The Golden Goose Press Archive:
containing the extraordinary long-lost
"Joan Anderson Letter" by Neal Cassady

Auction December 17, 2014
The Golden Goose Press Archive:
containing the extraordinary long-lost “Joan Anderson Letter” by Neal Cassady
Auction 70
WEDNESDAY DECEMBER 17, 2014 10:30 AM PST

Place your bid over the Internet! Profiles in History will be providing Internet-based bidding to qualified bidders in real-time on the day of the auction. For more information, please visit us @ www.profilesinhistory.com

CATALOG PRICE
$35.00

AUCTION LOCATION:
Profiles in History
26662 Agoura Road
Calabasas, CA 91302

PREVIEWS IN CALIFORNIA
BY APPOINTMENT ONLY

Profiles in History
26662 Agoura Road
Calabasas, CA 91302
CALL: 1-310-859-7701

PREVIEWS IN NEW YORK
BY APPOINTMENT ONLY

Please contact Marsha Malinowski at info@marshamalinowski.com or call 1-917-836-6065

TELEPHONE
1-310-859-7701

FAX
1-310-859-3842

WEBSITE
www.profilesinhistory.com

EMAIL ADDRESS
info@profilesinhistory.com

President/Chief Executive Officer
Joseph M. Maddalena

Historical Consultant/Editor
Marsha Malinowski

Acquisitions/Consignment Relations
Brian R. Chanes

Creative Director/GM
Lou Bustamante

Office Manager: Suzanne Sues

Editor: Joe Moe

Auction Associate: Rick Grande

Archive Specialist: Raymond Janis

Auction Associate: Kayla Sues

Photography: Charlie Nunn

Social Media Specialist: Julie Gauvin

Publicist: Sabrina Propper

Graphic Artist/Layout: Robert Mardosian

Graphic Artist: Ellis Maddalena

Auction Associate: Zachary Pogemiller

Find us on @ www.facebook.com/ProfilesInHistory

Find us on @ twitter.com/pihauctions
With over 26 years of experience as Senior Vice President in charge of manuscripts at Sotheby’s, Marsha is president of Marsha Malinowski Fine Books and Manuscripts LLC, which offers appraisal, advisory and media services to private clients, corporations, media and institutions. Profiles in History is pleased to announce Marsha is our Senior Consultant in charge of our Books and Manuscripts auctions. Marsha has been involved with some of the most extraordinary sales of manuscripts in auction history. From the sale of Magna Carta for over $21 million to being in charge of the groundbreaking sale of baseball memorabilia from the collection of Barry Halper, which fetched in excess of $24 million, Marsha’s expertise and range of experience is unparalleled. Single-handedly, Marsha carved out the collecting field of artists’ letters. She has brought to the market stunning collections, which have included letters by Michelangelo, Van Gogh, Gauguin, Magritte, Monet, Toulouse-Lautrec and Giacometti, to name just a few. From history to literature — a letter by Catherine of Aragon while imprisoned, to a Sherlock Holmes manuscript story by Sir Arthur Conan Doyle; from science to music — Einstein’s Theory of Relativity manuscript to a cache of Chopin letters, Marsha’s depth of knowledge in all fields of manuscript collecting is second to none. Marsha has a B.A. from Wellesley College and her M.A. from Brown University. Both institutions have served her well. Her knowledge of history coupled with her language skills has put her at the top of her field.
AGREEMENT BETWEEN PROFILES IN HISTORY & BIDDER

The following terms and conditions— including the Conditions of Sale and Terms of Bidding—are the sole terms and conditions under which Profiles in History (“Profiles”) will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between Profiles and the Bidder and shall govern all aspects of the auction, including the auction itself. By bidding, whether in-person or by telephone or otherwise, the Bidder acknowledges and agrees that he or she is bound by these terms and conditions. Profiles reserves the right to refuse to accept bids from anyone.

1. Assurances of the Bidder. Profiles shall determine opening bids and bidding increments. The Bidder shall be entitled to open the bidding on any lot on which the Bidder is bidding unless the Bidder is a placeholder for another Bidder. Profiles shall have the right, at its discretion, to reject any bid in the event of dispute between bidders or if Profiles deems that the conditions of the Guarantee have not been satisfied. Profiles shall have the right to refer disputed questions to a court, arbitration or other dispute resolution body. Profiles reserves the right to refuse to accept any bid at any time prior to its acceptance by Profiles. Profiles reserves the right to either open the bidding on any lot below the reserve amount or to refuse to accept any bid on any lot.

