

Abstracts

Franca Bellarsi, “Gardens Bright,” “Deep Chasms,” and “Sinuous Rills”: The Beats and English Romantics in Conversation”

The question of the links between the Beats and European Romanticism remains a vexed and complex one. The Beats’ wilfully impure aesthetics and the hybridity of their sources nearly always went together with striking adaptations of their models to contemporary American reality and language. Inspirational templates being as much used for emulation as for experimental transgression inevitably complicates comparative work and the tracing of possible filiations or mere confluences between texts. Moreover, it often proves difficult to assess to what extent exactly key Beat figures were exposed to seminal texts of the English Romantic canon. For instance, whilst Blake remained a central influence on Ginsberg over half a century, references to actual Blake texts in his journals are surprisingly few. Besides, just as in their own day, the Beats represented anything but a monolithic sensibility and avant-garde, the same applies to the Romantics and their emphasis on individual subjectivity too.

This might explain why, if the names of Blake, Wordsworth, Coleridge, Shelley, etc. periodically surface in Beat scholarship, they tend to do so only fleetingly: studies engaging in close readings of primary Romantic sources and bringing them in dialogue with the Beats do not abound. Yet, despite the differences in historical context, and despite the chasms in language and style that separate Beat voices from Romantic ones, parallels exceed those of drug addiction, political utopianism, and the breaking of social norms. A shared interest in complex philosophical and aesthetic categories like “memory,” “mind,” “imagination,” “nature,” and the “Sublime” links the Beats and the English Romantics. It is through these intersections that they can be brought in fruitful—if non-linear—dialogue. In keeping with the echoes from “Kubla Kahn” in its title, this paper wishes to explore to what extent Ginsberg and Kerouac give renewed life and vigour in their writings to some of the concepts theorized in English Romanticism, sometimes blending different, near-antithetical versions of these in one and the same work.

Jaap van der Bent, "Beat Influence in Postwar German Literature"

After World War Two, many German writers felt that a new start should be made. Because of the presence of America on German soil, which exposed Germans to many aspects of American culture and society, younger novelists and poets were drawn to what was happening in American literature at the time. An early example of a German poet who looked to America for new inspiration, was Rainer Maria Gerhardt, whose magazine *fragmente* introduced the work of Charles Olson and Robert Creeley to German readers. Articles about the Beats began to appear in the late 1950s and some of the key works of the Beats were translated earlier in Germany than in other countries.

Partly due to the influence of Beat writing, by the mid-1960s German poetry had begun to open up. Around the same time a number of German writers discovered the work of William Burroughs. Writers like Carl Weissner, Jürgen Ploog and Udo Breger were fascinated by the cut-up technique, which eventually was more widely practiced in Germany than in both France and the United States. The appeal of the technique can be linked to the appeal which America had for many Germans after the war, but it can also be related to the fact that the German language had become corrupted by what had happened during the Nazi-period. One way of dealing with the corruption of a language is to shape it anew. Montage and collage were already practiced by a writer like Helmut Heissenbüttel, so it is no surprise that at a certain moment a number of German writers took the collage technique one step further, when the opportunity - provided by Burroughs - presented itself.

Richard Ellis, "Did a British Beat Really Emerge? The British/Beat 1957-1964"

In 2000 and again in 2011 R J (Dick) Ellis entered into correspondence with over forty poets in the UK who in one way or another (via their oral approach to poetry; their commitment to 'spontaneous' experimentation; their use of colloquial and decidedly 'unpoeticised' language, or simply through personal association or networks) might be considered to be connected to and to a degree aligned with the US Beat movement. Almost all of my respondents declined to accept the label British Beat, and my paper considers the ways in which, nevertheless, a British Beat, or as it is called, a British/Beat might be said to exist, despite these denials, and despite the way in which a degree of antipathy recurrently emerged towards the Beat poets in my respondents' answers. In particular, the paper focuses on the socio-cultural dimensions of the British/Beat (for example, how the British/Beat interacted with other UK involvements with US culture (such as the cinema, jazz, popular music, or the American superhero) and with other strands of US creative activity (such as the New York poets, or Black Mountain, to which they were led by their initial Beat-oriented interests) and the way in which all these interacted with the emergence of poetry-in-performance cultures in the UK in the mid 1960s – ones which assumed a number of different guises depending on the kinds of networks that were established.

Ârash Aminian, "Kerouac as a Wild Existentialist?"

For Jack Kerouac, life had to be loved ("love your lives out") and cherished. The vitality of existence had to be experienced outside the too rationalistic and narrow-minded realms of a newly materialistic post-war America. Be it in life or writing, Kerouac attempted to explore the relations of the individual to the world, relations which he yearned to capture without any pre-established rules that would hold up the "spontaneity" of the mind. As exemplified by his interest in Zen Buddhism, this quest for spontaneity implied more than a mere rejection of society's mainstreams values and rules: it also meant a refusal of conventional conceptions of the senses in order to glimpse the "true" nature of things in their suchness.

Shortly before the first Beat circle formed as a literary group in New York, phenomenology, which also advocated a return "to the thing itself", was fruitfully expanding as a philosophical movement across Europe. Founded by Edmund Husserl in Germany at the beginning of the twentieth century, phenomenology was introduced by Jean-Paul Sartre to the French intelligentsia in the mid-thirties, which in 1936 resulted in the publication of his first phenomenological essay, *La transcendance de l'Ego*. A second landmark was the publication of *L'être et le néant* in 1943. It is in this groundbreaking work that, under the influence of Heidegger's "*Existenzphilosophie*," Sartre began to develop a more existentialist version of phenomenology.

This paper proposes to read Kerouac as an existential phenomenologist. Indeed, Kerouac's novels and poetry contain some phenomenological elements that can be fruitfully put in dialogue with Sartrean philosophy. Therefore, this presentation will apply a Sartrean reading grid to Kerouac's novel, shedding light in particular on the "wild" phenomenology that underpins a work like *The Town and the City*.

Véronique Lane, “The French Back-story to the First Beat Novel”

And The Hippos Were Boiled in Their Tanks: even if this is the long lost “first novel of the Beat Generation” as the reviewers called it, and even if this is a unique work for being co-authored by Jack Kerouac and William Burroughs, still, how can we take seriously a book with such a title?

In a first approach, we might recognise what the early readers missed in this seemingly slight novella: from a meaningful tension between the styles of Burroughs and Kerouac in their alternated chapters to a rich interweaving of cultural references—mostly French references, significant beyond the predictable allusion to Rimbaud and Verlaine. In a second approach, we might read *Hippos* in relationship with its reworked version made by Kerouac shortly afterwards. Although its existence has long been noted, a critical examination of “I Wish I Were You” archival typescripts reveals that there is much more to it than its title: without access to the text of “I Wish I Were You,” most reviewers and biographers focused on its title to explain away the murder at its core as a typical case of narcissistic homosexual desire.

In my comparative analysis of these two versions of the Beat Generation’s founding story, I argue for the importance of “I Wish I Were You” and for the centrality of French culture in the emergence of Kerouac’s voice out of Burroughs’ shadows. It has long been overlooked, and yet Kerouac’s process of rewriting *Hippos* into “I Wish I Were You” gives us a first-hand means to better understand the ways in which he aimed for and achieved a distinctive style.

Peggy Pacini, "Satori in Paris: Deconstructing the French Connection"

This paper will try to trace Proust's influence not only in the very construction of the *Legend* but above all in the novels dealing with childhood and teenagehood. It will focus on the central role of memory in the Lowell trilogy and more specifically in the first two volumes, *Visions of Gerard* and *Dr. Sax*, through close examination of the relationship between experience, memory and writing as well as the more complex relationship between memory and dreams. Since these two first volumes of the *Legend* are fraught with colors, odors, sounds and tastes, attention will also be paid the domestic space of the Duluozes (the place of utmost visual, tactile and taste perceptions) to involuntary memory triggered by sensory experiences to conjure up key memories for the narrator as well as for the construction of the *Legend* and the understanding of structuring motifs and themes. However, unlike Proust, Kerouac's perception and hold on sound, taste, sight does not stop at the brink of the targeted object, but penetrates it, melts with it and the feeling is deeply shared by the reader. Involuntary memory in Kerouac seems to be communicative. One thinks for instance in *Dr. Sax* of the moment Jack and Nin pass several regular journeyman Canadian grocery stores and thus grow hungry. There the visual hold is the starting point of a culinary dialogue between brother and sister whereby the cooked elements release both desire and memory leading Jack and Nin to a gargantuan feast where the accumulation of dishes, the fusion of consistencies, smells and succulence acquire such a sensuality that once the evocation is over, the visual has eventually been translated in the gustatory (even for the reader).

