



PROJECT MUSE®

---

## World Beats

Fazzino, Jimmy

Published by Dartmouth College Press

Fazzino, Jimmy.

World Beats.

Hanover: Dartmouth College Press, 2016.

Project MUSE., <https://muse.jhu.edu/>.



➔ For additional information about this book

<https://muse.jhu.edu/book/64138>

---

## NOTES

### *Introduction: Worlding the Beats*

1. See Baker, *Blue Hand*, 155–208. Baker’s account weaves together a number of published and unpublished source texts, including Ginsberg’s *Indian Journals*.

2. Baker, *Blue Hand*, 162.

3. For Baraka’s 1960 account of the trip for *Evergreen Review*, see “Cuba Libre,” *Home*, 23–78. James Baldwin, Langston Hughes, and other notables were also scheduled to go, but, we are told, they backed out at the last minute (24). Baraka’s “radicalization” is usually dated to 1965, when, spurred by the death of Malcolm X, he changed his name, left his wife and daughter, and moved uptown to Harlem to found the Black Arts Repertory Theatre and School. Tietchen, however, locates an initial break and shift in consciousness five years earlier during the Cuba trip.

4. See Tietchen’s chapter on Baraka in *Cubalogues*, 69–97.

5. Miles, *Beat Hotel*, 160.

6. Corso, *Happy Birthday of Death*, 66.

7. Corso was the Beat Generation’s *enfant terrible*, comparing himself to the likes of Rimbaud and Shelley. When he was eighteen years old, Corso did time for robbery at New York’s infamous Clinton State Prison. He had been incarcerated for larceny and breaking and entering.

8. Skerl, introd. to *Reconstructing the Beats*, 2.

9. Grace and Skerl, “Transnational Beat,” introd. to Grace and Skerl, *Transnational Beat Generation*, 11.

10. Damon has written about Bob Kaufman, Jack Spicer, Robert Duncan, and others in her book *The Dark End of the Street: Margins in American Vanguard Poetry*.

11. See Connery and Wilson, *Worlding Project*.

12. Adams, *Continental Divides*, 6; Gillman and Gruesz, “Worlding America,” in Levander and Levine, *Companion*, 229. See also Seigel’s “Beyond Compare” and Spivak’s “Rethinking Comparativism.”

13. Gillman and Gruesz, “Worlding America,” in Levander and Levine, *Companion*, 229.

14. Muthyala, *Reworlding America*, 2.

15. Adams, *Continental Divides*, 7; Ramazani, *Transnational Poetics*, 17; Wilson, “Worlding as Future Tactic,” afterword to Connery and Wilson, *Worlding Project*,

16. See Buell, “Ecoglobalist Affects,” in Dimock and Buell, *Shades of the Planet*, 227–48.

17. See Connery, “Worlded Pedagogy,” in Connery and Wilson, *Worlding Project*, 3.

18. Wilson, “*Worlding* as Future Tactic,” afterword to Connery and Wilson, *Worlding Project*, 212.

19. Edwards, *Morocco Bound*, 164.

20. Clifford and Ramazani are quoted in Ramazani, *Transnational Poetics*, 17.

21. Spivak, *Death of a Discipline*, 72, 101.

22. Pease, “Re-mapping the Transnational Turn,” in Fluck, Pease, and Rowe, *Re-framing the Transnational Turn*, 1, 10.

23. Dimock, “Literature for the Planet,” 175, 178.

24. Dimock, “Deep Time,” 763–64.

25. *Ibid.*, 770.

26. Giles, *Global Remapping*, 5.

27. Bercovitch, *Rites of Assent*, 85.

28. Berkeley, “Verses,” 4:366.

29. Whitman, *Poetry and Prose*, 531. Subsequent references will be given in parentheses in the text.

30. A bit later Whitman rounds out the list with “the group of powerful brothers toward the Pacific, (destined to the mastership of that sea and its countless paradises of islands,) [which] will compact and settle the traits of America [into a] giant growth, composite from the rest, getting their contribution, absorbing it, to make it more illustrious” (976). Ambiguous, to say the least.

31. Thoreau, *Week*, 94.

32. Thoreau, *Portable Thoreau*, 61, 66–67.

33. *Ibid.*, 603–4.

34. Matthiessen, *American Renaissance*, 84.

35. Thoreau, *Portable Thoreau*, 604.

36. His transcendentalist sense of correspondence might explain the shift from Berkeley’s “course” to Thoreau’s “star,” as well as his conviction that the sun “is the great Western Pioneer whom the nations follow. . . . The islands of Atlantis, and the islands and gardens of Hesperides . . . appear to have been the Great West of the ancients, enveloped in mystery and poetry” (*ibid.*, 605).

37. Thoreau, *Portable Thoreau*, 538–59.

38. Matthiessen, *American Renaissance*, 117–18 (emphasis added).

39. Trotter, “Techno-Primitivism.”

40. Emerson, “Ode,” 477.

41. *Ibid.*, 478–79. Matthiessen and others have detailed Nietzsche’s acute interest in Emersonian philosophy, and we see in these lines that it is only a short leap from “over-god” (or “over-soul”) to Übermensch. The “prating” voice in Emerson’s poem, however, serves to deflate not just the *translatio imperii* as manifest destiny but the entire rhetoric of “Right” and “Might” that Nietzsche’s concept implies. Doris Sommer is right that the imperialist gaze, which she associates with Whitman in particular but which can be said to be characteristic of Thoreau and Emerson as well—it was Emerson, after all, who imagined himself a transparent eyeball, subsuming difference

and appropriating the otherness of the Other—is but the poetico-philosophical counterpart of and, ultimately, the justification for the very real appropriations of manifest destiny. But Emerson, for one, clearly imagines his spiritual expansiveness to be the proper antidote to the distinctly American grasping that he decries with such uncharacteristic venom in his “Ode” to Channing; and even Thoreau, for all of his walking, remains one of America’s great homebodies, who projects his world-visions from a hermit’s cabin on the shores of Walden Pond.

