The Road to Interzone: Reading William S. Burroughs Reading: Addendum

Michael Stevens

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For Mom

“For to follow Coleridge through his reading is to retrace the obliterated vestiges of creation.”

--John Livingston Lowes, *The Road to Xanadu.*

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Works Cited

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Introduction

It has been twelve years since the publication of the first edition of *The Road to Interzone: Reading William S. Burroughs Reading* (RTI). The book was released in September, 2009, and was immediately made antiquated by a revised, second edition early in 2010. Since that time, unearthed recordings, photographs, and new publications have provided such a wealth of new information that I felt compelled to provide an addendum to the original book.

The first new additions I discovered were late in 2010, when I became aware of the Naropa Poetics Audio Archives. After transcribing the bulk of the material, I put together a selection of the authors and titles that were new to me and they were published in the *Academy 23* magazine and again a few years later alongside RTI, in 2018, when RealityStudio published the book online. The Naropa audio archives were an essential resource for understanding Burroughs' reading, and no less were the two additional reading lists from the collection of Jeff Ball, which both are included here and recorded in the Notes in full.

As expected, from the many photographs of Burroughs, more than a few are of him reading. A handful of titles in RTI are there because they were spotted in Burroughs' hands or on his shelves. Since 2010 many more photographs have come to my attention. Three major contributors to new entries for this addendum include the photographs of Burroughs' Lawrence, Kansas house and bookshelves by Patricia Eliot (Marvin), a series of photographs by artist/photographer Nina Katchadourian called *Sorted Books*, in which Katchadourian photographed titles found in Burroughs' library, and a photograph of one of Burroughs' Lawrence, KS bookshelves by Blondie co-founder, Chris Stein. I have also included a couple of books spotted in films, including Antony Balch's *The Cut-Ups* and Howard Brookner's *Burroughs: A Movie*.

In addition to the new entries from audio recordings, photographs, and film, there are also new entries for images of books and authors from Burroughs' collages, photographs and paintings, online resources like RealityStudio, and no shortage of traditional print sources, including a selection of Burroughs' marginalia from his uncorrected proof copy of Edmund White's biography of Jean Genet, *Genet* (thanks to Jim Pennington).

Parts Two and Three of RTI were reprinted in a revised and updated form in the second edition of *A Distant Book Lifted,* in 2014. Since that time there have been a handful of new additions. Neither RTI or *A Distant Book Lifted* printed Burroughs' actual blurbs, only the bibliographic information for titles on which Burroughs' blurbs appeared. The content of the blurbs first appeared here: http://www.realitystudio.org/texts/burroughs-blurbs/ All blurbs collected on RealityStudio, as well as a few new additions, are collected together for this addendum.

There is a lot of new information here, and a few corrections as well, making this addendum an essential update and companion to *The Road to Interzone*. The structure is nearly identical to the original book, so if you are familiar with that format, and you have a look at the following, "How to Read the Addendum", you should have no problem navigating the present volume.

How to Read the Addendum

All entries in this addendum are additions, updates, and in some cases, corrections to the second edition of *The Road to Interzone.* If an entry is an update to a former entry, there will be no biographical or bibliographic information. Please refer back to page number (included) for original entry in book (suicide press, second edition 2010 or visit https://realitystudio.org/publications/road-to-interzone/). For example, the first entry is:

Abrahamson, David. *Crime and the Human Mind*. RTI, p. 3. (21)

This means that David Abrahamson's *Crime and the Human Mind* appeared in *The Road to Interzone* on page 3, but there has been a newly discovered mention of the book, and it will be in Note 21 at the end of the addendum in the Notes section. If there is no note number, the information will be included in the entry. All new additions in all sections follow this rule.

For new entries that are unique to the addendum (were not included in RTI), bibliographic information will be included. For example:

Austen, Jane. *Persuasion*. London: Oxford University Press, 1963. "In November 1963, Lynne and Anthony Burgess once again found themselves in Tangier, Lynne had collapsed yet again, and on this occasion, it was in the Hotel Velasquez that William read aloud from Jane Austen to her." CMB, p. 409. The original account of this encounter can be found in Burgess' second volume of autobiography, *You've Had Your Time: The Second Part of the Confessions*, p. 85.

This means that Jane Austen's *Persuasion* is making its first appearance, and was not in *The Road to Interzone.* It is a new addition and was found in Barry Miles' *Call Me Burroughs*, page 409, and its original source is Anthony Burgess' autobiography, *You've Had Your Time: The Second Part of the Confessions*, on page 85.

There is one fundamental change in structure between the addendum and the original book. Because there were no notes in RTI in Parts Two through Six, the Notes fell at the end of Part One, Part One B. The addendum; however, has notes in more than one section (mostly Parts One and Six); therefore, the notes section here will be included at the end of the addendum before Works Cited.

Parts Two and Three of RTI were reprinted in a revised and updated form in the second edition of *A Distant Book Lifted* in 2014, and those updates, as well as a few more are included here.

The biggest addition to Part Three has been to include Burroughs' actual dust-jacket blurbs, which were originally made available on RealityStudio here: http://www.realitystudio.org/texts/burroughs-blurbs/ . As with all other entries in the addendum, if it is an update to a former entry, there will be no biographical or bibliographic information, but a reference to the original entry in RTI (see example above).

The “how to read this book” guide printed in Part II of the Introduction to RTI remains true for this addendum. I could not find an entry here that met the criteria for answering every question each example illustrated, so I left the original Raymond Chandler examples. I have reprinted the original, with a few changes, here:

A typical entry in Part One looks like this:

Author. Title. Bibliographical information of work consulted. (Time of exposure to work.) Biographical information. Specific references. (Notes)

Here are two examples:

Chandler, Raymond. (C) Raymond Chandler (1888-1959), the creator of Philip Marlowe and the hardboiled style of American detective fiction. Along with Dashiell Hammett, Chandler was an important influence on Burroughs’ early writing style; however, he later stated that the hardboiled genre could only be taken so far and its use was limited. Used in cut-ups, TTM, pp. 6-7. AM, p. 9 / MKA, p. 23 / CWWB, p. 106. (1, 31, 55, 70)

Chandler, Raymond. “Guns at Cyrano’s.” *The Simple Art of Murder*. Cambridge: Houghton Mifflin, 1950. (70)

If Burroughs was discussing Raymond Chandler in an interview, that reference can be found under ‘Chandler, Raymond.’ If Burroughs was referencing a specific work by Chandler, for example: “Guns at Cyrano‘s,” that would be found under “Chandler, Raymond. ‘Guns at Cyrano’s.’ *The Simple Art of Murder* (in this case the reference is to a short story and the following title, The Simple Art of Murder, the collection in which it is included.) In each entry can be found the page number of the work in which the reference was found as well as the quote itself, in most cases. The bibliographical information provided for books in Part One pertain to the edition consulted, not necessarily the edition which Burroughs read.

On several occasions, Burroughs composed lists of favorite works or authors. In interviews and essays he would sometimes mention more than one author or title in the same breath. For the sake of brevity and out of respect for context, entries with more than one reference will be printed in full in the Notes section. For example: Burroughs composed a list of suggested reading for a class he was teaching at the Naropa Institute in Boulder, Colorado. This fascinating glimpse into Burroughs’ reading and influences consists of 46 titles. Seeing the same list multiple times would make for laborious reading; therefore, the list appears in its entirety in Notes and it will be noted under the pertinent author’s name in Part One. This reduces repetition while retaining the integrity and context of the original reference.

From the example, the numbers 1, 31, 55 and 70 in parenthesis at the bottom of the entry indicate that there are passages in Notes which pertain to Raymond Chandler. Here is an example: in note 70, Burroughs mentions 15 different authors. One of them is Raymond Chandler and a character (the albino gunman) from his short story, “The

Guns at Cyrano's." Another reference in note 70 is to Graham Greene's book, The Quiet American. Therefore, the number '70' will appear at the end of Graham Greene's *The Quiet American* as well as Raymond Chandler's "The Guns of Cyrano's."

Letters after the author's name or work indicate when Burroughs became familiar with the author or work being referenced. In the entry above the '(C)' after Chandler's name indicates the time period between 1940 and 1946. These letters correspond with the following chronological chart:

A. Childhood (1914-1932) St. Louis, Los Alamos

B. College Years (1932-1940) Harvard, Columbia, NYC

C. War Years (1940-1946) St. Louis, Chicago, NYC

D. Southern Travels (1946-1953) Texas, New Orleans, South America

E. Naked Lunch (1954-1960) Tangier, Paris

F. Cut-Ups (1960-1973) London

G. The Bunker (1974-1981) NYC & Boulder

H. Lawrence (1981-1997) Lawrence, Kansas

In some cases, there was not enough information to definitively state when Burroughs became familiar with an author or work. In those instances, there will be no letter.

Also, in the sample above the brief biographical account of the author is followed by: "Used in cut-ups, TTM, pp. 6-7. AM, p. 9 / MKA, p. 23 / CWWB, p. 106." These letters and numbers are abbreviations of works followed by the page numbers of the books which they are referencing. In this case, "AM p. 9" means The Adding Machine, page 9 and "TTM, pp. 6-7" means The Third Mind, pages 6 and 7.

For bibliographical information please see the Works Cited section at the end of this addendum. On the following page is a list of abbreviations used:

Title Abbreviations

ACA *Academy 23*

BIL "*Burroughs in London*"

BMA *The Book of Martyrdom and Artifice*

CCC *Cut-Ups, Cut-Ins, Cut-Outs: The Art of William S. Burroughs*

CMB *Call Me Burroughs: A Life*

CR1 William S. Burroughs Class on Creative Reading, Part One, 8-8-1979

CR2 William S. Burroughs Class on Creative Reading, Part Two, 8-8-1979

CR3 William S. Burroughs Class on Creative Reading, Part Three, 8-10-1979

CR4 William S. Burroughs Class on Creative Reading, Part Four 8-13-1979

DHM *Don't Hide the Madness*

EWG Burroughs' marginalia from his copy of Edmund White's *Genet*

GB *Gerald Brenan: The Interior Castle: A Biography*

HT *Hardy Tree: A Doctor's Bible*

LWSB *The Letters of William S. Burroughs*

NER *Nova Express: The Restored Text*

OWF *Observed While Falling*

PDL 1980 Public Discourse Lecture

POE *Ports of Entry*

ROTW *Rub Out the Words*

RTI *The Road to Interzone: Reading William S. Burroughs Reading*

TAF *The Travel Agency is on Fire*

TS *Taking Shots*

TTER *The Ticket That Exploded: The Restored Text*

TW *Terry Wilson: Cutting Up for Real: The Writing of Perilous Passage: Terry Wilson in Conversation with Ian MacFadyan*

WSBP *The William S. Burroughs Papers, 1951-1972*

Part One: Literary Pronouncements and Reading References

Abrahamson, David. *Crime and the Human Mind*. RTI, p. 3. (21)

Acker, Kathy. *Algeria: A Series of Invocations Because Nothing Else Works*. Aloes Books, 1984. (H) At Acker's request, Jim Pennington gave Burroughs a copy of this book upon release.

Adams, Brian C. *The Medical Implications of Karate Blows*. NY: A. S. Barnes & Co., 1975. (G) (41)

Aiken, Conrad. *Mr. Arcularis*. RTI, p. 3. (42)

Aiken, Conrad. *Silent Snow Secret Snow*. RTI, p. 3. (42)

Alexander, F. Matthias. *The Alexander Technique: Essential Writings of F. Matthias Alexander*. NY: Thames and Hudson, 1989. (21)

Algren, Nelson. RTI, pp. 3-4. Burroughs underlines Nelson Algren in Edmund White's *Genet*, and comments: "another of my denigrators—jerk. Write a novel about addiction about which he knew less than nothing." EWG, p. 310.

Anderson, Andy Malony. *Atoms That Speak*. Edinburgh, 1981. (G) From a postcard for sale on eBay in 2021, from Burroughs to Roy Pennington, "I thought *Atoms That Speak* a really beautiful story. Hope he is able to place it."

Ardrey, Robert. *African Genesis*. RTI, p. 5. (42)

Arlen, Michael. *The Green Hat*. RTI, p. 5. Burroughs mentions *The Green Hat*, along with Joseph Hergesheimer's *Cytherea*, as a period piece. "Everyone read it in the 1920s, and I tried to reread it recently. It's on here more as a sort of a curiosity like a wooden Indian, but everybody read it in the 20s and this green hat was sort of a bell-shaped hat, became a uniform of the Jazz Age, the Jazz Age flapper, so it had a great influence. It now seems incredibly wooden, you wonder if people really did talk like that, say such things and do such things. Here's somebody named "boy finwicket?" who throws himself out of a window on his wedding night when he finds out his bride isn't a virgin. My God." (42)

Folio 65. Item 34, layout page using the front cover of *The Green Hat* by Michael Arlen as centrepiece. (1 leaf.) WSBP, p. 44.

Asbury, Herbert. *The Gangs of New York*. RTI, p. 6. "It's historical, about the gangs of New York. (...) By far the most interesting part is the Draft Riot. In the Draft Riots in 1963 (1863) in New York City there were about 5000 people killed and whole sections of New York were burned down, and that was actually the beginning of the New York City Police. You see the police could not contain the riot and then they had to call in the army and they opened up with (?) on the crowd, but if the police had been able to contain it they might have stopped it with 40 or 50

casualties. So after that the police force of New York was completely remodeled and is now an occupying army as it were that is prepared to deal with just such a situation as that, just from the point of view of information there's a lot of, and a lot of good ideas for writing in there." CR4. The Draft Riots are covered in Asbury's *Gangs of New York* in Chapters 7 and 8, pp. 118-173. (42)

Auden, W. H. *Age of Anxiety: A Baroque Eclogue*. NY: Random House, 1947. (D) "Bill thought that *The Age of Anxiety* was the best thing he did." CMB, p. 74.

Austen, Jane. *Persuasion*. London: Oxford University Press, 1963. "In November 1963, Lynne and Anthony Burgess once again found themselves in Tangier, Lynne had collapsed yet again, and on this occasion, it was in the Hotel Velasquez that William read aloud from Jane Austen to her." CMB, p. 409. The original account of this encounter can be found in Burgess' second volume of autobiography, *You've Had Your Time: The Second Part of the Confessions*, p. 85.

Baker, Carlos. *Hemingway: A Biography*. RTI, p. 205. (42, 57)

Baldwin, James. *Giovanni's Room*. NY: Dial Press, 1956. Collage from the scrapbooks features Burroughs art, a photograph of James Baldwin, and the following text:

"Giovanni's room? Ah now I remember coming back room 18 on the top floor the room se quite empty now my life with Giovanni coming back rose wall paper above his head sad voices silver morning shadows on a distant wall jerky bureau drawer you will know a young sailor I knew looking at the sun on the sea wall ports of the world in his eyes I will be at home remember 18? talking about that room lacerated him like salt hate and hideous hunger in the room there must be other rooms what kind of room did you think Giovanni would be living in you want this foul empty room? spitting his question in blood? I remember the room you can have wine you smell of wine or beer if you want it the heat the stagnant smell looked at me the morning light dim jerky far away so many mornings in his eyes Giovanni on the bed naked there shirt in one hand room over a shop window the florist shop remember old flowers wind blowing away the smell of young nights precarious streets of yesterday seemed to ruffle my hair the boy solid now I could touch almost I can see him quite clearly tonight weary exhale of his breath 'Take off your clothes its getting late mister you have known me for a long time mister leave cigarette money.' +"

This page from Burroughs' scrapbook is reprinted in *Luna-Park*, number 7, March, 1981.

James Grauerholz states in his Afterword to *And The Hippos Were Boiled in Their Tanks*, concerning the 1944 Lucien Carr / Dave Kammerer murder, "Some version of the affair turns up in novels and memoirs written in the 1940s, or later, by Chandler Brossard, William Gaddis, Alan Harrington, John Clellon Holmes, Anatole Broyard, Howard Mitcham, and even James Baldwin—who is believed to have used the characters for a story he called Ignorant Armies, a very early version of his gay-themed 1956 novel *Giovanni's Room*."

Baldwin was also borrowing from Matthew Arnold's 'Dover Beach,' which Burroughs was familiar with, and wrote this in a letter to Allen Ginsberg, April 20, 1955, "Woke up last night at 3 am with a character in mind who is writing a great, gloomy, soul- searing homosexual novel. 600 pages of heartache and loneliness and frustration.' Title: Ignorant Armies from 'Dover Beach' 'Swept with confused alarms of struggle and flight/ Where ignorant armies clash by night.'" LWSB, p. 271, and RTI, p. 5.

Ballard, J. G. RTI, p. 7. (53)

Ballard, J. G. *The Terminal Beach*. London: Gollancz, 1964. (F) (53)

Ballard, J. G. "Equinox". *New Worlds SF* No. 142, May-June, 1964. (F) (53)

Barnes, Djuana. *Nightwood*. RTI, p. 7. CR4.

(21, 42)

Baudelaire, Charles. RTI, p. 8. (17, 21)

Baudelaire, Charles. *Les Fleurs du Mal*. RTI, p. 8. (30, 46)

Bayley, Barrington. J. *The Star Virus*. RTI, p. 8. Oliver Harris discussing the "shuffle cut" section *of The Ticket That Exploded*: "This section appeared verbatim in the 1962 edition except for a few very small cuts and a short insert in the middle that Burroughs made for the 1967 edition. The inserted text, which breaks up long passages of repetitive cut-up material, echoes the earlier reference to Henry Kuttner's novel *Fury* by again citing not only a science fiction text—Barrington Bayley's *The Star Virus*— but also seemingly gratuitous bibliographical details ('in New World Science Fiction .. Nova Publications .. 7 Grape St. High Holborn London Vol 49 June .. '). In context of so much uncredited recycling of Modernist authors such as Joyce and Eliot—who themselves pastiched other writers—the strategy of acknowledging so fully such sub-literary, non-canonical works, clearly seems ironic (in the spirit of postmodernism). However, the reference has unexpected material connections, beyond the detail—so serendipitous it might appear fabricated—that the British SF magazine was printed by Nova Publications. Despite Burroughs' seeming carelessness—misspelling Bayley's first name (it's 'Barrington' not 'Barryington'), incorrectly citing the title of the magazine (New Worlds not New World) and misquoting the text ('But you might have taken half the spaceground with you!' not 'Why you might have taken half the planet with you')—he very deliberately omits the key detail, the year of publication, which is replaced by a teasing ellipsis. For June 1964 was no random issue of the magazine: under the new editorial leadership of Michael Moorcock, it featured J. G. Ballard's important discussion of Burroughs, 'Myth Maker of the Twentieth Century,' which placed him on a par with Joyce in a review of his work that discussed the recently published *Ticket That Exploded*." TTER, pp. 273-4.

(53)

Beckett, Samuel. RTI, p. 8. Portrait of Samuel Beckett in painting by Burroughs. Title is unknown, but the painting can be see in Josh Jones's "*The Visual Art of William S. Burroughs: Book Covers, Portraits, Collage, Shotgun Art & More*." According to Jim McCrary, this painting was hanging on the wall in William Burroughs' bedroom.

Postcard with photograph of Samuel Beckett by Dmitri Kasterine can be seen on Burroughs' shelf in photographs of his books and bookshelves in Lawrence by Patricia Eliot.

"That's my religion. Read Beckett. You identify and kill alter egos to get to the bottom: the unnameable, the abyss. Silence." Burroughs quoted in Iain Sinclair's *American Smoke*, p. 166.

CR4 (22, 37, 52, 56)

Beckett, Samuel. *Malone Dies*. RTI, p. 9. (42)

Beckett, Samuel. *Murphy*. NY: Grove Press, 1957. (E) (42)

Beckett, Samuel. *Watt*. RTI, p. 9. CR1, (42)

Behanan, Kovoor. *Yoga: A Scientific Evaluation*. RTI, p. 9. (21)

Benchley, Peter. *Jaws*. RTI, p. 9. "It's written as a film script. Any competent film script writer could turn that book into a film script in a week." CR2

Berkson, Bill. (F) Bill Berkson (1939- 2016) American poet. In a letter to Brion Gysin from 1961, Burroughs states, "A young man named Bill Berkson may turn up in Paris. Harry Phipps replica. Writes for the *Floating Bear*. Good poet. Use your judgment. Seems relatively well intentioned." ROTW, p. 90.

Black, Jack. *You Can't Win*. RTI, pp. 10-11. CR4, CMB, p. 36, CMB, p. 90.

Portrait of Jack Black in painting by Burroughs, "*Portrait of Jack Black—Narrator of 'You Can't Win' and 'Salt Chunk Mary*'", 1992. POE, p. 25.

Tony Mostrom's "You Can't Win: William S. Burroughs and the Real Jack Black is a nice overview of Black's *You Can't Win,* and its influence on Burroughs from June 23, 2020, https://pleasekillme.com/burroughs-jack-black/

(42)

Blake, William. *Songs of Innocence and Experience*. RTI, p. 12. (21)

Blum, Richard. "The Firmin Child." RTI, p. 12. "A very good one" "I'm talking about ghost stories in the *Fontana Book of Great Ghost Stories* about a changeling child. It's really got something of a chill to it." CR4

(42)

Bluestone, George. *Novels into Films*. RTI, p. 12. (42)

Bodenheim, Maxwell. *Replenishing Jessica*. NY: Boni and Liveright, 1925. "Burroughs liked *Replenishing Jessica*." CMB, p. 68

Bogan, Louise. "*Several Voices Out of a Cloud*." RTI, p 12. DHM, p. 206.

Bogora, Weldemar. *Chukchee Mythology: The Jessup North Pacific Expedition* Edited by Franz Boas. *Memoir of the American Museum of Natural History Volume VIII*. NY: G. E. Stechert, 1913. (H) Burroughs, in conversation with Allen Ginsberg, "There's the classic work, another classic work. [Weldemar] Bogora's *Chukchee Mythology*, that is the reindeer people and their shamanism [1910]. They're still practicing and it's described in *The Shaman's Drum*. And the sprits that the shamans use to evoke the helpers." DHM, p. 91.

Bonnewits, Isaac. *Real Magic*. RTI, p. 13. ACA, p. 21. (42)

Bouthoul, Betty. *Le Caliph Hakim*. RTI, p. 13. CMB, p. 361, (15, 42)

Bouthoul, Betty. *Le Vieux De La Montagne*. RTI, p. 13. CMB, p. 361, (15, 42)

Bowles, Jane. RTI, p. 13. "She's a very funny writer, indeed." CR2

"She was a legend in her own life. she spoke perfect Arabic with a heavy Bronx accent and Brion told me about how she was up on the roof, you know only women are allowed on the roofs during the daytime in an Arab town. You go up on the roof and all the women will start screaming at you. (...) she was up on the roof. all these Arab houses have flat roofs. The men are not supposed to be up there until sundown. If they get up there in the daytime that's when the women are hanging out the wash and gabbing and gossiping, they'll start screaming at you. So, she just leaned across to the next roof and said, 'you had anything good to eat lately?' and she was in solid.' CR3

(13)

Bowles, Jane. *My Sister's Hand in Mine*. RTI, p. 13. CR3, (42)

Bowles, Jane. *Plain Pleasures*. RTI, p. 13. "And here is something that only Janey could have written in *Plain Pleasures*: 'Mr. Drake was saying very slowly with a dreamy look in his eye, 'If I believe in a lot of unnecessary changing around, a lot of going back and forth I mean. When I was a younger man, I had a chance to go way down south to Florida. I had an offer to join forces with an alligator farm project, but there was no security in the alligators.'" Pure Jane Bowles." CR4. (*My Sister's Hand in Mine*, p. 303.)

Bowles, Jane. *Two Serious Ladies*. RTI, p. 13.

"It's extraordinary. Just one little scene and it couldn't be anybody but Jane Bowles. It's incredibly distinguished. particularly in the dialogue. And she's very good with conversations with bus drivers and policemen and that sort of exchange. This is from *Two Serious Ladies*, which is set in Panama. Very very funny novel I think:

'A policeman stopped and sat a few feet away from them. The Negress released Mrs. Copperfield's hand and bounded across the street laughing.

'Wasn't that the strangest thing you've ever seen?' Said Mrs. Copperfield, breathlessly.

'You better mind your own business,' said the policeman. 'Why don't you go and look at the stores. Everybody walks on the streets where the stores are. Buy something for your uncle or your cousin.'

'No, that's not what I want to do.' said Mrs. Copperfield. 'Well then go to a movie.' said the policeman, walking away.' (*Two Serious Ladies, My Sister's Hand in Mine*, p. 42)

And here's a very funny scene, Mrs. Copperfield and this whore, Pacifica are sleeping in this room and one of Pacifica's clients comes and starts banging on the door. So, Pacifica's trying to get her to help her move a burrow in front of the door to block it and,

'Mrs. Copperfield's eyes were glazed. She was becoming hysterical.

'No, no--I have always promised myself that I would open the door if someone was trying to break in. He will be less of an enemy then. The longer he stays out there, the angrier he will get. The first thing I will say to him when I open the door is: 'We are your friends,' and then perhaps he will be less angry.' (*Two Serious Ladies, My Sister's Hand in Mine*, p. 51)

That's very typical. Janey Bowles. There's a very funny scene in the bar where Mrs. Quill, the proprietor of this whorehouse runs up a bill she can't pay and her exchange with the assistant manager, 'So Mrs. Quill calls in Mrs. Copperfield to bail her out and Mrs. Copperfield arrives wearing a silver fox cape, despite the heat. Although she was perspiring and badly made up, she felt assured of being treated with a certain amount of deference by the hotel employees because of the silver fox cape.' Very much the contrary. She starts talking to the manager and he just looks at her. 'The assistant manager looked down with loathing at Mrs. Copperfield's upturned face. He hated her sharp features and her high voice. He found her even more disgusting than Mrs. Quill. He was not fond of women anyway.'" CR4 (*Two Serious Ladies, My Sister's Hand in Mine*, pp. 93-4)

"a comic classic. There's some marvelously funny scenes in there." CR3

Burroughs talking about his cat, Calico Jane: "Calico Jane. Calico Jane from Panama. She reminds me of Jane Bowles and *Two Serious Ladies* [Jane Bowles novel, 1943], and of Joan my wife." DHM, p. 292.

Bowles, Paul. RTI, p. 14. From Burroughs' marginalia notes in Edmund White's *Genet*. White "Bowles, a musicologist, had recorded Moroccan folk music and was also transcribing and translating oral accounts of Moroccan life. In Genet's mind this was an essentially 'orientalist' approach." Burroughs comments: "quite true". EWG, p. 593.

(31, 52)

Bowles, Paul. *Let It Come Down*. RTI, p. 14. "I like that even better than *The Sheltering Sky*. (...) There's a tremendous passage in the end of it where this man in a hashish delirium drives a nail into someone's ear. The guy's sleeping and he drives a nail into his ear. He always leaves his character in a dead-end. An absolutely dead-end situation." (*Let it Come Down*, pp. 301-2.) CR4.

CMB, p. 253. (42)

Bowles, Paul. *The Sheltering Sky*. RTI, p. 14. "It's a very special thing that he does in the first two books, *The Sheltering Sky* and *Let It Come Down*. It's sort of a heavy palpable darkness like underexposed film. It's very special and very sinister. Here's a passage from the typhoid delirium, this man is actually dying of typhoid fever. Incidentally, Bowles had typhoid fever so he's talking about something that he knows about. 'The street led up a steep hill where the hot sun was shining. The sidewalks were crowded with pedestrians looking at the shop windows. He had a feeling there was traffic on the side streets but the shadows there were dark. An attitude of

expectancy was growing in the crowd; they were waiting for something. For what he did not know. The entire afternoon was tense, poised, ready to fall. At the top of the street a huge automobile suddenly appeared glistening in the sunlight. It came careening over the crest and down the hill, swerving savagely from one curb to the other. A great yell rose up from the crowd. He turned and frantically sought a doorway. At the corner there was a pastry shop, it's windows full of cakes and meringues. He fumbled along the wall. If he could reach the door... He wheeled, stood transfixed. In the tremendous flash of sunlight reflected from the glass as it splintered, he saw the metal pinning him to the stone. He heard his ,own ridiculous cry and felt his bowels pierced through as he tried to topple over, to lose consciousness, he found his face a few inches from a row of pastries, still intact on their paper covered shelf.' (*The Sheltering Sky,* p. 242)

Now there's a very good passage in the end of this novel. This Kit, the wife of the man that died of typhoid has been lost in the desert where this sheik has sort of made her his love slave, but anyway the woman from the consulate found her and they brought her back and the woman from the consulate is seeing her to her hotel and she says, the woman from the consulate, this is Ms. Ferry, 'The Sahara's a small place really when you come right down to it. People just don't disappear there. It's not like it is here in the city, in the Kasbah.' Well then Ms. Ferry realizes, finally she says: 'My God, the woman's nuts', she said to herself. She opened the door, jumped down and ran into the hotel to the desk. Took a little while to make herself understood. A few minutes later two men walked out to the waiting cab. They looked inside, glanced up and down the sidewalk; then the spoke questioningly to the driver, who shrugged his shoulders. At that moment a crowded streetcar was passing by, filled largely with native dock workers in blue overalls. Inside it the dim lights flickered, the standees swayed. Rounding the corner and clanging its bell it started up the hill past the Café d'Eckmuhl-Noiseux where the awnings flapped in the evening breeze. Past the Bar Metropole with its radio that roared, past the in Metropol, past the Cafe de France, shining with mirrors and brass. Noisily it pushed along, cleaving a passage through the crowd that filled the street, it scraped around another corner and began the slow ascent of the avenue Gallieni. Below, the harbor lights came into view and were distorted in the gently moving water. Then the shabbier buildings loomed, the streets were dimmer. At the edge of the Arab Quarter the car, still loaded with people, made a wide U-turn and stopped; It was the end of the line.' This nymphomaniac woman has just wandered off into the native quarter to stay lost obviously." CR4. The passage Burroughs is reading is from the end of *The Sheltering Sky* (pp. 334-35)

"It was the end of the line" from *The Sheltering Sky* used in "the winds of time" section of *The Ticket That Exploded*. TTER, p. 238.

CMB, p. 253.

Bowles, Paul. *Without Stopping: The Autobiography of Paul Bowles*. RTI, p. 14. (27, 42)

Brackett, Leigh. *The Big Jump*. RTI, p 15. (42)

Bradley, Marion Zimmer. *The World Wreckers*. NY: Ace, 1971. (G) "She's written a lot of these Darkover books. This is one of the better ones about people who set out to wreck a world by lousing up the ecology and so forth, and you wonder as you read it whether world wreckers aren't at work here. It's just a team of people that move in and all they're doing is, well wrecking things, lousing everything up. Setting one faction against another and so on." CR4.

The World Wreckers, published in 1971, was the sixth book in the Darkover series. The first five were *The Planet Savers* (1958), *The Sword of Aldones* (1962*), The Bloody Sun* (1964), *Star of Danger* (1965), and *The Winds of Darkover* (1970). The other titles in the Darkover series that were available when Burroughs gave this lecture in 1979, were *Darkover Landfall* (1972), *The Spell Swords* (1974), *The Heritage of Hastur* (1975), *The Shattered*

Chain (1976*), The Forbidden Tower* (1977), and *Stormqueen!* (1978).

