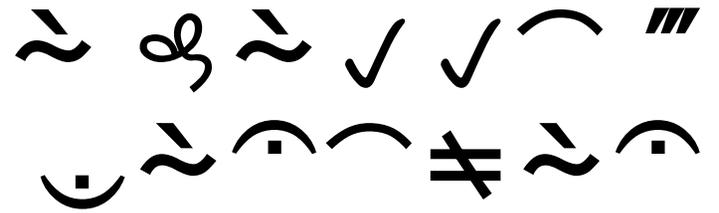


...a concept in the process of being formed and always remains inadequate relative

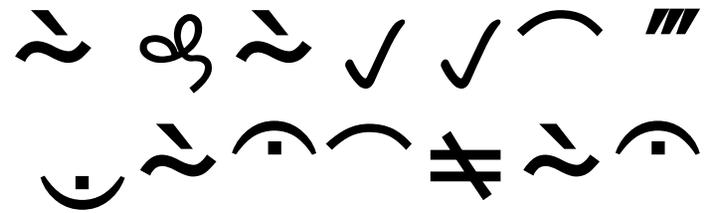


JAMPA DORJE  
ARCHIVE ART  
HAPPY READYMADES



ARCHIVE ART

happy readymades



Jampa Dorje

NO GEOMETRY REQUIRED TO ENTER

D Press ☺ 2020 ☺ Ellensburg

## WHAT'S ON THE HORIZON?

The *readymades* of Marcel Duchamp are ordinary manufactured objects that the artist selected and modified, as an antidote to what he called "retinal art". By simply choosing the object and repositioning or joining, titling and signing it, the found object became art.

—Wikipedia

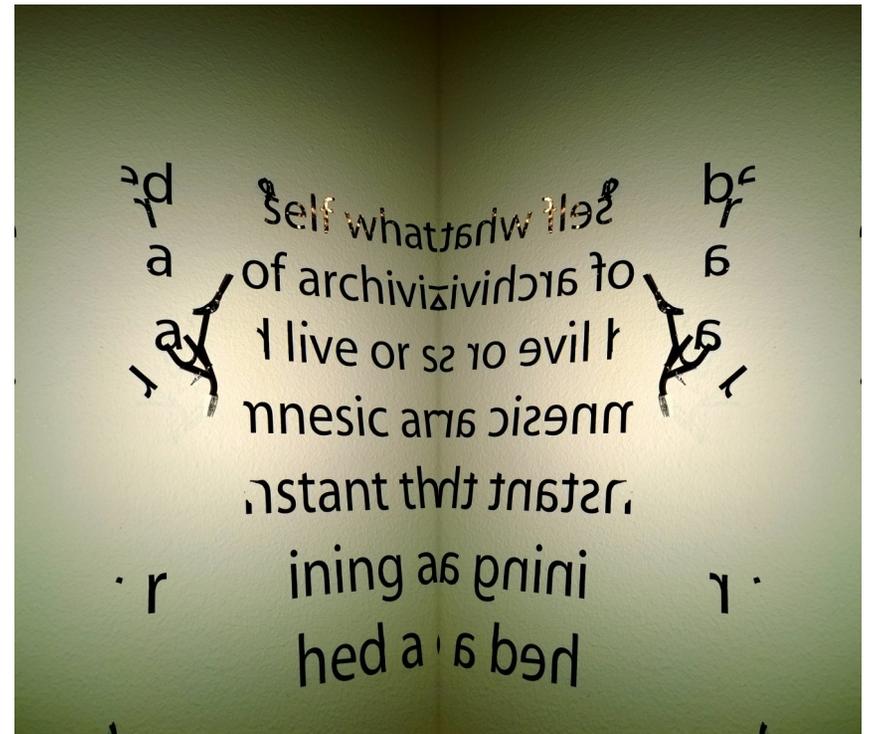
Art to come

Book design by **Oberon**

Thanks to Gallery One for the use of the "Between the Fold" logo. The opening for the show was canceled due to the Coronavirus pandemic.



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On First Looking into the Derveni Papyrus

*smiths Make, To Cypher and to Sing, What Careless Muses Heard, What Star Sang, Great Rooted Blossomer, Honey of Generation, Body Swayed to Music, Another Troy Arise, Some Old Gaffer, Burdensome Beauty, Stubborn with Passion, and Vague Memories*

*The Kickass Review: A Journal of Art & Literature*, ed. by Bouvard Pécuchet

Volume VI, No. 1, Kickass Press, Sebastopol, 2006, 100 pp, perfect-bound, cover by Claude Smith

Volume VI, No. 2, Kickass Press, Sebastopol, 2006, 100 pp, perfect-bound, cover by Lorenzo Ghibilline

Volume VI, No. 3, Kickass Press, Sebastopol, 2006, 120 pp, perfect-bound, cover by S. Mutt

Volume VI, No. 4, Kickass Press, Sebastopol, 2006, 122 pp, perfect-bound, cover by Mike Burtress

Volume VI, No. 5, Kickass Press, Sebastopol, 2006, 106 pp, perfect-bound (with CD), cover by Mark Nolen and Donald Guravich

Volume VI, No. 6, Kickass Press, Sebastopol, 2006, 124 pp, perfect-bound, cover by Bobby Halperin

Volume VI, No. 7, Kickass Press, Sebastopol, 2006, 120 pp, perfect-bound, cover by Sam Albright

Volume VI, No. 8, Kickass Press, Sebastopol, 2006, 126 pp, perfect-bound, cover by Guy Lombardo and Sandy Eastoak

**Notebooks:**

1 notebook “Rate Florid” (a collage-type notebook) containing poems and ramblings, circa 1988 (81/2x11)

13 spiral-bound (6x9”) notebooks, 2006 through 2012

1 notebook with Chinese-style cover (contains Tibetan Ngondro numbers)

