

A Heuristics of Reading the William S. Burroughs Archive:
The W.S.B Papers as a Visual Heuristic of Time and Space
of the Cut-Up Methods, Employed Throughout Mediums

by

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A Thesis Presented in Partial Fulfillment
of the Requirements for the Degree
Master of Arts

Approved April 2023 by the
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ARIZONA STATE UNIVERSITY

May 2023

ABSTRACT

The archive has always been a central piece to William S. Burroughs' generative legacy. I argue that the William S. Burroughs Papers accentuate the cut-up/fold-in as contingent on perception and a product of being-in-the-world, as described in *The Third Mind* and in interview. These experimentalist forms are noticeably replicated throughout the W.S.B Papers, and are a heuristic to his literary oeuvre: specifically, the relationship between word and image, and entering the "image" within his word. The cut-up/fold in methods are more than a literary device. They are captured throughout the archive as a rhetorical tool. As curator Robert Sobieszek observes that Burroughs introduced a new dimension into the field of writing (1996), this paper displays the visual overture of this new dimension accentuated via an interdisciplinary approach: Burroughs utilizes the fields of visual culture (with collaborator Brion Gysin) and photography to apply a replication of the cut-up (a literary form) to the image, illuminating newfound, semiotic pathways of visual communication. Through evidence of cut daily news, plural grids, and pantropic street photography, Burroughs' new dimension germinates visually, and is a reflection of *how* and *what* Burroughs, one of the most profound authors of the 20th century, keeps in his field of view. In the W.S.B Papers at Arizona State University, the cut-up pattern, if cut and shot appropriately, is applicable to both word and image.

DEDICATION

To my family and teachers: thank you for your belief and support in me, and continuing to encourage me to pursue my studies.

ACKNOWLEDGMENTS

I would like to thank Hayden Library at Arizona State University for image permissions for the use of this thesis. I am deeply indebted to the team at Distinctive Collections, in Open Stacks, Collections and Curation: Seonaid Valiant, Harold Housley, Patricia Gopalan, and the team of dedicated, student library aides. I would also like to thank Julie Tanaka, who taught me her vast well of knowledge, invigorated, and encouraged my passion for postmodernist archives; I cannot thank her enough for encouraging me to create an online exhibition, which lit the match for my initial step into the Burroughs' archives, and this eventual thesis topic. I thank these Papers, for their beauty and rich mystique.

My deepest gratitude and thanks to the Burroughs Estate for permission to use and showcase holdings from the W.S.B archives in this thesis. All images within this thesis are owned by Burroughs and are courtesy of the William S. Burroughs Foundation and Hayden Library at ASU. Images from the W.S.B Papers are used for research purposes only, not to be distributed. I am deeply appreciative to the William S. Burroughs Foundation for permission to engage with these archives for research purposes.

I would like to thank my committee: Ron Broglio, Jonathan Hope, and Shirley Rose. My committee's support, knowledge, encouragement of alternative readings, introduction to many new frameworks, feedback, and kindness were invaluable toward the production of this thesis.

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CHAPTER 1

A HEURISTIC FROM THE ARCHIVE: INTRODUCING THE WILLIAM S. BURROUGHS PAPERS

William Seward Burroughs (1914-1997), or the grandfather of the Beat Generation, is most well-known for his novels *Naked Lunch*, *The Cut-Up Trilogy*, the *Cities of the Red Night* trilogy, and for a diverse career in the field of sound and visual arts. This paper centers itself around a heuristic of reading William S. Burroughs' archives in respect to his work with image; repositories around the country provide an expanded field of view on how image (and form) is multifunctional to the levels of reading within his methodological oeuvre. Such repositories exhibit new ontological relationships between word and image. Scholars talk about Burroughs' work as moving outside of time and space. This *movement* is further revealed through his archives as a visual rhetoric—and Burroughs' definition of art is one of optics. Archival holdings across the country bear the rich foundations towards his techniques in word and image.

Methodologies such as the cut-up, fold-in, and colors walks (throughout the W.S.B Papers) prove to imbed the field of literature into a cinematic realm. This is furthered through the physicality of these papers. Image and word are in direct conversation through Burroughs' hand—taping, taking, and re-taking *every* scene, color, sound, word and picture—and are preserved throughout his archival body. This archive introduces layers of reading word through image, and the physicality of the archive¹ as a whole becomes an aspect of the time/space manipulation preserved within the archive. Burroughs' archival body becomes a heuristic of time and space: all at once, the W.S.B Papers constitute a portal into the past, present, and future.

¹ The physicality of the W.S.B Papers encompasses the sheer mass of physical materials and clippings, kept in five series, and spanning over 12 linear feet.

A quick explanation on the diffuse nature of the William S. Burroughs Papers: In 1974, Burroughs and his team began disassembling collages and gathering his life-work to create multiple corpuses for sale. Generally, these materials were assembled for the purpose of both privatized and University acquisition. ASU's acquisition of the William Seward Burroughs Papers (the W.S.B Papers) strikes an interesting chord because of their provenance.² What is known versus omissions on provenance and accession create a myth which surrounds the Papers. Although the statement on Arizona Archives Online describes the provenance as "purchased from (50%) and donated by (50%) Robert H. Jackson in 1984,"³ questions arise concerning how Jackson acquired these Papers, or to what extent the materials in the purchase and donation were assorted by Burroughs' team. Spanning twelve linear feet, this purchase was one of the largest acquisitions on Burroughs at a public university when it was onboarded to Special Collections. Although ASU had these materials in their collections almost two decades before their official accession, The W.S.B Papers were processed by Steve Kranz, Janette Emery, and Patricia Wittman during 2001-2002.⁴ Given the limited knowledge on accession stratagem of this unique archive, which should be explored in future research, the physicality of these boxes is (/appears) absolute. We must also question *why* and how the W.S.B Papers traveled from Jackson, the donor, to ASU—perhaps, Burroughs' love of the wild desert, his membership and speaker role at the Institute of Ethnotecnic (and involvement with Biosphere 2 in Arizona) are a few of the many possibilities why ASU was the destination

² The origin of materials. Rare materials will have a provenance to determine their authenticity, and in many cases, the provenance can heighten the value of an item or items.

³ Rumors that ASU may have had these papers in their archives as early as the 1980s is confirmed through the Provenance statement on Arizona Archives Online. Although these papers were both acquired through donation and purchase, the original purchase agreement states that Burroughs "continues to hold copyright," as stated in the Finding Aid on Arizona Archives Online.

⁴ Courtesy of Elizabeth Dunham, Associate Archivist at Arizona State University Libraries. For the processing team, Elizabeth kindly cross-referenced the names with ASU's Directory: she also informed me that these three archivists were not ASU staff, faculty, or students during or after 01-02 accession. This sparks a question on the status, use, and state of these materials during the almost two-decade gap.

for this archive. Furthermore, is conjecture from one of the past curators that an ASU professor wrote the interpretive sections on the finding aid on Arizona Archives Online, although no current curator or archivist can confirm the exact professor who wrote these sections.⁵ Such Rumors add to this collection's mystique. Another collection associated with William S. Burroughs, but not from his Estate, is the Ted Morgan Papers: centered around the bibliography *Literary Outlaw* (1988), the Morgan Papers consist of manuscript pages, transcribed interviews, and tapes of Burroughs and Morgan for the book, a boon to the Burroughs-Beat collection at the University.

The materials inside the W.S.B Papers contain a rich foundation to Burroughs' career as a conceptualist in literary and art worlds—disciplines clash—word and image collide. MS SC BU 15-18 hold thousands of original, 1960s (largely uncharted) newspaper clippings that informed Burroughs' experimental mimeos from the mid 60s, as well as advancing the cut-up post 1959. For example, distinctive materials which will be expounded upon in this paper, range from a tracing of the 23 Enigma featured in *The Third Mind* to a cataloguing of news and advertisements that distort or illuminate the semiotic connection; this, in respect to the Beat's relationship with the media's control over their movement's *image* cannot be overlooked, and will be addressed in the following chapter (through a synopsis of Oliver Harris' "Cutting up the Century"). Another distinctive holding is the beautiful color work from the *Rub out the Word* (MS SC BU 21) collaboration with the postmodern painter Brion Gysin, mythologized by scholars.⁶ ASU houses this original documentation in a 1961-3 blue slipcase cover. Alongside these two examples of rare, Burroughs' ephemera and conceptual work, this thesis aims to display the power of such holdings at Arizona State University, the Berg,

⁵ Contacted this past curator who passed down this statement for a comment, but did not get one.

⁶ "[Barry] Miles recalls seeing a 'beautiful' set of 'Rub out the Word' images by Burroughs from 1968 in which words were replaced with the colours [sic] blue, red, brown, green, yellow, and white" from "Interspace Documents" in *Taking Shots: The Photography of William S. Burroughs*, 39.

L.A County Museum, and Syracuse University as fundamental to the *entire picture* of Burroughs in the early to mid 60s.

The mission of this thesis is a.) to depict the breadth of materials in the W.S.B archives b.) expanding our field of view on Burroughs through the archive c.) showcasing the importance of image-in-word and image-in-text within this archive as fundamental to Burroughs' ideology of the cut-up. This thesis centers itself around Burroughs' multidisciplinary work between 1960-1965 within the archive (while giving brief context of what stimulated the 60s Beat movement); this paper aims to show the galvanization of avant-gardist practices inside and outside of his publications that by nature is fueled his literary work; these distinctive holdings in the W.S.B Archives as well as repositories across the country stand as unique footholds to this story. Burroughs' work in word and image coincided in a point in his history where visual cultural work and semiotics were imbedded in modes of media/communication—interchangeable with his literary work, and fueling fold-in/cut-up philosophy. These fields are valuable in dissecting Burroughs' study of word and image control during the height of the media as the messenger, or the medium as a message, coined by Marshall McLuhan in *Understanding Media*. The materials in these archives fuel a “The Burroughs Century”⁷ through Burroughs' distortion of information (or reshaping of a media-narrative) towards the tail end of 1959 and extending throughout the 60s within this very Americanized decade. The archival holdings in the W.S.B Papers become a heuristic of reading Burroughs' visual cultural techniques in this epoch of identity suppression and supervision. In this archive, literary form is visualized and emphasized through Burroughs' visual cultural works.

Past and present publications in Burroughsian studies feature archives across the country. A drive towards the archive as generative to new Burroughsian readings

⁷ Harris, “Cutting up the Century” in *Cutting up the Century*, 29.

expands every year; *Ports of Entry: William S. Burroughs and the Arts*, by Robert Sobieszek, the influential exhibit and publication of the same name, drawn from the L.A. County archives and private acquisitions; *Taking Shots: The Photography of William S. Burroughs* (2014) ed. Patricia Allmer and John Sears, a publication delving into the previously unpublished photography of the author; a survey of two recent anthologies on Burroughs archives (showcasing Berg and Vaduz), *William S. Burroughs: Cutting up the Century* (2019) and *Burroughs Unbound* (2021). These publications respectively mark the archive as a cataclysmic point by which to study William S. Burroughs' wider impact on the field of experimentalist literature, visual culture, and the arts, as these archival papers not only enrich Burroughs' published work, but gesture to his archival body as more radical than the falling words and images that hit bookshelves across the nation. From these anthologies, the holdings at ASU don't receive a generous spotlight, if any at all. The hope of this paper is to exhibit a few of these distinctive holdings (alongside discussion of prominent holdings outside of the W.S.B Papers), through description and reference, to convey that the W.S.B Papers at Arizona State University is an incredibly unique repository within the U.S, and to further the W.S.B Paper's "coordinate point" for larger anthologies and publications on Burroughs.

The W.S.B Papers at Arizona State University and other repositories across the nation through secondary citation will be the primary driving force of this paper; the methodologies (stripped of publisher and editorial intervention) presented in the archive will amplify the notion that optics play a massive role in the absorption of information, with cut-up, photography, and art amplifying methods of sight as fundamental to information absorption. Photography, color, and clippings from distinctive, Burroughsian archival studies will be used to evoke the diversity of mediums by which comprehensive methodologies were inspired by; this, informed by a precedence of

French Surrealism and the cultural contexts of the 1960s, has changed the way philosophers and artists alike approach the crossroads of word, image, and control.

I will leave you with my own general consensus of these archives through the words of Antoni Jose Bonome García. After researching the Berg Collection and interviewing Oliver Harris, one of García's four conclusions is how "...the archives show the existence of a complex semiotic system at work that this author produced in order to make his narrative evolve, and whose analysis demands the insights of several disciplines [und.]."⁸ Echoing García's statement, this thesis will draw upon the insights of visual culture, linguistics, and photography as a means to chart this third dimension, an ultimate space-time coalescence that the W.S.B Papers exhibit. Most importantly, through the exposure to these materials, García notes Burroughs imperative to show and explain his methodology to readers,⁹ a life's work of time and space connections and communication, with gestural lines in scrapbooks, manuscript pages, and newspaper collage. The materials in this archive are a rare window into Burroughs' methodologies that convey thought, idea, and representation through an optic which clarifies, enhances, and expands the representations of Burroughs' work in the rapidly changing, cultural space of the 60s.

⁸ "Pictographic Coordinates," 1411

⁹ Ibid; 1411

CHAPTER 2

THE FORM ECLIPSE

His revolutionary literature tactics have led him to margins of activity where genres cease to matter, where the distinctions between words and images blend together, where paragraphs become filmic montage, and where a shotgun blast is the same as a painting.¹⁰

Burroughs' unique writing style plays towards discourse around word and image (in literary and art communities) during the 1960s: from Alain Robbe-Grillet's fluid characters shifting through time and place in 1961, Ivan Chermayeff and Tom Geismar's moving words in 1962, to Emmett Williams' readerly activations of the concrete poem in 1967,¹¹ Burroughs' literary work engaged with layers of word and image that were contingent on form and presentation. Involvement in such discourses during the 60s aimed to intrude, galvanize, or as Cortazar puts it in *Hopscotch*, to turn the book "inside out."¹² As Robert Sobieszek notes, Burroughs' reinvention of the cut-up methods echo the disjointed tableaux of art and language as he "introduce[d] a new dimension into writing [that flooded into later visual compositions] enabling [him] to turn images in cinematic variation."¹³ The way by which the cut-up plays into a phenomenological mosaic shifts seamlessly inside and outside the text. Sobieszek discusses this literary montage as drawn from fields of film, photography, and art.

The cut-up is a literary method categorized by a specific series of cuts or folds that blend an array of authorial voices into one. Usually, this consists of cutting up a singular page of text into four quadrants (poetry, article, novel page, critique), or folding in two-to-three similar texts to create a new page. Generally speaking, this methodology prioritizes breaking texts down through a pattern that will yield similar results each time. Within the archive, the text, quadrated or blocked off, becomes a visual mosaic: 2.1

¹⁰ "Preface" in *Ports of Entry* by Sobieszek, 10

¹¹ "Rub out the Word Forever" in *Ibid.*, 26-7

¹² "Terminal Documents" in *Ibid.*, 30

¹³ "The Cut-Up Method of Brion Gysin," in *The Third Mind*, pdf. 19/100

highlights the influence of form over our reading processes through the example of form (via cut-up) influencing the speed and order in which a block of text is read. To Burroughs, “Apomorphine cuts the junk lines from the brain”¹⁴ in the same way that a cut-up “cuts” out all the “junk” information signals. Alongside photography of apomorphine in *Taking Shots: The Photography of William S. Burroughs*,¹⁵ a conceptual framework of the apomorphine chemical structure operates like a cut-up or fold-in (through rewiring the way one reads or thinks). The rhetoric induced through the cut-up thwarts a system of control over the body and mind, activating the language on the page, which in Gysin’s words, restimulates the page’s language.

Burroughs’ cut-up and fold-in work is distinctive. As reported by Gérard Georges-Lemaire, past advents in dadaism¹⁶ did not push the envelope beyond reconsidering “form.” Burroughs’ cut-up/fold-in evokes a perspective of space and time as contingent to the mechanisms of reading, and shows this to be true through the manipulation of such, instead of an exhibition of only *space*. The shuffle as executed by Burroughs expresses the aleatory nature of the words we read.

In 1920, Tristan Tzara “called on writers to make chance an essential agent of composition. In *Manifestos*, he implores cutters to ‘take a newspaper/ take some scissors.’”¹⁷ The French Surrealist also expressed that through this form, the poem “will resemble you.”¹⁸ Both of these statements are echoed in “The Cut-Up Method of Brion

¹⁴ Ref. 2.1

¹⁵ Photography of a hexagonal fence alongside photography of the apomorphine compound drawn on concrete with chalk, 154-5 from “Pattern Recognition” in *Taking Shots*. The power the apomorphine chemical had over Burroughs’ recovery from addiction in many ways is a metaphor for the ways in which Burroughs’ implores his readers to break or reimagine word and image forms in order to break themselves away from the Control Machine, its replicated structure will be discussed in chapter four. As noted in *The Third Mind*, “No doubt the mathematically inclined could progress from plane to solid geometry and put prose through spheres and cubes and hexagons,” ref. pdf. 65/100.

¹⁶ Gérard Georges-Lemaire’s observations of Tzara’s *Manifestos* and Marcel Duchamp’s *Rendezvous du Dimanche 6 février à 1 h 3/4 apres-midi*: two Dadaist works that are “cut-ups.” From *The Third Mind*, 4th stitch, pdf., 9/100.

¹⁷ “Mutable Forms: The Proto-Ecology of William S. Burroughs’ Early Cut-Ups” in *Cutting up the Century*, 338.

¹⁸ *Ibid.*, 339.

Gysin,”¹⁹ on Brion Gysin’s discovery of this method in the summer of 1959. Crediting Tzara’s demonstration²⁰ as a reflection to what the cut-up method once was, Burroughs’ furthers Tzara’s call—and the Surrealist movement’s ideation—to “liberate the subconscious”²¹ through encouraging anyone to take up the scissors and see where the words fall, alluding to the cut-up as a way to thwart the word (vehicle and virus²² of control). Imploring *everyone* to engage with the cut-up methods catalyzes a metaphysical, Surrealist *liberation*:²³ “[the cut-up] is experimental in the sense of being *something to do*. Right here write now.”²⁴ Putting language back in the hands of the people is synonymous with what Tzara was getting at in his performance: there is no barrier of engaging with language. Words are associative to each other, and a poem can be drawn from a hat. In itself, Tzara’s radical performance threatened the institutions surrounding poesy, and was later denounced by André Breton, the leader of the French Surrealist movement.

¹⁹ Further appearances of this chapter include publications such as *Yugen* (1962), *Swakal* (1972), and *Re/Search* (1987), and republished in *The Third Mind* (1978) as one of the book’s chapters. Sourced from the W.S.B Papers Finding Aid on Arizona Archives Online.

²⁰ In 1920, Tristan Tzara put on a public performance, where called upon members of his audience to create a poem by pulling sentences out of a hat, which was met with outrage.

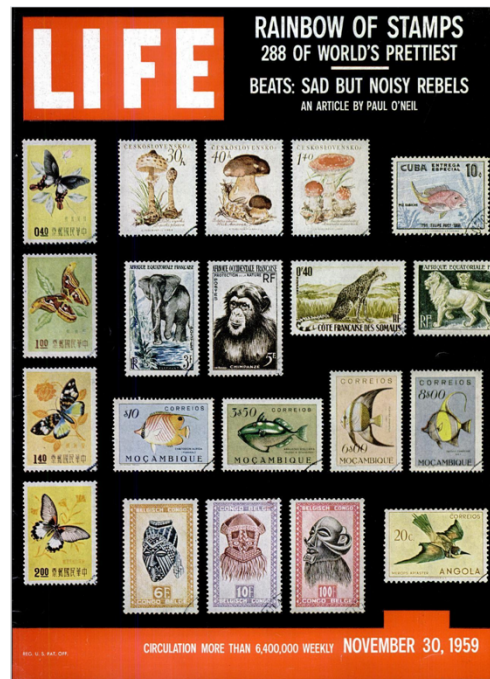
²¹ “The Significance of Surrealism” by Henri Peyre, 29.

