

# Women Of The Beat Generation The Writers Artists

**Big Sky Mind** Carole Tonkinson.1995-09-01 Essays, poems, photographs, and letters explore the link between Buddhism and the Beats--with previously unpublished material from several beat writers, including Jack Kerouac, Allen Ginsberg, Lawrence Ferlinghetti, Gary Snyder, and Diane diPrima.

*The Rolling Stone Book of the Beats* Holly George-Warren.2000-07-12 The definitive illustrated collection of Beat culture from the people who made the scene--now in paperback It's been nearly fifty years since Jack Kerouac took to the road, but Beat culture continues to be a popular and influential force in today's writing, music, and art. With more than 75 contributors, this celebratory potpourri of words, illustrations, and photography contains original and previously published essays by Richard Miller, Ann Douglas, Johnny Depp, Michael McClure, Hettie Jones, Hunter S. Thompson, Joyce Johnson, Richard Hell, and others. It includes rare pieces from the Rolling Stone archives by William Burroughs, Lester Bangs, and Robert Palmer as well as intimate photographs by Robert Frank, Annie Leibovitz, and rarely seen photos taken by the Beats themselves. A rich tapestry of voices and a visual treat, this treasury of Beat lore and literature is a true collector's item whose entertainment value will go on...and on. A huge dim sum cart of a book...a first-rate companion. --Publishers Weekly Compelling reading. --The Denver Post

*The Beat Generation FAQ* Rich Weidman.2015-09-01 THE BEAT GENERATION FAQ: ALL THAT'S LEFT TO KNOW ABOUT THE ANGELHEADED HIPSTERS

*The Typewriter Is Holy* Bill Morgan.2010-05-11 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.

**Beat Generation Writers** A. Robert Lee.1996-01-20 Focuses on some of the most popular writers of the last forty years. One of the few books to explore the role of women and gender in the Beat movement.

**Girls who Wore Black** Ronna Johnson,Nancy McCampbell Grace.2002 Girls Who Wore Black recovers neglected women writers who deserve more attention for their writing and for their historical role in the mid-century arts scene. This collection of essays reopens and revises the Beat canon, Beat history, and Beat poetics; it is an important contribution to literary criticism and history.-Jennie Skerl, author of A Tawdry Place of Salvation: The Art of Jane Bowles Ronna Johnson and Nancy Grace have done an invaluable service for students of American literature: their collection begins with an essential essay about the three generations of Beat women and then provides fine contributions by critics Anthony Libby, Linda Russo, Maria Damon, Tim Hunt, and others. The value of this book is so clear one must wonder why it wasn't available much earlier.-Linda Wagner-Martin, University of North Carolina, Chapel Hill What do we know about the women who played an important role in creating the literature of the Beat Generation? Until recently, very little. Studies of the movement have effaced or excluded women writers, such as Elise Cowen, Joyce Johnson, Joanne Kyger, Hettie Jones, and Diane Di Prima, each one a significant figure of the postwar Beat communities. Equally free-thinking and innovative as the founding generation of men, women writers, fluent in Beat, hippie, and women's movement idioms, partook of and bridged two important countercultures of the American mid-century. Persistently foregrounding female experiences in the cold war 1950s and in the counterculture 1960s and in every decade up to the millennium, women writing Beat have brought nonconformity, skepticism, and gender dissent to postmodern culture and literary production in the United States and beyond. Ronna C. Johnson is a lecturer in the departments of English and American Studies at Tufts University. Nancy M. Grace is an associate professor in the department of English and director of the Program in Writing at The College of Wooster in Ohio. She is the author of The Feminized Male Character in Twentieth-Century Literature.

**Recollections of My Life as a Woman** Diane di Prima.2002-03-26 In Recollections of My Life as a Woman, Diane di Prima explores the first three decades of her extraordinary life. Born into a conservative Italian American family, di Prima grew up in Brooklyn but broke away from her roots to follow through on a lifelong commitment to become a poet, first made when she was in high school. Immersing herself in Manhattan's early 1950s Bohemia, di Prima quickly emerged as a renowned poet, an influential editor, and a single mother at a time when this was unheard of. Vividly chronicling the intense, creative cauldron of those years, she recounts her revolutionary relationships and sexuality, and how her experimentation led her to define herself as a woman. What emerges is a fascinating narrative about the courage and triumph of the imagination, and how one woman discovered her role in the world.

