

THE CAMBRIDGE COMPANION TO



THE BEATS

Edited by Steven Belletto

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STEVEN BELLETO
Lafayette College



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THE CAMBRIDGE COMPANION TO
THE BEATS

The Cambridge Companion to the Beats offers an in-depth overview of one of the most innovative and popular literary periods in America, the Beat era. The Beats were a literary and cultural phenomenon originating in New York City in the 1940s that reached worldwide significance. Although its most well-known figures remain Jack Kerouac, Allen Ginsberg, and William S. Burroughs, the Beat Movement radiates out to encompass a rich diversity of figures and texts that merit further study. Consummate innovators, the Beats had a profound effect not only on the direction of American literature but also on models of sociopolitical critique that would become more widespread in the 1960s and beyond. Bringing together the most influential Beat scholars writing today, this *Companion* provides a comprehensive exploration of the Beat Movement, asking critical questions about its associated figures and arguing for their importance to postwar American letters.

Steven Belletto is Associate Professor of English at Lafayette College. He is the author of *No Accident, Comrade: Chance and Design in Cold War American Narratives* (2012) and a co-editor of *American Literature and Culture in an Age of Cold War: A Critical Reassessment* (2012). The author of numerous articles on post-1945 American literature and culture that have appeared in journals such as *American Literature*, *American Quarterly*, *ELH*, and *Twentieth-Century Literature*, from 2011 to 2016 he was associate editor of the journal *Contemporary Literature*, and is currently an editor there. He is also editor of the volume *American Literature in Transition, 1950–1960* (2017) and is currently writing a literary history of the Beats to be published by Cambridge University Press.

NOTES ON CONTRIBUTORS

STEVEN BELLETTTO is Associate Professor of English at Lafayette College. He is the author of *No Accident, Comrade: Chance and Design in Cold War American Narratives* (2012) and a co-editor of *American Literature and Culture in an Age of Cold War: A Critical Reassessment* (2012). The author of numerous articles on post-1945 American literature and culture that have appeared in journals such as *American Literature*, *American Quarterly*, *ELH*, and *Twentieth-Century Literature*, from 2011 to 2016 he was associate editor of the journal *Contemporary Literature*, and is currently an editor there. He is also editor of the volume *American Literature in Transition, 1950-1960* (2017) and is currently writing a literary history of the Beats to be published by Cambridge University Press.

NANCY M. GRACE is Virginia Myers Professor of English at the College of Wooster. Her many publications on writers of the Beat Generation include *Girls Who Wore Black: Women Writing the Beat Generation*, co-edited with Ronna C. Johnson (2002); *Breaking the Rule of Cool: Interviewing and Reading Beat Women Writers*, co-edited and written with Ronna C. Johnson (2004); *Jack Kerouac and the Literary Imagination* (2007); and *The Transnational Beat Generation*, co-edited with Jennie Skerl (2012). She was editor of *The Beat Review* from 2007 to 2011, is co-editor of *The Journal of Beat Studies*, and is a founding member of the Beat Studies Association.

OLIVER HARRIS is the world's foremost scholar on the work of William S. Burroughs and is the founding President of the European Beat Studies Network. His ten books include new editions of two trilogies of novels by Burroughs: *Junky: The Definitive Text of "Junk"* (2003), *The Yage Letters Redux* (2006), and *Queer: Twenty-Fifth Anniversary Edition* (2010); and "restored" editions of the Cut-Up Trilogy: *The Soft Machine*, *Nova Express*, and *The Ticket That Exploded* (2014). He is also the editor of *The Letters of William S. Burroughs, 1945-1959* (1993) and *Everything Lost: The Latin American Notebook of William S. Burroughs* (2008); the author of the critical study *William Burroughs and the Secret of Fascination* (2003); and a co-editor of *Naked Lunch@50: Anniversary Essays* (2009). He has published widely in Beat

studies, including essays on Kerouac's mythmaking and Ginsberg's photography, as well as on other subjects, from Hemingway's short stories to the fascination of film noir. He is Professor of American Literature at Keele University.

