

Jack Kerouac And Allen Ginsberg The Letters Edited By

Gale Researcher Guide for: Allen Ginsberg, Jack Kerouac, and the Beats is selected from Gale's academic platform Gale Researcher. These study guides provide peer-reviewed articles that allow students early success in finding scholarly materials and to gain the confidence and vocabulary needed to pursue deeper research.

The Beat Movement that emerged in the early 1950s was not just another literary genre, but a literary and social revolution. This wide-ranging anthology of the best of Beat literature includes biographies of the writers and a literary guide to "Beat places" around the world.

This is the ultimate guide to Jack Kerouac's New York, packed with photos from the '50s and '60s, and filled with information and anecdotes about the people and places that made history.

Written over the course of three days and three nights, *The Subterraneans* was generated out of the same kind of ecstatic flash of inspiration that produced another one of Kerouac's early classics, *On The Road*. Centering around the tempestuous breakup of Leo Percepied and Mardou Fox—two denizens of the 1950s San Francisco underground—*The Subterraneans* is a tale of dark alleys and smoky rooms, of artists, visionaries, and adventurers existing outside mainstream America's field of vision.

In the first biography of Ginsberg since his death in 1997 and the only one to cover the entire span of his life, Ginsberg's archivist Bill Morgan draws on his deep knowledge of Ginsberg's largely unpublished private journals to give readers an unparalleled and finely detailed portrait of one of America's most famous poets. Morgan sheds new light on some of the pivotal aspects of Ginsberg's life, including the poet's associations with other members of the Beat Generation, his complex relationship with his lifelong partner, Peter Orlovsky, his involvement with Tibetan Buddhism, and above all his genius for living.

Just as he upended the conventions of the novel with *On the Road*, Jack Kerouac revolutionized American poetry in this ingenious collection. Bringing together selections from literary journals and his private notebooks, *Jack Kerouac's Scattered Poems* exemplifies the Beat Generation icon's innovative approach to language. Kerouac's poems, populated by hitchhikers, Chinese grocers, Buddhist saints, and cultural figures from Rimbaud to Harpo Marx, evoke the primal and the sublime, the everyday and the metaphysical. *Scattered Poems*, which includes the playfully instructive "How to Meditate," the sensory "San Francisco Blues," and an ode to Kerouac's fellow Beat Allen Ginsberg, is rich in striking images and strident urgency. Kerouac's widespread influences feel new and fresh in these poems, which echo the rhythm of improvisational jazz music, and the centuries-old structure of Japanese haiku. In rebelling against the dry rules and literary pretentiousness he perceived in early twentieth-century poetry, Kerouac pioneered a poetic style informed by oral tradition, driven by concrete language with neither embellishment nor abstraction, and expressed through spontaneous, uncensored writing.

A sensory narrative poem capturing the rhythms of the universe and secrets of the subconscious with stunning linguistic dexterity from the author of *On the Road*. A spontaneous writing project in the form of an extended prose poem, this sonorous and spiritually playful book is one of Jack Kerouac's most boldly experimental works. Collected from five notebooks dating from 1956 to 1959—a time in which Kerouac was immersed in Buddhist theory—*Old Angel Midnight* is comprised of sixty-seven short sections unified by an unwavering dedication to sounds, the subconscious, and verbal ingenuity. *Friday Afternoon in the Universe, in all directions in & out you got your men women dogs children horses pones tics perts parts pans pools palls pails parturiences and petty Thieveries that turn into heavenly Buddha.* Thus begins Kerouac's Joycean language dance. From birdsong to dharmic verse, street jargon to French slang, the resonances of the universe come blaring in through the windows, unfurling their meaning as the mind lets go and listens. 'It is the sum of myself, as far as the written word can go' Kerouac on *THE TOWN AND THE CITY*. Kerouac's debut novel is a great coming of age story which can be read as the essential prelude to his later classics. Inspired by grief over his father's death and gripped by determination to write the Great American Novel, he draws largely on his own New England childhood.