**I Celebrate Myself** Bill Morgan.2007-09-25 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.

*Venice West* John Arthur Maynard.1991 In this fascinating book, John Arthur Maynard tells the story of the poets and promoters who invented the Beat Generation and who, in many cases, destroyed themselves in the process. In this look at the least remembered (but in its time, most publicized) beat enclave, Maynard focuses on two of Venice's most newsworthy residents—Lawrence Lipton and Stuart Z. Perkoff. Lipton began as a writer of popular detective stories and screenplays, but was determined to be recognized as a poet and social critic. He eventually published *The Holy Barbarians*, which helped to create the enduring public image of the beatnik. Stuart Perkoff was a more gifted poet; with fascination and horror, we follow his failed attempts to support his family, his heroin addiction, his first wife's courage and mental fragility, his sexual entanglements, his imprisonment, and the development of his own writing. Other characters who move in and out of the story are Kenneth Rexroth, Jack Kerouac, and Allen Ginsberg, as well as lesser-known poets, artists, hangers-on, and the many women who were rarely treated as full members of the community.

*Off the Road* Carolyn Cassady.2008-10-15 This memoir by the woman at the center of the Beat movement is “a great book as well as a wonderful autobiography” (The Washington Post Book World). 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. Artist, writer, and designer 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. “To the familiar history of the Beat generation, Carolyn Cassady adds a proprietary chapter marked with newness, self-exposure, love and poignancy.” —Publishers Weekly “Rich with gossip, historically significant photographs, intimate memories, [and] unpublished letters.” —The New York Times “A poignant recollection—truthful, coarse, and inviting—teeming with the spirit of the men who inspired and symbolized the dreams of a generation.” —San Francisco Chronicle

**This Is How You Lose the Time War** Amal El-Mohtar,Max Gladstone.2019-07-16 \* HUGO AWARD WINNER: BEST NOVELLA \* NEBULA AND LOCUS AWARDS WINNER: BEST NOVELLA \* “[An] exquisitely crafted tale...Part epistolary romance, part mind-blowing science fiction adventure, this dazzling story unfolds bit by bit, revealing layers of meaning as it plays with cause and effect, wildly imaginative technologies, and increasingly intricate wordplay...This short novel warrants multiple readings to fully unlock its complexities.” —Publishers Weekly (starred review) From award-winning authors Amal El-Mohtar and Max Gladstone comes an enthralling, romantic novel spanning time and space about two time-traveling rivals who fall in love and must change the past to ensure their future. Among the ashes of a dying world, an agent of the Commandment finds a letter. It reads: Burn before reading. Thus begins an unlikely correspondence between two rival agents hellbent on securing the best possible future for their warring factions. Now, what began as a taunt, a battlefield boast, becomes something more. Something epic. Something romantic. Something that could change the past and the future. Except the discovery of their bond would mean the death of each of them. There’s still a war going on, after all. And someone has to win. That’s how war works, right? Cowritten by two beloved and award-winning sci-fi writers, *This Is How You Lose the Time War* is an epic love story spanning time and space.

*Beatdom* David Wills.1985-11-04 *Beatdom* is a magazine for all fans of Beat Generation literature. This is the very first issue of *Beatdom*, containing interviews with Barry Gifford, Paul Krassner, Ken Babbs and Zane Kesey. We also have a talented group of writers and photographers, who have put together a magazine with features relating the Beat Generation to Buddhism, Bob Dylan, Hunter S Thompson and Walt Whitman; and guides to Beat books, websites and stories.

**Elsa's Housebook** Elsa Dorfman.1974

**Can't Stop the Beat** ruth weiss.2019-07-27 Take a journey into the heart and passion of one of the most brilliant voices of the American Counter-

Culture Movement. While men took the spotlight, it was women like Ruth Weiss who would breathe feminine spirit into the fight for equality between the sexes, the races, and the classes. Celebrated in Europe and under-acknowledged\* in the US, during the course of her life Ruth Weiss innovated poetry with jazz in the San Francisco North Beach scene of the 1950s with contemporaries Jack Kerouac, Allen Ginsberg, Lawrence Ferlinghetti, Bob Kaufman, and others. For the first time in print, one of the last of the original Beat poets Ruth Weiss presents two masterpiece long form poems: COMPASS (about a road trip through Mexico) and I ALWAYS THOUGHT YOU BLACK (a tribute to her African-American artist friends). Also included are two short form poems TEN TEN and POST-CARD 1995, and a biography of Ruth Weiss' life by Horst Spandler: Ruth Weiss and the American Beat Movement of the '50s and '60s.