Eventually, how far Kerouac resorted to Proust's idea that the work of art could recapture the lost and thus save it from its destruction will be another angle of approach of this paper analyzing the influence of Proust's *Remembrances of Things Past* on the *Duluoze Legend*, Kerouac's own vision of remembering and conjuring up things past.

Allen Tobias, “The Journey East: Ginsberg’s Composition and Publication of ‘Kaddish’”

When I spoke in 1999 at Middelburg, it was to demonstrate an overlooked inspiration in the making of “Kaddish.” “Mother, Not Mentor but Muse: Naomi Ginsberg and The Creation of ‘Kaddish’ (1958)” began my exploration of the creative process of the poem itself.

I’d accepted that the poem burst from a single spontaneous vision of the winter of 1958. Why then was publication delayed three years? “Howl” quickly followed its first public reading in 1955 into print. Had Allen’s three years’ journey, visits to Israel and India, permanent return to New York, gained purchase over private doubt in anticipation of public rebuke of his tormented creation?

But, in seeking beginnings, I discovered that I was misled. The composition of “Kaddish” arose not in a single burst but over years, first in a visit to Allen’s stricken Naomi in 1952/1953. As Allen traveled, a rhythm was established. Visions persisted, encapsulated within voyages of psychedelic discovery in remote country. Drafts were exchanged; and distant travel punctuated by visits home to see Naomi until her death in 1956.

Hallucination turned to poetry, shaped poetical ideas and language; images were polished, retrospectively and serially, visions set down and form clarified. Naomi died. No special graveside kaddish was chanted. The kaddish prayer of the poem is rather the “kaddish yatom” or “mourner’s kaddish” of synagogue service: Allen’s incomprehension of ritual yielded innovation in poetry!

“Kaddish” is an elegiac work nearly of a decade! A suggestion of its compositional and visionary process is briefly recorded in its opening: “Strange now to think of you ...” and “A Vision ... It leaps about me ...” Son replaces mother on her youthful path: here “Kaddish” with its Naomi-isms is the particular of a state of holy madness and its consolation established in “Howl,” and a superior refinement of it.

To conclude, “Kaddish” came together over time, was vetted, incubated and rearranged in sections, finally and justly celebrated. Around this pearl, a nacre of myth formed to sustain the Beat beau ideal of “spontaneous bop prosody” ala “Kubla Khan.” Still, “Kubla” remains unfinished. “Kaddish” is complete. Later, Allen ridiculed Coleridge’s most penetrating interpreter, the author of *The Road to Xanadu, A Study in the Ways of The Imagination*. He didn’t want it known! His path! His process toward achievement!

Luke Walker, “‘Weeping at the Foggy Earth of England’s Blake’: Emotion and Vision in Ginsberg’s Albion”

In an untitled poem written during his first visit to the UK in 1958, Allen Ginsberg described how he was overcome with emotion at the sight of William Blake’s homeland:

Howling Allen Ginsberg arriving enchanted in England.

Weeping at the Foggy earth of England’s Blake[.]¹

Given the significant role played by Blake in Ginsberg’s life, it is unsurprising that England should be imagined here and elsewhere in Ginsberg’s work as a Blakean Albion. However, Ginsberg’s links to the English Romantic poets also extended beyond Blake to include Wordsworth and Shelley, and his Romanticism is evident in the many pilgrimages he made to sites associated with the Romantic poets, including the 1967 visit to Tintern Abbey described in ‘Wales Visitation’.

This paper uses poems written during Ginsberg’s various visits to the UK – including ‘Europe! Europe!’ (1958), ‘Kral Majales’, ‘Guru’, ‘Who Be Kind To’, ‘Studying the Signs’ (all 1965), ‘Wales Visitation’ (1967), ‘Night Gleam’, ‘What I’d like to Do’ (both 1973), and ‘To the Punks of Dawlish’ (1979) – to examine the tensions between radicalism and conservatism in Ginsberg’s Romanticist vision of Albion. These tensions are explored in relation to recent critical work on the ‘urban pastoral’ (Diggory, 2000; Gray, 2010), but the paper also focuses on the complex role of emotion in Ginsberg’s Romanticism, apparent not only in his tearful recognition of ‘the Foggy earth of England’s Blake’, but also for example in his description in ‘Kral Majales’ of ‘touching Albion’s airfield and trembling in fear’.

¹ From an untitled poem included in a letter to Peter Orlovsky, Feb. 15, 1958. The complete letter is published in Ginsberg/Orlovsky, *Straight Hearts’ Delight: Love Poems and Selected Letters 1947-1980*, ed. Winston Leyland (San Francisco: Gay Sunshine Press, 1980), pp. 136-139.

Beth Huber, Rain Newcomb, Emily Darnell, Alan Wray, “The Sensory World of the Beats”

A comic strip. ‘How-to’ films shown to high school students. Poster art and portraiture. Jazz and bombs. And the Beats?

Four scholars from the Black Mountain region of North Carolina, where several Beat artists and writers studied and worked, will explore the extra-literary, visual, and aural aspects of the Beat Movement and its primary works. Stepping away from an analysis of the page, the words, and the writers themselves, the presenters will move out into the world of sensory input and output that was intertwined with the original creation and is essential to the ongoing application of Beat writing.

Using a multi-media approach, this panel will explore the following questions: How did two lesser-studied influences help shape the philosophic and artistic choices made by the Beats during, and in response to, an era of stifling socially constructed normalcy? How did late-night conversations amongst artists and writers transcend the philosophical realm to create an organic musicality on the page and canvas? Finally, how can we experience the Beats in the present moment by encountering the work in a space that is filled with visual and aural stimuli?

Speaker 1: Krazy Kat: The Brick that Smacked Kerouac

When asked about influences on the Beat Generation, Jack Kerouac mentioned an old comic strip called Krazy Kat created by cartoonist George Herriman.. The plot for this daily strip (running from 1913-1944) was simple: Ignatz Mouse smacks Krazy Kat in the head with a brick, which Offisa Pup tries to prevent. Sometimes Ignatz lands in jail; sometimes he fools Pup. Throughout it all, Krazy yearns to be beamed in the head with the brick, a tangible representation of Ignatz’s love—but only in Krazy’s eyes.

Speaker One will examine the connections between Herriman’s work and the Beats, exploring the archetypes represented by Pup and Ignatz (“the man,” the futile rebel) and their perpetuation of the system of grinding normality that the Beats rebelled against. Krazy transcends the routine by choosing her/his own interpretation of the brick. (By loving the male Ignatz, the androgynous Krazy subtly suggests queer sexuality.) Krazy Kat’s ever-changing dialect includes traces of Spanish, Yiddish, French, and Yat. Reminiscent of Kerouac and Ginsberg, the narration often contains stretched, sauntering sentences celebrating alliteration and playful rhythms. Herriman rejoices in the sound of words.

Finally, Speaker One will draw connections between the Beats’ literary revolution and Herriman’s exploding the boundaries of the comics medium in Krazy Kat. He refuses to obey conventional rules of comics regarding visual continuity and layout. Krazy Kat showcases Herriman’s joy in the act of creation, in the face of an indifferent public. Like the Beats, Herriman wrote only to please himself and his muse.

Speaker 2: Stop Motion: Ginsberg and the Deconstruction of Salvation

According to James Darsey, in *The Prophetic Tradition and Radical Rhetoric in America*, a society’s covenant provides a set of principles that define judgment for its citizens. During the 1950s, the American covenant relayed the idea that salvation was achieved through obedience to authority, conformity, and a lack of critical questioning. American educational films from that era solidified this covenant with lessons described as moral instruction. They presented life as static, and walked

students through a limited range of “appropriate” reactions. These films clearly described the need for emotions to be suppressed, as well as the benefits of mimicking others in order to fit in. Allen Ginsberg’s poetry purposefully deconstructed the static reality the films presented by co-opting and reversing similar rhetorical strategies.

Speaker two will examine the connections between the language used in educational films and that found in Ginsberg’s work. These films presented “experts” who explained the appropriate behavior to emulate without allowing anyone to question them. Students were taught to obey the experts’ authority and react mechanically to their daily lives. Ginsberg’s poetry directly opposed the ideas included in these films by describing the filth of an inorganic life and the act of mechanical conformity. Ginsberg deconstructed the image of order and efficiency related to machinery and instead portrayed the horror and drear of such a soulless world. The speaker will show examples of rhetorical tactics in educational films and discuss how Ginsberg reversed this language and imagery to deepen the impact of his message.

