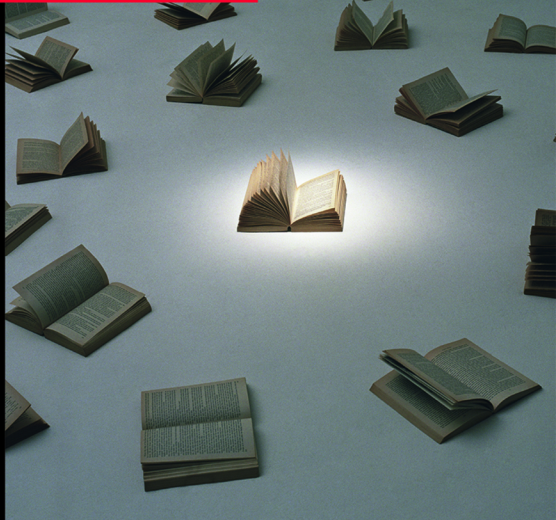


ROUTLEDGE



ROUTLEDGE
HANDBOOKS



The Routledge Handbook of International Beat Literature

Edited by A. Robert Lee

THE ROUTLEDGE HANDBOOK OF INTERNATIONAL BEAT LITERATURE

Beat literature? Have not the great canonical names long grown familiar? Ginsberg, Kerouac, Burroughs. Likewise the frontline texts, still controversial in some quarters, assume their place in modern American literary history. *On The Road* serves as Homeric journey epic. “Howl” amounts to Beat anthem, confessional outcry against materialism and war. *Naked Lunch*, with its dark satiric laughter, envisions a dystopian world of power and word virus. But if these are all essentially America-centered, Beat has also had quite other literary exhalations and which invite far more than mere reception study. These are voices from across the Americas of Canada and Mexico, the Anglophone world of England, Scotland or Australia, the Europe of France or Italy and from the Mediterranean of Greece and the Maghreb, and from Scandinavia and Russia, together with the Asia of Japan and China. This anthology of essays maps relevant other kinds of Beat voice, names, texts. The scope is hemispheric, Atlantic and Pacific, West and East. It gives recognition to the Beat inscribed in languages other than English and reflective of different cultural histories. Likewise the majority of contributors come from origins or affiliations beyond the US, whether in a different English or languages spanning Spanish, Danish, Turkish, Greek, or Chinese. The aim is to recognize an enlarged Beat literary map, its creative internationalism.

A. Robert Lee, formerly of the University of Kent, UK, was Professor of American Literature at Nihon University, Tokyo, 1997–2011. His writing includes *Multicultural American Literature: Comparative Black, Native, Latino/a and Asian American Fictions* (2003), which won the 2004 American Book Award, and *Modern American Counter Writing: Beats, Outriders, Ethnics* (2010).

ROUTLEDGE LITERATURE HANDBOOKS

1 The Routledge Handbook of Literature and Space

Edited by Robert T. Tally Jr.

2 The Routledge Handbook of Contemporary Jewish Cultures

Edited by Laurence Roth and Nadia Valman

3 The Routledge Handbook of Shakespeare and Memory

Edited by Andrew Hiscock and Lina Perkins Wilder

4 The Routledge Handbook of Digital Medieval Literature and Culture

Edited by Jen Boyle and Helen J. Burgess

5 The Routledge Handbook to the Ghost Story

Edited by Scott Brewster and Luke Thurston

6 The Routledge Handbook of International Beat Literature

Edited by A. Robert Lee

THE ROUTLEDGE HANDBOOK OF INTERNATIONAL BEAT LITERATURE

Edited by A. Robert Lee

First published 2018
by Routledge
711 Third Avenue, New York, NY 10017

and by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

Routledge is an imprint of the Taylor & Francis Group, an informa business

© 2018 Taylor & Francis

The right of A. Robert Lee to be identified as the author of the editorial material, and of the authors for their individual chapters, has been asserted in accordance with sections 77 and 78 of the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

Trademark notice: Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

Library of Congress Cataloging-in-Publication Data
A catalog record for this title has been requested

ISBN: 978-0-415-78545-7 (hbk)

ISBN: 978-1-315-21027-8 (ebk)

Typeset in Bembo
by Out of House Publishing

CONTENTS

<i>Notes on Contributors</i>	viii
<i>Acknowledgments</i>	xiv
Introduction <i>A. Robert Lee</i>	1
PART I	
Canada and Mexico	17
1 Canada Beats: A Complex Legacy <i>Katharine Streip</i>	19
2 The Beat Presence in Mexican Literature <i>Alberto Escobar de la Garma</i>	30
PART II	
The English-Speaking World	43
3 Beat Britain: Poetic Vision and Division in Albion's "Underground" <i>Luke Walker</i>	45
4 Cosmopolitan Scum: A Genealogy of Beat in Subaltern Scottish Literature <i>Fiona Paton</i>	58
5 Beat Australia: Hydra to Balmain <i>Nicholas Birns</i>	71

PART III	
Western Europe	87
6 Êtes-vous Beat? Contemporary French Beat Writing <i>Peggy Pacini</i>	89
7 Children of Anarchy: Shoulder to Shoulder with the Italian Beats <i>Maria Anita Stefanelli</i>	103
8 Beat Influences in Dutch and Flemish Literature <i>Jaap van der Bent</i>	117
9 Transmuting Beat Energies in the Belgian Francophone Matrix: Maelström ReEvolution or the Brussels Reincarnation of the Beat Spirit <i>Franca Bellarsi</i>	129
10 German Beats: Friendship and Collaboration <i>Alexander Greiffenstern</i>	144
11 Beat Authorship and Beat Influences in Austrian Literature <i>Thomas Antonic</i>	157
12 Beat Affinities in Spanish Poetry <i>Estíbaliz Encarnación-Pinedo</i>	171
13 Activists and Stuntmen: Envisioning Polish Beat <i>Andrzej Pietrasz and Tomasz Sawczuk</i>	186
PART IV	
Northern Europe	201
14 Russian Beat: Wilderness of Mirrors <i>Thomas Epstein</i>	203
15 Denmark's to Beat or Not to Beat: Turèll, Ulrich, Laugesen <i>Lars Movin</i>	221
16 Norwegian Beat Culture: Reading Beat and Being Beat in Oslo in the 1950s <i>Frida Forsgren</i>	237
17 Swedish Beat: Sture Darlström, Ulf Lundrell and the Influence of the Beat Generation in Modern Swedish Literature <i>Lisa Avdic Öst</i>	250
18 Beat Poetry in Finland in the 1960s <i>Harri Veivo</i>	263

Contents

PART V	
The Mediterranean	275
19 The Beat Generation and Contemporary Greek Poetry <i>Polina Mackay</i>	277
20 Beat Turkey: A Belated Influence <i>Erik Mortenson</i>	286
21 Moroccan Beat Writers: Mrabet, Choukri, Layachi <i>El Habib Louai</i>	298
PART VI	
The East	311
22 Beat Japan: Shiraishi's Jazz Scroll and Sakaki's Foot Trail <i>A. Robert Lee</i>	313
23 The Beats on China and Chinese "Beats": Cross Cultural Influences, Impact and Legacy <i>Benjamin J. Heal</i>	326
<i>Index</i>	339

NOTES ON CONTRIBUTORS

Thomas Antonic, Dr. phil. [PhD], studied German, Philosophy and Musicology at the Universities of Vienna and Graz. From 2008 until 2015 he was project assistant at the Department of German at the University of Vienna, Austria, working on a research project on the life and works of Wolfgang Bauer. Since 2017 he has led a project entitled “Transnational Literature: Austria and the Beat Generation.” In 2013 he was Visiting Scholar at the FSI (Freeman Spogli Institute for International Studies) at Stanford University, and in 2014 and 2015 Max Kade Fellow at the Department of German Studies at the University of California, Berkeley. Besides his academic work, he is also a musician and a writer of fiction and poetry. He has published two novels in German (2013 and 2014), and in 2017 the bilingual English/German cut-up volume *Flickering Paintings of Noxious Nightbirds / Flackernde Felsbilder übler Nachtvögel*.

Franca Bellarsi is associate professor at the Université libre de Bruxelles (ULB), Belgium. Her research interests and publications are equally divided between the Beat Generation, ecocriticism, and English Romanticism. Having devoted her PhD to Allen Ginsberg as a poet of the “Buddhist Void,” she has especially been interested in the mysticism and Western Buddhism of the Beats, as well as in their debts to European Romanticism. Her articles include “William Blake and Allen Ginsberg: Imagination as a Mirror of Vacuity” (2000), “‘Alien Hieroglyphs of Eternity’ and ‘Cold Pastorals’: Allen Ginsberg’s ‘Siesta in Xbalba’ and John Keats’s Great Odes” (2013), and “Burroughs’s Re-Invention of the Byronic Hero” (2016). In addition to a book on Ginsberg, she is currently working on rereadings of the Beats’ eco-poetics. In October 2015, she was the local convener for the 4th Annual Meeting of the European Beat Studies Network (EBSN) in Brussels.

Nicholas Birns is the author of *Understanding Anthony Powell* (University of South Carolina Press, 2004) and the co-editor of *A Companion to Australian Literature Since 1900* (Camden House, 2007), which was named a CHOICE Outstanding Academic Book of the Year for 2008. His book *Theory After Theory: An Intellectual History of Literary Theory From 1950 to the Early 21st Century* appeared from Broadview in 2010 and is now widely used in classrooms, and his monograph *Barbarian Memory: The Legacy of Early Medieval History in Early Modern Literature* came out with Palgrave Macmillan in 2013. *Contemporary Australian Literature: A World Not Yet Dead*, a major overview of contemporary fiction from Down Under, appeared from Sydney University Press in 2015, and co-edited projects on teaching Australian and New Zealand Literature and Roberto Bolaño as world literature are under contract with the Modern Language Association and Bloomsbury respectively. He is currently working on a book on ideas of “the ordinary” from 1750–1850. He has contributed to *The New York*

Times Book Review, *The Hollins Critic*, *Exemplaria*, *Arizona Quarterly*, *MLQ*, *Partial Answers*, and many other journals and edited anthologies. He is the editor of *Antipodes: A Global Journal of Australian/NZ Literature*.

Thomas Epstein has been studying, translating, and writing about the unofficial culture of Soviet Russia, and especially Leningrad-Petersburg, for the past thirty years. In 1991 he edited, translated, and introduced a selection of writings from the Russian underground in a special number of the *Literary Review* entitled “Madmen, Metaphysicians, and Poets: New and Underground Russian Writing.” As editor-in-chief of *alea* magazine and in other venues he has published translations of Elena Shvarts, Daniil Kharms, Arkady Rovner, Gregory Kapelyan, Alexander Skidan, Vasily Kondratyev and others. His most recent article on the Soviet-Russian underground, “Exiles on Main Street: An Introduction to the Leningrad Unofficial Culture,” appeared in the volume *Vtoraia kul'tura* (St. Petersburg, 2014). His book of translations of the poetry and prose of Elena Shvarts, *After Paradise*, will be published by the Dryad Press in 2018. He is Associate Professor of the Practice of the Humanities at Boston College, Massachusetts.

Alberto Escobar de la Garma (b. Mexico City, 1985) is currently in the last year of his PhD at UNAM (National Autonomous University of Mexico), developing research on Buddhism as an important catalyst in the avant-garde poetics of Jack Kerouac and other artists of the 1950s. His previous thesis offered an interdisciplinary analysis of Kerouac’s approach to bebop and how the writer’s use of the epistolary genre defined his confessional style. He teaches English in one of the high schools of the University. He is a member of the European Beat Studies Network, has contributed an article on its website, and was a panelist in 2015. His passions are bread, anything related with analogue media, and the role of luck in life.

Frida Forsgren is Associate Professor in Art History at the University of Agder, Norway, and publishes in American modernist art history, Norwegian contemporary art, and Early Modern art history. She is board member of European Beat Studies Network. She has co-edited *Out of the Shadows: Beat Women Are Not Beaten Women* (Portal, 2015), *Beat Lives* (Portal, 2013), and *San Francisco Beat Art in Norway* (Forlaget Press, 2008). She has done research on Early Modern self-fashioning and performance in her dissertation *Art and Drama: Religious Performance and Realism in the Italian Quattrocento* (Acta Humaniora, University of Oslo, 2007). She works as art critic for *Fædrelandsvennen*, *Kunstforum*, and *Billedkunst*, and has conducted a lecture series on Early Modern paintings at Gimle Gård for Agder Vitenskapsakademi published in *Agder Vitenskapsakademis Årbok*.

Alexander Greiffenstern studied comparative literature, history and computer science at Bielefeld University. In 2008/9 he was a member of the international research group “E Pluribus Unum” at the ZiF, Bielefeld. Between October 2009 and 2015 he worked and taught at the University of Duisburg-Essen. His PhD project is “William S. Burroughs: Aesthetics of Becoming.” He is the co-editor of the essay collection *Interculturalism in North America: Canada, the United States, Mexico and Beyond* (Inter-American Studies/Estudios Interamericanos 8, Trier: WVT Wissenschaftlicher Verlag Trier & Tempe, AZ: Bilingual Press/Editorial Bilingüe, 2013).