Ruth Weiss Estíbaliz Encarnación-Pinedo, Thomas Antonic. 2021-10-04 Ruth Weiss, born in Berlin in 1928 to Austrian-Jewish parents, arrived in San Francisco in 1952 after hitchhiking through the United States. Crowned years later as the "Goddess of the Beat Generation" by San Francisco Chronicle critic Herb Caen, Weiss has worked for almost seven decades with a plurality of artistic forms. Despite her extensive poetry career and very active participation in the West Coast buzzing artistic community since the early 1950s, Weiss has remained an essentially overlooked figure in poetry history. This neglect might be representative of the overshadowing of female artists within the Beat Generation as "a marginalized group within an always already marginalized bohemia" (Johnson). The volume taps directly into this lacuna by proving the first close study on one of the most prolific members of the so-called Beat Generation. Offering diverse and comprehensive points of entrance into Weiss's oeuvre, the essays in this volume adopt a multidisciplinary approach that attests to the cross-pollination between art forms in postwar counterculture. In addition, the volume also includes shorter, non-academic contributions and previously unpublished archival material. Bringing together scholars, academics and artists from around the world, this volume represents a timely and much-needed response to the increasing interest in Weiss's work in the last decades.

The Portable Beat Reader Various. 2003-07-29 Beginning in the late 1940's, American literature discovered a four-letter word, and the word was beat. Beat as in poverty and beatitude, ecstasy and exile. Beat was Jack Kerouac touring the American road in prose as fast and reckless as a V-8 Chevy. It was the junk-sick surrealism of William Burroughs; the wild, Whitmanesque poetry of Allen Ginsberg; and the lumberjack Zen of Gary Snyder. The Portable Beat Reader collects the most significant writing of these and fellow members (and spiritual descendants) of the Beat Generation, including Neal Cassady, Gregory Corso, Diane di Prima, Bob Dylan, Leroi Jones, and Michael McClure. In poetry, fiction, essays, song lyrics, letters, and memoirs, it captures the triumphant rudeness, energy, and exhilaration of a movement that swept through American letters with hurricane force. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Women of the Beat Generation Brenda Knight. 2015-08-08 This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your

support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

**Beat Poets** Carmela Ciuraru.2002-07-09 This rousing anthology features the work of more than twenty-five writers from the great twentieth-century countercultural literary movement. Writing with an audacious swagger and an iconoclastic zeal, and declaiming their verse with dramatic flourish in smoke-filled cafés, the Beats gave birth to a literature of previously unimaginable expressive range. The defining work of Allen Ginsberg and Jack Kerouac provides the foundation for this collection, which also features the improvisational verse of such Beat legends as Gregory Corso, Lawrence Ferlinghetti, Gary Snyder, and Michael McClure and the work of such women writers as Diane DiPrima and Denise Levertov. LeRoi Jones's plaintive "Preface to a Twenty Volume Suicide Note" and Bob Kaufman's stirring "Abomunist Manifesto" appear here alongside statements on poetics and the alternately incendiary and earnest correspondence of Beat Generation writers. Visceral and powerful, infused with an unmediated spiritual and social awareness, this is a rich and varied tribute and, in the populist spirit of the Beats, a vital addition to the libraries of readers everywhere.

Beat Generation Jack Kerouac.2012-07 No Marketing Blurb

**The Beats** Harvey Pekar,Ed Piskor.2010-04-13 Details the history of the Beat movement, which began in the 1940s, and describes the lives of Jack Kerouac, Allen Ginsberg, and William Burroughs; along with other writers, artists, and events in a graphic novel format.

**You'll Be Okay** Edie Kerouac-Parker.2007-09 Discusses the lives and marriage of Edie Parker Kerouac and Jack Kerouac.

Memoirs of a Beatnik Diane Di Prima.2002 Memoirs of a Beatnik is an account of a young artist coming of age sensually and intellectually. The book grew out of the author's own experience as a bold and independent woman who dropped out of college at the age of 18 in order to write.