1 notebook *Holy Nights* workshop 2001-2002

**CDs:**

*Jack Straw Writers Program 2004*

2 CDs Belle Randall interview, 2 CDs vocal workshop

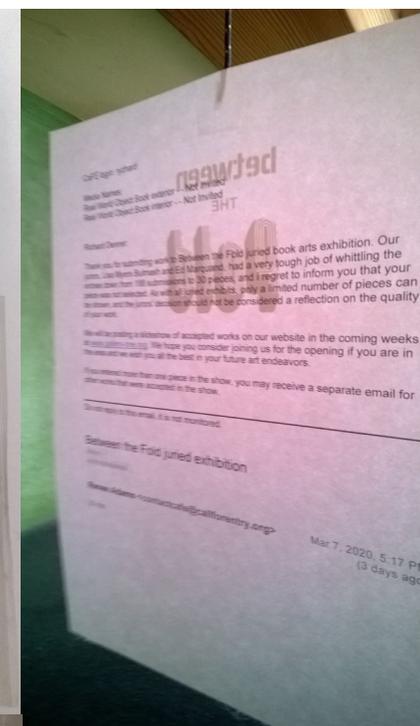
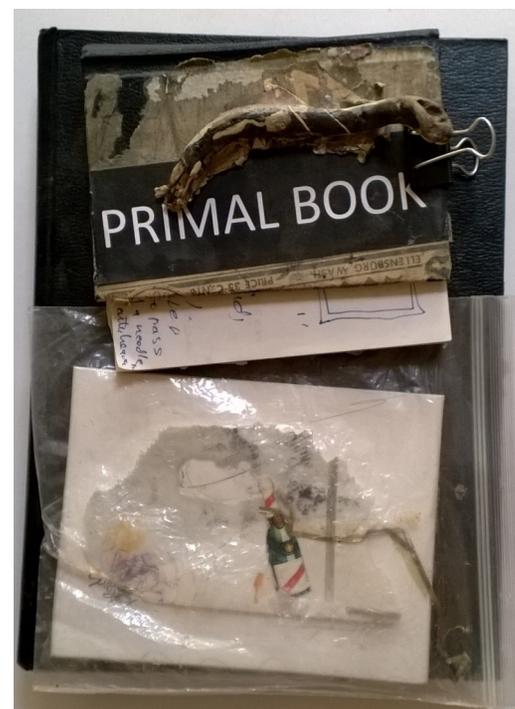
*Man-Hat-Tan-Dialapoem*, Claude Basquietcase & Steve Fisk,

Kickass Records, recorded 4/1/85 in Seattle

. . .

Bancroft Library [https://eds.a.ebscohost.com/eds/results?vid=0&sid=aeec8e33-69ca-4b4d-85d1-43fb3132f967%40sdc-v-sessmgr03&bquery=richard%](https://eds.a.ebscohost.com/eds/results?vid=0&sid=aeec8e33-69ca-4b4d-85d1-43fb3132f967%40sdc-v-sessmgr03&bquery=richard%20smiths)

[https://eds.a.ebscohost.com/eds/results?vid=0&sid=aeec8e33-69ca-4b4d-85d1-43fb3132f967%40sdc-v-sessmgr03&bquery=richard%](https://eds.a.ebscohost.com/eds/results?vid=0&sid=aeec8e33-69ca-4b4d-85d1-43fb3132f967%40sdc-v-sessmgr03&bquery=richard%20smiths)



RECEIVING SPECIAL ATTENTION and a sufficient amount of shelf space within a controlled environment makes for a happy readymade. The readymade I refer to is the letter from Gallery One informing me that my “Real World Object—Book” had not been accepted for the Between the Fold art show, scheduled for April 3-25, 2020. This show is the Book Arts National Juried Exhibition, juried by Lisa Meyers

Bullmash and Ed Marquand, both excellent jurors. “Real World Object—Book” (a rearrangement of “Primal Book”, a book assemblage) has the provenance of being an object in the archival series “Real World Objects” and having been displayed in the “An Archival Idyll” installation by Jampa Dorje, at Gallery One, in 2017. [www.gallery-one.org/events/2017-april-exhibition/](http://www.gallery-one.org/events/2017-april-exhibition/)



*Roses of Crimson Fire* by Gabriela Anaya Valdepeña and Rychard Denner  
An epistolary novel told in letter, poem, and photograph, this book evolved through a series of emails between Richard Denner and Gabriela Valdepeña, in 2006, and was originally published as a D Press “Scorpion Romance”—Still under the Scorpion Romance trademark, it was republished by Darkness Visible Press, La Jolla (edited by Douglas Martin) in 2008, where it won the 2009 San Diego Book Award for Poetry

*Could Be Silk* by N.C. Sappho and Bouvard Pécuchet, D Press, Sebastopol, 2007, 16 pp, hand-sewn

*Wild Silk*, by Nancy Cavers Dougherty and Jampa Dorje, D Press, Sebastopol, 2007, 24 pp, hand-sewn

*Silk* by Nancy Cavers Dougherty and Jampa Dorje, D Press, Sebastopol, 2007, perfect-bound

*Silk* by Nancy Cavers Dougherty and Jampa Dorje, Pillow Road Press, Sebastopol, perfect-bound

#### Sets of Books:

*The Collected Books of Richard Denner*, volumes 1-12 (Volumes 1-8 in a box)—1 set, all perfect-bound, books are from 243 to 284 pages in length, including color covers and original chapbook design; the books include the D Press letterpress books from the ‘60s and ‘70s, the offset books of the ‘80s, and the computer books up to 2008

5 boxed sets with different groups of hand-sewn books with wrap around covers (40-48 pp) by Richard Denner:

One box includes *Letter to Sito*, *Chainclankers & Linoleum Nudes*, *Islam Bomb*, *New Gravity: A Collection*, *Tack Shack*, and *On Borgo Pass*—One box includes *Dead Man Finds Happy Trails, Beginnings and Ends*, *The Episodes*, *Vajra Dance*, *Mandala Odyssey*, and *From Lascaux to Dendera*—One box includes *Bad Ballerina Dances Against Violence*, *What Zen Wisdom (with Eve West)*, *Second Boiling*, *Imaginary Toads* and *Green Fire*—One box includes *Vajra Songs* (by Jampa Dorje), *Another Artaud* (edited by Richard Denner), *Selections from the Writings of Bouvard Pécuchet* (edited by Rychard), *Richard Denner & Co.* (edited with translations by Bouvard Pécuchet), *Wavetwisters* (by Artaud), and *What Zen Wisdom* (by Joie Phenix & Bouvard Pécuchet)

*A Sleeve of Books* (cover art by Mark Nolen), each includes 4 small books:  
*These Proud Lovers* by Jampa Dorje, Kickass Press, Sebastopol, 2005  
*Special Relativity* by Jampa Dorje, Kickass Press, Sebastopol, 2005  
*Poised* by Jampa Dorje, Kickass Press, Sebastopol, 2005  
*Bouvard Pécuchet’s Twenty-two All-time Favorites*, Kickass Press Sebastopol, 2005

David Bromige’s *Shorn of Duration*, Faerie Gold Press, Sebastopol, 2005, hand-sewn, 16-20 pp, photos by Richard Denner, a boxed set of 15 books with titles taken from poems by W.B. Yeats:

