This volume, which brings together for the first time classicists and specialists on writers of the Beat generation, is the result of several years of cross-disciplinary discussion and collaboration, and the editors are grateful to the many friends and colleagues who helped to make it possible. The project was originally the brainchild of Alisdair Gibson of the University of St Andrews, and we are pleased to acknowledge our debt to his vision and inspiration by dedicating the volume to him. For various forms of support, encouragement, and intellectual stimulation, we thank, in addition to our distinguished contributors, Kevin Batton, Netta Berlin, Renee Campbell, Michael Coyle, Cynthia Damon, Jim English, Al Filreis, William Lawlor, Jo Park, Bob Perelman, Jaap van der Bent, and Emily Wilson. Our work was generously funded by several Penn entities, the Department of Classical Studies, the Dean’s Research Fund of the School of Arts and Sciences, the Provost’s University Research Fund, and the Center for Ancient Studies, and additionally by the School of Classics of the University of St Andrews.

We are fortunate that, in our efforts to shape and frame the volume, we could draw on the expertise of Stephen Dickey, whose insights and deep knowledge enriched our introduction, and of Nancy Grace and Jennie Skerl, two leading Beat scholars whose splendid afterword considers our assorted essays from the perspective of Beat Studies. Throughout the process we have benefited from the advice and encouragement of our editors at The Ohio State University Press, Eugene O’Connor and Kristen Elias Rowley; from the sup-
port of the Series Editors, Paul Allen Miller and Richard H. Armstrong; and from the many valuable comments and suggestions of Dennis Trout and the press’s other referee.

Credits


“Clown” by Gregory Corso, from THE HAPPY BIRTHDAY OF DEATH. Copyright ©1960 by New Directions Publishing Corp. Reprinted by permission of New Directions Publishing Corp.


“Marriage” by Gregory Corso, from THE HAPPY BIRTHDAY OF DEATH. Copyright ©1960 by New Directions Publishing Corp. Reprinted by permission of New Directions Publishing Corp.

“Greece” by Gregory Corso, from LONG LIVE MAN. Copyright ©1962 by Gregory Corso. Reprinted by permission of New Directions Publishing Corp.

“Sailing thru the Straits . . . (#2)” by Lawrence Ferlinghetti, from A CONEY ISLAND OF THE MIND. Copyright ©1958 by Lawrence Ferlinghetti. Reprinted by permission of New Directions Publishing Corp.


Quotations from the works of Ed Sanders, reprinted by permission of the author.


“Poetry, a Natural Thing” by Robert Duncan, from THE OPENING OF THE FIELD. Copyright ©1960 by Robert Duncan. Reprinted by permission of New Directions Publishing Corp.


“Such is the Sickness of Many a Good Thing” by Robert Duncan, from BENDING THE BOW. Copyright ©1968 by Robert Duncan. Reprinted by permission of New Directions Publishing Corp.

“At the Loom—Passages 2” by Robert Duncan, from BENDING THE BOW. Copyright ©1968 by Robert Duncan. Reprinted by permission of New Directions Publishing Corp.

“Bending the Bow” by Robert Duncan, from BENDING THE BOW. Copyright ©1968 by Robert Duncan. Reprinted by permission of New Directions Publishing Corp.


“A Set of Romantic Hymns” by Robert Duncan, from ROOTS AND BRANCHES. Copyright ©1964 by Robert Duncan. Reprinted by permission of New Directions Publishing Corp.


Poems from the Greek Anthology: Translated by Kenneth Rexroth. Copyright ©1962, 1999 by the University of Michigan. Reprinted by permission of the University of Michigan Press.


“A Later Note on Letter # 15” by Charles Olson, from THE MAXIMUS POEMS. Works by Charles Olson published during his lifetime are held in copyright by the Estate of Charles Olson. Used with permission.

“The Kingfishers” by Charles Olson, from THE COLLECTED POEMS OF CHARLES OLSON. Copyright ©1987 by the Estate of Charles Olson. Reprinted by Permission of the University of California Press.

“Letter to Elaine Feinstein” by Charles Olson, from COLLECTED PROSE OF CHARLES OLSON. Copyright ©1987 by the Estate of Charles Olson. Reprinted by Permission of the University of California Press.