(42)

Brean, Herbert. *How to Stop Smoking*. RTI, p. 15. "I got this book *How to Stop Smoking* by Brean on here because I read it and did stop smoking. I'd been trying for years, and he guarantees that anybody that reads the book and does what he tells them, if they want to stop smoking, they'll stop smoking. I read it and I did and a couple of other people I gave it to. It's sort of a Buddhist technique. The first thing you do, you just sit and look at the whole problem. Because you want to stop smoking you can't stop smoking, that is the problem. You just sit and look at it. And if you look at it then like most problems, just looked at without trying to solve them, will solve themselves. And then you've looked at it, you just pick a day and stop, and that's all. And I did that three years ago and haven't had a cigarette since. So, it really works. But it's funny, I should have known those things but just reading it seemed to have some effect. He was a heavy smoker himself otherwise no one would pay any attention to him, of course. But if anyone wants to stop smoking try reading that book. But that's the main thing is looking at the problem without doing anything about it. Of course, any program to stop smoking of cutting down is completely wrong. It won't work." CR4 (42)

Brenan, Gerald. Edward Fitzgerald Brenan (1894-1987) was the British author of two classic books on Spain, *The Spanish Labyrinth* and *South from Granada.* "Dr. Dent shared the house with a civil servant and his wife, the Brenans, the brother of Gerald Brenan, the writer, whose books on Spain Bill knew." CMB, p. 285. This same account, seemingly the origin of Miles' account, appears originally in Gathorne-Hardy's *Gerald Brenan: The Interior Castle;* however, and is attributed to Brenan's niece, Ann Cary. She states, "A nervous man, he kept his raincoat on despite the tremendous heat. I wrote to Mr. Burroughs and received a pleasant reply. He remembered John Dent as warm, informal, effective and reasonable as to fees. His knowledge of Gerald was less precise: 'I have read some of his books on animals…'" GB, p. 335. Sweeney's book*, Hardy Tree*, describes Burroughs' first meeting with Dr. John Dent. Burroughs comments on a copy of *Lives of the Hunted* by Seton in Dent's library, "Great stories." Burroughs' earliest attempt at writing was a short piece called *The Autobiography of a Wolf* inspired by Seton's *The Biography of a Wolf*. Some of these accounts may have been confused.

Browning, Robert. RTI, p. 15. (17)

Brunner, John. *The Dreaming Earth*. RTI, p. 15. Discussing Gardner Dozois & George Alec Effinger's *Nightmare Blue*, Burroughs says, "...has about three good pages in it. Same with *Dreamfields* and the *Dreaming Earth*." CR4.

(42)

Buchan, John. *The Power House*. Edinburgh: William Blackwood, 1916. Ian MacFadyan, in conversation with Terry Wilson, mentions *The Power House* by Buchan, and states, "…a text very well known by Burroughs and Gysin." TW

Budge, Sir E. A. Wallis. *An Egyptian Hieroglyphic Dictionary* (2 Volumes). London: John Murray, 1920. (C) CMB, p. 90.

Budge, Sir E. A. Wallis. *Egyptian Language*. NY: Dover, 1977. (C) (21, 42)

Budge, Sir. E. A. Wallis. *The Mummy*. NY: Bell Publishing Company, 1989. (H) “There’s a book called Mummy, and the people actually seem to have become addicted to mummy dust (…) mummy dust was somehow made from people who’ve died of the most loathsome diseases. It’s too bad Cronenberg didn’t see this book, see I only saw it after the film was made. It might have been of interest to him.” DHM, p. 141. Burroughs had a copy of *The Mummy* by Budge in his library in Lawrence, Kansas (see part six). See the following passage from Budge’s *The Mummy*, which includes the phrase, “loathsome diseases”:

“About three or four hundred years ago Egyptian mummy formed one of the ordinary drugs in apothecaries’ shops. The trade in mummy was carried on chiefly by the Jews, and as early as the twelfth century a physician call El-Magar was in the habit of prescribing mummy to his patients. It was said to be good for bruises and wounds. After a time, for various reasons, the supply of genuine mummies ran short, and the Jews were obliged to manufacture them. They procured the bodies of all the criminals that were executed in gaols, and of people who had died in hospitals, Christians and others. They filled the bodies with bitumen and stuffed the limbs with the same substance; this done, they bound them up tightly and exposed them to the heat of the sun. By this means they made them look like old mummies. In the years 1564 a physician called Guy de la Fontaine made an attempt to see the stock of the mummies of the chief merchant in mummies at Alexandria, and he discovered that they were made from the bodies of slaves and others who had died of the most loathsome diseases.” *The Mummy*, p. 174.

(37)

Bulwer-Lytton, Edward. “The Haunted and the Haunters.” RTI, p. 16. "One of the classical, one of the best ghost stories. It's quite modern (...) It's also called 'The Haunted and the Haunters' (...) When I was a kid everybody read it. It was one of the classical ghost stories (...) I read it when I was about twelve, I think. It's very good and it's modern because it's about this man who has some way of being immortal. But, the real evil in this house is obviously radioactivity, there's this room where it's very strong and then when they tear it up, they find something, some kind of a compass, and he touches it and he gets this shock." CR4.

Burroughs lists this story as “The House and The Brain” on his 1978 list, “Lesser Known Great Books”. (42)

Burgess. Anthony. *A Clockwork Orange*. RTI, p. 16. Used in cut-ups with selections published in TAF (34)

(26, 46)

Burns, John Horn. *The Gallery*. NY: Avon, 1977. (G) (42)

Bynner, Harold Witter. (A) Harold Witter Bynner (pen name, Emanuel Morgan) (1881-1968) was an American poet. “What finally happened to Witter Bynner? (…) You know that Witter Bynner was a complete alcoholic; he was drunk from morning till night. (…) When I was an adolescent, I went to Santa Fe with my mother and my boyfriend (…) Well he wasn’t much of a boyfriend. At any rate, so she had known him I think in St. Louis. (…) I had a book of his poetry that I wanted him to sign. Here I am, a boy of sixteen and I wanted… ‘Red leaped the moon from behind the black rim of night. And soon it was silver forever and there was no change.’ (…) What was another…? Oh. ‘I threw the dice with death. I won. But death only smiled.’… some kind of toad winked its eyes. ‘Then I asked shall death belittle are we much my brother said, oh beloved who shall care?’ Stuff like that, pretty romantic stuff for boys of sixteen. Anyway, we got to the house, we rang on the door. My mother was there,

prepared to front for me and I had a book of poems. But he wasn't there or was out. Out cold [laughs]. Out, out, out. (…) No. No one came to the door. (…) He wasn't much of a poet." DHM, pp. 202-04.

Byron, Lord. RTI, p. 17. Used in cut-ups with selections published in TAF. (34)

Byron, Lord. *Don Juan*. NY: Modern Library, 1976. (A) (45)

Caldwell, Erskine. "*Kneel to the Rising Sun.*" *Kneel to the Rising Sun: and Other Stories*. NY: Signet, 1951.

In 1992 conversation, Burroughs asks Ginsberg if he knows chimpanzees and baboons are carnivorous, and before the conversation is drowned out by eating, Burroughs mentions Caldwell's "*Kneel to the Rising Sun*". DHM, p. 48. Caldwell's "*Kneel to the Rising Sun*" is a brutal story of the killing of a black man in the south, which includes a scene in which the main character discovers his father has been ravaged and devoured by wild hogs (Caldwell, pp. 128-34). I suspect this is the scene Burroughs went on to discuss.

Capote, Truman. RTI, p. 17. In a letter dated July 23, 1970 from Burroughs to Truman Capote (published in full in *Rub Out the Words*) WSB holds nothing back in communicating his disdain for *In Cold Blood* and Capote's "approval of standard police procedure: obtaining statement through brutality and duress," He goes on, "I have in line of duty read all of your published work. The early work was in some respects promising—I refer particularly to the short stories." He continues in reference to *In Cold Blood*, "You were granted an area for psychic development. It seemed for awhile as if you would make good use of this grant. You chose instead to sell out a talent that *is not yours to sell*. You have written a dull unreadable book [*In Cold Blood*] which could have been written by any staff writer on the *New Yorker*. (…) You have betrayed and sold out the talent that was granted you by this department. That talent is now officially withdrawn. Enjoy your dirty money. You will never have anything else. You will never write another sentence above the level of *In Cold Blood.* As a writer you are finished. Over and out. Are you tracking me? Know who I am? You know me, Truman. You have known me for a long time. This is my last visit." ROTW, pp. 338-9.

There is a pretty good bibliography of Capote's work online in the "Map of Kansas Literature" at https://www.washburn.edu/reference/cks/mapping/capote/index.html In 1970, when Burroughs wrote this letter, Capote's published works included: *Other Voices, Other Rooms* (1948), *A Tree of Night and Other* Stories (1949), *Local Color* (1950), *The Grass Harp* (1951), *The Muses Have Heard* (1956), *Breakfast at Tiffany's* (1958), *Selected Writings* (1963), *A Christmas Memory* (1966), *In Cold Blood* (1966), and *The Thanksgiving Visitor* (1967).

Burroughs makes specific reference to Capote's short stories, "The early work was in some respects promising—I refer particularly to the short stories." For a collection of all of Capote's short stories see *The Complete Short Stories of Truman Capote* (NY: Random House, 2004).

(26)

Capote, Truman. *In Cold Blood*. RTI, p. 18. "What concerned Bill was that in Truman Capote's book about the two Kansas murderers *In Cold Blood* (then a *success d'estime*) Capote had not campaigned for a reprieve (as Bill felt he was in a position to) but had instead let both of his protagonists die because 'this would, as far as Capote was concerned, make for a better story. Totally reprehensible.' Burroughs added, 'You gotta look after your characters. Particularly if you're inveigled your way into Death Row and fucked one of them.' (It was being claimed that Capote had had an affair with one of the killers, Perry Smith.)" BIL.

Capote, Truman. *Other Voices Other Rooms*. NY: Random House, 1948. (D) From "shuffle cut" section of *The Ticket That Exploded*, "other dressing rooms and transient hotels". As Oliver Harris points out, " a variant line on an earlier typescript suggests an allusion to Truman Capote's first novel was made and then obscured: 'other dressing voices other rooms' (Berg 36.8)" TTER, p. 274.

"Well, of course, I read the *Voices of the Rose* [*The White Rose*?] other (…) Oh man, and his short stories, 'Miriam' [1945], all those were great. *Other Voices, Other Rooms* [1948]. And I read (…) Short stories…very good." DHM, p. 181. "Miriam" was originally published in the June, 1945 issue of *Mademoiselle*. It was reprinted in the 1949 collection of short stories, *A Tree of Night*. "The White Rose" is an essay about Capote's meeting Colette. It was privately printed by Tamazunchale Press in 1987, and is also included in this collection.

Carroll, Jim. *Living at the Movies*. NY: Penguin, 1981. (G) The Penguin edition of this poetry collection by Jim Carroll can be seen on a table in the Bunker while Burroughs is showing off one of his blowguns. From the extras (weapons) section of *Burroughs: The Movie* (Criterion Collection).

Castaneda, Carlos. RTI, p. 18. "Of course, all the Castaneda books are, I think, very much worth reading." CR4

DHM, pp. 83, 148, (21, 42)

Celine, Louis-Ferdinand. *Death on the Installment Plan*. NY: New Directions, 1971. (C) "*Death on the Installment* Plan is also I think very funny indeed." CR3.

CR4, (3, 24, 42)

Celine, Louis-Ferdinand. *Journey to the End of the Night*. RTI, p. 19. Burroughs discussed Celine's *Journey to the End of the Night* and *Death on the Installment Plan* in a conversation with Allen Ginsberg from 1992, "I think he's so funny. I read this whole despair and all this…and it's a very very funny book. That bit on the ship where they're going to beat him up, he talks them out of it (…) I thought that was uproariously funny. (…) The whole scene…in Africa. Consumed by hatred so he can't stay off the drop dead, poisoned by themselves like scorpions." Ginsberg asks if that's his phrasing. Burroughs replies: "*Yes*. Exactly his words…Oh, that is such a funny book." DHM, pp. 156-7.

(13, 21, 24, 42)

Cervantes, Miguel de. *Don Quixote*. NY: Signet, 1995. (B) (25)

Chandler, Raymond. RTI, p. 20. "He was essentially dealing in mythology. It has nothing to do with reality." CR2

(21)

Charhadi, Driss Ben Hamed (Larbi Layachi). *A Life Full of Holes.* NY: Grove, 1964. Recorded & Tr. Paul Bowles. (F) CMB, p. 433.

Charnas, Suzy McKee. *A Walk to the End of the World*: RTI, p. 20. "A convincing book." CR4.

(42)

Chester, Alfred. *The Exquisite Corpse*. Boston: David R. Godine, 2004. “Chester wanted Bill to write a blurb for his book, *The Exquisite Corpse*, Bill said, ‘Sure, I’ll write one,’ and scribbled, ‘Alfred Chester writes like white lightning.’ Many of Burroughs’s future blurbs were written in the same spirit, without reading the books.” CMB, p. 420.

Christie, Agatha. Dame Agatha Mary Clarissa Christie, Lady Mallowan, DBE (1890-1976). English author of at least 80 books including *Murder on the Orient* and *Death on the Nile*. “I’ve never liked the sort of Agatha Christie you know the (…) straight whodunit.” CR2

Clark, Walter Van Tilburg. *The Ox-Bow Incident*. RTI, p. 21. (21)

Cocteau, Jean. “La Danseuse” from “Six Poesies”. *Poesies 1917-1920*. Paris: Ed. de la Sirene, 1920. Also, Arthur Honegger’s Six Poesies de Jean Cocteau on the audio recording, Les Maries de la Tour Eiffel: Milhaud, Auric, Honegger, Poulenc, and Tailleferre (Les Six). Marco Polo, 1996. (49)

Cocteau, Jean. *The Holy Terrors* (*Les Enfants Terribles)*. NY: New Directions, 1966. (B) (42)

Cocteau, Jean. *La Grand Ecarte*. NY: G P Putnam & Sons, 1925. (B) (42)

Cocteau, Jean. *Opium*. RTI, p. 22. "It's quite a good book on the subject actually. There are insights in there. He mentions the incompatibility of opium and alcohol and the fact of milk being to some extent an antidote for opium. But, I say still the best book on the subject is DeQuincy, *Confessions of an English Opium Eater* (...) He said it all about use, use for pain, addiction, over-use and withdrawal. He built himself up to a huge amount of opium and then he built himself down again to a moderate quantity. There's a very funny passage in here, one of my favorite passages, about Coleridge. He's quite bitchy about Coleridge really…” CR4

(21, 42)

Colette. *Cheri* and *Fin De Cheri. Short Novels of Colette*. RTI, p. 22. "Very special sort of female writing and very very good." CR4.

(42)

Comier, Robert. *I Am the Cheese*. RTI, p. 219. (42)

Conrad. Joseph. RTI, pp. 23-4. "The basic theme is again corruption of an ordinary person under stress. That's a recurrent theme with Conrad, you see, you have Rasimov, who's the protagonist of *Under Western Eyes*, *Nostromo*, Jim, Willems in *An Outcast of the Island* and of course Almayer didn't need to be corrupted, he was already a complete shit." CR3

Used in newspaper column format Cut-Ups, CMB, p. 422.

Burroughs' complete set of the Doubleday Doran Joseph Conrad (RTI, p. 23), CMB, p. 611.

(53, 56, 59)

Conrad, Joseph. *Almayer's Folly*. RTI, p. 24 (42)

Conrad, Joseph. *An Outcast of the Islands*. RTI, p. 24. "You may fail to perceive that personifying the weather is not just a creaky old-fashion device, but is here used decidedly to evoke a hollow, cardboard world, where white shadows play out charades of greed, selfishness and stupidity, and corruption like so many animated cartoon figures. I think that *An Outcast of the Islands* would make a very good film." CR1 (42)

Conrad, Joseph. *Heart of Darkness*. RTI, p. 24. CR1.

Conrad, Joseph. *Lord Jim*. NY: Modern Library, 1921. RTI, p. 24.

"He says faith and a fixed code of conduct. Now this seems, of course, seems very remote from the present time, this Victorian codes-of-conduct. Of course, the specific codes that refer to seaman Brierly says 'a decent man wouldn't behave like this to a full cargo of rags in bales.' (from chapter 6) That he had violated... I think that he goes beyond that. I don't think that Conrad is really talking so much about anything as simple as a fixed code of conduct (...) which as I say does seem awfully remote." CR2

"Now all that we know about George is that he was a third engineer and he died. His name was George, he was a third engineer, and he died presumably of a heart-attack while trying to launch the life boat. And if he hadn't of died, Jim would've stuck with the ship by necessity. Remember that the others were calling to George to jump and waiting to cast off, and they weren't going to wait very long, when Jim jumped. See if George had of been in the boat it would have been quite another story, so it is an interesting fact that Jim took the place of George, this dead man, and that George is really a pivot of the whole story. I mean if George hadn't have died there wouldn't have been a story. At least it would have been a different story." CR3

CR1 (1, 2, 12, 13, 30, 32, 50)

Conrad, Joseph. *Nigger of the Narcissus*. RTI, p. 25. Burroughs' underlining in White's *Genet*. White talks about Genet's interest in a sixteen-year-old boy, who Genet thought resembled Mick Jagger. Genet gave the boy books to read, among them Conrad's *Nigger of the Narcissus*. Burroughs underlines Mick Jagger and the Conrad title. EWG, p. 699.

Conrad, Joseph. *Under Western Eyes*. RTI, p. 25. "That I think is a very good book. It would make a very good film." CR2.

"There's a superb passage in there that the interview of Counselor Mikulen and Razumov." CR2

(2, 12, 25, 42)

Conrad, Joseph and Ford Maddox Ford. *The Inheritors*. RTI, p. 26. (42, 53, 55)

Conrad, Joseph and Ford Maddox Ford. *Romance*. RTI, p. 26. (42, 53)

Conway, David. *Magic: An Occult Primer*. RTI, p. 26. ACA, p. 21 (42)

Cooper, Dennis. *Frisk*. NY: Grove, 1991. (H) Burroughs wrote, "*Notes on Frisk*", March 6, 1991, published posthumously in Leora *Lev's Enter at Your Own Risk: The Dangerous Art of Dennis Cooper*. Burroughs uses Edith Sitwell's praise of Denton Welch, "precision honed to the bone,", quotes Genet's response to when he started to write, "at birth", John Wheeler's "Nothing exists until it is observed by a *meaning*-sensitive observer", and Paul Klee's "Artists do not render nature. They render visible" to praise the work of Dennis Cooper and support his claim that "Dennis Cooper, God Help him, is a born writer."

Corbett, Jim. *The Man-Eating Leopard of Rudraprayag*. NY: Oxford University Press, 1948. (G) (42)

Corbett, Jim. *Man-Eaters of Kumaon. Pennant Books, 1946*. (G) (42)

Corso, Gregory. (52)

Crane, Hart. *Collected Poems*. RTI, p. 28. (21)

Crichton, Michael. *The Terminal Man*. RTI, p. 28. "The book is quite good. (...) It's science-fact about this guy who has a pacemaker in his brain. It's nothing that is beyond the reach of present-day technology." CR4 (42)

Croft-Cooke, Rupert. *The Caves of Hercules*. London: W. H. Allen, 1974. (G) Burroughs and Ginsberg discussing books on Tangier, David Herbert's memoir comes up, Finlayson's *Tangier: City of the Dream*, and Croft-Cooke's book on Tangier, *The Caves of Hercules*. Burroughs says of Croft-Cooke: "Yeah, well, he was second rate. (…) I read it. I read Croft-Cooke's book. (…) He was a real snob you see. (…) He was pretty horrible. He was a real snob." DHM. 315

Crowley, Aleister. RTI, p. 28. Burroughs equates Crowley's "Do what thou wilt shall be the whole of the law" with the Hassan I Sabbah attributed "Nothing is true, everything is permitted." "Probably the most difficult of all disciplines: to find out what you want to do." CR4

(9, 46)

Daraul, Arkon. *A History of Secret Societies*. NY: Citadel, 1961. (F) Discussing Hassan I Sabbah, Burroughs states: "There are a couple of books, *The Valley of the Assassins*, and there was another one on secret societies, which I forget the name, which listed the assassins as one of the secret societies." See Freya Stark's *The Valleys of the Assassins*. The first two chapters of *A History of Secret Societies* are devoted to Hassan I Sabbah and the assassins. CR3.

Davis, Brian Leigh. *German Uniforms of the Third Reich 1933-1945*. NY: Arco, 1980. (G) (41)

De Assis, Machado. *Epitaph of a Small Winner*. NY: Avon/Bard, 1978. (G) (42)

Deadly Substances. NY: Mentor Publications, 1983. (H) (28)

Debord, Guy. "*The Decline and Fall of the Spectacle-Commodity Economy*.' from *Internationale Situationniste* 10. Paris, 1966. (F) Burroughs wrote in a letter to Mary Beach, his French Translator, "Do you know of a French group called Situationist International? […] Seemingly a sophisticated anarchist group. I think they would be an excellent outlet for the short pieces I am writing now. Just read a very intelligent analysis of the Watts race riots by this group," From CMB by Miles: "This was Guy Debord's *The Decline and Fall of the Spectacle-Commodity Economy*." CMB, p. 458.

Dent, John Yerbury. *Anxiety and Its Treatment*. RTI, p. 31. Dr. Dent's *Anxiety and Its Treatment* can be seen on a table between Brion Gysin counting money and Burroughs sitting with his hand on his knee in a scene from the Antony Balch film, *The Cut-Ups*. A still of this clip can be found in both Terry Wilson and Brion Gysin's *Here to Go: Planet R101*, p. 182, and Sweeney's *Hardy Tree: A Doctor's Bible*, p. xxiv.

CMB, p. 284.

DeQuincy, Thomas. *Confessions of an English Opium Eater*. RTI, p. 30. "I say still the best book on the subject is DeQuincy, *Confessions of an English Opium Eater*." CR4 (42)

Derrida, Jacques. RTI, p. 31. From Burroughs' marginalia notes in Edmund White's *Genet*. White, "In March, 1972 Genet wrote a brief essay on Derrida. (…) In it he discusses Derrida's strange *magnetic* power to make one sentence lean into the next, a power Genet describes as 'horizontal vertigo'." Burroughs comments, "falling forward" and signs and dates the page, "William S. Burroughs Aug. 30, 1993". EWG, p. 658

Doctor X. *Intern*. RTI, p. 32. One of Burroughs' favorite "doctor books" included on a reading list for Naropa from 1983. An account of Allen Ginsberg's outrage at this book's inclusion can be found in Miles' *Call Me Burorughs*. CMB p. 579.

Dos Passos, John. *USA*. RTI, p. 32. The "Camera Eye" sequence as cut-up source, CMB, p. 363.

Influence on the cut-ups, CCC, p. 23.

Dozois, Gardner & George Alec Effinger. *Nightmare Blue*. RTI, pp. 32-3. "...has about three good pages in it. Same with *Dreamfields* and *The Dreaming Earth*." CR4.

Burroughs' favorite part of book, pp. 142-3. (42)

The Dresden Codex. CreateSpace Independent Publishing Platform, 2016. (F) See Malcolm McNeil's detailed account of how he and Burroughs visited the British Museum to view *The Dresden Codex* during the early days of their collaboration. OWF, pp. 24-6.

Dryden, John. "On the Death of Lord Hastings." RTI, p. 33. (5)

Dunne, J. W. *An Experiment with Time*. RTI, p. 33. ACA, p. 21.

(7, 42)

Dunne, J. W. *The Serial Universe*. RTI, p. 33. (7, 42)

Durrell, Lawrence. *The Alexandria Quartet.* RTI, p. 34. "Certainly worth reading. The whole idea of the same story really being told by four people is really well worked out." CR4 (42)

Eberhardt, Isabelle. *The Oblivion Seekers*. SF: City Lights, 1975. Tr. Paul Bowles. Isabelle Eberhardt (1877-1904) Explorer and writer who lived and traveled extensively throughout North Africa. "Shows how much Paul Bowles owes to her. A lot in common with Paul Bowles." CR4.

(42)

Echanis, Michael. *Basic Stick Fighting for Combat*. RTI, p. 34. (28)

Eliot, T. S. RTI, pp. 34-5. Used in cut-ups for the "last round over" section of *The Ticket that Exploded*. TTER, p. 268.

As cut-up source, CCC, p. 23; CMB, p. 53, (31)

Eliot, T. S. *The Waster Land*. RTI, p. 35. As cut-up source. CMB, p. 363.

Influence on the cut-ups, CCC, p. 23.

(30)

Evans-Wentz, W. Y. (Tr.) *The Tibetan Book of the Dead, or The After-Death Experiences on the Bardo Plane, according to Lama Kazi Dawa-Samdup's English Rendering*. London: Oxford University Press, 1927. (B) (19)

Fallowell, Duncan and April Ashley. *April Ashley's Odyssey*. London: Jonathan Cape, 1982. (H) (27)

Faulkner, William. *Sanctuary*. Jonathan Cape, 1931. (42)

Fielding, Henry. *Tom Jones*. NY: The Modern Library, 1950. (B) (25)

Firbank, Ronald. *Prancing Nigger*. London: Duckworth, 1977. "I think that it's somewhat in the line of Denton Welch but I like Denton Welch much better. He [whose name Bill can't recall] wrote a thing called *Prancing Nigger* [Ronald Firbank]. (…) Yes, and typical of the English gay eccentric, what the hell was his name? Sort of not quite turn of the century and a little later." DHM, p. 161.

Fitzgerald, F. Scott. RTI, pp. 36-7. Used in cut-ups with selections published in TAF. (34)

Burroughs writes "the complete works" of Fitzgerald for a reading list to be handed out to his class at Naropa in 1983. Described in CMB, p. 579. In his "Lesser Known Great Books", for Summer, 1978 Naropa Workshop, Burroughs lists "everything by F. Scott Fitzgerald" (42) Here is a list of the major works by Fitzgerald from the F. Scott Fitzgerald Society: *All the Sad Young Men* (1926), *The Basil and Josephine Stories* (1973), *The Beautiful & The Damned* (1922), *The Crack-Up* (1945), *Flappers and Philosophers* (1920), *F. Scott Fitzgerald's Ledger: A Facsimile* (1973), *F. Scott Fitzgerald: A Life in Letters* (1994), *The Great Gatsby* (1925), *The Last Tycoon* (1941), *The Notebooks of F. Scott Fitzgerald* (1979), *The Pat Hobby Stories* (1962), *The Short Stories of F. Scott Fitzgerald: A New Collection* (1989), *Tales of the Jazz Age* (1922), *Taps at Reveille* (1925), *Tender is the Night* (1934), *This Side of Paradise* (1920), *The Vegetable* (1923). For a complete bibliography see Matthew J. Bruccoli's *F. Scott Fitzgerald: A Descriptive Bibliography*. Pittsburgh: University of Pittsburgh Press, 1980.

Fitzgerald, F. Scott. "A Diamond as Big as the Ritz." RTI, p. 37. From Oliver Harris's Notes for the "silence to say goodbye" section of the Restored *Ticket That Exploded*: "'Like a school in fairyland': the passage from 'The Diamond as Big as the Ritz' is oddly edited; not only does Burroughs omit much of the punctuation, but he makes three small changes, the most meaningful of which is the omission here of 'girl's' in the original line 'like a girl's school in fairyland'" TTER, p. 263.

(32)

Fitzgerald, F. Scott. "A Short Trip Home." RTI, p. 37. "Now that seems to get left out of most of the anthologies and I think it's one of the best ghost stories in the English language. I think it was the only ghost story that he wrote." CR2

"I think one of the finest ghost stories in the language. And ghost stories, good ghost stories are very very rare. It's the most difficult of all genres, I think to make a ghost story that is really convincing, that is really chilling. Now there's a curious fact connected with this 'Short Trip Home', in a footnote by Fitzgerald he said that he had

inadvertently included in this story a passage from another book and he decided to leave it in there. But, I never found out what book. That would be an interesting bit of research, just that little note. Also, the fact that it is usually omitted from anthologies and is hard to find. There is something really ghostly about the story itself." CR4

Matthew Joseph Bruccoli, Editor of *The Short Stories of F. Scott Fitzgerald* states: "Fitzgerald's note (above) refers to the paragraph on p. 391 beginning 'Vaguely,' which was used in *Tender is the Night* (Book 1, Chapter 21).

(42)

Fitzgerald, F. Scott. *The Great Gatsby*. RTI, p. 37. CR1, (1, 2)

Fitzgerald, F. Scott. *Tender is the Night.* NY: Scribners, 1962. Burroughs' marginalia notes in Edmund White's *Genet.* White: "Thus, two prisoners are marching, but we do not hear their steps, but rather the shouted commands, which come from far away. These effects are meant to be anti-naturalistic." Burroughs sidebars "we do not hear their steps, but rather the shouted commands…" Burroughs comments at foot of page: "the small details, Fitzgerald the old train rustling dried horse dung in a Rivera garden." EWG, p. 453. Burroughs is probably referring here to *Tender is the Night*, which is set in the French Riviera: "Unlike American trains that were absorbed in an intense destiny of their own, and scornful of people on another world less swift and breathless, this train was part of the country through which it passed. Its breath stirred the dust from the palm leaves, the cinders mingled with the dry dung in the gardens." TITN. NY: Scribners, 1962, p. 21.

Also see Part Six.

Fogle, James. *Drugstore Cowboy*. NY: Delta Fiction, 1990. (H) The basis for the Gus Van Sant movie of the same name starring Matt Dillon, Kelly Lynch, and Burroughs. According to James Fogle's Obituary from the Los Angeles Times, August 26, 2012, Burroughs praised Fogle's book for its "hallucinatory reality".

Forsyth, Frederick. *The Day of the Jackal*. RTI, p. 38. (6)

Forsyth, Frederick. *The Dogs of War*. RTI, p. 38. (6, 42)

Forsyth, Frederick. *The Odessa File*. RTI, p. 38. (42)

Fort, Charles. *Wild Talents*. Included in *The Complete Books of Charles Fort*. NY: Dover, 1975. Terry Wilson, in conversation with Ian MacFadyan, on Charles Fort's influence on Burroughs: "Fort was turning supposedly factual reports and scientific materials into fiction, or rather showing their eminent fictionality, treating facts and history *as fiction*. . . And I said to Burroughs, in regard to his statement 'All history is fiction,' which is in *Nova Express*, that it came from Fort in his book *Wild Talents*, and William kind of grumbled something about how those farmers were lying about fish coming out of the sky, that kind of dismissive thing, but then he said, 'Well, yes, that is one of the founder statements.' Actually, he'd nicked it verbatim for *Nova Express*. Like 'Sir William Barroon' in Brion's *Beat Museum / Bardo Hotel*, saying 'the germ theory is a nonsense,' echoing Doc Schaffer in *Naked Lunch*, well, Burroughs said that Fort had said that, but he hadn't, because Fort said, 'I'm *not* saying that the germ theory is a nonsense,' although, in fact, that's *exactly* what he was saying! . . . Well, Burroughs was very influenced by Fort, but he hid it. You know, psychic assailants, defenestration, spontaneous combustion, the Mary Celeste — William

and Brion were fascinated by all this, and by Fort's sorcery in *Wild Talents*. . . I think William just shied away from Fort because there were, for example, later associations with Pauwels and Bergier's *The Morning of The Magicians*, and William and Brion did not want to be linked by default to Gurdjieff or Fort or anyone those people were into. . ." TW

Fortune, Dion. *Psychic Self-Defense*. RTI, p. 38. ACA, p. 21.

Foster, Alan Dean. *Alien*. NY: Warner Books, 1979. (G) Discussing how movies need to be summed up in one sentence, Burroughs says, "This is the film with the mechanical shark. This is the film with the giant octopus. This is the film where the alien eats its way out of the guy's stomach and jumps off the table. How many of you have seen this Alien thing? I'd like to see it. I read the book and I said right away, I said that's the thing, man. Yeah, that's worth doing. They're gonna really do it with the special effects and that's what everyone says the film's about. It's about the alien that eats its way out of the guy's stomach. Well you have to simplify like that when you're making a novel into a film. Of course, that one was just written to be a film." CR2.

Foster, Alan Dead. *Bloodhype*. RTI, p. 39. Burroughs' favorite section of the book, pp. 24-5. (42)

Fowles, John. *The Magus*. RTI, p. 39. "I think it's good. I read it under the best circumstances. I was on the island of Phraxos where it takes place and the tourist agent leant it to me and I rode out to see the house, the supposed house of the Magus. Fell off my horse too." CR4

Account of Takis loaning Burroughs a copy of *The Magus* and the subsequent story that was fictionalized for COTRN. CMB, pp. 501-2.