42. Berkeley, “Verses,” 4:365.
43. Wallerstein, *World-Systems Analysis*, 98.
44. Bürger, *Avant-Garde*, 51 (more on Bürger in chapter 2).
45. Uexküll, *Foray*, 43, 70 (emphasis added).
46. Leibniz, “Principles of Philosophy,” 220.
47. Orwell, *Inside the Whale*, 40.
48. *Ibid.*, 42–43.
49. *Ibid.*, 111.
50. Perse, *Selected Poems*, 72 (more on Perse and what Burroughs calls “yage poetry” in chapter 4).
51. Williams, *Paterson*, 100 (punctuation and spacing in the original).
52. *Ibid.*, 43.
53. *Ibid.*, 173, 211.
54. See Derrida, *Rogues*; and Agamben, *State of Exception*. Both books are responding in part to the permanent state of exception created by the United States’ “war on terror.”
55. Davis, “Global Resistance.”
56. In truly Derridean fashion, Artaud is “supplementing” *himself*. James Clifford has written about “ethnographic surrealism,” particularly in relation to Georges Bataille and the Documents group. More on Artaud and the Tarahumara in chapters 3 and especially 4.

1. *A World, a Sweet Attention: Jack Kerouac’s Subterranean Itineraries*

1. Kerouac, *On the Road*, 276.
2. Kerouac, *On the Road: The Original Scroll*, 381.
3. Kerouac, *Desolation Angels*, 341.
4. Grace, *Literary Imagination*, 145.
5. Kerouac, *Lonesome Traveler*, 23–24.
6. Wilson, “Masters of Adaptation,” 197–98, 201–2.
7. Kerouac, *On the Road*, 98.
8. Lawrence, *Classic American Literature*, 151.
9. See Sommer’s chapter on Whitman: “Freely and Equally Yours,” in *Proceed with Caution*, 35–61.
10. Adams, *Continental Divides*, 7.
11. *Ibid.*, 26.
12. Kerouac, *Subterraneans*, 3.
13. Melehy, “Exile and Return,” 592. See also Melehy, “Nomadic Cartographies,” in Grace and Skerl, *Transnational Beat Generation*, 31–50.

14. See, for example, Deleuze and Parnet, “On the Superiority of Anglo-American Literature,” in *Dialogues II*, 58.

15. In Barry Miles’s recent biography of William Burroughs, Miles cites Kerouac’s refusal to disavow his mother’s attitude toward Ginsberg as the final straw leading to the estrangement between Burroughs and Kerouac, which lasted from 1958 to the end of Kerouac’s life. *Call Me Burroughs*, 336–37.

16. For an account of the novel’s genesis and evolution, see chapters 3 and 4 of Gewirtz, *Beatific Soul*.

17. Kerouac writes to Donald Allen from Tangier about the need to preserve his “rush of lowdown confession,” telling him evocatively, “I want to blow as deep as I want,” March 19, 1957, in Kerouac, *Selected Letters*, 17–18.

18. Charters, introd. to “Spontaneous Prose,” in Kerouac, *Portable Jack Kerouac*, 481.

19. Ginsberg, dedication to *Howl and Other Poems*.

20. Considerations of the dual nature of Beat writing as both contestatory and community building take very different forms, from the queer cultures of Davidson’s *San Francisco Renaissance* and *Guys Like Us* and Ellingham and Killian’s *Poet Be Like God* to Yu’s more recent *Race*, which again speaks to the reciprocal nature of transpacific and worlded Beat influences. The implications of their readings, especially as they pertain to Beat writing as collective and, above all, political, are developed in the chapters that follow.

21. It is actually Baker in *Blue Hand* who provides a rare glimpse of who the real “subterraneans” were and how their paths intersected those of Ginsberg, Kerouac, and Corso in the crucible of the Village. She does this through her “recovery” of the largely unknown Hope Savage, a Greenwich Village poet and muse who became a world traveler and then disappeared altogether. Baker makes her a central figure in her account of the Beats in India.

22. Dylan, interview by Cameron Crowe.

23. This last claim is derived from Derrida’s lengthy discussion of *Hamlet* in *Specters of Marx*.

24. This refrain provides the title of Worden’s documentary on Kerouac in *Big Sur, One Fast Move*.

25. Kerouac’s triad can be compared with Uexküll’s classic formulation of the *Umwelt*: the life-world of the tick consisting only of the odor, warmth, and skin feel of the potential host animal. It can also be compared with Whitman’s “When Lilacs Last in the Dooryard Bloom’d,” with its determining elements of flower, star, and bird.

26. Kerouac, *Big Sur*, 9–10.

27. Deleuze and Parnet, *Dialogues II*, 36; Lawrence, *Classic American Literature*, 9.

28. Deleuze and Parnet, *Dialogues II*, 36.

29. Lawrence, *Classic American Literature*, 9.

30. Deleuze and Parnet, *Dialogues II*, 36–37.

31. Baraka, “Preface to a *Twenty Volume Suicide Note*,” in *Preface*, 3. I am referring to William Harris’s categories in his introduction to Baraka’s *Reader*, which include “The Beat Period,” “The Transitional Period,” “The Black Nationalist Period,” and so on (see xxii–xxx). The following chapter concerning African American Beat

writing attempts to complicate these categories through the subterranean linkages that connect rather than separate the various phases of Baraka's long career.