2. Terms of Sale. Profiles holds all property offered for sale and the title thereto passes to the Bidder at the fall of the hammer or at such other time as Profiles determines in its sole discretion.

3. Resale Rights. Resale rights are reserved to the Bidder for any property sold to him or her in the event of such withdrawal or postponement of the auction. Resale rights are not applicable to lots that are the subject of dispute or that are the subject of any written acknowledgment from the Bidder guaranteeing payment of the Purchase Price in full. Resale rights are not applicable to any property that was purchased and the specific reasons for such question, and (ii) return the lot to Profiles in the same condition as it was at the time when possession was transferred to the Bidder/Buyer, at Profiles' expense and to the field, mutually acceptable to Profiles and the original purchaser of the record.
Property is auctioned in consecutive numerical order, as it
See registration page.

Buyer's Premium and Sales Tax:

Owned or Guaranteed Property:

Reserves
Paragraph 10 of the Conditions of Sale for important restrictions as to
the buyer's premium or sales tax (see under separate heading). See

Estimate Prices:

The Conditions of Sale are controlling over these general guidelines in
between Profiles and you, and they contain important terms and con

Entire Agreement:

Before the Auction:

Buyer's Remedies: This section sets forth the sole and exclusive
remedies of Buyer in conformity with Sections 10 ("Warranties") and
11 ("Limitation of Damages") hereof, and is expressly in lieu of any
other rights or remedies which might be available to Buyer by law.
The Buyer hereby accepts the benefit of the consignor's warranty of title and
title, and any other representations and warranties made by the consignee
for the Buyer's benefit. In the event that Buyer proves in writing to Profiles
satisfaction that there was a breach of the consignor's warranty of title concerning
property shall not be subject to the consignor's warranty of title or
the consignor or Buyer therein demand, Profiles will discharge to the
consignor to pay to Buyer the Purchase Price (including any premi
ums, taxes, or other amounts paid or due to Profiles). Should the con
signor not dispute or demand, Buyer within 30 days of such demand, Profiles
discharge the identity of the consignor to Buyer and assign to Buyer all of Profiles' rights against the consignor with respect to any matter arising out of, or in any way connected with, the services of Profiles
as the consignor only. The rights and remedies provided herein are
for the original Buyer only and they may not be assigned or relied upon by
third persons. All liabilities and expenses in connection with any part of the above,
whether or not and in the number of ten or more items are not returnable under any circumstances.
The auctioneer's hammer indicates the final

Auction Estimate

Sale Estimate:

condition

Photographs, Illustrations and Screen Shots: Unless otherwise explic
itly set forth in the catalog description for an individual item, all photo
graphs, illustrations, and screen shots are furnished solely for reference
purposes and not as a statement, representation or warranty that the
image depicted is the exact item offered. Due to the fact that multiple
props, costumes, and other items are customarily made for and used
in advance of the sale with Profiles at (310) 859-7701. Profiles in History
will execute telephonic bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone or absentee
bids. Under no circumstances will Profiles in History arrange and bill for
such services via invoice or credit card, we will also include an administration charge.
Packages shipped internationally will have full value declared on ship

Unsold Lots: If it does not reach the reserve, it is bought-in. In other
words, it remains unsold and is returned to the consignor.

THE SELLER

Auction Estimate: If you are considering selling your property, you can
bring items to our Calabasas Hills salesroom by appointment only. If a
visit is not practical, you may instead send a clear photograph together with
your letterhead and a complete description of the item, its condition, and its
copyrights.

Consignement Agreement: If you decide to sell your property at auc
tion, Profiles in History will be happy to help you. To arrange a consignent
appointment, please call Profiles in History at (310) 859-7701 or by fax at (310) 859-3842.

After you have consigned property to us for sale, you can either bring your property to Profiles in History yourself, arrange with your own shipper to deliver it to us or have Profiles in History arrange for it to be shipped through their ship
department. We are always happy to assist you. For more infor
mation please contact us at (310) 859-7701. Profiles and property usually sells at Profiles in History at least three months before the sale in order to allow time to research, catalog and photograph the items. Prior to the auction your property is generally scored at Profiles in History's facilies.