In the summer of 1944, a shocking murder rocked the fledgling Beats. William S. Burroughs and Jack Kerouac, both still unknown, were inspired by the crime to collaborate on a novel, a hard-boiled tale of bohemian New York during World War II, full of drugs and art, obsession and brutality, with scenes and characters drawn from their own lives. Finally published after more than sixty years, this is a captivating read, and incomparable literary artifact, and a window into the lives and art of two of the twentieth century's most influential writers.

"[An] essential Beat masterpiece." --*The Village Voice*. Perhaps one of the last great dual correspondences of the twentieth century, *Jack Kerouac and Allen Ginsberg: The Letters* reveals not only the process of creation of the two most celebrated members of the Beat Generation, but also the unfolding of a remarkable friendship of immense pathos and spiritual depth. Through this exhilarating exchange of letters, two-thirds of which have never been published before, Kerouac and Ginsberg emerge first and foremost as writers of artistic passion, innovation, and genius. Vivid and enthralling, the letters, which date from their first meeting in 1944 to Kerouac's untimely death in 1969, chronicle the endless struggle, anguish, and sacrifice involved in giving form to their literary visions.

A treasury of mid-'50s road poems, intoxication poems, dharma verse, Canuck patois elegy, haikus, and blues.

From the iconic *New York Times*–bestselling author of *On the Road*: Three revolutionary collections of poetry in one volume. Rebellious against the dry rules and literary pretentiousness he perceived in early twentieth-century poetry, Jack Kerouac pioneered a poetic style informed by oral tradition and driven by concrete language with neither embellishment nor abstraction. In these three groundbreaking collections, the legendary Beat writer offers a spontaneous, uncensored perspective on everything from religion to the structure of language itself. *Scattered Poems*: Bringing together selections from literary journals and his private notebooks, *Scattered Poems* exemplifies Kerouac's innovative approach to language. Populated by hitchhikers, Chinese grocers, Buddhist saints, and cultural figures from Rimbaud to Harpo Marx, the poems evoke the primal and the sublime, the everyday and the metaphysical. *The Scripture of the Golden Eternity*: During an unexplained fainting spell, Kerouac experienced a flash of enlightenment. A student of Buddhist philosophy, he recognized the experience as "satori," a moment of life-changing epiphany. The knowledge he gained in that instant is expressed in this volume of sixty-six prose poems with language that is both precise and cryptic, mystical and plain. His vision proclaims, "There are not two of us here, reader and

writer, but one golden eternity." Old Angel Midnight: A spontaneous writing project in the form of an extended prose poem, this sonorous and spiritually playful book is one of Kerouac's most boldly experimental works. Collected from five notebooks dating from 1956 to 1959—a time in which Kerouac was immersed in Buddhist theory—Old Angel Midnight captures the rhythms of the universe and secrets of the subconscious with stunning linguistic dexterity.

Jack Kerouac's classic novel about friendship, the search for meaning, and the allure of nature First published in 1958, a year after *On the Road* put the Beat Generation on the map, *The Dharma Bums* stands as one of Jack Kerouac's most powerful and influential novels. The story focuses on two ebullient young Americans--mountaineer, poet, and Zen Buddhist Japhy Ryder, and Ray Smith, a zestful, innocent writer--whose quest for Truth leads them on a heroic odyssey, from marathon parties and poetry jam sessions in San Francisco's Bohemia to solitude and mountain climbing in the High Sierras.

Written by the woman who loved them all--as wife of Cassady, lover of Kerouac, and friend of Ginsberg--this riveting and intimate memoir spans one of the most vital eras in twentieth-century literature and culture, including the explosive successes of Kerouac's *On the Road* and Ginsberg's *Howl*, the flowering of the Beat movement, and the social revolution of the 1960s. Carolyn Cassady reveals a side of Neal Cassady rarely seen--that of husband and father, a man who craved respectability, yet could not resist the thrills of a wilder and ultimately more destructive lifestyle.