32. Ginsberg, quoted in Raskin, *American Scream*, xiv.
33. Kaufman, *Solitudes Crowded with Loneliness*, 11.
34. Dylan, "Subterranean Homesick Blues," 141.
35. Ginsberg, "Howl," in *Collected Poems*, 126.
36. Deleuze and Guattari, *Capitalism and Schizophrenia*, 7, 9.
37. See Deleuze and Parnet, *Dialogues II*, 30. The quote is from Henry Miller's *Hamlet Letters* (1936).
38. Damon's work is particularly instructive with regard to "margins" in American literature. See in particular her chapter on Kaufman in *Dark End*, 32–76.
39. Both quotes are taken from Green and Siegel's film *Weather Underground*.
40. Waldman, *Outrider*, 40.
41. Pike, *Subterranean Cities*, 1. For an account of this history that precedes Pike's by a decade or so, see Lesser, *Life below the Ground*. Ackroyd offers another take on subterranean London in *London Under*. See also Wark, *Beach beneath the Street*, named for the wonderfully resonant situationist slogan from May 1968: *Sous les pavés, la plage*.
42. Pike, *Passage through Hell*, xi. In this particular book, Pike draws heavily from Walter Benjamin and his *Passagenwerk*.
43. Pike, *Subterranean Cities*, 8.
44. Deleuze and Guattari, *Kafka*, 13. Like the Deleuzian "rhizome," their conception of "minor literature" has proven very useful in relation to Kerouac's writing.
45. Dostoevsky, *Notes from Underground*, 36–37.
46. Ellison, *Invisible Man*, 4.
47. *Ibid.*, 7.
48. Nietzsche, *Thus Spake Zarathustra*, 3–4.
49. Lamantia, "Intersection," in *Collected Poems*, 101.
50. See in particular "The Mayan Caper" in Burroughs's *Soft Machine*, 79–92.
51. In *Literary Imagination*, Grace has written at length about Kerouac's conflation of Buddhism and Catholicism. See especially her chapter on *Some of the Dharma*, 133–60.
52. Kerouac, *Tristessa*, 42.
53. Kerouac, *Visions of Cody*, 251. (It's the return of "Jack Iroquois.")
54. Kerouac, *Desolation Angels*, 385.
55. *Ibid.*, 278, 261.
56. Jones, *Mexico City Blues*.
57. Kerouac, "Belief," 59. Davidson, *San Francisco Renaissance*, 21.
58. Kerouac, *Subterraneans*, 6.
59. Kerouac, *Mexico City Blues*, n.p.
60. Through her research into the textual history of *Mexico City Blues*, Grace reveals that, as is so often the case with Kerouac's compositions, there is more to the story than meets the eye (see in particular 173–76.) She notes that although Kerouac largely remained faithful to the constraints of his notebook method, the choruses did not go without strategic revisions, insertions, and emendations. The fiction of spontaneity, like the notebook form, becomes yet one more tactic at the poet's disposal.

61. Certeau, *Practice of Everyday Life*, 27, 117.
62. Wilson, “Worlding as Future Tactic,” afterword to Connery and Wilson, *Worlding Project*, 212.
63. Certeau, *Practice of Everyday Life*, 115.
64. See Miles, *Call Me Burroughs*, 352.
65. Kerouac, *Lonesome Traveler*, 141.
66. Kerouac to Malcolm Cowley, March 8, 1957, Tangier, in Kerouac, *Selected Letters*, 15.
67. Kerouac, *Desolation Angels*, 346, 354.
2. *The Beat Manifesto: Avant-Garde Poetics, Black Power, and the Worlded Circuits of African American Beat Writing*
1. I am referring to Damon’s chapter on Kaufman in *Dark End*, which is titled “Unmeaning Jargon/Uncanonized Beatitude: Bob Kaufman, Poet,” 32–76.
2. Kerouac, *Good Blonde and Others*, 155–65.
3. Charters, “Variations on a Generation,” xx.
4. Tzara, “Dada Manifesto 1918,” 149.
5. Lyon, *Manifestoes*, 12, 16, 39.
6. Puchner, *Poetry of the Revolution*, 22.
7. In fact, the manifesto as a distinctly modernist form has had much to do with notions of the avant-garde manifesto as collage or *découpage*. See, for example, Carlo Carrà’s *Manifestazione Interventista*, Wyndham Lewis’s *Blast*, or any number of futurist, Dada, or lettrist works.
8. Puchner, *Poetry of the Revolution*, 89.
9. Bürger, *Avant-Garde*, 22.
10. Perloff, *Futurist Moment*, 7; Cendrars, “Prose,” 26.
11. Perloff, *Futurist Moment*, 111.
12. Bürger, *Avant-Garde*, 20–27.
13. See Baudrillard, *Political Economy*, 164–84.
14. Sollors’s major study of Baraka’s work is titled *Amiri Baraka/LeRoi Jones: The Quest for a “Populist Modernism.”*
15. Derrida, *Specters of Marx*, 101–2.
16. See also Winkiel, *Modernism, Race, and Manifestoes*.
17. See Yu, *Avant-Garde*, 19–37.
18. Ramazani, *Transnational Poetics*, 43–44.
19. Nielsen, “Hard Rain,” 141.
20. Kaufman, *Solitudes Crowded with Loneliness*, 9.
21. At least one valence in Nielsen’s essay is white Beat culture’s fascination with the black body. In this regard, see also Sollors, *Amiri Baraka*. Most puzzling about Nielsen’s essay on Kaufman is its title, which goes unremarked by the author. Why invoke Bob Dylan’s “A Hard Rain’s a-Gonna Fall”? Is Dylan’s rain also Kaufman’s ancient rain?
22. Lee, “Black Beats,” 162.
23. Joans, “Ted Joans,” 6.
24. See Sollors, *Amiri Baraka*, especially chs. 1 and 2.

25. Nielsen, *Black Chant*, 49. The full citation can be found in Oren, “Umbra Poets Workshop,” 2:177–223.
26. Nielsen, *Black Chant*, 49.
27. Baraka, *Autobiography*, 243; Tietchen, *Cubalogues*, 87, 96.
28. Baraka, *Home*, 40–41.
29. See W. Harris, introd. to Baraka, *Reader*, xxi–xxiv; Breton, *Manifestoes of Surrealism*, 125.
30. Baraka, “BLACK DADA NIHILISMUS,” 72–73.
31. Sollors, *Amiri Baraka*, 127.
32. Baraka, *Home*, 238.
33. Artaud, *Theatre and Its Double*, 85 (translation modified).
34. Joans, *Black Manifesto*, 13.
35. Quoted, among other places, in Nicosia, “Lifelong Commitment,” introd. to Joans, *Teducation*, iv.
36. Ted Joans, “I, Black Surrealist,” unpublished typescript, 1989, Ted Joans Papers, Bancroft Library, Berkeley, CA, 36.
37. Fabre, *From Harlem to Paris*, 308–9.
38. Joans, “Bird and the Beats,” 14–15.
39. “For Hip Hosts.”
40. Joans, *Teducation*, 222–23.
41. Fabre, *From Harlem to Paris*, 314.
42. Joans, *Teducation*, 156–57.
43. Ted Joans to Allen Ginsberg, unpublished letter, May 3, 1968, Paris, Ginsberg Papers, Green Library, Stanford University, CA. My thanks go out to Rick Swopes for bringing this letter to my attention.
44. Kaufman, *Solitudes Crowded with Loneliness*, 43. James Smethurst writes in capacious terms about the nexus of Jewishness, blackness, and leftism in Kaufman’s life and work in “When Indians Were Red,” which appears in *Callaloo* in the 2002 special section on Kaufman edited by Maria Damon.
45. See Nicosia, “Lifelong Commitment,” introd. to Joans, *Teducation*, iv.
46. Kaufman, *Solitudes Crowded with Loneliness*, 4.
47. Kaufman, *Ancient Rain*, 22, 28, 75–76.
48. Cf. Breton’s first *Manifesto of Surrealism*, which also comprises several discrete sections with competing voices, demands, and even typographies.
49. Kaufman, *Solitudes Crowded with Loneliness*, 85.
50. *Abomunist Manifesto*, in *Solitudes Crowded with Loneliness*, 78.
51. See Nicosia, “Lifelong Commitment,” introd. to Joans, *Teducation*, v.
52. Perloff, *Futurist Moment*, 90; Puchner, *Poetry of the Revolution*, 90–91.
53. Césaire, “Thoroughbreds,” 91.
54. Damon, *Dark End*, 40–41.