(42)

France, Anatole. RTI, p. 39. (17)

Freud, Sigmund. RTI, p. 40. (20, 48)

Garavaglia, Louis A. and Charles G. Worman. *Firearms of the American West, 1803-1865.* University of New Mexico Press, 1985. (H) (28).

Genet, Jean. RTI, p. 40. Used in cut-ups with selections published in TAF. (34)

Burroughs lists "the complete works" of Genet for a reading list to be handed out to his class at Naropa in 1983. Described in CMB, p. 579. In his "Lesser Known Great Books", for Summer, 1978 Naropa Workshop, Burroughs lists "everything by Jean Genet" (42) The complete novels and autobiography of Jean Genet include *Our Lady of the Flowers* (1943), *Miracle of the Rose* (1946), *The Thief's Journal* (1949), *Querelle de Brest* (1947), *Funeral Rites* (1949), and *Prisoner of Love* (1986). The plays of Genet include *The Balcony, The Maids, Deathwatch, The Blacks*, and *The Screens*. Genet also authored several volumes of poetry, and essays including *The Studio of Alberto Giacometti,* and *The Man Sentenced to Death* (1945). For a more complete list see Edmund White's *Genet*. NY:

Alfred A. Knopf, 1993 and Suzanne and Richard Webb's *Jean Genet and His Critics: An Annotated Bibliography, 1943-1980*. Scarecrow Press, 1995.

"People? Like Genet are so rare, and require so much psychic space to live and breathe, that they are, of course, destructive to those around them-leaving suicides and madness and 'accidents' (there are no accidents) in their wake" EWG, first title page.

From White's *Genet*, Burroughs underlines "Jean Genet, the weakest of all and the strongest" and comments "who dived to the depth of weakness where he found a strength that was his own." EWG, p. 317.

From Burroughs' notes in White's *Genet*. Burroughs underlines "books all resemble each other.", and comments, "mine too". EWG, p. 323.

Burroughs' marginalia in White' *Genet* after White's "The critic Philip Thody has written, 'A man who steals is not 'A thief' in the same way as a stone is a stone, and Genet's … predicament can be rather tritely expressed in contemporary British philosophical terms by saying that he failed to observe the difference between verbs of action and verbs of being.' In other words, theiveing is an action and only by grammatical courtesy does the one who thieves become a thief. Only by an accident of language does the noun 'thief' appear to name a state of being." Burroughs comments here, "like a junkie". EWG, p. 395.

(24, 26, 48, 52, 56)

Genet, Jean. *Funeral Rites*. London: Grafton, 1971. From Burroughs marginalia in White's *Genet*: "This book is only literature, but let it enable me to glorify my grief so that it emerges by itself and ceases to be—as fireworks cease to be when they have exploded." White quotes Genet's *Funeral Rites*. Burroughs underlines "fireworks" and comments, "Final scene in my short story 'Where He Was Going' burnt out fireworks, empty, smoky word frani(?)" p. 324. Burroughs' short story, "Where He Was Going" from *Tornado Alley*, "From here you climb ten thousand feet to the pass. Remembers Mexico City and his first *grifa* cigarette. Went crazy on it, wonderful crazy, wandering down Nino Perdido and everywhere he sees sugar skulls and fireworks, kids biting into the skulls." (*Tornado Alley*, p. 52.)

Genet, Jean. *Our Lady of the Flowers*. Morihien, 1949. Bernard Frechtman translation. Illustrations by Jean Cocteau. (D) Edmund White, from *Genet*, discussing the movement of *Our Lady of the Flowers* among the beats "Annette Michelson, who lived in Paris with Frechtman after 1950, remembers taking a few copies in her luggage through American customs to Frances Steloff; although Steloff owned the Gotham Book Mart, centre of New York literary life, she had not heard of the book until now. She quickly ordered more clandestine copies. Michelson, who knew Alan Ansen, introduced him to *Our Lady of the Flowers*; he, in turn, handed it to William Burroughs, who passed it on to Allen Ginsberg and Jack Kerouac. Genet's first novel quickly became a key text for the Beats" Burroughs has underlined "a key text for the Beats" EWG, pp. 399-400.

(22)

Genet, Jean. *Prisoner of Love*. RTI, p. 42. From Burroughs' underlinings and marginalia in White's *Genet*. White quotes Genet's *Prisoner of Love* (p. 341) with the following underlinings by Burroughs: "The fixed mark, the pole star that guided me was still Hamza, his mother, his disappearance, torture and almost certain death. But if he was dead, how would I know his grave? Was his mother still alive? Wouldn't she be terribly old? My fixed mark might be called love, but what sort of love was it that had germinated, grown and spread in me for fourteen years for a boy and an old woman I'd only ever seen for twenty-four hours. It was still emitting radiations—had its power been building up over thousands of years? In fourteen years my travels had taken me to more than sixteen countries.

Under each new sky I could measure the amount of the earth's surface that power had irradiated." Burroughs writes "Hurry up please its time!" EWG, p. 717. See T. S. Eliot's *The Waste Land*, RTI, p. 35.

Genet, Jean. Querelle. RTI, p. 43. (49)

Ginsberg, Allen. (28, 52)

Goade, Jim. *The Redneck Manifesto*. NY: Simon & Schuster, 1997. (H) Photograph of Burroughs with author, Rod Pitman on his Flickr account shows Burroughs looking at Goade's book, with the caption "Here is William and I while he checks out Jim Good's (sic) book *Redneck Manifesto*." Photographer uncredited, but the picture appears to have been taken in Burroughs' home in Lawrence, Kansas.

Gogol, Nikolai. RTI, p. 44. (21)

Goines, Donald. *Dopefiend: The Story of a Black Junkie.* LA, CA: Holloway House, 1971. Inscribed to Burroughs by Goines: "For William S. Burroughs with Deep Respect, Donald Goines" This inscribed copy given to Drug Antiques (RTI, p.) author Jed Power by Burroughs, described in Ebay auction from 2021: https://www.ebay.com/itm/294127986790?hash=item447b64e866:g:6ccAAOSwuJNgeyeD

Gold, Herbert. *The Man Who Was Not with It*. Boston: Atlantic Monthly Press/Little Brown and Company, 1956. (E) "Burroughs had read Gold's work and liked it, particularly his novel about heroin addiction in a traveling carnival, *The Man Who Was Not with It,* which was probably the source of the word 'rube' in Burroughs's work. Bill told Gold that his was the most accurate description of kicking a habit that he had ever read." CMB, p. 323.

From the section of Gold's memoir *Bohemia*, titled, "My Dinner with William S. Burroughs and the General's Daughter", "Burroughs had liked one of my novels, *The Man who was Not with It*.".

Gourmont, Remy de. RTI, p. 44. (17)

Goyen, William. *House of Breath*. RTI, p. 45. (42)

Green, Michelle. *The Dream at the End of the World: Paul Bowles and the Literary Renegades in Tangier*. NY: HarperCollins, 1991. (H) In 3/18/92 conversation, Burroughs asks Ginsberg if he's read "the Michelle Green book", *The Dream at the End of the World.* Burroughs proclaims, "Well it's very good." DHM, pp. 17-18.

"I liked it. I thought it was very, very funny and…" DHM, p. 248.

Green, Julian. *The Closed Garden*. RTI, p. 45. (42)

Green, Julian. *If I Were You*. RTI, p. 45. (4, 42)

Green, Julian. *Leviathan*. Paris: Libraire Plon, 1929. (42)

Green, Julian. *The Other Sleep*. RTI, p. 45. (42)

Green, Julian. *The Pilgrim on the Earth*. RTI, p. 45. (4, 42)

Greene, Graham. RTI, pp. 45-6. (52, 56, 59)

Greene, Graham. *The Heart of the Matter*. RTI, p. 46. (42)

Greene, Graham. *The Man Within.* RTI, p.46. As source for three-column cut-ups. CMB, p. 427; CCC, p. 31

Greene, Graham. *Our Man in Havana*. RTI, p. 47. (42)

Greene, Graham. *The Power and the Glory*. RTI, p. 47. (42)

Greene, Graham. *The Quiet American*. London: Penguin, 1965. Correct RTI, p. 47 to this edition. This is most likely the edition which Burroughs read. See Burroughs and Gysin's *Time*, where it is pictured inside of an open suitcase alongside a first Grove edition of *Nova Express*, a copy of the Nov. 20, 1964 issue of *Time* magazine, a copy of *Newsweek* magazine, a full-page newspaper clipping about Burroughs, and one other, as yet unidentified book.

(42)

Gribetz, Kenneth. *Murder Along the Way: True Crime in America's Suburbs.* NY: Penguin, 1991. (H)

Discussing Gribetz's *Murder Along the Way* with Allen Ginsberg, Burroughs mentions two separate cases in the book. The first involving defense attorney and civil rights activist, William Kunstler (DHM, pp. 220-23*, Murder Along the Way*, pp. 108-119). Second, the murder involving NYC art dealer, Andrew Crispo (DHM, pp. 212-13, *Murder Along the Way*, pp. 229-69). "No. *He* got out but the other, that actually did it did not. He's in jail now, got about twenty years, I guess he's still in jail. Serves him right. What did they want to murder some harmless Norwegian faggot for? It's terrible. (…) Yeah look at this. There's the guy. Anthony Andrew Crispo. That's the art dealer." DHM, pp. 212-13.

Gysin, Brion. *The Process*. RTI, p. 47. Burroughs states that the opening four pages are his favorite from Gysin's *The Process*: "I'm out in the Sahara heading due south... is playing a windy tune." He goes on to explain that The

Process is actually Scientology, and quotes another passage, "I've been through the whole gamut... Morocco is the wild west of the spirit, hi yo silver" CR3

CR1, (12, 28, 42, 43)

Gysin, Brion. *To Master a Long Goodnight*. NY: Creative Age, 1946. (E) Burroughs references the title to this early Gysin text in the “last round over” section of *The Ticket That Exploded*. “ ‘Master—a long goodnight’” TTER, p. 269.

Haldeman-Julius, E. (Ed.) Little Blue Books. RTI, p. 48. (17)

Hall, Angus (Ed.) *Crimes and Punishment: A Pictorial Encyclopedia of Aberrant Behavior, Volume 6.* (G) The Symphonette Press, 1974. This volume can be spotted on a bookshelf in a photograph of Burroughs and Patti Smith in the Bunker. Photographer unknown.

Hastings, Michael. *Nightcomers*. NY: MacMillan, 1973. (G) "Simply a retelling of *The Turn of the Screw* using the same characters. This isn't a successful book. I just put it on here illustrating that now the whole concept of originality is pretty dead.” CR4 (42)

Heard, Gerald. *A Taste for Honey*. NY: Lancer, 1967. (F) Henry Fitzgerald Heard, commonly known as Gerald Heard (1889-1971) was an English author and philosopher. He was the author of many books, but is mostly known for his 1941 Mycroft Holmes novel, *A Taste for Honey* and his non-fiction book on consciousness, *The Ascent of Humanity* (1929). In a letter from 1961, Burroughs tells Brion Gysin that he, along with Gerald Heard, will not stand still for Leary's mushrooms. "We both refuse to take any more mushrooms under any circumstances. Heard is certainly the most intelligent and well-intentioned person connected with this deal. He gave a great talk at the symposium about LSD and paranoid sensations." Burroughs was obviously taken with Heard and he makes reference to him again in another letter to Gysin from 1964, in which he states that he's been reading his mystery novel *A Taste for Honey*, which features Sherlock Holmes' brother, Mycroft Holmes. "And Gerald Heard's *A Taste for Honey*. It seems this twisted beekeeper named 'Heregrove (Heard Grove) conceives the fiendishly simple idea of breeding a particularly venomous strain of Italian bee to attack and destroy the swarms of rival beekeepers. Then drunk with power he begins using his {Italian} bees to eliminate human animals of the village who have incurred his disfavor over the years the way country folk will. This he did by spraying on them under various pretexts a distillate of horse sweat which maddened his bees to a homicidal frenzy. The danger this sort of thing posed to the English country people can well be imagined and their swollen black corpses like overripe mulberries littered the funds. But Mr. Heregrove had reached without Mr. Mycroft a retired inspector from the Nova Police who also dedicated himself to beekeeping and in fact resembled Mr. Heregrove like a brother he knew all about the Italian bees from his years on the force as he summoned his first person singular (his 'Number One Boy') to a conference in his greenhouse. 'You understand the man won't stop. Couldn't even if he wanted to with those bees multiplying in direct geometric ratio to their lethal sperm' Burroughs continues, including Mycroft in a routine based on the book. ROTW, pp.86, 151-2.

Heinemann, Larry. *Paco’s Story*. NY: FSG, 1986. (H) A Photo by Frank Beacham shows Burroughs and Ginsberg talking with Leonard Cohen after a poetry reading in Los Angeles. Burroughs can be seen holding a copy of Heinemann’s *Paco’s Story*.

Hemingway, Ernest. RTI, p. 49. (59)

Hemingway, Ernest. “A Natural History of the Dead”. *Winner Take Nothing.* RTI, p. 50. (23)

Hemingway, Ernest. “The Killers” *The Short Stories of Ernest Hemingway*. RTI, p. 50. (5)

Hemingway “The Mother of a Queen.” *The Complete Short Stories of Ernest Hemingway*. NY: Scribner, 1991. “The Mother of a Queen”, p. 316. From Burroughs’ marginalia notes in Edmund White’s *Genet*. White: “Genet had paid for Abdallah’s grave site for twenty-two years. He always intended to put down another instalment but he forgot to do so. In a twist of fate that might have come from one of his own passionate and artificial texts, the very day in the spring of 1986 that Genet was buried in Morocco, Abdallah’s bones were dug up and tossed in a common grave.” Following this text, Burroughs comments: “Hemingway story about a fag bullfighter who let” (continues on p. 545) “his mother’s grave rent lapse. ‘Well now I feel she is part of everything’ What is it in a man’s blood that makes him like that?” EWG, p. 544. The story of the bullfighter who let his mother’s grave rent lapse is “The Mother of a Queen” (*The Complete Short Stories of Ernest Hemingway*, pp. 316-19. Originally published in *Winner Take Nothing).* Other quote from Hemingway, “What is it in a man’s blood that makes him like that?” also quoted by Burroughs in *Last Words*, p. 249 (RTI, p. 49).

Hemingway, Ernest. *The Old Man and the Sea*. RTI, p. 50. “It’s good from a mythological point of view. All this talk about the noble fish and all that.” DHM, p. 153.

Hemingway, Ernest. “The Short Happy Life of Francis Macomber.” RTI, p. 51. (50)

Hemingway, Ernest. “The Snows of Kilimanjaro.” *The Snows of Kilimanjaro and other Stories.* NY: Scribner’s, 1961. *“The Snows of Kilimanjaro.”* "The best thing that Hemingway ever wrote. He could have stopped right there. It's the last passage. I forget the white white white, as far as the eye could see the snows of Kilimanjaro. It was of course a story about death and one of the better stories about death in the English language. (...)" CR4

“*white white white as far as the eye can sees*” NER, p. 163. Oliver Harris shows how Burroughs rewrote the original line from “*The Snows of Kilimanjaro*”: “and there, ahead, all he could see, as wide as all the world, great, high, and unbelievably white in the sun, was the square top of Kilimanjaro. And then he knew that there was where he was going” See *The Snows of Kilimanjaro*, p. 27. Line source for short text from *Tornado Alley*, “Where He was Going”. NER, p. 243. See also Jean Genet’s *Funeral Rites.*

(42, 57)

Herbert, Frank. *Dune*. RTI, p. 51. CMB, p. 493.

Herbert, David. *Second Son: An Autobiography*. London: Peter Owen, 1972. (F) When Ginsberg tells Burroughs that David Herbert has written a book, Burroughs says “I know. I read it.” DHM, p. 314. Though Herbert wrote three memoirs, the book they are probably talking about is *Second Son: An Autobiography*. Burroughs goes on to

describe Herbert, in contrast with English author, Rupert Croft-Cooke, who he called a real snob: “He was pretty horrible. He was a real snob. And Lord David Herbert didn’t *have* to be. He was top-notch and he knew it. Still is.” Herbert wrote two other volumes of memoirs which Burroughs might have been referring to, but most certainly was aware of or had read, *Engaging Eccentrics: Recollections* (1990) and *Relations and Revelations: Advice to Jemima* (1992).

Hergesheimer, Joseph. *Cytherea*. NY: Alfred A. Knopf, 1922. Burroughs mentions *Cytherea*, along with Michael Arlen’s *The Green Hat*, as a period piece and continues, "*Cytherea* was a great shocker of the 20s. This middle-age man has an affair with this woman and she has heart trouble and dies while he's laying her." CR4.

(42)

Hesse, Herman. *Siddhartha*. NY: New Directions, 1951. (D) (19)

Hill, Napoleon. *Think and Grow Rich*. RTI, p. 52. (35)

Holy Bible. RTI, p.53. (59)

Horan, James D. *The Desperate Years*. RTI, p. 53. CMB, p. 437.

Hornibrook, Fred. *The Culture of the Abdomen: The Cure of Obesity and Constipation*. NY: Doubleday, Doran and Company, 1934. Dr. John Dent made an appointment for Burroughs to see Fred Hornibrook after he was released from his care during the apomorphine treatment, and recommended Hornibrook’s *The Culture of the Abdomen*. HT, pp. 379-80.

Horowitz, MD. Steven D. *Calling Doctor Horowitz*. NY: Jove, 1978. (H) One of the doctor books WSB was reading in 1983. CMB, p. 578.

Hubbard, L. Ron. *The Creation of Human Ability: A Handbook for Scientologists*. (F) London: Scientology Publications, 1954. (43)

Hubbard, L. Ron. *Dianetics*. NY: Hermitage House, 1950. (E) (43)

Hubbard, L. Ron. *Excalibur*. Unpublished. (F) “It was now that he got hold of a copy of *Excalibur*. According to Hubbard four of the first fifteen people who read it went insane because the material was so powerful. After that Hubbard only sold copies to people who had reached the highest levels and could deal with this fast formula for clearing. Each copy was specially typed for and signed by Hubbard. It sold at $1,500 a copy. Bill made a dozen photocopies and sent them out to people like Allen Ginsberg and the author of this book, who read it with no ill effect.” CMB, p. 494.

Hubbard, L. Ron. *Scientology*. RTI, p. 55. (21)

Hughes, Richard. *The Innocent Voyage*. NY: Heritage Press, 1944. (42)

Hugo, Victor. *Toilers of the Sea*. RTI, p. 55. (16)

Hume, David. (B) David Hume (1711-1776) was a Scottish philosopher. (17)

Improvised Munitions Black Book, Vol. 1. El Dorado, AZ: Desert Publications, 1978. (H) (28)

Indiana, Gary. *Horse Crazy*. NY: Plume, 1990. (H) Also see Part Three. (52)

Isherwood, Christopher. *Mr. Norris Changes Trains*. RTI, p. 56. CMB, p. 61.

Jackson, Charles. *The Lost Weekend*. RTI, p. 56. (21)

Jacobs, W. W. "*The Monkey's Paw."* RTI, pp. 56-7. (42)

Jakes, John. *Brak the Barbarian*. RTI, p. 57. Pocket Books, pp. 13-22 (42)

James, Henry. *The Turn of the Screw*. RTI, P. 57. CR4, (42)

Jaynes, Julian. *The Origin of Consciousness in the Breakdown of the Bicameral Mind*. RTI, p.57.

"Very interesting book. I'm not altogether convinced of his thesis and the end of the book sort of falls down completely." "There are a number of very interesting ideas in this book and I recommend it." CR3

(42)

Jay, Charlotte. *Beat Not the Bones*. NY: Avon, 1952. "It would make a good film. It's about a gold prospector that finds some gold that these natives had and he comes back and wants permission to exploit this. So he goes to this guy, who's very much a CIA type, who immediately begins figuring out how he can get the gold, and he sends two anthropologists out, and these anthropologists (...) well, they go out there and poison all the natives with bully beef that they've injected poison into. Well that's nothing new, I mean white men are always doing things like that. Coming in with their big smiles and poison bully beef. But, that's a pretty old story but the perpetrators are

completely atypical. There's a snippy closet queen who believes in native magic and prides himself on having no racial prejudice and his superior, who's a well-known cultural anthropologist. You see they're sort of pillars of the liberal establishment and they're always ready to write letters about an endangered species or mistreatment of native populations, and they're just as corrupt as the prospector who talks about the natives as bloody apes. So it's another one of these stories sort of like the Outcast of the Islands of white corruption. And also I got a phrase from that that I later used: 'Arty type. No principles.' (...) The District Supervisor or whatever they call them said: 'Bad show. Bad for the territory. Bad for the administration. Bad for the natives. (...) Arty type, no principles. But Warwick, he was a good fellow, can't understand it.' It's not a very good book, but I think would make a very good film. It's called *Beat Not the Bones."* "Writers get their material from all sorts of places you see until I reread this book, *Beat Not The Bones*, I did not know where I'd gotten that phrase from, 'Arty Type, no principles.' And I think that's quite legitimate. That is writing is things you hear, overhear, a phrase you read somewhere and it's often very hard to know where they come from. But it's part of your total input." CR4.

(42)

Jeter, K. W. *Dreamfields*. RTI, pp. 58-9. Discussing Gardner Dozois & George Alec Effinger's *Nightmare Blue*, Burroughs says, "...has about three good pages in it. Same with *Dreamfields* and the *Dreaming Earth*." CR4.

(42)

Jones, James. *From Here to Eternity*. NY: Scribner's, 1951. (38)

Jones, James. *A Touch of Danger*. RTI, p. 60. The source somehow went missing for this entry in both the first and second editions. Correct to add the following:

"The spark for *Cites* was a thriller by James Jones, set on the island of Spetsai (which Burroughs had visited in 1973), called *A Touch of Danger*. Burroughs liked the detective story form, which was adaptable to any quest, and he thought up a 'Private Asshole' called Clem Snide, who was on a missing-person case." Ted Morgan, *Literary Outlaw*, p. 565.

In addition to the Morgan reference, Miles also mentions Jones' *A Touch of Danger*, "While on the trip to the Greek island of Spetses with John Brady he had read James Jones's *A Touch of Danger* about a private eye on vacation in the Greek islands who gets involved in drug smuggling. Bill used his own trip to the Islands as the set for the section in *Cities of the Red Night* called 'The Private Asshole.'" CMB, p. 518.

Jones, LeRoi & Diane di Prima. (Ed.s) *The Floating Bear: A Newsletter*, Issue #27. NY: The Floating Bear, 1963. This issue features "The Art of Literature for Lewis Welch" parts one and two. (26)

Joyce, James. RTI, p. 60. Used in cut-ups with selections published in TAF. (34)

(21, 31, 53, 56)

Joyce, James. *Finnegan's Wake*. RTI, p. 60. "Spending twenty years on a great book no one can read. I find it difficult to read *Finnegan's Wake*." CR4

Cut-up source (1960), CCC, p. 26

Joyce, James. *Ulysses*. RTI, p. 60. CR1

Joyce, James. “The Dead.” RTI, p. 61. (29)

Jung, Carl. (B) Carl Gustav Jung (1875-1961) was a Swiss psychiatrist who founded analytical psychology, also known as Jungian Psychology. (20)

Kafka, Franz. RTI, p. 61. CMB, p. 54. Burroughs lists “the complete works” of Kafka for a reading list to be handed out to his class at Naropa in 1983. Described in CMB, p. 579. Schocken Books, a branch of Kafka’s original publisher, Schocken Verlag, has published the complete works of Kafka in English: *The Trial, The Castle, Amerika, The Diaries 1910-1923, Letters to Felice, Letters to Ottla, Letters to Milena, Letters to Family, Friends, and Editors, The Complete Stories, The Sons, The Penal Colony, The Great Wall of China, Dearest Father, The Metamorphosis, Parables and Paradoxes*, and Letter to *His Father*. For a complete bibliography see Angel Flores’ *Franz Kafka: A Chronology and Bibliography*. Houlton, Maine: Bern Porter, 1944.

(56)

Kafka, Franz. *The Castle*. RTI, p. 61. (21)

Kerouac, Jack. RTI, pp. 63-4. Used in cut-ups with selections published in TAF.

(34, 52)

Kerouac, Jack. *The Subterraneans*. NY: Grove Press, 1958. “On March 15 he refers to ‘a section I had just written entitled The Carbonic Caper in the course of explaining to Jack Kerouac how he had folded in this material together with the closing lines of *The Subterranaens* to form the penultimate section of *Nova Express*, ‘Melted Into Air’ (Burroughs to Kerouac, March 15, 1962; CU, Kerouac Collection).” From Oliver Harris’ Notes, NER, p. 201, pp. 250-1.

Khan, Sadrudden Aga, Et al. (Ed.s) *The Paris Review* No. 28, Summer-Fall, 1962. (54)

King, Stephen. *The Shining*. RTI, p. 65. "It's good. It really is. Well-made and it's got quite a few real chills in it, I think." CR4. CR1, (42)

Kingsley, Charles. *The Water Babies*. NY: MacMillan, 1885. Illustrations by Linley Sambourne. After Allen Ginsberg sings William Blake’s “The Chimney Sweep”, Burroughs, Ginsberg, and some local friends discuss *The Water Babies* by Kingsley, which is a children’s story about a young chimney sweep boy called Tom, who is dropped into the water, develops gills and becomes a “water baby”. WSB: “The water babies that I saw were about that long, in my water baby book, about that big and (…) Foot and a half long. (…) Had gills. They’d dive into the

water. Someone tried to catch one. And he dived into the water. The Water Babies." Ginsberg goes on to say the image of the chimney sweep man in a top hat dropping a naked boy down a chimney is an image right out of Burroughs. DHM, pp. 175-6.

Kittredge, George Lyman. RTI, p. 65. CMB, p. 52.

Kittredge, George Lyman. *Notes on Witchcraft*. Worcester, Massachusetts: Davis Press, 1907. (B) (19)

Kittredge, George Lyman. *Witchcraft in Old and New England*. Cambridge, Massachusetts: Harvard University Press, 1929. (B) (19)

Koestler, Arthur. RTI, p. 66. Burroughs' marginalia from White's *Genet*, Burroughs underlines Arthur Koestler and his wife and comments, "of course, old westerners & mean Lefters". EWG, p. 374.

The Koran. RTI, p. 66. "Bring together state of news—Inquire onward from state to doer." NER, p. 3. Oliver Harris reveals the origin of this line, which also appeared in *The Exterminator*. "'I swear by the night and all that it brings together / that you shall march onwards from state to state / if an evil doer brings you a piece of news inquire first into its truth.' (Berg 58.28). Reference is to Book 49 Al-Humurat ('The Chambers') and Book 84 Inshiqaq ('The Rending') of *The Koran*." NER, p. 197.

Korzybski, Alfred. *Science and Sanity*: *An Introduction to Non-Aristotelian Systems and General Semantics*. RTI, p 66. (42)

Korzybski, Alfred. *Selections from Science and Sanity*. RTI, p. 67. "They have an abbreviated version of that, The Institute of General Semantics in Lakeville, Connecticut. (...) I think that everybody that goes to a university should read because it's going to save you so much time. Because lots of arguments are purely verbal. They don't mean anything. (...) It's very much worth reading. I think it's just sort of an instrument to save you a lot of time." CR4

CMB, pp. 72-4.

Kuttner, Henry. *Fury*. RTI, pp. 67-8. "A very good one. (...) It's on the planet Venus and they got a lot of exotic drugs so it really convinces you. You feel that he's talking about a place." CR4

Oliver Harris' notes for the Restored edition of *The Ticket That Exploded* reveal that Burroughs added two selections from *Fury* into the "winds of time" section for the 1967 edition that were not in the 1962 edition. TTER, pp. 234-5. (42, 55)

Lauria, Frank. *Baron Orgaz*. NY: Random, 1974. (G) (42)

Lauria, Frank. *Doctor Orient*. RTI, p. 225. (42)

Lauria, Frank. *Raga Six*. RTI, p. 195. (42)

Lawrence, D. H. *Lady Chatterly's Lover*. RTI, p. 69. (51)

Lawrence, D. H. *The Plumed Serpent*. Add (D) to RTI, p. 69. CMB, p. 556. (51)

Lawrence, D. H. *The Prussian Officer: And Other Stories*. NY: Oxford, 1995. "The Prussian Officer" appears on pp. 200-222.

(51)

Le Carre, John. RTI, p. 69. "In 1983 he read his way through all of John Le Carre—'quite fun'." CMB, p. 578

John Le Carre's published novels from 1961 to 1983 include *Call for the Dead, A Murder of Quality, The Spy Who Came in from the Cold, The Looking Glass War, A Small Town in Germany, The Naïve and Sentimental Lover, Tinker Tailor Soldier Spy, The Honourable Schoolboy, Smiley's People*, and *The Little Drummer Girl*.

Lee, Dok. *Hikuta: The Art of Controlled Violence*. Canton, OH: The Hanford Press, 1993. (H) "It was a weapon-rich environment. It seemed normal at the time. But in addition to his huge arsenal, William considered many everyday household items as deadly weapons. He ordered a self-defense manual out of the back of a magazine that instructed the reader in *Hikuta: The Art of Controlled Violence*. The idea was to harness automatic response, such as recoiling from a hot stove, into smashing an ashtray or something into somebody's face. According to the author and Grandmaster of Hikuta, he, using the techniques outlined in his manual, was thrown naked into a pit with twelve Dobermans and killed them all. Kinky, but impressive. / For a time William would jump at any opportunity to explain the *Art of Controlled Violence* to people, always with demonstrations. He developed some moves. Besides the ashtray-in-the-face, my favorite was him enacting suddenly jamming a ballpoint pen into somebody's eyeball during a business meeting. He felt it was important to yell 'Hikuta!' mid-thrust." From *Hikuta!: Tom Peschio on Burroughs and His Guns.*

Leeke, Jim. *Sudden Ice*. NY: St. Martin's, 1989.(H) From Jim Pennington: "*Sudden Ice* by Jim Leeke. If Burroughs had not leant it to someone to read on the plane it would probably have been on the shelves and so in your Section 6. He'd made a couple of notes inside which is why the book wasn't binned the moment it was finished. It really is a poor piece of writing and Burroughs points this out." Also see Jean Rhys's *Good Morning, Midnight* and Alex Shoumatoff's *African Madness*.

(33)

Lewis, C. S. RTI, pp. 71-2. "In an early draft of his 1963 text 'The Beginning is Also the End,' Burroughs has Bradly Martin declare: 'I've been called everything in the book. Mr. C. S. Lewis refers to me as The Bent One.' (Berg 16.1)" From Oliver Harris' notes, NER, p. 204. The ruler of the Earth, Thulcandra (Lucifer), in Lewis's Space Trilogy, is also called The Bent One. Burroughs was fond of this series of books by Lewis. According to Alan Ansen, Sekouin, the talking head, owes much to Lewis's *That Hideous Strength*. See RTI, pp. 71-2.

(53)

Long, Frank Belknap. *The Hounds of Tindalos*. RTI, p. 73. (42)

Lorayne, Harry. *The Memory Book*. NY: Ballantine Books, 1983. (H) "And this *Memory Book* is interesting. If you pick it up, it shows you some of the actual mechanisms of memory, how memory works on associational lines, and I've used it, it works. You can improve your memory. You can remember names and things like that after using the methods described in this book." CR4. (42)

Lowes, John Livingston. RTI, pp. 74-5. CMB, p. 52

Lowry, Malcom. *Under the Volcano*. RTI, p. 75. (42)

MacManaway, Bruce. *Healing: The Energy That Can Restore Health*. NY: HarperCollins, 1985. (21, 35)

Mailer, Norman. *Ancient Evenings*. RTI, pp. 76-7. "I read Norman Mailer's *Ancient Evenings* with great interest because I was interested in … and I used a lot of that in *Western Lands*… that is (…) The seven souls structure, which was very helpful to me in *Western Lands*…Mailer's. And, also in *Place of Dead Roads* too. So that's Mailer." DHM, p. 148.