Speaker 3: “Dangerous Garden:” The Organic Jazz Art of Robert LaVigne

Beat artist Robert LaVigne, commenting on the relationship between the production of art and ‘reality,’ suggested that “it is through the relation of the artist’s interior life to image, an emergent biography of the unconscious, that tests those excavations for authenticity.”

Presenter Three will discuss the interrelationships between the seminal Beat writers, their poetry and prose, and the artistic expression of Robert LaVigne. Fictionalized in Kerouac’s *Big Sur* and *Desolation Angels* and the subject of Ginsberg’s poem, “The Dangerous Garden of Robert LaVigne,” LaVigne produced poster art and graphics for Ginsberg and other Beats as well as portraits of Ginsberg, Kerouac, Cassady, and Orlovsky, among others. LaVigne is known for his organic yet bold (hence the “dangerous garden” metaphor) artistic presentation, and his work has been described by critics as poetic and reflecting “the fleeting possibility of memory and perception.”

Using LaVigne’s artwork, Beat representations of LaVigne, and research into both philosophical and mundane conversations between LaVigne and his Beat peers, the presenter will argue that LaVigne’s art mirrors the rhythmic jazz-like nature of Beat writing as well as the abstract quality of meaning (and, therefore, truth). The presentation concludes that LaVigne’s work functions in the same way and toward the same goals as the work of his peers, suggesting a strong mutual influence.

Speaker 4: Transformative Moment: The Beats and Synesthesia

Presenter Four will lead the audience through a synesthetic experience of several Beat works by highlighting the transformative role of visual and aural elements employed by Corso, Ferlinghetti, and McClure, among others. This multimedia extravaganza, juxtaposing images and music with elements of Beat writing, will bring the concepts discussed in the previous presentations to life.

Words on a page can only partially (if at all) encompass what they point toward, just like transcribed musical notes from a jazz performance. The transformative moment—the real, the it, the now of creating meaning—is elusive and cannot be contained. Symbolic language employed in art and writing may necessarily hinge on or arise from past experience, but a work’s potential to impact those who interact with it is contingent on the extent to which it influences the manifestation of new, and possibly quite different, moments of meaning formation. With the help of historically specific and

contemporarily relevant sights and sounds to contextualize our shared experience, we will be searching for these moments.

The audience will revisit the significance of shifting boundaries in visual space, rhetorically deconstructing the status quo, and artistically representing lived experience—all through the perspective of jazz. Together we will explore the implications of meaning (in art, in life) as a phenomenon arising from a series of momentary encounters. Interacting with one another and simultaneously with a set of external stimuli will help us recreate a context-specific message from Beat writing.

John Long, “Could the Beats Have Done it without the Drugs?”

Drawing on material from his book *Drugs and the ‘Beats’, the Role of Drugs in the Lives and Writings of Kerouac, Burroughs, and Ginsberg*, John Long showed how drugs both helped and hindered the efforts of these iconic members of the Beat Generation and were a common factor uniting three disparate authors: Kerouac, from a very Catholic working-class family of French Canadian ancestry from New England, Burroughs, the epitome of White Anglo-Saxon Protestant whose grandfather was one of America’s most successful businessmen, and Ginsberg, a Jew from a literary, professional, New Jersey family.

The most important drug in Kerouac’s life, besides alcohol, was amphetamine which he took in vast quantities while writing some of his most important novels. Most people would agree it gave the « burn, burn, burn, » tenor to his prose. In the end the alcohol ruined his talent and cut short his life.

Burroughs was profoundly influenced by psychodysleptic drugs which showed him that there was a different reality he could explore, and which were probably why he had such disdain for « the Word » and Aristotelian logic. But it was his addiction to opiates that he carried throughout his life, and that conceivably was at the origin of his obsessive writing about « Control » and its consequences.

Unlike his comrades, Ginsberg never became addicted to drugs, but his use of drugs was vast and varied and included in particular the psychodysleptics. Everything from mild cannabis to hair-raising LSD and yage is reflected in much of his work. He avowed that Part II of his most famous poem, « Howl », was written while he was high on peyote (mescaline) and hallucinating about « Moloch ».

IN CONCLUSION: Who is to say WHAT the Beats would have done without the drugs? But I think we can safely assume it would have been a whole different story.

Bent Sørensen, “Buddhism, Madness and Movement in Kerouac”

By 1954 Jack Kerouac had begun to read deeply in Buddhist scriptures, partly spurred on by Ginsberg and Snyder who shared an interest in alternatives to Western systems of thought and writing, partly because Kerouac was undergoing a personal struggle with his childhood Catholic belief which trapped him in unpleasant feelings of guilt at not being devout and holy enough, while at the same time feeling that for him to grow as an artist it was necessary to rebel against moral prescriptions regarding vices and sinful practices of the body.

Not coincidentally it is in those of Kerouac’s books that deal with his encounter with a specific culturally ‘other’ locality – Mexico – that we find some of his most intense explorations of this personal faith. His spontaneous poetry sequence Mexico City Blues, and his confessional novel Tristessa, contain attempts at comprehending how the wheel of existence (samsara) can be brought to a stop through carnal abstinence and Nirvana on earth can be attained. Yet the Mexican texts also mark “the start of his emergence from Buddhist influence” as Gerald Nicosia suggests.

My paper will examine what goes wrong in Kerouac’s hybridization of Buddhism and Catholicism and why Mexico and its Fellaheen inhabitants bring out the weakness in his system. Further I shall link its breakdown to two other unresolvable paradoxes in Kerouac’s life and writing: his desire for constant motion while simultaneously requiring order and stability, and to valorize deviance and madness positively in others, while deeply fearing it within himself.

Daive Crimi, "Consciousness Extensions and the Revival of Magick in Our Time: Exploring Occult Sources in Beat Literature"

This essay is addressed to those who feel they need to contribute towards the expansion of the consciousness of the contemporary world. This is the spirit of the Beat culture and it is very close to the most authentic European philosophy (the République des Lettres as Spiritual Society) that reveals itself, with its main focus on literary freedom and artistic community, the perfect paradigm of emancipation.

Exploring the influence of some authors on the Beat generation, the text will show the connection between old Europe (with deep roots in traditional mysticism) and that strange "Revival of Magic" which realized a perfect "transatlantic connection", with its extraordinary impact on pop/rock culture.

These elements manifest this transnational attitude since the early origins of the movement, joining the Beat's sensitivity to Eastern philosophies and dynamic expressions like yoga and meditation.

With the contemporary perspective, internet and travel opportunities make possible the rising of a new expression of popular international personalities, extending culture from the aristocracy and bourgeoisie to a growing number of middle and lower class.

The inner democratic character of the Beat culture is a political factor. Europe must be able to recognize new players in the mondialized world, giving room to the new wave of claim for rights.

Comparing to the 60's roots of beatniks and hippies, we see a need to move away from artificial assistance (passive drug experience) and substituting it instead with natural techniques (active magical experience) - opening a new phase of the movement based more on experiments in ritual drama, the symbols of the unconscious and a new scientific conception of spirituality.

Erin Bell, "Pubic Sex Acts in On the Road"

In Jack Kerouac's *On The Road* the corporeal body—as a site of sexual exploration—and the body of land—as a place of geographical exploration—are connected to one another and as such, the numerous cross country trips across the United States serve as a map to the rocky relationship between two young men in Cold War America. As such, Sal and Dean's westerly path across the country mirrors the earlier path of Manifest Destiny. In a manner similar to the imperial rhetoric of the 19th century, the land is characterized as a feminized being, waiting for male conquering. Each time Sal and Dean realize their westerly aspirations, rather than reach a climax in the action; however, they face certain emptiness, perhaps described as an impotency, before they quickly head in another direction. Despite Sal and Dean's search for an authentic American experience in the west, the exploration of the land is artificial because those past, masculine, frontier days have ended. While the exploration of the United States has ended, there are other frontiers for Sal and Dean to cross; the sexual constraints of society, yet Mexico also represents one last frontier, a land untamed by American imperialism.

In this paper, then, I will study the textual connections between the treatment of Mexico, colonization, and sexuality in the novel. What I am interested in discussing are the ways in which Kerouac imagines Mexico in conventional, "third world" terms, but also how he builds the Mexican interlude into a locus for hetero-normative redemption for Sal. I will argue that ultimately, even Kerouac's use of Mexico for a site of redemption falls into the conventional, racist paradigm that has been established through decades of imperialism and colonialism of the third world. The question is—why does Sal's attempt to reclaim his heterosexuality occur in Mexico—what makes the third world the scene appropriate for this redemption, and why is it only in this "primitive" land that the relationship can finally meet its demise?