Pre-Auction Notification: Several weeks before the scheduled sale, along with thousands of Profiles in History's worldwide subscribers, you should be receiving a copy of the sale catalog in which your prop
erty is offered.

After approximately 30 business days following completion of the sale,
pending payment by the purchaser, you will be sent payment for your sold property and a settlement statement itemizing the selling commis

Deliveries of Property to Profiles in History: After you have consigned
property to us for sale, you must take appropriate actions to secure the property from Profiles in History and any other persons or programs and is furnished in order to fully identify and de
scribe the item offered at auction, including photographs, illustrations, and screen shots. Profiles in History reserves the right to be in connec

Trademarks: In the catalog descriptions, Profiles takes steps to identify
and provide provenance for an item offered at auction. In many cases, the
name of Profiles in History and the Warner Bros. Printing Co. logo or other program is for informational purposes only.

Copyrights: Unless otherwise set forth with respect to an item offered,
the item offered at auction is a one-of-a-kind original piece, and Profiles
makes no statement, representation or warranty concerning the copy
right, publication status of any item. The consignor's and the consignee's
consent to salesroom, telephone or other programs and is furnished in order to fully identify and de
scribe the item offered at auction, including photographs, illustrations, and screen shots. Profiles in History reserves the right to be in connec

Please note that all items in this catalog are sold “as is” condition.
The Golden Goose Press Archive containing the extraordinary long-lost “Joan Anderson Letter” by Neal Cassady.
Often, when the idea of counterculture comes to mind, images of hippies convulsively dancing to The Grateful Dead surface, but the true seed of counterculture flourished in the form of the Beat Generation, much before the hippies. After World War II, many found themselves vanquished and living in a society that was uncertain and rigid. With young men returning from war, the population of college students began to rise again and intellectual banter returned to campuses across the nation. Members of the generation were known to frequent Greenwich Village in New York City where the rent was lower and the feeling a bit less like a city. Here, members of the Beat culture could remain underground and explore freedoms they long desired.

Even though the Beats are known to be anti-academic, the origins of the generation can be found at Columbia University where a group of young men, often contemplated life, spirituality, politics, literature and sexuality. It was Jack Kerouac who coined the phrase “Beat” and he was always asked what it meant. In his own words, he said it meant a group of people who are beaten down, worn out and exhausted. However, it is more than that. In an age of political and sexual rigidity, the group attempted to soothe that tension by living in a world that was more accepting and less disciplined. Of course, drugs and drinking fueled their attempts to lose their inhibitions and free their minds.

Even though Jack Kerouac coined the phrase and Allan Ginsberg and William S. Burroughs are familiar names associated with the movement, it was really propelled into existence by an infamous figure, Neal Cassady. A myth and a legend in his own right, Cassady really manipulated the marionette strings to which Ginsberg and Kerouac were attached. He became Kerouac’s muse for which he was able to finally complete his masterpiece, *On The Road*, the first Beat publication. While Cassady never published a novel or poetry, only a book of letters, he remains an integral piece of the Beat puzzle.

Cassady did not live a life of leisure and privilege. Born to an alcoholic father, his mother died when he was ten, leaving him with an irresponsible father. Always searching for a meal or a place to live, he learned early to charm strangers and hop low-rent hotels in the skid row of Denver, Colorado. This lifestyle allowed him to acquire the skill to become a real con artist, although all he wanted was a few bucks and a good time, which is what he usually got. By the time Cassady was a teenager, he was sexually active and quite promiscuous. He did what he wanted and enjoyed the excitement of the unknown. His charisma allowed him to easily travel the country and live on someone else’s dime.

When Cassady’s good friend, Hal Chase, left the Denver area to enroll in then named Columbia College in New York City, Cassady decided he would visit in December 1946. As fate would have it, Jack Kerouac and Allan Ginsberg were also attending Columbia. In 1943, Ginsberg enrolled in Columbia and during Christmas break he stayed in the dorms instead of trekking home for the holidays. Lucien Carr was also in the dorm because he felt it better there than with his overbearing, controlling mother. The two hit it off and before long, Ginsberg was meeting all Carr’s friends, among them were William S. Burroughs and David Kammerer. When Cassady appeared on the scene, the union of beat poets began.