²² A fascinating theory on the word having been derived from a virus. Spoken and written word to Burroughs is innately parasitic. There can also be parasitic image, which is mechanistically similar to the word as a virus. See “Towards a Field Theory of Word.”

²³ “The Significance of Surrealism,” by Henri Peyre, 29; citing Andre Breton’s famous quote: “[o]nly the word liberty can still produce a state of exaltation in man.”

²⁴ “The Cut-Up Method of Brion Gysin” *Third Mind* pdf., 18/100

Brion Gysin re-discovered²⁵ this method in the summer of 1959, and passed along this invention to William S. Burroughs, who utilized the cut-up to “storm the reality studio;” as stated earlier, the cut-up/fold-in’s development in a time-and-place context is more than just a Tzara-redux. The publication of Beat literature during the mid to late 50s²⁶ fueled a countercultural movement at odds with the American Dream, but more importantly, at odds with a *language* of the “American Century.” Oliver Harris challenges the origins of the cut-up (in Beat hands) through citing the relationship between streams of information, such as Henry Luce’s magazine (*LIFE*, *TIMES*, and *Fortune*) and the Beat movement. This war played out on a battlefield between “the nightmare of Luce’s endless American Century”²⁷ and a “Beat” opposition; as language shapes a cultural image, the onslaught of unfavorable images and coverage in these op-eds became a disruptor to this budding movement of countercultural authors, attempting to divert public attention. In many ways, Luce’s desire to control the Beat image was, as Burroughs’ noted, an attempt to control the perception



2.2: LIFE issue November 30, 1959. Coverage and coinage of the “Beat Generation.” Note the juxtaposition of an affluent, bright, and culturally spirited collective “Rainbow of Stamps...” *Life* presents its readership, with the Beats, (through lack of beautiful and bright imagery... foreshowed even here) categorized as the pesky “Sad but Noisy Rebels”

²⁵ Use of ‘re-discovery’ given the use of cut-ups in avant-gardist collage and similar sentence permutation in the French Surrealist Movement.
²⁶ Although there are many profound publications during this period, the specific three that coined a countercultural generation were: “Howl” (1956) by Allen Ginsberg, *On the Road* (1957) by Jack Kerouac, and *Naked Lunch* (1957) by Burroughs
²⁷ Oliver Harris, *Cutting up the Century* 31

of these authors on a global state, and thereby, the future of cultural and creative movements.²⁸

Harris discusses that the article in question, “The Only Rebellion Around”²⁹ by Paul O’Neil, was seventeen pages long and juxtaposed with an unrelenting, barrage of images. These images take the form of newspaper adverts, which add to “twenty-nine separate advertisements, ensuring that the coverage of the Beats is framed by ... the ‘abundant life’ that defined the American Century.”³⁰ The abundance of these advertisements alone was detrimental to the coverage of the Beat authors this article depicted, and will be explained as

foundational to the cut-up methods later within this chapter. One could see that the Beats were at odds with this American Century even through the length of the op-ed: Harris observes the word count of this “Beat” article to be five thousand words: shorter than the five-page editorial on “The American Century” pioneered by Luce more than a decade earlier in *LIFE*.³¹ With this abundance of advertisements, on top of a short article, the pictures served as a distracting mechanism to the word.



2.3: Pages from the op-ed, accessed via Google Books: “Corso... is described by admirers as a ‘charming child of the streets.’ He boasts that he has never combed his hair, ‘although I guess I’d get the bugs out if I did.’” To the left: “ACCO Lawnmowers now ready for Christmas.”

²⁸ He who controls *TIME* controls (all) *LIFE* and *Fortune*. On Henry Luce, Harris recounts a conversation between Burroughs and Corso: “Luce is God. He owns *LIFE TIME* and *CHANCE* (Fortune). In *Life* he is all strong, in *Time* he can write about something before it even happens. He made the Beat Generation!” 38.
²⁹ Appearing in the November 30th edition of *LIFE Magazine*. “The Only Rebellion Around” was penned by a *LIFE* staff writer. The main article spans from 115-130.
³⁰ *Ibid.*, 36
³¹ *Ibid.*, from a 1941 ed., 36

More interestingly, the articles and photography leading up to, and after the “The Only Rebellion Around,” are precursors to the frame that excludes the Beat voice and experience on all fronts. Before “The Only Rebellion Around, the advertisement “How a



New antibiotic way to fight SORE THROAT

1. Relieves pain fast
2. Kills germs
3. Speeds natural healing

Candettes Antibiotic Troches
Antibiotic Troches contain ten germ killers, plus the same pain reliever used by many doctors after tonsillitis.

Technically, it may be called "more sore throat", but all you have to say is "I have a sore throat" and you're cured!

Candettes Antibiotic Troches have the power to bring you that relief.

More than that, the new effective antibiotic in every Candettes Troche will enter harmful sore throat germs directly working up the natural healing process.

Candettes meet this unique need, but don't let that fool you... they work like the present medicine that you keep a packet ready at hand, in this case, it's your pocket. At the first sign of throat irritation or soreness, take Candettes. Or better, if you have them on hand, use your doctor.

Candettes Antibiotic Troches



The Dreyfus Fund is a mutual investment fund in which the management hopes to make your money grow and takes what it considers sensible risks in that direction. Ask your securities dealer for a free prospectus.

DREYFUS FUND INC.



BEATS advertises

many writers after evidence as the "greatest writer in the world." A Harvard man and an offshoot of the wealthy St. Louis family, Burroughs is now 45, a pale, cadaverous and bespeckled being who has devoted most of his adult life to a lonely pursuit of drugs and debauchery. He was first in Mexico and then in Europe, doing his self with alcohol, heroin, marijuana, LSD, mescaline and a healthy dash of cocaine he once experimented with in the South American jungle a decade before World War II.

Before beginning periods of self-effacing withdrawal he has rubbed shoulders with the drugs of a half dozen more. His work are three, *Jazzie*, *Good* and a last manuscript, *The Naked Lunch*, recently published in Paris.

The *Naked Lunch* could be described as an effort to communicate the degradations of addiction in eye tones "... you pick up some fat fuck and make a quick hash with a gun. Then he the dropper you use in the hole and feed the solution slow and careful. ...

Intoxicated are hallucinatory scenes indication of their "puffed nerves" and "pink solution." "... that set it out over the floor. Intoxicating perfume! I say perfume" advanced because his condition were performance. The most important thing about the scene is the pattern and then make his entrance like a fallen dancer. ...

To this list of major Beat poets one peripheral figure, Lawrence Ferlinghetti, must be added. Ferlinghetti, a wartime naval lieutenant commander who studied in Paris under the G.I. Bill, is the founder of San Francisco's City Lights Pocket Bookshop, which has become headquarters for Beatniks. A tall, quiet, pleasant man, Ferlinghetti encourages, publishes and defends Beat writers and, basically through, was better than poetry than most of them. One of the most have lately issued all poems about the conditions. The most of them has produced anything as startling as one of Ferlinghetti's efforts which was delivered before San Francisco audience centered with a dense interpretation by a girl named April Wilson:

He was a kind of opponent
from a square type like Caliban
Who said that the world had it on all over his Dad
They search him on this text to read,
The job have been in his nose, looking and pointed out
and read back. ...

The bulk of Beat writers are unadorned and almost anonymous who have diluted themselves into following their labyrinthine obsessions are set simply because they have rejected the form, style and substance of previous generations and have named upon themselves as an expression of "total personality." They want that poetry, used their best upon the scene, was written simply for other poets "and not for the people," but most of them are only write for just about

2.6: “A Harvard man and an offshoot of the wealthy St. Louis family, Burroughs’ is now 45, a pale, cadaverous and bespeckled being who has devoted most of his adult life to a lonely pursuit of drugs and debauchery.” The advertisements to the left: “New antibiotic way to fight SORE THROAT” and “DREYFUS Fund” ... “helps your money grow/ takes what it considers *sensible* [italics] risks in that direction.”

Family Grows Together” spans multiple pages. This advertisement sets a tone that the nucleic family stays together, showing clean spaces, industrialization, and smiling children. The photography spread anticipating “The Only Rebellion Around” is “Proud Men for an Elite Corps”³²– the page “A Young Man Taking Hold” works against “The Only Rebellion Around” through the imbedded imagery and proud rhetoric of young army men serving their county, their *strength* having come from (and being tied to) the positive influence of their *growing family* and “The Gifted Family.”³³ Even though the juxtapositions Burroughs, Corso, and Ginsberg picked up on were subtly woven into

“The Only Rebellion Around,” the tone of advertisements, text, and photography surrounding the article foreshadow what *LIFE* promotes. Furthermore, the pleasant and glowing articles, advertisements, and spreads surrounding “The Only Rebellion Around”

³² Photography spread by Paul Shultz, 103.
³³ “Portrait of a Gifted Family,” 113. Juxtaposed with the spread of the “Beat Pad” (114-5) on the following two pages, this newspaper juxtaposition of the cheery family with three members makes for a very haunting depiction of the “Beat Family” unit (also having three members). The Beat Family, unlike the other family, has been broken up into numbers and categorized like objects. The mother and father in the “Beat” spread have been isolated from their child. When beginning to read “The Only Rebellion Around” the reader is confronted with a baby alone on the floor, played almost lifeless, described in #21: “Beat Baby, who has gone to sleep on the floor after playing with Beer Cans.”

exaggerate the caustic, authorial voice within the article and its unflattering “hooligan” photography.

The advertisements in the Beat’s coverage coined the term Beat Generation not only through its unfavorable photographs and article, but through a visual rhetoric within the image that, promoted a subliminal and hostile register towards the subjects within this hit-piece: Harris quotes how

Burroughs recognized (fig. 2.4-2.5), “notice how they say of me GUNS–Don’t Shoot the Warthog, Bomb, in photo: Corso aims as if to SHOOT–also notice, photo of Ginsberg lying in bed, the Sitwell ‘bad smell’ comment, next to Ginsberg photo is an ad ‘how to get rid of bad smell from the house.’”³⁴ This visual reading signaled one major question for Burroughs:

“Why *that* picture just *there*.??”³⁵ The following images depict reinforce a negative perception of the Beats. In this manner, the cut-up and fold-in for these countercultural authors became “... the principle textual method of *guerilla* resistance against the virus... [and we can extend, to Luce’s *LIFE*, *TIME*, and *Fortune*, or *the Control Machine*] ...one takes a strongly linear form like

the typewritten word, cuts it, and reassembles it such that its ordinative powers are



2.7: Courtesy of the William S. Burroughs Estate and Arizona State University. “First choice of big game hunters/teaming up.” Note both advertisements have prey in their sights. Also, consider the color matching on the rifle and man vs. the animal and the woman, as well as the connection between the eye & scope, to the eyes. This photograph establishes a rhetoric between images in the daily news that affect the reader because they are within the reader’s line of sight. This clipping establishes the advertisement as a distortive semiotic outside of “The Only Rebellion Around.”

³⁴ Ibid., 38

³⁵ Ibid., 38

deactivated.”³⁶ One could do the same with image (interlaying image through magic squares, as was conceived in *The Third Mind*) or, utilize the photographic image as a weapon³⁷ taking shots of the future to control the future. This *ordinative* power, in respect to the cut-up and fold in, marks these methodologies as, re-distorting the words of an opposing force *or* allowing the message of prose, once veiled a distracting semantic, to come through. With the connection between word and image presented in this article, the relationship between image and word in Burroughs’ challenges the narrative between word and image (MS SC BU 15-18); select clippings unpublished, original newspaper clippings will be exhibited in the following pages.

By shifting language temporally and spatially, Burroughs and collaborators distort the proximity of the words;³⁸ however, through this “distortion” a new reading based on a shift of the syntagm and paradigm planes³⁹ groups words closer together, thereby placing more an and emphasis on the *words* and rhetoric used as a form of expression and subliminal signaling (such as the way an image is used to juxtapose and divert the audience’s attention away as in 2.5 and 2.6; or, to signal that the individuals being spoken about are *wrong, dirty, or tainted*; 2.5 discusses Corso’s *unkempt hair* and offers an advertisement to fix one’s *unkempt lawn*; 2.6 discusses Burroughs’ status, comparing his being to that of a *parasitic* nature and offering an *antibiotic solution*;⁴⁰ the second advertisement for 2.6 converses with Burroughs’ “fall” – I say this

³⁶ Brent Wood, “William S. Burroughs and the Language of Cyberpunk,” 15

³⁷ Burroughs fights back through image. As observed in “Photography as a Weapon” in *Taking Shots*, Barry Miles shows photographic evidence (alongside an interview) that describes the takedown of The Moka Bar in detail.

³⁸ *The Third Mind*, pdf., from “Cut-up of prose poem ‘Stalin by Sinclair Belies,’ authored by Burroughs: “shift lingual. .. vibrate tourists .. free doorways . . . shift lingual . . . vibrate tourists .. free doorways .. tata Stalin . . . carriage h ta . . . ta ta Stalin .. carriage age ta .. ” 31/100

³⁹ Shifting of sytagm and paradigm also expressed in the “Rub Out the Word” Exhibit (1961-3) MS SC BU 21, Arizona State University Library, creating a linguistic shift that is *not* exclusive to the written word and encompasses both symbol and color.

⁴⁰ Note this antibiotic solution has to do with the *throat*, signaling words and speech.

sarcastically—from a Harvard education and upper class St. Louis family to a Tangier apartment).

Whether or not the reader chooses the story that Gysin *mistakenly* dropped his pair scissors, the French Surrealist Movement, or humorous juxtapositions,⁴¹ the practicum of the cut-up method is described in “The Cut-Up Method of Brion Gysin.” A synopsis of this practice from this chapter follows: Burroughs implores his reader to take any text(s), Through sectioning materials into four quadrants, and shuffling these sections diagonally, the final statements of a text become its opening statement. The narrative order is disrupted, changing one’s relationship to information that was once before the reader. The dismantling of prior form brings about a new structure which revolutionizes the use of language as a de- or recentering mechanism: the organization of newspaper clippings throughout the mid 60s in MS SC BU 15-18 reinforces the optics and aural elements of reading, such as the subliminal in 2.7, displaying the connection of control images and advertisement.

The cut-up visually re-addresses lines of information. This method prioritizes a visual medium through geometry, a specific series of cuts or folds peeling back hidden messages or newfound interpretations in a work of literature that bleed into Burroughs’ photography and collage. As Nathan Moore states, the multimodality of Burroughs’ work is in part because for Burroughs, “[a]ll writing is cut-up, already composite, hybrid, impure, unstable [for him]: refusing to stay on the page. Furthermore, all writing is image[...] writing already makes use of the techniques of painting, photography, and cinema because it edits, juxtaposes, infiltrates, and infects through its function as image...”⁴² The newspaper, with its photographers and journalists hunting for that shot

⁴¹ Cutting up the Century” 339.

⁴² Nathan Moore, “Nova Law: Logic and Control,” p. 437

or that story, then, becomes the perfect medium to exemplify a cinema within narrative. Depending on the shot or the story, word is image, and image is word.

Burroughs often used vertical columns divide pages into units so that sections of a text could be folded in, compared, and juxtaposed. The grid is a manner by which the “cut-up [on a visual field can concretely] establish new connections between images, and one's range of vision consequently expands.”⁴³ The symbolism of the vertical column will be elucidated in the next chapter. One of the most common cut-up techniques involved dividing a page into four equal quarters and swapping the sections diagonally.”⁴⁴ The conflation of word and image, in this respect, beckons to the emphasis on *form*, extending into his larger body of work: “[a]t the core of Burroughs’ art is the cut-up technique... while loosely related to the more traditional techniques of collage, photomontage, and text-image experiments used by modern artists, Burroughs’ cut-up strategy inaugurated an essentially postmodern shift in the conceptual and technical characteristics of both literature and the visual arts.”⁴⁵ The development of form influenced the cut-up methods, and was furthered beyond 1959 in the development of the fold-in, a technique that Burroughs’ used to write *Nova Express* (1964).

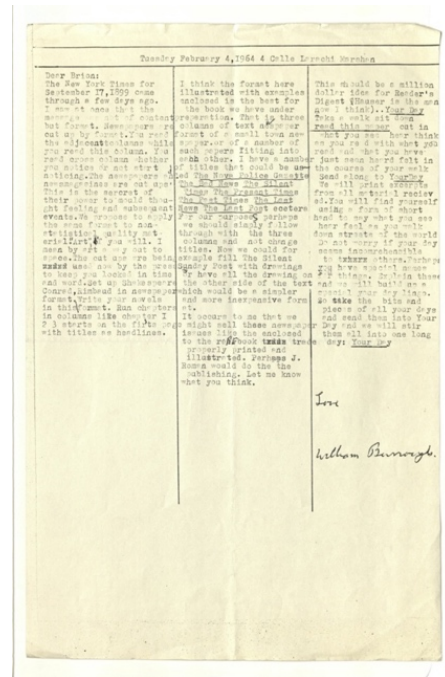
⁴³ *The Third Mind* pdf., 5/100.

⁴⁴ “Devils in the Ink...” Tommy P. Cowan 176-7

⁴⁵ Robert Sobieszek, “Preface” in *Ports of Entry*, 10-11

Without the archival body, the skeleton for many of these books would neither be so distinctively visualized, nor so clearly marked, as Burroughs' literature blends the cut-up and fold-in methodologies seamlessly. The interesting semiotic connections between clippings is presented because, as in Burroughs' words, "*our technicians learn to read newspapers and magazines for juxtaposition statements rather than contents*;"⁴⁶ as stated earlier, the associations between *words* instead of words and objects affects the scanning methodologies. As expressed through Harris' documentation of the 1959 op-ed, the cut-up method and variants are preoccupied with form, if not arguing for the manner by which optics plays a starring role in how readers absorb, or are influenced to absorb, material. Through drawing from advertisement and newspaper, the cut-up and fold-in are a foil to how newspapers utilize structural systems to influence their readership. Instead, Burroughs urges the cutter or folder to take the power back, let the mice in, and so forth. Burroughs addressed a letter to Brion Gysin, (2.7) rallying a call for *YourDay*:

The New York Times for September 17, 1899 came through a few days ago. I saw at once that the message was not of content but of format. Newspapers are cut-up by format. You need the adjacent columns while you read the column whether you notice or not start noticing. This is the secret of their power to mould thought



2.9: Courtesy of the William S. Burroughs Estate and Arizona State University. Call for *YourDay* letter penned by Burroughs to Gysin.

⁴⁶ "Cutting up the Century, (37-8).

feeling and subsequent events. We propose to apply the same format to non-statistical quality material: 'Art' if you will. I mean by art as a way out of space...⁴⁷

Although content is the main indicative factor, it is argued that the manner by which the content is "plated" holds more significance than the words themselves; the optics of readership in the daily news, in this respect, play a large role in how the information on the page is synthesized. The *lines* in the newspaper become the molding of "thought feeling and subsequent events."⁴⁸ This is heightened in the archive, where a page using the *line* is a rhetorical device that changes the speed his text is read. Through using the line, Burroughs suggests that *you* can hold the same power as the news in "YourDay." Via cutting, an automatism is emphasized around the cutter: "I was sitting in a lunchroom in New York having my donuts and coffee. I was thinking that one *does* feel a little boxed in in New York, like living in a series of boxes. I looked out the window and there was a great big Yale truck."⁴⁹ When describing the phenomenon of the cut-up as a form of perception, Burroughs uses language like "boxed" and "column"⁵⁰ tying this methodology into a geometry that will be addressed in chapters 3 and 4.

The call for *YourNews* is also a rather interesting one: this call is broadcasted by Burroughs, with the people of the world holding the mic: "Send along to *YourDay*. We will print all excerpts from all material received. You will find yourself using a form of short hand to say what you see hear feel as you walk down streets of the world... so take the bits and pieces of all your days and send them into Your Day and we will stir them all

⁴⁷ "YourDay" MS SC BU 2 Item 8, Arizona State University Library

⁴⁸ Ibid.