The Beat Book Anne Waldman.1996 An anthology of the best of the beats edited by Anne Waldman (who should know) and containing a chronology of the movement from Kerouac to Snyder. The emphasis is on the the poetry and prose excerpts; However, the volume includes brief biographical sketches, an introduction by Ginsberg, a recommended beat vacation guide of the places where the gang passed out or recovered, and more scholarly references. The writers selected for inclusion represent the core of beat: Corso, Kerouac, Ginsberg, Orlovsky, di Prima, Burroughs, Baraka, Ferlinghetti, Kyger, Kandel, Kaufman, Whalen, McClure, and Snyder. Annotation copyright by Book News, Inc., Portland, OR

**Women Writers of the Beat Era** Mary Panicia Carden.2018-04-30 The Beat Generation was a group of writers who rejected cultural standards, experimented with drugs, and celebrated sexual liberation. Starting in the 1950s with works such as Jack Kerouac's On the Road, Allen Ginsberg's Howl, and William S. Burroughs's Naked Lunch, the Beat Generation defined an experimental zeitgeist that endures to today. Yet left out of this picture are the Beat women, who produced a large body of writing from the 1950s through the 1970s and beyond. In Women Writers of the Beat Era, Mary Panicia Carden gives voice to these female writers and demonstrates how their work redefines our understanding of Beat. The first single-authored study on female writers of this generation, the book offers vital analysis of autobiographical works by Diane di Prima, ruth weiss, Hettie Jones, Joanne Kyger, and others, introducing the reader to new voices that interact with and reconfigure the better-known narratives of the male Beat writers. In doing so, Carden demonstrates the significant role women played in this influential and dynamic literary movement.

**The Beat Generation** Christopher Gair.2012-12-01 Without them, the Hippies and the Punks would never have existed. The Beat Generation were a revolutionary group of poets, drifters, musicians, and visionaries whose gritty spontaneous prose explored alienation, repression, and what it meant to be a member of the human race in post-WWII American society. Through the iconic personalities of Ginsberg, Kerouac, Corso, and Burroughs, along with women writers, musicians, and artists, Christopher Gair charts the emergence and true significance of the group, revealing how their fresh approach to literature and a bohemian lifestyle created one of the most exciting and important movements in American literature. Half a century after the publication of the modern classics Howl and On the Road, the movement continues to attract scores of new readers, influencing



everything from bebop to the Beastie Boys.

The Beat Hotel Barry Miles. 2016-07-12 The Beat Hotel has been closed for nearly forty years. But for a brief period—from just after the publication of *Howl* in 1957 until the building was sold in 1963—it was home to Allen Ginsberg, William Burroughs, Gregory Corso, Brion Gysin, Peter Orlovsky, Harold Norse, and a host of other luminaries of the Beat Generation. Now, Barry Miles—acclaimed author of many books on the Beats and a personal acquaintance of many of them—vividly excavates this remarkable period and restores it to a historical picture that has, until now, been skewed in favor of the two coasts of America. A cheap rooming house on the bohemian Left Bank, the hotel was inhabited mostly by writers and artists, and its communal atmosphere spurred the Beats to incredible heights of creativity. Its inhabitants followed the *Howl* obscenity trial, and they corresponded with Jack Kerouac as *On the Road* was taking off. There Ginsberg wrote “Kaddish,” “To Aunt Rose,” “At Apollinaire’s Grave,” and “The Lion for Real,” and Corso developed the mature voice of *The Happy Birthday of Death*. The Beat Hotel is where the Cut-up method was invented, and where Burroughs finished and published *Naked Lunch* and the Cut-up novels. From a party where Ginsberg and Corso drunkenly accosted Marcel Duchamp and Man Ray, to an awestruck audience with Louis-Ferdinand Céline a year before he died; from a drug-addled party on a houseboat on the Seine with Errol Flynn and John Huston, to Burroughs’s near arrest as a heroin dealer: mischief, inspiration, and madness followed the Beats wherever they went. Based on firsthand accounts from diaries, letters, and many original interviews, *The Beat Hotel* is an intimate look at a crucial period for some of the twentieth century’s most enduring and daring writers.