*Apples of the Sun*, *Nature But a Spume*, *Flame Upon the Night*, *As Gold-*

*For the purpose of this exhibition, Book Arts are defined as the field of art that involves the creation of works using or referring to structural and conceptual properties of books. While an existing book may be altered to create a work, instead of being merely a printed book about art, works in the genre of book arts are intended as artworks themselves.*

—Description from Gallery One Invitation

## A SAMPLE OF THE DENNER ARCHIVE AT THE UNIVERSITY OF CALIFORNIA BANCROFT LIBRARY

### Bound Volumes:

*Berkeley Daze: Profiles of Poets in Berkeley in the 60s*, edited with a preface by Rychard Denner, foreword by J. Poet, and introduction by Gail Chiarello. dPress, Sebastopol, 2008, 494 pages, perfect-bound

*The Episodes* by Richard Denner (leatherette back and plastic cover) manuscript, Hand written copy contains drafts of "The Episodes" (approximately 200 page, 1-side)

*The Episodes* by Richard Denner (spiral bound) D Press, Santa Rosa, 2008 Typewriter copy (200 pages, 2-sides)

*1960s Love, War, Revolution...* an excerpt from volume one of *Visions and Affiliations: A California Timeline: Poets & Poetry: 1940-2005* by Jack Foley (Pantograph Press, 2011) that contains a section on Richard Denner with excerpts from *Berkeley Daze* by Richard Denner  
150 pages, spiral-bound and inscribed "For Richard—This nearly final draft—note particularly pp. 142-150—Good luck in CO! Jack"

*A Set of Lessons Introducing the Aspects of Poetry* by Richard Denner  
A set of lessons developed for California Poets in the Schools under the supervision of Arthur Dawson, Sonoma County, 2001, 30 pp. bound with plastic cover and leatherette back

### Collaborative Works:

*The 100 Cantos* by David Bromige and Richard Denner  
This series of books reveal the evolution of the three-volume epic poem (*Spade*, *The Petrarch Project*, and *Garden Plots*, a collaboration by David Bromige and Richard Denner, which was written in stages, in Sebastopol in 2004, and was published by D Press

*The Spade Cantos 1-4, Spade Cantos 16-18, The Spade Cantos 1-5, Spade Cantos 1-8, Spade Cantos 11-13, Spade Cantos 16-20, Spade Cantos 27-33, Spade Cantos 1-11* (all hand-sewn with corrections), *Spade Cantos 1-15, Spade Cantos 1-25, Spade Cantos 1-26, Spade Cantos 1-33* (perfect-bound with corrections)

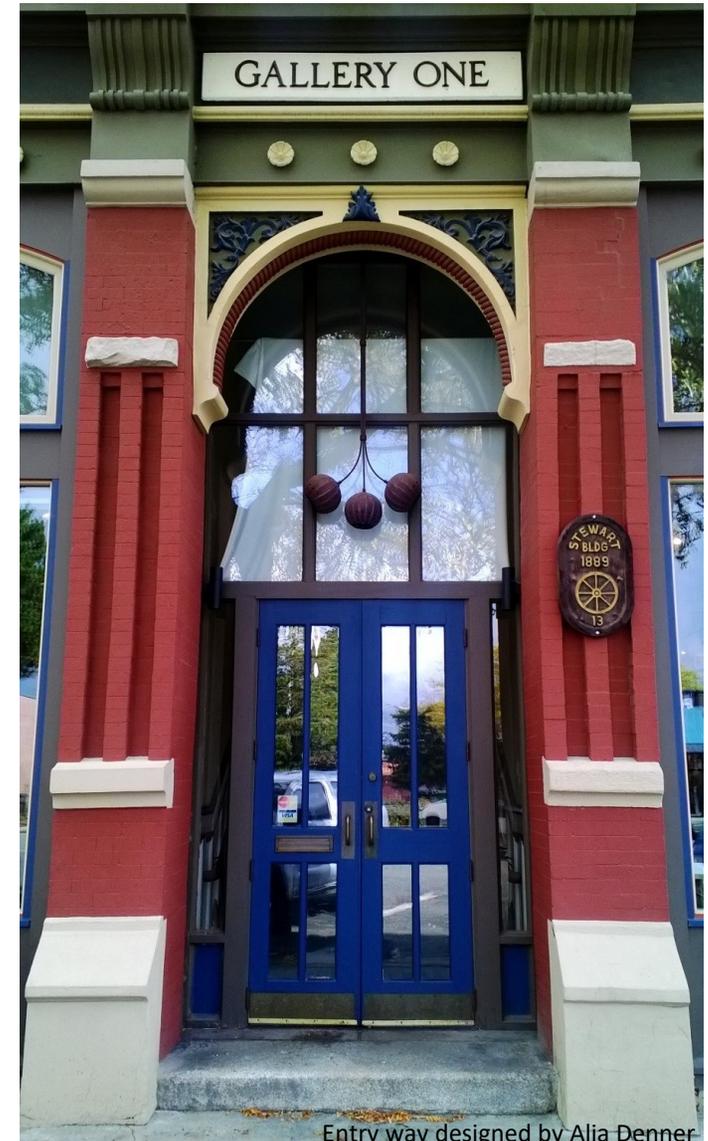
*The Petrarch Project Cantos 34-36, The Petrarch Project Cantos 34-42, The Petrarch Project Cantos 43-46* (hand-sewn with corrections)  
*The Petrarch Project Cantos 50-61, The Petrarch Project Cantos 34-49, The Petrarch Project Cantos 34-66* (perfect-bound with corrections), *Garden Plots: The Hung Chow Cantos* (hand-sewn with corrections), *Garden Plots Cantos 67-75, Garden Plots Cantos 67-88, Garden Plots Cantos 67-96* (perfect bound with corrections)

One set of *The 100 Cantos* with black covers and tipped-on titles

One copy of *Spade* with cover by Luis Garcia

One copy of *The Petrarch Project* with cover by Sam Albright

A thread connects  
“primal book” to “real  
world objects”...



Entry way designed by Alia Denner



Approaching “Real World Objects” from the Eveleth Green Gallery on the third floor of Gallery One, in Ellensburg.

The title pages of *The Collected Books of Richard Denner*, each with a Tarot card symbol, imitate the Black Sparrow edition of *The Collected Books of Jack Spicer*. Here we touch upon an aspect of my oeuvre that Belle Randall has called my “forgeries,” meaning that some of my books imitate already existent and recognizable books. Evermore the outlaw/outlier/outright liar, I write under a variety of aliases, cautiously trailing in the wake of the Portuguese poet, Francesco Pessoa, writing as Richard Denner, Rychard Artaud, Jampa Dorje, and Bouvard Pécuchet, who have crisscrossed genres, relaying stories of mystery, intrigue, humor, romance, and adventure.