### 3. *A Multilayered Inspiration: Philip Lamantia, Beat Poet*

1. Breton’s praise is quoted, among many other places, in Charters, *Portable Beat Reader*, 317.
2. See, for example, Frattali, *Hypodermic Light*, a rare single-author study of a



Beat writer other than Kerouac, Ginsberg, or Burroughs. For Lamantia's own account of his surrealist involvement, see his interviews by Meltzer, in *San Francisco Beat*, and by Crowe, in "Philip Lamantia."

3. Wheatland, *Frankfurt School*. Adorno, Marcuse, and others eventually made their way to California, and we can pick up this story in Davis's *City of Quartz*, an intellectual history of Los Angeles that devotes a chapter to what I like to call "Frankfurt School West."

4. Meltzer's book of interviews, *San Francisco Beat*, is a treasure trove of information and insight.

5. Lamantia, interview by Meltzer, in Meltzer, *San Francisco Beat*, 134, 137. These and other linkages abound during the wartime period of New York's worlded horizons. Lamantia says it was Paul Bowles, for instance, who introduced him to "world music" during this time (135).

6. Lamantia, *Collected Poems*, 8.

7. Lamantia, interview by Meltzer, in Meltzer, *San Francisco Beat*, 136–38.

8. Bezzola, *André Breton*, 158.

9. Smith, *Utopia and Dissent*, 55.

10. Philip Lamantia, "Intersection," unpublished typescript, n.d., Lamantia Papers, Bancroft Library, Berkeley, CA.

11. Philip Lamantia, interview by John Suiter, December 11, 2000, transcript, Lamantia Papers.

12. Caples, "Note on *Tau*," 6.

13. Cf. Damon on Kaufman's "uncanonized beatitude" in *Dark End*, 32–76.

14. The poem appears in print for the first time in Lamantia's *Collected Poems*, 131–32. Before that, Lamantia's inimitable voice performing the poem was recorded and released on *Howls, Raps, and Roars*.

15. Apollinaire, "Zone," in *Selected Writings*, 117.

16. Caples, Joron, and Peters, "High Poet," introd. to Lamantia, *Collected Poems*, liv.

17. Lamantia, unpublished note, ca. August 1998, Lamantia Papers.

18. Ginsberg, "At Apollinaire's Grave," 180.

19. Miles, *Beat Hotel*, 160.

20. For a full history of the 1844 wall and the *zone non aedificandi*, see Cohen and Lortie, *Fortifs au périph.*

21. Benjamin, "Philosophy of History," 255.

22. Caples, Joron, and Peters, "High Poet," introd. to Lamantia, *Collected Poems*, xlv.

23. Caples, "Note on *Tau*," 6.

24. Wilson accounts for the complexities of conversion in *Be Always Converting*.

25. I refer to the Suiter interview, which became source material for the sections on Lamantia in Suiter's *Poets on the Peaks* (see especially 148–51).

26. Lamantia, interview by Suiter, 24.

27. Lamantia, interview by Meltzer, in Meltzer, *San Francisco Beat*, 142.

28. Lamantia, unpublished typescript, May 16, 1962, Lamantia Papers.

29. Quoted in Suiter, *Poets on the Peaks*, 151. See also Caples's "Note on *Tau*," 1–6.

30. Cf. Kerouac's final breakdown in *Big Sur*, which also ends with a vision of the cross.

31. Lamantia, interview by Meltzer, in Meltzer, *San Francisco Beat*, 138.
32. Carpentier, “Marvelous Real,” in Parkinson and Faris, *Magical Realism*, 98.
33. Lamantia, interview by Meltzer, in Meltzer, *San Francisco Beat*, 144.
34. “Enabling fiction” is Davidson’s term. It reminds me of what Jonah Raskin says about the night of the Six Gallery reading, after which Ginsberg, Kerouac, and company “went to The Place, a bohemian haunt in North Beach, where they drank, talked, and began to create the legend of the Six Gallery reading,” in *American Scream*, 19. This pivotal night in Beat history was from the very beginning a myth, a “legend.” Indeed, the Beat legend became their reality as well and cannot be excluded to form a pure literary or cultural historiography.
35. Davidson, *San Francisco Renaissance*, 2, 3.
36. The “pioneering work” I refer to is Matthiessen’s *American Renaissance*.
37. Raskin, *American Scream*, 8.
38. *Ibid.*, 19.
39. B. Morgan, *Beat Atlas*, 11.
40. Davidson, *San Francisco Renaissance*, 19.
41. See also Ellingham and Killian, *Poet Be Like God*. In a personal interview conducted in the summer of 2010 by Gabriel Chestnut-Finlay, one of my former Beat Lit students, Snyder similarly pointed to San Francisco’s queer-friendly atmosphere and sexual permissiveness as a major early catalyst for the Renaissance.
42. Snyder, *Earth House Hold*, 93.
43. William Everson, interview by Meltzer, in Meltzer, *San Francisco Beat*, 30.
44. Nietzsche, *Thus Spake Zarathustra*, 6.
45. This material was collected and distributed as *Rolling Renaissance: San Francisco Underground Art in Celebration, 1945–1968*.
46. Meltzer, “Revolution Is Dead,” in Finson, *Rolling Renaissance*, 33–34.
47. Albright, “San Francisco’s Rolling Renaissance,” in Finson, *Rolling Renaissance*, 3.
48. Rigney, “Creativity in Bohemia,” in Finson, *Rolling Renaissance*, 12–13. Rigney and Douglas Smith researched their 1961 book, *The Real Bohemia: A Sociological and Psychological Study of the Beats*, by administering personality tests to North Beach beatniks. See also Lawlor, *Beat Culture*, 336–37.
49. Albright, “San Francisco’s Rolling Renaissance,” in Albright, *Rolling Renaissance*, 7.
50. Matthiessen, *American Renaissance*, 596.
51. Whitman, *Uncollected Poetry and Prose*, 1:236.
52. Whitman, “To a Foil’d European Revolutionary,” in *Poetry and Prose*, 497. The original 1856 title was “Liberty Poem for Asia, Africa, Europe, America, Australia, Cuba, and the Archipelagoes of the Sea.”