- Presents the most important 20th century criticism on major works from *The Odyssey* through modern literature - The critical essays reflect a variety of schools of criticism - Contains critical biographies, notes on the contributing critics, a chronology of the author's life, and an index - Introductory essay by Harold Bloom"

Collects 200 letters exchanged by the celebrated Beat movement writers to offer insight into their abiding friendship and artistic views, in a volume that spans the period from Ginsberg's Columbia education until shortly before Kerouac's death.

A groundbreaking new biography of Jack Kerouac from the author of the award-winning memoir *Minor Characters* Joyce Johnson brilliantly peels away layers of the Kerouac legend in this compelling new book. Tracking Kerouac's development from his boyhood in Lowell, Massachusetts, through his fateful encounters with Allen Ginsberg, William S. Burroughs, Neal Cassady, and John Clellon Holmes to his periods of solitude and the phenomenal breakthroughs of 1951 that resulted in his composition of *On the Road* followed by *Visions of Cody*, Johnson shows how his French Canadian background drove him to forge a voice that could contain his dualities and informed his unique outsider's vision of America. This revelatory portrait deepens our understanding of a man whose life and work hold an enduring place in both popular culture and literary history.

A selection of Jack Kerouac's poems, plus his statements on poetics and letters to an editor.

The first collection of letters between the two leading figures of the Beat movement Writers and cultural icons Jack Kerouac and Allen Ginsberg are the most celebrated names of the Beat Generation, linked together not only by their shared artistic sensibility but also by a deep and abiding friendship, one that colored their lives and greatly influenced their writing. Editors Bill Morgan and David Stanford shed new light on this intimate and influential friendship in this fascinating exchange of letters between Kerouac and Ginsberg, two thirds of which have never been published before. Commencing in 1944 while Ginsberg was a student at Columbia University and continuing until shortly before Kerouac's death in 1969, the two hundred letters included in this book provide astonishing insight into their lives and their writing. While not always in agreement, Ginsberg and Kerouac inspired each other spiritually and creatively, and their letters became a vital workshop for their art. Vivid, engaging, and enthralling, *Jack Kerouac and Allen Ginsberg: The Letters* provides an unparalleled portrait of the two men who led the cultural and artistic movement that defined their generation. Selections from Jack Kerouac's journals of the late 1940s and early 1950s – the raw material for what became his classic novel *On the Road* September 5, 2017, marks the 60th anniversary of the publication of *On the Road* Jack Kerouac is best known through the image he put forth in his autobiographical novels. Yet it is only his private journals, in which he set down the raw material of his life and thinking, that reveal to us the real Kerouac. In *Windblown World*, distinguished Americanist Douglas Brinkley has gathered a selection of journal entries from the most pivotal period of Kerouac's life, 1947 to 1954. Here is Kerouac as a hungry young writer finishing his first novel while forging crucial friendships with Allen Ginsberg, William S. Burroughs, and Neal Cassady. Truly a self-portrait of the artist as a young man, this unique and indispensable volume is sure to become an integral element of the Beat oeuvre.

First student of the Jack Kerouac School of Disembodied Poetics, Sam Kashner tells with humor and grace his life with the Beats. But the best story is Kashner himself -- the coming-of-age of a young man in the chaotic world of the very idols he hoped to emulate. This P.S. edition features an extra 16 pages of insights into the book, including author interviews, recommended reading, and more.

Poems.

Allen Ginsberg occupies a significant and enduring position in American literature. This title presents a readable account of one of the twentieth century's most extraordinary poets

No Marketing Blurp

A study of a key modernist form, its theory, practice and legacy.

The Freedom Race, Lucinda Roy's explosive first foray into speculative fiction, is a poignant blend of subjugation, resistance, and hope. In the aftermath of a cataclysmic civil war known as the Sequel, ideological divisions among the states have hardened. In the Homestead Territories, an alliance of plantation-inspired holdings, Black labor is imported from the Cradle, and Biracial "Muleseeds" are bred. Raised in captivity on Planting 437, kitchen-seed Jellybean "Ji-ji" Lottermule knows there is only one way to escape. She must enter the annual Freedom Race as a runner. Ji-ji and her friends must exhume a survival story rooted in the collective memory of a kidnapped people and conjure the voices of the dead to light their way home. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