“Real World Objects” on opening day of the Members Show at Gallery One on February 7, 2020. The fire extinguisher is not part of the art.



Entanglement: Cloe and Sarah at the site of “Real World Objects” on a day when a pottery class is in progress.



## THE ARCHIVAL ARC OF D PRESS; OR, A SKELETON KEY TO THE COLLECTED BOOKS OF RICHARD DENNER

I am fortunate to have twelve volumes of *The Collected Books of Richard Denner* archived in the Bancroft Library of the University of California, Berkeley. I couldn't be more entombed—and yet I reside in quite illustrious company. I rub shoulders with Shakespeare folios and Aztec codices. The Mark Twain Collection—rumors of Twain's demise still circulate—resides in opulent splendor. Here, one might expect to get some well-deserved rest, but after a brief suspension of time, one hears complaints about wormholes and arguments over shelf space...there is table tipping during seances convened by Madame Sosostriis...and there is the sound of tears and laughter beyond the garden wall...but that is there, and this is here and now.



The six objects within the bag have not been individually tagged for cataloging, nor has the placement of the objects been definitively determined. They have been listed with brief descriptions in the Gift of Deed to the Mojo Museum.

# Archive of the Ages

Mojo Museum 54321 Shangri La Avenue Valley of the Stars, Tibet	Office: Astral-699-Δπδδ E-mail: archive@kalpa.net
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## Deed of Gift

<b>Name of Donor:</b> S. Mutt	<b>Contact Person:</b> Jampa Dorje
<b>Address:</b> 207 W. 9th Ave. Ellensburg, WA 98926	<b>Email:</b> richardleedenner@gmail.com

The donation list below has been received by Archive of the Ages as a gift, and the owner or agent with full authority, desiring to absolutely transfer full title by signing below, hereby give, assigns, and conveys finally and completely, and without any limitation or reservation, the property described below to the Archives and its successors and assigns permanently and forever, together with (when applicable) any copyrights therein and the right to copyright the same. Should this gift not be completed, for any reason during the donor's lifetime, it is understood that this agreement shall be binding on all donor's executors or administrators, heirs, trustees, and assigns, and that any failure to include such a specific bequest in the donor's will or failure to include specific direction of the below mentioned and referenced gift in any trust shall not release the donor's executors, administrators, trustees or assigns from the obligation of completing the below mentioned gift to Archive of the Ages.

I understand that the location, retention, cataloging and preservation of the materials, or other considerations relating to their use or disposition are at the direction of Archive of the Ages in accordance with institutional policy. Materials added to the collections shall be accessible to all persons qualified to use materials in the Archive of the Ages, subject to the terms and conditions, if any, stated below.

### Terms and Conditions:

Handle realia with tender, loving care and allow plenty of shelf space.

**Description of Donation:** Realia (real world objects), 6 items — a paper shopping bag with handles with a Clymer Museum sticker; 408 cut sheets of marriage divorce and alimony law, bound in green cotton string; a fond of 25 "Big 'N' Little" Bingo cards; a 15"x16" sheet of cream-colored wallpaper with floral design; and a 1½" x 55" brown-colored, woven band with wire in the edges; a tiny British flag decoration on a toothpick.

**Appraised value:** \$450,000.00

**Provenance:** Lynn McGowan's garage

See certificate of authenticity and appraisal by Rrose Sélavý & Associates.

**Signature of Donor:**

S. MUTT

**Date:**

1/11/2020

S. Mutt is a grandniece of R. Mutt's (or whoever signed Duchamp's well known work, "Fountain (1917)"), and she has a similar signature to her great uncle's. Dr. Clayton Bohnet acknowledges the audacity in my making so direct an association with the Duchamp camp. I studied the handwriting before committing this forgery.



Dream of Lama Tsultrim stepping out of a pine tree wearing caribou antlers

Later in the morning, there she is coming along the stepping stones, past pine tree wearing her black, widebrimmed hat, carrying a red linen shopping bag full of shaman treats

Gama-Sennin is a benign sage (Sennin are immortals living in the mountains some are hermits, or visit hermits, and appear to mortals in dreams) Gama has a lot in common with Lama magical knowledge about medicinal foods



Gama is always accompanied by a three-legged toad Soga Shōhaku painted Gama Sennin with his toad upon his head

a shapeshifter, he could take toad form, also change his skin and become young again [www.artelino.com/articles/japanese-gods-and-goddesses.asp](http://www.artelino.com/articles/japanese-gods-and-goddesses.asp)

Lama T. does not wear a toad on her head she does seem ageless, but to the point, she was concerned about Jampa's diet —

doesn't like my starchy, sugar loaded menu gifted me with hemp protein fiber drink silken tofu and "perfect food" says I haven't been eating enough fresh vegetables I'm not sure I want to know what's in this super green formula

A selection of the poems with grocery lists has been published in *Jampa Dorje's Wild Edible Words: An Archival Idyll* by Bouvard Pécu-chet, Kapala Press, Ellensburg, 2017. A complete, bound collection for the archive is in the planning stage.

CITY MARKET

- produce
  - 1 avocado, 1 tomato, 1 bag baby carrots
  - 1 grapefruit, 1 banana, 4 kiwi, 1 tangerine
- bakery
  - 1 loaf Sara Lee wheat bread
- aisle 1
  - 1 jar Private Selection creamy peanut butter
  - 1 jar Hero raspberry jam
- aisle 2
  - 1 bottle (32 oz.) Kroger Extra Virgin Olive Oil
  - 2 pkgs. McCormick's Brown gravy
- aisle 3
  - 2 pkgs. Bear Creek soups (creamy potato & bean good chili)
- aisle 8
  - 1 (3 pack) Rice Dream
- aisle 9
  - 1 jar (30 oz.) Otville Redenbacher's "Original" Popping corn
- aisle 10
  - 1 pkg. (11 oz.) Kroger gummy worms
- meat
  - 1 T-bone steak
  - 1 pkg. ground beef (1#, sirloin)
- aisle 17
  - 1 pkg. (2) uni ball per micro-rollerba
- dairy
  - 1 pound salted butter
  - 4 (6oz.) Brown Cow yogurts
- film counter
  - 1 roll 35mm to develop 4x6, matte, 24 exp

Early in my retreat, I was visited by Lama Tsultrim, who admonished me for trying to survive on Top Ramen and chocolate cake.