#### 4. *Cut-Ups and Composite Cities: The Latin American Origins of Naked Lunch*

1. I couldn’t resist taking this from the colorfully titled *Rolling Stone* interview “Beat Godfather Meets Glitter Mainman: William Burroughs, Say Hello to David Bowie,” by Craig Copetas.
2. Burroughs and Ginsberg, *Yage Letters Redux*, 50.

3. See especially “The Thing Itself,” in O. Harris, *Secret of Fascination*, 95–100.
4. Burroughs, prologue to *Junky*, xli. For an extensive account of the novel’s genesis and publication history, see Harris’s introduction, especially xi–xxxii.
5. Burroughs, *Interzone*, 110–111.
6. Burroughs, *Red Night*, 332.
7. For Deleuze’s view on Burroughs and the cut-up method, see *Dialogues II*, 10, 18; and Deleuze and Guattari, *Capitalism and Schizophrenia*, 6.
8. Burroughs, *Interzone*, 65–66.
9. Burroughs, *Queer*, 82.
10. This letter is also published as “Ginsberg Notes” in *Interzone*, 130.
11. The early trilogy refers to *Junky*, *Queer*, and *The Yage Letters*. For a time Burroughs had even conceived of publishing them together as “Naked Lunch, Parts I–III,” although, as Harris points out, this “Naked Lunch” was evidently not the same as the text that would ultimately bear that name.
12. Vrbanić has recently written about the “phantasmic maps” of the later novel *Cities of the Red Night* (“Burroughs’s Phantasmic Maps”), while Bolton is interested in how Burroughs “destabilizes and diffuses” setting in his novels (see *Mosaic of Juxtaposition*, esp. 80–110). Bolton’s thesis is provocative, but I cannot follow him in his insistence on spatial reference in Burroughs as essentially abstraction or simulacrum.
13. The reference to the “sheer contingency” of Burroughs’s oeuvre is from Harris’s introduction to *Everything Lost*, xxi. Harris’s editorial work in recent editions of *Junky*, *Queer*, and *Yage*, as well as the related essays “Virus” and “Final Fix,” have all been invaluable.
14. O. Harris, introd. to Burroughs, *Everything Lost*, xxii.
15. On page xxii of his introduction to *Everything Lost*, Harris quotes, in full, spread 52 from Burroughs’s 1953 notebook. In *Queer* Allerton is the fictionalized avatar of Lewis Marker, the reluctant lover who accompanied Burroughs on his first yagé journey in Ecuador and Panama.
16. O. Harris, introd. to Burroughs and Ginsberg, *Yage Letters Redux*, xii.
17. See, for example, “Dinner with Legs McNeil, James Grauerholz, Andy Warhol, and Richard Hell,” in Burroughs, *Report from the Bunker*, 138–41. That evening, in fact, Burroughs was about to travel to Milan to present a paper at an international conference on psychoanalysis.
18. Burroughs, 1985 introd. to Burroughs, *Queer*, 135. Harris, however, isn’t buying Burroughs’s stated account of the genesis of his second novel. He thinks it’s revisionist and oversimplifies or outright disavows the sexual politics of *Queer*. I agree with Harris in part: it’s both/and. (For more on Burroughs, *Queer*, and the return of the repressed, see O. Harris, *Secret of Fascination*, 96–98.)
19. *Ibid.*, 20.
20. One extremely telling example of this “return” is when Vollmer actually does appear to Ginsberg in a dream. See Ginsberg, “Dream Record,” 132.
21. Burroughs to Ginsberg, June 24, 1954, Tangier, Burroughs, *Letters*, 217. In his chapter on Burroughs in *Morocco Bound*, Edwards makes much of this intriguing statement, although I believe it steers him off course when it comes to trying to place *Naked Lunch* so firmly (solely) in Tanjawi soil.