Benjamin J. Heal completed his doctoral thesis titled “Transatlantic Crosscurrents: European Influences and Dissent in the Works of Paul Bowles and William S. Burroughs (1938–1992)” at the University of Kent in 2016, and has presented conference papers and guest lectures on his work internationally. A visiting scholar at The Institute of European and American Studies, Academia Sinica, Taiwan in 2016, he is currently Assistant Professor of American Literature at National Chung Cheng University, Taiwan. He has an essay in the collection *Do You Bowles? The Next Generation* (Brill, 2014), and an article titled “Reconstructing Authorship in Burroughs’ Red Night Trilogy and Bowles’

Translation of Moroccan Storytellers” in the European Beat Studies Network (EBSN) special issue of the Purdue University Press journal *CLCWeb: Comparative Literature and Culture*. A current elected board member of the European Beat Studies Network, he has organized literary events and was a recipient of a Harry Ransom Center fellowship in 2014. His wider research interests include Chinese literature, Chinese translations of American literature, yellow perilism, film noir, and the works of James Leo Herlihy.

A. Robert Lee, formerly of the University of Kent, UK, was Professor of American Literature at Nihon University, Tokyo 1997–2011. His academic publications include *Designs of Blackness: Mappings in the Literature and Culture of Afro-America* (1998), *Multicultural American Literature: Comparative Black, Native, Latino/a and Asian American Fictions* (2003), which won the 2004 American Book Award, *Gothic to Multicultural: Idioms of Imagining in American Literary Fiction* (2009), *United States: Re-viewing American Multicultural Literature*, and *Modern American Counter Writing: Beats, Outsiders, Ethnics* (2010). His work on Beat authorship includes (ed.) *The Beat Generation Writers* (1996), and essay contributions in *College Literature: Teaching the Beats* (27:1, 2000), *Beat Down to Your Soul: What Was the Beat Generation?* (2001), *Reconstructing the Beats* (2004), *City Lights: Pocket Poets and Pocket Books* (2004), *Encyclopedia of Beat Literature* (2007), *The Transnational Beat Generation* (2012), *Out of the Shadows: Beat Women Are Not Beaten Women* (2015), *The Cambridge Companion to the Beats* (2017) and *Kerouac on Record: A Literary Sound Track* (2017) and the *Journal of Beat Studies* (2017). He also has a creative body of work to include *Ars Geographica: Maps and Compasses* (2012), *Imaginarium: Sightings, Galleries, Sightlines* (2013), *Off Course: Roundabouts and Deviations* (2016), *Password: A Book of Lock and Keys* (2106), *Written Eye: Visuals/Verse* (2017), and *Suspicious Circumstances. What?* (2018).

El Habib Louai is an Amazigh poet, translator, teacher and musician from Taroudant, Morocco. He has published articles and Arabic translations of poems by Beat Poets such as Michael McClure, Allen Ginsberg, Jack Kerouac, Anne Waldman, Bob Kaufman, Joanne Kyger and Amiri Baraka. In 2014, Louai received a Fulbright grant to do research on the Beats at Chapel Hill University in North Carolina. His poems, translations and articles have appeared in various international literary magazine, journals and reviews such as *Big Bridge Magazine*, *The Fifth Estate*, *Al Doha*, *Istanbul Literary Review* and *Pirene's Fountain*. He is also the representative for the 100 Thousand Poets for Change event in Agadir, Morocco, and translated poems for Seven Countries, an anthology devoted to poets from Muslim countries affected by Trump's travel ban. Louai's first collection of poems is called *Mrs. Jones Will Now Know: Poems of a Desperate Rebel*.

Polina Mackay is Assistant Professor of English Literature and Head of Department at the University of Nicosia. She is the author of *The Aesthetics, Gender and Feminism of the Beat Women* (forthcoming) and the co-editor of *Global Beats*, a Special Issue of *Comparative American Studies*. She is also the co-editor of *The Cambridge Companion to H.D., Authorship in Context: From the Theoretical to the Material* (2011), and *Kathy Acker and Transnationalism* (2009). Her work is also included in *The Cambridge Companion to the Beats* (2017).

Erik Mortenson is Senior Lecturer at Wayne State University's Honors College in Detroit, Michigan, having previously taught at Koç University, Turkey. He is the author of *Ambiguous Borderlands: Shadow Imagery in Cold War American Culture* (2016) and *Capturing the Beat Moment: Cultural Politics and the Poetics of Presence*, which was selected as a *Choice* outstanding title in 2011. His new book, *Translating the Counterculture: The Reception of the Beats in Turkey* will be available from Southern Illinois Press in 2018.

Lars Movin (b. 1959) is a writer and documentary filmmaker, living and working in Copenhagen, Denmark. As a writer and/or editor Movin has published more than thirty books since 1990, many of them on subjects related to American avant-garde art, the Beat generation, experimental film,

video art, etc. One of his most recent publications is about American avant-garde film in the postwar period, compressing fifteen years of research into 700 pages (*Amerikansk avantgardefilm*, 2016). A similar volume on the Beats was published in 2008, and another on the New York downtown scene in 2010. He has also written a number of monographs on subjects such as Dan Turèll, Torben Ulrich, Jørgen Leth, Captain Beefheart, and Gerard Malanga. Among his films (some of these in collaboration with Steen Møller Rasmussen) are *Words of Advice – William S. Burroughs on the Road* (2007), *Hae-Jin* (2006), *Onkel Danny – portræt af en karma cowboy* (2002), *Something Wonderful May Happen – New York School of Poets and beyond* (2001), *Connections: Ray Johnson On-Line* (2001), *Lowell Celebrates Kerouac* (1998), and *The Misfits – 30 Years of Fluxus* (1993).

Lisa Avdic Öst (b. 1984) grew up in the city of Örebro, Sweden, had a musical education and attended the University of Örebro where she majored in psychology with an emphasis on the uses of music in the field of alternative methods of therapy. Her other studies have involved film and gender together with literature. She has an especial interest in the work of William Burroughs and Allen Ginsberg and Beat writing in general. She joined the European Beat Studies Network (EBSN) in 2012 and in 2013 published “Love Always, Carolyn” on the EBSN website. This article includes an interview with the creators of the documentary “Love always, Carolyn” and an analysis of the movie.

Peggy Pacini is Associate Professor at the University of Cergy-Pontoise (France) where she teaches American literature and translation. Her interests in scholarship include Beat studies, ethnic American literature, cultural production and communal identity. She wrote her PhD on the role of Franco-American language and memory in Jack Kerouac’s Duluoz Legend. She also translated the Ginsberg Letters into French for Gallimard. Her recent publications include “Franco-American Writers: Invisible Authors in the Global Literary Market,” *Race, Ethnicity and Publishing in America* (2014), “Satori in Paris: Deconstructing French connection or the Legend’s Satori,” *Comparative American Studies* (2013), and “Visions of Tangier: Kerouac’s Oriental Experience in Liminality” *CLCWeb: Comparative Literature and Culture*, 18.5. She is currently working on poetry and performance and analysing sound-scapes in Allen Ginsberg’s “Kaddish” and Patti Smith’s “The Coral Sea” for their exploration of mourning and writing processes.

Fiona Paton is an Associate Professor of English at the State University of New York at New Paltz. She earned her BA in English from the University of Aberdeen in Scotland (1988), her MA from SUNY New Paltz (1991) and her PhD in English from Pennsylvania State University (1999). Her publications include essays on Jack Kerouac, William S. Burroughs and Alexander Trocchi. Most recently she has published “Angel Tendencies and Gratuitous Acts: *Kill Your Darlings* and the Legacy of Lucien Carr” in *Beat Drama: Playwrights and Performances of the “Howl” Generation* (Bloomsbury Methuen, 2016) and “The Beat Movement” in *American Literature in Transition 1950–1960* (Cambridge, 2018).

Andrzej Pietrasz earned his PhD in cultural studies from the University of Social Sciences and Humanities in Warsaw (SWPS). He is the author of *Allen Ginsberg in Poland* (2014) and several articles on Polish poetry and Beat studies. Apart from Beat studies, his scholarly interests revolve around contemporary Polish and American poetry and counterculture.

Estíbaliz Encarnación-Pinedo holds a PhD from the University of Murcia (Spain) and is currently a lecturer and researcher in the Department of Modern Languages at UCAM University. In 2013 she received a Research Fellowship funded by the Spanish Ministry of Economy and Competitiveness and she is a member of the research group “Periferias de lo Queer III” (main researcher Dr. Juan Antonio Suárez Sánchez). Her research focuses on gender and feminism in postwar and avant-garde American poetry. She has participated in several international conferences on Beat poetry and

literature and has published articles such as “Reconfiguring the Epic Space in Anne Waldman’s The Iovis Trilogy,” included in *Borders, Networks, Escape Lines: The Politics of Space in Contemporary Fiction*, eds. D. Walton and J. A. Suárez (Peter Lang, 2017) and “Memoir as the Reconstruction of History in Women of the Beat Generation” in *Out of the Shadows: Beat Women Are Not Beaten Women*, eds. Frida Forsgren and Michael J. Prince, 2015.

Tomasz Sawczuk holds a PhD in literary studies and teaches at the Institute of Modern Languages, University of Białystok, Poland. He has published articles on Beat generation writers and co-edited *Visuality and Vision in American Literature* (2014). His doctoral dissertation establishes the links between the works of Jack Kerouac and Lacanian psychoanalysis.

Maria Anita Stefanelli, holds a PhD from Edinburgh University and is Associate Professor of Anglo-American Literature and North American Drama at Università Roma Tre (Italy) and a Fellow of Trinity College Dublin. She has published, in book form, on William Carlos Williams, Kenneth Patchen, City Lights Pocket Poets and Pocket Books, Portraits of Beckett, and Italian Heaney. Her work on American intellectuals and literary identity at the turn of the eighteenth century, American poetry (Whitman, Dickinson, Eliot, Lowell), and American drama (Eugene O’Neill, Arthur Miller, Tennessee Williams, Edward Albee, David Mamet, 1960s experimental theater, and the postmodern theater of Susan Sontag, among others) has appeared in journals and magazines in Italy and abroad. She is a member of an international Network researching global women’s cinema (e.g., Léa Pool, Sofia Coppola, and, in progress, Shirley Clarke), and of the World Center for Women’s Studies. Her edition of *Performing Gender and Violence in Contemporary Transnational Contexts* is in print from the end of 2016. For over ten years she has served on the board of the bi-national Fulbright Commission (Italy–United States of America) for Cultural Exchanges.

Katharine Streip is an Associate Professor in the Liberal Arts College at Concordia University, Montreal, Quebec. She has published articles on William S. Burroughs, Jean Rhys, Marcel Proust, Philip Roth, James Joyce, Franz Kafka, and zombies. Her research interests include Beat literature and culture, avant-garde movements, media theory, new materialisms, subjectivity, comedy, the novel, affect theory, popular culture, and ecocriticism. She is currently writing a book on media and subjectivity and a monograph on William S. Burroughs.

Jaap van der Bent (b. 1948) was Assistant Professor at Radboud University Nijmegen, the Netherlands, where—after having written his PhD dissertation on the work of John Clellon Holmes—he taught American literature, with an emphasis on the Beat generation and African-American writing, until his retirement in September 2013. He was co-organizer of the 1998 NASA conference “Beat Culture and Beyond: American Counterculture in the 1950s” at the Roosevelt Study Center in Middelburg, the Netherlands, and co-editor of *Beat Culture: the 1950s and Beyond* (VU University Press, 1999). Among other publications he contributed to *The Beat Generation: Critical Essays* (Peter Lang, 2002), *Beat Culture: Lifestyles, Icons, and Impact* (ABC-CLIO, 2005), *The Transnational Beat Generation* (2012), and *Out of the Shadows: Beat Women are not Beaten Women* (2015). He has published many articles on American literature and the Beats in Dutch, British, and American newspapers, periodicals, and magazines. His Dutch publications include introductory essays, accompanied by translations, on the work of Harry Mathews, Michael McClure, Douglas Woolf, and Jack Spicer. Van der Bent is a member of the European Beat Studies Network and has presented papers at its first five annual conferences.

Harri Veivo is professor of Nordic studies at the University of Caen, Normandy and member of the research group ERLIS. With a PhD in comparative literature, he has previously worked as visiting

professor of Finnish studies the University of Sorbonne Nouvelle and as professor of semiotics at the University of Helsinki. His research interests concern Finnish and Nordic literature of the 1960s and 1920s, history and theory of avant-garde, and geo- and topography in the literature of the twentieth century. He has recently edited with David Ayers, Benedikt Hjärtarson, and Tomi Huttunen, *Utopia. The Avant-Garde, Modernism and (Im)possible Life* (2015).

