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Edited by Steven Belletto  
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THE CAMBRIDGE COMPANION TO  
THE BEATS

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

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

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EDITED BY  
STEVEN BELLETTO  
*Lafayette College*



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## CAMBRIDGE UNIVERSITY PRESS

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## NOTES ON CONTRIBUTORS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

CHRONOLOGY

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

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

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

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

CHRONOLOGY

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

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



CHRONOLOGY

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

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Year	Primary Texts	Anthologies, Journals, and Criticism
1974	Allen Ginsberg, <i>Allen Verbatim</i> Ginsberg, <i>Visions of the Great Rememberer</i> Joanna McClure, <i>Wolf Eyes</i> Gary Snyder, <i>Turtle Island</i> Janine Pommy Vega, <i>Journal of a Hermit</i>	Lawrence Ferlinghetti, ed., <i>City Lights Anthology</i> Arthur Knight and Kit Knight, eds., <i>The Beat Book</i>
1975	Amiri Baraka, <i>Hard Facts</i> Andy Clausen, <i>Shoe Be Do Be Ee-Op</i> Diane di Prima, <i>Selected Poems, 1956–1975</i> Ed Sanders, <i>Tales of Beatnik Glory, Vol. I</i> Anne Waldman, <i>Fast Speaking Woman and Other Chants</i>	
1976	Carolyn Cassady, <i>Heart Beat</i> Jack Micheline, <i>North of Manhattan: Collected Poems, Ballads and Songs</i> John Montgomery, <i>Kerouac West Coast</i> Ed Sanders, <i>Investigative Poetry</i>	Robert Hipkiss, <i>Jack Kerouac: Prophet of the New Romanticism</i>
1977	Neal Cassady and Allen Ginsberg, <i>As Ever: The Collected Correspondence of Allen Ginsberg and Neal Cassady</i> William Everson, <i>Dionysus and the Beat</i> Dan Propper, <i>The Tale of the Amazing Tramp</i> Gary Snyder, <i>The Old Ways: Six Essays</i> ruth weiss, <i>DESERT JOURNAL</i>	Arthur Knight and Kit Knight, eds., <i>The Beat Diary</i>  Joseph Masheck, <i>Beat Art</i>
1978	Ray Bremser, <i>Blowing Mouth: The Jazz Poems, 1958–1970</i> Diane di Prima, <i>Loba: Parts I–VIII</i> William Everson, <i>The Veritable Years, 1949–1966</i> Allen Ginsberg, <i>Mind Breaths: Poems 1972–1977</i> Joyce Johnson, <i>Bad Connections</i>	Barry Gifford and Lawrence Lee, <i>Jack's Book</i> Arthur Knight and Kit Knight, eds., <i>The Beat Journey</i> Anne Waldman and Marilyn Webb, eds., <i>Talking Poetics: Annals of the Jack Kerouac School of Disembodied Poetics</i>

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	Peter Orlovsky, <i>Clean Asshole Poems &amp; Smiling Vegetable Songs: Poems 1957–1977</i>	
1979	Ken Kesey, “The Day After Superman Died” Janine Pommy Vega, <i>Journal of a Hermit</i>	Scott Donaldson, ed., <i>On the Road: Text and Criticism</i> Aram Saroyan, <i>Genesis Angels: The Saga of Lew Welch and the Beat Generation</i>
1980	Herbert Huncke, <i>The Evening Sun Turned Crimson</i> Dan Propper, <i>For Kerouac in Heaven</i> Gary Snyder, <i>The Real Work: Interviews &amp; Talks 1964–1979</i>	
1981	Gregory Corso, <i>Herald of the Autochthonic Spirit</i> Allen Ginsberg, <i>Plutonian Ode</i> John Clellon Holmes, <i>Visitor: Jack Kerouac in Old Saybrook</i> Bob Kaufman, <i>The Ancient Rain: Poem 1956–1978</i> Jan Kerouac, <i>Baby Driver</i> Joanne Kyger, <i>Strange Big Moon: The Japan and India Journals, 1960–1964</i> Jay Landesman, <i>Neurotica: The Authentic Voice of the Beat Generation, 1948–1951</i>	Lee Bartlett, ed., <i>The Beats: Essays in Criticism</i> Victor Bockris, <i>With William Burroughs: A Report from the Bunker</i> Tim Hunt, <i>Kerouac’s Crooked Road</i> Ken Kesey, ed., <i>Spit in the Ocean #6: The Cassidy Issue</i> Robert Milewski, <i>Jack Kerouac: An Annotated Bibliography of Secondary Sources, 1944–1979</i>
1982	Charles Bukowski, <i>Ham on Rye</i> Michael McClure, <i>Scratching the Beat Surface</i>	
1983	Kirby Doyle, <i>The Collected Poems of Kirby Doyle</i> Joyce Johnson, <i>Minor Characters</i> Gary Snyder, <i>Axe Handles</i> Snyder, <i>A Passage Through India</i>	Glen Burns, <i>Great Poets Howl: A Study of Allen Ginsberg’s Poetry, 1943–1955</i> Ann Charters, ed., <i>The Beats: Literary Bohemians in Postwar America, Parts I and II</i> Gerald Nicosia, <i>Memory Babe: A Critical Biography of Jack Kerouac</i>