22. For the epistolary origins of *Queer*, see Harris, *Secret of Fascination*, 133–40.
23. Skerl, “Freedom through Fantasy,” in Skerl and Lydenberg, *At the Front*, 192. Skerl specifically refers to his use of the routine form in *Wild Boys*, but the definition holds generally.
24. O. Harris, introd. to Burroughs and Ginsberg, *Yage Letters Redux*, xxxiii.
25. See *ibid.*, xxiv–xxv.
26. *Ibid.*, xxv.
27. [Ginsberg?], in Burroughs and Ginsberg, *Yage Letters Redux*, 42.
28. Burroughs to Ginsberg, May 23, 1953, Lima, Burroughs, *Letters*, 126. See also Harris’s footnote to the letter.
29. See O. Harris, “Virus,” 245–46.
30. Kesey’s statement was, however, on a book cover blurb. See Burroughs, *Red Night*.
31. I am referring to the 1960 preface to *Naked Lunch*, “Deposition: Testimony Concerning a Sickness,” where Burroughs writes, “I apparently took detailed notes on sickness and delirium. I have no precise memory of writing the notes which have now been published under the title *Naked Lunch*,” xxxv.
32. Burroughs and Ginsberg, *Yage Letters Redux*, 18.
33. O. Harris, introd. to Burroughs and Ginsberg, *Yage Letters Redux*, xxxiii.
34. Burroughs to Ginsberg, July 10, 1953, Lima, Burroughs, *Letters*, 182.
35. O. Harris, “Final Fix,” n.p.
36. Burroughs, *Naked Lunch*, 96. In their *Restored Text* edition of *Naked Lunch*, editors Grauerholz and Miles chose to remove the first instance of the repeated lines at the beginning of “The Market,” a decision that Harris takes issue with, arguing that “the editors overlook the longstanding integrity of the ‘Composite City’ text as it had existed in its manuscript, magazine, and book publishing histories. The descriptive potentials of a socialized approach could have better guided the editors’ decisions, even if they were framed by a traditional theory of final authorial intentions” (“Final Fix”).
37. O. Harris, introd. to Burroughs and Ginsberg, *Yage Letters Redux*, xxiv.
38. O. Harris, “Final Fix.”
39. Burroughs, *Junky*, 52–53, 63.
40. Burroughs, *Naked Lunch*, 4.
41. Burroughs, *Queer*, 65, 57.
42. O. Harris, “Virus,” 246.
43. Copetas, “Beat Godfather,” 25. Cf. Deleuze: “The only aim of writing is life, through connections which it draws” (*Dialogues II*, 6), and his and Guattari’s take on Kafka’s “burrow-maker”—an image of the writer and ceaseless creative activity.
44. Burroughs describes the fate of the Interzone material and his varying use of cut-ups in, among many other places, a 1972 interview by Robert Palmer. See Burroughs, *Conversations*, 71–72.
45. O. Harris, introd. to Burroughs and Ginsberg, *Yage Letters Redux*, xxviii.
46. Miles, *Beat Hotel*, 60.
47. Burroughs to Ginsberg, April 22, 1953, Quito; October 29, 1956, Tangier, both in Burroughs, *Letters*, 159, 339.
48. Burroughs and Ginsberg, *Yage Letters Redux*, 38 (emphasis added).

49. Cf. Benjamin's essay "On Hashish," 54, which uses the strange term *mêmîté* (Benjamin's coinage) to denote the feeling of "sameness" often induced by the drug. He writes of his Marseille experiment: "Here, in the deepest state of intoxication, two figures passed me as "Dante and Petrarch." He then writes, "All men are brothers."

50. In Gysin's novel *The Process*, the market becomes a figure of world-belongingness and the affection between the two main characters, Hanson and Hamid.

51. Edwards, *Morocco Bound*, 174.

52. Kerouac, *On the Road*, 280.

53. Burroughs, *Junky*, 149.

54. O. Harris, *Secret of Fascination*, 123–24.

55. Burroughs, *Junky*, 149.

56. T. Murphy, *Wising Up the Marks*, 66.

57. O. Harris, introd. to Burroughs and Ginsberg, *Yage Letters Redux*, xxiv.

58. In *The Process* Gysin explores the effects of a similar condition brought on by the substance "Borbor." Note that Burroughs's emphasis in explaining Latah sounds remarkably similar to what Althusser will call *interpellation*.

59. Burroughs, *Everything Lost*, spread 41. Some of the earliest cut-ups were done with text from Perse's *Anabasis*: further evidence for the Latin American origins of the cut-up method. For more on the poet's role in shaping *Yage*, see O. Harris's introd. to Burroughs, *Everything Lost*, xiii–xiv.

60. The Artaud connection allies Burroughs with the surrealist anthropology most closely aligned with Georges Bataille and the Documents circle but extends to other figures associated with the surrealist movement at one time or another. See also Clifford, "On Ethnographic Surrealism."

61. Artaud, *Peyote Dance*, 12, 13.

62. Artaud, "Surréalisme et révolution," 147. The original text in French of this and other lectures and editorials from the Mexico trip have been lost and now exist only in Spanish translation. For a compendium of these translations, see Artaud, *México*.

63. Artaud, *Peyote Dance*, 28.

64. Artaud, "What I Came to Mexico to Do," 371–72.

65. Burroughs, *Interzone*, 66.

66. Hibbard, "Making of *Naked Lunch*," in Harris and MacFayden, *Naked Lunch@50*, 58–59.

67. Edwards, *Morocco Bound*, 171.

68. Burroughs to Ginsberg, January 23, 1957; October 29, 1956, Tangier, Burroughs, *Letters*, 349, 337.

69. Hemmer, "Natives Are Getting Uppity," in Harris and MacFayden, *Naked Lunch@50*, 69. Hemmer pushes his critique even further in "Aestheticizing the Revolution," in Hibbard and Tharaud, *Bowles/Beats/Tangier*, 99–106.

70. Hibbard, "Making of *Naked Lunch*," in Harris and MacFayden, *Naked Lunch@50*, 56.

71. Hemmer, "Natives Are Getting Uppity," in Harris and MacFayden, *Naked Lunch@50*, 66.

72. See Žižek, "Invent the Symptom," esp. 11–21.

73. Burroughs comments on his post-*Nova* moratorium on the cut-ups in a 1972

interview with Robert Palmer for *Rolling Stone*, republished in Burroughs, *Conversations*. See especially page 71.

74. MacFayden, “Dossier One,” in Harris and MacFayden, *Naked Lunch@50*, 13.

75. O. Harris, introd. to Burroughs, *Soft Machine*, xxxi.

76. Burroughs, *Soft Machine*, 18.

77. *Ibid.*, 238.

78. In an unpublished manuscript from this period, Burroughs uses the Composite City passage from *Yage*—which already approximates and anticipates the cut-up aesthetic—as raw material for further cutting up. See *Soft Machine*, xxxi–xxxii.

79. Wild, “Maya Gods of Death,” 38.

5. *For Africa . . . for the World: Brion Gysin and the Postcolonial Beat Novel*

1. Ginsberg, “Seven Years Later,” in Burroughs and Ginsberg, *Yage Letters Redux*, 60, 62.

2. Ginsberg uses similar language to describe the psychic aftermath of his 1948 “Harlem visions,” which he also recalls in the letter to Burroughs. After hearing the voice of William Blake speak aloud to him and seeing a “blue hand” of divine intelligence stretched out over the city, Ginsberg begins to doubt his sanity and eventually receives treatment at Columbia Psychiatric Institute. In a letter to John Clellon Holmes from this period, Ginsberg wonders if he, “like Oedipus,” is “the criminal that has been bringing on all the plague.” June 16, 1949, Paterson, Ginsberg, “*Letters of Allen Ginsberg*,” 46.