Luke Walker has published articles in journals including *Romanticism* and *Comparative American Studies* on various aspects of the relationship between the Beats and English Romantic poetry, and contributed a book chapter to *Rock and Romanticism: Blake, Wordsworth, and Rock from Dylan to U2* (2018), on the dynamics of influence within the work of Bob Dylan, Allen Ginsberg, and William Blake. Other current research topics include the relationship of influence between Blake and children's literature, from the eighteenth century to the present day. He completed his PhD, on "William Blake in the 1960s: Counterculture and Radical Reception," at the University of Sussex, UK, in 2015, and holds a BA from the University of Oxford. He has taught at the University of Roehampton, the University of Sussex and the University of Chichester, as well as in secondary schools and colleges; he lives in Brighton, UK.

ACKNOWLEDGMENTS

My thanks, at the outset, need to be extended to three Routledge editorial stalwarts. Elizabeth Levine initially welcomed the project and gave generous support. Jennifer Abbot and Veronica Haggard carried matters forward and I have had the benefit of their great ongoing encouragement and keen eye. I would also like to acknowledge Laura Macy for her assiduous copy-editing.

A number of contributors, especially those working in English as their second language and at a considerably high level, will know I have tried to be a conscientious volume editor. I thank them greatly for their patience in my suggestions in matters of styling and revision. They will also know that there has been no attempt to blunt individuality of voice or homogenize the essays overall. Drawing upon contributions written by respective nationals, it has been important to preserve as far as possible their own respective qualities of style.

It has been my good fortune to have long worked with, and around, Beat authorship and criticism both American and beyond. In this regard I need to acknowledge a considerable shelf of debts. Among creative writers Anne Waldman has long been a friend and a readiest source of information and advice. In Japan there has been Kazuko Shiraishi. I have also profited from the film and art expertise of Mary Kerr, Regina Weinreich, and Frida Forsgren. Others who gave me the benefit of relevant friendships are no longer with us, notably Eric Mottram, Bill Butler, Ted Joans, Lorenzo Thomas, Ron Loewensohn, and Anselm Hollo.

My debts to fellow critics both transatlantic and trans-Pacific are also of longstanding. The following especially have afforded me insights and discussion: Jennie Skerl, Nancy Grace, Ann Charters, Amy L. Friedman, Jaap van der Bent, Erik Mortenson, Polina Mackay, Matt Theado, Simon Warner, Douglas Field, David Ewick, Bent Sørensen, Lars Movin, Steve Dalachinsky, and Shigeyoshi Hara.

This is also the occasion to acknowledge a range of university and conference invitations in which I have been able to develop some of the international Beat work given recognition in this *Handbook*. In 2013 I was privileged to give the keynote under the title "Beat Compass: Literary Widths and Circles" at the 2nd Annual European Beat Studies Association (EBSN) conference. That addressed not only the multicultural seams within US Beat Writing but Beat's yet wider Atlantic and Pacific international roster. Symptomatically it was delivered under the auspices of the University of Aalborg, Denmark. It also took place more than fifty years on from the Royal Albert Hall "Holy Communion" of Beat and other poetry in 1965 where, a lifetime ago as it seems, I had the good fortune to find myself present at so historic an occasion.

Other forums and classes in which I have been able to explore these international dimensions of Beat have also themselves been appropriately international, among them the University of California,

Acknowledgments

Berkeley, the University of Virginia, the University of London, Université libre de Bruxelles, Agder University, Norway, the University of Madrid/Complutense, The Università Roma Tre, Nihon University, Japan, Tamyang University, Taiwan, and the University of the Philippines, Quezon City. To these I should add radio and video work for the BBC, Austria's ORF and Spain's UNED. My appreciation goes to each and all.

INTRODUCTION

A. Robert Lee

There appears to be a Beat Generation all over the world.

Jack Kerouac, "Lamb, No Lion" (1958)¹

Once started, the Beat Movement had a momentum of its own and a world-wide impact.

William Burroughs (1982)²

Beat Canon

Time has long installed "The Beats" as a familiar, even fixed, pantheon. Allen Ginsberg, Jack Kerouac, and William Burroughs are to be thought the helmsmen, the enduring presences. Gregory Corso holds sway as both fellow Beat poet-adventurer and yet the rapsallion one-off. Neal Cassady remains in memory as Beat's Denver Wild Boy. Lawrence Ferlinghetti, poet, painter, and City Lights publisher—especially as he nears his centennial—takes on the mantle of San Francisco literary veteran. Gary Snyder, poet of the Pacific Northwest and of ecology and Buddhism, shares any amount of Beat spirit. None of these set out to coalesce into some fully incorporated Beat avant-garde, the one agreed movement. But their names have long taken hold as custodial, the luminary spirits of post-war literary-cultural American dissidence.

Decades subsequently as may be, and now into a new century, the great signature trilogy of canonical Beat texts continue to seize attention: "Howl" (1956) as Ginsberg's "holy litany," *On the Road* (1957) with its ethos of "the road is life," and *Naked Lunch* (1959) whose dark-matter wit and vision of control as virus puts it at the forefront of postmodern narrative.³ Companion Beat texts were early to be found, whether Ferlinghetti's wry-satiric free verse in *Pictures of the Gone World* (1955) and *A Coney Island of the Mind* (1958) or Corso's close-wrought surrealist invention in *Gasoline* (1958) and *The Happy Birthday of Death* (1960).⁴ John Clellon Holmes comes into the frame with *Go* (1952), his Beat roman à clef with its portrait of Manhattan as post-war disaffiliation. Michael McClure, lifetime Zen poet who read at San Francisco's Six Gallery where Ginsberg first performed "Howl" in October 1955, writes *The Beard* (1965) with its visionary American mythologies of Jean Harlow and Billy the Kid. Herbert Huncke, Times Square hustler and Burroughs's drug supplier and informant, engagingly recreates his lower-depths autobiography in *Guilty of Everything* (1990).⁵

But if this was a seemingly narrow band of authorship to emerge from America's 1940s–1950s, Beat increasingly has gained recognition for altogether more inclusive galleries of writing. The map of US Beat culture, its writers and texts, no longer remains emplaced as that of only the usual suspects.

The signs were there early in pioneer anthologies like Gene Feldman and Max Gartenberg's *The Beat Generation and the Angry Young Men* (1958) with its transatlantic inclusions, Donald Allen's *The New American Poetry* (1960) as a timely compendium both of poetry and poetics, City Lights's *Beatitude Anthology* (1960) from a seminal Beat publishing house and bookstore, and Thomas Parkinson's *A Casebook on the Beat* (1961) which laid the groundwork for much serious recognition of Beat creative achievement.⁶

Yet recognition, almost culpably overdue, would increasingly go out to other Beat contenders active both in the immediate era of Ginsberg and Kerouac and for sure in its aftermath. It embraces the women who have written against inherited gender lines, African American authorship, writers of Latino/a, Asian and other multicultural legacy, LGBTQ poets and novelists, and connecting but distinct poets like Kenneth Rexroth of the San Francisco Renaissance and Frank O'Hara of the New York School of Poets. It is also to recognize a generational succession, literary outriders like Anne Waldman or Ed Sanders whose voluminous writings cover the time-span from the mid-twentieth century of "Howl" and *On the Road* to a postmodern contemporary America of neo-Beat verse, flash fiction, hip-hop, digital, and graphic narrative.

Beat Counter-Canon

The rich, highly various tradition of women's Beat voice rightly now invites its reckoning and as riposte to well-chartered past chauvinist male bias or exclusions.⁷ Symptomatic landmarks are to be met in the epic wolf-goddess verse of Diane di Prima's *Loba* (1973–1998) and in Anne Waldman's stirring pattern-poem "Fast Speaking Woman" (1975) along with her visionary feminist trilogy *Iovis* (1993–2011). With *The Tapestry and the Web* (1965) Joanne Kyger announced a rare talent, the imaginative figuring of the Penelope of Homeric tradition adapted to modern female autonomy. Janine Pommy Vega's *Poems to Fernando* (1968), her memorial to her Jewish Peruvian painter husband, conveys a tough-tender love within unmistakably Beat idiom. Autobiography spans Bonnie Bremser/Brenda Frazer's diary of flight and sacrifice in *Troia: Mexican Memoirs* (1969), Joyce Johnson's close encounter with Jack Kerouac in *Minor Characters: A Beat Memoir* (1983), and Hettie Jones's unreproachful chronicle of cross-racial Village marriage with LeRoi Jones/Amiri Baraka and her emergence on her own terms as a writer in *How I Became Hettie Jones* (1997).⁸

Afro-America contributes its necessary roster, a historic jazz and text lineage in which Harlem, Dixie, and the West Coast all enter as sites and histories. That embraces the early Beat phase of Jones/Baraka in *Preface to a Twenty Volume Suicide Note* (1961), the blues and surrealism writing of Ted Joans in *Black Pow-Wow* (1969) and *Afrodisia* (1970) which with later work he gathered in *Teducation: Selected Poems* (1999), and the bohemia, blues, and apocalypse of Bob Kaufman in *Solitudes Crowded with Loneliness* (1965) and *The Ancient Rain* (1981). These have their fellow verse and discursive practitioners in A. B. Spellman (the early poetry of *The Beautiful Days* [1965] and the jazz portraiture of *Four Lives in the Bebop Business* [1966]) and in the poet and composer-saxophonist Archie Shepp.⁹

Other multicultural refractions come into play. Jewish legacy, with Ginsberg pivotal in work like "Kaddish" (1961), includes Elise Cowen's elliptical idiom of vulnerability posthumously assembled in *Elise Cowen: Poems and Fragments* (2014), Jack Micheline's poems of remembrance like "To My Grandfather," David Meltzer's *David's Copy* (2005) with its exploration of kabbalah, and ruth weiss's mapping of Beat-like poetic mind and spirituality in *Desert Journal* (1977) and subsequently in *Can't Stop The Beat* (2011).¹⁰ A Latino/a Beat presence finds outlet in the "gonzo" autobiographical scripts of Oscar Zeta Acosta (*The Autobiography of a Brown Buffalo* [1972]) and the fierce, often bilingual, blue collar lyric verse of Lorna Dee Cervantes (*Emplumada* [1981]). "Beat" Asian America lays claim to attention in the West Coast fiction of the 1960s as countercultural change-era in the fiction of Maxine Hong Kingston (*Tripmaster Monkey: His Fake Book* [1989]) and Frank Chin (*Gunga Din Highway* [1994]), the Zen-meditative poems of Albert Saijo (*Outspeaks: A Rhapsody* [1997]), and the

magazine journalism of Shig Muroa (*Shig's Review* [1960–69]), who as Lawrence Ferlinghetti's City Lights bookstore manager had been arrested in June 1956 for selling "Howl".¹¹

Gender, too, under its different Beat awnings, has come under widening scrutiny. Few would doubt the bias and different degrees of misogyny in the founding "fellahin" names but also augmenting feminist voice. The lifelong relationship of Ginsberg and Peter Orlovsky signaled a key Gay and LBGTQ liberation banner. The homocentrism of William Burroughs, in life and within *Naked Lunch* and subsequent narratives, has long been acknowledged. A same-sex dynamic, however oblique at times, underpins the Kerouac–Cassady friendship as it does a number of sequences in *On the Road* or *As Ever: The Collected Correspondence of Allen Ginsberg & Neal Cassady* (1977). Diane di Prima un-reticently discloses her plural sexuality in the faux-pornographic *Memoirs of a Beatnik* (1969) and her *Recollections of My Life as a Woman* (2001). Irving Rosenthal's *Sheeper* (1968), often confined to the Beat margins, offers not only a homoerotic *vita sexualis* but Burroughs-style cut up and reflexivity. In Lenore Kandel's *The Love Book* (1966), her six-page extended poem, Beat has a portrait of unremitting female heterosexual eroticism. These wholly expand the assumed founding canon.¹²

The roster can readily be extended to like-spirited countercultural texts. Hunter Thompson's rambunctious *Fear and Loathing in Las Vegas: A Savage Journey to the Heart of the American Dream* (1971) has long assumed New Journalism honors. Harold Norse gives a sprightly absurdist patina to the vignettes in his collection *Beat Hotel* (1983). Kathy Acker, Burroughs acolyte, reaches into sexual gothic and pastiche for reflexive narratives like *Empire of the Senseless* (1988). Ed Sanders's Beat-poetic histories, *The Poetry and Life of Allen Ginsberg* (2000) and the multi-volume *America: A History in Verse* begun in 1997, together with extravagant fantasy fiction like *Tales of Beatnik Glory* (1975) and the rock satire created with Tuli Kupferberg of The Fugs, confirm his unyielding Beat participant-observer status.¹³

The ballad virtuosity of Bob Dylan and Patti Smith carries an undoubted Beat connection, as across the Atlantic and under their linking moniker of The Beatles does a host of Lennon–McCartney compositions. There have also been the transitions of Beat into Beatnik, with overlaps into Hippie life-styles, the communes, soft-rock music, bell bottoms and granny dresses, the Afros and pony tails, the flowers, drugs, and never least, the argot, much of it to be encapsulated in the name Haight-Ashbury. Nostalgia often enough rises when mention is made of the Human Be-In at Golden Gate Park in January 1967 and the ensuing Summer of Love, not least in the form of a fiftieth Anniversary celebration in 2017. Despite the assumption of the but one high command, Beat in truth has always been culturally far more porous, a complexity of sources, texts, actions, personalities. Gustave Reininger's film documentary, *Gregory Corso: The Last Beat* (2009), has Corso saying: "You don't make a generation of four people."