⁴⁹ *The Third Mind*, pdf. 5/100

⁵⁰ "[s]omebody is reading a newspaper, and his eye follows the column in the proper Aristotelian manner, one idea and sentence at a time. But subliminally he is reading the columns on either side and is aware of the person sitting next to him. That's a cut-up." from *The Third Mind* pdf., 5/100.

into one long day: Your Day.”⁵¹ The

letter calls for a re-filtering of

language back to the people, a

culminating phenomenology

described in “The Photo Collage:”

space, time, mood and collage

concentrates, which can be applied

in any other field, such as film and

music, but most notably an

“archetecrture– The walls were

made of blocks that shif ted and

permutated– Mayan relief– Attic

frieze– pan als– screens– pjoto col age of the building in all xxxxxxxxperiods and

stages...”⁵² fundamentally reflected on the body, and culminated through the *lines* within

the camera lens on an atomization of people and their routines.

These newspaper clippings, generative to his stories and literautre through direct

allusion to the event in itself, names, and dates, are in many ways semotic manipulations

of time and place that is informed through Burorughs’ prior relationship to unfavorable

newspaper coverage. These clippings are representative of how Roland Barthes describes

the phenomenon of sight: “the gaze cannot be neutral except to signify neutrality...

situated in the ‘overflow’ zone... whose being inheres in its *excess*.”⁵³ This demonstrative



2.10: Courtesy of the William S. Burroughs Estate and Arizona State University. Newspaper clipping beholden to a three-column format, zoned in on *the eyes*. The article deals with an interview with the artist Al Kooper on his new album: “You know the week before [...] get up in the morning and look out the window and there’d be a thousand kids in the street. And making music became very secondary to watching them. And people getting killed, how can your music be more important than that? I’m not a protest song writer but suddenly I’m writing protest songs[...].”

⁵¹ “YourDay”, MS SC BU 2 Item 8, Arizona State University Library

⁵² “Introduction” in *Taking Shots*. 16-17. The Photo Collage Plate is originally sourced from Arizona State University Library. The different categorizations of collage, when reflected through “architecture” refer to a Genuis Loci, expressing the collage and montage of word and image as a way to create a “spirit of place.”

⁵³ “Right in the Eyes” in *The Responsibility of Form*, 237-8.

excess is heightened through clippings exhibited in MS SC BU 16A Item 6,⁵⁴ via the personification (or humanization) of storms. Examples of semiosis are exhibited throughout MS SC BU 16A Item 4,⁵⁵ and 17A Item 4;⁵⁶ the mentioned clippings are a pin drop in the entirety of this collection. The presented clippings here depict lines of information in an overflow, signifying the words on the page are like the captured eyes in a camera lens, that these words are a “‘beyond’ [that] exists.”⁵⁷ The photographic message, then, constituted on emission, transmission, and reception⁵⁸ is thwarted, or “cut-through” (via its image representation) to reveal the imbued or charged nature of its message. The emphasis on the channel of transmission in this process is paramount to Burroughs’ prior work with Luce’s *LIFE*, *TIMES*, and *Fortune*, since the transmission can also refer to “the name of the paper itself (for this name constitutes a knowledge which can powerfully inflect the reading of the message proper).”⁵⁹ Most importantly, transmission delves into a web of messages that are paramount to how the image proper⁶⁰ relates to the rest of the newspaper’s channels of information: fig. 2.10-12 (see appendix) represent the image as a nucleic function that draws the eyes to an excess (the charged nature) of its prose. 2.10, discussing the creation of Kooper’s 1972 album is a charged and candid interview about the musician’s reflections on the music industry, but

⁵⁴ Clipping signifying the “watchful eye”/new outcropping of tropical storms, with its opposing side being the aftermath of the “eye” of the storm. Another clipping demonstrates the personification of storms, signified as “Tornados Cut Through Midwest.”

⁵⁵ Clipping from February 17th, 1971: “An advertising sign provides an appropriate comment on the scene as a policeman... points his tear gas rifle at stone-throwing demonstrators.”

⁵⁶ “Words of Wisdom by Ben Burroughs/Trailways.”

⁵⁷ *Ibid.*, 240.

⁵⁸ On the photographic message: Barthes’ defines the photographic message as holding three key components (in advertisement): the emission which correlates to a newspaper staff taking the photograph and implementing it into the newspaper; the transmission is the newspaper itself; and reception is the readerships’ response. Sourced from “The Photographic Message,” in *The Responsibility of Forms*, 3.

⁵⁹ *Ibid.*, 3.

⁶⁰ Visual representation (for example, a physical photograph)

also on the naturally political climate of life. "...thats what the times do and that's what rolling stone does to you. It rots your brain... I can't bitch about America... [t]here ain't no Woodstock in Russia. There ain't no Woodstock in England."⁶¹ The impact of the eyes is an overflow of the channels of transmission, symbolic to read form, and furthermore (given Burroughs' cut) fully complete an enclosed sign. The manner that Burroughs cut and aligned this clipping is significant to the field of word and image, because through this specific tear, Al Kooper's interview (the sign) is word-in-image, or here,



2.11: Courtesy of the William S. Burroughs Estate and Arizona State University. "40 Killed 1/2" newspaper clipping, MS SC BU 16A Item 4, Arizona State University Library. On Painting: "Usually I get in by a port of entry, as I call it. It is often a face through whose eyes the picture opens into a landscape." (Sobieszek 96). Entrance into image and "place" through the eyes.



2.12: Courtesy of the William S. Burroughs Estate and Arizona State University. "40 Killed 2/2" newspaper clipping, MS SC BU 16A Item 4, Arizona State University Library.

image-in-word(s).

The gaze is a permanent sign: whether or not the newspaper clipping

has a front-to-back continuity, or its *image* staring back at the reader, Burroughs' cuts these words so they may be seen. "For Godsake, keep your eyes open,"⁶² Burroughs

insists to his readers. From the variety of clippings stored, certain clippings expose a front-to-back reading (as exhibited) encoded as a sign. From the clipping "Man killed, 40 hurt, in train crash," the headline is circled in red. Given

Burroughs' work with color, which will be expressed in

⁶¹ Selected lines from MS SC BU 16A Item 7, Arizona State University Library

⁶² Robert Sobieszek, "Image Warfare" in *Ports of Entry*, 80-1

chapter 4, red signals a phenomenology of danger and the 23 Enigma,⁶³ and marks this photograph as one of tragic proportions. Although this image is drawn from 16A Item 4 (Intersections), it possesses ties to folders such as “Flesh,” “Disaster,” and “23/52,” (among others) in 16A-17A. The notable aspect of these clippings is that they are intersections between image/word and world events. On the back side, we have the referent encapsulated through photograph: “[the target person is] the referent, a kind of little simulacrum, any eidolon emitted by the object, which I should like to call *the Spectrum* of the Photograph, because this word retains, through its root, a relation to “spectacle” and adds to it that rather terrible thing which is there in every photograph: the return of the dead.”⁶⁴ In the following clipping, the return of the dead is encapsulated through the gaze: instead of a photo-body, Burroughs’ cut allows an image of this article to aid in a self-enclosed semiotic reading.

These words are charged through a layering distinctive to the archives. Within Burroughs’ photography and work with visual rhetoric through structuralist squares, the next two chapters detail two heuristics: image as a heuristic for levels of reading, and the archive as a heuristic for his methodologies. This next chapter will describe Burroughs’ *post-modern* grid as pulled from the structuralist square, with exhibited materials.

⁶³ 23 Enigma Folder (16A Item 1): Burroughs’ ideology of the 23 Enigma was not only a “linking” number (as noted by Robert Anton-Wilson), but Burroughs’ tracing of the 23 Enigma links it to a Mayan Codex of sorts: a key towards motions and news in society that is ultimately linked to tragedy and corruption.

⁶⁴ *Camera Lucida*, 9

CHAPTER 3

“THE BIG B.G”

What could be more obvious than that man transposes the way he comprehends things in statements into the structure of the thing itself?⁶⁵

In dissecting the visual phenomenon of the grid in modernist art, Rosalind Krauss describes the five functions of the grid as aiding in a totalizing and self-framed reading which diffuses narrative.⁶⁶ The emphasis of interiority in the grid “puts the dynamic of logic on display”⁶⁷ Krauss discusses this mechanistic aspect of the “grid” through Piet Mondrian’s artwork: *Pier and Ocean (Composition No. 10)*, 1915, *Composition in Lines (Black and White)*, 1916-7, *Composition 1916*, 1916, and *Composition with Gray Lines*, 1918;⁶⁸ Mondrian’s work employ an acoustic reading, much like the grid compositions in the W.S.B Papers, suggesting a structuralist function of Burroughs and Gysin’s collaborative work. Mondrian’s paintings use color and line to induce depth, much like the use of color, poetic line, and picture across the scrapbook’s dynamic structures.⁶⁹ A modernist symbol in the early to mid-20th centuries, the grid motif is replicated throughout the items in the W.S.B Papers, and aids in a heuristic of space and time in literature inside the archive and deconstructionist work outside of the archive.

The grid places the dynamism of vision within the *auditory space* of its structure. As defined by Robert Sobieszek, within this auditory space “we hear from all directions at once... this all-at-once-ness of auditory space is the exact opposite of linearity, of taking one thing at a time... the mosaic of a newspaper is ‘auditory’ in basic structure [as]... the

⁶⁵ Heidegger, *Off the Beaten Track*, 6

⁶⁶ *The Optical Unconscious* 19

⁶⁷ *Ibid.*, 19

⁶⁸ *Ibid.*, images in listed order: 10, 17-8, 24.

⁶⁹ *The Tempest* in scrapbook. From the exhibit “Paperwork: A Brief History of Artists' Scrapbooks,” <https://animalnewyork.com/2013/02/06/william-s-burroughs-scrapbooks-and-other-artists-notebook/>

components [create] a field of simultaneous relations.”⁷⁰ This *auditory space* resonates throughout Burroughs’ and Gysin’s fields of relations, drawing upon word and image associations to grid together and thereby readdress relationships between events in time—much like the absorption of the daily news that records an *orchestra* of events that shape a city or cultural phenomenology.

This gridding mechanic fuses sound and sight in a way that the movie reel does, with the exception that the viewer engages in a more active role. We see this occurring with one the authors of *The Third Mind’s* (Brion Gysin) *Dreammachine*,⁷¹ encouraging its users to be active watchers—a revolt against the passive absorption of T.V images flickering across the screen. The *Dreammachine* works by flickering lights which can be seen with one’s eyes closed, creating shapes and images for the viewer to conjure and enjoy (and parallel with Gysin’s assertion that there are devils in the ink—or in the light—figures that can be read if one is as “fast” as them. T.P Cowan observes these pictograms Gysin refers to as “devils,” are intermediary beings;⁷² and thereby, a message from the real⁷³ without a symbolic or cultural filter). In this manner, the *Dreammachine* is contingent on the viewer’s ability to read these flickering lights like the little devils jumping out of the inkpot, furthermore echoing the employment of the structuralist grid (to piece together signs and shapes from the *real*) within *The Third Mind*. Both works by Gysin engage with a similar level of reading, as the levels of reading in these grids permit a similar vision of light and shadow to overtake; when we consider Burroughs’ fixation with exposure and shadows in his own photography, we come to a fine line between the

⁷⁰ “Terminal Documents” in *Ports of Entry*, 30

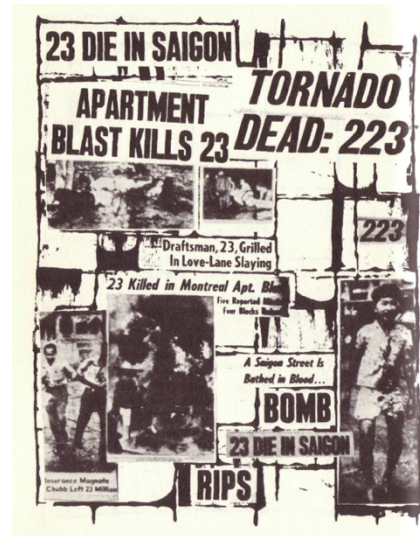
⁷¹ A machine developed by Brion Gysin that incorporates flashing and pulsating lights inside a dark room, meant to expand and view one’s consciousness. This machine was penned as “the first object in history designed to be viewed with closed eyes.” <https://importantrecords.com/products/brion-gysins-dreamachine?variant=22006826756>

⁷² T.P Cowan, “Devils in the Ink,” 185.

⁷³ Rosalind Krauss describes the structuralist square as encompassing messages from the real (derived from Lacan)

applique of light and darkness, the photocollage and then how to *reverse* a photocollage, and its reflection; and, Burroughs' own rhetoric is thematically dual; of interiors/exterior in *Naked Lunch*. Events in time and space are stitched together as markers of identity and resistance in the postwar scrapbook,⁷⁴ the logic of its authorial personhood placed on an intimate display. The grid becomes a tapestry of the lone voice making sense of the noise of the Control Machine.

One of the most vivid examples of figural reading in Gysin and Burroughs' collaborations is 3.1. When we come upon 23 Dead in Saigon, we can hear and feel the bomb ripping through multiple locations (3.1) and this visual figure becomes *louder* through its resonating prose. Burroughs brings the reader to different coordinates in time that reflect the brutality of 23 throughout his archive,⁷⁵ and upon the gridding, it becomes a



3.1: Gysin, Brion and William S. Burroughs. "23 Die in Saigon." Viking Press, 1978.

display fixed in time. Although time accurately considers the passage of television commercials, to stairwells and banks, these thoughts are constructed by rhythm: synonymous to the structuralist square's basic structure, Burroughs' repetition of words or associated thoughts are shuffled in any which way without losing the overall message. The aural construction of prose keeps time, but alongside its visual rhetoric, are the pillars to which this prose can be read any which way, "the fourth lesson 1234 1234..."⁷⁶ This grid echoes a structuralist language system, predicated on association between

⁷⁴ <https://andrewroth.com/Paperwork>; "artists filled their scrapbooks with press clippings to recreate or signify the precocious and non-hierarchical image environment of the post-war period."

⁷⁵ This brutality is reflected through not just the clippings chosen within 3.1, but the sheer amount of 23/32 and clippings following the "23 Enigma." These clippings are imbedded not only in Clark Street and 23/32, but also appear throughout the archive in associated natural "disaster" folders.

⁷⁶ *The Third Mind*, pdf., 66/100

words, and this line of thought (words as relational to other words instead of things)⁷⁷ follows throughout Burroughs' accompanying prose: "i dont know why i under suspicion exploded so many halloween masks/ but really darling dont [sic] ask questions and dont [sic] remind me of peanut butter."⁷⁸ The optics of the grid are similar to how our eyes would rest upon architecture; how the echo of a voice or footsteps opens space; and the noise we hear when reading a newspaper column. This intermediary space of the visual figures created by Gysin and Burroughs encourages a pivotal entrance into messages. Such an interiority is associated with the modernist grid. The grid frames a nuanced reading of events through the *surprise* of a multitude of actions occurring at once, like the running unconsciousness of dialogue: a stream of consciousness depicting messages from the *real* is vivid and chartable through the square.

If the grid does not allow for an expansion, then its liminality permits the vision of either invisible or silent openings or the assemblage of headlines, text, and image *with* connective dates and thematic links become more prominent through the introduction of *space* and scarcity of presented materials. The grid allows for liminality to become an entrance (or, depending on how you read the grid, an anticipated point of departure). Like the metronomic lines in Mondrian's *Pier and Ocean*, 1914, we are re-introduced to the pier and the ocean through our inability to see ocean and pier as they *are*: instead, the absence of the pictorial wave crashing upon the pier is replicated through rhythmic form,⁷⁹ allowing the viewer to re-create a vision in their mind. *Pier and Ocean* is a reduction of the image into time and space through the rhythm of the waves hitting the wooden pier, as the work "reduces the rhythm of the waves and their breaking to a pure

⁷⁷ This statement is in reference to Levi-Strauss phonetic grid. The positioning within this grid holds significance phonetically, because the locations on the grid signify where the phonetic sound (*S/Z*) comes from in the mouth/throat. Levi-Strauss' phonetic grid marks association between letters, their pronunciations, and words themselves through their difference. The grid signifies that meaning is not related to the world. Language is internal. (Explanation of the concept by Professor Hope)

⁷⁸ *Ibid.*, 66/100

⁷⁹ <https://www.piet-mondrian.org/pier-and-ocean.jsp>

and simple pattern of lines, each precisely determinate in length and interval, like notes in a musical score.”⁸⁰ On canvas, these strokes interlay a movement bearing⁸¹ precedence to the grid formulae. The grid utilized in *The Third Mind*, or the BG, lightly differs from Mondrian’s work because of what the graph reduces: the clashing noises of control.

In many aspects, the grid allows for the reader to absorb and *read* the material quicker through omitting aspects of the daily news that would slow down its audience, tying together clippings, statements, and photographs that increase the efficiency of the work as a whole: this repurposes the newspaper’s advertisement stratagem, much like the work of *Minutes to Go* (1960). This reshape (or call towards a reshaping—refer to 2.7), places a new lens into focus, as the newspaper evokes “the kind of order that tends to exist in a city of culture. It is a kind of orchestral, resonating unity, not the unity of logical discourse.”⁸² Burroughs newspaper clippings tied with a call for *YourDay* in chapter 2 echoes such an orchestral unity of place.⁸³ As stated earlier, the scrapbook is noted as an interpersonal object of affection, introspection, and a collection of dates and information through space and time. A heuristic of Burroughs’ scrapbooks, such as his Red, Green, and Black Scrapbooks expand a dependency on a visual readership inside of *The Third Mind* and likening work experimenting with form—newspaper mimeos, *My Own Mag* with Jeff Nutall—mimics such an *orchestral unity* between modes of information.

⁸⁰ <https://www.piet-mondrian.org/pier-and-ocean.jsp>

⁸¹ A map detailing “The Right Place.” Described in *The Third Mind* in the chapter “Films,” and elaborated by Gysin through allusion. Burroughs writes: “I tell him I am carrying maps and lay out a BG—Brion Gysin—on the table. He checks the BG against his MOA—map of the area—and nods...” a tender homage to Brion Gysin as the maker of the grid that can be aligned to “any map of any area.”

⁸² Robert Sobieszek 30

⁸³ Language expresses a place: refer to excerpt from *The Third Mind*, pdf. 18/100, where Burroughs’ refers to poetry and language as a place, alluding to Rimbaud’s words signifying such “place.”

Burroughs' and Gysin's collaborations mutate a structuralist ideology that works spatially and temporally; the grid becomes this apt tool by which to chart events in space and time. "In the spatial sense," notes Krauss, "the grid states the autonomy of the realm of art... it is what art looks like when it turns its back on nature. In the flatness that results from its coordinates, the grid is the means of crowding out the dimensions of the real and replacing them with the lateral spread of a single surface."⁸⁴ creating the grid as the apt tool for Burroughs and Gysin to visually replicate "intersection specials:" events in time linked through word and image, and an observation further elucidated by photography's role in the capturing of new information; in itself, the declaration of a grid as possibly elucidating appears to work against its main function and role in modernist art, as "the experience of Mondrian amply demonstrates, development is precisely what the grid resists."⁸⁵ This statement is one of intrigue, since Mondrian's work unfolds through an aural channel. In many ways, Burroughs' and Gysin, then, take this modernist square and create a post-modernist body of work that requires, desires, and only exists through the linking of its coordinates: an external knowledge–Frankenstein's body—a rhizome that grows through the connections and associations of its reader.

Like in Gysin's demonstrations, the onus of the development, then, is a duality between the performer and their spectatorship. The construction of the grid and the audience's readership are of equal importance.

Krauss also delves into the grid as a flattening mechanism: given Burroughs' work



3.2: Courtesy of the William S. Burroughs Estate and Arizona State University. "L.S./General Electric" New York, August 1965. MS SC BU 14 Item 24, Arizona State University Library. Note the bars.