While the beat culture harbored ideas of anti-consumerism, anti-militarism and anti-society from a young generation trying to find themselves, it was also a time fueled by drugs. The poor decisions made by these talented men often found themselves in tragic situations that continually followed the members. Tragedy struck at the very onset of the union of such volatile characters. The carefree lifestyle of a college student was temporarily halted on 14 August 1944 when Lucien Carr murdered David Kammerer in a drunken stupor. He left the stabbed body near the Hudson River and called Jack Kerouac and William S. Burroughs. Carr claimed he was merely protecting himself against a homosexual predator and only spent a few years in a reformatory. A disbanding of the men was short lived as they reconvened and continued to debate literature and craft poems and stories together. When Hal Chase entered the scene, he told wild tales of Neal Cassady, the true muse behind the Beat Generation.

Once Hal Chase left for Columbia, Neal Cassady promptly took his new wife, LuAnne and a stolen car to set out for the East Coast. Once meeting up with Chase, Cassady found himself with Ginsberg and Kerouac. Ginsberg immediately fell in love with Cassady and Kerouac found him to be completely devoid of inhibition. Little did Kerouac realize at the time that Cassady would be a vital part of his life and career.
Cassady's wife quickly tired of paying all the bills and left for Denver, alone, with Cassady to stay in New York and continue his antics. Cassady moved in with Ginsberg and they entered into a sexual relationship. By 1947, Cassady started traveling across the United States where he began crafting raw letters to his friend, Kerouac. Cassady wrote of his debauchery on the road, sleeping with women and consuming massive drugs, in a manner Kerouac never read before; a stream of consciousness spewed out in effortless manner with great detail and vulgar, rich language with a hint of apathy for his adventures. Kerouac became inspired by Cassady's writing, which eventually prompted him to surrender his own style of creating a writer's voice. At this time, Ginsberg left New York in the spring to see William S. Burroughs on his farm in Texas with the purpose of meeting Cassady in Denver. By the end of the summer, Cassady and Ginsberg would travel back to Burroughs' farm. Meanwhile, Kerouac was already in Marin County, California. Once Cassady and Ginsberg reached Texas, the Burroughs' cabin was barely habitable. The men harvested all the marijuana that was grown on the farm and decided to sell it in the seedy section of Times Square in New York City. Only, it was rotten by the time they arrived and the drug couldn't be sold. Without a job, Cassady decided to go out to San Francisco. The men continued to traverse the country, sometimes with each other, sometimes with others. By 1949, Kerouac was about to be published and Cassady was eager to have Kerouac help him write an autobiography. However, the sea of clubs and bars of San Francisco lured them and nothing ever culminated.

By 1950, Kerouac was working on his famous novel, *On The Road*, which is the tale of Kerouac and Cassady's sojourn across the country. However, Kerouac couldn't develop the right voice and the prose was not capturing the true essence of that time period. Frustrated, Kerouac abandoned the novel. On 17 December 1950, Kerouac would receive a letter from Cassady that would change his life. The “Joan Anderson Letter” sparked Kerouac to rewrite his entire novel in that unbridled, stream of consciousness unique to Cassady. The letters Cassady wrote at this time convinced Kerouac and Ginsberg that he was a truly talented and important writer.

Neal Cassady's 18 page, almost 16,000 word letter to Jack Kerouac is centered around Neal's weekend in Denver in which a woman named Joan Anderson played an important role. Moving forward, in the Summer of 1968 in Issue 48 of *The Paris Review*, Kerouac said: I got the idea for the spontaneous style of *On The Road* from seeing how good old Neal Cassady wrote his letters to me, all first person, fast, mad, confessional, completely serious, all detailed, with real names in his case, however (being letters). I remembered also Goethe's admonition, well Goethe's prophecy that the future literature of the West would be confessional in nature; also Dostoyevsky prophesied as much and might have started in on that if he'd lived long enough to do his projected masterwork, *The Life of a Great Sinner*. Cassady also began his early youthful writing with attempts at slow, painstaking, and all—that—crap craft business, but got sick of it like I did, seeing it wasn't getting out his guts and heart the way it felt coming out. But I got the flash from his style. It's a cruel lie for those West Coast punks to say that I got the idea of *On The Road* from him. All his letters to me were about his younger days before I met him, a child with his father, et cetera, and about his later teenage experiences. The letter he sent me is erroneously reported to be a thirteen—thousand—word letter…no, the thirteen—thousand—word piece was his novel *The First Third*, which he kept in his possession. The letter, the main letter I mean, was forty thousand words long, mind you, a whole short novel. It was the greatest piece of writing I ever saw, better'n anybody in America, or at least enough to make Melville, Twain, Dreiser, Wolfe, I dunno who, spin in their graves. Allen Ginsberg asked me to lend him this vast letter so he could read it. He read it, then loaned it to a guy called Gerd Stern who lived on a houseboat in Sausalito, California, in 1955, and this fellow lost the letter: overboard I presume. Neal and I called it, for convenience, the Joan Anderson letter…all about a Christmas weekend in the pool halls, hotel rooms and jails of Denver, with hilarious events throughout and tragic too, even a drawing of a window, with measurements to make the reader understand, all that. Now listen: this letter would have been printed under Neal's copyright, if we could find it, but as you know, it was my property as a letter to me, so Allen shouldn't have been so careless with it, nor the guy on the houseboat. If we can unearth this entire forty—thousand—word letter Neal shall be justified.