US Beat Abroad

Given these perspectives, and before coming to Beat as indeed a country-by-country and language-by-language phenomenon, it bears underlining what this *Handbook* is *not* meant to be. The aim is not to offer a reception study (Ginsberg as heard and read in the UK, Europe, or Japan, Kerouac searching ancestry in France, or Burroughs amid drugs and the composition of *Naked Lunch* in the Maghreb, or the Beats in visitations to Cuba).¹⁴ None of which, from the "New Vision" beginnings in 1940s at Columbia University under the Rimbaud-influenced auspices of Lucien Carr and within the coffee shops and cellars of Greenwich Village, through the frequent shock-horror response of a consumerist middle-class 1950s jinxed by the Cold War, and on into countercultural celebrity at home and abroad of the 1960s as change-era, is to underplay how the Beats supply their own international geography. Their travels and outposts, from the USA to Europe, or Latin America to Asia, have played a critical part in creating a sense of Beat as much of width as inspiration. Many of these stopovers are now accorded near-mythic status.

Notably they include the Paul and Jane Bowles writer colony in Tangier and the Sahara-fringed Maghreb, with boys and kif on hand, and Paris's Beat Hotel at 9 Gît-le-Coeur in the Latin Quarter of the 1950s–60s, which saw Ginsberg, Burroughs, and Corso at different times in residence along with experimental cultural mavericks like Brion Gysin, Harold Norse and Ian Sommerville. Mexico City equally features, be it Burroughs's shooting of Joan Vollmer gun mishap or otherwise, in 1951, the cityscape of Kerouac's *Mexico City Blues* (1959), or the "Mexicity" of Bonnie Bremser's self-prostitution which she recounts in *Troia* (1969, 1971) when in 1961 she joins her then spouse Ray Bremser in his flight to escape jail-time in New Jersey for burglary.

The India of Benares, the Ganges, and Hindu and sadhu experience are explored, and then put into journal form, by Ginsberg and Orlovsky on the basis of their 1962–63 stay. Kyoto, temple complex and Zen center, also signifies greatly, for the most part on account of Snyder who began his frequent residences there in the mid-1950s. The London of the "Holy Communion" readings in the Royal Albert Hall, on June 11, 1965, headlined by Ginsberg and compeered by the Glasgow-born Alexander Trocchi with an estimated 7,000 in the audience, won headlines from *The Guardian* as "the biggest poetry reading meeting in the English-speaking world." Other of Beat's city gathering places involve Amsterdam, for its Van Gogh and related holdings at the Rijksmuseum and its liberal drugs regime, Prague, where Ginsberg would be crowned Kral Majales—May King—in 1965, Rome, to whose Uccello and other art Corso especially was much drawn, and the Vienna of the Schule für Dichtung, founded in 1991 in emulation of Boulder's Naropa Institute.

Before fetching up in Lawrence, Kansas, for his later years, Burroughs's near quarter-century of fugitive expatriation offers a noteworthy testimony to this kind of international span, whether Paris, Mexico and Central America, London, or Tangier. It would only be right, too, to give due mention to the City Lights Pocket Poets launched by Lawrence Ferlinghetti in 1955, and co-edited by Nancy Peters, and which besides Beat classics like *Pictures of the Gone World* (No. 1), "How!" (No. 4) and *Gasoline* (No. 8), has long carried an international list from Denise Levertov to Andrei Voznesensky, Pier Paolo Pasolini to Ernesto Cardenal. American Beat, the sojourns, the publications, and the frequent public readings and festivals, is not to be denied its own broader latitudes. That, nonetheless, by no means tells the whole story.

International Beat

For, in regard to the greater Beat widths, the emphasis at hand lies elsewhere, namely in non-US international authorships each rooted in its discrete birthright of time and place. Much as these make for kinship with Beat or Beat-like dissent, they do so also in terms inevitably of their own imaginative making. Of necessity it has been authorship not only in English, that of England, Scotland, Canada (with due recognition of French), and Australia, but in languages that reflect Latin America, the Europe of the Atlantic and the Mediterranean, Russia, Scandinavia and Finland, Greece, Turkey, the Maghreb, and the Asia of Japan and China. *The Handbook to International Beat Literature* is conceived to offer wide but still selective witness. These versions or incarnations of Beat, whether poetry and fiction, visual work and performance, so find expression not merely beyond Manhattan or North Beach but beyond the shores of America itself. The upshot might not altogether mean Kerouac's "all over the world" or Burroughs's "world-wide impact" but it gives off expansiveness, a genuine sense of reach.

In kind with the different textures of Beat in the USA, however, the upshot has been far from any one aggregate. Be they writers specifically inspired by the American Beats, or those who by counter-cultural happenstance run close, they cannot but bring to bear the historical inflections of their own making. Any number have welcomed Beat America's thrust in the fight against conformism, the ruling consensus. Not a few, it hardly needs saying, have reflected the gender-bias of Beat culture, and straight, gay or bi-, of men before women. On occasion, too, there has been dissent from within

dissent, the further counter-view that a taste for the Beat pioneered by Ginsberg or Kerouac for all the show of self-liberation—lifestyle, road, sex, drugs, dress, music, and as always, text—could risk giving assent to yet another tranche of American cultural imperialism. In sum none of the writing involved, within and across national boundaries, could in any serious probability ever have yielded some species of identikit Beat.

The multitudinous publications, the “spoken” readings, the text and music sessions, the different consortia, amount to cartographies in their own right. That goes beyond translations of *On the Road* or *Naked Lunch*, important as they are, or even shared platforms and readings with Ginsberg or Burroughs. A fair amount of the work remains at the margins, one-off sheet texts, small journals, hand-distributed and/or mimeographs, or personal audios and tapes. Many of the writers and artists who enter contention, both in their own country and beyond, remain unknown outside their ambit, a deficit this *Handbook* also seeks to remedy. The issue perhaps best comports into one of asking what it is to encounter Beat, or Beat-style writing and art, across geographies, counterculture-seams, behaviors, and poetics, evidently akin to yet pitched at quite one or another remove from the Beat of the United States.¹⁵

Beat Across Borders

To first address Beat literature and culture, or its equivalence, in Canada and Mexico is to do more than simply recognize adjoining land borders. Whatever the sway of US power in lifestyle and media, even counterculture, both countries are to be accredited with their own “alternative” traditions. In the case of Canada that has been expressed in both English and Québec’s French, and for Mexico a Latin American Spanish much creolized with Nahuatl, Mayan, and other indigenous languages. “So near and yet so far” goes the Ella Fitzgerald jazz classic written by Cole Porter: it might usefully apply to Beat as manifested north and south of the US borders.

Beat Canada, quite as much as Beat America, shares a not always recognized claim to its own forerunner in Jack Kerouac. Was not his family, after all, migrant French Canadian, Breton in origin, and transplanted from Saint-Hubert-de-Rivière-du-Loup in Québec to Lowell, Massachusetts? Was he not adept in the French patois of *joual* before writing in English? So much acknowledged, and as mapped by Katharine Streip, Canada yields a variety of Beat contours, both Francophone and Anglophone, East and West Coast. She opens her purview with benchmark Kerouacian French-language road texts like Jacques Poulin’s *Volkswagon Blues* (1984, trans. 1988), Jean Babineau’s *Vortex* (2001) and Gerald Le Blanc’s *Moncton Mantra* (1997), and spans out to English-language narratives like Ken McGoogan’s *Visions of Kerouac* (2007) and Ray Robertson’s *What Happened Later* (2007) with their forays into Canada’s Beat/countercultural 1960s.

A plethora of other Beat-Canadian work equally wins recognition, whether George Rideout’s teasing language-divide play *Michel and Ti-Jean* (2014), the Québec social underbelly poetry of Patrice Desbiens, Josée Yvon, and Denis Vanier, or the French Haitian-English jazz writing of Dany Laferrière. Beat’s presence in the west, especially in the arena of the Pacific Northwest and British Columbia sometimes called Cascadia, has a seminal occasion in the 1963 Vancouver Poetry Conference in which Ginsberg brought his influence to bear on poets like Frank Davey, George Bowering, and Daphne Marlett. The evolution of the region’s TISH literary circle, and of its journal, and, typically, the storytelling of Gladys Hindmarch, give especial markers as to affinities with if not emulation of Beat seams and voice. Ongoing Canadian spirit-of-Beat idiom is to be found in the poetry of bill bissett (his name lower-case by his own choice), the Vancouver multi-performance jazz and poetry of Al Neil along with the “found” artwork of his partner Carole Itter, the Indo-Canadian garage rock of Arish Ahmad Khan, and the multi-media and greatly Burroughs-influenced musical cut-ups of John Oswald. Beat Canada can hardly be thought other than a continuing variorum.

If Mexico has had little choice but to take cognizance of the United States, whether the legacy of the Treaty of Guadalupe Hidalgo (1848) and the historic loss of territories north of the Rio

Grande or current vexations as to economic migration and the border, the country has long possessed its own ineradicable literary-cultural center of gravity. From Sor Juana Inés de la Cruz (1651–1695) and her religious dream-poem *El Sueño* (*The Dream*), through Octavio Paz (1914–1998) and his landmark social anatomy *El Laberinto de la Soledad/The Labyrinth of Solitude* [1950]), to Carlos Fuentes (1928–2012) whose vision and seminal reflexive techniques in novels like *La Muerte de Artemio Cruz/The Death of Artemio Cruz* (1962) and *Gringo Viejo/The Old Gringo* (1985) puts him at the literary forefront, Mexico has established a seriously consequential canon. At the same time, and quite in defiance of canonicity, Mexico has also had its share of mavericks and dissenters. These, especially from the 1960s onward, have been resistant to agreed convention not only in the form of the Partido Revolucionario Institucional (PRI) which governed from 1929 to 2000, or of the Catholic Church, or of codes of respectability as family and social creed, but also of literary genre. Aware or otherwise of how Mexico City, and the country's span from Tijuana to Chiapas, figures in US Beat mythology, their inside take on Mexico finds its reflection in Beat-like networks of alternative voice.

In Alberto Escobar de la Garma's mapping this means first to alight upon a tier of texts like Salvador Elizondo's labyrinthine cult novel *Farabeuf* (1965), the jazz poetry of Sergio Mondragón, and the eco-writing of Homero Aridjis. Yet more it summons the pop-rock verse of Parménides García Saldaña, the poetry of the haiku-inclined Alberto Blanco, and anti-official movements like those of *La Literatura de la Onda* and *Los Infrarrealistas*. Best engaging lights include Mario Santiago Papasquiaro for his cut-up jazz riffs, Carolina Estrada with her vision of punk rebellion, and José Vicente Anaya as translator of Ginsberg and Corso and whose own penchant for Beat idiom in his poetry is unmistakable. Latterly José Eugenio Sánchez, in *Jack Bonner and the Rebellion* (2014), writes a verse novella which turns reflexively and experimentally on might-have-been Kerouac haiku. In this and his related other textual playfields, with their unsparing sexual and political provocations, Sánchez's writing could hardly better embody Beat-countercultural Mexico.

Beat Anglosphere

Given evident language access to shared spoken and written English, Beat no doubt unsurprisingly was quick to find approximations in other parts of the Anglophone world. In Britain, whether England or the discrete case of Scotland, the perhaps best known confirmation was the Albert Hall read-in of 1965. Allowing for all cavils of definition, this was Beat's "poetry international" as rarely before. Named for Queen Victoria's consort, London's stately concert hall was more accustomed to hosting the classical music repertoire than pot haze and alternative poetry with its unbridled argot and performativity. That the occasion would be entitled *Wholly Communion* in Peter Whitehead's 1965 documentary film and in the arising selective anthology adds its own suitably irreverent tease. Ginsberg, Corso, Ferlinghetti, and the recorded spectral voice of Burroughs reading from *Naked Lunch* gave one register. But so, in company, did the considerable (if overwhelmingly male) British and European cohort—the latter to include Austria's Ernst Jandl, Finland's Anselm Hollo, and the Netherlands's Simon Vinkenoog.