⁸⁴ *The Originality of the Avant-Garde and Other Modernist Myths*, 9

⁸⁵ *Ibid.*, 9.

in image, and in particular his photography, one can note that this flattening is an experience of the simulacrum that distorts the simulacrum from what it is, a reconfiguration of the analogue, or a thwarting of the denotative message. Moving to photography, quickly, we are presented with visual connotative (signification) and denotative readings that are dependent on a few factors, which are expressed by Roland Barthes to be the following: a denotative reading of the image is its analogue, and the message in itself is self-enclosed because its denotation is the physical object (subject) and its exact replication. In a photographic sense, the photographed chair signifies the chair. This association does not move farther, unless, one considers a phenomenology of the photographic object and its escape from time/place. The *photographed* chair (circa x) now signals the chair, and that reading possesses a connotative, cultural significance (sign) outside of its general, processes of photographic production. Now, if a photograph is a two-dimensional rendering (like the grid, which aims to flatten out its coordinates) of, let's say, a street view with physical objects cutting into its scene, the ladder or stairwell no longer is the ladder or stairwell, insofar as it, the denotative object, becomes symbolic for a structuralist square, or fold-in methodology.

This photograph shows us how we move between levels of reading: like the color walks where Burroughs is flipping between red and blue, these lines are not only markers delineating space, but they are also, like the technician learning to read juxtapositions between statements in the newspaper, teaching one about the tension of *two subjects* that these actors are in many ways, totems to the structuralist graph: “[t]he semiotic square, or the structuralists’ graph, is a way of picturing the whole of a cultural universe in the grip of two opposing choices to incompatible possibilities.”⁸⁶ We’re seeing this duality of *two subjects*, multiple lines of sight and optical pathways by which to engage

⁸⁶ *The Optical Unconscious*, 21

with this street scene, viewing the whole of this street through the camera lens, and railing, which, given its cultural contexts, can have an intense reading of separation/distance/being “boxed in.” As Burroughs’ says, “.... I was thinking that one *does* feel a little boxed in in New York.”⁸⁷ The relationship between the subject’s gaze, the operator’s gaze (as the visual director for this structuralist square, taking over the whole *street*, a totalitarian gaze) and then our gaze, and we are farther removed from the spectator’s gaze, which is always limited (ref. the Big Survey, 4.13). We are seeing a simulacrum twice removed from what Burroughs is seeing and experiencing at this moment, and the structuralist square helps incorporate a detailed reading of the scene before us: like with what is exhibited in MS SC BU 2, Items 8 and 9, we are seeing the skeleton of how Burroughs encourages his readers to experiment with words and images, to think, and write in cinematic variation. In the following chapter, photography will be expressed in greater depth.

The pluralistic aspect of the grid too, gives the artists the ability to bring about kaleidoscopic reading through the transmutation of the image and its narrative order. This is noted in the cut-up and fold-in methods, as the reconfiguration of words and their narrative sequences activate the word’s ordanitive powers, as mentioned before, but Krauss explains this through citing its structuralism: “...the vertical columns... are a way of unearthing the *unmanageable* [italics] oppositions that promoted the making of myth in the first place.”⁸⁸ This function, she further elucidates is “... for a given culture, [its] contradiction is a powerful one, one that will not go away, but will only go, so to speak, *underground* [italic].” Like in Burroughs’ Bunker, we are letting ourselves *in*, the *mice in*, and expressing the tension of repression as psychic force. Interestingly, a

⁸⁷ *The Third Mind* pdf., 5/100.

⁸⁸ Rosalind Krauss, “Modernist Myths” in *the Originality of the Avant Garde*, 13

secondary reading of this grid for Gysin and Burroughs possesses this deeply psychic force because the grid is a magic square.⁸⁹

The grid is a symbol of silent communication. This trait is interesting when we consider Burroughs move towards a *silence* in his work; this beckons towards a constant linguistic message, “something textual, within, beneath, or around the image”⁹⁰ that is heightened through the structuralist square in the archive, which can be juxtaposed with the desire for *no word here*; Burroughs implores a deep well of silence in “Hieroglyphic Silence,” drawing upon the pictographic communication and codex of the Mayans as symbolic towards the modern day Control Machine. As Burroughs writes about this singular voice (coining it the voice of the control machine) the grid visually elucidates this singular message. Through an enactment of silence (via the “pictogram” speaking) the grid is emblematic towards the prevention of “the intrusion of speech”⁹¹ outside of its unit. Burroughs’ linguistic code is ultimately a visual one: as Barthes’ notes, “In order to discover images without words, we must go back to partially alphabetic societies, i.e., to a sort of pictographics of the image; actually, since the advent of the book, the link between text and image is frequent; this link seems to have been studied very little from the structural point of view.”⁹² In this manner, the archive illuminates these structural ties through the physicality of the papers and the germination of the literature that is *felt*. Through the grid, the literature’s mutable form is visualized.

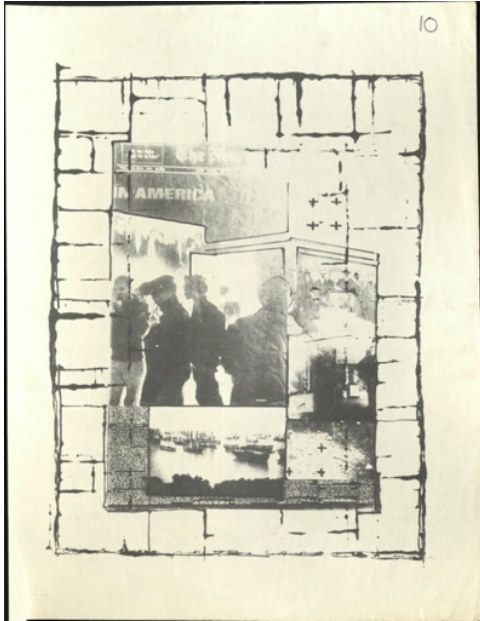
⁸⁹ Tommy P. Cowan. “Devils in the Ink,” 188-189; T.P Cowan in “Devils in the Ink” writes Gysin’s developed grid as a manner to chart psychic realms: “this visual focus can somehow be a mechanism that allows access to the direct simultaneous perception of intermediary/virtual realms. So, we see here two different functions of geometric visuals involving access to an intermediary world: 1) Communication [...] 2) Perception [...]” Furthermore, Cowan delves into the origins of Gysin’s relationship and creation of the grid through his experience with Pan and spirituality: The structure of the “square” in *The Third Mind*’s figures are magic squares, and this origin should not be overlooked.

⁹⁰ *The Responsibility of Forms*, Roland Barthes, 27

⁹¹ *The Originality of the Avant Garde and Other Surrealist Myths*, 8

⁹² *The Responsibility of Forms*, Roland Barthes, 27

An interesting aspect of *The Third Mind*'s figures is that they also focus on the



3.3: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "In America," #10, MS SC BU 24B Item 6, Arizona State University Library.

word: a comparison between Joseph Cornell's *Nouveaux Contes de Fés (Poison Box)*, 1948,⁹³ and "In America"⁹⁴ marks many levels of reading. While *Poison Box* expresses categorized language inside of boxes (with the art or life-world) as the grid's ultimate barrier (unable to reach the outer points of the work), "In America" utilizes language *within* the grid structure's line. In the copy of *The Third Mind*, we as the viewer are unable to experience or see this, because the figure is too small. In the archive, we experience a full typeset of *The*

Third Mind papers from Grove Press' scrapped project, and ultimately, enlarged and never before seen visual figures and in one particular grid, this enlarged scan enhances the dynamism within it: "In America," one can see newspaper typescript (in white) etched into the black "page" surrounding the rest of this figure that is unnoticeable in the published version, creating a real link between time (if time is word) as framing history. In this visual figure, the phantasmic element of the faces rising in the background ultimately blend back into the figure, cannibalized by the grid.

Through the notation of text-in-image in this Gysin and Burroughs composite, the grid, used by both collaborators, is also a way by which one unfold the layers and levels of reading of *word* in image and word *as image*. Evidence of his work outside *The Third Mind* is crystalized in his archive (MS SC 1 Item 4, Arizona State University

⁹³ *The Originality of the Avant Garde and Other Surrealist Myths*, 21

⁹⁴ MS SC BU 24B Item 6, Arizona State University Library

Library), and like with Ezra Pound's *Cantos*, we see a multileveled layer of reading through Pound's poesy further illuminating his selected kanji. Burroughs' engages with a text-in-image through hieroglyphics and newspaper clipping which affect a reading of the word, and imbed word in its absolute image (refer to fig. 3.4-5 in appendix).

The grid become a comparative map to the text, but moreover, is a background that is dependent to the foreground: the events create the landscape by which we are meant to navigate. The eye, at first, locks into fragmented images, then travels to headlines or prose, and finally settles upon the rugged lines, indented windows and bricks, or empty space (this synthesis can occur in any order). Robert Sobieszek writes on Robert Smithson's duplication of image in his work: Smithson "reversed what normally occurs in an art gallery by taking a photograph of a landscape back into the landscape in order to have time frame history."⁹⁵ In chapter 4, generative material from the folder MS SC BU 16A Item 3, (titled "Looking Backward") speaks to this quote, and is referential to Burroughs' accumulation of "landscape" as generative to his photographs and deeply informing his photography.⁹⁶ The newspaper clippings used for collaborative work with Gysin on this book, in this respect, serve a similar function. In the sentiment of the graphing apparatus on these *The Third Mind* figures, "Sevilla" creates a frame of time through the three different landscapes not only blending into one, but being devoured back into the actual "background." The explicit connotative aspect becomes time and space. Time frames either past or emergent, future events in the present. Note 3.6. The bricks meld into the architecture of the grid. The photographed building with pen lining in the "Sevilla" projects on top of the grid, whereas the other clipped

⁹⁵ *Ports of Entry*, 60

⁹⁶ This is especially the case for New York City, as the majority of these "Looking Backwards" retrospective clippings are placed in New York City, coinciding with the dates Burroughs stayed in NY.

photographs blend into the background of this visual figure, with Gysin's lines bleeding into the windows, or connecting to brick.

Although we may encounter an elucidation or negation of the grid's paradox in Burroughs usage, Krauss notes, "In the cultist space of modern art, the grid serves not only as emblem but also as myth. For like all myths, it deals with paradox or contradiction not by dissolving the paradox or resolving the



3.7: Courtesy of the William S. Burroughs Estate and Arizona State University. "Window," London, July 1972. MS SC BU Box 14, Item 17, Arizona State University Library.

contradiction, but by covering them over so that they seem (but only seem) to go away."⁹⁷

Through this vantage, Krauss would argue that the diffuse connections and almost duplicative readings "appear" to resolve or get at aspects of the real. To her, this graph "...admits no evolution [because of its self-enclosure]. You can simply come to its outer limit, and then stop;"⁹⁸ but, photography of these forms and the visual universe of the cut-up as *reflecting* space and time is like a window, a symbol of this excess. Like the eyes, the window is overflowing and communicating with everything, much like Burroughs' cinematic variation. One could parallel this *excess* of the window as a symbol of Burroughs' literary and ocular endeavors with Burroughs' tape experiments.

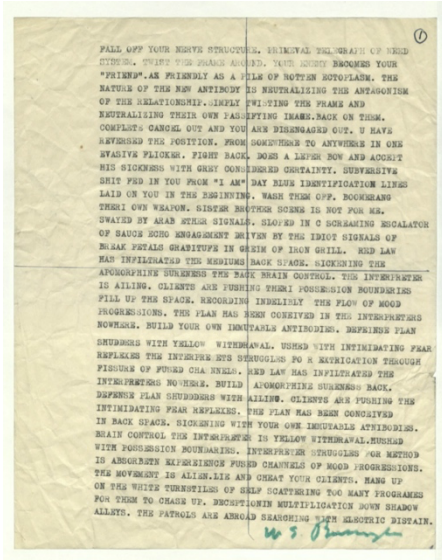
Burroughs negates this paradox: "why stop there/why stop anywhere?"⁹⁹

Focusing on the grid as a motif of image, outwardness, and desire, the compilation of newspaper clippings and photographs featuring both windows and structuralist squares beckon to a transference of being, a corporeal travel instigated by

⁹⁷ Ibid., 13

⁹⁸ *The Optical Unconscious*, 20

⁹⁹ *The Ticket that Exploded*, 211.



3.7: Courtesy of the William S. Burroughs Estate and Arizona State University. “Fall off your nerve structure...” MS SC BU 21 Item 1, Arizona State University Library.

the window and informed by its cultural significance. As “[t]he grid appears in symbolist art in the form of windows,”¹⁰⁰ the accumulation of window photography, such as fig. 3, beckons to a relationship between word and image that places a rhetoric of the image as synonymous to the function of the cut-up as a transmutation: “[i]f the window is this matrix of ambi- or multivalence, and the bars of the windows—the grid—are what help us to see, to focus on, this matrix, they are themselves the symbol of the symbolist work of art. They function as the multilevel representation through which the

work of art can allude, and even reconstitute, the forms of Being.”¹⁰¹ The window is also categorized as equally transparent and opaque¹⁰² (3.8) and, from Mallarmé, the window “projects the ‘*crystallization* of reality into art.”¹⁰³ Burroughs’ fixation with glass in his photography,¹⁰⁴ as well as clippings expressing the tension between transparency and the opaque create a direct conversation between the reconstitution of being and ones being-in-a-place. The window’s structure (3.6-7, 3.9-10) photographed by Burroughs is a direct reflection to identity and the cut-up/fold-in form and by proxy, to his and Gysin’s structuralist square.

By blending mediums into these visual figures, we can advance into a deeper understanding of the denotative and connotative in Burroughs’ photography, and the

¹⁰⁰ *The Originality of the Avant Garde and Other Surrealist Myths*, 16

¹⁰¹ *Ibid.*, 17

¹⁰² *Ibid.*, 16

¹⁰³ *Ibid.*, 17

¹⁰⁴ Note “Border Collie Through 10 Sheets of Glass” MS SC BU 16A Item 2, Arizona State University Library. Burroughs would also be taking street photographs through the window of his fire escape in New York. Some photographs have a reflection or glare from the window.

photographs that break Barthes' paradox of photography's message without a code by juxtaposing the time/space connotation in manuscript, figure, and street photographs. In the next chapter, a discussion of collage, color, and photographic disruption of time and space are juxtaposed with the cut-up and fold-ins as displayed in the W.S.B Papers. A conclusive point to this chapter has brought me to the personal question, as to whether or not "[t]he semiotic square, or the structuralists' graph, is a way of picturing the whole of a cultural universe in the grip of two opposing choices to incompatible possibilities,"¹⁰⁵ is mirrored rhetorically in Burroughs' literature. Krauss' fourth advantage of the grid speaks to a phenomenon of interiority in Burroughs' image-word duality, and the phenomenon of our experience viewing Burroughs and Gysin's grid. She states "that by showing me the system whole, it showed me my own outsideness to it. But it also gave me a way of picturing what it had been like inside... the universe of 'vision' [...]"¹⁰⁶ that is replicated in prose—unrelenting at times, exact like a journalist's report—and like "these our actors bid you a long last goodbye..."¹⁰⁷ making us aware that when the story ends, when the film reel is out, everything goes dark. Above all else, the grid emerges as a manner by which to trace a cognition and map the correlation between events, aiding and in many cases, moving alongside (and superseding, depending on the intensity of what is being read) Burroughs' mosaic prose.

¹⁰⁵ *The Optical Unconscious*, 21

¹⁰⁶ *Ibid.*, 20.

¹⁰⁷ *The Ticket that Exploded*, 183.

CHAPTER 4

PHOTOGRAPHY AS A VISUAL HEURISTIC OF BURROUGHS' CUT/FOLD

METHODOLOGY

... I began to see other intersection pictures. Such pictures are often interconnected. When you pick up one, you may find it is a branch of word and image vine reaching from North Clark Street to California to Manila to Gibraltar¹⁰⁸

One can trace image within all periods of William S. Burroughs career. Literary scenes are pulled from walks down boulevards and avenues; photographs rise and fall, like “English Cup of Tea” in Gibraltar (1964) and its inclusion in the photo/word falling of *The Third Mind*; the inclusion of stills from the silent, short film *William Buys a Parrot* (1963) express an example of movement in time and space; and Burroughs’ acoustic rampage of the number 23 as accompanied by photographic clippings.

Photographs place Burroughs at the scene of his writing, like a journalist getting that picture for tomorrow’s news (4.1)¹⁰⁹—“no this is not the second floor this is the first floor the second floor is upstairs room above the florist shop go out and get those pictures...”¹¹⁰ An emphasis on the rhetoric of image in Burroughs’ archives are displayed through the connections between Burroughs’ photograph and their linguistic codes, locating the writer at the scene of his words.



4.1: Courtesy of the William S. Burroughs Estate and Arizona State University. “Grand Florist,” New York City, April 1965. MS SC BU 14 Item 22, Arizona State University Library. Photographs such as these are referential to Burroughs’ practice of what he implores other writers to do: absorb their surroundings, record, and write. This surrounding and “coordinate point” makes its way into the resulting prose.

¹⁰⁸ *The Third Mind*, 135

¹⁰⁹ *The Third Mind* pdf. 16/100.

¹¹⁰ *Ibid.*, pdf. 59/100.

Burroughs' photography is expansive. His work with image extends far beyond what is captured in his Zeiss Ikon lens. Burroughs' photography was largely undiscovered until the mid to late 1980s.¹¹¹ Throughout his work in photography, Burroughs continuously took and discarded photographs well into the late 70s, with collage experimentations occurring between the 60s-70s.¹¹² Moreover, when photographs were able to be preserved, they were generally grouped together with little regard for how they were organized, mirroring the mixture of photographs in his private collection without recognition of "any separation between [photographic] categories."¹¹³ Collages were stripped from his apartment walls in sets, or as Barry Miles notes, three to five, "probably by Brion Gysin, in convenient groups of pictures to fit in a folder rather than in any artistic grouping,"¹¹⁴ marking the assemblage of these drugstore prints from the original negatives, in plastic sheets, as unauthentic to how these clippings were initially strung or grouped along his walls; or even if these preserved photographs, or replications of these photographs (from their original negatives) were ever used for collage purpose; but, the beauty of the cut-up and collage is that the assortment of image (like his work with words) can be read any which way. A large impetus for scholars to study Burroughs' photography is the function of image as generative to his ideologies. 1957 collages were generative to the word-in-image cut-ups employed beyond the publication of *Naked Lunch*, while enlightening his montaged, writing process: Brion Gysin is quoted describing his counterpart in *Taking Shots: The Photography of William S. Burroughs* as far more interested in editing collages that spanned his entire apartment walls than revising the word hoard of *Naked Lunch*.¹¹⁵

¹¹¹ "Innerspace Documents" in *Taking Shots*, 44

¹¹² *Ports of Entry*, 33

¹¹³ David Brittain, "Innerspace Documents," 36

¹¹⁴ Barry Miles "Photographs as Weapons" from *Taking Shots* 19

¹¹⁵ *Ports of Entry*, 33

Burroughs reportedly started taking photographs as early as his first trip to Tangier¹¹⁶ while on his quest for infamous *Yage* plant (1953-4), a psychedelic tool which mirrored the synesthesia¹¹⁷ evoked in his literature, collages, and color scrapbooks.¹¹⁸ One of the core purposes of Burroughs photography was to collage image, creating a large composited city that presses beyond a reproduction or simulacrum; color and image in scrapbooks mimic Burroughs' experience with the *Yage* or *Prestonia* hallucination. Burroughs vividly recalls the composite image of one of his first psychedelic trips in a handwritten letter to Allen Ginsberg, in the early to mid 1950s: “[t]hat night I had a vivid dream in color of the green jungle and a red sunset[. . .] Also a composite city familiar to me but I could not quite place it. Part New York, part Mexico City and part of Lima, which I had not seen at this time.”¹¹⁹ Color and image are infused along optical lines, and blend into the lines of Burroughs' still shots and collage. A phenomenology of color in Burroughs' oeuvre become a heuristic for signaling and imbedding information (word and image lines) into narrative or collage (4.2-3):

For example, I was taking a color walk around Paris the other day...doing something I picked up from your pictures in which the colors shoot out all through the canvas like they do in the street. I was walking town the boulevard when I suddenly felt this cool wind on a warm day and when I looked out all through the canvas like they do in the street. I was walking down the boulevard

¹¹⁶ “[James] Grauerholz mentions that Burroughs took snapshots while traveling in South America as early as 1953...” Ibid., 33

¹¹⁷ In “The Cut-Up Method of Brion Gysin, Burroughs implores that through the act of cutting and blending together image and word (to create a sensorium of color, sound, smell, taste, etc.) was what Rimbaud was getting at with the derangement of the senses (summarized from *The Third Mind* pdf. 19/100); although this quote is taken through what we can consider as parallel to the Rub out the Word exhibit, work with color and image deeply informs Burroughs' mosaic prose. In his clippings, this comes out through a fixation with colors blue and red. For example, the thematic sentence “white rain” creates a highly surreal image, and the repetition of such further illuminates color as a way to create an image-based or film reel writing.