KURT HEMMER is the editor of the *Encyclopedia of Beat Literature* (2007) and a Professor of English at Harper College. With filmmaker Tom Knoff, he has produced several award-winning films: *Janine Pommy Vega: As We Cover the Streets* (2003), *Rebel Roar: The Sound of Michael McClure* (2008), *Wow! Ted Joans Lives!* (2010), *Keenan* (2011), and *Love Janine Pommy Vega* (2013). His essay on the Beats appeared in *A History of California Literature* (2015).

HILARY HOLLADAY founded both the Kerouac Conference on Beat Literature at the University of Massachusetts-Lowell, which ran from 1995 to 2007, and UMass Lowell's Jack and Stella Kerouac Center for American Studies. Her books include *Wild Blessings: The Poetry of Lucille Clifton* (2004) and *Herbert Huncke: The Times Square Hustler Who Inspired Jack Kerouac and the Beat Generation* (2015). She is currently writing a biography of Adrienne Rich.

MICHAEL HREBENIAK is Director of Studies in English at Wolfson College and Lecturer in English at Magdalene College, Cambridge. He previously taught humanities at the Royal Academy of Music and served as an arts documentary producer. His monograph, *Action Writing: Jack Kerouac's Wild Form*, was published in 2006 and he is currently finishing a book and film on the medieval Stourbridge Fair in relation to cultural memory, habitat, and performance.

RONNA C. JOHNSON is Lecturer in English and American Studies at Tufts University, where she has been Interim Director of Women's Studies. She has written about Jack Kerouac, Joyce Johnson, Lenore Kandel, and Gregory Corso, among others, and has presented papers on Diane di Prima emphasizing gender and ethnicity in Beat movement discourses. She is writing *Inventing Jack Kerouac: Reception and Reputation 1957-2007* and has published *Breaking the Rule of Cool: Interviewing and Reading Women Beat Writers* with Nancy M. Grace (2004), a sequel to their co-edited book *Girls Who Wore Black: Women Writing the Beat Generation* (2002). Johnson is a co-founder of the Beat Studies Association and co-editor of the *Journal of Beat Studies*. Her latest essay, "Gregory Corso's Dada-Surrealist-Absurd Beat Plays," was published in *Beat Drama: Playwrights and Performances of the "Howl" Generation* (2016).

BRENDA KNIGHT began her career at HarperCollins, where she worked with Huston Smith, Paulo Coelho, and His Holiness the Dalai Lama. She served as publisher of Cleis Press, founded Viva Editions, and was named 2015 IndieFab's Publisher of the Year. A prolific writer, Knight is the author of *Women of the Beat Generation* (1996), which won an American Book Award; *Wild Women and Books* (2006), and *The Poetry Oracle* (2008). She leads writing workshops

and is an officer of the Woman's National Book Association and is a student of medieval literature and modern poetry.

WILLIAM LAWLOR is the editor of *Beat Culture: Lifestyles, Icons, and Impact* (2005) and the author of *The Beat Generation: A Bibliographical Teaching Guide* (1998). He has received a Summer Study Grant to work on Beat writers from the National Endowment for the Humanities. He has twice been System Fellow at the Institute for Research in the Humanities at the University of Wisconsin-Madison, each time focusing on Beat topics. He is Emeritus Professor of English at the University of Wisconsin-Stevens Point.

A. ROBERT LEE, previously of the University of Kent at Canterbury until 2011 was Professor of American Literature at Nihon University. He edited *The Beat Generation Writers* (1996) and is the author of *Designs of Blackness: Mappings in the Literature and Culture of Afro-America* (1998); *Multicultural American Literature: Comparative Black, Native, Latinola and Asian American Fictions* (2003), which won an American Book Award; and *Modern American Counter Writing: Beats, Outriders, Ethnics* (2010).

