of geography to human history—was another important figure for Olson, as his feverish notes attest. Olson also notes, in a manuscript jotting on the front blank, a “visit from Annie Charters with lovely baby & her husband.” See Charters’s “Olson/Melville.”

48. Schwartz, Horace (Editor). **Goad. Nos. 2–4**. San Francisco and Sausalito: Horace Schwartz, 1951 and 1953.

No. 2 continues the scuffle between Creeley and Schwartz over Pound’s standing as a poet and his anti-Semitism.

49. Sejourne, Laurette. **Burning Water: Thought and Religion in Ancient Mexico**. New York: Grove Press, 1960.

This work on Aztec and pre-Columbian philosophy draws on excavations from Teotihuacan. Olson’s underlinings and marginal notes indicate his interest in this subject long after the 1949 publication of “The Kingfishers.”

50. Shaler, Nathaniel Southgate. **The Geology of Cape Ann, Massachusetts. (Published in the Ninth Annual Report of the United States Geological Survey)**. Washington, DC: GPO, 1889.

A source for the Dogtown poems—Dogtown being the first major settlement site in Gloucester, and a vivid part of tales within *The Maximus Poems*. Olson also made use of the Old Testament cadences of Shaler’s remarkable prose.

51. “The Master Therion.”. **The Book of Thoth. A Short Essay on the Tarot of the Egyptians.** New York: Samuel Weiser, 1969.

Tarot was a recurring figure in Olson's work, though he swore off the practice after accurately predicting the death of a loved one. Maud notes that, “Olson studied the 1944 edn. in the Library of Congress 1945–46. Referred to in Bridge-Work.” *The Book of Thoth* was later popularized by Aleister Crowley, but is considered one of the oldest esoteric and occult texts, stemming from the Egyptian tradition.

52. Trelease, Allen W. **Indian Affairs in Colonial New York.** Ithaca, NY: Cornell University Press, 1960.

Trelease's work specified the mechanisms of European expansion by noting two major movements in 17<sup>th</sup> century New York, regarding Dutch and English rule before and after 1664 as it related to indigenous populations in the area. The bookplate reads: “The seventeenth century.” Part of Olson's question to understand colonialism's enduring effect.

53. Various Authors. **14 Fascicles from the Series “A Curriculum of the Soul.”**

In 1968, Olson wrote “A Plan for a Curriculum of the Soul,” a sprawling sheet of over two hundred terms—from alchemy to jazz playing. After his death in 1970, as tribute to his work as a poet, teacher, and mentor, John Clarke and the Institute for Further Studies began publishing chapbooks, or “fascicles,” related to these keywords. Poets including Gerrit Lansing, Robert Duncan, Joanne Kyger, and many others wrote fascicles, all of which are present here. Includes Olson's “Pleistocene Man” which were his letters to Jack Clarke in 1965, and the basis for the continuation of Olson's thought and work in the Curriculum of the Soul and in Clarke's Institute for Further Studies. To see CUNY undergraduate students' interpretation of this work, visit <https://brooklynsoul.commons.gc.cuny.edu/about/>.

54. Whitehead, Alfred North. **Process and Reality: An Essay in Cosmology.** Cambridge UK: University Press, 1929.

Enormously influential for Olson. Maud's bookplate annotation simply says, “Olson's Bible.” Olson's notes throughout this copy provide insight into Olson's work, particularly *The Special View of History*. Olson described Whitehead as “my great master and the companion of my poems.” Given the weight of this book, John Faulise writes at length:

“When Ralph Maud paid his last visit to Olson in Gloucester in 1969 (six months later Olson would be dead), he noticed that *Process and Reality* was within Olson's easy reach. Olson's copy at UConn is so worn from his heavy use that it's intimidating to handle... He read it in 1955, 1956, and again in 1957, and reread parts countless times after that (and used it through all three volumes of *The Maximus Poems*). It was his great leap forward from Projective Verse and the Human Universe, and without it *The Special View of History* couldn't have come into being. And he has notes all through it—evidence of his deep dialogue with Whitehead throughout the years. Thankfully, Ralph copied those notes, and the MOL copy preserves Olson's engagement with this book. Olson left an invoice in the book, so we know where he acquired his

own copy, and when (1957, after he'd already read it twice), and how much it cost. So through the book, we can map out Olson's life—where and when he first read it, later readings and thoughts...”

55. Wilhelm, Richard (Editor) with commentary by C.G. Jung. **The Secret of the Golden Flower**. London: Keegan Paul, Trench, Trubner & Co., 1931.

Maud's bookplate notes “The Secret Book of Causal Mythology & much else.” *The Secret of the Golden Flower* is a Chinese Taoist book that dates from the Tang dynasty, exploring meditation and alchemy. Wilhelm was its first translator into English. *Causal Mythology* refers to a publication of a lecture Olson delivered in Berkeley, CA in 1965.

56. Winston, Alice. **Apollonius of Tyana**. New York: Vantage Press, [1954].

Maud's note reads, “Mentioned in letter to Creeley 6 Oct 1957.” Though he questions whether Olson ever actually read it. In any event, the book came to Olson's (and Creeley's) attention 6 years after it might have been most relevant; Olson authored a play, *Apollonius of Tyana: A Dance, with some words, for Two Actors* in the summer of 1951 at Black Mountain College. The play melds Olson own life and approach to *The Maximus Poems* with that of Apollonius of Tyana, incorporating aspects of the occult through the *Book of Thoth* (also featured here). For further reading, see Peter Valente's research, published on *Dispatches from the Poetry Wars* website.