Mailer, Norman. *Harlot's Ghost*. NY: Random House, 1991. (H) DHM, p. 149.

Mailer, Norman. *The Naked and the Dead*. RTI, p. 77. (38)

March, Joseph Moncure. *The Set Up*. RTI, p. 77. CR4, (42)

March, Joseph Moncure. *The Wild Party*. RTI, p. 77. "After he'd had his tenth scotch a man to be careful of and watch and when he was mixing gin and rum a man to stay well away from" CR4

(42)

Marlowe, Christopher. *The Jew of Malta*. NY: Hill and Wang, 1967. (30)

Martin, Malachi. *Hostage to the Devil*. RTI, p. 78. Burroughs spends a lot of time discussing this book on exorcism by a Catholic priest.

DHM, pp. 27, 81-82, 83-92, 148.

Burroughs to Ginsberg: “You should get and read that book, that exorcism book. (…) Yes. It really is worth reading every fucking word. Every fucking word is interesting. It’s fascinating to me.” DHM, p. 268.

Ginsberg returns to the tape on 3/20/92 with the following: “The book being discussed before was Malachi Martin, the book *Hostage to the Devil*, subtitled The Possession and exorcism of Five Living Americans. And…it’s Perennial Library, Harper & Row. And Bill had made a few annotations here: ‘The light at the end of the tunnel’ was one thing he wrote at the bottom. ‘There are no accidents in a magical universe.’ And in this description of the exorcist being ‘whipped with a ferocity he could never have imagined.’ Bill has an annotation: ‘Well, Father, what did you expect, a gold watch?’” DHM, p. 98.

Martin, Malachi. *The Vatican*. NY: Penguin, 1988. (H) DHM, p. 90.

Masterton, Graham. *Rules of Duel*. Prestatyn, Denbighshire: Telos Publishing, 2010. CMB, p. 465.

Maupassant, Guy de. RTI, p. 79. (17)

Maxwell, Nicole. *The Witchdoctor's Apprentice*. RTI, p. 80. "Now this was a woman who went down to South America to gather native remedies and herbs for some big drug company. Now she found that they had a contraceptive that would last for seven years, more than that. That this could be reversed by another drug, if the woman wanted to have children before the seven years were up. (...) A seven-year pill. So she comes back and she thinks, oh I've got something great here, and no drug company will touch it. Well of course not. They can sell a pill a day. A seven-year pill could make a lot of money right away would not be profitable in the long run and big money thinks in the long run, and you see there how absolutely these vested interests are in opposition to the public good. They don't even think about that, they think about money for the stock holders. Now the fact that such a pill would convey untold blessings on a planet suffering from overpopulation is of course, not to be even considered because money doesn't give a shit about the public good. All it gives a shit about is more money. So now, of course, the citizen gets fucked around. (...) So that book is very interesting from that point of view and it's quite an authentic book. I know the area in which she was and I heard about some of these remedies. That was only one. There were several others equally useful. One I think was specifically for healing bones but the drug companies just didn't want to touch it. The book was written in 1963." CR4

(42)

Maxwell, William. *The Folded Leaf*. RTI, p. 80. (21)

McCullers, Carson. *The Heart is a Lonely Hunter*. RTI, p. 81. "To me the best thing in *The Heart is a Lonely Hunter* was the nightmare that this man had that they didn't mention in the film (...)" CR2

"I believe was written when she was 20 years old. It's still a very very good book, and I always thought one of the greatest things in it is this dream, this nightmare that the man has. I can't exactly quote it, but it's in an Eastern city and he's carrying something around, and the fear just builds up and it gave me the idea for a dream anthology of famous dreams in fiction. That would certainly be one that I would include." CR4 (42)

McCullers, Carson. *Reflections in a Golden Eye*. RTI, p. 81. (42, 51)

McGehee, Peter. *Boys Like Us*. NY: St. Martin's Griffin, 1992. (52)

Melville, Herman. *Moby Dick*. RTI, p. 82. (16, 21)

Merritt, A. "The People of the Pit." *Fantastic Novels Magazine*. January, 1941. (42)

Mery, Fernand. *Life, History and Magic of the Cat*. NY: Grosset & Dunlap, 1978. (H) (28)

Millay, Edna St. Vincent. Edna St. Vincent Millay (1892-1950) was an American poet who received the Pulitzer Prize for Poetry in 1923. CMB, p. 26.

Miller, Henry. RTI, p. 183. (54)

Miller, Henry. *Tropic of Cancer*. Paris: Obelisk Press, 1934. In 1992 conversation, Ginsberg asks Burroughs if he was influenced by Henry Miller. Burroughs says no. When he asks if he's read him, Burroughs responds that he read *Tropic of Cancer* "way back, way back." DHM, pp.. 155-6.

Milton, John. RTI, p. 83. (18)

Minnery, John. *How to Kill, Vol. V*. Boulder, CO: Paladin Press, 1980. RTI, p. 84. (28)

The Minnesota Multiphasic Personality Inventory. University of Minnesota Press, 1943. "He was interested in how you could make maps of the human personality and gave me a copy of something called *The Minnesota Multiphasic Personality Inventory*, a sinister way for corporate America to keep tabs on employees, and he also kindly lent me a book on Mayan Civilization…" BIL.

Monroe, Robert A. *Journeys Out of the Body*. RTI, pp. 84-5. "I think is one of the better books on the whole matter of projection. I've met him. I'm convinced that he's genuine. He does experience these things, but following his directions I can't say that I achieved anything very remarkable, but it is one of the better books certainly on the subject." CR4

PDL, (21, 42)

Morgan, Dan. *The Country of the Mind*. London: Corgi, 1975. (G) (42)

Morgan, Dan. *The High Destiny*. RTI, p. 85. (42)

Morgan, Dan. *The New Minds.* NY: Avon, 1969. (42)

Morgan, Dan. *The Several Minds*. NY: Avon, 1969. (42)

Nabokov, Vladimir. *Nikolai Gogol*. RTI, p. 86. (21)

Nash, Thomas. *The Unfortunate Traveler*. RTI, p. 86. (3, 13, 25, 42)

Nicolaides, Kimon. *The Natural Way to Draw*. RTI, p. 87. "*The Natural Way to Draw* is actually one of the best how-to books on any subject. It's been so described and I agree that it is. I mean if anyone is interested in drawing, that is the best book." CR4

Nolen, MD., William. *The Making of a Surgeon*. RTI, pp. 87-8. CMB, p. 578. One of the doctor books Burroughs was reading in 1983.

Nordenholz, Anastasius. Scientologie: Wissenschaft von der Beschaffenheit und der Tauglichkeit des Wissens. Munich: Ernst Reinhardtf, 1934. (F) Burroughs in a letter to Miles: "It turns out that someone named Asturias [*sic*: Anastasius] Nordenholz in 1934 published a book called *Scientology: The Science of Knowing How to Know*. No acknowledgement from Hubbard of course." ROTW, p. 353.

O'Connor, Flannery. RTI p. 88. "And then there's the very gruesome stories by Flannery O' Connor, who ran a pig farm down in Georgia somewhere." CR4

(42)

O'Hara, John. RTI, p. 88. (21)

Ostrander, Sheila and Lynn Schroeder. *The Handbook of Psychic Discoveries*. RTI, p. 89. (8, 42)

Ostrander, Sheila and Lynn Schroeder. *Psychic Discoveries Behind the Iron Curtain*. RTI, pp. 89-90. (8, 42)

Perse, St.-John. *Anabasis*. RTI, p. 92. From Oliver Harris' Notes, NER, pp. 225-6: "From A Land of Grass Without Mirrors" Section of *Nova Express* "reworks the phrase 'a land of grass without memory' (which appears in *The Soft Machine*), taken from St.-John Perse's poem *Anabasis*, in the T. S. Eliot translation."

Used in cut-ups with selections published in TAF. (34)

(21, 42)

Petronius. *The Satyricon*. RTI, p. 93. (13, 25, 42)

Plutarch. *The Moralia Book V*. Cambridge: Harvard: Loeb Classical Library, 1969. Book V of *The Moralia* by Plutarch contains the origin of the story of the death of Pan, which is retold by Burroughs his introduction to *Apocalypse*, “The great God Pan is dead!”

Poe, Edgar Alan. RTI, p. 94. Collage by Burroughs called “All God’s Children Got Time*”* from the *Green Scrapbook, 1971-73* features early daguerreotype portrait of Edgar Allan Poe. POE, p. 39.

Pound, Ezra. RTI, p. 94. As cut-up source. CMB, p. 363; CCC, p. 23

Proust, Marcel. *Remembrance of Things Past*. RTI, p. 95. Burroughs read the C. K. Scott Moncrieff translation in this edition in 1942. “He thought it was a great work.” CMB, p. 84.

Puzo, Mario. *The Godfather*. London: Pan, 1972. Correct RTI, p. 96 to this edition. *Untitled (Arrangement with Various Texts)* and *Untitled (Arrangement with Air Pistols),* both feature the bottom half of the 1972 Pan edition cover of Mario Puzo’s *The Godfather*. In the untitled arrangement featuring texts, the image is alongside three pictures of John Brady, one with Burroughs, a collage with b/w photos, and a copy of the second edition of *The Exterminator* by Burroughs and Gysin. The second photo shows the cover with the same picture of Burroughs and John Brady alongside two air pistols, and a tin of Webley pellets. TS, pp. 140-41.

"It did say some very interesting and important things about power." CR4

(42)

Puzo, Mario. *The Last Don*. RTI, p. 96. (37)

Rank, Otto. *The Trauma of Birth*. Kegan, Paul, Trench, Trubner and Col., Ltd., 1929. (B) Discussing early traumatic event in Burroughs’ childhood, Steven Lowe (friend of Burroughs in Lawrence, KS) says, “Maybe just the recollection of being born.” And Burroughs replies, “The birth trauma, that was [Otto] Rank.” DHM, p. 321.

Rank, Otto. *Will Therapy*. NY: W.W. Norton, 1978. (B) (20)

Raudive, Konstantin. RTI, p. 96. (21)

Rechy, John. *City of Night*. RTI, p. 97. Source for three-column cut-ups. CMB, p. 427, CCC, p. 31

Reich, Wilhelm. RTI, p. 97. PDL, (21)

Reich, Wilhelm. *The Cancer Biopathy*. RTI, p. 98. CMB, pp. 177-8, DHM, p. 275.

Reich, Wilhelm. *Character Analysis*. NY: Noonday, 1989. (D) CMB, PP. 177-8.

Reich, Wilhelm. *The Function of the Orgasm.* NY: Farrar, Straus & Giroux, 1986. DHM, p. 275.

Reik, Theodore. "Dr. Reik [Theodore Reik, who wrote on masochism] said that deep analysis requires a great deal of courage on the part of the therapist and the patient, because if the patient is encouraged to express all this aggression that he has… (…) He can often attack the therapist." DHM, p. 281.

(20)

Reiffel, Leonard. *The Contaminant*. NY: Dell, 1980. (G) "There's another good one called *The Contaminant* about how Russia and America are inducing cancer. That is, putting cancer producing agents into the food and first the Americans do it, then they find out the Russians are doing it as well. It's all true probably, actually." PDL

Reisenberg, Felix. *The Left- Handed Passenger*. RTI, p. 100. CMB, p. 69, NER, p. 233.

Rhys, Jean. *Good Morning, Midnight*. NY: Shoreline Books, 1986. (H) (33)

Ricciuti, Edward R. *Killers of the Sea*. RTI, p. 99. (42)

Rice, Anne. *Interview with the Vampire.* RTI, p. 99. "This is a good book. (...) Well, I think it says some very interesting things about the impasses of physical immortality. I found it quite touching really." CR4 (42)

Riesenberg, Felix. *The Left-Handed Passenger*. RTI, p. 100. See Jed Birmingham's piece on the Morro Castle disaster and the mystery of Twilight's Last Gleamings: https://realitystudio.org/bibliographic-bunker/william-burroughs-the-morro-castle-disaster-and-the-mystery-of-twilights-last-gleamings-a-conspiracy-theory/

Rilla, Wolf. *The Writer and the Screen*. RTI, p. 100. (42)

Rimbaud, Arthur. RTI, pp. 100-1. As cut-up source. CMB, p. 363, CCC, p. 23.

Used in newspaper column format cut-ups, CMB, p. 422.

Used in cut-ups with selections published in TAF. (34)

(21, 31)

Rimbaud, Arthur. *Illuminations*. NY: New Directions, 1946. (C) "The imagery of *The Naked Lunch* was being developed, in this case drawing heavily upon Arthur Rimbaud's visions of cities in *Illuminations*, always one of Bill's favorite books." CMB, p. 244.

"By May 11, he was able to write to Allen enclosing the 'beginning of a novel,' and two weeks later he sent Kerouac a four-page text titled 'Dream of the City by William Lee.' This was a routine based on a dream Kerouac had described about the narrow winding alleys of the Medina where Bill was living and of the vision he had of a multileveled city looking at the clotheslines on pulleys and the fire escapes behind Allen's building in the Lower East Side a few months before. It was also clearly influenced by Arthur Rimbaud's cities in *Illuminations*." CMB, p. 274.

One collage by Burroughs and Ian Sommerville called Infinity, from 1962 features the photograph of Rimbaud which was later used for the cover of the New Directions edition of *Illuminations*. TS, p. 22. Later *Untitled* collage from 1964 features the actual cover of the New Directions edition of *Illuminations*. TS, p. 128.

Robinson, Edwin Arlington. "The Man Flammonde*"* RTI, p. 102. "I know a lot of that, that's very good. Like 'there are mistakes too monstrous for remorse to tamper or do dally with. And familiar as an old mistake…as we wept.'

[There are mistakes too monstrous for remorse

To fondle or to dally with, and failures

That only fate's worst fumbling in the dark

Could have arranged so well.]

(…) It's from the thing he did on the Arthurian legend. 'There are mistakes too monstrous for remorse to tamper or to dally with I do not know I do not know.' This is some old king. And then, "God knows where with full address and foreign air with news of nations in his talk and something…in his walk appeared and stayed and held his head as one by kings accredited.' And then there are various things…" Ginsberg asks Burroughs what the first line is. Burroughs responds, "'The man Flammonde from God knows where!!!!!!!' Ginsberg: Your pronouncing is funny… WSB: 'With firm address and foreign air appeared and stayed and held his head as one by kinds accredited.' And then… nature… what is it?... 'Nature will rarely give the power to be, the power to be Flammonde and live.' And then…" DHM, pp. 296-7.

Rorvik, David. *As Man Becomes Machine: The Next Step in Evolution*. NY: Pocket, 1978. (G) (11, 42)

Rorvik, David. *Brave New Baby: Promise and Peril of the Biological Revolution*. Garden City, NY: Doubleday, 1971. (G) (11, 42)

Rorvik, David. *In His Image: The Cloning of a Man*. RTI, p. 102. (11, 42)

Russell, Eric Frank. *Three to Conquer*. RTI, p. 103. "One of the best books on the whole subject of virus invasion, that is a virus or parasite taking over a human body. And as with this one telepath that can detect this. He can tell right away, and he describes the parasite as speaking in little squigs and giggles and turkey gobbles. It's quite chilling and quite convincing." CR4. (42)

Saberhagen, Fred. *Changeling Earth*. RTI, p. 103. "Now this *Changeling Earth*. Now lots of times you open one of these books you know and you see some unpronounceable name, so and so and a whole lot of titles like Custodian of the Third Level of Cherobine or some such stuff as that. And here's one that starts off with a bang, it's called *Changeling Earth* by Fred Superhagan. It starts off, really pulls the reader in. 'They're preparing a man for death by slow impalement for the amusement of the *Emperor of the East*, who sat in thoughtful silence amid the blooming drowsy richness of his summer garden. On the sloping lawn a little below the Emperor, John Omenor (a simple chair and a simple name, you can remember it), the sharpened stake had been set up in a space framed by formal plantings of tall flowers' and then... "The man who was to die let out his first unbelieving cry as the sharpened wood began to have it's way with him, John Omenor had not been paying close attention to the preparations. He had larger matters on his mind today, but now he uttered a small sound of satisfaction and leaned back a little in his chair.' Well, you've got a beginning that catches your interest and you know this guy's gonna get his comeuppance sooner or later, which of course he does". CR4. (42)

Sakaki, Nanao. (H) Nanao Sakaki (1923-2008) was a Japanese poet. His published work available in English at the time of this interview include the collections, *Bellyfulls* (1966), *Real Play* (1981), and *Break the Mirror* (1987). Ginsberg asks Burroughs in 3/19/92 conversation, if he enjoyed the little poems by Nanao Sakaki, and Burroughs replies, "Very much." DHM, p. 57.

Saki. RTI, p. 104. After Allen Ginsberg claims to have never read Saki in conversation with Burroughs in 1992, Burroughs exclaims, "Why not? It's great. Saki is another great gay…" Ginsberg says that he thought Saki's novels were about animal adventure or Children's stories. Burroughs says, "No no no. He wrote, what is it? *The Unbearable Bassington* from which I borrowed the concept of door dog. It follows someone across the threshold as a harbinger of death. His work's all been published in one volume. He was killed in the First World War. It's all about the, you know the real period of St. Louis, [laughing] not St. Louis, London society, Edwardian London Society. Lords and ladies. Quite a writer. Also had been known as a short story writer." When Ginsberg asks him when he first read Saki, Burroughs answers, "I read him first when I was a child…fifteen, sixteen. And I read *The Unbearable Bassington* when I was in college." DHM, pp. 161-62.

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Salinger, J. D. *The Catcher in the Rye*. RTI, p. 105. Used in cut-ups with selections published in TAF.

1992 conversation between Burroughs and Ginsberg, Ginsberg asks Burroughs if he ever read *The Catcher in the Rye.* Burroughs responds: "Yes. I thought Caulfield, he was a *wretched* specimen. Talk about a wimp. God, he really turned my stomach. (…) Oh, man (…) He just, I don't know, he's just such a nowhere." DHM, pp. 152-3.

(26, 34)

Sappho. "168i" (sometimes referred to as "Fragment 8"). *Complete Poems & Fragments*. (Tr.) Stanley Lombardo. Indianapolis: Hackett, 2016. (45)

Sartre, Jean-Paul. Jean-Paul Charles Aymard Sartre (1905-1980) was a French philosopher and a key figure in existentialism and phenomenology. His key works include *Nausea, No Exit*, and *Being and Nothingness*. Burroughs had a copy of *Nausea* in his library, and it is currently housed at Ohio State (RTI, p. 231). Burroughs never made a reference to Sartre in his works that I am aware of, nor have I heard him mention Sartre in an interview; however, Burroughs makes his feelings clear in his marginalia in White's *Genet*. On p. 312, Burroughs underlines: "Genet cannot be read rapidly just as Sartre cannot be read slowly", and comments: "Read any fucking philosopher slow and you find out he is not saying anything and repeating that."

(48, 49)

Saxon, Kurt. *The Poor Man's James Bond*. RTI, p. 105.. (28)

Sayer, Angela. *The Complete Book of the Cat*. NY: Crescent, 1988. (H) (28)

Schneebaum, Tobias. *Keep the River on Your Right*. NY: Grove Press, 1969. "This is a man who went down and lived with cannibals in Peru. Funny, but quite an interesting book." CR4.

(42)

Scott, Jody. *I, Vampire*. NY: Ace, 1984. (H) Mary Whealen, Jody Scott's Literary Executor, kindly provided the following from a letter to Ms. Scott from Burroughs: "Dear Jody Scott, Many thanks for *I, Vampire*. 'To be stuck permanently in this body until I died—how would that feel? How many times have I asked that?"

Burroughs also had a copy of Scott's *Passing for Human* in his library in Lawrence, Kansas. See Part Six.

Searls, Hank. *Jaws 2*. NY: Bantam, 1978. (G) Burroughs calls the novelization of *Jaws 2* unsuccessful. CR1. (42)

Seton, Ernest Thompson. *The Biography of a Grizzly*. RTI, p. 106. CMB, p. 27.

Seton, Ernest Thompson. NY: Charles Scribner's Sons, 1901. *Lives of the Hunted*. (A) During Burroughs' first meeting with Dr. John Dent, as described in Sweeney's *Hardy Tree*, Burroughs picks up a book in Dent's office and exclaims, "I read this as a kid." "Burroughs held up a golden-brown book so Dent could read the spine. Ah yes, *Lives of the Hunted*, great stories." HT, p. 67. See also Seton's *The Biography of a Grizzly* above, and the entry for Gerald Brenan.

Shaffer, Robin Hardy-Anthony. *The Wicker Man*. NY: Pocket, 1979. (G) Movie novelization of the 1973 horror film directed by Robin Hardy. "...isn't very good. But anyway, the protagonist is a religious policeman. A religious police sergeant, that's the worst kind, a religious cop. And this phrase from the book crossed my mind, 'I'm a police officer. When I ask questions, I expect answers.' And just then a police car cut in from (unintelligible) right on cue. Now things like that happen all the time if you just pay attention." CR1.

Shakespeare, William. RTI, p. 107. As cut-up source. CMB, p. 363; CCC, p. 23, 26.

Used in newspaper column format Cut-Ups. CMB, p. 422.

Used in cut-ups for the “last round over” section of *The Ticket that Exploded*. TTER, p. 268.

Used in cut-ups with selections published in TAF. (34)

(17, 18, 29)

Shakespeare, William. *The Tempest*. *The Complete Works of Shakespeare*. George Lyman Kittredge (Ed.) Boston: Ginn and Company, 1936. (B) “And the words of Hassan i Sabbah as also cancel. Cross all your skies see the silent writing of Brion Gysin…” NER, p. 2, Oliver Harris states that an earlier draft of *Nova Express*, the line “And the words of Hassan i Sabbah as also cancel” continued with a fragment from *The Tempest* : “leave not a wreck behind.”. NER, p. 196. “Leave not a wreck behind.” P. 26, Line 156, Act IV. Scene I. above edition.

Reference to *The Tempest* in “silence to say goodbye” section of the 1962 edition of *The Ticket That Exploded*. TTER, p. 282.

Shoumatoff, Alex. *African Madness*. NY: Alfred A. Knopf, 1988. (H) (33)

Sillitoe, Alan. *Saturday Night and Sunday Morning*. NY: Signet, 1960. (F) (29)

Simon. *The Necronomicon*. NY: Schlangekraft / Barnes Graphics, 1977. (G) (9, 42)

Smith, Martin Cruz. *Nightwing*. RTI, p. 111. "Well *Nightwing* is about vampire bats, rabid vampire bats and there's a whole batch of these books. This is just typical: The rats, the birds, the cats and so on." CR4. (42)

Smollett, Tobias. *The Adventures of Roderick Random*. NY: Signet, 1964. (B) (25)

Spengler, Oswald. *Decline of the West*. RTI, p. 112. (21)

Stableford, Brian. *Critical Threshold*. RTI, p. 113. "This *Critical Threshold* book by Brian Stableford I do recommend, but he really took on a subject that he couldn't quite finish. You see he had the idea that these people had been stranded on this planet, and then a search team or a team of anthropologists or whatever comes out to see what has happened. They had been so altered by this butterfly hormone when the butterflies made it that they weren't human at all, they'd lost language and were utterly horrified to see a human being, which they saw in a telepathic way. (...) 'Then he saw me and he didn't like what he saw. An expression came over his face more than fear, something like horror. He cringed averting his face but flicking his gaze back and forth. I could understand his being frightened but I was at a loss to explain the fact that he seemed to be physically affected by what he saw, almost nauseated. No human being ever looked at me that way before.' Well, and there's a telepath there but we never found out what he saw. That's all he says about it. I think in a way, that is cheating. He builds up this

expectation that you're going to find something out which you don't find out. At any rate, if anyone wanted to carry that idea further, that certainly would be quite legitimate." CR4.

(42)

Stark, Freya. *The Valleys of the Assassins*. London: John Murray, 1972. Dame Freya Madeline Stark was a British author and explorer. When discussing Hassan I Sabbah, Burroughs states: "There are a couple of books, *The Valley of the Assassins*, and there was another one on secret societies, which I forget the name, which listed the assassins as one of the secret societies." See also Arkon Daraul's *A History of Secret Societies*. CR3.

Steiger, Brad. *Cats Incredible!: True Stories of Fantastic Feline Feats*. NY: Plume, 1994. (H) (28)

Stein, Gertrude. *Four Saints in Three Acts*. *Selected Writings of Gertrude Stein*. Edited by Carl Van Vechten. NY: Vintage, 1972. *Four Saints in Three Acts*, pp. 577-612. From Notes for the Restored edition of *The Ticket That Exploded*, "the winds of time" section alludes to Stein's *Four Saints in Three Acts* with the line, "two acts for three saints" TTER, p. 235.

(55)

Stern, Jacques. *The Fluke*. Bucher-Chastel, 1965. RealityStudio.org, 2011. (F) From Burroughs' June 8, 1959 letter to Allen Ginsberg: "Wrote a novel in nine days—I have seen part of it. It is great, I mean *great*, not jive talk great. (…) As for Jack's (Jacques Stern) writing, I think it is better by far than mine or Kerouac's or yours or Gregory's or anyone I can think of. There is no doubt about it, he is a *great* writer. I think the greatest writer of our time…" LWSB, pp. 416-7. Text of Stern's *The Fluke* is available here: https://realitystudio.org/publications/jacques-stern/the-fluke/ Burroughs' introduction can be found here: https://realitystudio.org/publications/jacques-stern/introduction-to-the-fluke/ Jacques Stern biography here: https://realitystudio.org/publications/jacques-stern/william-s-burroughs-jacques-stern-and-the-fluke/

(31)

Stevenson, Robert Luis. *Kidnapped*. RTI, p. 114. (16)

Stevenson, Robert Luis. *Treasure Island*. RTI, p. 114. (16)

Strieber, Whitley. RTI, p. 115. (21)

Strieber, Whitley. *Breakthrough*. RTI, p. 115. CMB, p. 607.

Strieber, Whitely. *Communion*. RTI, p. 115. CMB, p. 607.

Sutherland, Struan K. *Venomous Creatures of Australia: A Field Guide with Notes on First Aid*. Oxford University Press, 1995. From Burroughs' marginalia notes in Edmund White's *Genet*, "all spiders on the back porch with particular attention the screen doors, are to be ruthlessly liquidated as enemies of the people. Dean sighted a large wolf spider that fell on his shoulder – and the stricken housewife depicted in the book of Australia's Venomous creatures identified a wolf spider as her assailant." (cont. page 76) "Five years later, a necrotic lesion creep slowly up her arm, a millimeter a year. A Wolf Spider. Directive to all Personell (sic) September 22, 1993" EWG, p. 735.

Sutton, Felix (Adapted for young readers). *Herman Melville's Moby Dick*. Illustrated by H. B. Vestal. NY: Grosset & Dunlap, 1956. (F) Discovered by Jim Pennington, this children's adaption of Melville's *Moby Dick* appears in a photograph of an open suitcase alongside a first Calder edition of *Dead Fingers Talk* on page 13 of the second edition of *APO-33 Bulletin*. The illustration on page 15 of this children's edition of *Moby Dick* also appears in a photo-collage alongside a still of Burroughs' hands from the film, *The Cut Ups* in Burroughs and Gysin's *Time*.

Swain, Dwight V. *Film Scriptwriting*. RTI, p. 116. (10)

Swarthout, Glendon. *The Shootist.* RTI, pp. 116-7. (42)

Swift, Jonathan. RTI, p. 117. (28)

Synge, John Millington. *The Playboy of the Western World*. Boston: John W. Luce & Company, 1911. Burroughs quoted a line from Synge's *The Playboy of the Western World* from memory for his lines in the 1989 Michael Almereyda film, *Twister*. "Bill got kicked in the head by a horse last year. [He] went around killing horses for a while, until he ate the insides of a clock and he died." CMB, p. 600. From *The Playboy of the Western World*, p. 58, "I knew a party was kicked in the head by a red mare, and he went killing horses a great while, till he eat the insides of a clock and died after."

Teasdale, Sara. Sara Teasdale (1884-1933) was an American poet born in St. Louis, Missouri. Burroughs was able to quote entire poems and long passages of her poetry by memory. When Allen Ginsberg appears shocked in conversation he responds, "St. Louis." See individual poems below. CMB, p. 26.

(45)

Teasdale, Sara. "Effigy of a Nun (Sixteenth Century)." *The Collected Poems of Sara Teasdale.* NY: MacMillan Co., 1938. (45)

Teasdale, Sara. "Low Tide." *The Collected Poems of Sara Teasdale.* NY: MacMillan Co., 1938. (45)

Teasdale, Sara. "Wisdom." *The Collected Poems of Sara Teasdale.* NY: MacMillan Co., 1938. (45)

Tennyson, Alfred Lord. “Locksley Hall.” *Idylls of the King: And a Selection of Poems*. NY: Signet, 1961. Burroughs and Ginsberg in conversation, “No it came with the Industrial Revolution. Remember Tennyson saying China didn’t have our glorious gains? ‘Better a year of Europe than a century of Cathay.’ Their glorious gains indeed.” DHM, p. 151. Tennyson’s poem appears in the above edition, p. 289, and the following passages, line 14, “I, to herd with narrow foreheads, vacant of our glorious gains,” and lines 25-6, p. 296: “Thro’ the shadow of the globe we sweep into the / younger day; / Better fifty years of Europe than a cycle of Cathay.”

Tennyson, Alfred Lord. *Ulysses*. RTI, p. 117. 3/19/92 Talking about travel, Burroughs quotes Tennyson’s “Ulysses”. “How dull it is to pause, to make an end / To rust unburnish’d, not to shine in use!” DHM, p. 56.

Tompkins, Peter & Christopher Bird. *The Secret Life of Plants*. NY: Harper & Row, 1973. Burroughs tells the story, from *The Secret Life of Plants,* of a man who could turn on his television set from another city. PDL

Traven, B. *The Treasure of the Sierra Madre*. RTI, p. 119. "Made a very good film but I think is a rather indifferent book. I was disappointed reading the book after the film. (...) The strong scene in the film was the scene with the bandits, right? That was the big thing. Well, this is much more diffuse in the book. You didn't get the real impact as much." CR4

(42)

Trevanian. *Shibumi*. NY: Ballantine, 1979. (G) "A book that I recommend that I just read is *Shibumi.* It's violently anti-American and it’s a bestseller, which is intriguing in itself. A very interesting book. I recommend it." PDL

Trocchi, Alexander. *Cain’s Book*. RTI, p. 119. “This is one of the early junkie books, drug books, and a very good one.” CR4

(42)

Tzara, Tristan. RTI, pp. 119-20. As cut-up source. CMB, p. 363.

Influence on the cut-ups, CCC, p. 23

Untermeyer, Louis. *The Pocket Book of American Poems*. NY: Pocket Books, 1948. Correct RTI, p. 120 to this edition. (21)

Vercors. *The Silence of the Sea*. NY: Macmillan, 1944. (C) One of the highlights of a collection of early journals and poems by Allen Ginsberg called *The Book of Martyrdom and Artifice* are several of Ginsberg’s early reading lists. Featured on one of the lists from June-July, 1946, is Vercors’ *The Silence of the Sea*, which he says is “([from Bill Burroughs])”. The other titles he lists are Celine’s *Death on the Installment Plan*, Yeats’ *The Vision*, Stendhal’s *Rouge et Noir*, Trilling’s *Matthew Arnold*, Dostoyevsky’s “*The Thief*”, and most interesting is his inclusion of Thomas Mann’s *The Beloved Returns, Lotte in Weimar*, which he states is from Joan Adams. BMA, p. 133.