POLINA MACKAY is Assistant Professor of English Literature at the University of Nicosia and Vice President of the European Beat Studies Network. She is the co-editor of several books on modern American literature, including *Authorship in Context: From the Theoretical to the Material* (2007), *Kathy Acker and Transnationalism* (2009), and *The Cambridge Companion to H.D.* (2011). She has also co-edited "The Beat Generation and Europe" (2013), a special issue of *Comparative American Studies*, and will co-edit *Global Beat Studies* (forthcoming in 2017), a special issue of *Comparative Literature and Culture*. Her book on women of the Beat Generation entitled *Aesthetics, Feminism and Gender in Beat Women* is forthcoming with Routledge in 2017. Her articles have also appeared in *Naked Lunch@50* (2009), in *Postcolonial Women's Writing* (2010), and in *Out of the Shadows: Women of the Beat Generation* (2015).

ERIK MORTENSON is a Senior Lecturer at Wayne State University's Honors College. He is the author of *Capturing the Beat Moment: Cultural Politics and the Poetics of Presence* (a Choice Outstanding Academic Title in 2011) and *Ambiguous Borderlands: Shadow Imagery in Cold War American Culture* (2016). He has also published essays on the Beats in a number of journals and in several books.

KIRBY OLSON is Professor at the State University of New York at Delhi. He has written several critical books, including *Gregory Corso: Doubting Thomist* (2002), as well as a book of poems, *Christmas at Rockefeller Center* (2015).

JONAH RASKIN is Professor Emeritus at Sonoma State University, where he taught literature and communications. He is the author of fourteen books,

including *American Scream: Allen Ginsberg's "Howl" and the Making of the Beat Generation* (2004). A poet with seven chapbooks to his name, including *Rock 'n' Roll Women* (2012), he performs his work before live audiences and with jazz accompaniment.

DAVID STERRITT is editor-in-chief of *Quarterly Review of Film and Video* and Professor in art history and humanistic studies at the Maryland Institute College of Art. His writing on the Beats has appeared in *The New York Times*, *Cineaste*, and elsewhere, and he is on the editorial board of the *Journal of Beat Studies*. His books include *Mad to Be Saved: The Beats, the '50s, and Film* (1998), *Screening the Beats: Media Culture and the Beat Sensibility* (2004), and *The Beats: A Very Short Introduction* (2013).

TODD F. TIETCHEN is an Associate Professor of American Literature and Culture at University of Massachusetts-Lowell. He is the author of *The Cubalogues: Beat Writers in Revolutionary Havana* (2010). He has also edited three volumes of Jack Kerouac's writings, including *The Unknown Kerouac: Rare, Unpublished and Newly Translated Writings* (2016). Tietchen's *Information Society and the New American Poetry* is forthcoming in the University of Iowa Press's New American Canon series.

REGINA WEINREICH is a co-producer and director of the award-winning documentary *Paul Bowles: The Complete Outsider* (1994) and a writer for *The Beat Generation: An American Dream* (1986). Author of the critical study *Kerouac's Spontaneous Poetics* (1987; 2003), she has also edited and compiled Kerouac's *Book of Haikus* (2003) and wrote the introduction for Kerouac's *You're a Genius All the Time* (2009). A leading scholar of the Beat Generation, she has contributed to numerous essay collections and literary journals including *The Paris Review*, *Five Points*, and *The Review of Contemporary Fiction*. As a journalist, her work has appeared in *The New York Times*, *The Washington Post*, *The Village Voice*, *The Boston Globe*, *The San Francisco Chronicle*, *Talk Magazine*, *Entertainment Weekly*, *American Book Review*, *Hamptons Magazine*, *The Forward*, *The East Hampton Star*, and *The Huffington Post*, among others. In 2009, she co-organized a three-day celebration of the fiftieth anniversary of the publication of *Naked Lunch* in New York. She has taught "The Beat Generation" at Columbia University and at the School of Visual Arts, where she is a professor in the Department of Humanities and Sciences.

JOHN WHALEN-BRIDGE is Associate Professor of English at the National University of Singapore. The author of *Political Fiction and the American Self* (1998), he has co-edited (with Gary Storhoff) the SUNY series "Buddhism and American Culture." This series includes *The Emergence of Buddhist American Literature* (2009), *American Buddhism as a Way of Life* (2010), *Writing as Enlightenment* (2010), and *Buddhism and American Cinema* (2015). Recent

essays in *Contemporary Buddhism* and *South Asian Diaspora* explore Tibetan expression and representation, and *Tibet on Fire: Buddhism, Rhetoric, and Self-Immolation* (2015) approaches Tibetan responses to censorship through the lens of Kenneth Burke's notion of dramatism. Whalen-Bridge is currently writing a book about engaged Buddhism and American Beat and post-Beat writers.