Late on the night of August 14, 1944, after a long night of drinking at the West End bar in Manhattan's upper west side, a Columbia student named Lucien Carr -- the unusually handsome and engaging young man who introduced Jack Kerouac, Allen Ginsberg and William Burroughs -- entered Riverside Park with his former boy scout master, David Kammerer. There, Lucien killed David and dumped his body in the Hudson River. Though it could not be known at the time, this murder would prove to be a seminal

event in the creation of the Beat Generation. Today, Lucien Carr is largely forgotten to history. In historical retrospect, it is obvious that Carr's murder of Kammerer was an immensely significant moment in the formation of the leading Beat writers, Kerouac, Ginsberg and Burroughs, all of whom wrote about the murder. In many ways, the murder can be viewed as the moment of creation of the Beats. But Lucien's contribution to shaping the Beat extends far beyond his tragic act. Lucien was an intellectually precocious, and exceedingly well-read youth. He had arrived at Columbia with his 'New Vision' philosophy largely developed. He not only introduced the seminal Beats, but often led their discussions. He was the center of this circle of friends who would become greatly influential social, literary and artistic leaders of American culture in the decades to come. 'My Darling Killer' is much more than a simple recounting of the murder and the events that led up to it. Using the examples of 19th century French poet Arthur Rimbaud, Fyodr Dostoevsky's Crime and Punishment, and the classic French film, La Grande Illusion -- all of which had influenced Carr and his 'New Vision', this literary history attempts to identify precisely what impact Carr had on the Beats. This quick and easy-to-read book is extensively researched and footnoted. My Darling Killer features extensive excerpts from the private letters, journals and writings of Ginsberg, Kerouac, Burroughs and others. The author spent weeks combing through the Beat archives at the New York Public Library Berg Collection, and the Columbia University Library Rare Book and Manuscript Collection, and interviewing scholars including John Tytell and Aaron Latham to create this unique literary history.

Joyce Johnson was part of the extraordinary circle that included Allen Ginsberg, LeRoi and Hettie Jones, Gregory Corso, Robert Frank, Willem de Kooning and Frank Kline and was witness to the art and lives of these artists who formed the Beats, a movement that has now gained almost mythical resonance. She was living with Jack Kerouac when *On the Road* - his novel that seemed to encapsulate the spirit of the Beats - was first published, turning him into a celebrity. Johnson's book is a personal memoir and a summation of the times, a story of adolescent rebellion and a desire to choose a different life. She shows how the Beat women, in deciding to break the rules and leave home as unmarried young women in the 1950s, discovered the risks and the heady excitement of trying to live as freely as the rebels they loved.

Jack Kerouac and Allen Ginsberg *The Letters* Penguin

In New York in 1944, Campbell finds the leading members of what was to become the Beat Generation in the shadows of madness and criminality. Jack Kerouac, Allen Ginsberg, and William Burroughs had each seen the insides of a mental hospital and a prison by the age of 30. This book charts the transformation of these experiences into literature, and a literary movement that spread across the globe. 35 photos.

Kerouac's most important poem, *Mexico City Blues*, incorporates all the elements of his theory of spontaneous composition. Memories, fantasies, dreams, and surrealistic free association are all lyrically combined in the loose format of the blues to create an original and moving epic. "I want to be considered a jazz poet blowing a long blues in an afternoon jam session on Sunday. I take 242 choruses; my ideas vary and sometimes roll from chorus to chorus or from halfway through a chorus to halfway into the next." "A spontaneous bop prosody and original classic literature." - Allen Ginsberg; "Kerouac calls himself a jazz poet. There is no doubt about his great sensitivity to language. His sentences frequently move into tempestuous sweeps and whorls and sometimes they have something of the rich music of Gerard Manley Hopkins or Dylan Thomas" - *The New York Herald Tribune*