With a due eye both to the Albert Hall gathering and to the dissident literary traditions in the Romantics, Blake especially, and to the Moderns, Luke Walker sets out the spectrum of England's literary affinities with Beat in detail. Inevitably English proverbial inflections of class or gentility, accent or irony, win note, but so, in the wider spirit of the 1960s, do Vietnam protest and CND's stance against the bomb. A poem like Adrian Mitchell's "To Whom It May Concern" with its scathing attack on political doubletalk ("Tell me lies about Vietnam") gives one measure. Michael Horovitz's anthology *Children of Albion: Poetry of the Underground in Britain* (1969), sixty-plus poets in all with Blake's "Glad Day" engraving as cover, gives another. Both Mitchell, whose engagingly "spoken" oeuvre is to be read in *Come on Everybody: Poems 1958–2008* (2012), and Horovitz, the versatile Beat-jazz poet of *Bank Holiday* (1967) and *Growing-Up: Selected Poems and Pictures, 1951–79* (1979),

contribute a lifetime's countercultural verse activity. Jeff Nuttall's *Bomb Culture* (1968), written by a prime English anarchist thinker, poet, filmmaker, and literary collaborator with Burroughs and Ginsberg, serves as the banner politico-cultural text for the times.

They each had, and continue to have, the company of like-spirited voices. In this they wholly contrast with so-called Movement poets, the likes of Philip Larkin, Edward Lucie-Smith, Kingsley Amis, or Elizabeth Jennings. They also differ from Britain's Angry Young Men, many of them actually as much to the Right as Left, novelists like John Wain and Alan Sillitoe or the playwright John Osborne. Along with Mitchell, Horovitz, and Nuttall, the roster looks to Harry Fainlight for his hallucinogenic and searingly confessional "The Spider," the performance poet Pete Brown who also wrote lyrics for the rock super-group Cream, and Iain Sinclair, Welsh born but London centered poet and author of *The Kodak Mantra Diaries* (1971) with its documentation of Ginsberg in England. The Liverpool Poets, the lyric Brian Patten and the playful-improvisational Adrian Henri and Roger McGough, publish their bestselling Beat-in-manner anthology, *The Mersey Sound* (1967). Spike Hawkins, also based in Liverpool, writes *Let 'Em Roll, Kafka* (1969), poetry and title nothing if not Beat in wit. In Libby Houston, botanist, rock climber, and a regular at 1960s and subsequent countercultural gigs, Beat-England has one of its few women poets.

Alexander Trocchi, whether Glasgow or London, then successively Paris, New Mexico, New York, and Venice, California, and whose novels *Young Adam* (1957) and *Cain's Book* (1960) remain countercultural benchmarks for their sex and drug themes, supplies a main link to Beat or Beat-influenced Scotland. For Fiona Paton, Trocchi's influence is manifest most clearly in 1962 at the International Writers Conference in Edinburgh when he clashed vehemently with the grandee of Scottish poetry Hugh MacDiarmid. Was Scottish literary tradition, medieval to modern, plurilingual, and imaginatively self-standing, to yield to the cosmopolitan deracination of the Burroughs era of which Trocchi was a prime example? That clash was notably recalled by Irvine Welsh, whose novel *Trainspotting* (1993), with its unsparing vision of council estate youth and heroin use, bears its own Beat measure.

Beat, or its Scottish literary footfall, would draw the interest of other participants, conspicuously the poet Edwin Morgan, who from *The Death of Marilyn Monroe* (1960) to his *Collected Poems* (1990) credited Beat with helping open his prosody (he became a generous supporter of Trocchi's work). Beat, likewise, has made its mark upon fellow-writers, whether Tom McGrath, playwright, one-time Features Editor of *Peace News* and poet-performer in 1965 at the Albert Hall, or Tom Leonard, a doyen of poetry's Glasgow idiom, or James Kelman, social activist and Booker Prize winner for his Joycean lower-depths vernacular novel *How Late It Was, How Late* (1994). Male engendered as may have been these writings they helped open up Scottish literary horizons as borne out in the fiction of Laura Hird, Alison Miller, and Zoe Strachan and the poetry of Liz Lochhead, Makar or Poet Laureate, whose creative debts extend beyond Scotland to the Liverpool poets and whose saxophone and text performances might well be said to trace back however attenuatedly to the Beats.

Down-under literary Beat? Australia gives grounds for thinking the case well founded. The cultural comparisons between Australia and America have understandably been frequent: both white settler nations with indigenous populations, both caught up in spatial dynamics—Frontier and Outback, and both pledged to an equalitarian ethos. Within this broader context Nicholas Birns gives specifics as to date and locale in the emergence of Beat Australia. 1968 marks the break-out countercultural year, its youth and sex-and-drugs dissidence a challenge to staid Australian norms. Two sites come into view. Hydra, the Greek Island favored by Leonard Cohen, hosts the expatriate writer-pair George Johnston, author of *My Brother Jack* (1964) as memoir of escape from interwar conformity, and Charmian Cliff, whose *Peel Me a Lotus* (1959) depicts "alternative" life under Aegean customs and climate. Balmain, Sydney outpost, contrastingly serves as Beat-Bohemian epicenter, the urban literary redoubt for authorship that would become known as "The Generation of 68."

Different constellations arise. George Murname's *A Lifetime on Clouds* (1971) and *The Plains* (1982) depict, respectively, the Irish-Australian and Catholic 1950s as a knot of rebellion and desire,

and Australian landscape almost as if eyed by the Kerouac of *On the Road*. The poets include Charles Buckminster, whose premature death does not obscure his turn to the Beats for inspiration, Michael Dransfield, whose first collection *Streets of the Long Voyage* (1970) and *Drug Poems* (1972) and heroin-overdose death cast him as *poète maudit*, Robert Adamson, editor of *New Poetry* (1968–82), whose *Inside Out: An Autobiography* (2004) chronicles a life of up from the ranks and Beat-like margins, and John Trantner, publisher-poet, co-editor of *The Penguin Book of Modern Australian Poetry* (1991), and liaison figure for Beat and other avant-garde writing. Beat and its traces also span Richard Neville's satirical *Oz* magazine (1967–73), Vicky Viidikas's countercultural-picaresque novel *Condition Red* (1972), the speech-poetry of Richard Kelley Tipping and Robyn Ravlich, Bruce Russell's darkly comic send-up of beatnik life *The Chelsea Manifesto* (1999), and Luke Carman's Ginsberg and outsider-themed story-cycle *An Elegant Young Man* (2014). Beat in Australia, 1960s and after, has run at no inconsiderable velocity.

Beat Europe

France and the Beat connection: not inappropriately the exhibition “Beat Generation: New York, San Francisco, Paris” of October 2016 was held in the Centre Pompidou, since its inauguration in 1977 one of the capital's pivotal cultural venues. For US Beat, East and West Coast, has had a presence in France since the 1950s and notably in the form of the Beat Hotel. France, however, as Peggy Pacini affirms, has laid claim to its own discrete French-literary styles of “Beat” experimentation. The role of Jean-Jacques Lebel, virtuoso of *poésie directe*, art theorist, Beat translator, co-anthologist with Alain Jouffroy of *La Poésie de la Beat Generation* (1965), who helped connect France's surrealist tradition to the Beats, commands special attention. Arts collectives and traveling festivals like *Polyphonix*, acclaim for the Beats in publications like *Le Magazine littéraire* in 1966, and interventions like the collection piloted by the poet Michel Bulteau as *Manifeste Électrique aux paupières des jupes* (*Electric Manifesto with Skirt Eyelids* [1971]), all gave further momentum. The writers have been many and various. Claude Pélieu, voluminous author and collagist who wrote in French, German, and English, and who moved to the States in 1963, authored *Dernière Minute Électrifiée* (1969), another vintage “electric” production much in the footfall of Burroughs. Sylvain Courtoux and Joël Hubaut likewise owe a debt to Burroughs, the former for how he embodies his theories of word-guerilla assemblage in a novel like *Nihil, inc* (2008), the latter for his (long unpublished) dream-collage with Pélieu under the title *Télé-Karma*. For Alain Jégou the more discernible resemblance is with Kerouac, a broad swathe of travel and on-the-road poems and his co-editorship of the tributary *Kerouac city blues* (1999). But for Lucien Suel it is again Burroughs (albeit along with Ginsberg and Kerouac whom he calls “the three angels of a new elsewhere”), strikingly in his verse cut-ups and his single breath-line novel *Mort du jardinier* (2008). Yet if French authorship exhibits Beat affinities, that is not to leave doubt of dissident imagining resolutely also bound into counter-terms set by its own culture and *la langue française*.

The prelude to Beat in Italy, in Maria Anita Stefanelli's documentation, can be said to begin in a convergence of different anarchist movements, the popular musical protest of *la canzone d'autore*, and the impact of an American dance-and-jive craze like “Rock Around the Clock.” But Beat also had its literary illuminati, few more so than Fernanda Pivano (1917–2009), doyenne of American literature and Beat early studies and anthologies, translator, and major contributor to the 2001 film documentary *A Farewell to Beat*. She has had company in Gianni Milano, ongoing countercultural legend, and teacher-poet, whose *Uomo Nudo* (*Naked Man* [1973]) was early to confirm his Beat underground credentials. A consortium of Beat sites and others writers comes into consideration. Rome's Spanish Steps in the 1960s were to be seen populated by the *capelloni*, the long-haired or beatniks. Beat 72 opened in 1964 as a club venue for readings and theater. Carmelo Bene's play *Nostra Signora dei Turchi* (*Our Lady of the Turks* [1968]), novel and then theater-piece, is pitched as Beat yet skeptical of 1968 as a platform of change. Pasolini writes his love-ode to Ginsberg unpublished until 1980. The city

of Bari's Teatro Piccinni hosts Cinieri-Palazzo's *La Beat Generation. Show in versi...* in the 1980s. Italy can look to its Beat literary continuity in a poet like Aldo Piromalli, author of the iconoclastic "Affanculo," onetime expatriate in the Netherlands, and public co-reader of his work with Ginsberg, and in Beat-motivated women writers like Amelia Rosselli, Dacia Maraini and Tella Ferrari who made her mark preciously early.

The Netherlands, its cultural and drug liberalism but also its Rijksmuseum together with the Van Gogh, Rembrandt, Escher, and other art galleries, was early to win visits from the likes of Ginsberg and Corso. The Dutch themselves, however, as Jaap van der Bent's portrait confirms, were no strangers to Beat-like and related dissent. A small population, moreover, did they not value liberty of voice given national imprisonment under Nazism? Quite the presiding Dutch-Beat figure is Simon Vinkenoog (1928–2009), variously the novelist of Amsterdam bohemian art-and-drugs life in *Hoogseizoen* (*High Season* [1962]), the "spoken word" and jazz-accompaniment poet of collections like *Spiegelschrift-Gebruiksyriek* (1962), and the performer and also disruptive presence at the Royal Albert Hall occasion. The cadre can also summon Hans Andreus, poet and author of *The Subterraneans*-influenced love affair novel *Denise* (1962), Ewald Vanvugt, the collage "road" novelist of *Een bizonder vreemde dief* (*A Very Strange Thief* [1963]), Peter H. van Lieshout, poet, Kerouac translator, and whose novel *De generalenrepetitie* (sic) (*The Generals Rehearsal* [1966]) gives a reflexive fashioning to Beat life, and Cornelis Bastiaan Vaandrager with his Rotterdam-located experimental fiction. Dutch "Beat" poetry offers a matching energy, whether that of Harry Hoogstraten, Hans Verhagen or the Arie Gelderblom of *Gekkenwerk* (*Craziness* [1973]). Flanders, to the south, gives another inflection to Dutch-language/Flemish literary Beat, from Pjeroo Robjee's "spontaneous" novel of alienation *De Nachtschrijver* (*The Nightwriter* [1966]) to the poetry associated with the 1960s magazine *Labris*, especially the jazz-Beat verse of Jef Bierkens.

Having set out the Francophone/Flemish hybridity of Belgium, Franca Bellarsi turns her attention more precisely to the Beat-cultural dimensions of French-speaking Wallonia and Brussels. In this regard she centers on maelström reEvolution, the *troupe poétique nomade* that is the greatly internationalist brainchild of the poet-impresario David Giannoni. Much as it has been centered in Belgium, the performing collective's Beat-style readings, presentations and conception of art as therapy-in-action, have spanned the annual "fi-Estival" gatherings, the City Lights Florence Bookstore, Québec, Lebanon, and New York City, with notable participation by Anne Waldman and Lawrence Ferlinghetti. Next to Giannoni's own work, contributing Belgian names can especially look to Tom Nisse, Luxembourg-born but long based in Brussels, whose "observational poems" with their greatly expansive styles of vista and imaging take symptomatic form in *Reprises* (2011) and *Dénicher* (2011). Fellow writers include the feminist-rhapsodist Laurence Vielle in a poem like "Ouf" with its foot-fall of Waldman's "Fast Speaking Woman," performance versifiers like Daniel Boute and Vincent Tholomé, and the free-style poets J. M. Commelynck (stage-name CeeJay), Serge Noël, and Damien Spleeters. A still younger tier invites due recognition of the Ferlinghetti-esque Paulo Dagonnier, a writer with a ready touch of pastiche. Pitched as it may have been between the literary realms of the Netherlands and France, Belgium has worked its own Beat vein in a considerable plurality of voice with a distinctive collective, cosmopolitan, and non-Francocentric recycling of Beat energies, all from within the French-speaking part of the country.