3. Because the cut-ups seem to be a natural extension of Burroughs’s formal breakthroughs in *Naked Lunch*, they are often credited to Burroughs alone, but he would insist on calling it the “cut-up method of Brion Gysin.” The fullest, most authoritative account of the Beats’ Paris years remains that of Miles in *Beat Hotel*. For Miles’s discussion of Gysin, see in particular chapters 6, 8, and 9. Gysin provides his own, characteristically transmuted, account of 9 rue Git-le-Coeur in *The Last Museum*, a novel he had been working since the late 1960s but ended up being the final work he published before his death in 1986.

4. O. Harris, introd. to Burroughs and Ginsberg, *Yage Letters Redux*, xxiv.

5. A notable exception would be Edwards, whose *Morocco Bound* places Burroughs and *Naked Lunch* firmly in their colonial and postcolonial Moroccan contexts. For some, appealing to the postcolonial at all in a book that advertises itself as transnationalism might appear out of sync with current trends. I am thinking again of Pease and his claim in “Re-mapping” that the transnational turn has effectively (re)marginalized the fields of postcolonial studies, ethnic studies, and so on.

6. Gysin took Rolling Stones guitarist Brian Jones to Jajouka in 1968 and later provided the liner notes for Jones’s *Pipes of Pan* recording, and jazz pioneer Ornette Coleman would also visit and perform with the Master Musicians.

7. Waldman, *Outrider*, 40; Di Prima, *Recollections*, 254.

8. Gysin, *Back in No Time*, 132. Gysin’s article, with an accompanying demonstration of his and Burroughs’s method, first appeared in *Evergreen Review* and was published later that year in *Brion Gysin Let the Mice In*.

9. Geiger, *Nothing Is True*, 45. Thus, Gysin’s name can be added to the venerable

list of “dissident” surrealists that includes Georges Bataille, Antonin Artaud, Salvador Dalí, and Louis Aragon.

10. Weiss, introd. to Gysin, *Back in No Time*, ix.

11. Although it has since fallen out of critical favor, “hybridity” was once a powerful organizing concept within postcolonial studies. See in particular Bhabha, *Location of Culture*. The performance of hybridity is a central theme in Gysin’s life and work.

12. Gysin and Wilson, *Here to Go*, xvii.

13. See Edwards, *Morocco Bound*, especially chs. 4 and 6.

14. At the other extreme of what Edwards calls the “orientalist trap” is the desire for total identification with the Other: for example, Sal Paradise’s “wishing I were a Negro” (180) in *On the Road* or, earlier, “They thought I was a Mexican, of course, and in a way I am” (98).

15. Quoted in Geiger, *Nothing Is True*, 202.

16. While in the Canadian military, Gysin met the great-grandson of Rev. Josiah Henson, who had been the model for Harriet Beecher Stowe’s “Uncle Tom.” Gysin was inspired to write *To Master: A Long Goodnight* (1946) as an update to Stowe’s novel (Geiger, *Nothing Is True*, 64–65). It was Gysin’s long coda on “The History of Slavery in Canada” that earned him a Fulbright in 1949.

17. Edwards, “Moroccan Paul Bowles.”

18. Geiger, *Nothing Is True*, 91–92.

19. Bowles, “Preface,” 7. According to Bowles, “Tangier was never the same after the 30th of March 1952” (7).

20. Gysin, *Process*, 137–38. Given Lévi-Strauss’s appearance in the text, plus the fact that Mya’s organization calls itself “GRAMMA,” a “splinter-group of something called ‘Logosophy’” (207), and the novel’s highly performative critique of logocentrism in general—Hanson’s final mission is “to rub out the Word”—it becomes very tempting to posit at least some knowledge of Derrida and deconstruction on Gysin’s part. Although Derrida’s *Of Grammatology* was first published in 1967, just two years before Gysin’s novel, these tantalizing allusions probably extend no further than the more immediate referents of the Himmers and Scientology.

21. After visiting Alamut in 1973, Gysin composed an account of his journey and a meditation on Sabbah’s influence called “A Quick Trip to Alamut: The Celebrated Castle of the Hash-Head Assassins,” published in Gysin, *Back in No Time*, 218–39.

22. Gysin, “Fire: Words by Day—Images by Night,” in *Back in No Time*, 244.

23. Gysin, *Process*, 217, 218 (ellipses in the original).

24. Burroughs and Ginsberg, *Yage Letters Redux*, 28

25. *Ibid.*, 146.

26. Geiger, *Nothing Is True*, 202.

27. *Ibid.*, 201–2.

28. Within the orbit of Gysin’s novel, I am thinking of the textual assemblage that includes Artaud’s “Voyage to the Land of the Tarahumara” (*Peyote Dance*), where Artaud’s paranoiac-anthropological methods drives him to read the Central American landscape palimpsestically, to unearth, from beneath the accreted layers of Western civilization, signs of an indigenous culture nearly destroyed by European colonialism and Mexican nationalism in turn. As we have seen, Artaud’s “Tarahumara,” like his

earlier manifestoes for the “Theatre of Cruelty,” is a fiercely anticolonial text, and echoes of Artaud can be found in such disparate Beat writings as *Yage*, Lamantia’s posthumously published *Tau*, and Baraka’s “Revolutionary Theatre.”