Before the world knew Kerouac, Ginsberg, and Cassady, this "brilliant and important" novel chronicled the author's early years among the Beats (Los Angeles Free Press). Published five years before *On the Road*, this candid and perceptive roman à clef chronicles the adventures of Jack Kerouac, Allen Ginsberg, and Neal Cassady before they became literary icons. In dive bars and all-night diners, cabs racing across Manhattan and squalid apartments sticky with "tea" smoke, these would-be artists pursue the ecstatic experiences that shape their work and satisfy their restless desire to live beyond the limits of convention. At the heart of *Go* is Paul Hobbes, the alter ego of John Clellon Holmes. An aspiring novelist who shares the same creative interests as his friends, Paul frequently participates in their reckless, self-indulgent behavior. Yet his innate solemnness makes him an outsider, as does his commitment to his marriage. As Paul seeks to strike the right balance between experimentation and orthodoxy, freedom and obligation, he casts a discerning eye on his peers. The result is a thrilling and indispensable portrait of the Beat movement before it took America by storm.

A novel about a young drug addict and his daily encounters as he pursues his eternal quest for means to support his habit.

"A fascinating literary and historical document, the most insightful look at the Beat Generation." —Dan Wakefield, author of *New York in the Fifties* and *Going All the Way First* published in 1978, *Jack's Book* gives us an intimate look into the life and times of the "King of the Beats." Through the words of the close friends, lovers, artists, and drinking buddies who survived him, writers Barry Gifford and Lawrence Lee recount Jack Kerouac's story, from his childhood in Lowell, Massachusetts, to his tragic end in Florida at the age of forty-seven. Including anecdotes from an eclectic list of well-known figures such as Allen Ginsberg, William S. Burroughs, and Gore Vidal, as well as Kerouac's ordinary acquaintances, this groundbreaking oral biography—the first of its kind—presents us with a remarkably insightful portrait of an American legend and the spirit of a generation.

In 1977, twenty years after the publication of his landmark poem 'Howl' and Jack Kerouac's *On the Road*, Allen Ginsberg decided it was time to teach a course on the literary history of the Beat Generation. In *The Best Minds of My Generation* - a compilation of lectures from the course, expertly edited by renowned Beats scholar, Bill Morgan - Ginsberg gives us the convoluted origin story of the 'Beat' idea. Amongst anecdotes of meeting Kerouac, Burroughs and other figures for the first time, Ginsberg elucidates the importance of music, and particularly jazz rhythms, to Beat writing, discusses their many influences - literary, pharmaceutical and spiritual - and paints a portrait of a group who were leading a literary revolution. A unique document that works both as historical record and unconventional memoir, *The Best Minds of My Generation* is a vivid, personal and eye-opening look at one of the most important literary movements of the twentieth century.

The celebrated American poet Allen Ginsberg (1926-1997) began photographing in the late 1940s when he purchased a small, second-hand Kodak camera. For the next fifteen years he made intimate and often exuberant portraits of himself, his friends, and lovers, including the writers and poets Jack Kerouac, William Burroughs, and Gregory Corso as well as Beat personality Neal Cassady. He abandoned photography in 1963 and took it up again in the 1980s, when he was encouraged by photographers Berenice Abbott and Robert Frank to reprint his earlier work and make new portraits; these included more images of long-time friends as well as other acquaintances such as painters Larry Rivers and Francesco Clemente and musician Bob Dylan.

Ginsberg's photographs form a compelling portrait of the Beat and counterculture generation from the 1950s to the 1990s, tracing their arch from youthful men to aging, often spent, figures. Far more historical documents, his photographs and the extensive inscriptions he added to them years later preserve what he referred to as "the sacredness of the moment", the often joyous

communion of friends and the poignancy of looking back to intensely felt times. More than seventy prints, including a few "drugstore" prints made in the early 1950s, are brilliantly reproduced in this book, accompanied by Sarah Greenough's essay on Ginsberg's photography in relation to his poetry and other photographers of the time, a chronology of his photographic activity, and selections from interviews with Ginsberg between 1958 and 1996. AUTHOR: Sarah Greenough is senior curator and head of the department of photographs at the National Gallery of Art. She is the author of *Looking In: Robert Frank's: 'The Americans'* and numerous other publications on photography. SELLING POINTS: * Now available in paperback, this intimate "family album" is a revealing photographic look at the Beat Generation as chronicled by the movement's great poet, Allen Ginsberg. 70 tritones, 30 duotones, 5 colour images