Indeed, the “Joan Anderson Letter” was apparently not lost in its entirety, as a small fragment of approximately 5,100 words, less than a third of Cassady's letter, was copied most likely by Kerouac and published in early 1964 by John Bryan in his literary magazine “Notes From Underground.” Cassady himself helped to run off copies at Bryan's Rhode Island Street, San Francisco basement. A copy of the book appears to be at the CalArts Library in Valencia California. City Lights, an independent bookstore and publisher in San Francisco published the same extract, in 1971. City Lights is an important place to the Beat authors because the bookstore is known for publishing raw, political and controversial material. In fact, it remained at the heart of an obscenity trial when City Lights published Allan Ginsberg's poem, “Howl”. The extract was an addendum to Cassady's book *The First Third* published in 1971 by City Lights.
Exhaustive research has revealed just how the “Joan Anderson Letter” landed in the Golden Goose Press Archive. Jack Kerouac gave Allen Ginsberg the original, complete letter to read and attempt to find a publisher. Ginsberg gave the letter to his friend Gerd Stern who was a sales representative for Ace Books, owned by A.A. Wyn, who is an uncle of a friend of Stern’s, Carl Solomon. After Ace Books rejected the letter, Stern most likely passed the letter on to his friend, Richard Wirtz Emerson for review and potential publication.

Most likely, the length of Cassady’s letter and the lasciviousness of its content, dissuaded Emerson from including it in one of his publications. Or, perhaps Emerson simply put the envelope in his “to be read” pile and just never got to it. In either case, Cassady’s letter languished in a sea of unread and rejected works at the Golden Goose Press. Richard Wirtz “RW” Emerson was a gentleman well known to both Ginsberg and Stern. Emerson was a figure in the Beat poet scene that previously published both Kenneth Rexroth and Robert Creely’s works and owned a publishing company named Golden Goose Press. Losing interest in his small enterprise, Emerson closed Golden Goose Press in 1954-1955. Emerson was then employed at Tempo Radio Network and Audio San Francisco at 40 Gold Street. Emerson stored all these files from the Golden Goose Press at the 40 Gold Street location. Eventually, Emerson and his business partner had a falling out. Promptly, Emerson and the other tenants at 40 Gold Street were forced to vacate the premises. As Emerson was discarding the Golden Goose Boxes and other items into a dumpster, his friend, colleague, and fellow tenant questioned whether Emerson wanted to actually discard all his materials. Emerson said yes, he was going to throw it all out, however, if he wanted them he could have them and to go ahead and take them. The gentleman retained them until his death in 2011. His daughter unearthed the Golden Goose boxes as she cleaned out her father’s house to be put on the market for sale. Amid the contents of the boxes the “Joan Anderson Letter” was found after it was presumed lost for over 56 years.

Golden Goose Press Archive containing the extraordinary long-lost “Joan Anderson Letter” by Neal Cassady.

The entire remains of Golden Goose Press as amassed by Richard Wertz Emerson, its publisher. A poet himself, Emerson started Golden Goose Press with Frederick Eckman in Columbus Ohio in the late 1940s, after serving as editor of the poetry magazine Cronus at Ohio State University. Rapidly, Emerson earned the respect of fellow poets and submissions to his Golden Goose Press publications were diverse and expansive. Contributors included Marioth Rossi, George Santayuaca, E.E. Cummings, Kenneth Rexroth, Robert Penn Warren, William Carlos Williams, William Butler Yeats and Ezra Pound.