Vidal, Gore. *The Judgement of Paris*. RTI, p. 121. See Gore Vidal's *Palimpsest* below.

Vidal, Gore. *Palimpsest: A Memoir.* NY: Random House, 1995. (H) "On the occasional table, I notice a copy of Gore Vidal's *Palimpsest.* I'd forgotten how Burroughs wrote about taking a fancy to the cocky young buck in the author photograph on the wrapper of *The Judgement of Paris*, back in 1952. 'A nice clean Ivy League boy.'" From Iain Sinclair's *American Smoke*, p. 165.

Villiers, George. *The Rehearsal*. RTI, p. 121. CMB, pp. 53, 365; CCC, p. 25; DHM, pp. 143-4.

Walter, W. Gray. RTI, pp. 122-23. PDL, CMB, p. 376.

Waugh, Evelyn. (A) RTI, p. 123. "Seemed awfully funny when I first read him in the late 20s. Well, he's still fairly funny." CR4

(26)

Waugh, Evelyn. *A Handful of Dust*. Little, Brown and Company, 1977. (A) (42)

Waugh, Evelyn. *Brideshead Revisited*. Little, Brown, 1945. (A) (42)

Waugh, Evelyn. *Vile Bodies*. Little, Brown and Company, 1977. (A) (42)

Welch, Denton. RTI, pp. 123-26. "Extremely good writer. I'm trying to get him back in print." CR2

In conversation with Allen Ginsberg in 1992: "Well, my greatest influence stylistically is Denton Welch." Burroughs goes on in detail to discuss scenes from *Maiden Voyage* and *In Youth is Pleasure*. He lists *Brave and Cruel*, Welch's Journals and diaries, *A Last Sheaf*, and *A Voice Through a Cloud*. DHM, pp. 157-58.

Miles goes into detailed description of Burroughs' fascination with Denton Welch and the role Welch's work had on his work, CMB, pp. 544-5 and pp. 556-7.

CR1, (12, 13, 14, 28, 59)

Welch, Denton. *Brave and Cruel.* London: Hamish Hamilton, 1948. RTI, p. 271. (42)

Welch, Denton. *The Denton Welch Journals.* London: Hamish Hamilton, 1952. RTI, p. 271. (42)

Welch, Denton. *A Last Sheaf*. London: John Lehmann, 1951. RTI, p. 271. (42)

Welch, Denton. *A Voice Through a Cloud.* London: John Lehman, 1950. RTI, pp. 126, 271. (14, 42, 43)

Welch, Denton. *In Youth Is Pleasure*. RTI, p. 126. (42)

Welch, Denton. *Maiden Voyage*. NY: L. B. Fischer, 1945. RTI, pp. 127, 271. (14, 21, 42, 43)

Wells, H. G. RTI, p. 127. (53)

Wells, H. G. *The Short Stories of H. G. Wells*. NY: Doubleday, Doran & Co., 1929. (42)

Wells, H. G. *The Time Machine*. RTI, pp. 127-8. (42)

West, Joe. *Great American Mysteries*. Boca Raton. FL: Globe Communications, 1991. (H) DHM, PP. 212.

Westcott, Glenway. RTI, p. 128. Burroughs' marginalia from White's *Genet*, Burroughs underlines Glenway Westcott America's best looking novelist and comments, "Glenway mon vieux ami nous ont dites au revoir dans un pied a terre en Athens" ("Glenway, my old friend said goodbye to us with *An Apartment in Athens*.") EWG, p. 373.

White. Edmund. *Genet: A Biography*. NY: Alfred A. Knopf, 1993. Uncorrected Proof. RTI, p. 272. (H) I first became aware of Burroughs' uncorrected proof copy of Edmund White's *Genet* when I saw it in Lawrence, Kansas, housed along with Burroughs' other books a couple of streets down from the Learnard St. address where Burroughs had lived. The heavily read and annotated book stood out, as it was not shelved along with the rest of the library, but was sitting on top of Burroughs' wishing machine and on top of the book was a coin that I later learned had once belonged to Aliester Crowley. I had not had time to investigate it, and only mentioned in *The Road to Interzone* that it was there, and that it was heavily annotated. Four years after the release of the book, in 2014 I asked James Grauerholz about the book, and he told me that it was currently in the possession of Barry Miles. Another three years went by, and I heard from Jed Birmingham that it now belonged to Jim Pennington of Aloes Books, who had bought it from Andrew Sclanders' Beat Books in the UK. Jim Pennington had documented the many notes and comments, as well as every underlined word in text and photographs, and he was kind enough to provide photos and notes. Along with orange juice and blood stains (maybe?), sidelines, bars, and brackets, there are more than 200 underlinings and no less than 80 comments with at least 25 being more than one sentence and in some cases whole narratives across blank pages, headers, and footers. I have included here what I believe to be relevant passages to Genet's work, Burroughs' work, and any references I could see to other writers or books in the marginalia. Please see the following entries for passages, references, notes, and underlinings: Genet, Genet's *Funeral Rites, Our Lady of the Flowers, Querelle, and Prisoner of Love*; Aleister Crowley, W. B. Yeats, Bulwer-Lytton, Wilde's *Picture of Dorian Gray*, Baudelaire's *Flowers of Evil*, Nelson Algren, Jean-Paul Sartre, Glenway Westcott, Arthur Koestler and his wife, Sigmund Freud, Jean Cocteau, Carlos Castenada, Fitzgerald's *Tender is the Night*, Hemingway's "The Mother of a Queen" and "The Short Happy Life of Francis Macomber", Paul Bowles, Jacques Derrida, Joseph Conrad's *Lord Jim* and *The Nigger of the Narcissus*, T. S. Eliot's "The Waste Land", and Struan K. Sutherland's *Venomous Creatures of Australia*.

Whiting, Bartlett Jere. RTI, p. 129. CMB, p. 52.

Wilde, Oscar. *The Portrait of Dorian Gray*. RTI, p. 130. (17, 46)

Williams, Tennessee. *The Collected Short Stories of Tennessee Williams*. NY: New Directions, 1994. "The short stories of Tennessee Williams, which I think are very fine. They impress me more than his plays, actually." CR4 (42)

Williams, Tennessee. *The Angel in the Alcove*. NY: Liebling-Wood (Aubrey Wood), 1943. Original carbon typescript, punch-bound blue stiff wrappers. (E) "Bill borrowed [from Paul Bowles] a bound script copy of Tennessee Williams's *The Angel in the Alcove* and in the course of reading it dripped blood on the pages while shooting up. Bowles was most displeased as it was the 1943 original." CMB, p. 271 (23). This short story was the basis for Williams' play *Vieux Carre*, which was presented first at Nottingham Playhouse, May 16, 1978. Burroughs attended a preview two weeks prior, and the well-known conversation between Burroughs and Williams, later reprinted in *Burroughs Live* ("Orpheus Holds His Own"), took place on the afternoon after the preview at Williams' 12th floor flat at the Hotel Elysee. The edition of *The Angel in the Alcove* listed here (which I found a copy of for sale from The Book Collector's Library in Montreal on ABE Books, and whose bibliographic description is documented above) is the edition which Miles is referring. In every other account of Burroughs dripping blood on one of Bowles' Tennessee Williams books, the book was Williams' *One Arm*, which was a collection of short stories by Williams and included *The Angel in the Alcove* (New Directions, 1948, pp. 137-49).

Williams, Tennessee. *Memoirs*. NY: Doubleday, 1975. (G) (27)

Wilson, Colin. "Return of the Lloigor." *Tales of the Cthulhu Mythos, Volume 2*. Beagle Books, 1971. (F) From a discussion between Burroughs and Matthew Levi Stevens, "He likes Wilson, he says, jokes that 'the Colonel' with his cottage in Wales in Wilson's "Return of the Lloigor" and his own Colonel Sutton-Smith from *The Discipline of DE* are one and the same." ACA, p. 21.

Wishart, Michael. *High Diver*. London: Blond & Briggs, 1977. (G) "…Bill very much enjoyed when it was published in 1977." CMB, p. 410.

(27)

Wojnarowicz, David. *Close to the Knives*. See RTI, p. 202 and Part Three below. (52)

Wolf, Peter Rilla. *The Writer and the Screen*. NY: William Morrow, 1974. (G) (10)

Wood, William. "One of the Dead." Charles M. Collins (Ed.) *A Walk with the Beast*. NY: Avon, 1969. CR4 (42)

Woodroffe, Sir John. Tr. *Mahanirvana Tantra*. Madras: Ganesh and Co., 1927. (A) (19)

Wordsworth, William. RTI, pp. 133-34. Used in cut-ups with selections published in TAF. (34)

(18)

X, Malcolm. *The Autobiography of Malcolm X*. NY: Grove Press, 1965. (42)

Yeats, W. B. RTI, pp. 135-6. (46)

Yeats, W. B. *A Vision*. RTI, p. 135. (21, 42)

Yevtushenko, Evgeny. Yevgeny Aleksandrovich Yevtushenko (1932-2017) was a Russian poet, writer, director, and publisher. He was the author of *Babi Yar*. (F) (31)

Part Two: Introductions, Forewords, Etc.

Brown, James. *The Moroccan*. NY: Lococo-Mulder, 1993. Untitled text.

Brusse, Mark. *Mark Brusse Exhibition, Reliefs Machines, Galerie 20*. Arnheim, Holland: Galerie 20, 1963. Untitled text.

Gette. *Gette's Crystals Exhibition*. Paris, 1970. Commentary.

Harloff, Guy. *Guy Harloff Exhibition Catalogue*. Paris: Galerie "La Cour d'Ingres", 1964. Untitled text.

Norse, Harold. *Harold Norse Exhibition, March 17-April 15, 1961*. Paris: Cave de la Librarie Anglais, 1961. Introduction.

O'Neal, Hank. *Gay Day: The Golden Age of Christopher Street Parade 1974-1983*. NY: Abrams, 2006. Preface.

Robinson, C. J. Bradbury. *More Please No More: Williams Mix and Other Writings*. London and Den Haag: Out Now Press, 2011. Introduction.

Vollmer, Jurgen. *Sex-Appeal*. NY: Avant, 1976. Introduction.

Part Three: Blurbs

“Many of Burroughs’s future blurbs were written in the same spirit, without reading the books.” –Miles

Abbot, Steve. *Holy Terror*. RTI, p. 189. "*Holy Terror* is good reading, well written and extremely knowledgeable about the subject of magic black and white. In fact, all magic is both."

Acker, Kathy. *Blood and Guts in High School*. NY: Grove Press, 1984. "Acker is a postmodern Colette with echoes of Cleland's *Fanny Hill*." Same blurb on Bodies of Work and Great Expectations.

Acker, Kathy. *Bodies of Work.* RTI, p. 189. See *Blood and Guts in High School.*

Acker, Kathy. *Eurydice in the Underworld.* RTI, p. 189. "Acker gives her work the power to mirror the reader's soul."

Acker, Kathy. *Great Expectations.* RTI, p. 189. See *Blood and Guts in High School.*

Acker, Kathy. *My Mother: Demonology.* RTI, p. 189. "A writer's 'I' is often the least interesting aspect of his artistic consciousness, and Kathy Acker beautifully resolves this problem by having no 'I', and having many 'I's… her author moves and shifts before you can know who 'you' are, and that gives her work the power to mirror the reader's soul."

Ansen, Alan. *Contact Highs: Selected Poems 1957-1987.* RTI, p. 189. "Alan Ansen occupies a specialized evolutionary niche in twentieth-century letters, and his poetry has unjustly been too long obscured by its unfashionable classicism and its author's self-effacing stance towards a poetic career. His writings achieve the scarcely possible transmuting existence into life. No one who knows Ansen can call him to mind without seeing his irrepressible grin and perhaps, thinking of the Chinamen of Yeats's 'Lapis Lazuli'—Their ancient, glittering eyes are gay.' This gaiety and love of life finds ample expression in these extraordinary poems."

Ballard, J. G. *Crash.* RTI, p. 189. "Ballard's insight into the 20th-century Fetish of the Machine places him head and shoulders above his fellow writers, and his command of the modern language ensures him an enduring place in that pantheon."

Barker, Clive. *Imajica.* NY: Harper Perennial, 2002. "A book in the picaresque tradition that moves with tidal force and power."

Barnes, Djuna. *Nightwood.* RTI, p. 189. "I read *Nightwood* back in the 1930s and was very taken with it. I consider it one of the great books of the twentieth century."

Beattie, Owen and John Geiger. *Frozen in Time: The Fate of the Franklin Expedition*. RTI, p. 190. "A cautionary tale of scholarly merit."

Beiles, Sinclair. *A South African Abroad*. Culver City, CA: Lapis Press, 1991. “The poetry of Sinclair Beiles is distinguished and long-distilled; its unexpected, striking images bring a flash of surprised recognition. These poems open slowly in your mind, like Japanese paper flowers in water.”

Bernstein, Steven J. *Hermione* (RTI, p. 190) and *I Am Secretly an Important Man* (RTI, p. 190). “The work is deeply felt and carefully transcribed. Bernstein has been there and brought it back. Bernstein is a writer.”

Bey, Hakim. *T. A. Z.: The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism*. RTI, p. 190. “Fascinating…”

Breger, Udo. *Identity Express*. RTI, p. 190. “And his writing seems, to me, among the best done in Europe today.”

Burgess, Anthony. *A Clockwork Orange*. RTI, p. 190. “One of the few books I have been able to read in years. I do not know of any other writer who has done as much with language as Mr. Burgess has done here… The fact that this is a very funny book may pass unnoticed.”

Carroll, Jim. *The Basketball Diaries*. RTI, p. 190. “With an eye for detail & ear for narrative, Jim Carroll brings us through a world of youthful crime and streetplay, where drugs are as much a commonplace as sasparilla was when I was a boy. He must be a born writer.”

Carroll, Jim. *Forced Entries*. RTI, pp. 190-91. “*Forced Entries* captures the early-seventies period in New York better than anything I’ve read in a long time.”

Catullus, Gaius Valerius. *Complete Poetical Works*. Tr. Jacob Rabinowitz. RTI, p. 191. “Beautifully translated… trivial, frivolous, profound, obscene. Read the fossils of lust.”

Charnas, Suzy McKee. *Walk to the End of the World, The Slave and the Free, The Conqueror’s Child, and The Furies.* RTI, p. 191. “To my mind, only one science fiction book in hundreds manages to convince the reader that it ever could have happened anywhere, and at least that few are worth reading at all. In *Walk to the End of the World* [Charnas has] created a future that is at once believable and fascinating.”

Choukri, Mohamed. *For Bread Alone*. RTI, p. 191. “*For Bread Alone* is in the classic picaresque tradition of the *Satyricon* and *The Unfortunate Traveller*: one god-damned thing after another. Choukri’s life has been a journey of discovery in a part of the world where beneath what is hidden, is hidden yet something more.”

Choukri, Mohamed. *Jean Genet in Tangier*. RTI, p. 191. “As I read Choukri’s notes I saw and heard Jean Genet as clearly as if I had been watching a film of him. It is a full-length portrait…. Anyone who reads it will see Genet as clearly as I saw him in Chicago.”

Codrescu, Andrei. *The Blood Countess*. RTI, pp. 191-92. "*The Blood Countess* is a wonderful and accurate re-creation of history by a very knowledgeable author. A page turner!"

Cohen, Ira. *Poems from the Akashic Record.* RTI, p. 192. "Ira Cohen, the wizard of Tangier and the sage of Kathmandu."

Cooper, Dennis. *My Loose Thread*. Edinburgh: Canongate, 2002. See *Try* below.

Cooper, Dennis. *Try* (RTI, p. 192*), My Loose Thread, and Horror Hospital Unplugged* with Keith Mayerson (RTI, p. 192) "Dennis Cooper, God help him, is a born writer."

Corso, Gregory. *Gasoline & The Vestal Lady of Brattle.* RTI, p. 192. "Gregory is a gambler. He suffers reverses, like every man who takes chances, but his vitality and resilience always shine through, with a light that is more than human: the immortal light of his muse."

Cumming, Anne (Felicity Mason). *The Love Habit*. RTI, p. 192. "Anne Cumming is the forerunner of the truly emancipated woman of the future"

Cumming, Anne (Felicity Mason). *The Love Quest*. London: Peter Owen, 1991. "Anne Cumming is the last of the intrepid lady travellers."

Curran, Douglas. *In Advance of the Landing: Folk Concepts of Outer Space.* RTI, p. 192. *"In Advance of the Landing* is a fascinating book that shows with compassionate insight how deeply man's longing for extraplanetary contact is felt. If this is the Space Age, as I have written, and we are 'here to go,' these eccentric individuals may be tuning in, with faulty radios, to a universal message: we must be ready at any time to make the leap into Space."

De Rome, Peter. *The Erotic World of Peter De Rome*. RTI, p. 192. "gassy—a real treat."

Disend, Michael. *Stomping the Goyim*. RTI, p. 193. "A brilliant novel which also has the virtue of being highly readable."

Finlayson, Iain. *Tangier: City of the Dream.* London: HarperCollins, 1993. "A Dream congealed in stone… sky supersonic, orgone blue, warm wind…Such beauty, but more than that it's like that the dream is breaking through."

Gibson, William. *Neuromancer*. RTI, p. 193. "William Gibson's *Neuromancer* is about many of the ideas that I've been writing about for years. Excellent."

Gilmore, John. *Fetish Blonde*. RTI, p. 193. “A psycho-sexual crash. A personal crash of one poaching past the limit… You’re going to a Valentine’s Day party with a .41 caliber Smith & Wesson. What’s here, what’s crawling out is held in madness and frenzy.”

Gilmour, David. *Back on Tuesday* and *How Boys See Girls.* RTI, p. 193. “*Back on Tuesday* is an up-to-the minute psychological novel. It projects a special type of modern madness that I equate with the end of the human line…this portrait of Jamaica with its strange, uprooted expatriates is truly amazing.”

Giorno, John. *You Got to Burn to Shine.* RTI, p. 193. “John Giorno raises questions to an almost unbearable pitch, to a scream of surprised recognition. His litanies from the underworld of the mind reverberate in your head and ventriloquize your own thoughts.” (from introduction.)

Gluck, Robert. *Jack the Modernist* and in abbreviated form on *Margery Kempe.* RTI, p. 193. “Gluck says everything in a fresh way—he makes the blind alleyways of love interesting and moving. And real sex at last. Gluck reminds one of Genet and the transmutation of sex into something beyond sex. Not since Genet have we seen such pure love of the body and soul—seen as one palpable flesh.”

Grogan, Emmett. *Final Score*. RTI, p. 193. “A fascinating story. Readable and knowledgeable.”

Gysin, Brion. *The Process*. RTI, p. 193. “This is a book you will want to read and re-read. It will tell you what is happening in Present Time. How things are made to happen or not to happen. In Present Time. It is also first-class entertainment. Start to read it and you will find that it reads itself.

Hale, Keith. *Cody*. RTI, p. 194. “A haunting vision of young friendship shattered by an outrageously cruel world. Keith Hale’s novel aches with adolescent first love. It is tender, funny, and true.”

Haring, Keith. *Journals.* RTI, p. 194. “Knowing that he was infected with AIDS, Keith continued to travel extensively and work constantly. Much of his work was directed toward nurturing artistic talent in children. *Chapeau* for his courage and vitality in the face of death.”

Heim, Scott. *Mysterious Skin* and *In Awe.* RTI, p. 194. “This book explores new frontiers of sexuality in unexpected areas—like Western Kansas. Insightful and beautifully written.”

Herr, Michael. *Dispatches.* RTI, p. 194. “Having read *Dispatches*, it is difficult to convey the impact of total experience as all the facades of patriotism, heroism and the whole colossal fraud of American intervention fall away to the bare bones of fear, war and death.”

Hine, Phil. *Condensed Chaos.* RTI, p. 194. “Phil Hine’s book is the most concise statement… of the logic of modern magic. Magic, in the light of modern physics, quantum theory and probability theory is now approaching science. We hope that a result of this will be a synthesis so that science will become more magical and magic more scientific.”

Hopkins, John. *The Attempt*. RTI, p. 194. “I have rarely read a book that so definitely transports the reader, through the eyes of a disembodied observer, to another country.”

Hopkins, John. *The Flight of the Pelican*. RTI, p. 194. “[John Hopkins has] really caught the comic, deadly madness of South America.”

Hopkins, John. *The Tangier Diaries*. RTI, p. 194. “Every page drips with memories.”

Indiana, Gary. *Horse Crazy.* RTI, p. 195. “An archetypical story, expertly told. Fascinating to everyman, no matter what his sexual tastes—like the characters in Genet.”

Kerouac-Parker, Edie. *You’ll Be Okay: My Life with Jack Kerouac*. SF: City Lights, 2007. “You have a unique viewpoint from which to write about Jack as no one else has or could write. I feel very deeply that this book must be written. And no one else, I repeat, can write it.”

Latimer, Dean and Jeff Goldberg. *Flowers in the Blood: The Story of Opium*. NY: Franklin Watts, 1981. “This book covers the subject of opium from the earliest historical references to the recent discovery of opium receptors in the brain, and the body’s own painkiller endorphin, Flowers in the Blood provides fascinating documentation for a sane approach to opium and opiates.”

Lauria, Frank. *Blue Limbo* and *Raga Six*. RTI, p. 195. “Hypnotically readable… Frank Lauria has written the most believable vampire and werewolf stories I have ever read.”

Leary, Timothy. *Psychedelic Prayers & Other Meditations* & *High Priest.* RTI, p. 195. “A true visionary of the potential of the human mind and spirit.”

Lee, Martin A. and Bruce Shlain. *Acid Dreams: The Complete Social History of LSD, The CIA, The Sixties, and Beyond.* RTI, p. 195. “An engrossing account of a period…when a tiny psychoactive molecule affected almost every aspect of Western life.”

Leyba, Rev. Steven Johnson. *Coyote Satan Amerika*. RTI, p. 195. “Johnson sees a subject as it is, sees an asshole or a cock as is without a stroke of simpering prurience, or irrelevant repugnance.”

Litton, Melvin. *Geminga: Sword of the Shining Path.* RTI, p. 195.

"Very interesting."

Lottringer, Sylvere. *Overexposed: Treating Sexual Perversion in America.* RTI, p. 195. "The sexualization of postwar American culture has produced results that would astonish Freud, Reich, or even Kinsey. Modern techniques of behavior modification now cast doubt on the sources of individual eroticism. Overexposed is an engrossing description of sexual conditioning condoned by the state. A fascinating book."

McConnell, Malcolm. *Matata.* RTI, p. 196. "Vividly pictorial and hypnotically readable this book reminds us that novels are after all meant to be read. From beginning to end the nightmare haze of Matata, the mess that European colonists leave behind them is unsparingly shown. Mr. McConnell has a rare feeling for mood and background and for sharp economic character portraits…George White the CIA man with a touch of the priest about him who tries to talk some sense into young Steve Sherman who is trying to make sense out of a senseless mess he doesn't understand that this mess is one of mysteries. Charlie the pot smoking Vietnam veteran who has lived longer than his years, Schneider the German mercenary, Dubois the old colonne, Liz Sherman Steve's promiscuous drunken wife, Pierre the Congolese lieutenant fighting a losing battle for survival, the pilots and flight engineers army and civilian doing a job and getting paid and not caring. The Congo in fact is simply a mirror of a planet so hopelessly confused that no one can care anymore or reasonably think that anything more can be done than simply looking after ones immediate interests."

McNeil, Legs and Gillian McCain. *Please Kill Me: The Uncensored Oral History of Punk.* RTI, p. 196. "This book tells it like it was. It is the very first book to do so."

Manrique, Jaime. *Colombian Gold.* RTI, p. 195. "Colombian Gold is studded with unforgettable characterizations, in a portrait of a rotten society with the bare bones of corruption poking through."

Manson, Charles (as told to Nuel Emmons). *Manson In His Own Words: The Shocking Confessions of 'The Most Dangerous Man Alive.'* RTI, p. 196. "Compulsively readable…Manson can't ever succeed in being paroled out of that cell, not as long as people with any sense at all can read this book."

March, Joseph Moncure. *The Wild Party.* RTI, p. 196. "*The Wild Party*… It's the book that made me want to be a writer."

Meyer, Stewart. *The Lotus Crew.* RTI, p. 196. "Stewart Meyer's first novel, *The Lotus Crew*, is set in Alphabet City, New York, 1982; a freemarket microcosm where brand-name bags of dope are touted on the streets by steerers, and sold from bricked-up store fronts to a new breed of junkies, kids from the suburbs shoulder to shoulder with Puerto Rican toughs; where a dealer's word is worth his life and a stoolie's life isn't worth a taco. Meyer has a keen ear for the language of these streets and he has been down there to watch and listen: he brings us a vivid picture of the new junk underworld. *The Lotus Crew* is a superbly crafted novel that says the most basic things about power, corruption, loyalty, and the total need of heroin addiction. Stewart Meyer is a writer to watch; *The Lotus Crew* is better than a movie."

Miles, Barry. *Jack Kerouac: King of the Beats*. RTI, p. 196. "What are writers…trying to do? They are trying to create a universe in which they have lived or would like to live. To write they must go there and submit to conditions which they may not have bargained for. Sometimes as in the case of …Kerouac, the effect produced by a writer is immediate, as if a generation were waiting to be written."

Miller, Henry. *Under the Roofs of Paris*. RTI, p. 196. "Miller at his buoyant bawdy rollicking best—a spicy whiff from the 1920s."

Miller, Richard. *Snail* (RTI, p. 196), *Mosca, Seaville, Sowboy*, and *Tanglefoot*. "Richard Miller's *Snail* is a novel at once delirious and serious. Cast in the form of a traditional picaresque novel, a series of incredible adventures and misadventures, it addresses itself to basic themes of immortality, death, reincarnation, and the future of the species."

Morgan, Ted. *On Becoming American*. RTI, p. 196. "Ted Morgan is funny and informative on the subject of becoming an American citizen. He has some profound things to say about America and the differences between the old world and the new."

Morrison, Robert. *The English Opium-Eater: A Biography of Thomas De Quincey.* NY: Pegasus, 2010. "De Quincey wrote the first, and still the best, book about drug addiction."

Morrow, Bradford. *Come Sunday*. RTI, pp. 196.-97. "*Come Sunday* resists classification. There are affinities with Kafka and with Conrad's *Heart of Darkness*. This is far from the usual semi-autobiographical first novel, groping for moaning and identity, though there are profound insights into identity and the ultimate impasse of control and authority. Morrow draws on an astonishingly wide knowledge and experience of people, places, and history, and puts a rich command of language at the service of his lapidary and mysterious plot. A very engrossing story."

Mottram, Eric. *Blood on the Nash Ambassador*. RTI, p. 197. "Eric Mottram is a fine critic and essayist. He is truly an intellectual citizen of the twentieth-century world."

Nash, Susan Smith. *Channel-Surfing the Apocalypse*. Penngrove, CA: Avec Books, 1996. "Susan Smith Nash's book *Channel-Surfing the Apocalypse* is very interesting. It is certainly a new approach to an area of writing… can I call it fiction (?). You cannot read this book without paying attention… *demands* attention… *demands* a double take. Susan Smith Nash deserves such attention. She has created an up-to-the-minute post-AIDS statement."

Nicosia, Gerald. *Memory Babe: A Critical Biography of Jack Kerouac*. RTI, p. 196. "It is by far the best of the many books published about Jack Kerouac's life and work, accurately and clearly written, with a sure feeling for Jacks own prose."

Norse, Harold. *Memoirs of a Bastard Angel*. RTI, p. 196. "Magically evocative and visual…Every page breathes with the writer's presence. Bravo!" In praise of *Memoirs of a Bastard Angel* from *In the Hub of the Fiery Force:*

"Magically evocative and visual…fascinating! [*Memoirs of a Bastard Angel*] can be read like a picaresque novel, horrific and hilarious. It's like an epic film. Every page breathes with the writer's presence."

Nuttall, Jeff. *Pig.* RTI, p. 196. "Jeff Nuttal is one of the few writers today who actually handles his medium. He moves pieces of it from here to there using the repetition techniques of recurring themes in music. His structures are essentially musical as is his prose… A beautiful and unique structure. Jeff Nuttall touches his words."

O'Connor, Philip. *Memoirs of a Public Baby*. RTI, p. 196. "Philip O'Connor's insightful early impressions of growing up in Europe bear the imprint of a unique personality."

Pelieu, Claude. *Coca Neon/Polaroid Rainbow*. RTI, p. 198. See blurb for *Kali Yug Express* below.

Pelieu, Claude. *Kali Yug Express.* Dover, DE: Bottle of Smoke Press, 2012. Blurb on publicity postcard for book is the same as blurb for *Coca Neon/Polaroid Rainbow*, RTI, p. 197. "Claude Pelieu and I have exchanged letters and manuscripts for some years. I am frequently struck by precise though seemingly coincidental references in his work to what I am writing right now writing which nobody but myself has directly seen. I feel that we are sharing a common source of literary material and a common source of thought that perhaps all serious writers are in a very real sense so united. By serious writers I mean those who have left the concept of art for art's sake behind and see writing as a weapon with revolvers aimed voici le temps de l'assassin."

Plymell, Charles. *Last of the Moccasins.* RTI, p. 198. "From the first paragraph the reader is drawn into the writer's space. Plymell has as much in depth to say about death as Hemingway did and a lot more to say about it in terms of the present generation stillborn into a world that can offer nothing… death from an OD… Death from a plane crash… Computerized death… He is saying a lot about life which has become the chewed over leftovers of death… 'A manifesto of ashes'… A very readable manifesto."

Pop, Iggy. *I Need More*. RTI, p. 198. "Fresh, courageous, and evocative. *I Need More* is the story of a man who stands up to tell the truth in a house full of lies… bridging the schizophrenic gap between fact and public image"

Richard Price. *The Wanderers* and *Bloodbrothers.* RTI, p. 198. "A deeply moving account of confused and spiritually underprivileged youth. Not since *Last Exit to Brooklyn* has dialogue been so accurately reproduced in artistic format.". Penguin 1985 edition ends with "youth." Longer blurb on ffe of 1999 Mariner Books edition. Same blurb in praise of *The Wanderers* also on *Bloodbrothers*.

Robbins, Maria Polushkin. *Puss in Books*. RTI, p. 198. "A cat's rage is beautiful, burning with pure cat flame, all its hair standing up and crackling blue sparks, eyes blazing and sputtering."

Rosenthal, Irving. *Sheeper*. RTI, p. 198. "Rosenthal has brought back to writing the almost forgotten element of style. On each sentence he imposes his seal. Each word is transmuted by the alchemy of arrangement. Brightly

colored beetles move and shift in a glittering mosaic of Mandarin complexity. A brilliant and specialized performance."

Sanders, Ed. *Tales of Beatnik Glory*. RTI, p. 199. "This irresistible book's droll charm leads the reader through a generation's coming-of-age."

Santini, Rosemarie. *The Secret Fire.* RTI, p. 199. "Certainly breaks new ground. And Probably for the reason that women only tell these things to other women."

Schultz, John. *The Chicago Conspiracy Trial.* RTI, p. 199. "A beautiful, compelling, tear-jerking, mind-boggling book."

Scott, Andrew Murray. *Alexander Trocchi: The Making of a Monster*. RTI, p. 199. "A unique and pivotal figure in the literary world of the 1950s and 60s."

Selby, Jr., Hubert. *The Demon.* RTI, p. 199. "A freight train of a novel with a climax like a kick in the stomach."

Sewall-Ruskin, Yvonne. *High on Rebellion: Inside the Underground at Max's Kansas City.* RTI, p. 199. "Max's was at the intersection of everything."

Simon. *The Necronomicon.* RTI, p. 199. "Let the secrets of the ages be revealed. The publication of *The Necronomicon* may well be a landmark in the liberation of the human spirit."