CHRONOLOGY

Year	Primary Texts	Anthologies, Journals, and Criticism
1948		Jay Landesman, ed., <i>Neurotica</i> (1948-1951)
1950	Jack Kerouac, <i>The Town and the City</i>	
1952	Chandler Brossard, <i>Who Walk in Darkness</i> John Clellon Holmes, <i>Go</i> Holmes, "This is the Beat Generation" George Mandel, <i>Flee the Angry Strangers</i>	
1953	William S. Burroughs, <i>Junky</i>	
1954	Gregory Corso, <i>This Hung-Up Age</i>	Robert Creeley, ed.,
1955	Gregory Corso, <i>Vestal Lady on Brattle and Other Poems</i> Lawrence Ferlinghetti, <i>Pictures of a Gone World</i> Jack Kerouac, "Jazz of the Beat Generation"	<i>Black Mountain Review</i> (1954-1957)
1956	Allen Ginsberg, <i>Howl and Other Poems</i> Michael McClure, <i>Passage</i> Kenneth Rexroth, <i>In Defense of the Earth</i>	James Harmon and Michael McClure, eds., <i>Ark II</i> <i>Moby I</i>
1957	Lawrence Ferlinghetti and Kenneth Rexroth, <i>Poetry Readings in the Cellar</i>	"San Francisco Scene" issue of <i>Evergreen Review</i>

Year	Primary Texts	Anthologies, Journals, and Criticism
	Jack Kerouac, <i>On the Road</i> Norman Mailer, "The White Negro" Marie Ponsot, <i>True Minds</i> Kenneth Rexroth, "Disengagement: The Art of the Beat Generation"	
1958	Gregory Corso, "Bomb" Corso, <i>Gasoline</i> Lawrence Ferlinghetti, <i>A Coney Island of the Mind</i> John Clellon Holmes, <i>The Horn</i> Holmes, "The Philosophy of the Beat Generation" Diane di Prima, <i>This Kind of Bird Flies Backward</i> Jack Kerouac, <i>The Subterraneans</i> Kerouac, <i>The Dharma Bums</i> Jack Micheline, <i>River of Red Wine</i> Dan Propper, <i>The Fable of the Final Hour</i> ruth weiss, <i>Steps</i> John Wieners, <i>The Hotel Wentley Poems</i>	Gene Feldman and Max Gartenberg, eds., <i>The Beat Generation and the Angry Young Men</i> LeRoi and Hettie Jones, eds., <i>Yugen</i> (1958-1962)
1959	Alan Ansen, <i>The Old Religion</i> William S. Burroughs, <i>Naked Lunch</i> William Everson (as Brother Antoninus), <i>The Crooked Lines of God</i> Ted Joans, <i>Jazz Poems</i> Lenore Kandel, <i>An Exquisite Navel</i> Kandel, <i>A Passing Dragon</i> Bob Kaufman, "Abomunist Manifesto" Kaufman, "Second April" Jack Kerouac, <i>Doctor Sax</i> Kerouac, <i>Maggie Cassidy</i> Kerouac, <i>Mexico City Blues</i> Tuli Kupferberg, <i>Beating</i> Kupferberg, <i>Snow Job</i>	Paul Carroll, ed., <i>Big Table</i> (1959-1960) Bob Kaufman et al., <i>Beatitude</i> (1959-1960; intermittently to 1996)