In the early 1950s, Emerson moved to Sausalito, California and set up Golden Goose Press there while working for Shell Oil and serving in the Army Reserves. After settling in his new home and setting his presses in motion to continue Golden Goose Press, he began producing audio recordings of poets. Gerd Stern was one of Emerson’s early recordings as noted by Stern in his book, From Beat Scene Poet to Psychedelic Multimedia Artist in San Francisco and Beyond 1948-1978 Gerd Stern. (2001). Both poets living in Sausalito and heavily into the poetry scene of the times, Stern and Emerson became good friends. Stern noted being close friends with Allen Ginsberg, Carl Soloman and Kenneth Rexroth. Emerson noted his friendship with Kenneth Rexroth, Robert Creely and Norman Macleod and a publisher of their works.

Eckman eventually released himself from Golden Goose Press as a partner. Golden Goose Press truly was Emerson’s passion and it appears Eckman helped build the business to support his friend and supplement his own income. Emerson created Golden Goose Press out of love of poetry and not for financial gain. He was very comfortable with a salary from Shell Oil in addition to a salary from Audio and Tempo Radio Network at 40 Gold Street in San Francisco. Golden Goose Press continued to produce quality literary publications until the middle of 1954. Suddenly and completely, the presses at Golden Goose just
Profiles in History  The Golden Goose Press Archive

stopped. It is unknown as to exactly why Emerson abruptly shut down Golden Goose Press but he did so without any official or unofficial announcement whatsoever. Poets and writers continued to submit potential contributions to Golden Goose publications to no avail from 1954 to 1955. Unopened potential submissions, unopened letters from writers and poets he had published, unopened requests for publications with checks and money orders just languished. All of this correspondence was left unopened by Emerson and relegated to storage boxes along with original artwork for his publications and leftover copies of Golden Goose Press publications. Included in the morass of abandoned correspondence is a worn, tattered, recycled envelope addressed to Neal Cassady from Allen Ginsberg postmarked “New York, 4 December 1952” with the entire 18-page “Joan Anderson Letter” and a hitherto unknown one-page typed essay by Cassady recounting how he lost his virginity.

It is well documented that Jack Kerouac entrusted the “Joan Anderson Letter” to Allen Ginsberg in the hope of finding a publisher for Cassady’s opus. Ginsberg lent the letter to Gerd Stern, a representative for Ace Books in the hopes that Ace might publish Cassady’s letter. Ace Books published William Burrough’s Junkie in 1953 so Ginsberg’s idea of Ace publishing Cassady’s letter was not at all far-fetched. Kerouac articulates just this in his interview with The Paris Review and it has been reiterated in numerous other works. Ace Books summarily rejected Cassady’s prose. What then happened to the “Joan Anderson Letter” has been purely speculative. In later interviews, Jack Kerouac claimed that Stern lost the “Joan Anderson Letter” over the side of the houseboat in which he lived in Sausalito, California. Stern has strongly denied this scenario maintaining he returned the letter to Allen Ginsberg after the Ace rejection. Ginsberg maintained he never got the letter back. The original envelope of Cassady’s letter and the double-sided autograph addendum of 22 December are preserved in the Ginsberg archives at Columbia University. With the unearthing of Emerson’s Golden Goose Press Archive replete with the “Joan Anderson Letter” a more plausible scenario emerges. Since Stern and Emerson were friends, it seems most logical that Stern passed on the “Joan Anderson Letter” to Emerson after Ace Books rejected it. No doubt Stern hoped Emerson’s Golden Goose Press would publish Cassady’s letter. Yet, looking at the works Emerson included in his Golden Goose Press publications, the “Joan Anderson Letter” was all too raw for his sensibilities and to the sensibilities of his audience. Emerson most likely set it aside and it was left along with all the languishing correspondence of Golden Goose Press when he shut down the presses to his business.