Raven See, "Bodies and Borders: Gendered Spaces in a Borderless Generation"

A marginalized group within an already marginalized community of artists, the women of the Beat Generation demand further literary scholarship. Largely ignored by their male counterparts and subsequently by the movement's followers and even its critics, these women have been denied access to a world they were essential in creating. From the literal road to mental states of enlightenment and heightened levels of literary success, my paper examines the relationship between gender and space.

Particularly, I focus on women's bodies, pregnancy, and abortion as factors that deny them access to the entirety of the Beat lifestyle. Drawing predominantly on the works of Diane DiPrima, Hettie Jones, and Joyce Johnson, my paper uses the women's own voices in exploring this relationship between female embodiment and Beat success. At the same time, my paper works to complicate a more traditional understanding of gender and space; beginning to see the "female" experience as an opportunity rather than a burden. While the Beat women may not have the same freedoms as men, their lives are no less rewarding and complex. In fact, through their struggles as an oppressed minority, they gain access to a register of human emotion and experience that most of their white male counterparts can never know.

Erik Mortenson, "The Reception of *On the Road* in Turkey"

There is a Beat revival in Turkey, at least in the metropolitan city of Istanbul. Turkish students have heard of the Beats, their works have been translated, and underground magazines have been devoted to them. Yet when Turkish students are confronted with the sort of spontaneous behavior Dean portrays their responses are very unlike those of their American counterparts. My students read Dean as an interesting character, but one who is fundamentally "other." Beat spontaneity is based on a faith in the moment, on the idea that if someone approaches each instant with openness and perception their actions will fit the requirements of the moment such that desirable results will occur. But to those who face a more uncertain future, Dean simply appears reckless.

Dislodging Kerouac from his American moorings and placing him in Turkey demonstrates just how important cultural context is when trying to understand "meaning." *On the Road* is very much a product of American optimism, and a sense of individual freedom underpins the novel. Buoyed by the postwar economic boom, Sal and Dean are in a unique position to cast aside relationships that to the majority of the world are fundamental to survival. While *On the Road* garners a new generation of readers every year (and justifiably so), we need to be aware of the specific cultural context that these readers bring to the work. *On the Road* provides an important model for dissent, but it is not universally applicable. Kerouac's novel speaks to everyone, but finds more ready ears in a society where individualism and the belief that one's actions can have a direct impact on events are central tenets.

Pierre-Antoine Pellerin, “Jack Kerouac and the Contradictions of Cold War Masculinity”

This paper aims at showing how Cold War ideology shaped Beat performances of masculinity by imposing contradictory demands on male writers. Their writings had to fit a manly ideal of virility that was feared to be disappearing while also asserting a new masculine ethos of sensibility. The net result was a complex and paradoxical performance of gender, sometimes progressive and at times reactionary, notably in Jack Kerouac’s narrative cycle. A queer analysis of passages from several novels of the Duluoz Legend reveals that Kerouac’s poetics obeys a logic of ambivalence and contradiction. His narrator’s relationship to women, to men and to sexuality is marked by a movement of both desire and repulsion, containment and disclosure, inscription and erasure, writing and rewriting. From the homophobic murder of Franz Mueller in *Vanity of Duluoz* to the various reworkings of Dean Moriarty’s sexual intercourse with “the fag” in a Sacramento motel, or the narrator’s numerous denials of homosexuality in *Desolation Angels* (in which he calls himself a “non-queer”), Kerouac’s male protagonists as well as his authorial persona betray an agency panic (then perceived as a “crisis of masculinity”) in a context of anti-homosexual paranoia and fear of feminization that loomed large over intellectuals and poets. Yet, male-to-male intimacy, physical or moral weakness, compassion with suffering animals or displays of tears, traditionally associated with effeminacy, make their way into his fiction, indelibly transforming American men’s perceptions of themselves as men.

Ceren Sengezer, "Jack Kerouac and Alan Ginsberg in Shakespeare's Forest of Arden"

Between 1947 and 1948, Jack Kerouac inscribed a holograph notebook, "Well, this is the Forest of Arden." His use of such a plainly Shakespearean phrase as the title to one of his notebooks signals how much Kerouac in particular, and the Beat writers in general, became engaged with the "Immortal Bard."

My focus in this paper falls upon how Kerouac and Allen Ginsberg correlated their explorations of New York City with what they read as the symbolic dimensions of the famous Shakespearean setting, the Forest of Arden in *As You Like It* and with other forests settings in other plays that are generically linked to this symbolic woodland terrain. They collaboratively connected these two disparate locations metaphorically and borrowed Shakespeare's seventeenth century setting for exiled courtiers and other outsiders to characterize 1940s and 1950s America in terms of a "freedom" for a society of "players" in Harlem and its surrounding areas. In other words, they interpreted "Arden" as a place to be free to performatively explore various identities within the "hoodlum bar[s] of the streets around Times Square . . . all kinds of evil plans . . . and all kinds of mad sexual routines,"; these events occurred in a similarly liberating location to the forest created by Shakespeare. By examining how the collaboration of these two Beat writers connects literary, metaphorical and real geographies, my paper discusses how Shakespeare's mysterious Arden is commemorated and invoked in the similarly magical Harlem and its environs in the 1940s and 1950s.

Alexander Greiffenstern, “Becoming-Animal in the Work of William Burroughs”

Based on Deleuze’s and Guattari’s concept of “becoming-animal” this paper will show how the instances of metamorphosis throughout the work of WSB function as a deterritorialization similar to what Deleuze and Guattari analyze in the texts of Franz Kafka. It will be shown that there is a development of becoming-animal in Burroughs’ texts during the 1950s, which happens parallel to his aesthetic development. The focus lies on the image of the centipede that first appears in *Queer* and is afterwards used as recurring image. While the centipede and the baboons of his early work are usually a frightening and violent image, in his later works cats and lemurs are associated with a nostalgic hope for a peaceful future.

By applying the terminology of Deleuze and Guattari it becomes clear how Burroughs stands in a European literary tradition, and how his texts offer the reader what Deleuze and Guattari call a line of flight—first for the development of the artist and later as part of a political critique. Vice versa this also shows how the Beats and especially WSB influenced the philosophy of Gilles Deleuze in his major works with Felix Guattari further than providing a literary example of the (in-)famous body without organs, when they quoted from *Naked Lunch* in *A Thousand Plateaus*. Burroughs’ work provides telling examples to illustrate Deleuzian thinking, thereby proofing their kinship regarding aesthetical concepts.

Chad Weidner, "Mutable Forms: The Proto-ecology of Burroughs' Early Cut-Ups"

William Burroughs' experimental writing remain his most enigmatic and challenging. An important question is to what extent ecocriticism can engage his early writing, and, more significant, what it can learn from Burroughs. The problems in attempting an ecocritical interpretation of the writer's experimental work are the lack of coherent narratives and the shortage of recognizably relevant environmental content. Therefore, methods of ecocritical analysis that work well for more conventional narratives might seem less capable of dealing with the challenges posed by Burroughs' curious early cut-ups, "VIRUSES WERE BY ACCIDENT?" (1960) and "I am Dying, Meester?" (1963). When considering the results of Burroughs' cut-up experiments, critics focus almost exclusively on the *Nova* trilogy. This is reasonable to some degree since the *Nova* trilogy was such an extraordinarily large project. But overlooking the curious embryonic cut-up forms devalues the early phase in the development of Burroughs' wide-ranging narrative practices. Ultimately, I suggest we might consider Burroughs' experimental structures proto-ecological in their radical ambiguity, which force us into attempting understanding. I will attempt to show this by borrowing concepts used in the analysis of ecopoetry in the analysis of early cut-ups. If ecocriticism matters, it has to ultimately wrestle with limit cases such as Burroughs' most ambiguous early experimental writing. The cut-up form is especially suited to expressing increasing alienation from the natural world and the fragmentation of consciousness in an uncertain age.

Davis Schneiderman, "The Miraculous and Mucilaginous Paste Pot: Extra-illustration and Plagiarism in the Burroughs Legacy"

This paper charts the connections between an early user-based textual strategy known as extra-illustration and the cut-ups practice of William S. Burroughs. Extra-illustration dates from the late eighteenth century through the early twentieth century, and this paper offers the work of John Mansir Wing of the Newberry Library in Chicago as a specific exemplar whose practice aligns with that of Burroughs. The second portion of this paper explores Burroughs' small-press works and archival typescripts, centered on the repeated use of text taken from the September 17, 1899 front page of the New York Times. This section draws upon significant archival research as a method of exploring cut-up practices in terms of an expanded tradition of user-text interaction that pre-dates the Modernist literary moment.

Alet Heezemans, "Beat Women and Feminism: Who Will Wind up with the Housework?"

