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# Maggie Cassidy Jack Kerouac

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and Other Writings

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Desolation Angels

The Sea Is My Brother

*Maggie Cassidy Jack  
Kerouac*

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### **and Other Writings** Penguin

Originally subtitled "An Adventurous Education, 1935-1946," *Vanity of Duluoz* is a key volume in Jack Kerouac's lifework, the series of autobiographical novels he referred to as *The Legend of Duluoz*. With the same tender humor and intoxicating wordplay he brought to his masterpieces *On the Road* and *The Dharma Bums*, Kerouac takes his alter ego from the

football fields of small-town New England to the playing fields and classrooms of Horace Mann and Columbia, out to sea on a merchant freighter plying the sub-infested waters of the North Atlantic during World War II, and back to New York, where his friends are the writers who would one day become known as the Beat generation and where he published his first novel. Written in 1967 from the vantage point of the psychedelic sixties, *Vanity of Duluoz* gives a fascinating portrait of the young Kerouac, dedicated and disciplined in his determination from

an early age to be an important American writer.

### The Dharma Bums Penguin

Before Jack Kerouac expressed the spirit of a generation in his 1957 classic, *On the Road*, he spent years figuring out how he wanted to live and, above all, learning how to write. Atop an Underwood brings together more than sixty previously unpublished works that Kerouac wrote before he was twenty-two, ranging from stories and poems to plays and parts of novels, including an excerpt from his 1943 merchant marine novel, *The Sea Is My*

Brother. These writings reveal what Kerouac was thinking, doing, and dreaming during his formative years, and reflect his primary literary influences. Readers will also find in these works the source of Kerouac's spontaneous prose style. Uncovering a fascinating missing link in Kerouac's development as a writer, *Atop an Underwood* is essential reading for Kerouac fans, scholars, and critics.

[Faust Part Three](#) Da Capo Press

In 1952 and 1953 as he wandered around America, Jack Kerouac jotted down spontaneous prose poems, or "sketches" as he called them, on small notebooks that he kept in his shirt pockets. The poems recount his travels—New York, North Carolina, Lowell (Massachusetts, Kerouac's birthplace), San Francisco, Denver, Kansas, Mexico—observations, and meditations on art and life. The poems are often strung together so that over the course of several of them, a little story—or travelogue—appears, complete in itself. Published for the first time, *Book of Sketches* offers a luminous, intimate, and transcendental glimpse of one of the most original voices of the twentieth century at a key time in his literary and spiritual

development.

**Visions of Gerard** Open Road Media

"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 Generation 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

[Recollections of My Life as a Woman](#)

Penguin

"We had finally found the magic land at the end of the road and we never dreamed the extent of the magic." Mexico, an escape route, inspiration, and ecstatic terminus of the celebrated novel *On the Road*, was crucial to Jack Kerouac's creative development. In this dramatic and highly compelling account, Jorge García-Robles, leading authority on the Beats in Mexico, re-creates both the actual events and the literary imaginings of Kerouac in what became the writer's revelatory terrain. Providing Kerouac an immediate spiritual freshness that contrasted with the staid society of the United States, Mexico was perhaps the single most important country in his life. Sourcing material from the Beat author's vast output and revealing correspondence, García-Robles vividly describes the milieu and people that influenced him while sojourning there and the circumstances between his myriad arrivals and departures. From the writer's

initial euphoria upon encountering Mexico and its fascinating tableau of humanity to his tortured relationship with a Mexican prostitute who inspired his novella *Tristessa*, this volume chronicles Kerouac's often illusory view of the country while realistically detailing the incidents and individuals that found their way into his poetry and prose. In juxtaposing Kerouac's idyllic image of Mexico with his actual experiences of being extorted, assaulted, and harassed, García-Robles offers the essential Mexican perspective. Finding there the spiritual nourishment he was starved for in the United States, Kerouac held fast to his idealized notion of the country, even as the stories he recounts were as much literary as real.

*Maggie Cassidy* Penguin

The definitive Kerouac collection—now in Penguin Classics To coincide with the 50th anniversary celebration of *On the Road*, Penguin Classics republishes this landmark collection. *The Portable Jack Kerouac* made clear the ambition and accomplishment of Kerouac's "Legend of Duluoz"—the story of his life told in his many "true story" novels. Featuring selections from Kerouac's autobiographical

fiction, as well as from his poetry, criticism, Buddhist writings, and letters, *The Portable Jack Kerouac* offers a total immersion in an American master. 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.