The contents of the Golden Goose Press Archive include a vast amount of correspondence from 1954-1955 never opened until the cataloguing of the archive began in the summer of 2014. Of particular note are three poems by Jack Anderson, letters from Robert Creeley along with a group his works some warmly inscribed to Emerson, postcards from Kenneth Rexroth and a copy of his Thou Shall Not Kill, A Memorial for Dylan Thomas. Letters and poems from over seventy writers and poets, many of them budding, are also included in the archive. Numerous copies of Golden Goose publications from 1948 to 1954, some in multiples, Golden Goose Press test bindings and original artwork by Patricia Northway Harris for various Golden Goose Press publications are also included in the archive. A full listing of the entire contents of the Golden Goose Press Archive is available upon request.
The “Joan Anderson Letter.”

Cassady, Neal. Extraordinary typed letter with autograph ending and autograph additions, corrections and deletions in both pencil and pen by Cassady, 18 pages and almost 16,000 words, (8.5 x 11 in.; 215.9 x 279.4 mm.), Denver, 17 December 1950, to Jack Kerouac; light browning and marginal fraying. Accompanied by a well-worn manila envelope addressed to “Neal Cassady at 1047 East Santa Clara Street, San Jose 27,” California from “A. Ginsberg, 206 E. 7th Street., NYC Apt. 16” and postmarked New York, 4 December 1952 with “AIR MAIL” and “SPECIAL DELIVERY” ink stamps, the verso of the envelope with indecipherable autograph notations perhaps in an unidentified hand.

Neal Cassady’s “Joan Anderson Letter”: the infamous letter that inspired Jack Kerouac to write On the Road in his uninhibited and spontaneous style.

The Beats wrote countless letters to one another, not just to keep each other informed of their lives, but the letters served as a testing ground where each character exercised and developed their talents. With that said, no letter from the Beats remains more influential than Neal Cassady’s “Joan Anderson Letter.” Written by Cassady at just twenty-four years of age, on his return from San Luis Obispo the “Joan Anderson Letter” constitutes a long letter of reminiscences of his life in Denver following his release from the Colorado State Reformatory in 1945, including his hospital visit to his girlfriend, Joan Anderson, following her dramatic suicide attempt and Cassady’s naked escape from a bathroom window (replete with a drawing of the window) after getting caught amid sexual antics with Mary Ann “Cherry Mary” Fairland. The letter is laden with snapshots of a Christmas holiday weekend in seedy Denver settings such as poolrooms, flophouses, and jail cells, with incidents Kerouac called both “hilarious and tragic.”

The letter clearly reveals both the burgeoning talent and the complex, untamed personality of the young man. Cassady’s letter embodies his much acclaimed quixotic, free-flowing conversational approach to story telling and writing, which brought first praise and then imitation by none other than Jack Kerouac. Indeed, not only is Neal Cassady immortalized as Dean Moriarty in Kerouac’s epic novel, On the Road, but Kerouac immortalizes Cassady’s writing style as well. As the “Joan Anderson Letter” is largely unpublished, we have chosen not to quote from selected pages to preserve the unpublished content for the ultimate purchaser of the archive.

Though Jack Kerouac recollects Cassady’s letter was over 40,000 words in his Paris Review interview, it is most certainly not. The “Joan Anderson Letter” is almost 16,000 words on eighteen pages typed single-space with virtually no upper, lower, right or left margins. The pages seem to burst open with some of the most raw, uninhibited actions imaginable. No doubt Kerouac’s memory was clouded as eighteen years had passed since he received the letter. Surely, Kerouac’s excessive alcohol consumption clouded his memory further. Perhaps most importantly, Kerouac’s memory of the length of the “Joan Anderson Letter” speaks to the extraordinary impact the letter had on the recipient. Cassady was surprised at the dramatic effect the “Joan Anderson Letter” had on Kerouac. Aware Kerouac profoundly idolized him, Cassady brushed off his praise by insisting his life was nothing more than a mirage. He also confessed the “Joan Anderson Letter” was the product of a three-day Benzedrine binge.

Accompanied by the “Joan Anderson Letter” in the tattered, recycled manila envelope is an autograph letter signed (“Michael’), Korea, 6 October 1954, regarding the unloading of trucks, going back to Okinawa and hoping against hope to hear from his correspondent. On the verso of the letter is a hitherto unknown and unpublished one page typed essay by Cassady providing a graphic and visceral account of losing his virginity at the age of thirteen years in September of 1939 while in the bed with his drunken father and his father’s drunken girlfriend, Barbara. The essay continues with early sexual encounters with another woman named Pauline and yet another unnamed woman.