**ROSE SÉLAVY & ASSOCIATES**

**ARTWORK APPRAISAL** For: Jampa Dorje  
207 W. 9th Ave.  
Ellensburg WA 98926

Date: 12/2/19

**ITEM:** "Real World Objects" by S. Mutt **REPLACEMENT VALUE:** \$450,000.00

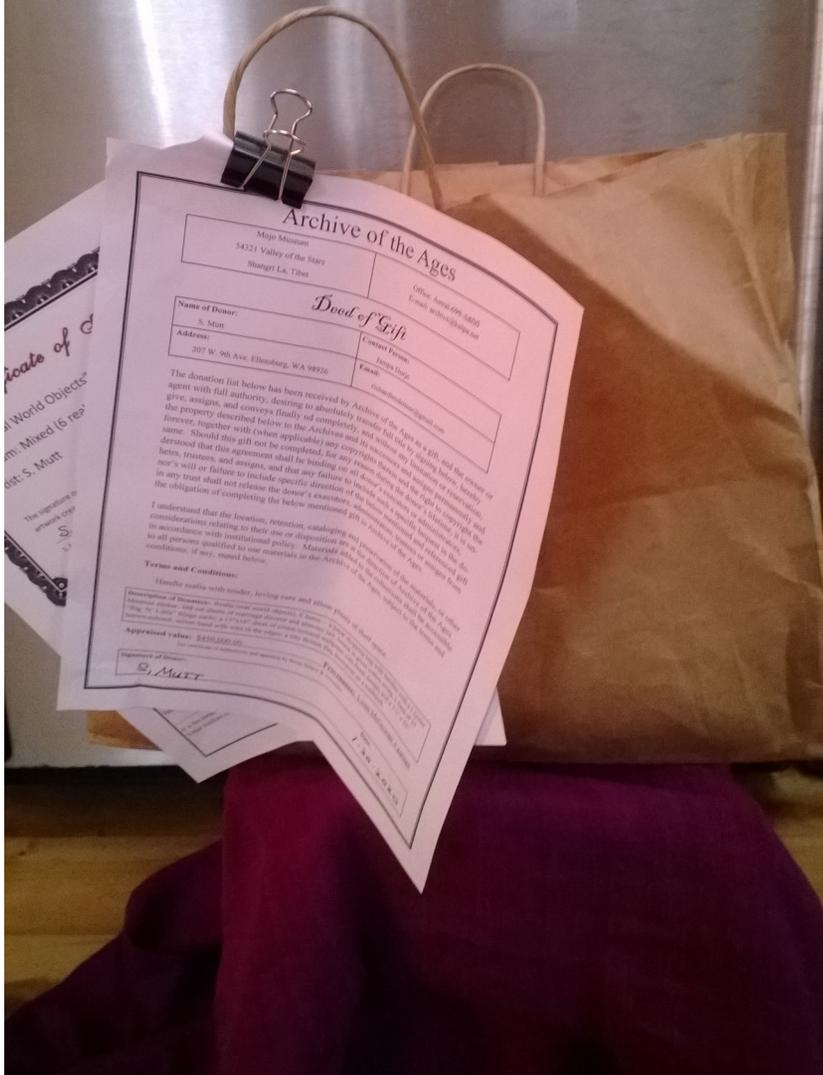
**DESCRIPTION:** 6 realia items— a paper shopping bag with handles with a Clymer Museum sticker; 408 cut pages of marriage divorce and alimony law bound in green cotton string; a fond of 25 "Big 'N' Little" Bingo cards; a 15"x16" sheet of cream-colored wallpaper with floral design; and a 1½" x 55" brown-colored, woven band with wire in the edges; a tiny British flag decoration on a toothpick.

It is the purpose of this appraisal to state a fair and current retail replacement value. The appraiser holds a certificate from the Art Value Institute of Paris. However, neither A.V. I. or Esthetic Values of America endorsed this appraisal.

*Rose Sélavy*  
Rose Sélavy, Company Executive Officer

The value is set at a rate of \$75,000.00 per item, based upon the recent (2019) sale by Italian artist Maurizio Cattelan, at the Art Basel Miami Beach, by the Parisian contemporary art gallery Perrotin. ([www.telegraph.co.uk/news/2019/12/06/banana-duct-taped-wall-sells-120000-art-basel/](http://www.telegraph.co.uk/news/2019/12/06/banana-duct-taped-wall-sells-120000-art-basel/)), as reported by Rozina Sabur.)

My original thought was to have the Certificate of Authentication and Deed of Gift documents attached to the shopping bag. Another thought was to hang the readymade, a bag I had found on my doorstep that contained miscellaneous things, on a nail. Renee Adams chose the location near the fire extinguisher with the documents displayed on the window glass.



HAPPY VALENTINE'S DAY  

Hi, Anila- got your note. Have a great retreat. Blessings,  
A couple of candies for you.

Tuesday, February 15, 2011

Dear Ani Kunsang,

Hi! How ya doin'? All's well in Luminous. However, Machig wonders what became of her Whopper Malt Shoppe Ice Cream Pie, and I told her the ice cream was purchased but likely was left in the freezer and didn't get delivered. If it got eaten, that's ok - my treat - get another pint of Hagen-Dass vanilla. → no problem!  
Can't think of anything else.  
Take care. Love, Jampa

CHECK OFF LIST

- groceries
- pens  film
- ice cream?
- note to Cady
- 2 jugs water (both drinking)
- incoming mail

The film place in City Market is closed; there will be a private place opening up by the bike shop in town soon. Anyway, I'll see what we can do to get this processed!

Been there, done it, played the game  
Had horses, houses, health, wealth & fame  
Playboy, businessman, sideshow freak  
Now, I'm a hermit at Luminous Peak

Theseus facing the minotaur in the twisting maze of the labyrinth. The archive is all around us. All remnants are admissible into the archive if they have a good enough story. Photographs are difficult to archive. Respect for the fonds, easier with digital threads, to trace the traces to their dens. By this time, I was taking photos of the convergence of contrails over Ekajati Peak. I thought I had discovered a vortex of ley lines after drawing straight lines on a map between international airports. I grew paranoid that the FBI might wonder why a man with a beard, who wore robes, was so interested in the flight path of commercial airlines.