Smith, Patti. *Patti Smith Complete: Lyrics, Notes and Reflections*. RTI, p 200. "Patti Smith is not only a great performer, she is a shaman—that is, someone in touch with other levels of reality. Her effect on the audience is electric, comparable to voodoo or Umbanda rituals, where the audience members become participants and are literally lifted out of themselves."

Smith, Patti. *The Coral Sea.* RTI, p 200. "Through these poems, a singular, glowing vision of Robert Mapplethorpe develops and emerges. In *The Coral Sea*, Patti Smith (in the words of Tennessee Williams) 'rings the bells of pure poetry.'"

Solomon, David. (Ed.). *The Marihuana Papers.* RTI, p. 200. "A Key to the creative process… A Guide to the psychic areas which can then be entered without it."

Southern, Terry. *Flash and Filigree.* RTI, p. 200. "In this world, nothing is true and censure or outrage is simple irrelevant."

Southern, Terry. *Red-Dirt Marijuana*. RTI, p. 200. "*'The Blood of the Wig'* is one of the funniest stories I have read in a long time and what with all this moving of hearts and brains from one place to another it could happen anywhere… All in all a witty and profound collection."

Spike, Paul. *Bad News.* RTI, p. 200. "I have read *Bad News* and consider it at once a beautiful and disquieting book, in which seemingly commonplace happenings suddenly open into other planetary perspectives.

Strieber, Whitley. *Billy.* RTI, p. 200. "A superb tour-de-force of suspense."

Strieber, Whitley. *The Forbidden Zone*. NY: Onxy, 1994. In praise of *Unholy Fire*: "A gripping novel which explores the basics of good and evil."

Johnny Strike. *Ports of Hell*. RTI, p. 200. "These are real maps of real places. That is what marks the artist, he has been there and brought it back."

Sugarman, Danny. RTI, p. 200. *Wonderland Avenue: Tales of Glamour and Excess*. "Danny Sugarman spent his youth in Hollywood's rock 'n' roll fast lane, following the example of his mentor and idol, Jim Morrison. Although he crashes at age twenty-one, Sugarman ultimately survived and has given us this savagely engrossing account of his wild misadventures. *Wonderland Avenue* shatters the myth of the glamour of hard drugs and hard living. A most entertaining and informative book."

Thompson, Hunter S. *The Proud Highway: Saga of a Desperate Southern Gentleman, 1955-1967*. RTI, p 201. "A careening, chaotic, rollercoaster ride through time. Crackling electrical charged fused from the Fires of Hell. Direction. Purpose. Energy."

Trocchi, Alexander. *Cain's Book.* RTI, p. 201. "*Cain's Book* is the classic late-1950s account of heroin addiction… An un-self-forgiving existentialism, rendered with writerly exactness and muscularity, set this novel apart from all others of the genre."

Trocchi, Alexander. *Thongs*. RTI, p. 201. "Alex Trocchi has the courage so essential to a writer. He writes about spirit, flesh, and death and the vision that comes through the flesh… he has been there and brought it back."

Trocchi, Alexander. *Young Adam*. RTI, p. 201. "He was an individual… That's it. They don't make 'em like that anymore."

Waters, John. *Crackpot: The Obsessions of John Waters*. RTI, p. 201. "John Waters is the Pope of Trash and his taste in tacky is unexcelled…Ladies and gentleman, a very funny man."

Waters, John. *Shock Value.* RTI, p. 201. "*Shock Value* is shocking. Any honest account of human experience must be shocking. For it is the function of art to make the reader or viewer aware of what he knows, and in most cases doesn't know that he knows and doesn't want to know."

Weinreich, Regina. *Kerouac's Spontaneous Poetics: A Study of the Fiction.* RTI, p. 201. "Regina Weinreich draws together the threads of artistic influences that ultimately define Jack's writing more than any 'Beat Credo' or other input from Allen Ginsberg, myself, and other associates."

White, Edmund. *States of Desire.* RTI, p. 201. "In Edmund White we may have found our gay de Tocqueville."

Wilson, Peter Lamborn. *Scandal: Essays in Islamic Heresy.* RTI, p. 202. "Fascinating material on the Ismalii sect and on Hassan I Sabbah…the only spiritual leader who has anything significant to say in the Space Age."

Wilson, Robert A. *Sex and Drugs: A Journey Beyond Limits*. Chicago: Playboy Press, 1973. "Informative and most readable. I enjoyed and heartily recommend it."

Wilson, Terry. '*D' Train.* RTI, p. 202. "*'D' Train* routes the reader through the Land of the Dead. In this perilous passage, the only one a man can trust, the only one who can guide him through the Land of the Dead, is his Ka, his Psychic Double. And the Ka needs the mas as much as the man needs his Ka. A tragic impasse blocks all but a very few from the Ka. *'D' Train* is a significant and timely book since it expresses this basic spiritual alienation in modern terms. It isn't forgone like salvation. It's a desperate quest for psychic integration. *'D" Train* is a book concerned with spiritual basics. Young boys need it special. They may even listen."

Wilson, Terry. *Dreams of Green Base*. RTI, p. 202. "Accurate and honest…Publication may present considerable difficulties."

David Wojnarawicz. *Close to the Knives.* RTI, p. 202. Blurb that appears on *Close to the Knives* was originally written for *Sounds in the Distance* (see below).

Wojnarowicz, David. *Sounds in the Distance*. London: Aloes Books, 1982. "David Wojnarawicz has caught the age-old voice of the road, the voice of the traveler, the outcast, the thief, the whore, the same voice that was heard in Villon's Paris, in the Rome of Petronius. Pick up his book and listen."

Wurlitzer, Rudolph. *Hard Travel to Sacred Places.* RTI, p. 202. "Every scene, every word is underlined and meaningful, from the point of view of grief. Like morphine withdrawal, grief sanitizes the observer, since it cannot be denied. *He is held right there*. And like the Ancient Mariner, Wurlitzer holds his reader right there by his account."

Yacoubi, Ahmed. *The Alchemist's Cookbook*. RTI, p. 202. "Yacoubi the chef is mapping timeless areas of magic."

Part Five: Books from the Ohio State University Archives

Blagg, Max. *From Here to Maternity*. London: Aloes Books, 1980. Correct RTI, p. 216 from *Eternity* to *Maternity.*

Part Six: Lawrence, Kansas Library (another selection)

Abbott, Steve. *Holy Terror*. See part three above, RTI, pp. 189, 241. (39)

Abbott, Jack Henry. *In the Belly of the Beast: Letters from Prison.* NY: Vintage, 1982.

Allen, Frederick Lewis. *Only Yesterday: An Informal History of the 1920s.* NY: Perennial, 1964. (39)

Amory, Cleveland. *The Cat Who Came for Christmas*. Boston: Little, Brown, 1987. (39)

Anderson, Peggy. *Nurse*. NY: Berkeley, 1990. (39)

Bahn, Paul G. and John Finley. *Easter Island Earth Island*. RTI, p. 241. (40)

Bailly, Jean-Chirstophe. *Duchamp (Masters of Modern Art).* Universe, 1986. (39)

Bair, Diedre. *Samuel Beckett*: A Biography. RTI, p 241. (37)

Baker, Mark. *Cops*. NY: Pocket, 1986. (39)

Baker, Stephen. *How to Live with a Neurotic Cat.* NY: Warner Books, 1985. RTI, p. 242. (39)

Baldridge, H. David. *Shark Attack*. RTI, p. 242. (40)

Bander, Peter. *Voices from the Tapes: Recordings from the Other World*. NY: Drake, 1973. (39)

Baruchello, Gianfranco and Henry Martin. *Why Duchamp?: An Essay on Aesthetic Impact*. New Paltz, NY: Documentext, 1985. (39)

Bayo, Gen. Alberto. *150 Questions for a Guerilla*. RTI, p. 242. (40)

Bear, Greg. *Lost Souls*. NY: Charter, 1982. (39)

Beattie, Owen and John Geiger. *Dead Silence: The Greatest Mystery in Arctic Discovery*. London: Bloomsbury, 1993. No dust-jacket. (39)

Belkin, Lisa. *First, Do No Harm*. NY: Fawcett, 1994. (39)

Bennett, Cerf (Ed.) *Famous Ghost Stories*. NY: Vintage, 1974. RTI, p. 16. (58)

Black, Jack. *You Can't Win*. NY: MacMillan, 1926. "The little red book." On table with pistol in photograph by Patricia Eliot. (40)

Bleiler, Everett F. (Ed.) *A Treasury of Victorian Ghost Stories.* NY: Scribners, 1981. (58)

Bockris, Victor. *Transformer: The Lou Reed Story*. London: Hutchinson, 1994. (37)

Bockris, Victor & Gerard Malanga. *Up-Tight: The Velvet Underground Story*. London: Omnibus Press, 1983. (58)

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Notes

1

In his 9-8-1979 Naropa class on Creative Reading, Burroughs spent a lot of time discussing Fitzgerald's *The Great Gatsby* and Joseph Conrad's *Lord Jim*. Burroughs states that *Lord Jim*, like *The Great Gatsby* is about a second chance and cites the following passage as Jim's "tap on the shoulder": "On the lower deck in the babble of two hundred voices he would forget himself, and beforehand live in his mind the sea-life of light literature. He saw himself saving people from sinking ships, cutting away masts in a hurricane, swimming through a surf with a line; or as a lonely castaway, barefooted and half naked, walking on uncovered reefs in search of shellfish to stave off starvation. He confronted savages on tropical shores, quelled mutinies on the high seas, and in a small boat upon the ocean kept up the hearts of despairing men--always an example of devotion to duty, and as unflinching as a hero in a book.

'Something's up. Come along.'

He leaped to his feet. The boys were streaming up the ladders. Above could be heard a great scurrying about and shouting, and when he got through the hatchway he stood still-as if confounded. (...)

Jim felt his shoulder gripped firmly. `Too late, youngster.` The captain of the ship laid a restraining hand on that boy, who seemed on the point of leaping overboard, and Jim looked up with the pain of conscious defeat in his eyes. The captain smiled sympathetically. `Better luck next time. This will teach you to be smart.` (...)

There was nothing he could not face. He was so pleased with the idea that he smiled, keeping perfunctorily his eyes ahead; and when he happened to glance back he saw the white streak of the wake drawn as straight by the ship`s keel upon the sea as the black line drawn by the pencil upon the chart." (*Lord Jim*, pp. 6-8)

Burroughs claims, Jim was too lost in self-glorification to see it, "He is running away to fictional exploits."

He goes on to discuss Jim's "blacking out" when faced with a real emergency. (*Lord Jim*, Chapter Nine, pp. 101-111).

Burroughs begins discussing *The Great Gatsby*, "There's a gap between Gatsby's rather absurd fake gentleman and all this old sports stuff and the actual Gatsby that is never... Fitzgerald really doesn't go into this at all. You see Gatsby was not owning an illegal business but he must have been very good at it. I mean you're not playing in the league with someone who fixed the World Series without being pretty good, but we don't see this side of Gatsby at all. We just see him as a sort of a well, as sort of a dope, you know, who rents this big house to impress a girl... to impress Daisy (...) Gatsby remains rather inane and almost stupid on the surface and there's just an occasional glimpse of a Gatsby that was very shrew, very confident… (…) Both Gatsby and Lord Jim are romantic heroes. Now heroes must die by and large. otherwise they lose their heroic quality (...) he (Gatsby) would have lost his heroic quality if he had lived. same is true of Jim, of course. (…) Both Gatsby and Lord Jim on closer inspection they are both very romantic and very much dreamers. (…) Both time-bound."

"Certainly, the letter of a snippy old queen if I ever heard one, 'There are no spoons missing, as far as I know,' ran the first line; 'I haven`t been interested enough to inquire. He is gone, leaving on the breakfast-table a formal little note of apology, which is either silly or heartless. Probably both--and it`s all one to me. Allow me to say, lest you should have some more mysterious young men in reserve, that I have shut up shop, definitely and forever. This is the last eccentricity I shall be guilty of. Do not imagine for a moment that I care a hang; but he is very much regretted at tennis-parties, and for my own sake I`ve told a plausible lie at the club. . . ' (*Lord Jim*, pp. 188-89)

"The only man that came to Gatsby's funeral says, (...) 'the poor son of a bitch, he said.' That was exactly what Dorothy Parker said at Fitzgerald's funeral which sort of ties up the identification of Fitzgerald and *The Great Gatsby*..."

"Both writers are chronicling a white world. (…) They both realized their dream briefly. (…) There really are so many parallels here that I'm sure that Fitzgerald must have read *Lord Jim* and certainly was influenced by it and there's a great deal of similarities. They're both (these very improbable) romantic heroes."

"I don't think that *The Great Gatsby* is film material. I mean the whole point of it is in the prose. You take the (example) last page of *The Great Gatsby*, which is I think one of the finer passages of prose in the English language. But how can you translate that into film terms? You can't really, except by the very unsuccessful device of having the narrator speaking over the film, which never works (...) Most of the book. It's obviously is not written to be a film. And I think the same thing is true of *Lord Jim*. (...) I can't see either one as a film really."

"I believe, I said at one time, that the dialogue in *The Great Gatsby* is very wooden. Still it was not altogether true. There's some very sharp dialogue, particularly from Tom Buchanan, who is a very clearly drawn, very limited character. Particularly the party in the (?) Wilson's wife, there's some quite funny exchanges there and I don't know. I think the dialogue is pretty good." (*The Great Gatsby*, p. 66) "But the end, the whole bit of Wilson shooting Gatsby I just feel it was very much hard to believe, and the same I think is true of the end of *Lord Jim*. It just doesn't really convince one. When I got to the end, or near the end, where Jim really begins to fuck up, but I found it really difficult to read on. Of course, he fucked up in many ways. Obviously, he didn't know anything about power or the exercise of power. The first thing he should have done when he took over was to kill Cornelius and the Rajah. And not to have done so he doesn't adjust himself. His own ideals of conduct, that is at issue there. He was endangering his friends. His remissness in that respect in leaving Cornelius alive led to the death of Dorman's son and also endangered Captain Marlow himself. He had Marlow drinking the Rajah's coffee. This shouldn't have happened. So, he didn't follow through at all. And the Gatsby thing, Wilson coming in there just seems not to have any sort of validity. Certain parallels between the books: There's the last glimpse that Carraway has of Gatsby, 'his gorgeous pink rag of a suit made a bright spot of color against the white steps.' And here in *Lord Jim*, Marlow's last glimpse of Jim was in his white suit... a speck and white (...) but it's so strikingly similar that I'm sure Fitzgerald must have read *Lord Jim* and was unconsciously or consciously modeling his narrative on that.

Yeah, here it is: 'The twilight was ebbing fast from the sky above his head. The strip of sand had sunk already under his feet, he himself appeared no bigger than a child—then only a speck, a tiny white speck, that seemed to catch all the light left in a darkened world... And, suddenly, I lost him...' (*Lord Jim*, p. 336).

It's really strikingly similar those two passages. The last glimpse. The narrator has the protagonist. Then he speaks of that 'unfamiliar yet recognizable look back again on Gatsby's face.' Well that 'unfamiliar yet recognizable look' was the Gatsby that was engaged in all these illegitimate enterprises and was very good at it indeed. And every now and then Gatsby, who mostly sounds really just very stupid and very inane, this 'old sport' and all his lies about tiger-hunting and everything will come up with something very sharp (...) They're all over at Tom Buchanan's and Tom is about to attack Gatsby of course and (…) 'Gatsby turned to me rigidly: 'I can't say anything in this house, old sport.' 'She's got an indiscreet voice,' I remarked. 'It's full of --' I hesitated. 'Her voice is full of money.' he said suddenly. That was it. I'd never understood it before. It was full of money--that was the inexhaustible charm that rose and fell in it, the jingle of it, the cymbals' song of it... high in a white palace the king's daughter, the golden girl...'". (*The Great Gatsby*, p. 120).

"Comes right down to it, the American dream, as articulated by Fitzgerald, is just that, it's money. It's houses on Long Island and big cars and swimming pools. Pretty thin. As I say, Fitzgerald would not have been able to maintain to believe in the American dream if he had lived very much longer.

I was reading them both for the second time. I think they both reread very well. Reread very well. That seems to me to be the marks of a good book if you can reread it or reread it a number of times..."

"Well of course the whole matter of the dream, for example, here it says of Gatsby: '...he invented just the sort of Jay Gatsby that a seventeen-year old boy would be likely to invent, and to this conception he was faithful to the end.' We're not quite as clear as to just what Jim's standards of conduct are, or what his dream is. It's not of course as definite as Gatsby's. Gatsby had very definitely what he wanted and Jim didn't apparently. And actually of course, his final (?) of Lord Jim seems rather pointless. There was really rather no point in his going back and getting shot

that I could see. Except that he for some reason as Conrad says of course that he was 'under a cloud' really. That you never really find out what motivates him.

"You remember of course the loose ends in this book. The suicide of Brierly remains very mysterious. I thought a lot about that and I can't see any reason for it. Almost as if the writer was cheating a little bit there."

"Both books, it seems to me, are sort of unconvincing at the end." CR1

2

Burroughs' 8-8-1979 Naropa class on Creative Reading, included Burroughs' discussion of *Lord Jim, Under Western Eyes* and *The Great Gatsby*. "I'm assembling passages that I think are particularly good from this whole list and this passage of the French Naval Lieutenant describing his experience when he boarded the ship and so on would be certainly one of those passages. (...) And he in a way he seems similar to Counselor Mukulen in *Under Western Eyes*. He has the same trick of leaving a sentence unfinished or conveying something without moving or just with the flicker of an eyelid. (...): '...All the time of towing we had two quartermasters stationed with axes by the hawsers, to cut us clear of our tow in case she...' he fluttered downwards his heavy eyelids, making his meaning as plain as possible...' (from chapter 12) Counselor Mukulen has that same trick of leaving a sentence unfinished and sort of looking down for a moment. This is just an extremely fine passage with the translations of the French and the way that he puts his finger on the essence of this. (...) 'And so that poor young man ran away along with the others...' (from chapter 13) And then he has some things to say about fear and the way that everybody experiences it. Necessity of you know putting on a good face and people around you enables most people to overcome that fear. He said 'Man is born a coward. It is a difficulty. It would be too easy other vise.' (from chapter 13). It's very interesting. Habit and necessity in the eyes of others, and then Marlow says, 'That young man--you will observe--had none of these inducements--at least at the moment,' (from chapter 13) and the skipper and the other officers were busy trying to launch the boat. There are some very funny passages in this, actually. Let's see, there's the third engineer, and the second engineer, and the chief, and the skipper, all trying to launch this boat, and they're having all sorts of difficulties, and skipper refuses to get under the ship to try and get it loose, and he says 'I am too thick', and then the second engineer has to go down and get a hammer, and they finally do get the boat off, and there's some also some scenes in the boat are really quite, quite funny. It's not generally considered to be a funny boo,k but I think that it is, those sections are very funny indeed. And there are also some quite funny sections in *The Great Gatsby*, mostly those involving Buchanan." CR2

3

"Next I'd like to talk about the whole concept of the anti-hero. That is the rejection of any fixed code of conduct that you find in picaresque novels like *The Unfortunate Traveler* and Celine's *Journey to the End of the Night*. But very much the whole concept of the hero is very much out-of-date now." CR2

4

Burroughs on Julian Greene: "Genet said about him, 'He does not have the courage to be a writer.' He said, 'He's a Catholic pederast and he really doesn't have the courage.' I can't quite agree with this, he's written some very fine short stories in the supernatural area, which I think are very effective, particularly *The Pilgrim on the Earth,* and also a book called *If I Were You*, which takes up the matter of changing; people switching identities. This man has the power to switch identities with other people, so he can become them, but he had to say certain words and some people would knock him on his ass before he could get the words out, but, it's an interesting book." CR4

5

"Hemingway was certainly a man who was in prison in his own style. He had so much style that everything is Hemingway. He's often considered to be a master of dialogue, but I don't agree with this at all. Nobody talks that way at all except in Hemingway's stories. In *The Killers* where one killer says, 'What do they do here at night?', and the other one says, they're in this diner where they can't get anything they want because everything they want is on the dinner and he said, 'They eat the dinner. They all come here and eat the big dinner.' It was generally conceded that the most atrocious conceit in the English language was I think it was written by Dryden, 'On Lord somebody's Smallpox', 'Each little pimple had a tear in it, to wail the fault it's rising did commit' But, Hemingway almost went that one better, he said, 'The hole in the front of his head where the bullet went in was about the size of a pencil. The hole in the back of his head where the bullet came out was big enough to put your fist in, if it was a small fist and you wanted to put it there.' " CR4

The poem by John Dryden is called "*On the Death of Lord Hastings*" See RTI, p. .33

6

"*The Day of the Jackal* and *The Dogs of War* (...) I think are very very good indeed." *The Day of the Jackal*: "It has come full circle from the psychological novel. This killer, we never know what he thinks, just what he does. There's absolutely no psychological insight: how he got to be a killer, anything. He just walks in from nowhere and in the end of the book you're left wondering whether he existed at all. Because they finally trace him down and they got the wrong man. He always has a little twist in the end of his books like that. (…) He's very knowledgeable. He was a correspondent for *The Tribune* and he's talking about people and situations that he does know about." "They're very good books." CR4

7

On J. W. Dunne, and his *Experiment with Time* and *The Serial Universe.* "...was written in 1924 I believe. Well, he was a physicist and a mathematician and he started writing his dreams down very carefully and he found that there was material in these dreams not only from the past, but from the future. And he says that anyone that writes their dreams down carefully over a period of time will find this to be true. And, I have done it and I certainly have found very clear instances. He observes that when we dream about fires, floods, earthquakes, plane crashes one is seeing not the future event itself but the moment when the dreamer will become aware of the event, usually a newspaper picture. What one is seeing then is one's future time-track. (...)" CR4

8

On Ostrander and Schroeder's *Psychic Discoveries Behind the Iron Curtain* and *Handbook of Psychic Discoveries*: "It's just information about how far they have gone in Russia with the experiments into psychic, well into telepathy and all sorts of psychic manifestations, but mostly being used for political purposes." CR4

9

Burroughs discusses *The Necronomicon*: "So many magic books or books on magic are just windy and full of bullshit. But like Aleister Crowley's books, I really... he may have been a competent black magician but he wasn't

much of a writer is my feeling. But he is implicated in this *Necronomicon*, which was published by Barnes Graphics and the Weiser Bookshop in New York. Well, it's an interesting book. I think was concocted by Aleister Crowley and Lovecraft and several other people, although it purports to be this Mad Arab. And they're going to now publish it in paperback so anyone can conjure up abominations in his kitchen. But I wrote an introduction for the paperback edition saying in effect that it's time for these magicians to come out of their circles and into the street. That's a pretty cowardly way of acting, to cower in his magic circle like some Mafia Don, hidden behind bullet-proof glass and giving orders to his hit men, sending them out to do the jobs he's afraid to do himself. This is the age of confrontation. Meet your demons face to face." CR4

The introduction Burroughs mentions writing for the book, as well as his early praise of the work, is discussed at length in the Simon book, *Dead Names: The Dark History of the Necronomicon* (NY: Avon, 2006).

10

"*The Writer and the Screen* and *Film Script Writing,* these are good sound books on the subject and while there may not be a technology of writing novels there certainly is a technology of writing film scripts. There is a way to do it and these books explain that, the way in which film scripts are written." CR4

11

"Now here's some books by this David Rorvik. He wrote this book, *In His Image*, about a man who allegedly had himself cloned, a rich man. Whether this is true or not, which I doubt very much, the idea is interesting and the information in here. This guy's a scientific reporter. He got a lot of good information in here. It seems they could even recreate King Tutankhamen. They got enough there to clone him if they perfected the technique, but the interesting thing to me is the objections to cloning. Here are some quotations, now these are scientists talking. At first, they're talking about interfering with the designs of the creator, 'We cannot ethically get to know whether cloning is feasible producing monsters in the laboratory, precipitating an identity crisis.' These scientists who you'd think would know better are just very much hung up on their identity. 'Each of us has a right to a special, yet unique relationship with the creator.' I don't know what that's supposed to mean. 'Differences of opinion reinforce our sense of self and hence then support to an individual sense of worth we seek within ourselves and from others and selfness is an essential fact of life. The thought of human non-selfness is terrifying. Well, apparently these people never heard of Buddhism or the whole concept of egolesness and these are scientists. (...) and the other books *Brave New Baby* and *Man as Machine*. He's got a lot of information. The frontiers of science and extrapolating from there and the fact that very soon they will have artificial parts. See now with the transplants they have the problem of rejection but if the parts were artificial then they wouldn't have that problem. You could just replace yourself piece by piece like an old car. Apparently live forever. So, all these things are on the way and he's a very good scientific reporter and those books I think are well worth reading." CR4

12

On Rasimov from *Under Western Eyes*: 'Rasimov is an ordinary young man with a healthy capacity for work and sane ambitions. He's working toward an academic career. In thirty years, he could be a respected professor.' Then Conrad drafts this rather dull, rather stodgy young man into his novel. All Conrad's characters seem to be unwillingly enlisted in the cause of fiction, and no wonder because that means trouble. No trouble, no story, and they would dodge the draft if they could. But the notice always arrives in some unexpected guise. Report to casting. Now this Haldin, a bomb throwing terrorist who has just executed, as he says, Mr. P, takes refuge in Rasimov's apartment under the totally mistaken impression that Rasimov sympathizes with the revolution. And he is utterly appalled by Haldin's presence in his room. It's like having Patty Hearst dumped into your lap, but one helluva lot worse because this is Tzarist Russia, with police quite as brutal and arbitrary as the present-day Russian police, and

this isn't a few years in a comfortable jail with a publisher's contract coming up. This is ten years in Siberia considering the seriousness of this case, might even be a death penalty. So all he wants is to get Haldin out of his room, but Haldin sends him to a connection who is supposed to arrange his escape, and the connection is dead drunk. There's a great scene when Rasimov loses his temper and breaks a club over this guy's head, doesn't help any. So then Rasimov is wandering around in the snow and he is already decided to turn Haldin in. He was thinking about... there's some very good, what I would call hallucinations of stress here, and this Conrad does very well indeed. He's already decided to turn Haldin in, and then he thinks about... he's just been to try to arrange Haldin's escape, and then he thinks well I better not say anything about that. It was just like a 'very hard faucet turned over in his mind and he better not say a word about that.' He's wondering around in the snow and then he has this hallucination of seeing Haldin's phantom stretched out in front of him in the snow. Anyway, he goes to his patron. This is a prince who's been sort of his patron, and there's a hint that Rasimov might be the illegitimate. There's a suggestion that Rasimov is the illegitimate son of the prince. Well anyway, he goes to this prince and the prince of course goes to the police, that is to the military, and like Lord Jim you see Rasimov has taken an irretrievable step, he has become an informer. There's a very good scene when Haldin walks out of his apartment, this is another of these hallucinations of stress, and he knows the police are waiting out there, and he sees the police as sort of someone with a cape, with a black cape, and a slouch hat, and then another picture as he says, 'perhaps just a shifty eyed scoundrel with a loaded stick smelling of raw onions and spirits.' Well of course, the authorities are not convinced. They think there is some connection and they are quite right in thinking that. Remember he has something to hide, namely the fact that he did try to facilitate Haldin's escape to get rid of him. And he's expecting to go up against the tough cop, that's the General that he saw at first and instead he goes before a con cop, counselor Makulen, and that interview with Counselor Makulen is very fine indeed. It's one of my favorite passages. (...) There's one point Rasimov is about to walk out, he says 'I protest against this comedy of persecution. A comedy of errors, phantoms and suspicions. I shall take the liberty to retire, simply to retire. He walked to the door. An unhurried voice said.... (?) Rasimov at the door turned his head, to retire he repeated. Where to, asked Counselor Makulen softly.' He's not about to let this guy go, of course. Well anyway, I'm frequently asked what other writers have influenced my own work, and I would say without hesitation I've been most influenced by Joseph Conrad and Denton Welch. The interview between Carl and Dr. Benway in *Naked Lunch* was quite consciously modeled on the interview between Counselor Makulen and Rasimov, and they both have the same trick of half-finished sentences, and the end is almost identical. I quite consciously did that. Years later when Brion Gysin was writing *The Process* he showed me a passage of dialogue taken verbatim from a science-fiction novel and used in a similar scene in his own work-in-progress. The science-fiction novel appropriately concerned a mad scientist who devised a black hole into which he disappeared and this passage however, was not used in the published text of *The Process*. Oh incidentally, I think *Under Western Eyes* is definitely good film material. You see Rasimov, the informer, falls in love with the sister of Haldin, who was executed, who was arrested and executed after being turned in by Rasimov and then Rasimov has been enlisted by Counselor Makulen as an informer in Geneva, which was then a center of terrorist activity. There's a lot of comic scenes in Geneva actually in the salon of this lady who receives all these terrorists. And there's also a very good ending. You see Rasimov has been deafened by a terrorist. They find out that he is an informer, and his eardrums ruptured. So he's tone deaf. I see the film, when this happens, they turn off the soundtrack. There's snow, and he's walking around in the snow, and you repeat here the scene of his wandering around in the snow, when he sees the phantom of Haldin across his track. The tram is coming and of course the guy's going like this you know banging on the bell, and of course Rasimov can't hear him, and the tram runs into him. In the novel he survives that and lives on, but I think that as a film, it would be much better if he was killed right then." CR3

13

On the Picaresque novel: "One of the first novels ever written or one of the first novels that we have is a picaresque novel, and that is *The Satyricon of Petronius Arbiter*, who was a courtier at Nero's court, if you remember. (...) It's very funny actually, it's sort of very modern and there's a great scene in there, the feast of Trimalchio, where this rich freed man, Trimalchio is getting drunk, and asking everyone to mourn for him as if he were already dead and reading his will. It's the, not the hero, but the protagonist is a thief, cheap thief and an advententurer, living very

precariously by his wits, and then there's another novel, early example is *The Unfortunate Traveller* by Thomas Nashe was written in the 16th Century, and the hero, Jack Wilton, is a typical picaresque anti-hero and he encounters a series of adventures and mis-adventures often of a comic nature. And most picaresque novels are funny and they all have anti-heroes and the typical hero/protagonist of a picaresque novel is also, well he's not a member of the establishment, he's an outsider by his nature. I was thinking of three writers who really, in my way of thinking, come under the, or are in the picaresque tradition but are not generally considered so, and those are Jane Bowles, Celine and Denton Welch, and I think I am also myself very much in the picaresque tradition. And actually, Celine's *Journey to the End of the Night* is a classical picaresque novel, but was not recognized as such by the critics. They all said, Oh this cry of despair (...) It's a terribly funny book. And Jane Bowles and Denton Welch, also to my mind, fall into this category. And though not as directly. They are not in such a classical picaresque tradition but both writers pleasantly surprise the reader with frank admissions of ineffectuality and cowardice, and the anti-hero is very much a punk phenomenon and not for nothing was Welch called punky by his father. When the gap between what one has been taught he should feel, think, say, and do, and what one actually does, feel, and think becomes too great, the anti-hero emerges. He emerges from a black hole, a vacuum in the fabric of correct behavior, and his conduct is often so outrageous as to evoke laughter rather than censure. (...) Now Celine, I'll just speak of one scene which I think is terribly funny, the scene on the boat. He gets on this boat going to Africa, and all the other passengers are civil servants and army personnel. So, they don't pay see. So, when they find out he's paying his own fair they decide there must be something all wrong about him. He's suspected of pimping a bit and selling cocaine. Also, a pederast, but that only is a sideline. So, finally they corner him on the deck and they prepare to beat him to a pulp, so he rushes up, seizes both the captain’s hands in his, with a fine show of emotion, and says, 'among soldiers and gentlemen should any misunderstanding be allowed to exist? In God's name, Viva la France.' So he says, it's very difficult for an officer to strike a civilian in public; however, ill disposed towards him he may feel when the other is shouting, Viva la France. So, he says their hesitation saved me. 'Bit by bit while this humiliating trial lasted I felt my self-respect slipping away from me further and further and at last completely gone as it were, officially removed. Say what you like it's a very pleasant sensation. After this incident I've always felt infinitely free and light. Morally, I mean, of course. Perhaps fear is what you need most often in life to get you out of a hole. Personally, since that day, I've never myself wanted any other weapon or any other virtue.' So this is about as far as you can get from Lord Jim. And then he goes into the bar with them and they start telling all their stories and war reminiscences and he says 'that's something that deserves to go down in history', and then they began to feel, ah he's a very nice guy. There's some great passages in Africa itself. I'll just read one here: 'Endless petty quarrels, both personal and between groups, were always in progress between the military and the civil servants, between these latter and the traders, and between alliance against the former, and then between all three against the black man and finally between the black men themselves. Such vital energy as was not sapped by malaria, thirst and the heat of the sun was consumed by hatreds so bitter and insistent that many of the residents used to die in their tracks, poisoned by themselves, like scorpions." CR3

"very very funny book and *Death on the Installment Plan* is also I think very funny indeed, I sort of lost him in his later book." CR3

14

Burroughs spent a lot of time reading and commenting on Denton Welch’s *Maiden Voyage* and *In Youth in Pleasure* in his 8/10/79 Naropa class on “Creative Reading”: "I often recommend Denton Welch to young writers who say they don't have anything to write about because he can go to a tea party, or go out and buy a snuff box, or something, and get a whole chapter." He selects some favorite passages from *Maiden Voyage*:

"In school that afternoon we each had to write a chapter of a ghost story. This is the only lesson I have ever enjoyed or remembered.