The 1950s and early 1960s are often thought of as a time when feminism was non-existent, however the women of the Beat Generation perpetuated a feminist lifestyle as (semi-)independent women. This paper explores the roles of Beat women in the history of feminism. The research is based on the premise that Beat women are "protofeminists" of the second wave of feminism, and investigates how Beat women fit into a history of feminism, and what their roles as protofeminists were. This paper is divided into four parts in which both historical context and literature are researched. It discusses the First Wave of Feminism and Modernism of the late nineteenth and early twentieth century, and explores works by Kay Boyle and Mina Loy. It then goes on to the postwar era, and discusses Joyce Glassman's *Come and Join the Dance*, Bonnie Bremser's *Troia: Mexican Memoirs*, and Diane di Prima's *Memoirs of a Beatnik*. These women and their works are compared and contrasted with the second-wave feminist works *Fear of Flying* by Erica Jong and *Burning Questions* by Alix Kates Shulman in the third part. The last part focuses on feminism today. The research returns to the Beat women and discusses the memoirs *Minor Characters* by Joyce Johnson and *Recollections of My Life as a Woman* by Diane di Prima, in which their roles as protofeminists are reflected upon. The research is concluded with a discussion of how Beat women influenced and how they themselves were in turn influenced by feminism.

Doreen Alvarez Saar, “‘More Sex’: DiPrima’s Burlesque Anatomy in *Memoirs of a Beatnik*”

One of the few women writers at the center of the Beat Scene, Diane Di Prima’s work has never received the critical acclaim or scholarly attention that the works of the male Beats have. This paper will look at one of her important prose writings, *Memoirs of a Beatnik*, as simultaneously a send-up of sexual practice (as the book was written as a “pot-boiler” at the request of Maurice Girodias of Grove Press who kept sending it back requesting “More Sex”) as well as an anatomy of a young girl’s experience of all varieties of sexual experience and practice. The paper will fit this work in to the descriptions of sexual practice in works like *On the Road* to suggest that DiPrima’s resistance to male hegemony allows her to be fully and slyly critical of all sexual practice. The paper will also look at *Recollections of My Life as a Woman: The New York Years* as a autobiographical commentary on the burlesque of *Memoirs*.

Tony Trigilio, “Elise Cowen’s Poems and Fragments”

In this essay, I discuss my ongoing work editing *Elise Cowen: Poems and Fragments*, a collection based on Cowen’s only surviving notebook (a journal she kept from Fall 1959 through Spring 1960). The book will be published in Spring 2014 by Ahsakta Press, one of the pre-eminent avant-garde poetry presses in the United States. This volume will mark the first reprinting of any of Elise Cowen’s poems authorized by her estate.

After a brief discussion of Cowen’s life and writing, my essay explains the vexed copyright history of Cowen’s surviving work: despite great interest in her poems from readers and scholars, very few of her poems have been reprinted in the nearly half-century since she died, and the question of who owns the rights to the poems themselves has been in dispute. This essay begins with a discussion of my efforts to determine who owned the copyright to her work.

The bulk of my paper follows: an account of my current work transcribing her poems and fragments, including new insights as I study, for the first time, the original handwritten poems in her notebook. Previously published poems by Cowen were based on a typescript version of the notebook compiled and edited by Cowen’s friend, Leo Skir. As I have discovered through my work with the actual journal—with Cowen’s handwritten versions of the poems serving as my source text—these previously published poems based on the Skir typescript were reprinted with editorial and transcription mistakes made by Skir. Thus, the few poems by Cowen available to scholars and readers were not accurate versions of the poems as Cowen had written them. Of course, this discrepancy between source text and published text affects previous readings of Cowen’s poetry by scholars, including my own, and has produced gaps and inaccuracies in our understanding of Cowen’s surviving body of work.

The final section of this essay explores the consequences of these previous misreadings of Cowen’s poetry, including corrections of my own misreadings from a 2002 essay I published on her work in the critical anthology *Girls Who Wore Black: Women Writing the Beat Generation* (Rutgers University Press). We know, of course, that the “final” edition of one’s work can often change slightly or dramatically with the uncovering of new information about the person or the work. However, in the case of Elise Cowen this issue of accuracy is even more unsettling, because she lived in the shadow of more well known male Beat writers such as Allen Ginsberg, and because most of her work has been unavailable to the public for nearly 50 years. Drawing a conclusion about a “final” edition of Cowen’s work has been obstructed by both the unavailability of the work and the editorial mistakes in the few poems that have been reprinted. As I discuss in my paper, I hope that this edition of Cowen’s work will open new avenues for the study of her life and poetry, and in doing so, will communicate to readers that she was a writer in her own right—that her legacy, as intertwined with Ginsberg’s as it might be, eventually extends beyond Ginsberg’s and can be studied in itself and as we continue to reconsider the boundaries of the Beat canon.

Edward Robinson, “Ah Pook Is Here ... Now!”

The focus of this paper is twofold. In the first instance, I will discuss the somewhat obscure and difficult publication history of *Ah Pook is Here*, Burroughs' collaboration with artist Malcolm Mc Neill. I will argue that *Ah Pook* and Burroughs' lesser-known works of the 1970s – specifically *Ah Pook* and *The Book of Breeething* – rather than being 'minor' texts in the Burroughs *oeuvre*, are in many respects pivotal to his theories concerning language, expanding significantly on the ideas contained within the seminal cut-up *Nova* trilogy. I will pay particular attention to Burroughs' interest in pictorial language and non-linguistic communication, and to his ideas concerning evolution and the future of the human race.

The second part of the paper will be devoted to a consideration of the timing of the book's (re)publication, and of its heightened relevance given the current interest in the Mayan calendar, and the apocalyptic '20th December 2012' prophecy. Here, I will explore Burroughs' use and adaptation of history, myth and (pseudo)science, his position as a 'conspiracy theorist' and the perception of Burroughs as a prophetic writer.

I will draw not only on the texts themselves, and on contemporary interviews and reviews, but also on an interview conducted with Malcolm Mc Neill by myself in the Spring of 2011, which provides first-hand insight into the development of what may reasonably be considered the first graphic novel, and the problems encountered in bringing the book to publication.

Thomas Robinson, “Burroughs and Children’s Literature”

William S. Burroughs’ 1971 novel *The Wild Boys* is frequently read as a response to the revolts of the 1960s counterculture. However, no critical study has been undertaken of the fact that the author disavowed this connection to contemporary politics, instead emphasising the debt which his novel owed to the literature of childhood: “[*The Wild Boys*] was more like a children’s story, *Peter Pan* or something like that”.^[1] Examining the veracity of Burroughs’ claim, I will assess the importance of children’s literature to *The Wild Boys* and its companion volume *Port of Saints* (1973/1980), viewing Burroughs’ youthful male protagonists and their abandonment of conventional society in relation to Barrie’s *Peter and Wendy* (1911) and James Otis’ *Toby Tyler, or Ten Weeks with a Circus* (1881). Tracing the importance of children’s literature to Burroughs’ work as a whole, I will provide the first critical assessment of ‘Over the Hills and Far Away’ and ‘The Golden Dreamachine’, two unpublished children’s stories from the early 1960s housed within the Burroughs Archive of the New York Public Library. Through so doing, I intend to expose the truth within Burroughs’ astonishing claim in a 1962 letter to Brion Gysin: “Actually my books are children’s books”.^[2]

^[1] Allen Hibbard, ed., *Conversations with William S. Burroughs* (Jackson, MS: University Press of Mississippi, 1999), p. 185.

^[2] William S. Burroughs, ‘Box 85, Folder 6. Typescript letter signed from WSB, Sept 1, 1962’, to Brion Gysin (The Berg Collection of English and American Literature, The New York Public Library, Astor, Lenox and Tilden Foundations)

Tomasz Stompor, “Burroughs’ Concepts of Time”

William Burroughs' cut-up TIME, published in 1965 by Ted Berrigan's C-Press, has mostly been discussed in terms of media criticism, with the focus on the concepts of appropriation and the situationist practice of *détournement*. The links to such readings are quite obvious, as the template for the cut-up is a copy of TIME magazine, one of the main pillars of Henry Luce's Time Life empire, which in Burroughs' view was a highly manipulative media force. The copy of TIME in question features an anonymous review of *Naked Lunch* in which the book and its author are slated and mocked. To read the cut-up TIME as a move of revenge, and a curse on the magazine and its editors is a plausible version of Burroughs' motives but TIME offers more than mere culture jamming and message scrambling. I would like to propose an alternative reading, focusing on something which might at first glance seem bluntly superficial, as it is contained in the title of the magazine itself – a reading tracing the notion of time.