The relationship of Germany with America has been as intimate as it has been longstanding. The Renaissance mapmakers Matthias Ringmann and Martin Waldseemüller are involved in its very naming. Emigration to America tells a full history. World War II, the fall of the Berlin Wall, Germany as lead European economy, the importation of US pop culture, each carry transatlantic implications. Alexander Greiffenstern locates Beat literary culture within this history, whether landmark movements like Gruppe 47 (1947–67) with the attempt to rehabilitate the German language by prime names like Günter Grass and Heinrich Böll, or the collaboration of Gregory Corso and the writer and critic Walter Höllerer in their anthology *Junge Amerikanische Lyric* (1961). Something of Beat's disponibilité would be met in the immediate post-war poetry

of Rainer M. Gerhardt and that of Gottfried Benn, doctor-poet often likened to William Carlos Williams, and fiction like Arno Schmidt's Joycean, even Burroughsian *Zettel's Traum* (1970). But more explicit affiliations have been frequent. Carl Weissner, novelist and translator of Burroughs, Ginsberg and Bukowski, long carried the Beat imprimatur, strikingly in a fantasy alternative New York like *Manhattan Muffdiver* (2010). Jürgen Ploog in *Cola-Hinterland* (1969) writes an astronautic log-book of inner sexual fantasy and dream using Beat-Burroughs techniques of cut-up and text-and-graphics. Rolf Dieter Brinkmann, a poet cut short by his early traffic death in London, fed his enthusiasm for Beat and pop America into a range of open-style Beat verse. Jörg Fauser continues to win plaudits, albeit controversially, as the author of Beat counter-texts like the poetry collection *Die Harry Gelb Story* (1973) and the heroin narrative *Rohstoff* (1984). The footfalls in the poetry of Wolf Wondratschek or, however distant, in the fiction of Thomas Meinecke, along with ongoing texts impacted by Burroughs and Ginsberg, leaves little doubt that Beat continues as it has before to find its own German styles of focus.

Austria and Beat can call upon not a few interconnecting energies but if there has been one key interlocutor it has to be Ernst Jandl (1925–2000) who gives the point of departure for Thomas Antonic's overall account. The Dadaist sound poet of compositions like "Schtzngrrmm" with its fragment play on the German for trench (and so an allusion to World War I gunfire horror), and "Ode auf N," with its pattern on the name Napoleon, Jandl was long associated with the Wiener Gruppe, Vienna's post-war literary avant-garde. That he was yet another contributor to the Royal Festival Hall reading in 1965, much to applause, confirmed not only his evolving friendship with Ginsberg, and thereafter Anne Waldman and others in the American Beat circle, but his attraction to "spontaneous" poetics and jazz and poetry. Theater found a Beat-inclined multimedia dramaturge in Wolfgang Bauer, notably plays like *Party for Six* (1964) with its reflexive stage trickery and *Magic Afternoon* (1967) with its scenario of youth boredom and violence. The award of the Nobel Prize to Elfriede Jelinek in 2004 drew attention to a body of fiction and drama begun with the sex and food carnivalesque of *bukolit* (1968, published 1979) and a career that includes her past Communist Party affiliation, compositional uses of Beat and Burroughs-like collage and erotic material, and translation by the Beat-connected German translator Carl Weissner. Beat-Austrian street poetry has its outlet in Christian Ide Hintze who, along with fellow alternative poet Christian Loidl, established the *Schüle für Dichtung* (Vienna Poetry School), creative arts center modeled on the Jack Kerouac School of Disembodied Poetics with which it has maintained close relations and which continues under its writer-director Fritz Ostermayer. The figure of ruth weiss (lower case always), Vienna-raised Jewish poet, friend of Jack Kerouac, and eventual North Beach jazz-and-poetry virtuoso, has rightly over time been thought to have helped usher in a changing Beat canon. Her strengths lie in work like *The Brink* (poem 1960, film 1961), with its reverie on aloneness, and *Desert Journal* (1977), a philosophical performance-text given over to the mind and creativity.

Spain looks to a number of departure-points in its literary engagement with Beat. Estíbaliz Encarnación-Pinedo takes as departure-point the 1967 Beat Special Issue of the magazine *Claraboya/Skylight* for how its translations of Ginsberg, Kerouac, Corso and others helped inspire a poetics beyond Francoist cultural inertia. Ricardo Barnatan's *Antología de la Beat Generation* (1970) serves as follow-on landmark. Other pioneering belongs to the poetry of Carlos Edmundo de Ory in work like *Sin Permiso de Ser Ángel* (*Angel Without a Permit*, 1988) with its tributary "Visitanoche a Allen Ginsberg"/ "Evening Visit to Allen Ginsberg," and Carlos Oroza in the dark city vista of "Se prohíbe el paso" ("No Trespassing"). *La Transición*, as the politics of the 1970s became known, its prelude and enactment, looks to Leopoldo María Panero, his early prose-poetry and hallucinatory visions of break-down in *Poemas del Manicomio de Mondragón* (1987), Jesús Fernández Palacios in poems like "Treinta Monedas de Pus" ("Thirty Coins of Pus") full of accusation at Spanish politics and with due naming of Beat writers, and Fernando Merlo, author of the broken world set forth in his posthumous *Escatófago* (2004). Contemporary Beat has a range of voice to be met in Vicente Muñoz Álvarez's dissident and greatly Ginsbergian "Cola para Genocidio" (Genocide Queuing"), Uberto Stabile's "En

el Camino” with its explicit “road” affiliation to Kerouac, and Antonio Cordero Sanz’s Beat-inspired literal and literary journey in *Bardeo* (2014).

Poland’s modern history from Communist satellite through to the March 1968 uprising, and from Lech Wałęsa and *Solidarność* formed in 1980 to European Union membership in May 2004, supplies the context for the emergence of the countercultural/Beat literary currents identified by Andrzej Pietrasz and Tomasz Sawczuk. A compass point lies in Ginsberg’s visits of 1965, 1986, and 1993, each with their stir to the greatly heterogeneous arts underground of individuals and literary groups like Teraz (“Now”) in Kraków or Kontekst (“Context”) in Katowice with the magazine *bruLion* (*Note-paper*) in their wake. For Nowa Fala (New Wave), Kraków-launched and 1960s literary generation, the issue became one of personal and national identity within a One Party political stockade. Symptomatic names from the wider register include the poets Leszek Moczulski, Stanisław Stabro and Julian Kornhauser. An altogether more culturally uninhibited course was taken by Kaskaderzy Literary, “Literary Stuntmen” as they became known. The colloquial not to say sacrilegious Andrzej Bursa writes a poem like “Wiara” (“Faith”). The popular Marek Hłasko would attack the torpor of post-war Poland in his first novel *Eighth Day of the Week* (1957). Edward Stachura might be thought Beat-Zen in meditative texts like *Fabula Rasa* (1985). Further “stuntman” writing includes Rafał Wojaczek sexual-physical poems, Jacek Podsiadło’s poetry-is-all-there-is compositions like “Holiday Resort C,” and the Beat-skeptical verse of Darek Foks in “A Beatnik in Heaven.” Poland and Beat have maintained a distinct but uncertain imaginative relationship.

Beat North in Europe

The rise of Beat, it would be remiss not to recall, took place amid a world bifurcated by the Cold War, that of Eisenhower-Kennedy post-war America and Krushchev Soviet Russia. The City Lights publication of Anselm Hollo’s Beat-titled *Red Cats* (1962), with its selection of Yevgeny Yevtushenko, Semyon Kirsanov, and Andrei Vosnesensky, marked a breakthrough: another kind of Russia, a seeming Beat Russia. Yet, as Thomas Epstein demonstrates, inside the Russia undergoing de-Stalinization, and for all that *bitnik* had entered Russian vocabulary, Beat’s equivalent currents, if bold, were understandably circumspect. The hugely prolific Ilya Ehrenberg’s *The Thaw* (1954), with its not-so-veiled factory narrative of dictatorship, had pointed to the coming Khrushchev era. Soviet New Wave writing, and poetry like Yevtushenko’s “Babi Yar” on the Kiev Jewish massacre of 1941 or Vosnesensky’s “Monologue of a Beatnik” with its implicit tilt towards greater democracy, found eager responses at large public-poetry gatherings. Affiliated or corresponding output has looked to the anti-autocracy novelist Vasily Aksyonov from Kazan in the southwest of the Volga but long expatriated in the USA, the idiosyncratic stylist Andrei Bitov from Leningrad, and Alexei Khvostenko, *samizdat* poet, painter and songster who on expulsion from Russia made Paris his base. A group like SMOG, begun in 1965 and anticipating the spirit of *glasnost*, drew a range of new and countercultural literary talent. The reckoning includes the lyric poet Leonid Aronzon, however unpublished in his lifetime, Sergei Stratanovsky in the neo-existential and post-Soviet verse of *Muddy Rivers*, Leon Bogdanov as doyen of Leningrad unofficial literary culture, and the gifted Nina Isrenko, a rare female presence whose direct-observation and performance compositions she designated *polystylistics*, nothing if not a Beat-like denomination.

Beat in Denmark has the more or less agreed benchmark year of 1983. Ginsberg gave interviews and readings in Copenhagen and Aarhus, Burroughs appeared in Copenhagen’s *The Booktrader* and in the city’s punk barrio *Saltlageret*. For Lars Movin, nonetheless, the mirror also works quite the other way, rarely to more memorable effect than in the writings of three homegrown Beat-like stalwarts. The culture that had once produced Hans Christian Andersen, Søren Kierkegaard, and Karen Blixen (Isak Dinesen), and which continues to have a reputation for economic well-being and social cohesion, has also made itself available to contrarian literary voices. Dan Turèll (1946–1993), known widely as Onkel Danny (Uncle Danny), by his early death had logged up a

prodigious output, to embrace Burroughsian cut-up compositions, his *Mord-series* of more than a dozen crime novels, Beat poetry like *Karma Cowboy* (1974), the mid-1970s trilogy *Storby Trilogi* (*Big City Trilogy*) and *Jazz Poems: 1966–1986* (1986), and a host of broadcasts and happenings. Beat tendencies in the work of Torben Ulrich, champion tennis player, jazz clarinetist (he played on occasion with Sidney Bechet), and Buddhist in California, are readily to be found his short-form poems and in Movin's edited anthology *Jazz, bold & buddhisme* (2003). Peter Laugesen, who made his bow with *Landscape* (1967), a Kerouac "spontaneous" self-narrative, has led a busily varied literary career that includes collaborations with Turèll, a would-be Danish translation of *Finnegan's Wake*, and the "Beat" of poetry like *When Angels Are Belching Jazz* (1998) and *All Alone in the World and Hip Like Hell* (2001). Theirs has not been the only Beat register in Denmark but it ranks as the most decisive.

Norway's history, the past union with both Denmark and Sweden with full sovereignty in 1905, has positioned it as a state at once with an ancestry going back to the Vikings of the Scandinavian peninsula and yet recent as a North Sea oil economy of considerable affluence. Despite a line of genius as innovative as Ibsen, Grieg, or Munch, its culture has been conservative, late to meet and incorporate modernism. Beat, therefore, emerges as both a challenge to national values and yet a prompt, even relief, to those in the counterculture whose contours are carefully traced by Frida Forsgren. Jan Erik Vold, prolific poet, jazz reciter, a key figure in the generation attached to the avant-garde magazine *Profil*, especially embodies Beat's impact—the emphasis on lyric open verse and spontaneity of perception. Likewise the novels of Alex Jensen, his Kerouac-styled *Icarus: A Young Man in the Sahara* (1957), and of Agnar Mykle, whose *The Song of Red Ruby* (1957) which stirred a court case for supposed obscenity not dissimilar to those against Ginsberg and Burroughs, have been prominent. Theater has a prime performance-art Beat name in Kate Næss and artwork a Beat-funk exemplar in Marius Heyerdahl. Norway's Beat landscape also has its notable venues, whether Oslo's Club 7 (1963–85), Tronsmo Bookstore founded in 1971, Willibald Storn's "alternative" art gallery Zum Blauen Apfel, or the continuing bohemian enclave of Skippergata.