Year	Primary Texts	Anthologies, Journals, and Criticism
	Philip Lamantia, <i>Ekstasis</i> Jay Landesman, Fran Landesman, and Theodore J. Flicker, <i>The Nervous Set</i> Ron Loewinsohn, <i>Watermelons</i> Christopher MacLaine, <i>The Time Capsule</i> Michael McClure, <i>Hymns to St. Geryon and Other Poems</i> Kenneth Rexroth, <i>Bird in the Bush: Obvious Essays</i> Gary Snyder, <i>Riprap</i> Alan Watts, <i>Beat Zen, Square Zen and Zen</i> ruth weiss, <i>GALLERY OF WOMEN</i> Philip Whalen, <i>Self-Portrait From Another Direction</i>	
1960	William S. Burroughs, <i>Minutes to Go</i> (with Sinclair Beiles, Gregory Corso, and Brion Gysin) Gregory Corso, <i>The Happy Birthday of Death</i> Lawrence Ferlinghetti, <i>Her</i> Bob Kaufman, "Does the Secret Mind Whisper?" Jack Kerouac, <i>Lonesome Traveler</i> Kerouac, <i>Visions of Cody</i> (excerpts) Edward Marshall, <i>Hellan, Hellan</i> David Meltzer, <i>The Clown</i> Gilbert Sorrentino, <i>The Darkness Surrounds Us</i> Gary Snyder, <i>Myths & Texts</i> Alexander Trocchi, <i>Cain's Book</i> ruth weiss, "The Brink" Lew Welch, <i>Wobbly Rock</i> Philip Whalen, <i>Like I Say</i> Whalen, <i>Memoirs of an Interglacial Age</i>	Donald Allen, ed., <i>The New American Poetry</i> Stanley Fisher, ed., <i>Beat Coast East: An Anthology of Rebellion</i> Seymour Krim, ed., <i>The Beats</i> Shig Murao, ed., <i>Shig's Magazine</i> (1960-69) Elias Wilentz, ed., <i>The Beat Scene</i>
1961	Alan Ansen, <i>Disorderly Houses: A Book of Poems</i> William S. Burroughs, <i>The Soft Machine</i>	Gene Baro, ed., "Beat" Poets Gregory Corso and Walter Höllerer, eds., <i>Junge Amerikanische Lyrik</i>

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	<p>Gregory Corso, <i>The American Express</i></p> <p>Diane di Prima, <i>Dinners and Nightmares</i></p> <p>Lawrence Ferlinghetti, <i>Starting from San Francisco</i></p> <p>Allen Ginsberg, <i>Kaddish and Other Poems: 1958-1960</i></p> <p>LeRoi Jones, <i>Preface to a Twenty Volume Suicide Note</i></p> <p>Seymour Krim, <i>Views of a Nearsighted Cannoneer</i></p> <p>Tuli Kupferberg, <i>Beatniks, or The War Against the Beats</i></p> <p>Michael McClure, <i>Dark Brown</i></p> <p>McClure, <i>The New Book/A Book of Torture</i></p>	<p>J.W. Ehrlich, ed., <i>Howl of the Censor</i></p> <p>Lawrence Ferlinghetti, Michael McClure, David Meltzer, and Gary Snyder, eds., <i>Journal for the Protection of All Beings</i> (1961-1978)</p> <p>LeRoi Jones and Diane di Prima, eds., <i>The Floating Bear</i> (1961-1971)</p> <p>Thomas Parkinson, ed., <i>A Casebook on the Beat</i></p> <p>Francis Rigney and L. Douglas Smith, <i>The Real Bohemia</i></p>
1962	<p>William S. Burroughs, <i>The Ticket That Exploded</i></p> <p>Gregory Corso, <i>Long Live Man</i></p> <p>William Everson (as Brother Antoninus), <i>The Hazards of Holiness</i></p> <p>Joyce Glassman, <i>Come and Join the Dance</i></p> <p>LeRoi Jones, ed., <i>Four Young Lady Poets</i> (Carol Bergé, Barbara Moraff, Rochelle Owens, Diane Wakoski)</p> <p>Jack Kerouac, <i>Big Sur</i></p> <p>Philip Lamantia, <i>Destroyed Works</i></p>	<p>Howard Schulman, ed., <i>Pa'Lante: Poetry Polity Prose of a New World</i></p>
1963	<p>Williams S. Burroughs and Allen Ginsberg, <i>The Yage Letters</i></p> <p>Diane di Prima, <i>The New Handbook of Heaven</i></p> <p>Allen Ginsberg, <i>Reality Sandwiches: 1953-1960</i></p> <p>LeRoi Jones, <i>Blues People</i></p> <p>Jack Kerouac, <i>Visions of Gerard</i></p> <p>Ed Sanders, <i>Poem from Jail</i></p>	<p>LeRoi Jones, ed., <i>The Moderns: An Anthology of New Writing in America</i></p>