*Historical Dictionary of the Beat Movement* Paul Varner. 2012 The Beat Movement was one of the most radical and innovative literary and arts movements of the 20th century, and the history of the Beat Movement is still being written in the early years of the 21st century. Unlike other kinds of literary and artistic movements, the Beat Movement is self-perpetuating. After the 1950s generation, headlined by Jack Kerouac, Allen Ginsberg, and William S. Burroughs, a new generation arose in the 1960s led by writers such as Diane Wakoski, Anne Waldman, and poets from the East Side Scene. In the 1970s and 1980s writers from the Poetry Project at St. Mark’s Church and contributors to *World* magazine continued the movement. The 1980s and 1990s Language Movement saw itself as an outgrowth and progression of previous Beat aesthetics. Today poets and writers in San Francisco still gather at City Lights Bookstore and in Boulder at the Jack Kerouac School of Disembodied Poetics and continue the movement. It is now a postmodern movement and probably would be unrecognizable to the earliest Beats. It may even be in the process of finally shedding the name Beat. But the Movement continues. *The Historical Dictionary of the Beat Movement* covers the movement’s history through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 700 cross-referenced entries on significant people, themes, critical issues, and the most significant novels, poems, and volumes of poetry and prose that have formed the Beat canon. This book is an excellent access point for students, researchers, and anyone wanting to know more about the Beat Movement.

How I Became Hettie Jones Hettie Jones. 2007-12-01 “A thoughtful, intimate memoir of life in the burgeoning movement of new jazz, poetry, and politics . . . in Lower Manhattan in the late 1950s and early 1960s” (Alix Kate Shulman, *The Nation*). Greenwich Village in the 1950s was a haven to which young poets, painters, and musicians flocked. Among them was Hettie Cohen, who’d been born into a middle-class Jewish family in Queens and who’d chosen to cross racial barriers to marry African American poet LeRoi Jones. This is her reminiscence of life in the awakening East Village in the era of the Beats, Black Power, and bohemia. “As the wife of controversial black playwright-poet LeRoi Jones (now Amiri Baraka), Hettie Cohen, a white Jew from Queens, NY, plunged into the Greenwich Village bohemia of jazz, poetry, leftish politics and underground publishing in the late 1950s. Their life together ended in 1965, partly, she implies, because of separatist pressures on blacks to end their interracial marriages. In this restrained autobiographical mix of introspection and gossip, the author writes of coping with racial prejudice and violence, raising two daughters,

and of living in the shadow of her husband. When the couple divorced, she became a children's book author and poet. The memoir is dotted with glimpses of Allen Ginsberg, Thelonious Monk, Jack Kerouac, Frank O'Hara, Billie Holiday, James Baldwin, Franz Kline, among others." —Publishers Weekly

A Different Beat Richard Peabody.1997 An anthology of works by 27 women writers of the beat generation.

**Beat Writers at Work** Paris Review.1999-02-16 From the pages of The Paris Review, a collection of interviews with Jack Kerouac, Allen Ginsberg, William Burroughs, Ken Kesey, Lawrence Ferlinghetti, and more Edited by Paris Review co-founder George Plimpton, and with an introduction by Rick Moody, this anthology of "Writers at Work" interviews featuring the great figures of the Beat and Black Mountain movements is an in-depth look into one of the most famous literary tribes of the century. The Beats, with their mix of talent, bravado, and insight into the social and political climates of their time, continue to influence students, writers, and critics today. "Mr. Plimpton and his able cohorts at The Paris Review have cannily chosen this historical moment for the retrieval of this archive, viz., the fortieth anniversary of Kerouac's masterpiece, and also the recent departures of Ginsberg and Burroughs to celestial addresses, and thus we have a real warts-and-all retrospective, ex post facto, Kerouac in the late sixties, Ginsberg (in one of two pieces here) in the late seventies, Bowles in the eighties, Snyder in the nineties, so that the high period of Beat style is well past at the time of these conversations; Plimpton's wisdom here amounts to permitting the language and form of these interviews to persist over the years and thereby accrue historical context, in which we are enabled to see how the Beat praxis (or Black Mountain praxis) is reactive when faced with such forces as Vietnam, hippie culture, eighties consumerism, neglect by literary history, and so forth."—from the introduction by Rick Moody

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Jack Kerouac and Allen Ginsberg Jack Kerouac,Allen Ginsberg.2010-07-08 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.

**The Voice Is All** Joyce Johnson.2012-09-13 A groundbreaking portrait of Kerouac as a young artist—from the award-winning author of *Minor Characters* In *The Voice is All*, Joyce Johnson, author of her classic memoir, *Door Wide Open*, about her relationship with Jack Kerouac, brilliantly

peels away layers of the Kerouac legend to show how, caught between two cultures and two languages, he forged a voice to contain his dualities. Looking more deeply than previous biographers into how Kerouac's French Canadian background enriched his prose and gave him a unique outsider's vision of America, she tracks his development from boyhood through the phenomenal breakthroughs of 1951 that resulted in the composition of *On the Road*, followed by *Visions of Cody*. By illuminating Kerouac's early choice to sacrifice everything to his work, *The Voice Is All* deals with him on his own terms and puts the tragic contradictions of his nature and his complex relationships into perspective.