¹¹⁸ Ref. *Ports of Entry*, “A Silent Language of Juxtaposition” and “Scrapbook Experiments:” pages from Green Scrapbook, c. 1971-3, cat. no. 3 (p. 38-41); pages from Red Scrapbook, c. 1966-73, cat. no. 21 (p. 46); pages from Black Scrapbook, c. 1963-4, cat. no. 11 (p. 48, 52-3)

¹¹⁹ Sourced from A.J Lee appearing on p. 386 but originally in Burroughs, W. S. and A. Ginsberg. 2006. *The yage letters redux*, ed. O. Harris. London, UK: Penguin Modern Classics.

when I looked out I was seeing all the blues [...] When I looked again I saw nothing but all the reds [...] Your paintings make me see the streets of Paris in a different way...¹²⁰

The mental processes of these color walks are not unlike the function of the photograph, which to Burroughs, was to project himself to that particular date and moment in time, specifically attributable to his scrapbook experiments of 1964. Curiously, these scrapbooks possessed the colored grid, a graphing apparatus, by which sensation and memories during the *transportation* are psychically displayed. Color, as image, was a permittance to allow him to “move without a body.” And, the walk in itself made Burroughs the “roaming camera” described by Baudelaire when describing the modern man, or artist. Burroughs’ in this sense, was a flaneur, and the substitution of camera for roaming eye, of color for the *click* of the camera is one way by which every aspect of Burroughs’ work bleeds into each other.

Synonymous to the method of color-walking, photographs expanded one’s “observational skills;”¹²¹ like filtering through the colors red and blue on a color walk, the same scanning method is applied to a newspaper clipping (23), or towards a montage in written words and images.¹²² Working with image, and the phenomenon of the

¹²⁰ From interview “Ports of Entry,” in Paris, 1960 an interview between Brion Gysin and William S. Burroughs. Sourced from Prague Writer’s Festival, <https://www.pwf.cz/en/archives/interviews/453.html?rocnik=2007>. The omitted portion of this quote relates to a phenomenology between colors on the body and their relationality to objects. This listing phenomenon (relationships between objects) is coined as “alien” by Ian Bogost (from p. 37 of *Alien Phenomenology*). Color exacerbates this in two ways: the first being a general filtering between objects red/blue and body parts red/blue when talking to Gysin about the colors, which heightens Burroughs’ scanning methods. The second pertains to the subjects of his photography and experimental collages: when scanning objects and photo-bodies, note 140-143 in *Taking Untitled (Collage) Untitled (Arrangement with Various Texts) (with Various Air Pistols)*. These collages place an interesting emphasis on the object as actor, and specifically, the photographic object as containing the person.

Shots: Untitled Arrangement (with Various Texts), Untitled Arrangement with Various Air Pistols, and two *Untitled (Collage)*

¹²¹ David Brittain “Innerspace Documents” from *Taking Shots*, 34.

¹²² Ref. MS SC BU “Come in with the Dutchman,” “Painting Makes What is Painted Possible...,” “Arriving at,” and “Wave after Wave of Cops... [from Seeing Red]” from MS SC BU 2 Item 8, Arizona State University Library.

word/image falling (Nth degree collages) results in a “metamorpho[sis of] shapes and forms which constantly destroy themselves and rise anew.”¹²³ Reflecting on photography as a transporting mechanism,¹²⁴ the associative aspect of images across time and space are noted by Burroughs: “I began to see other intersection pictures. Such pictures are often interconnected. When you pick up one, you may find it is a branch of word and image vine reaching from North Clark Street to California to Manila to Gibraltar.”¹²⁵ This is not unlike the process described by Burroughs in an interview: the interviewer notes that after his friend recommended *Nova Express*, he forgot the title of the book. Thereafter leaving the pub, the interviewer saw an Express Dairy Truck passing by, causing him to remember the title.¹²⁶ The cut-up then becomes an implied synchronicity between events in time, or as Burroughs notes, when you are “walking down the street or looking through a window [nothing is random].”¹²⁷ This street photograph then becomes a product of this scanning method from a different point of view. Synonymous the function of newspaper clippings to Burroughs as deeply referential to one other (ref. 2.15-6), his photographic image becomes a form of documenting and recording intersections between word and image, and imbedding those signals into his written work.

Color not only plays a role in the association of word and image to a memory or general grouping—as exhibited in Burroughs’ archival scrapbooks and clippings—but color plays into the reduction of image of Burroughs’ 1960s collages. Although color

¹²³ “Image Warfare” in *Taking Shots*, 81, originally appearing in Neal Oxenhandler’s “Listening to Burroughs’ Voice,” in Skerl and Lydenberg, *William S. Burroughs at the Front* (133).

¹²⁴ Noted by Barry Miles in “Photography as a Weapon:” although he references a transporting quality of the collage due to its function in the oeuvre, this same transportation is evident throughout Burroughs’ photographic holdings, and use for photographs as, with language, creating a composite across word and image lines.

¹²⁵ *The Third Mind* p. 135

¹²⁶ John Walters interview on William S. Burroughs, Nov. 11, 1982, 28:10- 28:42, https://www.youtube.com/watch?v=nNm1FvI5-JM&ab_channel=rjb2468

¹²⁷ *Ibid.*, 28:43-29:16

walks and works possess a linguistic overture due to color's symbolic permutation on the syntagmatic and associative (paradigmatic) planes in the manuscript¹²⁸ in Burroughs' *Rub out the Word* exhibition with Brion Gysin,¹²⁹ the images in MS SC BU 21 Item 1-4 also express a transformation of photographic (or imagistic) reduction. Moreover, it is dually intriguing that Burroughs, instead of using the painting as the medium for a real depiction, prioritizes the reproductive aspects of photography to frame an ontology of location and being:¹³⁰ the visual rhetoric of these photographic composites is deeply informed and inspired by painters. This inspiration of color and painting to photographic collage and sequence,¹³¹ directly mirror a "closing of the gap" between writing and painting: drawing from Gysin, Burroughs states "it is to be hoped that the extension of cut-up techniques will lead to more precise, verbal experiments... these techniques can show the writer what words are and put him in tactile communication with his medium."¹³² Here, the medium is the physical photograph.

As a collagist, his photography was "made responsive... to [his hand or] the hand of the operator [cutting, taking, cutting]";¹³³ Burroughs chose to develop his photographs at a number of instant photography developers, such as Kodak,¹³⁴ or generally any developer, with handwritten instructions to the drugstore vendor on how to render these images, "cutting" Burroughs' out of the photographic production (and rendering of the

¹²⁸ Roland Barthes, *General Semiotics*, 59

¹²⁹ *The Rub out the Word* Papers in MS SC BU 21 is a semiotic exhibition where the color, image, and word coalesce into a rhythmic reception that is transcendent in the ways it *can* be and is *meant* to be read, with the blots of color (reduced image) symbolizing a letter or symbol. When considering the role of the syntagmatic and associative planes in this linguistic system as a foundation to a sentence or body of text's structure ("column or building of antiquity... [relating] to other architectural orders...") a comparison of the *Rub out the Word* exhibit in respect to the cut-up method's linguistic plane and the photographs' (and the collage ref. Plate I in *Taking Shots*) emphasis on architecture links these manuscripts as a heuristic for many fascinating analyses.

¹³⁰ *Alien Phenomenology*, p. 52. Also noted by Walter Benjamin.

¹³¹ "Unfolding Burroughs" in *Taking Shots: The Photography of William S. Burroughs*, 80; Allmer emphasizes the scene shifts in the sequence *What Was, What Isn't* to Gysin's work, to then a shift of artistic reference (Rothko's paintings)

¹³² *Ibid.*, 84.

¹³³ Aaron Scharf, *Creative Photography*, 7

¹³⁴ "Photo-Optique Ravassard N 003779" from MS SC BU 14 Item 14, Arizona State University Library

analogue). In this sense, Burroughs was more embroiled in the rendering of the simulacrum as it *falls* more than having control over its end result.

The symbolism of *take* (of the click of a button) as a single action which captures a future image is deeply embroiled in the motif of the experimental methodologies along word and image lines. These subtle actions (done by hands¹³⁵ or fingers) are symbolic to one another. Burroughs' preoccupation with linking images places an emphasis on the resulting ink blots in collage, or replicated forms in street photography, removing himself from the physicality of the process. The result, although manipulating the image in its take/cut/take, becomes symbolic; however, this does not signal that Burroughs was *not* invested in, nor knowledgeable on, photographic movements and the rhetoric of the photographic image.

Burroughs reduces the photographic image by taking images from a variety of sources, collaging them, and then photographing the collage over and over again to create colored ink blots. Barry Miles in "Photographs as Weapons" narrates the journey from the general photocollage into experimental flushes of color. Burroughs' tells Gysin, "[t]ake-cut-take-cut you got it? Some interesting effects."¹³⁶ Five days later he writes to Gysin again: "...another collage of collage of collage to the Nth power entitled 'Word Falling-Photo falling.'"¹³⁷ This continual retaking then merges these photographs into ink blots, points in space and time all connected upon the sheet:¹³⁸ "The collage is an art like flower arranging. Say a blue collage. Select from blue file... Take your collage between glass and take pictures over the bluest spots in the sea, etc. 'Pay back the blue

¹³⁵ "Hands," MS SC BU 16A Item 7, Arizona State University Library; "Youth Fishing in Lake" MS SC BU 16A Item 7, Arizona State University Library; "Two Boys Fishing in Lake" MS SC BU 16A Item 7, Arizona State University Library

¹³⁶ Ibid., 22, originally appearing in letter to Brion Gysin, 8 May 1961 (Morgan: 2012: 74).

¹³⁷ Ibid., 23, originally appearing in letter to Brion Gysin, 13 May 1961 (Morgan: 2012: 76).

¹³⁸ "Infinity" (smaller replication) MS SC BU 17A Item 4, Arizona State University Library

you stole. Pay it back to sea and sky'¹³⁹ [...] Like, take color shots of your pictures close ups angle shots etc. Mix in with color postcards and advertisements from *Life* and *Time*... Take. Cut. Take..."¹⁴⁰ The retaking of image over and over again lends itself to creating multiple color blots, as exhibited through the *Rub out the Word* exhibit (1961-3)

One of the most fascinating aspects about Burroughs photographic career is that Burroughs did not have full autonomous control over the development of his photography, making his preoccupation with time a conceptual and philosophical one, applied at the level of signification. In fact, Burroughs' use of this "instrument of

speed"¹⁴¹ was used to expose the very materiality of photography; more important than the aesthetic shot, Burroughs' angled his lens to represent the connotation of time and space as both visual and temporal structures; its visuality is exhibited within pantropic street photography, while the temporality of the cut/fold is exhibited through



4.5: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "untitled," New York, April 1965. MS SC BU 14 Item 21, Arizona State University Library.

Burroughs' photographic sequences. Take 4.5 and 4.6. 4.6 is a silver gelatin print of two men walking towards L&S Electric. The fire escape bars represent lines of ticks of time that illuminate a distance between both gentlemen, and signify the space between them. Applied at the level of connotation we see "space" and "time" relayed as a primary (angle of the shot, distance) and secondary connotation (excluded from a cultural assignment:

¹³⁹ "Photographs as Weapons" in *Cutting Up the Century*, 24, originally appearing in letter to Brion Gysin, 16 May 1961 (Morgan: 2012: 77).

¹⁴⁰ Ibid., 23, originally appearing in letter to Brion Gysin, 14 June 1961 (Morgan: 2012: 74).

¹⁴¹ "Children of the Century" in *Bystander a History of Photography*, 144. Echo this quote with "Run Faster to Read Better," *A Descriptive Catalogue of the William S. Burroughs Archive*, 139.

the rhetoric of Burroughs' image is in direct conversation with his archive and experimental work transmuting words and events forwards and backwards in time). A time/space reading would not be possible if both men were not in movement. Breaking up the scene such as this resembles a visual structure of space and time, "freezing" multiple ports of *sight*, which, is quite clever given Burroughs' work with newspaper clippings, collage, and the mosaic effect of the cut-up/fold-in. This photograph in particular embodies a cinematic flow, one of the main aspects of his writing style. This shot encompasses multiple photographs and angles in one printed, physical object.

The difference between Burroughs' photographs (4.5, 4.6) 20th century photography is the intent of what Burroughs' photographs symbolize through the vantage of the physical world: space and time. Instead of bars or fencing signaling towards encoded restriction, Burroughs' takes these shapes and structures to also symbolize how one can "reshuffle" movements via breaking down movements into units through the bars. Take Ralph Steiner's *Untitled* from the 1920s:¹⁴² We see a passage of movement from a panoptic angle, like Burroughs, but this photograph is shot in the open. The photograph is marked by a "Sahara-like" street that engulfs the entire photo: the wideness of this street plays into an illusion that this bicycle is moving *very slowly* across a bright, white "canal," signaled through its chemical and physical order.¹⁴³ The lack of other individuals in his lens signals silence. Although Burroughs does not play with street size, his lines break into a commentary on the photograph's physical order, his own methodologies, and shutter speed on a structuralist scale, capturing perception through a structuralist logic.

As Aaron Scharf notes, "[w]ith the growing technical efficacy of their medium, photographers found that the camera and the various printing out stages could be more

¹⁴² Sourced from *Bystander: A History of Street Photography* on page 276.

¹⁴³ *Camera Lucida*, 10.

readily manipulated... many of them employed... whatever means were at their disposal to achieve the desired results.”¹⁴⁴ The photographic technique used for collage most aptly represents the general methodology of the cut-up and fold-in methods. Inspired by the words of the past, Burroughs notes, “I became interested in the possibilities of this [cut-up] technique, and I began experimenting myself [...] Dos Passos used the same idea in "The Camera Eye" sequences in U.S.A [underlined]. I felt I had been working toward the same goal [...] it was a major revelation to me when I actually saw it being done.”¹⁴⁵ Drawing from Eliot and Tzara, the collage elements in language, for him, were able to be replicated through the image medium;

For example, Somerville described in *Gnaoua* in 1964 the technique of producing ‘one great continuum’ of photographs through a fold-in photographic collage.

This involved the construction of ‘A three rectangles by three rectangles slice of an infinite sheet, wherein each rectangle is a collage of photographs which are in turn collages of photographs etc.’¹⁴⁶ [and, its] recipe is the reverse process. Take your entire photo collection and reduce it to a single picture by a multiple collage process, adding other image until particular interest until the basic rectangle is obtained.¹⁴⁷

Inspector Lee cuts the image lines in *The Ticket that Exploded*,¹⁴⁸ and we see a similar formatting of a three-column fold-in, or the infinite variety of replicating image continuously, described earlier in correspondence between Burroughs and collaborators. “Time is one of Burroughs’ insistent concerns. His version of the cut-up– the artwork produced by juxtaposing elements cut from different works or recombining a given work

¹⁴⁴ Aaron Scharf, 7, *Creative Photography*

¹⁴⁵ *The Third Mind* pdf. 7/100

¹⁴⁶ “Introduction,” *Taking Shots*, 12

¹⁴⁷ *Ibid.*, 12

¹⁴⁸ *The Ticket that Exploded*, p. 97

by cutting it into pieces and shuffling them— was after all, understood in part as a means to enable a kind of time travel.”¹⁴⁹ This is echoed photographically through the artistic choice Burroughs made when deciding *which* subjects to shoot, and *how* they would be shot, such as the sequences throughout his photography.¹⁵⁰ In Burroughs photography, “[t]ime is also the concern of many of his photographs, and the play with stop-motion potentials.”¹⁵¹ The version of the cut-up as addressed in the street photography plays on this shuffle and is intrinsic to its composition if we are considering the alternative nature of the scene before us, which is neither confined to the square or rectangle, or to the two-dimensional plane.¹⁵² This film reel quality of the cut-up¹⁵³ plays directly into the function of photography and the development of infinite “dots” through Burroughs’ photographic reduction: “[t]he cut up method brings to writers the collage which has been used by painters for fifty years. And used by the moving and still camera.”¹⁵⁴ For Burroughs, photographic technique takes on the dual purpose of being a conceptual portal into “time travel” (time/space) and is a foil to the reporting of the news, where newspaper articles draw upon information that has already occurred,¹⁵⁵ because “[y]ou never take a picture of the present but always of the future.”¹⁵⁶ The pantropic bars here indicate the travel and a sequence (like unfolding Burroughs) to photography,

¹⁴⁹ “Introduction” *Taking Shots* 12

¹⁵⁰ Ref. John Brady sequences and Cocoa-Cola sequences in MS SC BU 14 Item 21, Arizona State University Library

¹⁵¹ *Ibid.*, 12-13

¹⁵² *The Third Mind*: “Of course this is only one of many possible grids. Here the units are square for convenience on the typewriter but this need not be adhered to. No doubt the mathematically inclined could progress from plane to solid geometry and put prose through spheres and cubes and hexagons,” ref. pdf. 65/100. We can easily link this assertion to the freeing quality of the hexagonal shape to Burroughs’ Apomorphine treatment in *Untitled* Probably London, silver gelatin print, probably 1972 and *Apomorphine* New York, silver gelatin print, 1965, displayed on 154-5.; compare this image to “Apomorphine Cut-Up,” MS SC BU 21 Item 3, Arizona State University Library. See *Taking Shots*: Allmer and Sears note of “three-dimensional or cultural collages using found domestic implements,” 13

¹⁵³ Certain symbols in his pages, such as “:::” as replacing the line, is explained by Barry Miles: “the dividing lines between column are replaced by dots[...] to represent the holes at the side of movie film. The text is representing the movie film itself.” In *A Descriptive Catalogue of the William S. Burroughs Archive*, 3. Seen in MS SC BU 2 Items 8-9, and the short stories in MS SC BU 4.

¹⁵⁴ “The Cut-Up Method of Brion Gysin,” in *The Third Mind*, pdf. 17/100

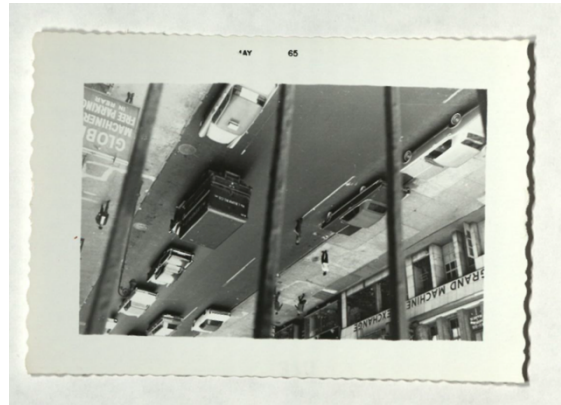
¹⁵⁵ “Introductions” from *The Third Mind*, pdf. 16/100

¹⁵⁶ “Any Old Photo Will,” in *Ports of Entry*, 33

illuminating a continuous and gestural movement inside of the bars, a metaphysics of space-time connotation.