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1964	William S. Burroughs, <i>Nova Express</i> John Clellon Holmes, <i>Get Home Free</i> Kay Johnson, <i>Human Songs</i> LeRoi Jones, <i>Dutchman</i> Michael McClure, <i>Ghost Tantras</i> Gilbert Sorrentino, <i>Black and White</i> John Wieners, <i>Ace of Pentacles</i>	Jack Micheline, ed., <i>Six American Poets</i> Fernanda Pivano, ed., <i>Poesia Degli Ultimi Americani</i>
1965	Ray Bremser, <i>Poems of Madness</i> Herbet Huncke, <i>Huncke's Journal</i> LeRoi Jones, <i>The System of Dante's Hell</i> Bob Kaufman, <i>Solitudes Crowded With Loneliness</i> Jack Kerouac, <i>Desolation Angels</i> Joanne Kyger, <i>The Tapestry and The Web</i> Michael McClure, <i>The Beard</i> McClure, <i>Poisoned Wheat</i> David Meltzer, <i>The Process</i> Jack Micheline, <i>In the Bronx and Other Stories</i> Ed Sanders, <i>Peace Eye</i>	
1966	William Everson, <i>The Blowing of the Seed</i> Alan Harrington, <i>The Secret Swinger</i> LeRoi Jones, <i>Black Art</i> Jones, <i>Home: Social Essays</i> Lenore Kandel, <i>The Love Book</i> Joanne Kyger, <i>The Fool in April</i> Philip Lamantia, <i>Touch of the Marvelous</i> Michael McClure, <i>Meat Science Essays</i> Charles Plymell, <i>Apocalypse Rose</i> Kenneth Rexroth, <i>An Autobiographical Novel</i> Carl Solomon, <i>Mishaps, Perhaps</i> Gilbert Sorrentino, <i>The Sky Changes</i>	Hettie Jones, ed., <i>Poems Now</i> Gregor Roy, <i>Beat Literature</i> (Monarch Notes and Study Guide)
1967	Richard Brautigan, <i>Trout Fishing in America</i>	Ann Charters, <i>Jack Kerouac: A Bibliography</i>

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	Ray Bremser, <i>Angel</i> John Clellon Holmes, <i>Nothing More to Declare</i> Lenore Kandel, <i>Word Alchemy</i> Bob Kaufman, <i>Golden Sardine</i> Philip Lamantia, <i>Selected Poems, 1943-1966</i> Irving Rosenthal, <i>Sheeper</i> Philip Whalen, <i>You Didn't Even Try</i>	
1968	Kirby Doyle, <i>Happiness Bastard</i> Allen Ginsberg, <i>Angkor Wat</i> Ginsberg, <i>Planet News: 1961-67</i> Jack Kerouac, <i>Vanity of Duluo</i> Carl Solomon, <i>More Mishaps</i> Gilbert Sorrentino, <i>The Perfect Fiction</i> Charles Upton, <i>Panic Grass</i> Janine Pommy Vega, <i>Poems to Fernando</i>	Diane di Prima, ed., <i>War Poems</i>
1969	Anne Waldman, <i>On the Wing</i> Amiri Baraka, <i>Black Magic</i> Bonnie Bremser, <i>Troia: Mexican Memoirs</i> Charles Bukowski, <i>Notes of a Dirty Old Man</i> Diane di Prima, <i>Memoirs of a Beatnik</i> Lawrence Ferlinghetti, <i>The Secret Meaning of Things</i> Ferlinghetti, <i>Tyrannus Nix?</i> Ted Joans, <i>Black Pow-Wow Jazz Poems</i> Gary Snyder, <i>Earth House Hold</i> Anne Waldman, <i>O My Life</i> Lew Welch, <i>The Song Mt. Tamalpais Sings</i> Philip Whalen, <i>On Bear's Head: Selected Poems</i>	Paul Carroll, ed., <i>The Young American Poets</i> Anne Waldman, ed., <i>The World Anthology: Poems From the St. Mark's Poetry Project</i>
1970	John Wieners, <i>Asylum Poems</i> William S. Burroughs, <i>The Last Words of Dutch Schultz</i>	Juliet Mofford, ed., <i>The Beat Generation</i>