29. Gysin, *Process*, 17 (emphasis added).
30. Ellipses in the original.
31. One of the many affinities between Gysin’s and Burroughs’s work is this shared image of the market. The previous chapter looks closely at the crucial sequence from *Yage Letters*, reprised in *Naked Lunch*, where Burroughs writes of a “Composite City where all human potentials are spread out in a vast silent market” (50). For both writers, the market becomes a potent symbol of transgressive exchange and the liberatory promise of radically proliferating desires.
32. Gysin, *Process*, 35–36.
33. Geiger, *Nothing Is True*, 28.
34. Camus, “The Guest,” 93.
35. Burroughs to Ginsberg, January 26, 1954, Tangier, Burroughs, *Letters*, 195.
36. Bowles to John Lehmann, Tangier, October 1, 1951, Bowles, *In Touch*, 239–40.
37. Bowles, *Let It Come Down*, 262; Bowles, *Sheltering Sky*, 260.
38. Tharaud, “Language, Noise, Silence,” in Hibbard and Tharaud, *Bowles/Beats/Tangier*, 29–30.
39. Edwards, *Morocco Bound*, 113.
40. For an early take on North African music, see Bowles, “Bowles on Bowles,” in Swan, *Paul Bowles Music*, 5–7.
41. Bowles, “The Rif, to Music,” in *Their Heads Are Green*, 97–98.
42. A recent chapter in this long history of Berber intransigence was the Rif War of 1920–26. Spain’s attempts at consolidating power in northern Morocco after the Treaty of Fez led to an escalation of violence across the region, and an independent (though short-lived) Republic of the Rif was created in 1923. The following year, French forces joined the Spanish in a redoubled effort to subdue the Berber insurgents, while in Paris the newly formed surrealist group rallied against French involvement in the Moroccan Rif.
43. Bowles, *Their Heads Are Green*, 98.
44. Gysin, “Hamri’s Hands,” in *Back in No Time*, 279. Compare Gysin’s statement to Bowles’s claim, “When I first heard Arabic music on records, I determined to go live where I could be surrounded by sounds like those” (“Paul Bowles,” 38).
45. Quoted in Sawyer-Lauçanno, *Invisible Spectator*, 329.
46. Bowles, *Conversations with Paul Bowles*, 77.
47. T. Morgan, *Literary Outlaw*, 322.
48. See O. Harris, introd. to Burroughs and Ginsberg, *Yage Letters Redux*, 114n14.
49. Gysin, “The Pipes of Pan,” 122–24.
50. For an extended discussion of Kerouac and the question of fiction versus memoir, see Grace, *Literary Imagination*.

6. *Columbus Avenue Revisited: Maxine Hong Kingston and the Post-Beat Canon*

1. Elaine Sciolino, “Poet’s Nightmare in Chinese Prison,” *New York Times*, April 9, 2013; Connery, “Worlded Pedagogy,” in Connery and Wilson, *Worlding Project*,



7. For a broader account of these developments, see Wen Chu-an's entry, "Beats in China," in Lawlor's encyclopedic *Beat Culture*, 58–60.

2. Brown, *Global Sixties*, 139–40 (emphasis added).

3. Hardesty, "Writers of the World," in Grace and Skerl, *Transnational Beat Generation*, 118.

4. Van der Bent, "Beating Them to It?," in Grace and Skerl, *Transnational Beat Generation*, 177.

5. Hardesty, "Writers of the World," 118.

6. For Beat orientalism, see, for example, Gray, *Gary Snyder*, 130. Martínez, *Countering the Counterculture*, 3–19; Bennett, "Deconstructing and Reconstructing," 181 (emphasis added).

7. Bloom articulates his well-known thesis in *The Anxiety of Influence* and elsewhere; for another take on influence, see Ducasse [Lautréamont]'s *Poésies*, esp. 67.

8. Marinetti, "Founding and Manifesto," 51.

9. Ginsberg, interview, in Scorsese, *No Direction Home*.

10. See T. Miller, *Time-Images*.

11. See T. Miller, *Given World and Time*.

12. Kingston, *Tripmaster Monkey*, n.p.

13. In the more immediate 1960s context, "tripmaster" refers to someone who, having him- or herself refrained, acts as a guide (and chaperone) to individuals who have taken LSD.

14. Kingston, *Tripmaster Monkey*, 161.

15. Baldwin, *Notes of a Native Son*, 112.

16. Kingston, *Tripmaster Monkey*, 3. "Pachuco" refers to the Chicano hipsters of the 1930 and 1940s who, as Mauricio Mazón, Anthony Macías, and others have argued, were forerunners of the beatniks.

17. The "Ah Sin thing" refers to Harte's satirical poem *The Heathen Chinees* (1870).

18. Fresno, Stockton (Kingston's hometown), Gilroy, Vallejo, and Lodi are outlying farm towns of northern California and the Central Valley, where migrant labor is absolutely essential to the crop production that takes place on such a massive scale.

19. Spahr, *Aloha*, 3.

20. See Friedberg on the "mobilized" and "virtual" gaze, in *Window Shopping*, 15–40.

21. I am referring to the publicity material for the Latino Literature/La literatura latina IV Conference organized by the Latino Literary Cultures Project/Proyecto Culturales Literarias Latinas at the University of California, Santa Cruz, November 30, 2012.

22. Huerta, *American Copia*, xi.

23. Reyes, *Poeta en San Francisco*, 19.

24. Reyes, "Indie Publishing."

25. H. Miller, *Black Spring*, 3.

26. Sobredo, "Manila Bay," in Brook, Carlsson, and Peters, *Reclaiming San Francisco*, 279.

27. Twain was moved to condemn the annexation in the strongest terms. The Spanish War was to him what the Mexican War was to Thoreau fifty years prior.

28. According to statistics from the International Monetary Fund, the San Francisco Bay Area ranked twenty-first among nations based on its 2012 gross domestic product of \$594 billion, just below Switzerland and ahead of Sweden, Belgium, and Taiwan. “World Economic Outlook Database,” *International Monetary Fund*, April 2015, [www.imf.org](http://www.imf.org).

29. Solnit’s study *Wanderlust* reads a number of the figures (e.g., Thoreau, Baudelaire, Benjamin, Breton) who are central to this chapter and this book.

30. See, for example, Solnit’s incisive chapter “Other Daughters, Other American Revolutions,” in *Gates of Paradise*, 297–306.

31. Kerouac, *Lonesome Traveler*, 37.

32. See Ross, *Emergence of Social Space*.

33. Benjamin, “Paris,” 148.

34. Situationist International, “Sound and the Fury,” in Knabb, *Situationist International Anthology*, 47. It is as if a founding gesture of the SI was to distance itself from the Beats.

35. I take this phrase from Greil Marcus’s evocatively titled study, *The Old, Weird America: The World of Bob Dylan’s Basement Tapes*.