Through the archived photographs, we could reflect on whether or not the elements in these photographs, if considered outside of their traditional denotative subjects, are a reflection of an expanding simulacrum (completely unbounded to the

traditional notion of the photo as a mechanical reproduction as noted by Walter Benjamin, or, capturing the immovable camera eye as an extension of the body/gaze), the perfect *anologon* as cited by Roland Barthes (or, contrary to Barthes' paradox of no photographic transformation, as through the use of mirrors the camera becomes actualized



4.7: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "untitled," New York, May 1965. MS SC BU 14 Item 22, Arizona State University Library. Flipping this image emphasizes the shape of object and the

and illuminated machinery, ref. *Untitled* Tangier, silver gelatin print, 1964 on p. 97 of *Taking Shots*). 4.7 shows a "mirror" reflection of the city street and around Burroughs, prioritizing the shape of objects and the camera as symbolic to a weapon shooting "targets." To rearrange the figures in a photograph is no different than rearranging shapes or lines, tracking marks and gestures in-themselves instead of their associations on a linear and "sensible" plane.

The symbolic work with collage informs his single shot photography and relationship with the photographic object. In both realms, the viewer experiences an optics of the reduction of word/photo falling phenomenon in *Nova Express* and elsewhere, revealed on a deeper level through a reading of his archives. For example, an

Untitled (Collage Fragment) 1964 from the William S. Burroughs Estate¹⁵⁷ expresses Burroughs' work with semantic coding as paramount within his collage work, and later within this chapter, detailing a similarity between the sematic code within his street photography in Gibraltar and New York City. In the bottom right corner of *Untitled (Collage Fragment)* is an advertisement. Although parts of the lettering are cut out, we see the word *Beauté* full and, in a beautiful cursive font, a signifier relating to this as a location or business of refined taste or class, or of an appearance (a manipulation of how we are viewing, or are intended to view, this advertisement). On the opposing corner (the upper left) is a building which Burroughs has typed a date and a little information on. Burroughs has typed on newspaper clippings before, so it is not a far assertion to suggest that this picture of a building front is a newspaper clipping. The building has three white doors on its bottom. Although the picture has text associated with it, the nature of the text becomes like its architectural structures, blending into the building bricks and windows.

The *Danger/Anger*¹⁵⁸ composite in *Taking Shots* expresses the subliminal notion of anger, tension, and action through a shift in signifier. The emotion of this piece is heightened through the switch of “Danger” into “Anger” by using language in his composites. The original “Danger” photograph is shown in *Cutting up the Century* (2019)¹⁵⁹ and we can consider the weight of the word in the photograph “Royal Staff Guard,” where the focus is on the word in itself and doctrines a system of *figurae* used to construct the sign “Royal Staff Guard”, following under Hjemslev’s interest in the

¹⁵⁷ From Tangier, silver gelatin print, courtesy of the William S. Burroughs Estate. Featured in *Taking Shots: The Photography of William S. Burroughs*, 13.

¹⁵⁸ *Taking Shots*, 168.

¹⁵⁹ *Burroughs in Front of Danger Sign*, 1959, courtesy of Barry Miles, appearing in “William S. Burroughs’ Spirit of Collaboration,” in *Cutting up the Century*, 126

abstraction of language.¹⁶⁰ The word, focal in this shot, is a replicate of the fold-in type method. This word-in-the-world displays the photograph as joined by text.

Moreover, the remainders of these large collages and scrapbook experiments are synonymous to the grouping of time and space notable in his literature and inform the manner by which street photography was snapped during 1964-5. A heuristic of reading Burroughs' street photography in New York City is revealed in the file "Looking Backward" (MS SC BU 16A Item 3,

Arizona State University); a preoccupation with time and space is detailed in the holdings of this folder, with selected clippings preserving a retrospective "look back" at NYC 100 years in the past. A total of five copies of this newspaper clipping "Looking Backward" along similar newspaper articles with street photographs from the present and past, are exhibited in this file. It is no surprise, then, that Burroughs' Mason Yard photographs taken in New York City directly mirror those taken by Bernice Abbot's *From an Album* series, decades earlier.¹⁶¹

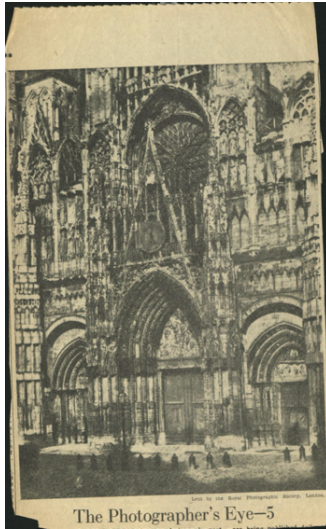
Moreover, clippings such as "The Photographer's Eye" date 1964, display a gothic cathedral with its lines deeply saturated and exaggerated in the ink, newspaper



4.8: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "Looking Backward" from MS SC BU 16A Item 3, Arizona State University Library.

¹⁶⁰ Umberto Eco, 1.5.1 and 1.5.2.

¹⁶¹ From *Bystander: A History of Street Photography*, 214. Taken by the photographer in New York, 1929.



4.9: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "The Photographer's Eye-5" newspaper clipping, 1964. MS SC BU 16A Item 3, Arizona State University Library.

photograph. Other clippings, such as ones zoned in on "The Photographer's Frame" (MS SC BU 17A Item 4, Arizona State University Library) and "Border Collie Through 100 Sheets of Glass," (MS SC BU 16A Item 2, Arizona State University Library) denote a real attention to photographic technique. Saved newspaper clippings of photographs by Henri Cartier Bresson in the same file, speak to Brittain stating that "[his] many collages and scrapbooks [...] reproduce canonical images from photographic history[...] includ[ing] Paul Strand, Fredrick Evans, and Frank Meadow Sutcliffe,"¹⁶² as well as the compositing of famous photographers' images scrapbooks and in his archive (all God's Children Got Time in *Ports of Entry*). It is no surprise that many of his

photographs are in conversation with photographers of the past. A four-panel collage of a gentleman resembling David Bowie in the same file (MS SC BU 17A Item 4, Arizona State University Library) relates to a substitution of image for word along cut-up formats. A booklet pertaining to New York City over the years (MS SC BU 16A Item 3, Arizona State University Library) was also cut into: the majority of these cuts were buildings or aerial views of New York City, cut to only take the image and not the caption. Given Burroughs' work with using image as a psychic mapping mechanism (note: *St. Louis Return in Cutting up the Century*) again, Burroughs' is in conversation with Henri Cartier-Bresson's *Moscow*, 1954. Like the word vine linking Burroughs' work to the historical literary past and present, or scrapbooks indicating a time and place pulling historical image and clippings, Burroughs' intrigue in pushing the boundaries of conventional

¹⁶² "Innerspace Documents," 43.

photography is actualized through a style (and compilation of articles and image clippings) that is similar to photographers from the 20th century.

Street photography taken during a 9-month sojourn in New York City, 1965, is one of the most avid and intriguing aspects of the archives; its dimensionality in respect to Burrough's completed and drafted works throughout the 60s places these photographs outside of the conventional collage and scrapbooking areas of the nationwide papers, and may have informed, or been informed by, the art Burroughs' was producing between 1964-5. The majority of these street photographs, if taken at a vantage, were snapped from Burroughs' loft at 210 Center Street, New York, 1965.¹⁶³ As Burroughs' had a fire escape at his residence, the pantropic bars and manipulation of the denotative message was in part due to this unique vantage. A year earlier, first files for *The Third Mind* were catalogued under the file name "Run Faster to Read Better,"¹⁶⁴ (1963) then renamed *The Third Mind*. In 1964, Burroughs engages in *My Own Mag* collaborations with Jeff Nuttall, publishes *C Press Time*, and during his sojourn and snapping of New York City photographs in 1965, releases the spoken word album *Call Me Burroughs*. 1965 was also the date where talks with Grove Press about the publication of *The Third Mind* were made official, and the press set to work (scrapping the project after years of financial and creative disagreements, in 1972). A large bulk of original newspaper clippings featured are dated between the mid 60s. Of greater interest, these street photographs are duplicated; many of these images have their dates omitted, and the Gibraltar holdings (MS SC BU 14 Item 14) are not only duplicated, but printed with a deckled edge.¹⁶⁵ This photographic object, although seen in the past, is taken in

¹⁶³ From *A Portrait: William S. Burroughs (El Hombre Invisible)* from the photograph in Chapter 9, "Ian and Tony," sourced from *John Hopkins*.

¹⁶⁴ *A Descriptive Catalogue of the William S. Burroughs*, 139

¹⁶⁵ The reason for the Gibraltar images to be printed with a deckled edge is generally unknown. As the deckled edge was a print photography motif during the 1950s, Burroughs' "press message" propels these photographs, taken in 1964, as having been taken a decade earlier. Half a century later, these deckled images

the future,¹⁶⁶ and Burroughs was very aware of this tension, and how the photograph mimics a form of travel. The optics of space-time is relayed upon these specific photographs. Burroughs had a limited number of photographs he could take before the roll would empty, making the photographs taken and catalogued of great importance.

As Burroughs is in conversation with the photographers before him, his photographs present a unique vantage and perspective on space and time as a visual mechanism; this has been discussed by scholars through his sequence photographs,¹⁶⁷ but not necessarily the street ones. His rhetoric of image is synonymous to Lee Friedlander's *New York*, 1963¹⁶⁸ and Gary Winogrand's *Los Angeles*, 1980:¹⁶⁹ the emphasis on sight and words-in-the-world is comparative to these images. As in *Honda*, (n.d.), this photograph sections us to look at "word:" the sign is the subject here. Here, it is relational, and in many ways, indicative to show how easily the reader is manipulated by form: by "windowing" in a phrase, business, or key word, we automatically engage with it. Like in *LIFE* 1959, Burroughs shows us influence of word in image, and image in word. Like the newspaper technicians, here, and the scanning patterns of reality, replicated through image: "the scanning pattern we accept as 'reality' has been imposed... a power primarily oriented toward total control."¹⁷⁰ Even the pose of the object in these photographs is symbolic of the sheer mass of these buildings in respect to people. When considering control, the vantage employed outlines how small the people of "ourday" are (4.11) compared to the larger structures, the larger architecture of life that can become replicated through word (in the daily news). If a link between the word

continue to distort their relationship to time in the same way the rest of Burroughs' oeuvre (cut-up as distorting news and time) does.

¹⁶⁶ "you never take a picture of the present but always of the future," from *Ports of Entry: William S. Burroughs and the Arts*, 33.

¹⁶⁷ *What Was, What Isn't* sequence, London 1972, sourced from *Taking Shots: The Photography of William S. Burroughs*.

¹⁶⁸ *Bystander: A History of Street Photography*, 317

¹⁶⁹ *Ibid.*, 323

¹⁷⁰ "Innerspace Documents," 43

in the newspaper is indicative of physical place, these photographs become akin to a *newspaper photograph*, and by utilizing *line* as a replication of newspaper form (and fold-in) the systemic nature of the word (and here, image) is completely deactivated. In both scenarios, a new place is presented. It is my opinion that Burroughs shows us his discovered phenomenon through image instead of word.

In “Interspace Documents,” David Brittain notes the similarities between the street photography and the cut-up method’s word machine, and especially, the way in which the word (and image) machine manipulates thoughts, feelings, and desire, which is replicated above through the phenomenon of sight; *Mother’s Day*, April 1965:

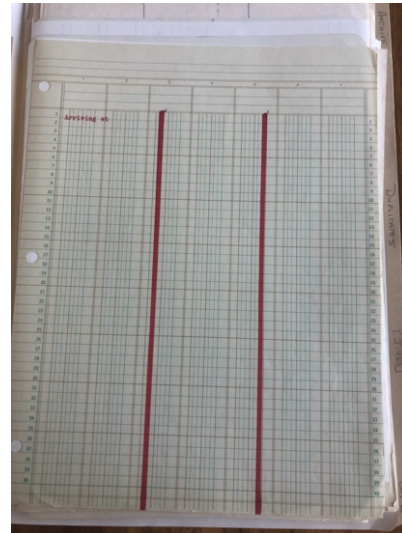


4.12: Courtesy of the William S. Burroughs Estate and Arizona State University Library. “Grand Machinery Exchange” taken April 1965; through the pantropic bars, isolating word and the individual. Note the movement of the person locked into the camera’s eye, with the words. The gentleman going against the traffic can additionally signify layers of movement.

[...] some of Burroughs’ street photographs are analogous to this literary method. His photographs of a car accident in New York demonstrate how random but productive collisions of word and image are generated by advertising, street furniture and other signs and symbols, and how objects and bodies, intercut, can reveal and obscure meanings as they fragment and combine.¹⁷¹

¹⁷¹ Ibid., 36

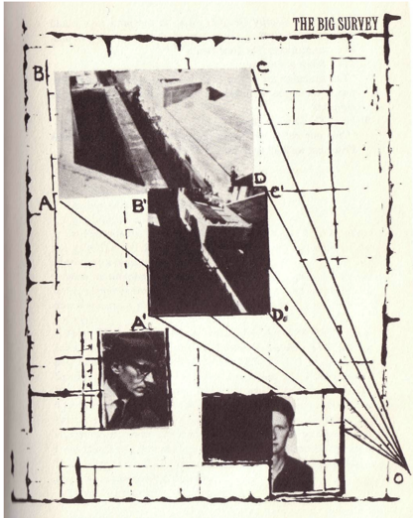
Drawing from *Untitled (Camel Sign)*, (1965) alongside *Untitled (Assemblage)*, 1965, Brittain confirms a word-image relationship to newspaper forms. Literally speaking, the street photographs beckon to the cut-up methods in the unique manner of their connotation; that, they are on the secondary level, a visual rhetoric of space and time outlined throughout the W.S.B fold-in and cut-up materials. As Burroughs himself states, “In fact, all street shots from movie or still cameras are by the unpredictable factors of passersby and juxtaposition cut ups.”¹⁷²In this manner, the character *cutting into* narrative are a product of Burroughs’ observation on *one level*. In such “innerspace” documents, there is always “room for one more inside , sir,” as a reading of these images is, like in *The Third Mind*, are “inscribed in the space of [their] multiplicity.”¹⁷³ Taking any form experiment or page from the W.S.B Papers (MS SC BU 2 8-9) represents an intrinsic multiplicity of word-in-space through the ledger, and so, the multiplicity of objects and persons in the spaces Burroughs designates us to look at within his captured image is akin to Lemaire’s observations of the plurality of *The Third Mind*.



4.13: Courtesy of the William S. Burroughs Estate and Arizona State University Library. “Arriving at” MS SC BU 2 Item 8, Arizona State University Library. This encompasses the movement of word on a page.

¹⁷² *The Third Mind* pdf., 17/100.

¹⁷³ *Ibid.*, pdf., 13/100



4.14: "The Big Survey" from *The Third Mind* pdf. This is an optical graph: a-d prime is a reduction of a-d, which ultimately converges at O, which is beyond and infinitely smaller than what the camera captures and sees (the cycloptic camera piercing this image). This point converges into O which is beyond us, and any natural field of view. Burroughs positions himself staring at the one eyed "observer" and point O, perhaps aimed "outwards" towards this coordinate?

As innocent as the page of text "Arriving at" appears to be, the symbiosis of travel experienced via words become a vehicle by which movement is photographically expressed in a photograph, such as fig. 4.12 (*Grand Machinery Exchange*, April 1965). Again, through the feature of the photograph, the spectator experiences a Cinerama echoed through the implementation of the cut-up and fold-in methods, and again, the photograph is a practicum of looking and sectioning off *multiple* subjects (animate and inanimate) at the same time. In this manner, these unpublished photographs in the archives inform us on collaborations with Gysin and penned works by the author.

Word, as vehicle, directly relates to David Brittain's observation that the cut-up and fold-in methods appear to be replicated through the photographed subject; although I find that, through the prior analysis of a post-modernist structuralist (paradox), that the filtering of multiple subjects becomes these visual messages' codex, Brittain observes the subject, and state of the subject, as an analagon of the cut/fold experienced on the page and now reflected in reality. From an *Untitled (New York Car Accident)*, 1959¹⁷⁴ the smashed car is the sight that one cannot "turn" away from.

¹⁷⁴ Scanned from negative: appearing in "Innerspace Documents" in *Taking Shots*, 44.

Burroughs' photographic message is a message *with* a code: his photography draws upon the touchstones of Barthes' photographic semiosis (connotation and denotation) as print photograph and news-print photograph. Burroughs' street photograph possesses the unique vantage of the connotated message as more than its "selection, technical treatment, cropping, [and] layout"¹⁷⁵ blending into the linguistic methodologies of the archive. The connotation procedures exhibited have nothing to do with the levels of signification placed upon the photograph after the fact; "the pose of objects" exhibited in these images are connotative. Their assemblage is produced by the modification of reality itself, or the denoted message.



4.15: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "Flammable," MS SC BU 14 Item 21, Arizona State University Library. Word *moving*.

¹⁷⁵ Barthes, "Connotation Procedures" in *The Responsibility of Forms*, 9.

CHAPTER 5
REFLECTIONS

As hopefully elucidated within this thesis, W.S.B archival holdings from across the county are a window into Burroughs' larger oeuvre: the rare ability to observe and analyze these holdings, in many ways, are heuristic towards Burroughs' work with word and image, especially how they get across diffuse and fragmented lines. Examining the cuts, folds, graphing, and *shots* of his work within the archive amplifies the importance of visuality and lines of sight in these assigned levels of reading. In an interview with Conrad Knickerbocker, Burroughs states, "[w]hat I want to do is to learn to see more of what's out there, to look outside, to achieve as far as possible a complete awareness of surroundings. Beckett wants to go inward. First he was in a bottle and now he is in the mud. I am aimed in the other direction—outward."¹⁷⁶ In many ways, the W.S.B archive is a beacon of this outwardness, bearing fruitful analysis and introspection: through the contained clippings, manuscripts, and photography, the researcher who engages with W.S.B's archival body is communing with the man himself. His voice, and presence, is forever immortalized in these documents; where the researcher can touch the dried ink and crinkles on the page; note the documents which have been scanned and researched before, and come upon new waters, bridge new territories, while continuing to look outwards, preserving Burroughs' legacy and desire to show us what we do not know, and what we do know¹⁷⁷ in image; this mission is continually satisfied through the dedicated Burghosians' enthusiasm for, and to preserve, an archival body that, in every sense of Burroughs' statement, is aimed outward.

¹⁷⁶ Conrad Knickerbocker interview, 1965, Autistic Inertia, <https://bluewatsons.tumblr.com/post/122329932364/conrad-knickerbocker-interview-william-s>

¹⁷⁷ Jennie Skerl, "An Interview with William S. Burroughs," 1980, 12.

Throughout this thesis, I have analyzed clippings and materials from the Arizona's archive, with mentions of the diffuse and rhizomatic archival body across the nation, and in many cases, in the hands of private collectors. These materials are created through Burroughs' authorial lens, his artesian gaze and careful hand that tell us all about the importance of how information is plated: the materials in this archive display how information within our frame enforces multiple readings. "Let them see what is on the end of this long, newspaper spoon,"¹⁷⁸ Burroughs' cryptically states to the readers of *Naked Lunch*. His work with information systems in-the-world is the marker for the bulk of materials across the nation that are informing new publications at great rate. As these multimodal Papers require a mosaic of disciplines to decipher for the *full picture*, my hope is that this thesis glimpses into the possibilities of these Papers as enriching further Burghosian studies, a heuristic towards the germinating quality of his literature, theory, as well as archival studies through its mechanic, yet deeply corporeal, form.

¹⁷⁸ *Naked Lunch*, 6

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APPENDIX A

ARCHIVAL HOLDINGS FROM THE W.S.B PAPERS AND SELECTIONS FROM “THE
ONLY REBELLION AROUND” IN LIFE MAGAZINE, NOV. 30, 1959

All figures from the William Seward Burroughs Papers at ASU cited within this thesis are owned by Burroughs and are courtesy of the William S. Burroughs Estate and Hayden Library at ASU. Images from the W.S.B Papers are used for the M.A thesis only, not to be used or distributed elsewhere.