First published in 1956, Allen Ginsberg's *Howl* is a prophetic masterpiece—an epic raging against dehumanizing society that overcame censorship trials and obscenity charges to become one of the most widely read poems of the century. This annotated version of Ginsberg's classic is the poet's own re-creation of the revolutionary work's composition process—as well as a treasure trove of anecdotes, an intimate look at the poet's writing techniques, and a veritable social history of the 1950s.

2014 ACKER AWARD WINNER Anyone who cares to understand the literary and cultural ferment of America in the later twentieth century must be familiar with the writings and lives of those scruffy bohemians known as the Beat Generation. In this highly entertaining work, Bill Morgan, the country's leading authority on the movement and a man who personally knew most of the Beats, narrates the history of these writers as primarily a social group of friends, tracing their origins together during the World War II years to the full blossoming of their notoriety in the late 1950s to their profound influence on the social upheaval of the 1960s. Indeed, it is impossible to comprehend the sixties without first grasping the importance of the social ripples set in motion by the Beats a decade earlier. Although their prose and poetry varied in style and for the most part did not represent a genuine literary movement, the Beats, through their words and nonconformist lives, collectively posed a challenge to the staid and complacent America of the postwar years. They believed in free expression, opposing all censorship; they dabbled in free love; they practiced Eastern philosophy, leading to an embrace in America of alternative forms of spirituality; sooner than others, they watched with dismay the increasingly heavy hand of military and corporate culture in our national life; they embraced the aspirations, as well as the lingo, of urbanized black Americans. They believed in the liberating influence of hallucinogenic drugs. In short, the Beats were thoroughly American in their love of individual freedom. Perhaps it should come as no surprise that J. Edgar Hoover described them in 1960 as one of the three greatest threats to American security (after communism and intellectual "eggheads"). The story that Bill Morgan tells has less to do with sociology than with social mingling. He traces the closely knit friendships of the Beat luminaries Allen Ginsberg, Jack Kerouac, William S. Burroughs, and the small army of other names. Although Kerouac, author of the much loved novel *On the Road*, was the most famous of the Beat writers, it was Ginsberg, Morgan contends, who resided at the center of the group and for more than two decades provided it with cohesion and a sense of direction. The Beats were not saints. They were sexually irresponsible, undependable in marriage (the movement could in fact fairly be described as misogynistic); they did too many drugs and consumed too much booze; the very quality that characterized their lives and writings—a fervent belief in spontaneity—destroyed some friendships. Indeed, Morgan's story begins with a murder in New York's Riverside Park in 1944. Bill Morgan has provided a sweeping, indispensable story about these discontented free spirits. We watch their peripatetic lives, their sexual misadventures, their ambivalent response to fame. We are reminded above all that while their personal lives may have not have been holy, their typewriters and their lasting words very much were.

"What I'm beginning to discover now is something beyond the novel and beyond the arbitrary confines of the story. . . . I'm making myself seek to find the wild form, that can grow with my wild heart . . . because now I know MY HEART DOES GROW." —Jack Kerouac, in a letter to John Clellon Holmes Written in 1951-52, *Visions of Cody* was an underground legend by the time it was finally published in 1972. Writing in a radical, experimental form ("the New Journalism fifteen years early," as Dennis McNally noted in *Desolate Angel*), Kerouac created the ultimate account of his voyages with Neal Cassady during the late forties, which he captured in different form in *On the Road*. Here are the members of the Beat Generatoin as they were in the years before any label had been affixed to them. Here is the postwar America that Kerouac knew so well and celebrated so magnificently. His ecstatic sense of superabundant reality is informed by the knowledge of mortality: "I'm writing this book because we're all going to die. . . . My heart broke in the general despair and opened up inward to the Lord, I made a supplication in this dream." "The most sincere and holy writing I know of our age." —Allen Ginsberg

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