The most significant literary discovery of the twenty-first century: the long lost “Joan Anderson Letter” in its entirety—the letter that inspired Jack Kerouac and the entire Beat Generation.

$300,000 - $500,000
Neal Cassady’s “Joan Anderson Letter”: the infamous letter that inspired Jack Kerouac to write *On the Road* in his uninhibited and spontaneous style.
across, difficult to way it was hooked to which when opened span
windows (see below) I the window opened out screen end of my frame I could man bar the slab lbs.) and, wiggled out on the side of the build in space for sure. So side of the build

310-859-7701
ON THE ROAD
BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE “CONDITIONS OF SALE” AND ENTERS INTO A LEGAL, BINDING, AND ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

READ THIS BEFORE YOU BID: NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREED TO ALL OF THE “CONDITIONS OF SALE” EITHER PRINTED IN THE CATALOG OR ON-LINE, AND THE TERMS OF THIS REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREED TO BE BOUND BY ALL OF THE “CONDITIONS OF SALE” AND THE TERMS OF THIS REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.

AS SET FORTH IN THE “CONDITIONS OF SALE”, FULL PAYMENT MUST BE RECEIVED BY PROFILES NO LATER THAN SEVEN (7) CALENDAR DAYS OF THE AUCTION OR WITHIN FIVE CALENDAR DAYS OF THE INVOICE DATE, WHICHEVER IS LATER. PURCHASE PRICE IS THE SUM OF FINAL BID AMOUNT PLUS BUYER’S PREMIUM (20% OF FINAL BID PRICE IF CASH; 23% OF FINAL BID PRICE IF CREDIT CARD; 25% OF FINAL BID PRICE IF BIDDING VIA INTERNET) PLUS APPLICABLE SALES TAXES. BID INCREMENTS ARE SET FORTH ON THE REVERSE SIDE OF THIS FORM.

For telephone bidders only: Bidding by telephone is permitted on a limited basis subject to advance arrangements and availability, at Profiles’ sole discretion. Telephone bidding is offered solely as a convenience subject to Profiles’ sole discretion and approval, and neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. For telephone bidding consideration, this form must be fully executed with all required information and attachments and received by Profiles at its office no later than 5:00 p.m. PT, one (1) day prior to the Auction date. Any registrations coming in after 5:00 PT one day prior to the Auction date are accepted at the sole discretion of Profiles in History, please check with our office 1-310-859-7701 to confirm.

For absentee bidders only: The absentee bid process is offered solely as a convenience subject to Profiles’ sole discretion and approval, and neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. The bidder hereby authorizes Profiles to enter bids on the specified lots up to the maximum price indicated on the bid form. The bidder understands that Profiles will endeavor to purchase these lots as reasonably as possible, and if the bid is successful, the purchase price will be the final bid plus buyer’s premium and applicable sales taxes. For absentee bid consideration, all bids must be in writing, fully executed including all columns on the back of this form, with all required information and attachments, and received by Profiles at its office, either by delivery, mail or fax no later than 5:00 p.m. PT one (1) day prior to the Auction date. Any registrations coming in after 5:00 PT one day prior to Auction are accepted at the sole discretion of Profiles in History, please check with our office 1-310-859-7701 to confirm.

For dealers purchasing for resale only: The bidder hereby represents and warrants to Profiles that all tangible personal property purchased by the bidder will be for resale and is not subject to sales tax, and that the bidder holds the following valid Resale Certificate Number:

Dealer: (Signature)___________________________________________________________ (Date)_________________________
Profiles in History uses the following increment multiples:

- $50 to $500 by $25
- $500 to $1,000 by $50
- $1,000 to $2,000 by $100
- $2,000 to $5,000 by $250
- $5,000 to $10,000 by $500
- $10,000 to $20,000 by $1,000
- $20,000 to $50,000 by $2,500
- $50,000 to $100,000 by $5,000
- $100,000 to $250,000 by $10,000
- $250,000 and up—Auctioneer’s discretion

Please print all information and fax, mail or email this registration form to Profiles in History.

<table>
<thead>
<tr>
<th>AUCTION LOT #</th>
<th>DESCRIPTION OF LOT</th>
<th>BID $ EXCLUDING PREMIUM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Absentee Bidders only</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

For office use only

Bidder Number: ____________________
the beat Generation
GOLDEN
GOOSE

WWW.PROFILESINHISTORY.COM