What a gift for Mom!

It's Better than a Kitchen Exhaust Fan!

PURITRON
gives her an odor-free, smoke-free, grease-free kitchen for only \$39.95

Most grease kits have walls. No more cooking a smoky odor or dirt. No more emptying or reapplying because of grease and smoke caked on. With patented "Puriflon" action, this device attracts and traps all the grease and smoke that enters your kitchen grease duct, inside fans, odor free in a way nothing else can!

In addition - you feel fresher, work better in a clean, freshening kitchen as expensive grease has a constant supply of purified air.

PERFECTLY PROVEN NEED NO INSTALLATION
Just plug it in anywhere to freshen and to ridify bedrooms, nursery - even overhauled kitchen rooms. In white, pink, blue, gray, hardwood. Its condition is guaranteed. Largest size fits 30" to 36" range.

NEW - a Modern Range Hood
No more grease! No more smoke! No more odor! No more emptying! No more reapplying! No more caked on grease! No more emptying! No more reapplying! No more caked on grease! No more emptying! No more reapplying!

FIRST ELECTRONIC RANGE HOOD
No more grease! No more smoke! No more odor! No more emptying! No more reapplying! No more caked on grease! No more emptying! No more reapplying!

BEATLES SINGERS
When you "Puriflon" the air, the particles don't stick and adhere to the walls. They are drawn into the fan, where they are collected and disposed of. No more emptying! No more reapplying!

ARTHUR GOSPEY TELLS THE AMAZING "REBELLION STORY" EVERY MONDAY ON CBS
At 8:00 p.m. Eastern, 7:00 p.m. Central and Mountain times.
PURITRON, Dept. N, 15 Stiles Street, New Haven, Conn.

BEATS continued

he welcomed the Beat tradition of hawking across the country and the delight of drinking with cheap Mexican beer, and he is widely heralded for writing the poem "In Beat Generation." He became public that he has even rewritten a line (never who has compiled the greatest) the version of the poem would be finished to follow him implicitly) and has thus confounded heavily by one of the Beat Generation's public misapprehensions that anything which goes into the Beat mind is worth putting down on paper. Kerouac has also been a leader in the use of unadorned or "natural" public behavior. One of his finest hours occurred one night last fall when he took part, with other poets, in a "reading" at Manhattan's Flower College. The audience, bored and restless after a half hour of Kerouac reading Kerouac, called on him to open them further collecting, and he went to his feelings by laughing loudly back and forth across the stage during the rest of the program, at one point trying on another speaker's hat and later attempting to vomit back the microphone.

Although Allen Ginsberg has been less publicized, his contributions to Beatism are probably more important than Kerouac's. Ginsberg, a slight, dark, bespectacled and barefooted black fellow of 35, grew up in Paterson, N.J. Ginsberg's mother was sent to a public insane asylum when he was very young and spent his childhood years there. Ginsberg himself spent eight months in a mental hospital in 1950, and this experience seems to have induced in him a viable articulation and articulating sense of horror and protest, which, combined with a handsome exhibitionism, has dominated his life. Ginsberg, like Kerouac, attended Columbia University. He was responsible for writing an obscure and obscure three-word phrase about law, as a student classroom student with his feelings. This act was founded as well as a certified university official. ("The fact is a beatnik!" roared one professor) and has caused thousands of members of actual Beat conversation ever since.

No Beat work has so startled the public or so influenced the Beat mind as Ginsberg's long poem, first an expression of self-proclaimed dissatisfaction with the world which was written in 1955 while he was recuperating in a hospital room in San Francisco. *Howl* begins: "I saw the best minds of my generation destroyed by madness, starving hysterical naked, dragging themselves through the streets of great cities looking for an angry fix . . ." and goes on to describe "unholy" laws . . . who were expelled from the academies for their earthy, prophetic denunciations on the limitations of the soul. . . . Howl, as a gathering storm and monolith, reflects Ginsberg's public and private feelings that he is a homosexual, and his habit of praying that he is a heroin addict (he is not). It also makes fun with perversion of the Bible, and is a brilliant oration to make the speaker free for the rape. Both its literary style and the fact that it was pronounced in a public conversation in 1955 after an interview in the San Francisco scene seem to have made a profound impression on Beatism.

Ginsberg's influence, however, extends beyond poetry. He has been one of the first to insist that the Beat Generation is a religious phenomenon and that Beat (i.e., spiritual, allegorical, prophetic, and generally) really stands for Beatitude. "I have seen God," says Ginsberg. "I am like a man in Berlin." Ginsberg is also among the most vehement of the Beats who insist that U.S. citizens have a constitutional right to the alternative way, a right that has been denied by the government in Washington. Like most Beats he is a marijuana

BEATS continued

many seekers after ecstasies as the "greatest writer in the world." A Harvard man and an offspring of the wealthy St. Louis family, Burroughs is now 45, a pale, underused and bespectacled being who has devoted most of his adult life to a lonely pursuit of drugs and delinquency. He has first in Mexico and then in Tangier, found himself with alcohol, heroin, marijuana, LSD, mescaline and a harsh reality - a religion for one quarantined with a trip to South America to sample a native drug called yage. Between agonizing periods of infatuated withdrawal he has rubbed shoulders with the drugs of half dozen races. His works are three, *Junkie*, *Queer* and a last masterpiece, *The Naked Lunch*, recently published in Paris.

The Naked Lunch could be described as an effort to communicate the regulations of addiction in quiet tones: ". . . I've picked up some fish and make a quick one hole with a pin. Then fit the dropper over me in the hole and find the solution slow and careful. . ." Interrupted are hallucinatory scenes indicative of the "pooled nerves of junk addicts. . ." "Did any of you ever see Dr. Ferrisburg perform? I say perform' advisedly because his operations were performances. He would start by throwing a cold sponge the room into the patient and then make his entrance like a bullet dancer. . ."

To this list of major Beat poets now peripheral figures, Lawrence Ferlinghetti must be added. Ferlinghetti, a certain moral lieutenant commander who studied in Paris under the G.I. bill, is the founder of San Francisco's City Lights Pocket Bookshop, which has become headquarters for Beatism. A tall, quiet, pleasant man, Ferlinghetti encourages, publishes and defends Beat writers - and, ironically enough, writes better Beat poetry than most of them. Dozens of Beats have lately dashed off poems about the Grassfield, but none of them has produced anything as sparkling as one of Ferlinghetti's efforts which was delivered before San Francisco television cameras with a dance interpretation by a girl named Ardi Welter:

He was a kind of carpenter
From a square type plant like Galileo
Who said the rat who really laid it on us all was his Dad
They wreck him on this tree to read . . .
He just hang loose in his tree, looking real peened out
and real dead . . .

The bulk of Beat writers are unaffiliated and already amateurs who have deluded themselves into believing their haphazard observations are art simply because they have rejected the form, style and attitudes of previous generations and have relied upon themselves as an expression of "total personality." They insist that poetry, until they lay upon the scene, was written simply for other poets "read not for the people," but most of them not only write for but about

Fig. 2.5: O'Neil, Paul. "The Only Rebellion Around," 1959 digital, Google Scholar, accessed March 22 2023.

New antibiotic way to fight **SORE THROAT**

Fast, soothing relief with the very first antibiotic trochee!

1. Relieves pain fast
2. Kills germs
3. Speeds natural healing

Candettes Antibiotic Trochees contain two germ killers, plus the same pain reliever used by many doctors after medications.

Technically, it may be called "minor sore throat," but all you have to do is follow with pain and you won't feel relief.

Candettes Antibiotic Trochees have the power to bring you that relief.

More than that, the two effective antibiotics in every Candettes Trochee kill many harmful sore throats - identify specifically up the natural healing process.

Candettes taste like orange candy, but don't. As they melt, they work like the most effective medicine they offer. Keep a package handy - at home, at your office, in your pocket. At the first sign of throat irritation or soreness, take Candettes. Of course, if the sore throat persists, see your doctor.

Candettes
Antibiotic Trochees

The Dreyfus fund is a mutual investment fund in which the management hopes to make your money grow and takes what it considers sensible risks in that direction. Ask your securities dealer for a free prospectus.

DREYFUS FUND INC.

EX-DOPE ADDICT William Burroughs, who describes drug taking in *Junkie* and *Naked Lunch*, now lives in Paris in what has become known as Beatland.

BEATS continued

QUENTIN

Fig. 2.6: O'Neil, Paul. "The Only Rebellion Around, p. 124" 1959, digital, Google Scholar, accessed March 22 2023.



Fig. 2.7: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "Teaming Up/Weaver Scopes." MS SC BU 16A Item 4, Arizona State University Library.

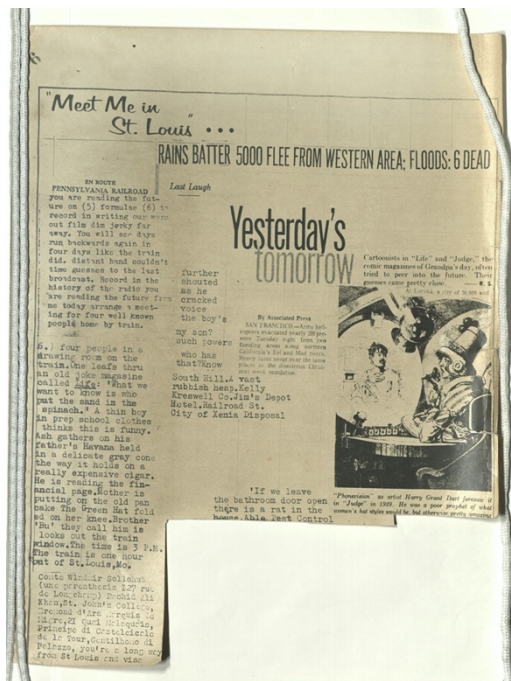


Fig. 2.8: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "Meet me in St. Louis..." MS SC BU 2 Item 8, Arizona State University Library. Although the cut-up and fold-in follow a specific fold or cut, the beauty of these methodologies is that they allow and permit a visual influence, a merging of aural and spatial readings that deeply enforce this newspaper mimeo (and of course, the litany of voices are pulled from different points in time: "Yesterday's News, Tomorrow...")

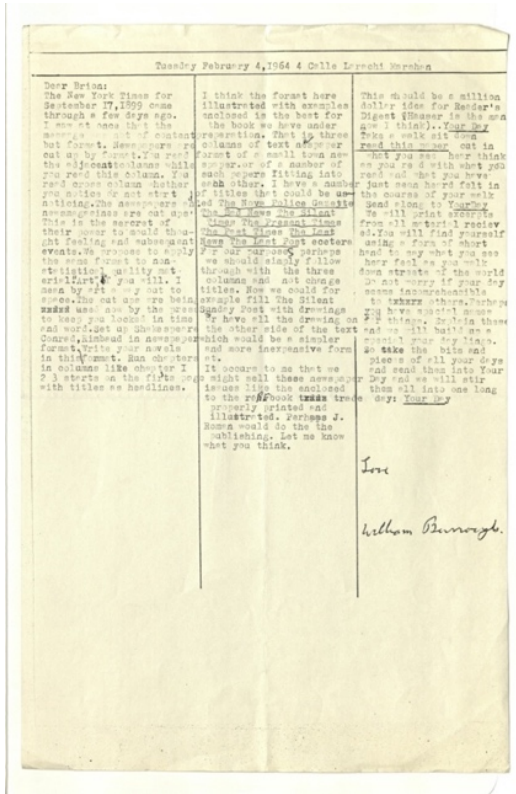


Fig. 2.9: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "Tuesday, February 4, 1964, Calle Larachi Marshan" MS SC BU 2 Item 8, Arizona State University Library



Fig. 2.10: Courtesy of the William S. Burroughs Estate and Arizona State University Library. ... MS SC BU 16A Item 4, Arizona State University Library



Fig. 2.11: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "40 Killed 1/2" newspaper clipping, MS SC BU 16A Item 4, Arizona State University Library



Fig. 2.12: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "40 Killed 2/2," newspaper clipping, MS SC BU 16A Item 4, Arizona State University Library



Fig 2.13: Courtesy of the William S. Burroughs Estate and Arizona State University Library. “The Day Lincoln Was Shot” MS SC BU 16A Item 3, Arizona State University Library. Here, reports on “The Day Lincoln Was Shot” focus on the killer and the gun. The report of the murder is purely factual, recounted, and mechanical, even down to the specs of Henry Wilkes-Booth’s gun.

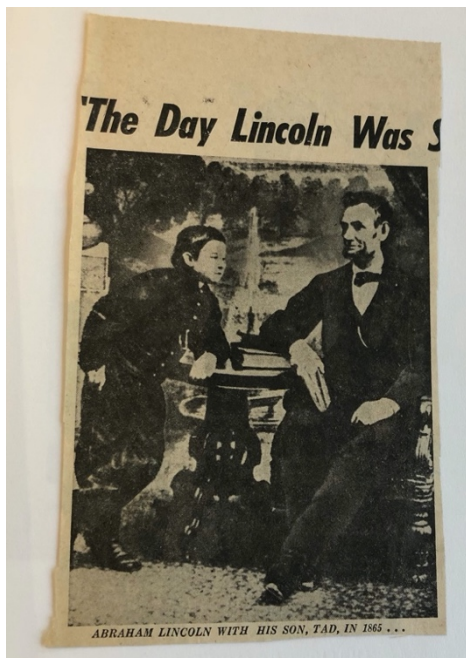


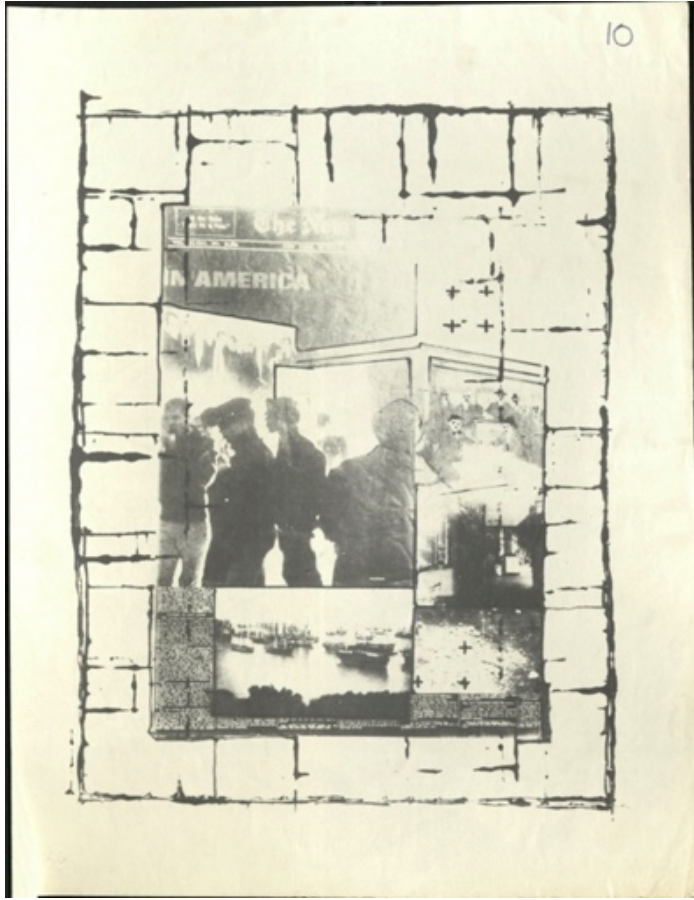
Fig. 2.14: Courtesy of the William S. Burroughs Estate and Arizona State University Library. “The Day Lincoln Was” MS SC BU 16A Item 3, Arizona State University Library. Like the rewriting history in AN OPEN LETTER TO TIME MAGAZINE, (noted by Oliver Harris on page 34 of “Cutting up the Century:” the change of date (Dec. instead of Nov.) by Burroughs becomes an idolon of, Harris’ words, “rewriting history:” a simple cut, or change of date drastically alters the reception of a narrative. “The Day Lincoln Was” shows the U.S President still alive “with his son Tad, in 1865...”



3.1: Gysin, Brion and William S. Burroughs. "23 Die in Saigon." *The Third Mind*, Viking Press, 1978.



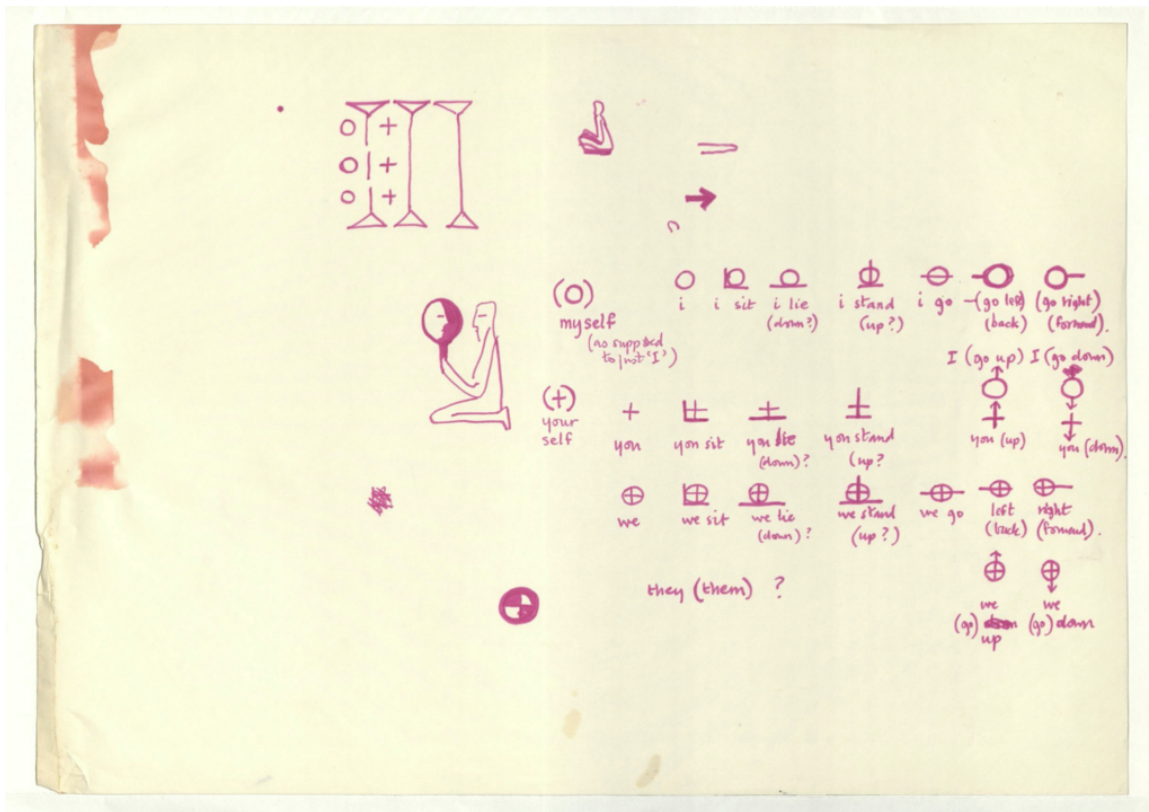
3.2: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "L.S./General Electric" August 1965, MS SC BU 14 Item 24, Arizona State University Library



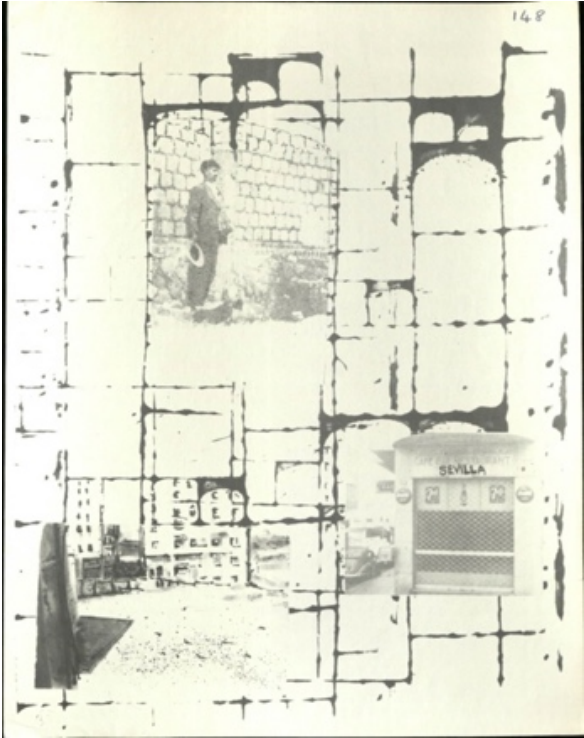
3.3: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "In America," #10, MS SC BU 24B Item 6, Arizona State University Library



3.4: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "Risk/Twister," newspaper clipping, MS SC BU 16A Item 6, Arizona State University Library. "Risk tears through:" an enclosed image-in-word. The word "risk" appears from a selection of the novel *The Unprofessional Spy* by Michael Underwood. A second copy of this same clipping is fully intact in this same file.