Sweden may well have acquired the deserved reputation of a liberal-progressive country, especially for its labor laws, welfare, housing, gender equality, and ecological and generous immigration policies. Perhaps understandably it is this Sweden, neutral in World War II, a benign-seeming haven, that Joseph Heller mythifies in *Catch-22* (1961). Sweden, however, and on Lisa Avdic Öst's account, has not been undiluted harmony, whether the grievous shooting assassination of its Prime Minister Olaf Palme in 1986, widespread finches at too much materialist wellbeing, or the persistence of countercultural forces. The tradition of dissent was anticipated by Karin Boye in her dystopian world-state novel *Kallocain* (1940) and found subsequent expression in the anti-war and other protest of songwriters like Mikael Wiehe and Afzelius Björn. Sweden's presiding Beat name, however, belongs to Sture Dahlström, the novelist of a busy span of work to include *The Great Blondino* (1987), with its rasping shy at Swedish bureaucracy in the form of the Nobel Prize Committee, *Cockerel's Dew* (1991) with its bold eroticism, and *Målarnas Republik* (*Painters' Republic*, 2000) which lays out a bohemian landscape of life and art. Ulf Lundell can be thought a companion in spirit, most of all on the basis of his novel *Jack* (1976) as Kerouac homage but told in the form of Stockholm urban drop-out and picaresque. Niclas Lundkvist, writing under the name Nikanor Teratologen, caused a huge stir with *Assisted Living* (1992), the portrait of a netherworld much in the vein of Burroughs. Gunnar Harding has long been a channel for Swedish Beat poetry, whether own free verse and jazz publications, translations of Ginsberg and the New York School, or in the form of the important and greatly sympathetic anthology *Beat!* (2005).

Finland's modern political balancing act, from World War II, through its Cold War neutrality to eventual membership of the European Union in 1995, has long been the watchword for a Baltic society of great caution. But if that has made for literary as well as political conservatism, not a little underlined by strong adherence to the Evangelical Lutheran Church, such has not prevented a body of self-expression written from a distinct contrarian angle. Harri Veivo makes the case through four

Beat-inflected primary poetic texts and with brief allusion to Finland's fiction and autobiography. Anselm Hollo, who had close friendships with Ginsberg and the Naropa poets and whose *Red Cats* remains a landmark, is given scrutiny for his "Superman as Child" (1968) with its ply of high modernist and pop-culture allusion. Pekka Kajonen's "Other Howl" shadows Ginsberg's "Howl" but anchors its vision in a self at once shaped by Finnish terms of dissidence and the poet's own reflexive mirror. Kalevi Lappalainen creates the verse-diptych, "They I-II" (1968), to refract a world caught in divides of generation and cultural mainstreams and peripheries. In the case of "Divine Comedy I" (1971), Markku Into redeploys Dante's Inferno as a mode of understanding forms of contemporary hell. Finland's Beat lays considerable claim to its own imaginative laws of motion.

Beat Mediterranean

Greece, modern and contemporary, from the Regime of the Colonels of 1967–74 to the twice-elected Syriza governments of 2015, has faced seriously unquiet times, be it dictatorship or the economics of austerity. Beat or Beat-like literary expression, as indeed other modern Greek literature, takes its place against the backdrop of these fissures and contra-flows as it does the prior political hinterland of Ottoman and Nazi invasion. The four poetic talents addressed by Polina Mackay give their measure discernibly shaped by Beat as an ethos, an idiom, of resistance. Lefteris Poullos, leading figure of the so-called 1970s Generation, in a poem like "Roads" turns the celebrated Kerouac trope against authoritarianism. Similarly, in "An American Bar in Athens" he gives a Greek countercultural re-write to Ginsberg's "A Supermarket in California" with Kostas Palamas (1859–1943) as Greece's national modern poet doing duty for Whitman. Yiorgos Prevedoursakis, likewise, offers homage but also adaptation, to Ginsberg in his verse-sequence "Kleftiko: Howling Neurotically in a Crippled City," the vision of a Greece depleted and turned against its better cultural self. Yannis Livadas, conscientious Beat translator, essayist on poetics, and author of poems about John Coltrane, contributes a symptomatic Beat-blues piece like "Jazz, I Say" to *Austerity Measures: The New Greek Poetry* (2016). In Jazra Khaleed, Chechnya-born, resident in Athens, notable for his anti-fascist poetry, Beat in Greece is to be met in the persona of a teasingly self-described "Muslim punk." This literary-imaginative terrain has been nothing if not as multiple as it has been political.

Turkey, famously poised across the Europe–Asia interface at the Bosphorus, and in theory a modern secular republic since its founding by Mustafa Kemal Atatürk in the 1920s, came to Beat somewhat late. The military coup of 1980 with its persecutions and repression, as Erik Mortenson details, re-enforced the will to expand a writerly and popular culture underground that continues into the new century. Beat style was one cultural avenue of expression that held attraction as borne out in cutting-edge literary journals like *Varlık* and *Notos*. Harkan Günday's novel *Zargana* ("Sea Needle," 2002), albeit set in Berlin, glimpses a sex and violence underworld before its protagonist makes his return to Turkey. Metin Kaçan's *Ağır Roman* ("Cholera Street," 1995) explores the poverty, crime, and prostitution of the city ghetto as life in an Anatolian village gives way to the ambiguous lure of Istanbul. Women's Turkish-Beat writing also summons attention, to include Sibel Torunoğlu's *Transvesti Pinokio* ("Transvestite Pinocchio" 2002), with its sex-worker theme, Kanat Güner's *Eroin Güncesi* ("Heroin Diary," 1997) as a self-chronicle of addiction and its costs, and Ayça Seren Ural's *Pogo* (2003), the lives of two women told as dissidence and crime. Küçük Iskender serves "Beat" Turkey as its own Bad Boy, at once outré poet and novelist, Ginsberg-enthusiast, flauntingly gay, drug campaigner, and the author of "Türkiye" as shockwave verse aimed to satirize the cultural status quo in kind with Ginsberg's "America." "Şenol" Erdoğan's journal *Underground Poetix* (2008–), and from the same 6:45 Press *Beat Kuşacağı Antolojisi / Beat Generation Anthology* (2011), confirms Beat's ongoing impetus in the literature of contemporary Turkey.

Morocco enters western Beat mythology as if to the manner born, whether the drugs outpost of William Burroughs, the restaurant *The 1001 Nights* started by Brion Gysin, the travel stop-off for Ginsberg, Orlovsky, and Kerouac, or the 1960s base for Ira Cohen's magazine *GNAOUA*. Morocco's

own Beat-literary makeup, however, if not entirely overlooked has won less than deserved identification. Three primary names, publishing in the wake of Morocco's independence from France in 1956 and highlighted by El Habib Louai, come into view. Each, it has to be said, falls under the mentorship of Paul Bowles as translator and, in reality, literary agent. Mohamed Choukri writes *For Bread Alone* (1973), the "Beat" autobiography of a life lived in killing early poverty, censored by Moroccan religious authorities for its account of sexual traffic and drugs and yet an international success. Larbi Layachi's narrative, *A Life Full of Holes* (1964), transliterated by Bowles from tapings in Moroccan dialect, delineates in graphic particulars life at the outlaw margins—child un-wantedness, making-do, theft, hashish and kif, sexual vulnerability and yet opportunism. Mohammed Mrabet, Tangier painter and fisherman as well as one-time Koranic scholar, establishes his name with storytelling once more in Bowles translations—*Love with a Few Hairs* (1967) as a limpidly written parable of transgressive sexual desire under Islamic code, and *M'Hashish* (1969), story vignettes given over to Moroccan lives of social estrangement and lived high on hash. Both Mrabet texts were first published at Bowles's instigation by City Lights, nothing if not further underlining of the Maghreb-Beat connection.

Beat Asia

Japan and Beat may on first sight seem an unlikely conjunction, distanced by language, cultural temperament, the very space of the Pacific Ocean. Yet modern links have in fact been frequent, whether western interest in Zen, haiku, ukiyo-e, kabuki, manga, anime, and karaoke, or Japan's turn to the West, America especially, in the form of Tokyo and Yokohama jazz, performance poetry, pop culture consumer styles, hip-hop and other youth music, and even adaptation of American slang. Put in literary terms Gary Snyder's Kyoto temple stays and Allen Ginsberg's visits have their complement in the writing and travels of Japan's two leading Beat names, Kazuko Shiraishi and Nanao Sakaki. A. Robert Lee offers bearings on this two-way context as on Japan's own countercultural literary tradition, whether the post-war "alienation" fiction of Kaoru Shoji, Ryu Murakami, and Haruki Murakami, the experimental filmmaking of Terayama Shūji, or an arts group like VOU whose membership once also included Yoko Ono. Shiraishi's Vancouver birth but Tokyo young womanhood and disenchantment with conformity lie behind her debut collection *Tamago no Furu Machi/Falling Egg City* (1951), not least the paired verse of "My Tokyo" and "My America," both quasi-surreal and decked in blues and sex idiom. A subsequent "Beat" collection like *Seinaru Inja No Kisetsu/Seasons of Sacred Lust* (1970) typically offers "Dedication to John Coltrane" as jazz encomium and "The Man Root" with its celebration of the penis as generative power. Beat, likewise, was the honorific conferred upon Sakaki, literal world hiker, radar operator witness to the Nagasaki bomb in 1945, friend of Snyder and Ginsberg, and the countercultural and ecological poet of *Break the Mirror* (1987) and *Let's Eat Stars* (1997). Poetry like "Homo Erectus Ambulant" offers a symptomatic blend of Beat-like open poetics, Zen and traveled-by-foot respect for the earth.

China, and the more inclusive cultural realm Benjamin J. Heal rightly calls the sinosphere, yields another distinctive "Beat" literary compass—whether Shanghai, Beijing and other mainland, or Taiwan, or the diasporic China of the United States and the West. If Beat in the time of Mao's Cultural Revolution (1966–76) signified decadence, that has changed with the Second Generation poets (*menglong shi*). The dissident and Beat-admiring figure of Liao Yiwu composes a poem like "Massacre" written in the wake of the Tiananmen massacre (1989). The photojournalist and novelist Ma Jian shadows Kerouac in *Red Dust* (2003) as a countercultural road narrative. The supposed "hooligan" fiction-writer Wang Shuo in *Playing for Thrills: A Mystery* (1997) blends Beat and China Noir. Sexual prudishness has been anything but absent in the fictions of Wang Xiabo's *The Golden Age* (2007) and a generation of women's authorship to include Wei Hui's bohemia-set *Shanghai Baby* (2003) and Mian Mian's drug-themed *Candy* (2000), the latter both banned by the regime. Guo Xiaolu's *I Am China* (2014), that of an expatriate in London, has one of the novel's characters write the poem "China" in savvy emulation of Ginsberg's "America." Taiwan contributes a same-sex novel

like Pai Hsien-yung's *Crystal Boys* (1983), Chinese America contributes Maxine Hong Kingston's *Tripmaster Monkey: His Fake Book* (1989) with its 1960s California backdrop. Both bespeak a Beat China, or its imaginative wave-ripples, at home and abroad.

Perspectives

The Beat panorama addressed in this collection, albeit to be acknowledged as selective, leaves little doubt that to continue insisting only or even largely upon the usual canon of names falls greatly short of the mark. This is not to understate the enduring impact of Ginsberg or Kerouac or the augmenting taste for Burroughs. Nor is it to pretend that Beat can act as the one encompassing gloss across each geographic and literary border—the term folds into any amount of countercultural variety of voice and activism, text and comportment. But it is to recognize an Atlantic and Pacific spectrum of shared affinities that has arisen beyond Manhattan or California into terrain that extends to Canada, Mexico, Europe, Australasia and Asia.

Beat, in other words, has long moved on not only from the one pre-emptive canon but also from the one geocentric location. Whether, too, the writers referenced in these essays are read in their original language if other than English, or in translation where available, there can be little doubt of their shared will to confront establishment cultures and their styles of expression. American Beat, from the outset, has invited elasticity of definition, be it the different visions of self-liberation, the co-emphasis on body and spirit, the affiliation with “open” poetics, or the multicultural origins and seams in its creation. International Beat, given the multiplicities of geography, not to say those of history, and allowing for all arising authorial differences as of overlaps, greatly extends the literary map. This is Beat become infinitely and thereby challengingly larger and, as quite befits, to which the internationally written twenty-three essays in this *Handbook* seek to give appropriate recognition.