CHRONOLOGY

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	William S. Burroughs Jr., <i>Speed</i> Gregory Corso, <i>Elegiac Feelings</i> <i>American</i> Allen Ginsberg, <i>Indian Journals</i> Ted Joans, <i>Afrodisia</i> Seymour Krim, <i>Shake It for the</i> <i>World, Smartass</i> Joanne Kyger, <i>Joanne</i> Kyger, <i>Places to Go</i> Michael McClure, <i>The Mad Cub</i> John Montgomery, <i>Jack</i> <i>Kerouac: A Memoir ...</i> Philip Whalen, <i>Severance Pay: Poems</i> <i>1967-1969</i>	
1971	Ray Bremser, <i>Black Is Black Blues</i> William S. Burroughs, <i>Wild Boys</i> Neal Cassady, <i>The First Third</i> Diane di Prima, <i>Revolutionary</i> <i>Letters</i> Edward Dorn, <i>By the Sound</i> Ted Joans, <i>A Black Manifesto in Jazz</i> <i>Poetry and Prose</i> Michael McClure, <i>The Adept</i> Charles Plymell, <i>The Last of the</i> <i>Moccasins</i> Leo Skir, <i>Boychick</i> Gilbert Sorrentino, <i>Imaginative</i> <i>Qualities of Actual Things</i>	Samuel Charters, ed., <i>Some</i> <i>Poems/Poets</i> Bruce Cook, <i>The Beat</i> <i>Generation</i> Eric Mottram, William <i>Burroughs: The Algebra of</i> <i>Need</i>
1972	Allen Ginsberg, <i>The Fall of America:</i> <i>Poems of These States, 1965-1971</i> Ginsberg, <i>Gates of Wrath: Rhymed</i> <i>Poems, 1948-1952</i> Ginsberg, <i>Iron Horse</i> Albert Saijo, <i>The Backpacker</i>	
1973	William S. Burroughs Jr., <i>Kentucky</i> <i>Ham</i> Jack Kerouac, <i>Visions of Cody</i> Kerouac (with Albert Saijo and Lew Welch), <i>Trip Trap</i> Lew Welch, <i>Ring of Bone</i>	Donald Allen and Warren Tallman, eds., <i>The Poetics</i> <i>of the New American Poetry</i> Ann Charters, <i>Kerouac</i>

Year	Primary Texts	Anthologies, Journals, and Criticism
1974	Allen Ginsberg, <i>Allen Verbatim</i> Ginsberg, <i>Visions of the Great Rememberer</i> Joanna McClure, <i>Wolf Eyes</i> Gary Snyder, <i>Turtle Island</i> Janine Pommy Vega, <i>Journal of a Hermit</i>	Lawrence Ferlinghetti, ed., <i>City Lights Anthology</i> Arthur Knight and Kit Knight, eds., <i>The Beat Book</i>
1975	Amiri Baraka, <i>Hard Facts</i> Andy Clausen, <i>Shoe Be Do Be Ee-Op</i> Diane di Prima, <i>Selected Poems, 1956-1975</i> Ed Sanders, <i>Tales of Beatnik Glory, Vol. I</i> Anne Waldman, <i>Fast Speaking Woman and Other Chants</i>	
1976	Carolyn Cassady, <i>Heart Beat</i> Jack Micheline, <i>North of Manhattan: Collected Poems, Ballads and Songs</i> John Montgomery, <i>Kerouac West Coast</i> Ed Sanders, <i>Investigative Poetry</i>	Robert Hipkiss, <i>Jack Kerouac: Prophet of the New Romanticism</i>
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