Borrowing from *The Bible* I wrote, 'the hair of my flesh stood up.' How everyone laughed when it was read out. I described the red damask walls, the silver scones and the great bed crown with mouldy ostrich feathers. It was very romantic." (*Maiden Voyage*, p. 75.)

'I slept alone that night; in a bungalow some way from the others. Its owner, became very ill and had been taken to Shanghai. No one expected him to live.

Two soldiers were put to guard me, (…)

I began to explore the other rooms. A ghostly smell of liquor hung about the sideboard in the dining- room and the dried sediment in the empty decanters reminds me of scabs on sores. I sat down in the armchair, which let out a dirty sigh of dust and tobacco-smoke.

I was fascinated by the shop-soiled feeling in the house. I was to be alone in it till morning. I went to look at the bed. From the ceiling, a gray cataract of mosquito- net fell round it, giving it an important, grim look." (*Maiden Voyage*, p. 164.)

"At breakfast the next morning we had buffalo milk on our porridge. I tried not to imagine it squirting from tingling, leathery utters. It reminded me of the soft rich mud around a pool where cattle go to drink." (*Maiden Voyage,* p. 172.)

"A wasted-looking servant came out of one of the rooms and led us up the bras- bound stairs to another wide passage. Here the reek of opium was unmistakable. It hung, heavy and sickly, in air which was already loaded with smells of garlic and sweat. The most disgusting smell of all was the breath of scent which floated corruptly on the backs of the others, like a top-dressing.

Sleeping people lay on the benches. One had just woken up and been sick. His vomit lay in a pile beside him. A door opened and two Chinese youths ran out. They were dressed only in European shirts. As they darted past, I saw with a shock that one of them wore a little ebony and ivory crucifix which bobbed stupidly up and down on his chest. The weary servant took no notice. (…) I lay down on the bed again and waited on the dawn.

It came in a little thread, like an inflamed eyelid against a gray face. The morning seemed dead and old and tired before it had begun. The life in the passage revived. There was vomiting and retching and the noise of servants quarrelling." (*Maiden Voyage*, pp.180-82.)

"This is a passage I like very much you see. You know children are supposed to love their ponies and he's in China and some girl asked him, 'would you like to come riding this afternoon? Someone has lent me a pony and I thought you could hire one and come with me.'

'I had not ridden since I was ten years old, when my horrible little black pony had at last been given away. How I had hated it. Once it had broken out of the stable and had galloped through the roses and over the lawns, showing its awful yellow teeth.'" (*Maiden Voyage*, p. 246.)

"Now this passage here is the beginning of *A Voice Through a Cloud.* Reading from the foreword here:

'I was not used to traffic, usually only riding my bicycle on country roads in the holidays, so I felt pleased when I saw how well I managed the lights and the cars. When the lights were against me I remembered what I had seen other people do and threaded in and out between huge lorries and waiting buses until I reached the front line. (…) The drive led me at last to the front of a small eighteenth-century house with a portico of ionic columns rising to the height of two stories. Under the portico there were niches for statues on either side of the front door. It was a beautiful little house, and I stood in the drive looking up at it for some moments before mounting the shallow stone steps and entering the dark hall. Above my head, half lost in the shadows, was a gallery, with the doors of the bedrooms opening onto it. I passed through the hall and found myself in what must once have been the drawing-room. It was oval, with three huge sash-windows reaching from floor to ceiling. Panelled shutters folded into the thickness of the wall on each side of the windows, and the double door by which I had entered was of deep rich mahogany set in a framework of plain white-painted wood.

This noble room was spoilt by a counter with sizzling tea-urns, and by the wicker tables and chairs, the Japanese crape, table-cloths, and the glossy plaques advertising Schweppe's soda water and Player's cigarettes. Except for the two waitresses behind the counter, the room was empty. I sat down at one of the little tables and ordered coffee and biscuits. As I waited, I looked out the windows at the little figures moving against the bright green and pale pink of the bunkers." (Burroughs comments: "Interesting passage.") "Looking at the sides of the windows, I saw that some of the beautiful little brass handles on the shutters were broken or missing. I was given a vague uneasy feeling of universal damage and loss. The waitress brought my coffee, then retired behind the counter again and began to laugh and talk quietly with her companion. I wondered if she was laughing at me, but her voice was so low I could hear nothing." (Burroughs interjects: "Well anyway, he lingered here quite a long time and this is very crucial of course.")

"At last I got up to go, I gave the room a final look, then recrossed the galleried hall and passed out beneath the portico. My head was full of plans for restoring the house. I was ruthlessly sweeping away the waitresses, the laced parchment lamp-shades, the wicker furniture and the food counter." (Burroughs says, "He gets out on the road.")

"I thought that the ride had been very easy and pleasant so far. I felt that I'd wasted many opportunities by leaving my bicycle in the country and not bringing it to London before.

I was going along a straight wide road, keeping close to the kerb, not looking behind or bothering about the traffic at all... I heard a voice through a great cloud of agony and sickness." (*A Voice Through a Cloud,* pp. 10-13) (Burroughs ends by saying, "This is after he's been hit and he's practically unconscious." and continues with some biographical details about Denton Welch). CR3

15

On Betty Bouthoul's *Le Caliph Hakim* and *Le Vieus De La Montagne*, "…about the only books on a very (in my mind) a very important and very unique figure, Hassan I Sabbah." CR3

16

"Bill was slow to begin reading, then suddenly it came quite easy. Before that, Mote read aloud to him: *Treasure Island, Kidnapped, Moby-Dick*, Victor Hugo's *Toilers of the Sea*." CMB, p. 26.

17

On Los Alamos: "The English teachers changed frequently; one named Mr. Chase taught Browning, Shakespeare, David Hume, and the classics. 'I was very into it.' Bill would escape to his room, light incense, lean against the radiator, play records, and read the Haldeman-Julius *Little Blue Books*: Guy de Maupassant, Anatole France, Remy de Gourmont, Baudelaire, Oscar Wilde's *Dorian Gray*, and others. Periodically Connell would come around and confiscate some of them as being unfit to read, 'Insufferable man!'" CMB, pp. 43-4.

18

"Taylor employed staff from Washington University, including an excellent English teacher called Jellinek who had a deep understanding of literature and was able to communicate it to Burroughs. Thanks to him Burroughs was able to quote at length from Milton, Wordsworth, and Shakespeare throughout his life." CMB, p. 48.

19

"Burroughs delved into witchcraft and Tibetan tantricism and read numerous books on the subject. His professor, George Lyman Kittredge, had published *Witchcraft in Old and New* England three years before, and Burroughs also read his *Notes on Witchcraft* (1907), 'I was interested in any kind of witchcraft and the occult to learn more about my own visions' (…) He read *The Tibetan Book of the Dead* in the W. Y. Evans-Wentz translation and Sir John Woodroffe's translation of the *Mahanirvana Tantra*. His mother had introduced him to the Buddhist concept of the Four Noble Truths in their long talks together (she later gave him her copy of *Siddhartha* by Hermann Hesse, published in 1951)." CMB, pp. 51-2.

20

Winter, 1937: "Bill had already read most of Freud, and now extended his studies to Carl Jung on alchemy, archetypes, and the psychology of the unconscious, Otto Rank on dreams and 'Will Therapy,' and Theodore Reik on masochism. He read the *Psychoanalytic Quarterly* and theoretically he was very well informed." CMB, p. 67

21

"Jack and Allen visited Bill's apartment on Riverside Drive, where he showed them his library, introducing them to many authors they had never heard of. They knew Rimbaud, of course, and Melville's *Moby Dick*, Louis Untermeyer's poetry anthologies, the works of John O'Hara, and Raymond Chandler and other crime novelists. Bill told them that he had a scientific approach to reading, which was both functional and pragmatic. 'I read for information, I read each book for a special purpose, for instance, I read Chas Jackson's *Lost Weekend* to see what alcoholism is like and St.-John Perse for the foreign perfume, the juxtaposition of strange experience and the images of cities glittering in the distance.' Burroughs particularly liked the T. S. Eliot translation of Saint-John Perse's *Anabasis*. He had books on boxing and jujitsu, which he was still studying, on parlor tricks, card games, and formulas; E. A. Wallis Budge's *Egyptian Grammar*; Kovoor Behanan's *Yoga: A Scientific Evaluation*; and Abrahamson's *Crime and the Human Mind*. There were books on psychoanalysis and psychotherapy, including hypnoanalysis. It was the literature that interested Jack and Allen most. Here they discovered Cocteau's *Opium*, Louis-Ferdinand Celine's *Journey to the End of the Night*, Baudelaire's *Poesies*, and Kafka's *The Castle*. At a time when William Blake was little known in the United States, Burroughs thought Blake was a 'perfect poet' and showed them *Songs of Innocence and Experience*. Bill's complete Shakespeare was well used and had many marked passages. Also on his shelves were *The Ox-Bow Incident* by Walter Van Tilburg Clark; *Nightwood* by Djuna Barnes—one of Burroughs's favorite books; *The Folded Leaf* by William Maxwell; Gogol's *Dead Souls* and Nabokov's study *Nikolai Gogol.* He showed them the Fischer edition of *Maiden Voyage* by Denton Welch, which had just been published and was to have an enormous influence on Burroughs's work, and explained the Mayan calendar system, using a large volume of illustrations of the Mayan codices.

Burroughs was happy to lend them books—Lucien had Bill's copy of Yeats's *A Vision* with him in jail—and gave Jack and Allen books as gifts. Jack received Oswald Spengler's *The Decline of the West*, from which he got his notion of the fellaheen. 'Edify your mind, my boy.' said Burroughs. Allen was given an old red clothbound Liveright edition of Hart Crane's *Collected Poems*; Crane's '*The Bridge'* became one of the influences on '*Howl*.' In addition, they borrowed books by Cocteau, Blake, Kafka, Joyce, and Celine.

At that time Burroughs was very keen on the works of Vilfredo Pareto, the Italian economist and sociologist, and often carried with him his *Mind and Society*, as well as *New Science*, Giambattista Vico's circular theory of history. Lucian Carr remembered, 'Bill used to say, 'Literacy is the curse of mankind. If, however, you are cursed with literacy, all you should read is Korzybski, Pareto, and Spengler.' And of course, everyone rushed out to find out who these wonderful people were and no one couple put up with Korzybski and Pareto, but Spengler we managed to fight through.' Korzybski, Pareto and Spengler are virtually impenetrable to the modern reader and

posterity has returned them to obscurity, but they are interesting, in that they are early examples of Burroughs's fascination with alternative social and medical systems.

Throughout his life Burroughs tried dozens of forms of self-improvement, from Scientology to est, ESP, psychoanalysis, Wilhelm Reich's orgone box, and Reich's vegetotherapy. He practiced the Alexander posture method, studied general semantics, Robert Monroe's out-of-body seminar, Konstantin Raudive's paranormal tape experiments, Major Bruce MacManaway's Pillar of Light, the Psionic Wishing Machine, and Carlos Castaneda's fictional Don Juan. He believed in UFOs and Whitley Strieber's alien abductions and used the 'Control' computer in London that answered questions for twelve shillings and sixpence at a time. He felt that they all had something of value, but that none of them came near to really helping him." CMB, pp. 117-18.

22

"Ansen introduced Burroughs to the work of Jean Genet. In 1948, Bernard Frechtman, an American living in Paris, had translated *Our Lady of the Flowers* into English for a limited edition of five hundred copies illustrated by Jean Cocteau. When Frechtman began living with Annette Michelson, a friend of Ansen's, she gave him a copy and Ansen lent it to Burroughs. Burroughs was astonished and came to regard Genet as one of the two twentieth-century writers whose work would stand the test of time (the other was Samuel Beckett)." CMB, P. 243.

23

"Paul Bowles had a house near the place Bab Amrah, which was rented by Burroughs's friend David Lamont while Bowles was away in Ceylon. The houses in the Kasbah wall overlook the rue Amrah and Burroughs was able to write to Allen and tell him he was so close to Paul Bowles that he could lean out the window and spit on his roof 'if I was a long range spitter and I wanted to spit there'—a reworking of Hemingway's lines 'and a hole in back you could put your fist in, if it were a small fist and you wanted to put it there'—one of Burroughs's favorite lines and one he often reworked in conversation. This gave Burroughs access to Paul Bowles's library, with unfortunate results. Bill borrowed a bound script copy of Tennessee Williams's *The Angel in the Alcove* and in the course of reading it dripped blood on the pages while shooting up. Bowles was most displeased as it was the 1943 original." CMB, p. 271.

24

"Burroughs was largely indifferent to meeting other writers because of the language problem but was enthusiastic at the idea of vising Louis-Ferdinand Celine, whom he regarded, along with Jean Genet, as one of the most important writers alive. *Journey to the End of the Night* and *Death on the Installment Plan* were two of the books he had lent Allen and Jack Kerouac when he first got to know them back in 1944." CMB, p. 333.

25

On *Naked Lunch* as a picaresque novel: "The book uses the oldest novel format in the world, the picaresque, which developed in sixteenth-century Spain but has roots going back to the *Satyricon of Petronius*. The word *picaresca* comes from *picaro* or 'rogue,' and inevitably the protagonist is an antihero, usually living by his wits in a corrupt society. Examples are *Don Quixote* (1605, 1615) by Miguel de Cervantes, *Tom Jones* by Henry Fielding (1749), and *The Unfortunate Traveller* by Thomas Nashe (1594), books well known to Burroughs from his degree studies at Harvard. In The Naked Lunch, Lee is the Narrator just as Jack Wilton was the narrator in *The Unfortunate Traveller*. *The Adventures of Roderick Random* by Tobias Smollett (1748) has been cited by Burroughs as an influence on the book, particularly on the character of Dr. Benway. Smollett's book contains a description of the sea battle of

Cartagena in 1741, in which the ship's doctor is unable to tend the wounded until he has drunk enough rum to completely dull his senses and by then there are limbs flying all over the deck. It was a book that Kells Elvins and Burroughs discussed when writing 'Twilight's Last Gleamings' at Harvard in 1938, where Dr. Benway first makes an appearance." CMB, p. 352.

26

"Despite the chaos surrounding him, Burroughs worked assiduously on *Nova Express* and its associated cut-up experiments. He was now moving squares of text, usually a quarter page of typewriting, against the printed pages of other writers: Truman Capote, Evelyn Waugh, *A Clockwork Orange* by Anthony Burgess, *The Catcher in the Rye* by J. D. Salinger, Graham Greene's *The Man Within*, as well as letters and newspaper clippings. One six-page document was titled 'Cut-Ups with Jean Genet and Writing in His Style.' Early in 1964, he applied a new technique known as 'grids' to a long series of cut-ups based on material from issue 27 of LeRoi Jones and Diane di Prima's *Floating Bear* poetry newsletter and to the extensive *Times Literary Supplement*…" CMB, p. 421.

27

"He began marginal annotations in a copy of *April Ashley's Odyssey*, the harrowing, and sometimes hilarious, 1982 story of how George Jamieson, a Liverpool schoolboy, became the internationally famous transsexual April Ashley. Bill had known her slightly in London and they shared many acquaintances from the Rushmore Hotel days onward. Bill did the same with *High Diver*, the autobiography of his friend Michael Wishart, and with Paul Bowles's memoir *Without Stopping*, as it revealed so little. Tennessee Williams's memoirs impressed him the most; he liked that Williams made no attempt to impose chronological order upon events." CMB, p. 573.

28.

"Bill had a large library of pulp fiction, pseudoscience subjects, natural history books, and books on weapons and self-defense. Books like *Basic Stick Fighting for Combat, Deadly Substances, Personal Defense, Firearms of the American West, The Poor Man's James Bond, How To Kill Volume Five* by John Minnery, and *Improvised Munitions Black Book* overflowed the shelves and were stacked in piles alongside doctor books, thrillers, and a large collection of cat books: *The Life, History and Magic of the Cat, Cats Incredible!, The Complete Book of Cats*. One bookcase contained a seventeen-volume complete set of Joseph Conrad, alongside Denton Welch, Jonathan Swift, foreign editions of his own work, and books by Gysin and Ginsberg. On the top, amid the clutter of objects, were an animal skull and an engraved plaque with one of his favorite aphorisms: 'It is necessary to travel. It is not necessary to live.'" CMB, p. 611. Also see Part Six.

29

On the "Wind Hand to the Hilt" section of *Nova Express* from Oliver Harris' Notes on the Restored Edition: "together with fragments of Shakespeare and Joyce on principle source remains visible, and Burroughs would identify it in 'Intersection Reading': '1962, *Nova Express*, I made a fold-in with the last pages of Alan Sillitoe's *Saturday Night and Sunday Morning'* (*The Third Mind* [New York: Viking, 1978],138). Fragments of Sillitoe's novel appear from the phrase 'If you or any of your pals' onward, and almost entirely in the sequence in which they appear in the original novel. (…)

'On the night shift working with blind': the first draft continues, with lines that mix phrases from Sillitoe's novel with a reference to James Joyce's '*The Dead*,' other phrases of which would be used in *Nova Express*: "One more

chance he said touching circumstance—Spanish I come back to the bait its curtains—Thin air the meet café and there it'll be fighting every day until Gabriel's eyes faded—Dreams of us when we are fighting up to hand they father the last electrician—Slung into khaki at eighteen wracked and answer Mr of the Account—Again in a factory grabbing for us through the hole in thin air—' (OSU 2.2)" NER, p. 230.

30

On the" REMEMBER I WAS CARBON DIOXIDE" section of *Nova Express*: "The section is particularly dense with literary source material from Conrad's novel *Lord Jim* to Joyce's short story '*The Dead'* and Eliot's poem *The Waste Land.* It is revealing that the first draft is headed in autograph 'Weilest Du?' which abbreviates the phrase 'Wo weilest du?' ('Where do you linger?') from Wagner's *Tristan und Isolde* as cited by Eliot in the first part of his poem. Burroughs' typescripts reveal the extent of his use of *The Waste Land*, and indeed other poems by Eliot: not only '*Portrait of a Lady'* (whose citation of Marlowe's play *The Jew of Malta* remains in the text as the phrase fragments 'in another country' and 'committed fornication'), but also 'Burbank with a Baedecker: Blestein with a Cigar' (one phrase from the poem,, 'the boatman smiles,' appears twice in the typescripts, and would be used in *The Ticket That Exploded*). Burroughs made the largest cuts when revising the galleys and did so in his characteristic way, canceling odd words or entire lines, while retaining the original structure and sequence. It is revealing that in 1964 Burroughs made new cut-ups of *The Waste Land* to add onto those made in 1962, and the next year he used a vertical bisection of one such page, entitled 'Selections from T. S. Eliot—From *The Waste Land* and other poems' (Berg 36.8 and 44.41), for a collage (in *The Third Mind*, 102).

120 "in another country—': corrects NEX 114* ('country'), restoring the em dash that the copyeditor replaced with a period when Burroughs redacted these opening lines. Appearing twice in the 'Trak Trak Trak' section of the revised *Soft Machine*, the phrase from Marlowe's play is also used by Dr. Benway and the Professor of Interzone University in Naked Lunch For Burroughs, the unspoken words of Barabas that complete the phrase—'the wench is dead'—referred to his wife, Joan.

120 'Going to give some riot noises': from here to 'long time in inquisition…' was an insert made in July, 1964.

122 'I'd ask alterations': the October 1962 MS begins this paragraph by citing the last line of 'Au Lecteur,' Baudelaire's preface to *Les Fleurs du mal*, via its use as the last line of the first part of *The Waste Land*: 'Mon semblable mon feere to neon—Departed have left no address.' The second phrase, which also derives from Eliot's poem (third part: 'Departed have left no addresses') appears cut up in this section as 'departed file…Mrs. Murphy's rooming house left no address.'" NER, pp. 231-3.

*Oliver Harris' abbreviation for *Nova Express*.

31

On Vaudeville Voices section of *The Ticket That Exploded*, Oliver Harris states, "When the original section appeared in *The Moderns* (combined with the final two paragraphs of the 'combat troops' section and including 450 words not used for *The Ticket*) Burroughs added a note on its method of composition that concludes: 'This chapter contains fold ins with the work of Rimbaud, T. S. Eliot, Paul Bowles, James Joyce, Michael Portman, Peter Weber, Fabrizio Mondadori, Jacques Stern, Evgeny Yevtushenko, some newspaper articles and of course my own work—' (…) However, the tip-off to Bowles could lead to *The Sheltering Sky*, resulting in the uncanny sensation of reading his novel while recognizing odd phrases from Burroughs' cut-up text ('made a wide U-turn,' 'where the awning flapped' etc.) Likewise, reading Bowles' *Let It Come Down* makes a fragment such as 'dim jerky far away,' which recurs across the trilogy, suddenly flash with an aura of significance. The reader begins to both discover and create meaningful connections, since the original context of Bowles' novel is not arbitrary: 'Today was like an old, worn-out film being run off—dim, jerky, flickering, full of cuts, and with a plot he could not seize. It was hard to pay

attention to it' (New York: Penguin, 2000; 311) Thematically and even formally—since it includes an em-dash—the context is multiply significant, and Burroughs cited these lines in full at the end of a related cut-up text, 'Unfinished Cigarette', published in fall 1963 in another little magazine, the *Birmingham Bulletin* (reprinted in *The Burroughs File*). In the case of Rimbaud, however, the problem of translation makes it even harder to identify his poem 'Vies' ('Lives') from the odd words 'duty' and 'remitted' taken out of context: 'My duty has been remitted. I must not even think of that anymore. I am really from beyond the tomb, and no commissions.' Burroughs would often cite the most resonant and recognizable phrases here—'beyond the tomb, and no commissions'—but they were lost when, for no apparent reason, these lines were cut from the 1962 text for the 1967 edition", TTER, pp. 263-4.

The selection on the composition of *Vaudeville Voices* by Burroughs appears on page 345 of *The Moderns*, ed. by LeRoi Jones. Also see Note 36, which also includes a selection on method and composition from *The Moderns*.

32

From Oliver Harris's Notes for the Restored *Ticket That Exploded*: "—and the return of Bill and John from 'combat troops in the area.' Bill and John resume their experiments with time travel through a cut-up recording of Fitzgerald's story of toxic capitalist desire, '*The Diamond as Big as the* Ritz' (a few fragments of which were slipped into the end of 'combat troops'). The evocation of the 1920s through Fitzgerald is fitting in a text so saturated with references to popular song melodies and lyrics from that era, but only makes the subsequent 1960s political references to Castro and Vietnam all the more jarring. Less awkwardly, the finale mixes the Hollywood pitch involving 'B. J.' with fragments taken from Conrad's turn-of-the-century novel *Lord Jim*, before the typed text finally disappears and the calligraphic script provided by Brion Gysin." TTER, p. 283.

33.

From an email from William Burroughs' friend, publisher, and translator, Udo Breger: "Jim (Pennington) mentioned that he did send details about *Sudden Ice*—a book William gave me for flying home from Lawrence, Kansas—today I 'found' two other ones, also for flying back: *Good Morning, Midnight* by Jean Rhys—Shoreline Books, NY 1986 and *African Madness* by Alex Shoumatoff Alfred A. Knopf, NY 1988—both with underlinings."

34.

The Travel Agency is on Fire is a collection of cut-ups from the New York Public Library archive, collected and presented by Alex Wermer-Colan. The cut-ups consist primarily of Burroughs cutting his own work with that of different literary selections organized here by author. The authors used in this collection of cut-ups include Shakespeare, the British Romantic Poets ("Wordsworth, Byron, etc."—WSB), Rimbaud, Saint-John Perse, Fitzgerald, Joyce, Genet, J. D. Salinger, Kerouac, and Anthony Burgess. These texts are discussed in detail by Wermer-Colan and also briefly by Barry Miles in CCC, pp. 28-29, and CMB, p. 421 (26).

35

In an interview with Barry Miles, Colin Fallows asks "Who you would regard as Burroughs' literary influences or precursors?" Miles mentions Celine, Genet, Conrad, Graham Green, Denton Welch, and Hemingway "to a certain extent". He answers in detail, which I will reproduce here in its entirety, when asked "Could you comment on Burroughs' library and how that reflected his interests?"

"Yes, well he read everything for information really. He would have books on how to stop smoking or the whole notion of the third mind I think came from *How to Speak Well and Grow Rich* or something, one of those silly sort of self- help books. He loved self-help books, he found those quite fascinating, but not for the reasons that most

people would. He wasn't intending to do it, he was able to pull things from it, memoirs from reformed alcoholics and all that kind of thing. He read quite widely, very widely. He tended to stick to fringe literature rather than mainstream, he would read Wilhelm Reich, but he was not very interested in Freud or Jung. Fringe medicine fascinated him, wish machines and orgone boxes, ESP and Scientology and all of these things which claimed to help free you from control systems, and were usually in fact control systems in themselves, he'd studied in great depth. *The Alexander Technique* he tried, in fact pretty much you name it he's done it. Most of them I'd never even heard of but the more I investigated, be it Colonel Humphries' *Column of White Light* or something, he went and did a seminar on that for a week and God knows what that one was. 'Worth every penny' he says to somebody. He loved all that stuff. So he was very widely read but usually in pretty eccentric areas. I suppose it's now called New Age writing, he got into all of that*, the Celestine Prophecy*, alien abductions. He went to see Whitely Strieber, the guy who claimed to have been abducted by an alien. He went to spend a weekend with them and was quite disappointed that a UFO didn't come and take him away because he figured that the reason people were being abducted was so that aliens could have sex with them. So Bill really fancied this, he thought it would have been an excellent thing." CCC, p. 13.

How to Speak Well and Grow Rich is *Think and Grow Rich* by Napoleon Hill, and Colonel Humphries' Column of White Light is Major Bruce MacManaway and his healing seminars. Miles mentions MacManaway in the same context, but referring to the "Pillar of Light" (21) See MacManaway's book *Healing* for more information.

36

In a selection from the LeRoi Jones (ed.) anthology *The Moderns*, "*The Cut-Up Method*", Burroughs describes his methods and composition techniques. The first selection, *A Note on Vaudeville Voices* addresses his use of the "fold-in method", and some of the texts and authors used (see Note 31). "*The Cut-Up Method*" mentions Shakespeare and Rimbaud as cut-up sources, but also Tristan Tzara as influence, and John Von Neumann, author of *Theory of Games and Economic Behavior*, as using the cut-up method in military strategy. *The Moderns*, pp. 345-7.

37

Burroughs' friend and chronicler of all things Beat in Kansas, George Laughead, recalls Burroughs in conversation, in his "*Shooting Joan Burroughs*", quoting from Mario Puzo's *The Last Don*: "He wanted blood. He cut the guy to pieces. He cut off his cock and nuts and breasts… He enjoys doing it and that is very dangerous for the Family…", "'That's power,' William stated, then read on. From William Burroughs' mouth, Puzo is fucking alarming." Laughead goes on to describe a painting on Burroughs' wall with a photograph of Samuel Beckett in the center. Burroughs asks him if he knows who it is. Laughead responds, "Beckett?" and Burroughs replies, "Yes, what a writer." Laughead continues to describe books and items on the shelves. All but one of the books are mentioned in part six of RTI or this addendum. The books listed are *The Selected Letters of Jack Kerouac*, Budge's *The Mummy* and *Ancient Egypt, Dharma Lion,* several of Burroughs' own titles, Beckett and Conrad biographies, Victor Bockris' *Lou Reed*, and the title that isn't documented elsewhere is Timothy Leary's *Game of Life*. One of the photographs taken by Patricia Eliot shows *The Mummy* by Budge shelved next to *Ancient Egypt* on the top shelf of a bookcase as described by Laughead. However, the *Ancient Egypt* book is not by Budge, but instead a box (treasure chest), by George Hart. The box includes a replica stone necklace, papyrus, hieroglyphic stamps, an Egyptian board game, and several other artifacts. The biography of Beckett is Diedre Bair's book and Frederick Karl's *The Three Lives* is the Conrad biography. Both books can be found in part six of RTI.

38

From conversation between Burroughs and Ginsberg, 3/20/92, Ginsberg asks: "Did you read *The Naked and the Dead?*

WSB: It's a good read, a solid novel. I liked *From Here to Eternity* better. There were two novels…and I don't know, I just had more sort of…it got more of the army. (…) It was an army book and it's about what it means to be a peace-time soldier, a twenty-year man. Someone who's going to make a career of the army. (…) Whereas Mailer's was about a wartime army with all sorts of miscellaneous people who were not professional army men at all." DHM, p. 152.

39.

A book from Burroughs' personal library in Lawrence, Kansas, which was used in Nina Katchadourian's *Sorted Books*. *Sorted Books* is a series of photographs in which Artist Nina Katchadourian's tells a story through the arranging of book titles. One part of her project involved going through William Burroughs' personal library in Lawrence, Kansas. Many of the titles were already included in Part Six of *The Road to Interzone*. I am also including those titles here for context; however, to avoid some unnecessary repetition, only the titles that were not included until this addendum will have bibliographic information. For those included in Part Six of RTI, please see original book (page number provided.)

40.

A book from Burroughs' personal library in Lawrence, Kansas, which was pictured in photographs of his library by Patricia Eliot. As with books from Katchadourian's *Sorted Books* (see Note 39 above) if the book was included in the second edition of *The Road to Interzone*, a page number will be provided for original bibliographic information. If this is the first appearance of the title, the bibliographic information will be provided here in the addendum.

41.

When Brooklyn photographer, Peter Ross photographed some of Burroughs' belongings at 222 Bowery in New York City, he photographed two books: *The Medical Implications of Karate Blows* by Brian Adams and *German Uniforms of the Third Reich* by Brian Davis. For more on this project see http://www.fastcompany.com/9046

42.

"Lesser Known Great Books: Reading List, Summer 1978" Reading list Burroughs gave to his students at Naropa, for his Creative Reading class. Much of this has been covered from transcripts of Burroughs' Naropa Lectures included here: CR1, CR2, CR3, CR4, and PDL. See individual titles. This list is significantly different from the list Burroughs provided his students just two years earlier, see RTI, Note 26 (pp. 172-3) Burroughs' "List of Neglected Works Suggested for Naropa Workshop, Fall 1976."