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1984		Arthur Knight and Kit Knight, eds., <i>The Beat Road</i>
1985	William S. Burroughs, <i>The Adding Machine: Selected Essays</i> Burroughs, <i>Queer</i> John Clellon Holmes, <i>Gone in October: Last Reflections on Jack Kerouac</i>	Rudi Horemans, ed., <i>Beat Indeed!</i> Lewis Hyde, ed., <i>On the Poetry of Allen Ginsberg</i> Fred McDarrah, <i>Kerouac and Friends</i> Jennie Skerl, <i>William S. Burroughs</i>
1986	Alan Ansen, <i>William Burroughs: An Essay</i> Joanne Kyger, <i>Going On: Selected Poems, 1958–1980</i> Sarah Schulman, <i>Girls, Visions and Everything</i>	Ann Charters, <i>Beats and Company</i> Warren French, <i>Jack Kerouac</i>
1987	Herbet Huncke, <i>Guilty of Everything</i>	Roy Carr, Brian Case and Fred Deller, <i>The Hip: Hipsters, Jazz and the Beat Generation</i> Park Honan, ed., <i>The Beats: An Anthology of “Beat” Writing</i> Arthur Knight and Kit Knight, eds., <i>The Beat Vision</i> Regina Weinreich, <i>Kerouac’s Spontaneous Poetics</i>
1988		Kevin Ring, ed., <i>The Beat Scene (1988–)</i>
1989	Gregory Corso, <i>Mindfield: New and Selected Poems</i> Maxine Hong Kingston, <i>Tripmaster Monkey: His Fake Book</i> Jack Micheline, <i>Imaginary Conversation with Jack Kerouac</i> Harold Norse, <i>Memoirs of a Bastard Angel</i>	Michael Davidson, <i>The San Francisco Renaissance</i>

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1990	Carolyn Cassady, <i>Off the Road</i> Hettie Jones, <i>How I Became Hettie Jones</i>	Gregory Stephenson, <i>Daybreak Boys: Essays on the Literature of the Beat Generation</i>
1991	Amiri Baraka, <i>The LeRoi Jones/Amiri Baraka Reader</i> Seymour Krim, <i>What's This Cat's Story? The Best of Seymour Krim</i>	Tim Dean, Gary Snyder and the American Unconscious: <i>Inhabiting the Ground</i> John Maynard, <i>Venice West: The Beat Generation in Southern California</i> Jennie Skerl and Robin Lydenberg, eds., <i>William S. Burroughs at the Front: Critical Reception, 1959–1989</i>
1992		Ann Charters, ed., <i>Portable Beat Reader</i> Edward Foster, <i>Understanding the Beats</i> James T. Jones, <i>A Map of Mexico City Blues</i> Michael Schumacher, <i>Dharma Lion: A Biography of Allen Ginsberg</i>
1993		Anne Waldman, ed., <i>Disembodied Poetics: Annals of the Jack Kerouac School</i>
1995		David Kherdian, ed., <i>Beat Voices</i> Carole Tonkinson, ed., <i>Big Sky Mind: Buddhism and the Beat Generation</i> Steven Watson, <i>Birth of the Beat Generation</i>
1996	Gary Snyder, <i>Mountains and Rivers Without End</i>	Brenda Knight, <i>Women of the Beat Generation: The Writers, Artists and Muses at the Heart of a Revolution</i> A. Robert Lee, ed., <i>The Beat Generation Writers</i> Anne Waldman, ed., <i>The Beat Book</i>