At a closer look, the cut-up technique was not only conceived of as a tool for the subversion of verbal conditioning and control but also as a potent means of creating strong verbal imagery, psychogeographical mapping, and therein contained, the suspension of spatio-temporal constraints. As a point of departure for my presentation, I would like to take up the idea that the cut-up was from its early forms on, a field of inquiry into the mechanisms of time and memory as exemplified in TIME.

Gerald Nicosia, “The Sampases Who Stole Kerouac”

On July 24, 2009, Judge George Greer, known as “the toughest judge in Florida,” ruled the unthinkable—at least unthinkable for the Sampas/ Viking Penguin literary empire—that the will of Gabrielle Kerouac, giving the Sampas family the right to exploit Jack Kerouac’s works, image, belongings, and even his gravesite, was a forgery. Greer couldn’t have been more forceful in what he said about that crime.

“She [Gabrielle Kerouac] could only move her hand and scribble her name,” Greer wrote in his landmark ruling. “She would have lacked the coordination to affix that signature. The [probate] court is required by law to use a clear and convincing standard in determining these matters. However, even if the criminal standard of beyond all reasonable doubt was the requirement, the result would certainly be the same. Clearly, Gabrielle Kerouac was physically unable to sign the document dated February 13, 1973 and, more importantly, that which appears on the Will dated that date is not her signature.”

There were many of us who knew that something was wrong about that will—even if we weren’t sure it was a case of forgery. I used to think that there was undue influence—perhaps the old lady was just “out of it” when the will was signed. But it was a well-known fact that Gabrielle Kerouac loved her grandson, Paul Blake, Jr. The Blakes and the Kerouacs lived together for long stretches of time—on Long Island; in Rocky Mount, North Carolina; in Orlando, among other places. Gabrielle taught her grandson Paul to sing French songs and she cooked French treats for him. Gabrielle was absolutely devastated by the early death of her daughter Ti Nin, Paul’s mother, in 1964—after being devastated by the death of her first child Gerard 38 years earlier. It was inconceivable that she would then, in her right mind, write Ti Nin’s child, the grandson she loved so much, completely out of her will.

Jack died in 1969, leaving everything to his mother in his will—which also said that if his mother wasn’t around to inherit his estate, he wanted his nephew Paul Blake, Jr., to get it. Gabrielle, “Memere,” outlived Jack by four years, and when she died the will leaving everything to Stella Sampas Kerouac was suddenly filed in the Pinellas County Courthouse—though the living Sampases now claim they “had nothing to do with it.” How the Sampases managed to hide the theft for so long is a long story. It involves the fact that neither of Gabrielle’s grandchildren, Jan Kerouac nor Paul Blake, Jr., was notified of her death, though the Sampases had the addresses of both.

In one of Jan’s notebooks, now on deposit at the Bancroft Library in Berkeley, she scribbled at the top of a blank page: “The Greeks Who Stole Kerouac.” She never lived to write the story.

The Sampases were banking on the fact that the victims they were robbing were two dysfunctional kids. Jan had grown up on the streets of the Lower East Side in the drug-ridden Sixties—with no dad, and a marginally effective mom. Her veins were filled with methedrine and LSD, and at 13 she was working the streets to pay for drugs and parasitical boyfriends. That this kid had any chance of discovering a forged will was virtually nil. As for Paul Blake, Jr., he came home from high school at sixteen to find his mother dead on the couch—having starved herself to death to punish herself, a good Catholic woman, for losing her husband to another woman. He rambled through Alaska and elsewhere, working as a carpenter and losing job after job, as well as two wives, because hitting the

bottle was the only way to quiet his ghosts. Again: no chance this deeply troubled kid was going to start probing courts for an answer to his disinheritance.

Within weeks of Jack's death, the Sampases had scooped up his manuscripts and papers and spirited them to a small apartment above Nicky Sampas's bar in Lowell. A friend recalls Tony Sampas tapping on one of the cardboard boxes of Kerouac files, saying, "These things will be worth millions—not now, but some day."

After Jack's widow Stella died in 1990, her youngest brother John was elected by the Sampas brothers and sisters as their literary representative, and he took off selling Kerouac papers and belongings as quick as he could. But apparently, rich collectors like Johnny Depp were a little uncertain about dropping 50,000 bucks for items they weren't sure Sampas had a right to sell. So Sampas began handing out copies of Gabrielle's will to his best customers. One such customer sent me a copy of the will a few weeks before Jan Kerouac and her lawyer Tom Brill arrived at my home in January 1994, planning to talk about her problems getting royalties from the Sampases.

Instead, Jan took one look at the will on my kitchen table and yelled, "This thing is a forgery!" Her grandmother's signature was way too strong to have been made by an old lady who'd been lifted on and off a bedside potty for seven years. You could see where the lines started and stopped, and the last name was misspelled "Kerouac."

The Sampases fought for fifteen years to keep that case from going to trial. When Jan died in 1996 and made me her literary executor to carry the case to trial, the Sampases made a deal with her heirs, John Lash and David Bowers, to dismiss the case—and when I refused to dismiss it, the Sampases and Jan's heirs fought together to get me thrown out, succeeding in 1999. But Judge Thomas Penick in Florida refused to let Lash dismiss Jan's entire lawsuit. He let Lash dismiss *Jan's part of the lawsuit*. Penick pointed out that there was another potential heir, if Gabrielle had died intestate: Jack's nephew. Paul Blake Jr.'s lawyers Bill and Alan Wagner finally won that forgery verdict from Judge Greer on July 24, 2009.

The Sampas family, the brothers and sisters of Stella who had inherited the Kerouac Estate from her when she died in 1990, immediately took an appeal of Judge Greer's decision. Co-heir and Literary Executor for the family, John Sampas, told British journalist Stephen Maughan "We do not believe the Will of Gabrielle Kerouac was forged and do believe the Judge based his ruling on fictitious accounts by a doctor who never met Gabrielle Kerouac." Sampas also lamented that a strong defense of the will had not been put on before Judge Greer. Why he and his family did not mount such a strong defense, he did not explain. "Our lawyers," Sampas claimed to Maughan, "would have demolished Alan Wagner and his corrupt father Bill Wagner."

While the appeals process continued, Paul Blake, Jr.'s lawyers were prevented from going after assets of the Kerouac Estate, and even from getting any sort of accounting of those assets. All that is now changed.

On August 10, 2011, the District Court of Appeal of Florida, Second District, ruled against the Sampas family and affirmed Judge Greer's ruling that Kerouac's mother's will was a forgery. The way the decision was written, it is a final decision and cannot be appealed further. That means it is now in the history books that the Kerouac Estate, arguably the most valuable literary estate in recent history, was stolen.

As things now stand, however, the Sampas brothers and sisters are still sheltering under the protection of a Florida “non-claim statute” that allows people to inherit stolen property, and keep it, so long as no one complains within two years. Since Jan did not see the forged will until 1994, the two-year waiting period after the filing of Stella’s will (in 1990) had expired; and unless Paul Blake, Jr., can find a federal law to go around the Florida state law, the Sampases will get to keep all their literary loot.

Maarten van Gageldonk, “The Beats in The Evergreen Review”

This abstract proposes a twenty minute talk on the representation of the Beat Generation in the American literary and cultural magazine *Evergreen Review*. Founded by Barney Rosset in 1957 as part of his publishing house Grove Press, in its early years *Evergreen Review* devoted much of its pages to the nascent Beat Generation authors, including Gregory Corso, Robert Duncan, Allen Ginsberg, Michael McClure and Gary Snyder. Under the editorship of Donald Allen, later editor of *The New American Poetry 1945-1960*, *Evergreen Review* devoted its entire second issue to the San Francisco Scene writers, an issue which played a significant part in identifying the various Beat writers as a coherent movement. Both Barney Rosset and Donald Allen would develop close relations with several of the most significant Beat writers, for example partially funding Allen Ginsberg and Gregory Corso’s European travels of the late 1950s and early 1960s. But as *Evergreen Review* grew in popularity, its success also fostered disaffection among several of the Beats. Robert Duncan was the first to voice his disapproval when he wrote to Grove in August, 1959, how with the appearance of each new issue, “crowded with poor cartoons,” his displeasure mounted.

The talk proposed here will investigate this complex relationship between a resolutely anti-capitalist movement and a commercial magazine. In doing so, it will draw upon a wide selection of archival material gathered for the author’s current PhD research on Grove Press and *Evergreen Review*.

Alan Garfield, "Pilgrimage: The Journey to Beat Literature"

The so-called Beat Generation was a whole bunch of people, of all different nationalities, who came to the conclusion that society sucked.