3.5: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "Burroughs Hieroglyphics in Purple Ink, Book of Breathing," MS SC BU 1 Item 4, Arizona State University Library.



3.6: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "Sevilla" #148, MS SC BU 24B Item 6, Arizona State University Library



3.7: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "Window," London, July 1972. MS SC BU Box 14, Item 17, Arizona State University Library.

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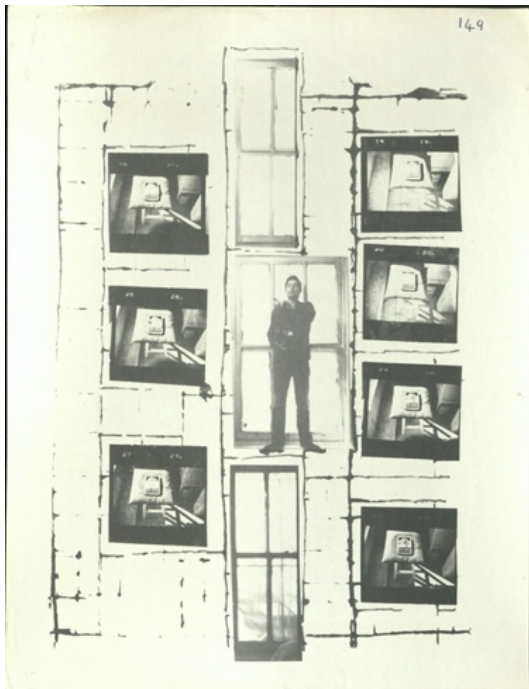
FALL OFF YOUR NERVE STRUCTURE. TRIKIVAL TELEGRAPH OF NEED
 STIMULI. TWIST THE FRAME AROUND. YOUR BODY BECOMES YOUR
 "FRIEND". AS FRIENDLY AS A HILL OF NOTEN ROTOPLOAM. THE
 NATURE OF THE NEW ANTIBODY IS NEUTRALIZING THE ANTAGONISM
 OF THE RELATIONSHIP. SIMPLY TWISTING THE FRAME AND
 NEUTRALIZING THEIR OWN PASSETING IMAGE. BACK ON THEM.
 COMPLETES CANCEL OUT AND YOU ARE DISENGAGED OUT. U HAVE
 REVERSED THE POSITION. FROM SOMEWHERE TO ANYWHERE IN ONE
 EVASIVE FLICKER. FIGHT BACK. DOES A LEPPER EOW AND ACCREDIT
 HIS SICKNESS WITH GREY CONSIDERED CERTAINTY. SUBVERSIVE
 SHIT FED IN YOU FROM "I AM" DAY BLUE IDENTIFICATION LINES
 LAID ON YOU IN THE BEGINNING. WASH THEM OFF. BOOHEANS
 THEIR OWN WEAPON. SISTER BROTHER SCENE IS NOT FOR ME.
 SWAYED BY ARAB OTHER SIGNALS. SLOPED IN C SCREAMING REGULATOR
 OF SAUCE SOHO ENGAGEMENT DRIVEN BY THE IDIOT SIGNALS OF
 BREAK PETALS GRABITURE IN CHAIN OF IRON GRILL. RED LAW
 HAS INFILTRATED THE MEDIUMS BACK SPACE. SICKENING THE
 APOORPHINE SURENESS THE BACK BRAIN CONTROL. THE INTERPRETER
 IS AILING. CLIENTS ARE PUSHING THEIR POSSESSION BOUNDARIES
 FILL UP THE SPACE. RECORDING INDELIBLY THE FLOW OF MOOD
 PROGRESSIONS. THE PLAN HAS BEEN CONCEIVED IN THE INTERPRETERS
 NOWHERE. BUILD YOUR OWN IMMUTABLE ANTIBODIES. DEFENSE PLAN
 SHUDDERS WITH YELLOW WITHDRAWAL. HUSHED WITH INTIMIDATING FEAR
 REFLEXES THE INTERPRETS STRUGGLES FOR MATRICATION THROUGH
 FIGURE OF FUSED CHA NNELS. RED LAW HAS INFILTRATED THE
 INTERPRETERS NOWHERE. BUILD APOORPHINE SURENESS BACK.
 DEFENSE PLAN SHUDDERS WITH AILING. CLIENTS ARE PUSHING THE
 INTIMIDATING FEAR REFLEXES. THE PLAN HAS BEEN CONCOIVED
 IN BACK SPACE. SICKENING WITH YOUR OWN IMMUTABLE ANTIBODIES.
 BRAIN CONTROL THE INTERPRETER IS YELLOW WITHDRAWAL. HUSHED
 WITH POSSESSION BOUNDARIES. INTERPRETER STRUGGLES FOR METHOD
 IS AMORPHEN EXPERIENCE FUSED CHANNELS OF MOOD PROGRESSIONS.
 THE MOVEMENT IS ALIEN. LIE AND CHEAT YOUR CLIENTS. HANG UP
 ON THE WHITE TURNSTILES OF SELF SCATTERING TOO MANY PROGRAMS
 FOR THEM TO CHASE UP. DECEPTION IN MULTIPLICATION DOWN SHADOW
 ALLEYS. THE PATROLS ARE ABROAD SEARCHING WITH ELECTRIC DISTRAIN.

W. S. Burroughs

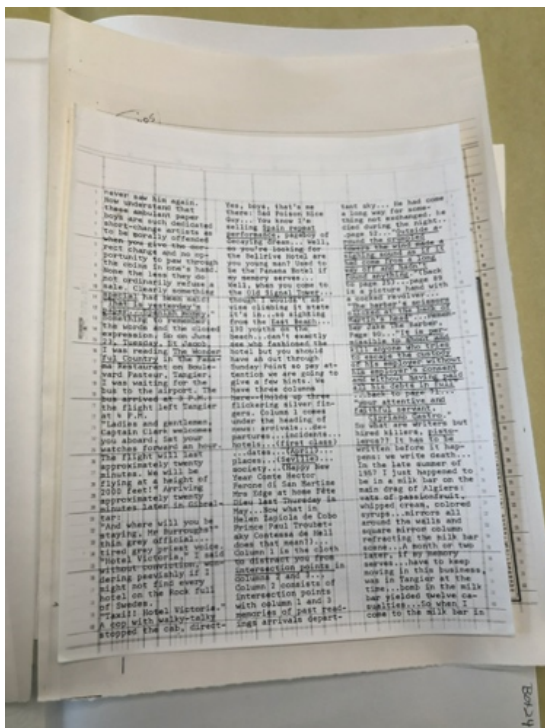
3.8: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "Fall off your nerve structure..." MS SC BU 21 Item 1, Arizona State University Library



3.9: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "untitled window" Gaham Wilson, newspaper clipping, MS SC BU 16A Item 4, Arizona State University Library



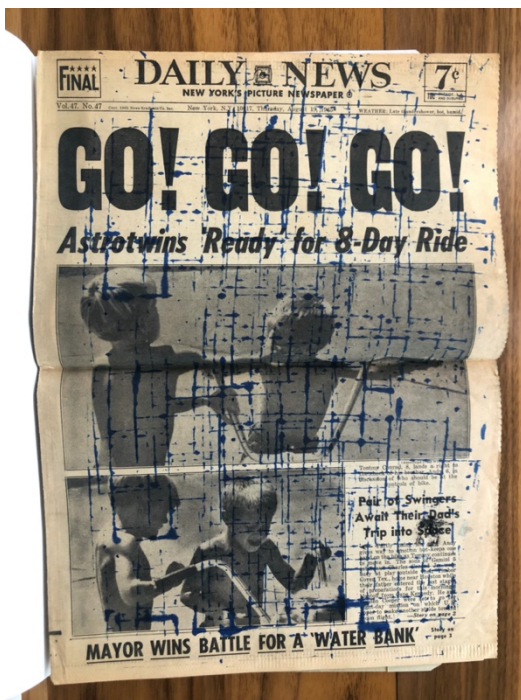
3.10: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "untitled" #144, MS SC BU 24B Item 6, Arizona State University Library



3.11: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "room to let..." MS SC BU 24B Item 6, Arizona State University Library



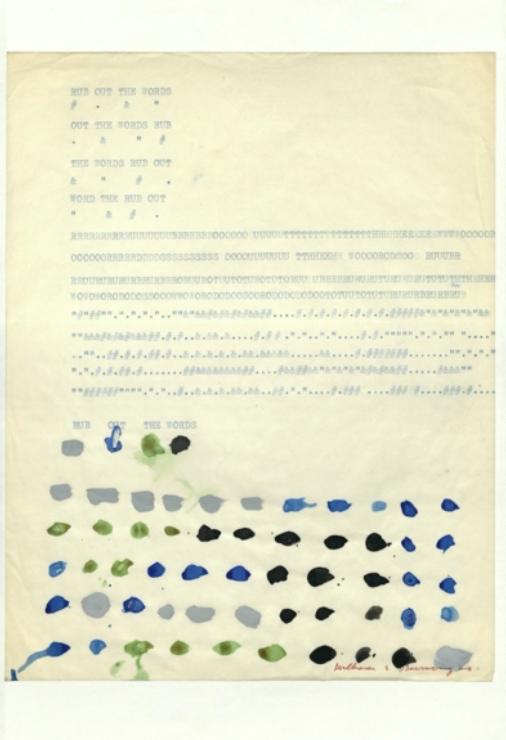
4.1: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "Grand Florist," New York, April 1965. MS SC BU 14 Item 21, Arizona State University Library



4.2: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "Go! Go! Go!" MS SC BU 15A Item 5, Arizona State University Library. Note the color and linework framing the children's movement.



4.3: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "Skinhead Gang Kill Pakistani" MS SC BU 2 Item 8, Arizona State University Library. Phenomenology of red.



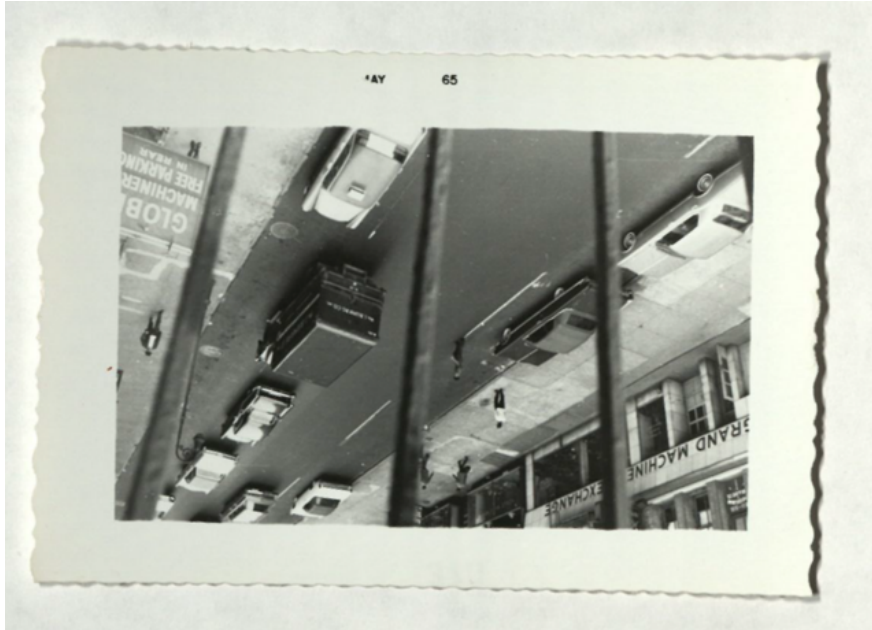
4.4: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "Rub out the Word" grey, blue, green, black, MS SC BU 21 Item 4, Arizona State University Library. notice the reduction of word into color. The bleeding and blots of the color too exemplify an alternative sonic reading of the word, thereby, creating a "new" silent word.



4.5: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "untitled," New York, April 1965. MS SC BU 14 Item 21, Arizona State University Library



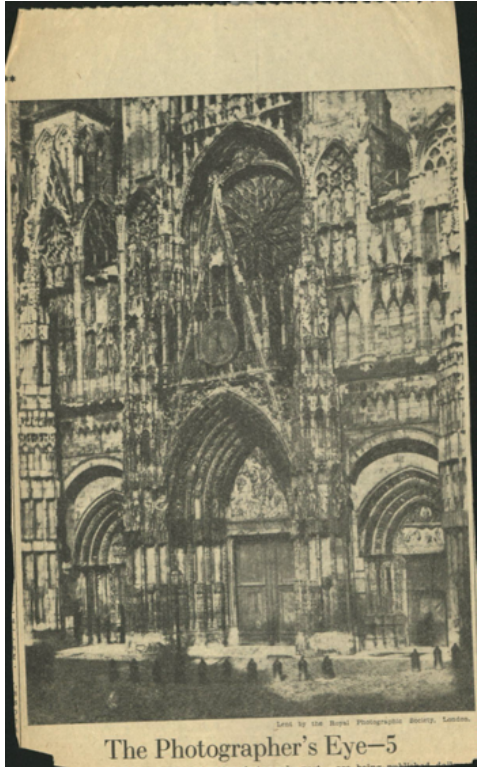
4.6: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "L.S./General Electric" New York, August 1965. MS SC BU 14 Item 24, Arizona State University Library.



4.7: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "untitled," New York, May 1965. MS SC BU 14 Item 21, Arizona State University Library



4.8: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "Looking Backward" newspaper clipping, November 1960. MS SC BU 16A Item 3, Arizona State University Library



4.9: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "The Photographer's Eye-5" newspaper clipping, 1964. MS SC BU 16A Item 3, Arizona State University Library



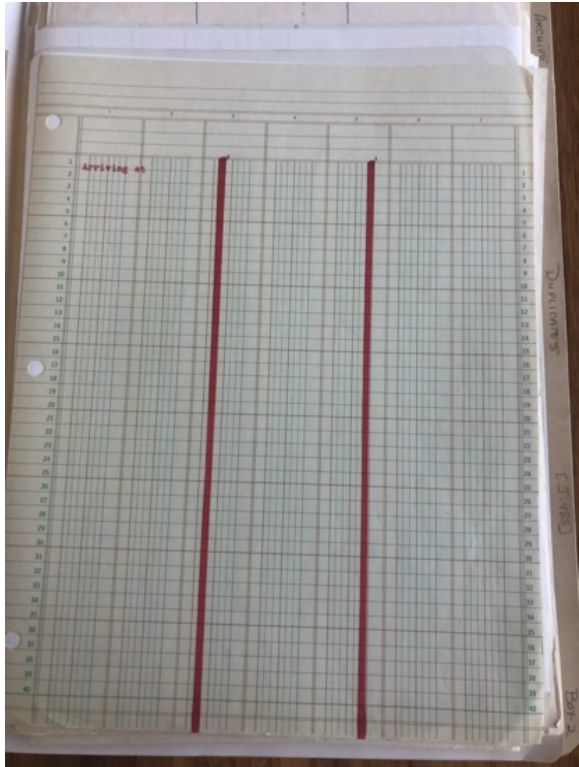
4.10: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "Honda," n.d. MS SC BU 14 Item 24, Arizona State University Library. We are signaled to look at "Honda" through the city architecture (molding sight and movement). This sign is what our eye is pulled to. Here, Burroughs signals how form influences where we are drawn to look.



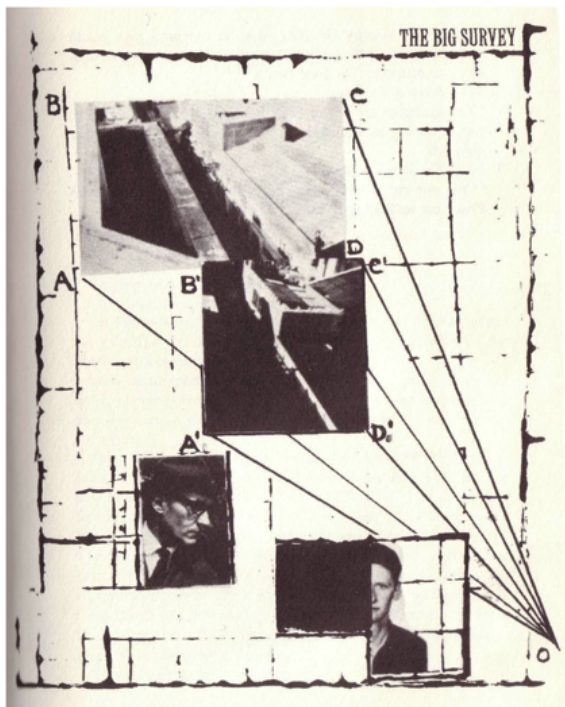
4.11: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "Mother's Day" New York, April 1965. MS SC BU 14 Item 21, Arizona State University Library. Another example of the Honda phenomenon, except eyes are being pulled everywhere at once.



4.12: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "Globe Machinery Exchange" New York, April 1965. MS SC BU 14 Item 21, Arizona State University Library.



4.13: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "Arriving At" MS SC BU 2 Item 8, Arizona State University Library



4.14: Gysin, Brion and William S. Burroughs. "The Big Survey" *The Third Mind*, Viking Press, 1978.



4.15: Courtesy of the William S. Burroughs Estate and Arizona State University Library. "Flammable," MS SC BU 14 Item 21, Arizona State University Library

BIOGRAPHICAL SKETCH

William Seward Burroughs was born in St. Louis, Missouri on February 5th, 1914. After completing his formative education at the Taylor School in St. Louis (1932), Burroughs' received an undergraduate degree from Harvard University in English Literature (1936). Shortly thereafter, Burroughs embarked on multiple educational vocations: Medicine at the University of Vienna (1936-7), Psychology at Columbia University (1937-8), and later returned to Harvard for postgraduate studies in Anthropology (1938-40). After a short stint as an exterminator from 1943-6, which would inspire later works with Brion Gysin, William S. Burroughs met the group of writers that would become the Beat Generation in 1944. Burroughs began travelling in the late 1940s, residing in locations such as London, Paris, Mexico, and Gibraltar. Although Burroughs wrote during his boyhood, his authorial career officially began at the age of 35 where he publishing his first novel *Junkie* (1953), *Queer* (written but unpublished until 1985), and *The Yage Letters* with Allen Ginsberg (1952). A few years later, Burroughs released the seminal text *Naked Lunch* in 1959, placing him on the radar as one of the most prolific and controversial writers of the late 50s. Burroughs is best known for his literature, as the "Grandfather" of the Beat Generation, visual artist, and experimentalist. Overall, Burroughs published over twenty titles, produced artwork, photography, spoken-word albums, and mimeos. Burroughs' impact on the literary world continues to persist and shape ways of understanding word and image, and control. Burroughs continued to publish (ex. *My Education: A Book of Dreams*, 1995) and engage with literary and artistic spaces up until his passing in Lawrence, Kansas, on August 2nd, 1997.