Notes

- 1 “Lamb, No Lion” was first published in *Pageant*, February 1958.
- 2 William Burroughs, Keynote address, The Jack Kerouac Conference, University of Colorado, July, 1982. Cited in Ann Charters, *The Portable Beat Reader*, xxxi.
- 3 Standard references are as follows: Allen Ginsberg, *Howl and Other Poems*, San Francisco: City Lights Books, 1956; Jack Kerouac, *On the Road*, New York: Viking, 1957; William Burroughs, *Naked Lunch*, Paris: Olympia Press, 1959.
- 4 Lawrence Ferlinghetti, *Pictures of the Gone World*, San Francisco: City Lights Books, 1955, *A Coney Island of the Mind*, New York: New Directions, 1958; Gregory Corso, *Gasoline*, San Francisco: City Lights Books, 1958, *The Happy Birthday of Life*, New York: New Directions, 1960.
- 5 John Clellon Holmes, *Go*, New York: Scribners, 1952; Michael McClure, *The Beard*, Berkeley: Oyez, 1965; Herbert Huncke, *Guilty of Everything: The Autobiography of Herbert Huncke*, New York: Paragon House, 1960.
- 6 Gene Feldman and Max Gartenberg, eds. *The Beat Generation and the Angry Young Men*, New York: Dell, 1958; Donald M. Allen, *The New American Poetry*, New York: Grove Press, 1960; *Beatitude Anthology*, San Francisco: City Lights Books, 1960; Thomas Parkinson, ed. *A Casebook on the Beat*, New York: Crowell, 1961.
- 7 A substantial body of scholarship has now built up, notably Frida Forsgren and Michael J. Prince, eds. *Out of the Shadows: Beat Women Are Not Beaten Women*, Kristiansand: Portal Books, 2015; Nancy M. Grace and Ronna C. Johnson, eds. *Breaking the Rule of Cool: Interviewing and Reading Women Beat Writers*, Jackson: University Press of Mississippi, 2004; Jennie Skerl, ed. *Reconstructing the Beats*, New York: Palgrave, 2004; Ronna C. Johnson and Nancy M. Grace, eds. *Girls Who Wore Black: Women Writing the Beat Generation*, New Brunswick: Rutgers University Press, 2002; Richard Peabody, ed. *A Different Beat: Writings by Women of the Beat Generation*, New York: Serpent's Tail, 1997; Brenda Knight, ed. *Women of the Beat Generation: The Writers, Artists, and Muses at the Heart of a Revolution*, Berkeley: Conari Press, 1996; and “The Archaeology of Gender in the Beat Movement,” 178–199, and Amy Friedman, “‘I Say My New Name’: Women Writers of the Beat Movement,” 200–216, in A. Robert Lee, ed., *The Beat Generation Writers*, London and East Haven: Pluto Press, 1996.
- 8 Diane di Prima, *Loba, Part I*, Santa Barbara: Capra Press, 1973, *Loba, Part II*, Port Reyes: Eidolon Editions, 1977, *Loba, Parts I–VIII*, Berkeley Press, 1978, *Loba*, New York: Penguin, 1998; Anne Waldman, *Fast Talking Woman and Other Chants*, San Francisco: City Lights Books, 1975; Joanne Kyger, *The Tapestry and the Web*, San

- Francisco: Four Seasons Foundation, 1965; Janine Pommy Vega, *Poems to Fernando*, San Francisco: City Lights Books, 1968; Bonnie Bremser/Brenda Frazer, *Troia: Mexican Memoirs*, New York: Croton Press, 1969; Joyce Johnson, *Minor Characters: A Young Woman's Coming of Age in the Beat Orbit of Jack Kerouac*, New York: Penguin, 1999; Hettie Jones, *How I Became Hettie Jones*, New York: Dutton, 1990.
- 9 LeRoi Jones/ Imamu Amiri Baraka, *Preface to a Twenty Volume Suicide Note*, New York: Totem Press/Corinth, 1961; Ted Joans, *Black Pow-Wow: Jazz Poems*, New York: Hill and Wang, 1969, *Teducation: Selected Poems 1949–1999*, Minneapolis: Coffee House Press, 1999; Bob Kaufman, *Solititudes Crowded with Loneliness*, New York: New Directions, 1965, *The Ancient Rain: Poems 1956–1978*, New York: New Directions, 1981; A. B. Spellman, *The Beautiful Days*, New York: The Poet's Press, 1965, *Four Lives in the Bebop Business*, New York: Shocken Press, 1966, retitled *Black Music: Four Lives*, New York: Schocken Press, 1970.
- 10 Allen Ginsberg, *Kaddish and Other Poems*, San Francisco, 1959–1960, San Francisco: City Lights Books, 1961; Elise Cowen, *Elise Cowen: Poems and Fragments*, ed. Tony Trigilio, Boise: Ahsahta Press, 2014; David Meltzer, *David's Copy*, New York: Penguin Books, 2005; ruth weiss, *Desert Journal*, Boston: Good Gay Poets, 1977, *Can't Stop the Beat*, Studio City: Divine Arts, 2001.
- 11 Oscar Zeta Acosta, *The Autobiography of a Brown Buffalo*, San Francisco: Straight Arrow Books, 1972; Lorna Dee Cervantes, *Emplumada*, Pittsburgh: University of Pittsburgh Press, 1981; Maxine Hong Kingston, *Tripmaster Monkey: His Fake Book*, New York: Knopf, 1989; Frank Chin, *Gunga Din Highway*, Minneapolis: Coffee House Press, 1988.
- 12 Neal Cassady, *As Ever: The Collected Correspondence of Allen Ginsberg & Neal Cassady* Berkeley: Creative Arts, 1977; Diane di Prima, *Memoirs of a Beatnik*, New York: Olympia Press, 1968, *Recollections of My Life as a Woman*, New York: Viking Penguin, 2001; Irving Rosenthal, *Sheeper*, New York: Grove Press, 1967; Lenore Kandel, *The Love Book*, San Francisco: Stolen Paper Editions.
- 13 Hunter Thompson, *Fear and Loathing in Las Vegas*, New York: Random House, 1972 and *Fear and Loathing on the Campaign Trail '72*, San Francisco: Straight Arrow Books, 1973; Harold Norse, *Beat Hotel*, German trans. Augsburg: Mario Verlag, 1975, San Diego: Atticus Press, 1983; Kathy Acker, *Empire of the Senseless*, New York: Grove Press, 1988; Ed Sanders, *America: A History in Verse, Volume 1, 1900–1939*, San Rosa: Black Arrow, 2000, *America: A History in Verse, Volume II, 1940–1961*, Santa Rosa: Black Arrow, 2000, *Tales of Beatnik Glory*, Stonehill, 1975.
- 14 There has been no shortage of reception studies for US Beat writing. See especially *College Literature*, *Special Issue, Teaching Beat Literature*, 27:1, Winter 2000; Jennie Skerl, ed. *Reconstructing the Beats*, New York: Palgrave, 2004; Nancy M. Grace and Jennie Skerl, eds. *The Transnational Beat Generation*, New York: Palgrave 2012. Symptomatic and highly useful case studies would include Deborah Baker, *A Blue Hand: The Beats in India*, New York: Penguin, 2008; Todd F. Tiechen, *The Cubalogues: Beat Writers in Revolutionary Havana*, Gainesville: University of Florida Press, 2010; Josef Rauwolf, 'Prague Connection', *The Transnational Beat Generation*, 2012, 179–199; Hassan Melehy, *Kerouac: Language, Poetics, and Territory*, London: Bloomsbury, 2016; Jimmy Fazzino, *World Beats: Beat Generation Writing and the Worldling of US Literature*, Hanover, NH: Dartmouth College Press, 2016; Bill Morgan, *The Beats Abroad: A Global Guide to the Beat Generation*, San Francisco: City Lights, 2016; and Véronique Lane, *The French Genealogy of the Beat Generation: Burroughs, Ginsberg and Kerouac's Appropriation of Modern Literature from Rimbaud to Michaux*, London: Bloomsbury, 2017.
- 15 All bibliographic references in the rest of this Introduction are given in the respective essays.

PART I

Canada and Mexico

1

CANADA BEATS

A Complex Legacy

Katharine Streip

Would there have been a Beat generation without Canada? Jack Kerouac, a catalyst for the Beat movement, confessed in a letter to the critic Yvonne le Maitre, “All my knowledge rests in my ‘French-Canadianness’ and nowhere else” (Melehy 2016: 42). In another letter, Kerouac writes, “Canada brooded in the air and haunted me ... Canada was my bosom of God” (Johnson 2012: 21). The opening of the Kerouac archives at the New York Public Library in 2006 revealed the extent to which Kerouac identified himself as French Canadian (Cloutier 2016: 9).

The French Canadian diaspora, a migration of about 900,000 Francophones to the US between 1840 and 1930, shaped Kerouac and contributed to his outsider’s relation to the English language and American culture (Melehy 2016: 10, 12). Kerouac was very aware of how cultures and languages evolve through the contacts and exchanges of migrations and transformations (Melehy 2016:15). Canadian Beat literature reflects Kerouac’s own literary experimentation, responds to his movement between languages and his experience of English as a foreign language (Melehy 2016: 1). It mirrors Kerouac’s thematics of travel, migration, and movements between cultures and territories (Melehy 2016: 1–2). Beat translingual and transnational poetics inform Canadian Beat art as it exposes what is invisible in a dominant culture through aesthetic and thematic preoccupations. A nomadic morality and identity, sentences that embody motion, a poetics of exile and cultural displacement shape Canadian Beat art, from literature to assemblage art to jazz, poetry, punk music, and performance art.

Canada’s relation with the Beat movement is multi-faceted. A desire to challenge national and linguistic boundaries and a wish to escape conformity and explore identity through stylistic innovations in different media mark the Beats’ complex legacy in Canada. Beat themes and aesthetics are influential and antagonistic, a source of inspiration and a potential threat to be overcome through imagination and formal innovation.

Many Canadian writers were inspired by Kerouac’s life and writing. In Jacques Poulin’s *Volkswagen Blues* (1984), the main characters, Jack Waterman and his traveling companion, a Métis woman nicknamed la Grande Sauterelle (the Big Grasshopper), drive from Gaspésie to California in a Volkswagen bus. The novel highlights linguistic and cultural tensions, as we see in a short exchange between la Grande Sauterelle and Waterman: “Is your name Jack?” she asked “That’s what my brother used to call me. When we were little we gave ourselves English names; we thought they suited us much better!” (Poulin 1988:5). The novel reflects Kerouac’s preoccupation with French and English languages and cultures, as the characters not only retrace the journeys of early French explorers but also the wanderings of Beat authors, with many references to Kerouac and his friends (Adams 2009: 173). Waterman’s journey across national borders, his relationship with La Grande Sauterelle,

and his reunion with his brother in San Francisco, suggest that there will be a creative breakthrough in his own writing because of this odyssey.

Other Francophone and Anglophone works inspired by Kerouac's legacy include Jean Babineau, *Vortex* (2001), where an Acadian, André Boudreau, travels from Moncton, New Brunswick, to Mexico and tries to avoid disappearing into the "vortex" of the United States. The novel explores the position of a cultural minority confronted by the cultural and economic power of the United States. The Acadian poet Gerald LeBlanc's autobiographical novel *Moncton Mantra* (1997) describes Moncton's innovative community of artists and writers. Early in the novel, a friend shows up with a car and the narrator, Alain Gautreau, finds himself "on the road, headed for the United States in a delirious stream of words and uncertainties" (LeBlanc 2001: 11). Unlike the narrator, who struggles to write, his care-free friend Gilles Robichaud, in contrast, is "simply and naturally coming up with a poetry that was alive and deeply rooted in reality" in classic Beat fashion (LeBlanc 2001: 25). Jack Kerouac haunts the novel, as the narrator "got to talking about Jack Kerouac, the way he made his places, gatherings, descriptions of music come alive, his highly evocative style and his talent" (LeBlanc 2001: 32). As the narrator engages with Kerouac's legacy,

I reread *On the Road*, by Jack Kerouac. In the middle of reading, I had an irresistible urge to take off somewhere. The book was lying on the table while my head was flying away towards my dream-skies: oh California, oh Mexico, oh Louisiana. My dreams of sunny lands lasted a while, and then I finally landed, remembering that I wasn't Jack Kerouac, but Alain Gautreau, that I turned things over in my head without writing them down. This reality brought me crashing down. I hated everything. I knew that even if I left for some other better place, I'd still be carrying my alienation around in my suitcases.

Leblanc 2001: 48

Again, wrestling with Kerouac's writing eventually provides a stimulus for inspiration and claiming one's own identity:

I went back to reading Jack Kerouac and, instead of giving in to dreaming, I started to write about the effect it was having on me. I began to elaborate a plan, to write of Moncton as a theme. I wanted to translate a particular state of mind into prose, search out the meaning that this city had for me. I wanted to inscribe the immediate in an impressionist song full of cadences and flashes.

Leblanc 2001: 49–50

A Canadian Beat author leads the narrator to a eureka moment in the evolution of his own style. When Gautreau discovers Bill Bissett's collection of poems *Nobody Owns Th Earth*, "I began to study Bissett's style myself, his unusual spelling, his writing based on orality. It fascinated me. I got the urge to try the same kind of thing with French, a writing experiment" (LeBlanc 2001: 95). Bissett's fearless experiments with language and his poetics of oral speech inspire the narrator to create his own voice through experimenting with French.

In Ken McGoogan's *Visions of Kerouac* (2007),¹ the hero, Frankie McCourt, is obsessed with Jack Kerouac and travels from Montreal to San Francisco in search of experience in the 1960s. He eventually finds work as a fire lookout at Mount Jubilation in the Canadian Rockies (a tribute to Desolation Peak in the North Cascade Mountains of Washington State, where Kerouac worked as a fire lookout in 1956), where he has lively conversations with the ghost of Kerouac. The ghost and Frankie debate the significance of the *Rencontre Internationale Jack Kerouac*, a four day controversial celebration of Kerouac's work that took place in Quebec City in 1987. At the end of the novel, the narrator refuses a drink, a "Jack Kerouac Special" at Vesuvio's Bar in San Francisco, acknowledges his own alcoholism, and "broke into a run along Jack Kerouac Alley" to reclaim his life (McGoogan 2007: 284).