For context, I've kept WSB's organizational structure (see below):

Classics

The Process by Brion Gysin

Le Vieux de la Montagna and *La Caliph Hakim* by Betty Bouthoueil

The Inheritors and *Romance*, collaboration of Joseph Conrad and Ford Maddox Ford

An Outcast of the Islands, Under Western Eyes, Almayer's Folly by Joseph Conrad

Lord Jim (added later)

Maiden Voyage, In Youth Is Pleasure, Brave and Cruel, A Voice Through a Cloud, A Last Sheaf, The Denton Welch Journals by Denton Welch

The Sheltering Sky, Let It Come Down by Paul Bowles

The Collected Works of Jane Bowles (My Sister's Hand in Mine)

Nightwood by Djuna Barnes

Journey to the End of the Night and *Death on the Installment Plan* by Celine.

The Heart is a Lonely Hunter and *Reflections in a Golden Eye* by Carson McCullers

Watt, Murphy, Malone, and *Malone Dies* by Samuel Beckett

Everything by F. Scott Fitzgerald

Everything by Jean Genet

The Other Sleep, The Pilgrim on the Earth, The Closed Garden, Leviathan, If I were You by Julian Green

Cytheria by Joseph Hergesheimer

The Green Hat by Michael Arlen

Cain's Book by Alex Trocchi

The Wild Party and *The Set Up* by "James Coco" (Joseph Moncure March)

The Power and the Glory, The Heart of the Matter, Our Man in Havana, and *The Quiet American* by Graham Greene

Vile Bodies, A Handful of Dust, Brideshead Revisited by Evelyn Waugh

The Saryricon by Petronius

Sancturary by William Faulkner

The Alexandrian Quartet by Lawrence Durrell

Opium, Les Enfants Terribles, and *Le Grand Ecarte* by Jean Cocteau

Cheri and *Le Fin de Cheri* by Colette

Under the Volcano by Malcom Lowry

A Vision by W. B. Yeats

The Treasure of the Sierra Madre by B. Traven

The Oblivion Seekers by Isabelle Eberhardt

Anabasis by St. John Perse. Translation by T. S. Elliot

The House of Breath by "Go Yim" (William Goyen)

Short stories

"A Short Trip Home" by F. Scott Fitzgerald

"The House and the Brai"n by Bulwer Lyton

The Turn of the Screw by Henry James

"The Firmin Child" by Richard Blum, in the *Fifth Fontana Book of Great Short Stories*

"One of the Dead" from *A Walk with the Beast*

"The Misfit" and other stories by Flannery O'Connor

The Short Stories of Tennessee Williams

Best-Sellers or Popular

The Shining by Stephen King

The Godfather by Mario Puzo

The Day of the Jackal, The Odessa File, and *The Dogs of War* by Frederick Forsyth

The Magus by John Fowles

Interview with a Vampire. Anne Rice

I Am the Cheese by Robert Comier

The Night Comers by Michael Hastings

Jaws II by Hank Searls

Nightwing by Marti Cruz Smith. "This is very much like *The Rats, The Birds*."

The Shootist by Glendon Swarthout

Beat Not the Bones by Charolotte Jay

Raga Six, Baron Orgaz, Doctor Orient by Frank Lauria

Science-Fiction

Fury by Henry Kuttner

Three to Conquer by Eric Frank Russell

Changeling Earth by Fred Saberhagen

Critical Threshold by Brian M. Stableford

The Big Jump by Liegh Brackett

Walk to the End of the World by Suzy Mackay Charnas

The World Wreckers by Marion Zimmer Bradley

The New Minds, The Several Minds, The Country of the Mind, The High Destiny by Dan Morgan

Brak the Barbarian by John Jakes

Bloodhype by Alan Dean Foster

The Bladerunner by Alan E Nourse

The Terminal Man by Michael Chrichton

Nightmare Blue by Gardener Dozois (Berkley Books Medallion pp. 142-3)

The Dream Fields by K. W. Jeter

The Dreaming Earth by John Brunner

Non-Fiction Books

The Gangs of New York by Herbert Asbury

Witch Doctor's Apprentice by Nichole Maxwell

Keep the River on Your Right by Tobia Schneebaum

Science and Sanity by Alfred Korzybski

An Experiment with Time and *The Serial Universe* by John Dunne

Psychic Discoveries Behind the Iron Curtain and *A Handbook of Psychic Discoveries* by Shiela Ostrander and Lynn Schroder

Journeys out of the Body by Robert Monroe

Real Magic by P. E. I. Bonewits

Magic by David Conway

The Necronomicon (Barnes Graphics)

How to Stop Smoking by Herbert Brean

The Memory Book by Harry Lorraine and Jerry Lucas

The Natural Way to Draw by Nicolaides

How to Meditate by Lawrence Leshan

The Writer and the Screen by Wolf Rilla

Film Script Writing by Dwight V. Swain

A Manual of Screen Playwriting by Lewis Herman

Novels into Films by George Bluestone

The Origin of Consciousness in the Breakdown of the Bicameral Mind by Julian Jaynes

The Man-Eating Leopard and *The Man-Eating Tiger* by Jim Corbett

Egyptian Language by Sir Wallis Budge

The Book of Breeethings

Hemingway A Biography by Carlos Baker

Here in the notes section of the list, presumably Peter Orlovsky has scribbled in two titles: *The Gallery* by John Horn Burns and *Epitaph for a Small* Winner by Machado de Assis. I don't know if these books were added by Burroughs later verbally, but what makes me think they are in fact titles which Burroughs might have mentioned is the Burns book, *The Gallery,* which Burroughs owned a copy of, and is currently housed at the Ohio State University, see RTI, p. 217.

Here the list changes type and appears to have been from a list made prior or added later. There are no longer separate sections.

The Unfortunate Traveller by Thomas Nash

Cain's Book by Alexander Troochi

The Innocent Voyage by Richard Hughes

Silent Snow Secret Snow by Conrad Aiken

Mr. Arcularis by Conrad Aiken

"The People of the Pit"

"The Monkey's Paw by Benet

Short Stories by H. G. Wells

The Snows of Kilimanjaro by Ernest Hemingway

The Hounds of Tindalos by Frank Belknap

The Time Machine by H. G. Wells

Confessions of an English Opium Eater by De Quincy

You Can't Win by Jack Black

The Autobiography of Malcolm X

African Genesis by Robert Ardrey

The Castaneda Books

In His Image

Brave New Baby

As Man Becomes Machine by David M. Rorvik

Killers of the Sea Edward R Ricciuti

(From the collection of Jeff Ball).

43

"William S. Burroughs, Sr. class in Lesser Known Great Books… Naropa Institute, Summer 1978" for Third Class Meeting.

1. Excerpt from *Maiden Voyage* by Denton Welch, 1945. With a foreword by Dame Edith Sitwell. pp 1-11, 164—165, 170-182, 240-249.

2. Excerpt from *The Process* by Brion Gysin, 1961. Chapter One.

3. Excerpt from *A Voice Through a Cloud* by Denton Welch, 1948-1950. With a foreword by Eric Oliver pp. 7-27, 140-167.

4. Excerpt from *The Process* by Brion Gysin, 1961. Chapter Sixteen.

(From the collection of Jeff Ball).

44.

Photo of Burroughs in a bookstore holding the Hermitage Press edition of *Dianetics* by L. Ron Hubbard is used on the back of a Scientology pamphlet called *Scientology Revisited*. Photographer unknown. Book is reprint (bootleg?) of Burroughs' "*Scientology Revisited*", which appeared first as *Burroughs Academy Bulletin 4* in *Mayfair* Vol. 3, no. 1, January, 1968. The caption for the photo gives a brief biography of Burroughs as Scientologist and states, "As a creative writer he (WSB) was particularly intrigued by Hubbard's '*The Creation of Human Ability*"'.

(Pamphlet from the collection of Jeff Ball).

45.

From 1992 conversation between Burroughs and Ginsberg, Burroughs states, "I've used that old quote from Sara Teasdale: 'The things we've never had remain. It is the things we have that go.' (…) Sara Teasdale, now she was a St. Louis lesbian, you know." Ginsberg says he had no idea she was a lesbian, and Burroughs responds, "What! Holy shit, man, can you read her poems and not know she's a lesbian? (…) Holy mother of God. Requiem for a nun ["Effigy of a Nun"]. 'Infinite tenderness [gentleness], infinite irony are hidden forever in her closed eyes, who must have learned in her long loneliness how empty wisdom is, even to the wise.' (…) You think that's written by a straight woman! You crazy man, you think that. Jesus Christ. It's said that she drowned herself in a bathtub. (…) That's what I heard. Sara Teasdale, she came from St. Louis. (…) She looks like she's on her way to Greenwich Village, baby, to me. Don't you think so? (…) 'We have lived enough to know the things we never had remain, it is the things we have that go.' I used that as the last line in something I wrote about the Beat Hotel. (…) The things I have never had remain. The food that I have never had remain. Remain is the food that I have that goes. Well, anyway, yes, Sara Teasdale, the St. Louis nightingale. (…) Sara Teasdale should've gone to New York and had the tail of Edna St. Vincent Millay. (…) But she was quite a poet. (…) Yeah, sort of real manic lesbian poet … a thousand… 'When nothing is left, the old year dying, why are you bringing me down to the sea? The tide is low and the wind is high… nothing is left but the old year dying, why did you bring me down to the sea… a thousand wings sweep out of sight…'sometimes I lose it. But she had a good sense of rhyme you know,and all that. The requiem for a nun ["Effigy of a Nun"], boy, 'infinite tenderness, infinite irony are hidden forever in her closed eyes, who must have learned too well in her long loneliness how empty wisdom is, even to the wise.'

[Infinite gentleness, infinite irony

Are in this face with fast-sealed eyes,

And round this mouth that learned in loneliness

How useless their wisdom is to the wise…]

(…) Very good. Very lesbian. (…) There's a certain poetry… and once you read a fucking line of it, you know it's written by a lesbian. You know… the great lines of Lesbos, of… Sappho herself. Of course, there's Byron's lines (in 'Don Juan'] 'Lesbos where burning Sappho the lesbian nightingale loved and sang. The isles of Greece the isles of Greece…eternal sunshine bathes them yet but all except their sun has set.

[The isles of Greece, the Isles of Greece!

Where burning Sappho loved and sung,

Where grew the arts of war and peace,

Where Delos rose, and Phoebus sprung!

Eternal summer gilds them yet,

But all, except their sun is set.]

As for burning Sappho, the lesbian nightingale, she wrote this great little poem 'it is the middle of the night. The something something sets in the Pleiades, and time passes, time passes and I lie down alone.' {Fragment 8.]

[The moon is set. And the Pleiades.

It's the middle of the night.

Time passes.

But I sleep alone.]

(…) Yes, yeah, the lesbian nightingale, baby. She lived on the island of Lesbos. Which is still there, a pretty big island." Ginsberg says, "That's amazing you know Sara Teasdale by heart." And Burroughs replies, "St. Louis."

DHM, pp. 198-292.

Burroughs first quotes this passage from Teasdale's "Wisdom", "The things we've never had remain. It is the things we have that go." *(The Collected Poems of Sara Teasdale*, p. 252). He mentions that he used the line in something he wrote about the Beat Hotel. That text can be found in Harold Chapman's *The Beat Hotel*, p. 6: "Corsicans bought the hotel, carpeted the rooms, and installed telephones… unheard of in Madame Rachou's day. It was a magical interlude, and like all such interludes too brief. 'The things we have never had, remain; it is the things we have that go…'"

From Teasdale's "Effigy of a Nun (Sixteenth Century)" lines 25-28:

"Infinite tenderness, infinite irony

Are hidden forever in her closed eyes,

Who must have learned too well in her long loneliness

How empty wisdom is, even to the wise." From *The Collected Poems of Sara Teasdale*, p. 237.

"Low Tide" by Sara Teasdale

The birds are gathering over the dunes,

Swerving and wheeling in shifting flight,

A thousand wings sweep darkly by
  Over the dunes and out of sight.

Why did you bring me down to the sea
  With the gathering birds and the fish-hawk flying.
The tide is low and the wind is hard,
  Nothing is left but the old year dying.

I wish I were one of the gathering birds,
  Two sharp black wings would be good for me—
When nothing is left but the old year dying,
  Why did you bring me down to the sea? From *The Collected Poems of Sara Teasdale*, p. 233.

From Lord Byron's *Don Juan*, p. 140:
"The isles of Greece, the isles of Greece!
  Where burning Sappho loved and sung,
Where grew the arts of war and peace,
  Where Delos rose, and Phoebus sprung!
Eternal summer gilds them yet,
But all, except their sun, is set."

Sappho's "168i" (sometimes referred to as "Fragment 8"):
"The moon has set,
and the Pleiades.
Midnight.
    The hour has gone.
I sleep alone."
Complete Poems and Fragments by Sappho, Translated by Stanley Lombardo, p. 63.

46.

"There seems to be a split on incompatibility between 'art' and 'magic'. Crowley (?) May have been a competent practitioner of Black Magic but he was a piss poor writer I do not know why or if this discrepancy exists. Yeats was

a member of the Golden Dawn as was Bulwer Lyton who wrote one of the better ghost stories The House and the Brain ('Grace' can never be forced)" EWG, p. 30

47.

"How I skewed to Evil at 14 and adored Dorian Gray and The Flowers of Evil in Little Blue Book translations

what a drearily predictable deprived, queer adolescent, Moi." EWG, p. 84

48.

From Burroughs' marginalia notes in Edmund White's *Genet*. White: "Sartre thinks that homosexuality is an emblem of Genet's *inverted* view of the world and of his thief's vulnerability to being nabbed from *behind*." Burroughs writes "and Sartre rejects mysticism" and continues across footers of pages 434 and 435, "Freud is the personification of mysticism, Egos, Super Egos, Ids floating in a platonic vacuum with no co-ordinate points in the human nervous system."

49.

From his *Genet*, Edmund White discussing *Querelle*, "Two prisoners exchange body lice as a sign of their love; simultaneously, the crabs degrade the love and the love elevates the crabs. The *ceremony* is noble, the matter is vile." Burroughs comments, "Cocteau: Discover an elevated crab" On footer of page: "Don Juan: If anyone completely disbelieved in the existence of Los Angeles, the wretched city would disappear" continues of p. 437 footer, "in the twinkling of an eye", below on same page re underlining of People like to see Sartre, Burroughs comments, "the L(?)ot formula for getting one self liked. Reflect the target" EWG, p. 436. Burroughs' comment on the lice, "Cocteau: Discover an elevated crab" is probably a reference to Cocteau's "La Danseuse" from Six Poesies (Poesies 1917-1920. Paris: Ed. de la Sirene, 1920), which was set to music by Satie.

50.

From Burroughs' marginalia notes in Edmund White's *Genet*. Burroughs writes at top of page 545, "September 22, 1993 Tornado last night. Sitting in basement & find myself paralyzed with fear as hail thumps at the windows, then the lights go out. Go upstairs to get a flash light. Fear suddenly lifts like a flash flood" and on p. 732 Burroughs writes: "September 21 1993 Tuesday evening of the tornado: Flash fear receded like a flash flood. I thought I would die of the sheer funk of it. Then-poof-fear recedes-a knot of translucent golden rope pulls (…) and dissolves in yellow light and I have it. What I have always sought: Courage." In the bottom half of the page at the end of the index (p. 820-21), Burroughs writes, "You never have courage until you have lost courage abjectly like Lord Jim and Francis Macomber. There is no exhilaration like courage regained—why it is often fatal. The quality of courage is not the quality of courage is not strained, but falls as a due from Heaven." Burroughs continues this theme of courage lost and courage regained in marginalia notes throughout the book. He mentions *Lord Jim* (Conrad) and "The Short Happy Life of Francis Macomber" (Hemingway). EWG, pp. 545, 732, 820-21. See also Burroughs' discussion of *Lord Jim* and *The Great Gatsby* (1, 2) from Naropa lectures.

51.

Alex Wermer-Colon's "The Mexican Codex: The Influence of D. H. Lawrence on William S. Burroughs" reveals some of Burroughs' notes and outlines for an essay that was projected to be included in a now ill-fated anthology compiled by J. D. O'Hara. This collection was inspired by the New Mexico D. H. Lawrence Festival (July 17-19, 1980), which Burroughs had attended. Burroughs' essay traced "his interpretation and adaptation of Lawrence's work as it evolved over the latter half of the twentieth-century." Burroughs cites examples of Lawrence's "direct influences" on contemporary culture and literary representations of sexuality. He notes that Carson McCullers' *Reflections of a Golden Eye* "tells the same story as "*The Prussian Officer*". Wermer-Colon states that Burroughs claimed to have first read *The Plumed Serpent* at the age of 35, in 1949 (D), "the same year he relocated to Mexico City with his wife, Joan Vollmer (1923-1951) and enrolled in Mexico City College under the G.I. Bill."

Wermer-Colon quotes Burroughs' notes, "I read *The Plumed Serpent* when I was in Mexico, (…) and the book certainly helped me to see Mexico in a new light.", "So the book gave me a vision of Mexico", "My own manner of writing is in some respects similar", "few writers have had Lawrence's sense of place", "the sense of place (…) eclipses the human figures".

Burroughs on repetition in Lawrence's work, as well as his own, "Repitition is as meaningful as the constant presence of the earth and sky and air.", "as the air one breathes and the people one passes on the street.", and on evil. "and by evil I mean as Lawrence did something as definite as the landscape of the stones and bricks and mortar of city streets." "How many times is the word 'evil' used in *The Plumed Serpent*", "the word 'evil' recurs like a motif in my own memories of Mexico, notes of a moral statement", "like a natural force, part of the landscape, curiously flat and three-dimensional."

Burroughs appears to be less enthusiastic about Lawrence's work, than he is about Lawrence's vision of Mexico, and how it compares to his own experiences. He dismisses *Lady Chatterly's Lover* saying that he "could hardly conceive of rereading" it. It is also worth noting that Burroughs included *The Plumed Serpent* in his many lists of favorite books only once, and it was for the *Granta Anthology of Deathless Prose*, with selections from Chapters 1, 2, and 6.

52.

From the July 16, 1991 *The Advocate* interview with Burroughs, the interviewer asks if there are any writers Burroughs has known personally, which he feels will stand the test of time. Burroughs answers, "Well, undoubtedly Jean Genet. Then there's Samuel Beckett, whom I met once. I never met Graham Greene, but he's someone who I feel is right up there with Genet and Beckett. Paul Bowles, of course, is a friend of mine, and he will stand the test of time, and so, I believe will Kerouac, Ginsberg, and Gregory Corso." The interviewer then asks Burroughs if there are any young gay writers he admires, and he replies, "Yes, several. Gary Indiana has a novel called *Horse Crazy* that's very good. David Wojnarawicz has a new book of his writings out, *Close to the Knives.* His paintings are extraordinary, but his writings are quite remarkable as well. Then there's Peter McGehee's novel *Boys Like Us*, which is excellent."

53.

From William S. Burroughs and J.G. Ballard – RealityStudio The only overview of Burroughs and Ballard and their relationship with one another's work. Ballard was always generous with his praise of Burroughs' novels ("the most important writer in the English language."), but despite his introduction for *The Atrocity Exhibition*, "Burroughs was respectful but less effusive, allowing that Ballard was "good" as a writer. 'I like his work very much,' Burroughs told a Naropa workshop, 'and I've met him.' RealityStudio prints a letter from WSB to Ballard, from March 23, 1964, "Dear Mr. Ballard: Thank you for your letter. I was interested to learn that J. Conrad and J. Joyce received unfavorable notice in the TLS. I have always felt that Conrad is vastly underestimated, dismissed with the

classification ‘old fashioned’ and Joyce of course receives the ‘great writer nobody can read treatment. Have you ever read Conrad’s ‘Romance’, which he wrote in collaboration with Ford Maddox Ford? I think it is one of the greatest science-fiction stories ever written and now out of print.’ (…)” Burroughs makes a habit of fumbling up everything when it comes to Ballard, for example calling *Crash*, *Car Crash*, butchering the bibliographic information with Ballard’s story *Equinox*, as well as praising Bayley’s work *The Star Virus* while damning Ballard’s work in the same magazine with faint praise, even mistakenly recommending Ballard, Conrad and Ford’s *Romance* as one of the greatest science-fiction stories ever written. Burroughs must certainly be recommending the other Conrad and Ford collaboration, *The Inheritors*, which *is* a science-fiction story, while *Romance* is in-fact an “old fashioned”, more traditional, tale of the sea.

RealityStudio also prints Burroughs’ reply to a few questions sent to him by Horror writer, Ramsey Campbell, “The science-fiction writers who have most influenced me are H. G. Wells still one of the best C. S. Lewis interesting that in his obituaries no mention is made of his science fiction work. Recently I have been in touch with J. G. Ballard and Mike Moorcock who sent me *New Worlds SF* May June Vol 48 no 142. I enjoyed Ballard’s *Equinox* and *The Star Virus* by B. J. Bayley I thought Bayley was really first rate Do you know this Bayley? I understand Bayley is a pen name,”. Also see Oliver Harris’ notes for *The Ticket That Exploded* regarding Bayley’s *The Star Virus*, as well as this issue of New Worlds SF’s appearance in the revised first Grove edition of *The Ticket That Exploded.*

RealityStudio quotes Bill Butler’s “William Burroughs”, *New Worlds*, April, 1966, (pp. 147-153): ‘William Burroughs reads science-fiction… He mentioned Ballard’s collection, *Terminal Beach*, published by Gollancz, saying that he had enjoyed several of the stories very much.” I’ve culled a few highlights of Burroughs’ statements on Ballard here from this uniquely informative essay, but that should not prevent the reader from visiting the link at the top of this note to read the whole piece.

54.

RealityStudio. Henry Miller and William Burroughs: An Overview. https://realitystudio.org/scholarship/henry-miller-and-william-burroughs-an-overview/

Much like the piece on Burroughs and J. G. Ballard by RealityStudio, quoted above, this is the only article to address William Burroughs and Henry Miller’s relationship to one another’s work. From RealityStudio, “There are surprisingly few references to Miller in Burroughs’ published texts, letters, and interviews. (…) In *The Job* and in a 1990 interview, Burroughs cited Miller’s argument that potentially scandalous works can become acceptable by virtue of age. ‘As Henry Miller pointed out, if it is old, then it is all right. Something that is perfectly acceptable in a museum may meet with opposition when it appears in new work.’ (*The Job*, p. 112)” And in a 1986 interview, Burroughs approved of a remark by Miller on the subject of authorship. ‘Henry Miller says, ‘Who writes the great books? Not we who have our names on the covers.’ Burroughs slightly misremembered the line, which had come from Miller’s 1962 ‘Art of Fiction’ interview with the *Paris Review*. ‘Who writes the great books? It isn’t we who sign our names.’” (RealityStudio. Henry Miller and William Burroughs: An Overview. Peter Von Ziegesar, ‘Mapping the Cosmic Currents,’ in William S. Burroughs and Allen Hibbard, Conversations with William S. Burroughs. Mississippi: University Press, 2000, p. 162. George Wickes, ‘Art of Fiction No. 28: Henry Miller, ‘*Paris Review* 28, Summer-Fall 1962.” The interview appears on pp. 129-159, and the quote from Miller appears on page 136 in response to, “You said earlier there’s something inside you that takes over”.

The statement from RealityStudio, “Burroughs does not quote Miller’s work but rather Miller himself.”, I believe sums up the relationship Burroughs had with Miller and his writing.

The most interesting item RealityStudio has dug up for this essay is a 1978 letter from Burroughs in support of Miller’s Nobel Prize nomination. “In 1978 Miller actually campaigned for the Nobel Prize in Literature. Miller had asked friends, fellow writers, and other acquaintances from his long career to compose letters of support to the Nobel Committee. Burroughs obliged and forwarded a copy to Girodias, who had perhaps solicited the letter on Miller’s behalf. The hitherto unpublished letter, dated 12 September 1978, addresses the secretary:

Dear Sir

Henry Miller is a uniquely qualified candidate for the Nobel Prize, as a writer whose work—over a period of forty years—possesses not only great intrinsic merit, but has also contributed immeasurably to freedom of expression.

Very Sincerely,

William S. Burroughs (Novelist)"

I've only quoted a few highlights from the RealityStudio piece here, I would encourage you to read it yourself at the link listed at the beginning of this entry. In addition, to compliment this exhaustive and authoritative essay on Burroughs and Miller, see also Burroughs' blurb for Miller's *Under the Roofs of Paris* (*Opus Pistorum*) included here in the Blurbs section, as well as Burroughs' and Ginsberg's brief conversation (quoted here under the entry for *Tropic of Cancer*) in *Don't Hide the Madness.*

55.

Burroughs' "Reading Suggestion from the Author of *Naked Lunch*" (Letter to the Editor), *The Black Mask*, August, 1974, no. 1.: "In S.F. I read a lot of them and some I forget… Mention *Fury* by Henry Kuttner.

I thought *The Inheritors* by Conrad and Madox Ford a very interesting science-fiction book. It is rather hard to find. I have just bought a book of Gertrude Stein which contains the essay you mention. Please let me hear from you again."

56.

From the August 3, 1977 *The Paris Metro*, Interview with Burroughs. Jean Rample: Who would you say have been your greatest influences? Burroughs: Well, I don't know. I used to be an extremely voracious reader. There are certainly a number of writers whose style can be seen in mine periodically. I would mention Conrad, Graham Greene, Kafka, Genet, Joyce, Beckett. Those are extremely marked literary influences."

57.

From "Letter to William S. Burroughs, Jr." printed at the end of Billy's appearance in *Esquire*, September, 1971. "'Writing is dangerous and few survive it,' as Hemingway said or might have said. I can remember *Hemingway: A Life Story* by Carlos Baker. I think It says a great deal about writing and what a writer is actually doing when he writes. Hemingway quite literally wrote his own death from 'The Snows of Kilimanjaro.'"

58.

Books identified from Chris Stein's photograph of one of Burroughs' bookshelves in 1986. See Chris Stein's *Point of View,* p. 126. The list of titles can be found alphabetically and with bibliographic detail in Part Six, but I've also included the titles here for the reader to see how Burroughs shelved the books.

Shelf One:

Marshall Goldberg. *Skeletons*. NY: Leisure, 1986. RTI, p. 253.

T. E. D. Klein. Title Unknown. NY: Bantam, unknown date. (*Dark Gods* or *The Ceremonies*).

Cormac McCarthy. *Blood Meridian or The Evening Redness in the West*. Ecco Press, 1986.

Gert Schiff. *Images of Horror and Fantasy.* NY: Abrams, 1978.

Victor Bockris & Gerard Malanga. *Up-Tight: The Velvet Underground Story*. London: Omnibus Press, 1983.

Shelf Two:

David L. Lindsey. *Heat from Another Sun*. NY: Pocket Books, 1985.

Michael De-la-Noy. *Denton Welch: The Making of a Writer.* Viking, 1984.

Everett F. Bleiler (Ed.) *A Treasury of Victorian Ghost Stories.* NY: Scribners, 1981.

Herbert Pritzke. *Bedouin Doctor*. NY: E. P. Dutton, 1957.

Ted Morgan. *Maugham: A Biography*. NY: Simon & Schuster, 1980.

Tobias Schneebaum. *Wild Man.* NY: Viking, 1979.

Tennessee Williams. *Memoirs.* NY: Knopf, 1975.

Ralph Louis Woods. *The New World of Dreams*. NY: MacMillan, 1974.

Irma S. Rombauer and Marion Rombauer Becker. *Joy of Cooking*. NY: Signet, 1973.

Isha Schwaller De Lubicz. *Her-Bak: The Living Face of Ancient Egypt*. NY: Inner Traditions, 1978.

Isha Schwaller De Lubicz. *Her-Bak: Egyptian Initiate*. NY: Inner Traditions, 1978.

W. B. Seabrook. *The Magic Island.* NY: Harcourt Brace, 1929.

Terry Southern. *Flash and Filigree*. NY: Arbor House, 1984.

Alasdair Gray. *Unlikely Stories, Mostly*. NY: Penguin, 1984.

F. Bruce Lamb. *The Wizard of the Upper Amazon: The Story of Manuel Cordova-Rios*. Boston: Houghton Mifflin, 1975.

Trevanian. *The Loo Sanction*. NY: Ballantine, 1984.

Marshall Goldberg, M.D. *Critical List.* NY: Leisure Books, 1986.

Basil Cooper. *The Great White Space*. London: Sphere, 1980.

Bennett Cerf (Ed.) *Famous Ghost Stories*. NY: Vintage, 1974.

Doug Masters. *TNT: Kingdom of Death*. NY: Ace, 1986.

E. M. Forster. *A Room with a View*. NY: Knopf, 1986.

Frank Belknap Long. *The Hounds of Tindalos.* NY: Jove, 1975.

Brian M. Stableford. *Critical Threshold.* NY: Daw, 1977.

Michael Medved. *Hospital*. NY: Pocket, 1984.

Thomas De Quincey. Unknown title.

Anton Chekhov. *The Tales of Chekhov Volume 2: The Duel and Other Stories.* The Ecco Press, 1984.

P. E. I. Bonewits. *Real Magic*. NY: Berkley Medallion, 1971.

Robert Penn Warren and Albert Erskine (Ed.s) *Short Story Masterpieces*. NY: Dell, 1958.

Robin Cook. *Mindbend.* NY: Signet, 1985.

Howard A. Olgin. The Doctor Game. NY: Dell, 1979.

Tony Hillerman. *The Blessing Way.* NY: Avon, 1978.

Patricia Garfield. *Creative Dreaming*. NY: Ballantine, 1976.

Gary Jennings. *Aztec.* NY: Avon, 1981.

Jack Henry Abbott. *In the Belly of the Beast: Letters from Prison*. NY: Vintage, 1982.

David Leigh. *High Time: The Shocking Life and Times of Howard Marks*. Portsmouth, NH: William Heinemann Ltd., 1984.

Terry Wilson. *'D' Train: A Novel*. London: Grapheme Publications, 1985.

Jane Bowles. *Out in the World: Selected Letters of Jane Bowles 1935-1970*. Santa Barbara, CA: Black Sparrow Press, 1982.

Shelf Three:

Olaf Stapledon. *Last and First Men and Star Maker*. NY: Dover, 1968.

William McKee German. *Doctors Anonymous: The Story of Laboratory Medicine*. Garden City, NY: Blue Ribbon Books, 1944.

Delacorta (Daniel Odier). *NANA*. NY: Summit Books, 1984.

Anton Chekhov. *The Tales of Chekhov Volume 1: The Darling and Other Stories*. The Ecco Press, 1984.

Philip Swindells. *The Water Gardener's Handbook.* NY: Random House, 1984.

Rudolph Wurlitzer. *Slow Fade*. NY: Alfred A Knopf, 1984.

Robin Cook. *Godplayer.* NY: Signet, 1984.

Hamilton Cochran. *Freebooters of the Red Sea: Pirates, Politicians and Pieces of Eight*. Indianapoli: Bobbs-Merrill, 1965.

Lawrence D. Stewart. *Paul Bowles: The Illumination of North Africa*. Carbondale, Ill: Southern Illinois University, 1974.

Richard Clark Hirschorn. *A Pride of Healers*. NY: Bantam, 1983.

John Saul. *Brain Child.* NY: Bantam, 1985.

Martin L. Gross. *The Doctors*. NY: Dell, 1967.

William Shakespeare. *The Viking Portable Library: Shakespeare*. NY: Penguin, 1977.

Brian Garfield. *The Paladin*. NY: Bantam, 1981.

Richard Frede. *The Interns*. NY: Bantam, 1962.

Arthur C. Clarke. *2001: A Space Odyssey.* NY: Signet, 1968.

Arthur Rimbaud. *Illuminations*. New Directions.

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59. Iain Sinclair from *American Smoke*: "We got the standard heritage tour: the shotgun Nagual paintings with demon faces, and the books, which are mostly science fiction, serial killers, UFO reports. Along with unsolicited gifts left, pristine on the shelf. Burroughs kept a King James Bible close at hand: 'for the language'. He re-reads: Hemingway ('good on death'), Greene, Conrad, Denton Welch above all. And books with hard information." *American Smoke*, p. 165.

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