**Mexico City Blues** Penguin UK

"When someone asks 'Where does [Kerouac] get that stuff?' say: 'From you!' He lay awake all night listening with eyes and ears. A night of a thousand years. Heard it in the womb, heard it in the cradle, heard it in school, heard it on the floor of life's stock exchange where dreams are traded for gold." —Henry Miller  
One of the dozen books written by Jack Kerouac in the early and mid-1950s, *Maggie Cassidy* was not published until

1959, after the appearance of *On the Road* had made its author famous overnight. Long out of print, this touching novel of adolescent love in a New England mill town, with its straight-forward narrative structure, is one of Kerouac's most accessible works. It is a remarkable, bittersweet evocation of the awkwardness and the joy of growing up in America.

*Maggie Cassidy* Penguin UK

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 of Dylan Thomas" - The New York Herald Tribune

**Maggie Cassidy** Penguin UK

Written by the woman who loved them all--as wife of Cassidy, 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 Cassidy reveals a side of Neal Cassidy 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.

Early Stories and Other Writings Univ of South Carolina Press

A new novel, recently discovered by his estate following Kerouac's death in 1969, explores the dreams, conflicts, passions, and activities of a group of bohemian students who search for truth while studying at a university. Reprint.

**Orpheus Emerged** Open Road Media

"Each book by Jack Kerouac is unique, a telepathic diamond. With prose set in the middle of his mind, he reveals consciousness itself in all its syntactic elaboration, detailing the luminous emptiness of his own paranoiac confusion. Such rich natural writing is nonpareil in later half XX century, a synthesis of Proust, Céline, Thomas Wolfe, Hemingway, Genet, Thelonus Monk, Basho, Charlie Parker, and Kerouac's own athletic sacred insight. This entire short novel *Tristessa's* a narrative meditation studying a hen, a rooster, a dove, a cat, a chihuahua dog, family meat, and a ravishing, ravished junky lady, first in their crowded bedroom, then out to drunken streets, taco stands, & pads at dawn in Mexico City slums."

—Allen Ginsberg

*Atop an Underwood Grove*/Atlantic, Inc.

1944 was a troubled and momentous year for Jack Kerouac. In March, his close friend and literary confidant, Sebastian Sampas, lost his life on the Anzio beachhead while serving as a US Army medic. That spring -- still reeling with grief over Sebastian -- Kerouac solidified his friendships with Lucien Carr, William Burroughs, and Allen Ginsberg, offsetting the loss of Sampas by

immersing himself in New York's blossoming mid-century bohemia. That August, however, Carr stabbed his longtime acquaintance and mentor David Kammerer to death in Riverside Park, claiming afterwards that he had been defending his manhood against Kammerer's persistent and unwanted advances. Kerouac was originally charged in Kammerer's killing as an accessory after the fact as a result of his aiding Carr in disposing of the murder weapon and Kammerer's eyeglasses. Consequently, Kerouac was jailed in August 1944 and married his first wife, Edie Parker, on the twenty-second of that month in order to secure the money he needed for his bail bond. Eventually the authorities accepted Carr's account of the killing, trying him instead for manslaughter and thus nullifying the charges against Kerouac. At some point later in the year -- under circumstances that remain rather mysterious -- the aspiring writer lost a novella-length manuscript titled *The Haunted Life*, a coming of age story set in Kerouac's hometown of Lowell, Massachusetts. Kerouac set his fictional treatment of Peter Martin against the

backdrop of the everyday: the comings and goings of the shopping district, the banter and braggadocio that occurs within the smoky atmospherics of the corner bar, the drowsy sound of a baseball game over the radio. Peter is heading into his sophomore year at Boston College, and while home for the summer in Galloway he struggles with the pressing issues of his day -- the economic crisis of the previous decade and what appears to be the impending entrance of the United States into the Second World War. The other principal characters, Garabed Tourian and Dick Sheffield, are based respectively on Sebastian Sampas and fellow Lowellian Billy Chandler, both of whom had already died in combat by the time of Kerouac's drafting of *The Haunted Life* (providing some of the impetus for its title). Garabed is a leftist idealist and poet, with a pronounced tinge of the Byronic. Dick is a romantic adventurer whose wanderlust has him poised to leave Galloway for the wider world -- with or without Peter. *The Haunted Life* also contains a compelling and controversial portrayal of Jack's father, Leo Kerouac, recast as Joe Martin. Opposite of Garabed's progressive, New

Deal perspective, Joe is a right-wing and bigoted populist, and an ardent admirer of radio personality Father Charles Coughlin. The conflicts of the novella are primarily intellectual, then, as Peter finds himself suspended between the differing views of history, politics, and the world embodied by the other three characters, and struggles to define what he believes to be intellectually true and worthy of his life and talents. *The Haunted Life*, skillfully edited by University of Massachusetts at Lowell Assistant Professor of English Todd F. Tietchen, is rounded out by sketches, notes, and reflections Kerouac kept during the novella's composition, as well as a revealing selection of correspondence with his father, Leo Kerouac.