*The Philosophy of the Beats* Sharin N. Elkholy.2012-01-01 The phrase beat generation -- introduced by Jack Kerouac in 1948 -- characterized the underground, nonconformist youths who gathered in New York City at that time. Together, these writers, artists, and activists created an inimitably American cultural phenomenon that would have a global influence. In their constant search for meaning, the Beats struggled with anxiety, alienation, and their role as the pioneers of the cultural revolution of the 1960s. *The Philosophy of the Beats* explores the enduring literary, cultural, and philosophical contributions of the Beats in a variety of contexts. Editor Sharin N. Elkholy has gathered leading scholars in Beat studies and philosophy to analyze the cultural, literary, and biographical aspects of the movement, including the drug experience in the works of Kerouac and Allen Ginsberg, feminism and the Beat heroine in Diane Di Prima's writings, Gary Snyder's environmental ethics, and the issue of self in Bob Kaufman's poetry. *The Philosophy of the Beats* provides a thorough and compelling analysis of the philosophical underpinnings that defined the beat generation and their unique place in modern American culture.

**This Is the Beat Generation** James Campbell.2001-11-19 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.

Breaking the Rule of Cool Nancy McCampbell Grace,Ronna C. Johnson.2012 BIOGRAPHY LITERARY CRITICISM The Beat movement nurtured many female dissidents and artists who contributed to Beat culture and connected the Beats with the second wave of the women's movement. Although they have often been eclipsed by the men of the Beat Generation, the women's contributions to Beat literature are considerable. Covering writers from the beginning of the movement in the 1950s and extending to the present, this book features interviews with nine of the best-known women Beat writers, including Diane di Prima, Ruth Weiss, Joyce Johnson, Hettie Jones, Joanne Kyger, Brenda Frazer (Bonnie Bremser), Janine Pommy Vega, Anne Waldman, and the critic Ann Charters. Each is presented by a biographical essay that details her literary or scholarly accomplishments. In these recent interviews the nine writers recall their lives in Beat bohemia and discuss their artistic practices. Nancy M. Grace outlines the goals and revelations of the interviews, and introduces the community of female Beat writers created in their conversations with the authors. Although they have not received attention equal to the men, women Beat writers rebelled against mainstream roles for young women and were exuberant participants in creating the Beat scene. Mapping their unique identities in the Beat movement, Ronna C. Johnson shows how their poetry, fiction, and memoirs broke the male rule that defined Beat women as silent bohemian chicks rather than artistic peers. *Breaking the Rule of Cool* combines the interviews with literary criticism and biography to illustrate the vivacity and intensity of women Beat writers, and argues that American literature was revitalized as much by the women's work as by that of their male counterparts. Nancy M. Grace, a professor of English at the College of Wooster, is the author of *The Feminized Male Character in Twentieth-Century Literature*. Her work has appeared in *Contemporary Literature*, *the Beat Scene*, and *the Artful Dodge*. Ronna C. Johnson, a lecturer in English and American Studies at Tufts University, has been published in *College Literature*, *the Review of Contemporary Fiction*, and *the Poetry Project Newsletter*. Johnson and Grace are the editors of and contributors to *Girls Who Wore Black*:



Women Writing the Beat Generation.

**Women of the Beat Generation** Brenda Knight.2014-02 This is a reproduction of a book published before 1923. This book may have occasional imperfections such as missing or blurred pages, poor pictures, errant marks, etc. that were either part of the original artifact, or were introduced by the scanning process. We believe this work is culturally important, and despite the imperfections, have elected to bring it back into print as part of our continuing commitment to the preservation of printed works worldwide. We appreciate your understanding of the imperfections in the preservation process, and hope you enjoy this valuable book.