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1997	Herbert Huncke, <i>The Herbert Huncke Reader</i> Albert Saijo, <i>Outspeaks: A Rhapsody</i> Ed Sanders, 1968: <i>A History in Verse</i> Janine Pommy Vega, <i>Tracking the Serpent: Journeys Into Four Continents</i>	Timothy Murphy, <i>Wising up the Marks: The Amodern William Burroughs</i> Richard Peabody, ed., <i>A Different Beat: Writings by Women of the Beat Generation</i> Jack Sargeant, <i>The Naked Lens: Beat Cinema</i>
1998	William S. Burroughs, <i>Word Virus: the William S. Burroughs Reader</i> Lawrence Ferlinghetti, <i>A Far Rockaway of the Heart</i>	David Sterritt, <i>Mad to Be Saved: The Beats, the '50s, and Film</i> “The Silent Beat,” special issue of <i>Discourse</i>
1999	Ted Joans, <i>Teducation: Selected Poems, 1949–1999</i> Gary Snyder, <i>The Gary Snyder Reader: Prose, Poetry, and Translations</i>	R. J. Ellis, <i>Liar! Liar! Jack Kerouac, Novelist</i> James T. Jones, <i>Jack Kerouac’s Duluo Legend: The Mythic Form of an Autobiographical Fiction</i> George Plimpton, ed., <i>The Beat Writers at Work</i> Michael Skau, “A Clown in the Grave”: <i>Complexities and Tensions in the Works of Gregory Corso</i>
2000	Allen Ginsberg, <i>Deliberate Prose</i> Jack Kerouac and Joyce Johnson, <i>Door Wide Open: A Beat Love Affair in Letters, 1957–1958</i> Joan Haverty Kerouac, <i>Nobody’s Wife: The Smart Aleck and the King of the Beats</i> Janine Pommy Vega, <i>Mad Dogs of Trieste: New &amp; Selected Poems</i>	Ben Giamo, <i>Kerouac, the Word and the Way</i> Barry Miles, <i>The Beat Hotel</i> Thomas Newhouse, <i>The Beat Generation and the Popular Novel in the United States, 1945–1970</i> Rod Phillips, “Forest Beatniks” and “Urban Thoreaus”: Gary Snyder, Jack Kerouac, Lew Welch, and Michael McClure Jennie Skerl, ed., “Teaching Beat Literature” (special issue of <i>College Literature</i> ) Matt Theado, <i>Understanding Jack Kerouac</i>

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Year	Primary Texts	Anthologies, Journals, and Criticism
2001	David Amram, <i>Vibrations: The Adventures and Musical Times of David Amram</i> Diane di Prima, <i>Recollections of My Life as a Woman</i> Lawrence Ferlinghetti, <i>Love in the Days of Rage</i> David Meltzer, <i>San Francisco Beat: Talking With the Poets</i> Anne Waldman, <i>Vow to Poetry</i>	James Campbell, <i>This is the Beat Generation: New York-San Francisco-Paris</i> Ann Charters, ed., <i>Beat Down Your Soul: What Was the Beat Generation?</i> John Lardas, <i>The Bop Apocalypse</i> Lewis MacAdams, <i>Birth of Cool</i> Jamie Russell, <i>Queer Burroughs</i> Matt Theado, ed., <i>The Beats: A Literary Reference</i>
2002		Carmela Ciuraru, ed., <i>Beat Poets</i> Jean-François Duval, <i>Bukowski and the Beats: A Commentary on the Beat Generation</i> Ronna C. Johnson and Nancy M. Grace, eds., <i>Girls Who Wore Black: Women Writing the Beat Generation</i> Kostas Myrsiades, ed., <i>The Beat Generation: Critical Essays</i> Kirby Olson, Gregory Corso: <i>Doubting Thomist</i>
2003	David Amram, <i>Offbeat: Collaborating with Kerouac</i> Harold Norse, <i>In the Hub of the Fiery Force: Collected Poems, 1934–2003</i>	Oliver Harris, <i>William Burroughs and the Secret of Fascination</i> Manuel Luis Martinez, <i>Countering the Counterculture</i>
2004	Neal Cassady, <i>Collected Letters, 1944–1967</i> David Meltzer, <i>Beat Thing</i>	Nancy M. Grace and Ronna C. Johnson, <i>Breaking the Rule of Cool</i> Paul Maher, <i>Kerouac: The Definitive Biography</i> Regina Marler, ed., <i>Queer Beats: How the Beats Turned America on to Sex</i>

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Year	Primary Texts	Anthologies, Journals, and Criticism
		David Scheiderman and Philip Walsh, eds., <i>Retaking the Universe: William S. Burroughs in the Age of Globalization</i> Jennie Skerl, ed., <i>Reconstructing the Beats</i> David Sterritt, <i>Screening the Beats</i> Preston Whaley, <i>Blows Like a Horn: Beat Writing, Jazz, Style, and Markets in the Transformation of U.S. Culture</i>
2005		William Lawlor, ed., <i>Beat Culture: Icons, Lifestyles, and Impact</i>
2006	Allen Ginsberg, <i>Collected Poems, 1947–1997</i>	Stephen Edington, <i>The Beat Face of God: The Beat Generation as Spirit Guides</i> Timothy Gray, <i>Gary Snyder and the Pacific Rim</i> Kurt Hemmer, <i>Encyclopedia of Beat Literature</i> Michael Hrebeniak, <i>Action Writing: Jack Kerouac’s Wild Form</i>
2007	Jack Kerouac, <i>On the Road: The Original Scroll</i> Edie Kerouac-Parker, <i>You’ll Be Okay: My Life With Jack Kerouac</i> Philip Whalen, <i>The Collected Poems of Philip Whalen</i>	Nancy M. Grace, <i>Jack Kerouac and the Literary Imagination</i> John Leland, <i>Why Kerouac Matters</i> Tony Trigilio, <i>Allen Ginsberg’s Buddhist Poetics</i>
2008	William S. Burroughs and Jack Kerouac, <i>And the Hippos Were Boiled in Their Tanks</i> John Hoffman, <i>Journey to the End</i> Philip Lamantia, <i>Tau</i> Elizabeth Von Vogt, <i>681 Lexington Avenue: A Beat Education in New York City, 1947–1954</i>	