-- Amiri Baraka

Three writers does not a generation make. -- Gregory Corso

After more than a half a century after the apotheosis of the Beat Generation, it is easy to forget just how uncomfortable it was for women to be part of that misogynist movement. Center stage was reserved for the poets William Burroughs, Neal Cassady, Allen Ginsberg, and Jack Kerouac. Knight's *Women of the Beat Generation* (1996) was a watershed in re-evaluation in the field. But where were the women artists of this loose movement? Like the Surrealists of an earlier influential generation, was the sexist nature just too overt; and just how was the notion of women artists contributing to beat painting received?

This paper will review specific works by Joan Brown, Jay DeFeo and Lee Krasner. Why wasn't there room at the Beat table at the time? But longevity has clearly been on these artists' side. While their triumphs were trivialized then, their aesthetic visions demonstrate that they were significantly more than Kerouac's characterization ("those who are mad to live, mad to talk, mad to be saved") would lead us to believe.

Arthur Nusbaum, “Beat Books as Artifacts”

Arthur S. Nusbaum presents a work-in-progress: an analytical overview of highlights from his collection of primary artefacts concerning the life and work of William S. Burroughs. After introducing himself as a collector firmly rooted in the connoisseur tradition, Nusbaum proceeds to present and contextualize a series of images depicting photographs and documents contained in his collection.

The presentation focuses on archival material that culminated in the publication of *Tornado Alley* (1989), including images of Burroughs’ typed manuscript with handwritten changes. In researching the book’s origins, Nusbaum travelled to Cherry Valley, New York to interview Charles and Pamela Plymell, the editors/publishers of *Tornado Alley* and long-time friends of Burroughs, and consulted with James Grauerholz, Burroughs’ assistant as well as co-editor of the book along with the Plymells.

Nusbaum explores in broad terms how Burroughs went about writing, editing, and publishing. To illustrate this, Nusbaum examines in detail “Dead-End Reeking Street,” one of seven stories (or Burroughsian “Routines”) grouped together in *Tornado Alley*. Burroughs’ original manuscript pages are juxtaposed and compared with the final text as published. Through this type of research, Nusbaum seeks to show how nuances in a work’s genesis help to shed light on its deeper meaning.

Nusbaum is founder and curator of Third Mind Books, located in Ann Arbor, Michigan (USA), and an independent scholar with a particular emphasis on the works of William S. Burroughs.

Franca Bellarsi, “In the Crucible of Nomadic Poetics and Nomadic Translation: Reading the Beats through Pierre Joris”

In this paper, I want to navigate the Joris-Beat connection by journeying in the opposite direction from the one detailed above by Peter Cockelbergh: instead of concentrating on the Beats as poetic enablers for Joris, my paper focuses on Joris as an enabler of Beat scholarship. More specifically, I will reflect on how Joris’s own work and its core drive towards “nomadism”—understood as both travel and travail—may deepen and modify our understanding of the Beats’ experimental writing practices and experimental religiosity.

Indeed, throughout Joris’s published and unpublished essays, the concept of “nomadic poetics” and “nomadic translation” recur, the two being linked by a rhizomatic practice and view of the imagination. In its attempt to move beyond the aesthetics of the collage and the fragment, Joris’s “nomadic poetics” strives for a textual structure in which “[...] ‘one corner is as important as another corner’— [...] the rhizome ha[ving] no beginning or end” and being “[...] always in the middle, between things, interbeing, *intermezzo*.” By extension, “nomadic translation” opens up the translator’s space to “[...] *intra-* [...] *lingual* as well as *inter-media* translation” and recognizes that as a “re-enactment of some given-as-‘proper’ original,” certain forms of translation imply as rhizomatic a process as those of writing and aesthetic creation themselves.

Bringing Kerouac, Ginsberg, Corso, and Burroughs into the conversation, the first part of my paper will offer a re-assessment of Beat aesthetics and experimentalism by reading these in terms of Joris’s “nomadic poetics.” Centring more on a re-evaluation of Beat mysticism, the second part will ponder how Joris’s views on “nomadic” and “post-semiotic” translation prove a vital gateway to new appreciations of the Beats’ eclectic and willfully impure understanding of the “sacred.”

Peter Cockelbergh, “Kerouac, Corso, Pélieu and Burroughs in the Work of Pierre Joris”

As Pierre Joris has mentioned in a recent interview, his coming to New York City and Bard College in the late 1960s happened under a Beat aegis: “the people I had read most in Europe and still felt closest to were Bob Kaufman, Ginsberg, Kerouac and Burroughs. For me that was the America & the American poetry I was most interested in.” Although Joris kept adding more “Americas” to his work—Deep Image, Black Mountain, Language Poetry, and so on—, the Beats have certainly continued to resound and resurface in his oeuvre, right up to his most recent book of poetry, *Aljibar America* (2012). This paper proposes to examine in great detail a number of key apparitions of the Beats in Joris’s work.

The starting point will be a comparative perspective on Joris’s 1977 (French) translations of Kerouac’s *Mexico City Blues* and Corso’s *Elegiac Feelings American*. Undertaken at the instigation of Claude Pélieu and his pioneering championing of the Beats in France, these renditions will allow us thus to look into Joris’s early poetics of translation, and into how some of the writings by Kerouac, Corso and Pélieu entered his poetry. Secondly, Joris’s *Turbulence* (1991) and *Winnetou Old* (1994) will be approached from a Beat point of view: important here is not only the use of techniques reminiscent of the cut-up and fold-in, or the UK’s “tetanised” space (cf. Burroughs), but also the writing process itself and, as Joris explains in a note, the meditative techniques used to reconcentrate “diluted energies” (cf. Kerouac). In a third and final step, I will come back full circle to Kerouac, Corso and translation in the recently published bilingual ode to Jack Kerouac, entitled “Canto Diurno #3,” which, consequently, allows for a long-term re-appraisal of Beat traces and translations in Joris’s oeuvre.

Pierre Joris, “Rerouting On the Road”

What I want to achieve in this video conference is an homage to the Beats & their writings as they were central to my coming to US culture & literature, and/or as I discovered them once I was in the US. The oral occasion will allow me to do this in Jack Kerouac’s sense of being a “memory babe,” i.e. as someone remembering his moves & meetings & who has his writing come out of these rememberingings (but also as Robert Duncan put it: *to re-member*, i.e. putting the limbs of Osiris back together). I would want to retrace “my drift and drang” with “beat”—the literature & the people—, starting with the most neglected of the Beat poets in the US, Bob Kaufman, whom I read in the middle sixties in Paris, via the first French translation of his work by Claude Pélieu. This will immediately bring in the question of translation too, which will be a guiding thread throughout the discussion. The latter will then move out to various meetings & figures: speaking, for instance, to the ongoing importance of William Burroughs’s writing & thinking, whose political warnings have turned out to be much more accurate than Allen Ginsberg’s more sixty-ish prophecies. Fringe-figures of the movement would also be discussed, from Gary Snyder & Philip Whalen to Robert Creeley, but also the too-few women writers who clearly claim the beat inheritance as their own, be it via Burroughs, as Mary Beach does, or via Ginsberg, as, say, Janine Pommy Vega did.

Ben Heal, “Noir Themes in Jack Kerouac and William Burroughs’ *And the Hippos were Boiled in their Tanks* and Paul Bowles’ early fiction”

Jack Kerouac and William Burroughs’ *And the Hippos were Boiled in their Tanks* (completed 1945, first published 2008) and Paul Bowles’ 1940s fiction examine themes of moral ambiguity, crime and eroticism, pessimism, fatalism, existential angst, cynicism, paranoia and lack positive closure. These texts reflect the ontology of an America caught between post-war malaise and booming economy, and also present many of the central themes of Noir literature and film, which can be seen as part of a transatlantic dialogue between French Existentialism and American hard-boiled detective fiction.

Noir themes, and the blurring of author and subject that appear in Bowles, Burroughs and Kerouac’s early fiction demonstrates the profound influence of French literature and cinema on these writers. *And the Hippos were Boiled in their Tanks* has been referred to as ‘The first American Existentialist novel’ and Bowles’ writing has long been equated with Existentialism. These writers have also been influenced by Surrealism, with both movements in the scope of American cultural consciousness when these texts were being written.

This paper argues that the range of themes influenced by this transatlantic dialogue, particularly alienation, post-war malaise and questions of foreign-ness, that inscribe their work through their ostensibly alienated protagonists, and the techniques of automatism, intoxication and collaboration utilised in their construction demonstrates that these texts are forms of an American Noir literature informed by European ideas and techniques.

Ben Miller, “‘El Hombre Imperial’: The Orientalist Tension in *Naked Lunch*.”