*Minor Characters* Joyce Johnson.1999-07-01 Named one of the 50 best memoirs of the past 50 years by The New York Times Winner of the National Book Critics Circle Award “Among the great American literary memoirs of the past century . . . a riveting portrait of an era . . . Johnson captures this period with deep clarity and moving insight.” – Dwight Garner, The New York Times In 1954, Joyce Johnson’s Barnard professor told his class that most women could never have the kinds of experiences that would be worth writing about. Attitudes like that were not at all unusual at a time when “good” women didn’t leave home or have sex before they married; even those who broke the rules could merely expect to be minor characters in the dramas played by men. But secret rebels, like Joyce and her classmate Elise Cowen, refused to accept things as they were. As a teenager, Johnson stole down to Greenwich Village to sing folksongs in Washington Square. She was 21 and had started her first novel when Allen Ginsberg introduced her to Jack Kerouac; nine months later she was with Kerouac when the publication of *On the Road* made him famous overnight. Joyce had longed to go on the road with him; instead she got a front seat at a cultural revolution under attack from all sides; made new friends like Hettie and LeRoi Jones, and found herself fighting to keep the shy, charismatic, tormented Kerouac from destroying himself. It was a woman’s adventure and a fast education in life. What Johnson and other Beat Generation women would discover were the risks, the heartache and the heady excitement of trying to live as freely as the rebels they loved.

Spring and Autumn Annals Diane di Prima.2021-10-05 One of The Millions' Most Anticipated Books of 2021. Lyrical and unforgettable, part elegy and part memoir, we present a previously unpublished masterpiece from the Beat Generation icon. Simultaneously released with an expanded edition of di Prima's classic *Revolutionary Letters* on the one-year anniversary of her passing. In the autumn of 1964, Diane di Prima was a young poet living in New York when her dearest friend, dancer, choreographer, and Warhol Factory member, Freddie Herko, leapt from the window of a Greenwich Village apartment to a sudden, dramatic, and tragic death at the age of 29. In her shock and grief, di Prima began a daily practice of writing to Freddie. For a year, she would go to her study each day, light a stick of incense, and type furiously until it burned itself out. The narrative ranges over the decade from 1954—the year di Prima and Herko first met—to 1965, with occasional forays into di Prima's memories of growing up in Brooklyn. Lyrical, elegant, and nakedly honest, *Spring and Autumn Annals* is a moving tribute to a friendship, and to the extraordinary innovation and accomplishments of the period. Masterfully observed and passionately recorded, it offers a uniquely American portrait of the artist as a young woman in the heyday of bohemian New York City. Praise for *Spring and Autumn Annals*: The book is a treasure. Moving between the East Village, San Francisco, Topanga Canyon and Stinson Beach with young children, di Prima's life is unbelievably rich. She studies Greek, writes, prepares dinners and feasts, and co-edits *Floating Bear* magazine. Diane di Prima is one of the greatest writers of her generation, and this book offers a window into its lives.—Chris Kraus Extolled by a writer who radically devoted herself to the experiential truth of beauty and intellect, in poverty and grace, in independent dignity, and in the community of Beat consciousness, Diane di Prima's *Spring and Autumn Annals* arrives as a long-lost charm of illuminated meditations to love, life, death, eros and selflessness. An essential 1960s text of visionary rapaciousness.—Thurston Moore Freddie Herko wished for a third love before he died; and what a love is in this book's beholding, saying, and release. Di Prima's dancing narrative, propelled

and circling at the speed of thought, picking up every name and detailed perception as a rolling tide, fills me with gratitude for the truth of her eye. Nothing gets past it, not even the 'ballet slippers letting in the snow.'—Ana Božičević A masterpiece of literary reflection, as quest to archive her dancer friend's life, to make art at all costs and the price dearly paid. Di Prima's observational capacity is profound, her devotion and loyalty assures her deserved place as a national treasure. She generously instills in us the call of poetic remembrance as an act of resistance, and gives voice to the marginalized participants in experimental cultural movements that carried courage in creative rebellion while envisioning freedom of the human spirit. Di Prima's poetic memoir of the artist journey is a triumph. A must read and reread for years to come.—Karen Finley  
*Women of the Beat Generation* Brenda Knight.1996 Stories, poems and archival photographs, Joyce Johnson, Joan Burroughs, Jan Kerouac and others tell about the issues they faced by breaking tradition in the conformist '50s.

Uncover the mysteries within Crafted by AW Chickering is enigmatic creation, Discover the Intrigue in **Women Of The Beat Generation The Writers Artists** . This downloadable ebook, shrouded in suspense, is available in a PDF format ( PDF Size: \*). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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