#### The Lost Novel Penguin

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 parturientes 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 though the windows, unfurling their meaning as the mind lets go and listens.

*Book of Sketches* U of Minnesota Press Since his death in 1969, the legend of Jack Kerouac, 'King of the Beats', has continued to grow. Clark's biography reveals the essential Kerouac, often through his own words and writings.

#### 100 Days of Kerouactions Montréal : Québec/Amérique

A quirky, brilliant novel starring Chauncey Gardiner, an enigmatic man who rises from nowhere to become a media phenomenon—"a fabulous creature of our age" (*Newsweek*). One of the most

beloved novels by the New York Times–bestselling and National Book Award–winning author of *The Painted Bird* and *Pinball, Being There* is the story of a mysterious man who finds himself at the center of Wall Street and Washington power—including his role as a policy adviser to the president—despite the fact that no one is quite sure where he comes from, or what he is actually talking about. Nevertheless, Chauncey “Chance” Gardiner is celebrated by the media, and hailed as a visionary, in this satirical masterpiece that became an award-winning film starring Peter Sellers. As wise and timely as ever, *Being There* is “a tantalizing knuckleball of a book delivered with perfectly timed satirical hops and metaphysical flutters” (Time).

*The Beat Handbook* Grove Press

'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.

**Off the Road** Penguin

Analyse : Roman d'amour. Roman de société.

Beat Generation City Lights Books

From the bard of the Beat Generation, Jack Kerouac's *Maggie Cassidy* is an autobiographical novel of young love, published in Penguin Modern Classics. Though publishers stopped Maggie Cassidy's *Jack Duluoz* and *On the Road*'s *Sal Paradise* from sharing the same name, Kerouac meant the books to be two parts of the same life. While *On the Road* made *Paradise* (and Kerouac) a hero for generations to come of the disaffected and restless, *Maggie Cassidy* is an affectionate portrait of the teenager that made the man - of friendship and first love growing up in a New England mill town. *Duluoz* is a high school athletics and football star who meets *Maggie Cassidy* and begins a devoted, inconstant, tender adolescent love affair. It is one of the most sustained, poetic pieces of Kerouac's 'spontaneous prose'. Jack Kerouac (1922-69) was an American novelist, poet, artist and part of the Beat Generation. His first published novel, *The Town and the City*, appeared in

1950, but it was *On the Road*, published in 1957, that made Kerouac famous.

Publication of his many other books followed, among them *The Subterraneans*, *Big Sur*, and *The Dharma Bums*. Kerouac died in Florida at the age of forty-seven. If you enjoyed *Maggie Cassidy*, you might like Kerouac's *The Subterraneans* and *Pic*, also available in Penguin Modern Classics. 'A very unique cat - a French Canadian Hinayana Buddhist Beat Catholic savant' Allen Ginsberg

**Book of Haikus** Da Capo Press

*The Beat Handbook: 100 Days of Kerouactions*, by Rick Dale, brings the wit and wisdom of the beat generation, and its titular head, Jack Kerouac, into contemporary application through one hundred daily suggestions on how to deal with everything from sex to parking your car. In the tradition of the *What Would Jesus Do?* books, Rick Dale reinterprets the question and applies the unique spin of beat philosophy to modern living, following the premise that in order to be a beat, one need only take one's lead from the words of the acknowledged “King of the Beats”: Jack Kerouac. Inspired by Kerouac's *On the Road* and *The Dharma Bums*, Dale's

The Beat Handbook: 100 Days of Kerouactions uses humor and whimsy to bring an old perspective on living and loving life into a fresh context. Told by a true beat aficionado, The Beat Handbook:

100 Days of Kerouactions makes what was old new again, while dispensing more than a little fun, philosophy, and Kerouacian guidance along the way.  
*The Town and the City* Penguin

In 1948, Pictorial Review Jackson, a ten-year-old black boy, and his brother, Slim, hitchhike from North Carolina to New York City, observing the strange life-styles of people they encounter

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