CITY MARKET

- produce
  - 1 grapefruit, 1 avocado, <sup>not too ripe</sup> 2 tangerines, 1 tomato and 1 banana
  - 1 head broccoli
- bakery
  - 2 bagels, any type
- deli
  - 1 container lunch meat (sliced beef)
  - 1 container fried chicken (from the counter)
- aisle 1
  - 1 container Newman's Own raisins
- aisle 2
  - 1 bottle Saffron
- aisle 3
  - 1 box Stovetop Stuffing mix
- aisle 6
  - 1 pkg. flour tortillas (burrito size)
- aisle 1
  - 1 large container (42 oz.) <sup>or smaller containers</sup> Instant Oatmeal (unflavored) can be Kroger or Quaker but not individual packages
- aisle 8
  - 1 (3-pack) Rice Dream (original)
- aisle 9
  - 1 pkg. (1 lb.) Rold Gold pretzels
- aisle 10
  - 1 pkg. Oreo cookies
- aisle 13
  - 1 roll paper towels
- dairy
  - 1 doz. "cage free" eggs
  - 4 Brown Cow yogurts (6 oz.) assorted flavors vanilla, maple, coffee prefer
- photo counter
  - 1 pkg. developed film to be picked up

aisle 4 or 5  
 1 pint Hagendass  
 vanilla ice cream  
 1 small pkg. peas  
large size frozen

if o/s, skip this it  
 and we'll try next wk

CHECK OFF LIST

- groceries
- paper towels
- photos
- incoming mail
- 2 jugs wash hb

...threading my way, "real world objects" connects, with some degree of rupture, to the High Mountain Valley Local Authors Collection, which I gifted to Brooks Library on the campus of Central Washington University...

An excerpt from

MR. DORJE'S TALK AT THE BROOKS LIBRARY  
 COMMONS, OCTOBER 8, 2019, [https://digitalcommons.cwu.edu/library\\_lectures/37/](https://digitalcommons.cwu.edu/library_lectures/37/)

According to Jamgon Kontrul, who I know from the retreat manual that I used for my Tibetan three-year mountain retreat, when Atisa, an 11<sup>th</sup> c. Indian scholar, discovered the store of Sanskrit texts in the library of Samye, he was amazed at that the degree to which Vajrayana Buddhism had spread in Tibet beyond what had occurred in India.

We owe a debt (or not) to Averroes, the 12<sup>th</sup> c. Islamic philosopher, who wrote commentaries on the Greek philosopher, Aristotle, who lays the foundation for aspects of mod-

I went to sleep in order not to feel hungry and sad  
 I dreamed of my friends, the Ideal Library,  
 baby elephants & food  
 hungry in my dream

—PHILIP WHALEN "My Songs Induce Prophetic Dreams"

ern philosophy and scientific enquiry in later centuries.

According to Thomas Cahill, author of *How the Irish Saved Civilization*, everyone today owes a debt of gratitude to the Irish monks of the 5<sup>th</sup> century, who stored written records of western civilization and kept it safe during an era of anarchy.

*A Canticle for Leibowitz* by Walter M. Miller Jr. is a science fiction novel set in a Catholic monastery in the southwest after a nuclear war. Over many centuries, the monks preserve the remains of our scientific documents until philosophers grock it again. (Think Herman Hesse's *Magister Ludi: The Glass Bead Game*.)

There is, of course, no guarantee we have a future on this planet. There is no icon labeled "P" to push for Posterity. Presently, we are in an era of self-archivisation via social media, but if our electronic infrastructure collapses, the "cloud" will dissipate. The intricacies of digital archives are beyond my expertise, but the main task of developing any archive begs similar questions. Where does it begin and where does it end? What is to be included and what suppressed?

Let me begin with the idea for The High Mountain Valley Collection. The idea came to me last year, following the death of Mark Halperin, a close friend, who had taught creative writing at Central for many years. I checked to see if his books were in the special collection at Brooks Library. Only his early works were there, and some works by other authors I knew. I noticed two library-bound editions of copies of *Vagabond*, an anthology of poets and story writers, edited by John Bennett, a courageous underground mimeo mag published by John, in Ellensburg, during the small press

Tuesday, Feb. 8, 2011  
Dear Ani Kunzang,  
Everything is fine at Luminous Peak. Hope all is OK in Downtown CM and that you are joyous living your dharma. Thank you for the substitute Instant Oatmeal last week. I will use it for my breakfast. However, I need the large bulk container to make 'ormas. It can be any brand but not flavored or in small packages. I have enough still for the upcoming Rinpoche Day Tsak, so if it is still out of stock, don't make a substitution, and I'll try again next week. Machig wants a Whopper Candy Malt Shoppe Pie, and I have all the ingredients on hand except vanilla ice cream. If it arrives in soft condition, that's OK because I need to scoop it into my pie pan. A pint is enough. Thanks for all you do.  
Much Love & Many Blessings,  
Jampa

Hunting for your Buddha nature  
is like beating around a bush  
for a rabbit that's in your hat.

Meanwhile, the Universe is  
on a self-exploration trip  
and you're onboard for the ride.

Hunting for Buddha nature burns up a lot of carbs. One begins with the *ngöndro*, a preliminary practice composed of five sub-sets of practice: it begins with the taking of refuge (a recited prayer), while performing a full-length body prostration and visualizing the Guru Rinpoche Lineage Tree Mandala in full-detail, 100,000 times; followed by the practice of raising of compassion, *bodhicitta*, 100,000 times; followed by 100,000 recitations of the Vajrasattva purification mantra; followed by 100,000 mandala offerings; and concluding with one million recitations of the heart mantra of Guru Rinpoche. Once the *ngöndro* is completed, the main practices of the cycle begin.

CITY MARKET

71

- produce
  - 1 tomato, 2 avocados, 1 banana, 1 grapefruit
  - 1 (2# bag) "Farm Fresh" No. 1 Red Potatoes
- aisle 1
  - 1 container (Free Range) walnuts
  - 1 small can chopped olives
- bakery
  - 1 loaf Rudi's raisin bread
- meat
  - 1 pkg. pre-cooked spare ribs (may be on aisle 1 w/ hot dogs a long package no substitute necessary)
  - 1 pound ground pork
- aisle 7
  - 1 box Earl Grey tea (Private Selection)
  - 1 box Irish Breakfast tea (Twillings)
- aisle 8
  - 1 (3-pack) Rice Dream
- aisle 9
  - 1 bag pretzels
- aisle 10
  - 1 box Kroger Honey Graham Crackers
  - 1 pkg. Oreo cookies
- aisle 11
  - 1 case La Croix (pure) sparkling water
- dairy
  - 1 doz. "Cage free" eggs
  - 1 pound salted butter
  - 1 pint  $\frac{1}{2}$  &  $\frac{1}{2}$
  - 4 Brown Cow yogurts (6oz.)
  - 1 pkg. white, non-scent tealights
- aisle 13
  - 1 (4-pack) toilet paper seventh Generation
- aisle 17
  - 1 roll "double-backed tape" here is a removable one (2x corp) of pan (or regular clear tape)

CHECK OFF LIST

- groceries  ft
- candles  tape
- note to Cady
- incoming mail

Not many greens in my diet from the looks of this list, but there was kale coming from the grow dome added to my stores. I reflected on the Tibetan poet Shabkar, who drank melted snow mixed with *tsampa* (roasted barley flour) and rested in blissful meditation and of Philip Whalen who dreamed of the whole cheese.