In the scholarship of Brian T. Edwards we find a revised narrative of Burroughs's interaction with the culture and politics of Tangier, a narrative contrary to the account found in Ted Morgan's biography of Burroughs in which the American author is described as apathetic to his foreign encounter. Rather, Burroughs's portrayal of and complex engagement with the Moroccan context of French colonisation and Arab nationalism in *Naked Lunch* attests to his acute awareness of the situation. Nevertheless, critical interpretations have misappropriated the geopolitical elements in the text on the basis of not only American expatriate ambivalence to the experimental internationalism of Tangier during its status as International Zone, but also Burroughs's indeterminate textual usage of Orientalist discourse. Thus a fundamental textual tension parallels a more immediate critical tension. Only by rejecting a critical reliance on Morgan's biographical misrepresentation and, consequently, those critical readings that reduce Burroughs to an ignorant American imperialist can the geopolitical ambiguities and contentions of both the author and work be taken seriously. In light of this critical repositioning, it can be argued that Burroughs's reproduction of Orientalist signifiers is part of a counter-narrative that resists the totalising forces of nationalism and Western imperialism within the context of (de)colonisation.

Antonio Bonome, “Writing the Unfilmable: William S. Burroughs and Invisible Cinema”

My paper examined the strengths and weaknesses of Bruce Cook’s statement in *The Beat Generation* declaring: “William S. Burroughs is essentially a writer of head movies.” Following that path, Burroughs’ *Last Words of Dutch Schultz* was set in the historical context of its production, and related to a serial writing—namely Burroughs’—wherein sound, image, word, and process, gave shape to a proto-hypertext. In order to further that direction, two concepts, Gene Youngblood’s “expanded cinema,” later transformed by Rosalind Krauss into the more general “expanded field,” were introduced, briefly described, and supported by graphic material. After considering the suitability of tags such as “expanded cinema,” or “expanded field literature” to portray Burroughs’ multimodal experimentation, and analyzing a few revealing instances in his oeuvre as process-based literary efforts, a number connections were made with artworks by Robert Morris, Cindy Sherman, David Lynch, plus several other contemporary masterpieces. These were crucial to exemplify my argument and smooth the process of connecting the dots revealing the picture I intended to present.

Adrien Clerc, “Pull My Daisy and A Bucket of Blood”

This paper will focus on *Pull my Daisy* (by Robert Frank and Alfred Leslie) and *A Bucket of Blood* (by Roger Corman), two movies which share a common topic: the Beat Generation. Even if these films were shot during the same year, 1959, they couldn't be more different. *Pull my Daisy* was made as an independent short film and *A Bucket of Blood* as a drive-in feature-length movie. While *Pull my Daisy* has all the characteristics of the inside job, with Kerouac, Ginsberg and Corso contributing to the film and building their own persona; *A Bucket of Blood* is the vision of an outsider, Corman, who always knew how to turn people and ideas into money-making products. This gap creates differences in the films' aesthetics, in their positions towards narration, characters and sound. The question is not whether *Pull my Daisy* or *A Bucket of Blood* is the best film of the pair but how meaningful the gap between them can be.

Where were the Beats, in these films? As Kerouac said in *Vanity of Duluo* “I am not 'I am' but just a spy in someone's body pretending these sandlot games”. A sentence whose diverse meanings will be explored during this paper. In a life-driven art form and its reception, the dialectic between reality and legend can become overwhelming. Ultimately, our analysis will help us to understand how the Beat Generation's public image wasn't only built upon literature, but also upon peripheral works like *Pull My Daisy* and *A Bucket of Blood*.

Melanie Eis, “On the Road, the Counterculture, Whiteness, and Masculinity”

More than with many other authors, there has been, in the case of popular as well as academic publications on the Beat Generation, a tendency to blur the lines between biography and literary texts. Since Beat Generation literature is based on autobiographical narratives, this is less than surprising. What is interesting is that the authenticity effect this situation has kindled has helped the dominant reading of Beat texts as authentic statements of a rebellious youth ready to break out of forced conformity.

The argument of the Beats’ authentic spokespersonship for a countercultural youth has been made by the Beats themselves as well as by mass media representations of the authors. Oftentimes, it recurs to claiming that the Beats’ absorption of African American jazz culture was evidence enough for the emanating rebelliousness of their literature. However, this narrative has, especially in Jack Kerouac’s *On the Road*, which is often cited for its “spontaneous prose” influenced by jazz rhythms, depended on identifications based on raced-gendered discourses of difference.

Representations of gender and race are inextricably connected in the authentication processes at work in Beat Generation literature. But while scholarship as well as biographical writing by Beat Generation women so far has already extensively commented on the exclusion of women by the Beats, the assumed causality between an Africanist presence, to cite Toni Morrison’s term, and the expression of liminality, heterogeneity or simply resistance still awaits thorough questioning.

Maria Jackson, “French Friends, American Allies: Ethnic Dynamics in *On the Road*”

Jack Kerouac is renowned for his distinctive and inspired portrayal of the mid-Twentieth Century American landscape, he is the writer who famously dedicated a novel to ‘America, whatever that is’² and yet this seemingly American author explicitly declared that;

‘All my knowledge rests in my French-Canadianness and nowhere else. The English language is a tool lately found. The reason I handle English words so easily is because it is not my own language. I refashion it to fit French images.’³

My paper analyses how the original scroll text of Kerouac’s *On the Road*⁴ creatively manifests the writer’s unconscious concerns about his dichotomous hybrid French-Canadian-American heritage. This paper argues that the characters of Gabrielle Kerouac, Henri Cru and Neal Cassady operate metaphorically to symbolize Kerouac’s tumultuous relationship with the various elements of his genealogy. The writer’s depiction of, and the narrator’s allegiances with, these characters; who respectively represent French-Canadian maternity, European respectability and American unreliability; betray Kerouac’s covert attempts to reconcile his autobiographical feelings about the dualities implicit in his identity and mirror his efforts to navigate disparate cultural ideologies. My paper concludes that while these issues are not clearly resolved in the text, through literary mastery, Kerouac develops a unique, contemporary American voice which draws upon European influences and Canadian ancestry.

² Jack Kerouac, *Visions of Cody*,(London: Flamingo,1995)

³ Jack Kerouac to Yvonne Le Maitre, September 8, 1950, *Selected Letters: 1940-1956*, ed., Ann Charters (New York: Viking Penguin, 1995), p.228-229

⁴ Jack Kerouac, *On The Road: The Original Scroll*,(London: Penguin Books,2007)

Loni Reynolds, “The Catholic (Sacra)Mental: Religious Loss in Jack Kerouac’s *On the Road*”

Jack Kerouac’s work is shaped by his Catholicism, which is best expressed in *On the Road*. The novel challenges the acquisitive capitalism of post-war America with a sacramental, Catholic worldview. In this sacramental universe, material reality has a divine aspect with a sacred value. This sacred value operates outside the realm of utilitarian value, thus challenging capitalist notions of value and utility. After exploring what sacrament can mean, and its importance within the Catholic faith, I analyse the textual evidence for such a sacramental universe in *On the Road*. I then explore the role of actions of loss— which Georges Bataille terms “unproductive expenditures”—within this sacramental universe, and trace how the movement of the novel is based upon a form of loss that can be viewed as sacramental. When Sal and Dean waste or lose money, and destroy material goods like cars, they are able to recover a sacramental aspect of material reality that has been compromised by the normative, capitalist economy. My analysis makes it clear that *On the Road* can be viewed as a religious novel which illustrates the importance of the Catholic faith to an author who defined the Beat Generation.

Davis Schneiderman, “Call All Active Agents”

William S. Burroughs’ cut-up and aleatory productions methods place him not only within the tradition of American postmodern or experimental fiction, but also within a less critically acknowledged framework of conceptual art. This latter designation might take the Cut-Up/Nova trilogy as kin to the works of the many writers now considered under the aegis of conceptual literature (a la the writers in the Goldsmith/Dworkin anthology *Against Expression*). Similarly, the performance of Burroughs’ works, with his trademark suit and well-mannered -yet-snarling delivery, added much to his iconic performance image.

My creative writing practice emerged very much in the tradition of Burroughs’ cut-ups, particularly in the rapid metonymy of my novel *Drain* (Northwestern, 2010), and now with a trilogy of conceptual works—*BLANK* (Jaded Ibis, 2011), *[SIC]*, and *INK*. (both forthcoming). This performance explores both planks of this Burroughsian tradition: 1) cut-up inflected word mashes, and 2) conceptual performance, in indirect homage to my predecessor. Specifically, the secondplank manifests in a series of audience-directed endurance challenges for the performer, who must respond to the directives of the crowd.

I have performed versions of this at UC San Diego, the University of Utah, Colorado University-Boulder, and elsewhere.