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Year	Primary Texts	Anthologies, Journals, and Criticism
2009	Helen Weaver, <i>The Awakened: A Memoir of Kerouac and the Fifties</i>	Paul Buhle, ed., <i>The Beats: A Graphic History</i> Oliver Harris and Ian MacFadyen, eds., <i>Naked Lunch@50: Anniversary Essays</i> Hilary Holladay and Robert Holton, eds., <i>What's Your Road, Man? Critical Essays on Jack Kerouac's On the Road</i> Anne Waldman and Laura Wright, eds., <i>Beats at Naropa</i>
2010		A. Robert Lee, <i>Modern American Counter Writing</i>
2011	Anne Waldman, <i>The Iovis Trilogy: Colors in the Mechanism of Concealment</i>	Levi Asher, ed., <i>Beats in Time: A Literary Generation's Legacy</i> Laurence Coupe, <i>Beat Sound, Beat Vision: The Beat Spirit and Popular Song</i> Erik Mortenson, <i>Capturing the Beat Moment</i>
2012	Lenore Kandel, <i>The Collected Poems</i>	Gordon Ball, <i>East Hill Farm: Sessions With Allen Ginsberg</i> Larry Beckett, <i>Beat Poetry</i> Sharin Elkholy ed., <i>The Philosophy of the Beats</i> Nancy M. Grace and Ronna C. Johnson, eds., <i>Journal of Beat Studies</i> (2012–) Nancy M. Grace and Jennie Skerl, eds., <i>The Transnational Beat Generation</i> Joyce Johnson, <i>The Voice Is All: The Lonely Victory of Jack Kerouac</i>

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		Todd F. Tietchen, <i>The Cubalogues: Beat Writers in Revolutionary Havana</i> Paul Varner, <i>Historical Dictionary of the Beat Movement</i>
2013	Philip Lamantia, <i>The Collected Poems of Philip Lamantia</i>	David Sterritt, <i>The Beats: A Very Short Introduction</i> Simon Warner, <i>Text and Drugs and Rock ‘n’ Roll: The Beats and Rock Culture</i> “The Beat Generation and Europe,” special issue of <i>Comparative American Studies</i>
2014	Elise Cowen, <i>Poems and Fragments</i> Diane di Prima, <i>The Poetry Deal</i>	Juan Garcia-Robles, <i>At the End of the Road: Jack Kerouac in Mexico</i> Tim Hunt, <i>The Textuality of Soulwork: Jack Kerouac’s Quest for Spontaneous Prose</i> John Tytell, <i>The Beat Interviews</i> Tytell, <i>Writing Beat and Other Occasions of Literary Mayhem</i>
2015	Peter Orlovsky, <i>Peter Orlovsky: A Life in Words</i> John Wieners, <i>Stars Seen in Person: Selected Journals</i> Wieners, <i>Supplication</i>	Lawrence Ferlinghetti, ed., <i>City Lights Pocket Poets Anthology: 60th Anniversary Edition</i> Frida Forsgren and Michael J. Prince, eds., <i>Out of the Shadows: Beat Women Are Not Beaten Women</i> Mark Gonnerman, ed., <i>A Sense of the Whole: Reading Gary Snyder’s Mountains and Rivers Without End</i>

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Year	Primary Texts	Anthologies, Journals, and Criticism
2016		Brian Hassett, <i>The Hitchhiker’s Guide to Jack Kerouac</i>
		Eliot Katz, <i>The Poetry and Politics of Allen Ginsberg</i>
		Rich Weidman, <i>Beat Generation FAQ</i>
		Jimmy Fazzino, <i>World Beats: Beat Generation Writing and the Worlding of U.S. Literature</i>
		Deborah Geis, ed., <i>Beat Drama: Playwrights and Performances of the “Howl” Generation</i>
		Hassan Melehy, <i>Kerouac: Language, Poetics, and Territory</i>
		Bill Morgan, <i>The Beats Abroad: A Global Guide to the Beat Generation</i>