"magazine wars" of the late 1960s and 70s. There were some of my self-published books in the collection, but there were no copies of the *Ellensburg Anthology*. This anthology of local poets and writers was initially sponsored by the Ellensburg Arts Festival Committee, a committee that later morphed into the Ellensburg Arts Commission. Sometimes the anthology was subsidized by a Washington State Arts Grant (much against its outlaw nature), and it had a variety of editors during its run, 1980 through 1987. I looked for a copy of Dick Johnson's *Then King Down Came*, a novel I read after my family and I moved from Alaska to Kittitas County, in 1974, to manage the Diamond Hanging J Floating I cattle ranch out in Badger Pocket, but I saw neither hide nor hair of it. Might be interesting to round up and corral a collection of books published from that time forward, I thought.

The title of the collection comes from a chapbook of this period (which I will dub the Ellensburg Renaissance)—*Anarchist Murmurs from a High Mountain Valley* by John Bennett, circa 1972. It was one of John's first works after landing in the valley. Dick Elliott, taking the role of Coyote, told him this was a *high* mountain valley.

Thanks go to Paula McMinn for unearthing specimens of Ellensburg public school writing, to Rolf Williams for connecting me via internet with local authors who sell their books at Jerrol's Bookstore, to Daniel and Debbie at Brick Road Books on Main Street, to the many writers in the humanities departments at Central who donated copies of their works, to Julie Prather and Jane Orleman, who opened their libraries and presented me with valuable

finds, including the holy grail of my search, *Then King Down Came*, and to Marlene Chaney, who has forgiven me for incinerating her copy of Gregory Corso's *Long Live Man* in my microwave during a preservation experiment. Believe me, a burning book in a microwave is a terrible thing to see.

Here is the blurb at the Special Collection's website:

*The High Mountain Local Authors Collection contains a selection of Central Washington's unique and noteworthy literary efforts. It includes examples of various literary forms and genres, novels, poetry, history, philosophy, children's books, romance, science fiction, fantasy, new age, memoir, and essay. The arc of the collection includes examples of academic publishing, mainstream publishing, small-edition-self-published works, mass paperbacks, print-on-demand books in hardback and soft cover, underground literary magazines, and art zines. For those keenly interested in exploring the history of books and printing, the collection includes a spectrum of printing techniques, letter press, offset, photocopying, linoleum block printing, mimeograph, and calligraphy.*

These days, I can send a word file via email to a print-on-demand publisher, like Xlibris, where it will enter a digital template and be run on a production copier, say a Xerox D136 hooked to a Horizon BQ-440 bindery machine, that will print out a single perfect-bound book. The only time a human hand touches the book is when a shipping clerk slips it into an envelope to mail it to me.

Beyond preservation, there are two other important aspects of an archive. The authority of the archive and the sequencing of its documents— the *provenience*, which is the place of

Tuesday, Jan. 18, 2011  
Dear Ani Kunsang,  
All's well in Luminous Peak. Thank you for offering to help with my bank business last week. Cady handled the problem, I think. There is another note to her, as a follow up to Robin's message, as well as some other Tara Mandala business. Among the things I asked for this week, there is a roll of "doubled-backed" tape that I want to mount some photos. If it's not with school supplies, maybe with the photo albums on aisle 15. However, if you don't find this item, don't go to extra trouble. Just get regular clear, plastic tape and I'll loop it. And so, the days spin by. Hope you are enjoying the mild weather.  
Peace be,  
Jampa

Hard to get beyond  
the City of Cyclic Existence  
on the streetcar named Desire  
or on the streetcar named Ignorance  
or on the streetcar named Anger  
There is a train — Habitual Tendencies —  
expensive food on that one  
And there's a ship of fools  
actually a whole fleet —  
a fleet of fools bound  
for the Isle of Deception

Double-sided Tape is a staple item in the home archiving of photographs. During this time period, there was a transition between film cameras and digital photography, with photo data being stored in the cloud.

Although the point of being in retreat is to get away from the world, maintaining a yogic lifestyle in the United States, which is not supportive of dropping-off-the-grid, does require



occasional maintenance. Samsara is samsara, whether you are in retreat or not—even if, as Guru Rinpoche says, “Samsara and nirvana are but concepts of the mind.”

When I prepared my grocery list, on one side of the page, I added a poem, hoping Ani Kunsang would read it at the weekly ritual feast (*tsok*) in the Tara Temple. However, I was unaware that she was also reading these poems at City Market, in Pagosa, and that the cashiers would specifically ask for Jampa’s “wild edible words” when she passed through the check-out line. At the time, I had not considered the inclusion of these poems in the canon of my collected works.

When my retreat was over, I moved to Santa Fe, and after a stay with Lama Gyrumé, I returned to Ellensburg to study philosophy at Central Washington University. While discussing Derrida’s *Archive Fever* with Dr. Matt Altman, in the fall of 2017, I mentioned that J.D. Salinger’s golf score cards were included in his archive. Matt suggested the archive should stop at grocery lists. I said I had a collection of poems—156, in all—that I had written on my grocery lists, while in retreat, and that the poems, the short written notes, as well as the list of foodstuffs, provided a unique portrait of a yogi in retreat.

origin or earliest known history of a work, and the term, *respect des fonds*, a principle in archival theory that proposes to respect the order of a collection of records according to their fonds (their groupings), that is to say, according to the way they were created or from which they were received. This, in turn, informs the authority of the collection.

\* \* \*

I have contracted a bad case of *archive fever*. (Books—I must have them. That one. And that one.) Where did I catch this bug? When Julia Springfield moved Special Collections from a corner room in the back on the fourth floor, to more spacious digs, here, on the second floor. I saw this as an auspicious opportunity to install a new collection.

Also, while browsing the philosophy section of the library, I came across Jacques Derrida’s *Mal d’Archive* (*Archive Fever*), a lecture delivered in London, in 1994, at Sigmund Freud’s house, at the time that it was then becoming a museum. Derrida is the founder of deconstructionist philosophy, and his writings lead the reader to consider the nature of an archive, especially an internal contradiction within the Greek word, *arche*—which means both a commencement and a commandment.

I won’t lead you down the rabbit holes taken by Derrida in his quest to analyze the notion of archive, but I will note that he points out “to archive” derives its meaning from the Greek *arkherion*, a residence of an magistrate, an *archon*, who, as a commander, a guardian, shields the

archive and has political power to interpret the archives, to “lay down the law” in all matters related to the archives. Consider the Supreme Court and the archives of constitutional law. Consider the Ark of the Covenant and the Ten Commandments given to us through Moses from God. *Arche* is order and anarchy is chaos. Two orders of order, sequence and command.

As Lu Garcia says of poetry, “The orders come; they are the only issue.”

\* \* \*

An archive is both public and private. There is a bell, at the door, to signal your arrival. You enter and are seated at a table away from the stacks. You are asked to put on white gloves in order to handle the books. The books are brought to you. You can do your research, but you cannot leave the premises with the books.

From the books in my personal collection and those collected with the help of friends who donated books, by my mining bookstores and the internet, I found a bunch of books, some quite battered, and put them in alphabetical order and signed this collection over to the public at this state university. At that point, they mystically trans-substantiated themselves into both items of reference and items of reverence.

Let me shift from this kind of thinking and discuss specific books I have collected for the present archive. I wanted there to be breadth and depth to the collection, high art and low, ivory tower poets and street poets rubbing shoulders, serious and not-so-serious fiction and non-fiction intermingled with scholarly works in these labyrinthian recesses. An

# WILD EDIBLE WORDS

## THE CITY MARKET POEMS

*The Library is unlimited but periodic.* If an eternal traveler would journey in any direction, he would find after untold centuries the same volumes are repeated in the same disorder—which, repeated, becomes order: the Order. My solitude is cheered by that elegant hope.

—JORGE LUIS BORGES, “The Library of Babel”

Allow me to give the context for positing grocery lists as part of my archive. I completed a traditional Tibetan Buddhist mountain retreat in a cabin, called Luminous Peak, near Pagosa Springs, Colorado, under the guidance of Tulku Sang-ngag Rinpoche, a Nyingma school lama. As a practitioner I was not able to go out into the world for supplies. Fuel, water, and food were delivered. Long retreat is done in a concerted effort to attain enlightenment. This requires the psychological support and physical help of persons outside of the retreat who understand the point of being in long retreat.

Once a week, I took a plastic, zippered bag with my grocery list and credit card to a battered ice chest positioned at the road-head, just inside my boundary, roughly 300 yards from my cabin. This task was done on Wednesday, before noon; and, on Thursday, after I heard the honk of a horn, I retrieved my groceries. For much of my retreat, my gatekeeper was a nun, named Ani Kunsang.



CONTENT AS AN EXTENSION OF FORM: In *Archive Fever*, Jacques Derrida says, “Archive is only a notion, an impression associated with a word and for which...we do not have a concept.” In the development of my oeuvre, I begin with the book. I initiate the writing process by visualizing the completed form the manuscript of my telling will take; then, I fill in the empty pages. And the words might even mean something. Christine appears to be impressed.

archive is like the human mind, and analyzing an archive is a bit like archeology (Derrida, again). Some things are on the surface and some things are hidden. An archivist might come across a reference to a lost civilization. Perhaps, one finds, as others have found, that the Universe, itself, is a vast archive.

\* \* \*

As regards my works, my daughter, Lucienne, told me I should write about the intricacies of my oeuvre before I die, since my mode of writing is counterintuitive. Rather than beginning with the manuscript, I begin with the book. I initiate the writing process by visualizing the completed form the manuscript of my telling will take, and I fill in the empty pages. Over the years, the books have emerged—now, stretching to 7.5 linear feet.

From early on, I collected my poetry and published chapbooks under the D Press logo. The “D” comes from the first letter of my last name, but there are other associations—feeling depressed and it being “the” press. Since the poems reveal my interests, I consider these to be an inner autobiography. Later in life, I began creating a prose narrative of my adventures, and I chose to have these stories told in the third person by a fictional biographer, Bouvard Pécuchet, whose name is derived from a combination of the last names of the protagonists of Gustave Flaubert’s novel, *Bouvard et Pécuchet*, a pair of court clerks with intellectual curiosity, who delve into all branches of human knowledge with disastrous results. Combine two idiots and get one author.

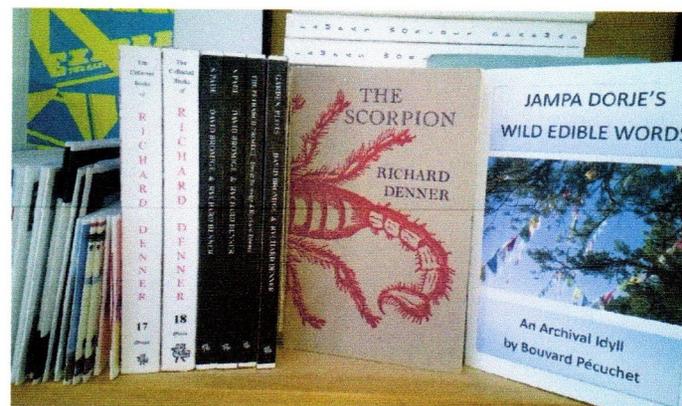
As a mid-20<sup>th</sup> century Bay Area Street Poet, I am extensively archived in the Bancroft Library of the University of California, Berkeley. In these confines, I rub shoulders with Shakespeare folios and Aztec codices. The Mark Twain Collection—rumors of Twain’s demise still circulate—resides in opulent splendor. Here, one might expect to get some well-deserved rest, but after a brief suspension of time, one hears complaints about wormholes and arguments over limited shelf space...some nights, there is table tipping during seances convened by Madame Sosost-ris...and one can hear the sound of tears and laughter beyond the garden wall...finally one gets use to being dead. However, that is then, and this is here and now.

Derrida says, archive fever is “to burn with passion...never to rest, interminably, from searching for the archive right where it slips away. It is to run after the archive, even if there is too much of it, right where something anarchives itself. It is to have a compulsive, repetitive, and nostalgic desire for the archive, an irrepressible desire to return to the origin, a homesickness, a nostalgia for a return to the most archaic place of absolute commencement” (Jacques Derrida, *Archive Fever*, University of Chicago Press, 1995, p.91). My end in my beginning...my beginning in my end...

Before Mark Halperin died, we talked about our works. He said, “It’s nice to leave something beautiful behind.” Poets have their city muses. Dante had Florence; Baudelaire had Paris; and I have Ellensburg.

# AN ARCHIVAL IDYLL

## Installation by Jampa Dorje



THE D PRESS CHAPBOOKS WILL BE ON DISPLAY AT  
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