

"McClure deals sagaciously with his attitude to the world and does not lose the wisdom of his reactions. . . . The worlds in which I reveal him, the private world of personal reactions, the biological world, the world of the atom and the molecule, the stars and the galaxies, are all there and in between, above and below, inside and out, the leading material, carried out of 'me' by chance and necessity. If I were a poet I would write like Michael McClure - if only I had his talent."

Francis Crick, Nobel Laureate

"Michael McClure's poetry and prose is one of the finest remarkable achievements in recent American literature."

The London Times Literary Supplement

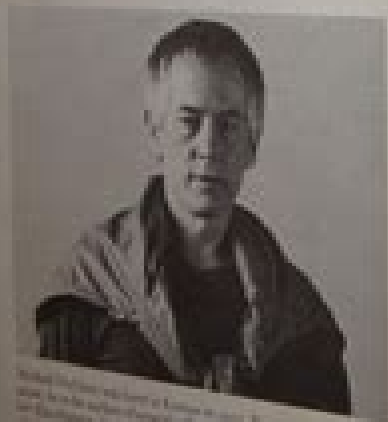


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Michael McClure was born in Kansas in 1932. Poet, playwright, and actor, he is the author of several collections of poetry including *Open*, *One Hundred Years of Solitude*, *Open*, *Open*, and *Open*. He has also written several plays, including *The Heart*, *Open*, *Open*, and *Open*. He has been a member of the Beat Generation and the San Francisco Renaissance.

POETRY: MICHAEL MCCLURE • THE BEAT GENERATION

SCRATCHING THE BEAT SURFACE McClure



SCRATCHING THE BEAT SURFACE



Michael McClure

Scratching The Beat Surface

Michael MacClure



Scratching The Beat Surface:

Scratching the Beat Surface Michael McClure, 1994-11-01 This insider's view of the Beat scene of the fifties and early sixties vividly marks the advancement of a new perception of art as a living bio alchemical organism through essays by a poet and playwright who helped shape the movement *Scratching the beat surface* Michael MacClure, 1982 **Scratching the Beat Surface** Michael McClure, 1982 **The Columbia History of American Poetry** Jay Parini, 1993-12-23 New York Times Book Review **William Blake and the Myth of America** Linda Freedman, 2018-07-11 This volume tells the story of William Blake's literary reception in America and suggests that ideas about Blake's poetry and personality helped shape mythopoeic visions of America from the Abolitionists to the counterculture. It links high and low culture and covers poetry, music, theology, and the novel. American writers have turned to Blake to rediscover the symbolic meaning of their country in times of cataclysmic change, terror, and hope. Blake entered American society when slavery was rife and civil war threatened the fragile experiment of democracy. He found his moment in the mid-twentieth-century counterculture as left-wing Americans took refuge in the arts at a time of increasingly reactionary conservatism, vicious racism, pervasive sexism, dangerous nuclear competition, and an increasingly unpopular war in Vietnam. The fires of Orc raged against the systems of Urizen. Blake's America as a symbol of cyclical hope and despair influenced many Americans who saw themselves as continuing the task of prophecy and vision. Blakean forms of bardic song, aphorism, prophecy, and lament became particularly relevant to a literary tradition which centralised the relationship between aspiration and experience. His interrogations of power and privilege, freedom and form resonated with Americans who repeatedly wrestled with the deep ironies of new world symbolism and sought to renew a Whitmanesque ideal of democracy through affection and openness towards alterity.

Ecopoetics Angela Hume, Gillian Osborne, 2018-03-15 *Ecopoetics: Essays in the Field* makes a formidable intervention into the emerging field of ecopoetics. The volume's essays model new and provocative methods for reading twentieth and twenty-first-century ecological poetry and poetics, drawing on the insights of ecocriticism, contemporary philosophy, gender and sexuality studies, black studies, Native studies, critical race theory, and disability studies, among others. Contributors offer readings of a diverse range of poets, few of whom have previously been read as nature writers, from mid-century Beat poet Michael McClure, Objectivist poet George Oppen, and African American poets Melvin Tolson and Robert Hayden to contemporary writers such as Din poet Sherwin Bitsui, hybrid collage poets Claudia Rankine and Evelyn Reilly, emerging QPOC poet Xandria Phillips, and members of the Olimpias disability culture artists collective. While addressing preconceptions about the categories of nature writing and ecopoetics, contributors explore challenge and reimagine concepts that have been central to environmental discourse, from apocalypse and embodiment to toxicity and sustainability. This collection of essays makes the compelling argument that ecopoetics should be read as coextensive with post-1945 poetry and poetics rather than as a subgenre or movement within it. It is essential reading for any student or scholar working on contemporary literature or

in the environmental humanities today Contributors Joshua Bennett Rob Halpern Matt Hooley Angela Hume Lynn Keller Petra Kuppers Michelle Niemann Gillian Osborne Samia Rahimtoola Joan Retallack Joshua Schuster Jonathan Skinner

The Beat Generation , **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 Blows Like a Horn Preston Whaley, 2009-06-30 Reopening the canons of the Beat Generation *Blows Like a Horn* traces the creative counterculture movement as it cooked in the heat of Bay Area streets and exploded into spectacles such as the scandal of the Howl trial and the pop culture joke of beatnik caricatures Preston Whaley shows Beat artists riding the glossy exteriors of late modernism like a wave Participants such as Lawrence Lipton Lawrence Ferlinghetti and at great personal cost even Jack Kerouac defied the traditional pride of avant garde anonymity They were ambitious to change the culture and used mass mediated scandal fame and distortion to attract knowing consumers to their poetry and prose *Blows Like a Horn* follows the Beats as they tweaked the volume of excluded American voices It watches vernacular energies marching through Beat texts on their migration from shadowy urban corners and rural backwoods to a fertile new hyper reality where they warped into stereotypes Some audiences were fooled Others discovered truths and were changed Mirroring the music of the era the book breaks new ground in showing how jazz much more than an ambient soundtrack shaped the very structures of Beat art and social life Jazz an American hybrid shot through with an earned in the woodshed African American style of spontaneous intelligence also gave Beat poetry its velocity and charisma *Blows Like a Horn* plumbs the actions and the art of celebrated and arcane Beat writers from Allen Ginsberg to Ruth Weiss The poetry the music the style all of these helped transform U S culture in ways that are still with us Table of Contents Introduction Opening Measures 1 Horn of Fame 2 On the Brink 3 Celluloid Beatniks 4 Ready for Breakfast 5 Howl of Love Conclusion The Horn Keeps Blowing Notes Credits Index Mr Whaley in this book takes an academic approach to a subject that is just now beginning to attract scholarly interest He thoroughly fleshes out a range of sources that span the artistic spectrum in order to give balance and objectivity to his treatment of American culture during the bebop and beat eras The 1960s with the Civil Rights Movement the advent of hippie culture and the protests against the Vietnam War has long garnered attention from scholars writers musical historians and filmmakers alike In the popular conception of pop culture the 1950s are often labeled boring or drab by comparison Preston Whaley's analysis however will go a long way toward identifying the cultural movements of the 1940s and 1950s as part of a linear whole a direct predecessor of the cultural revolution of the late 1960s Douglas Brinkley author of *World War II the Axis Assault 1939 1942* This book has a nice

exuberance and conviction a consistent vision and a persuasively engaging tone It has a winsome masculinist optimistic expansive style that is reminiscent of beat literature itself Maria Damon author of *The Dark End of the Street Margins in American Vanguard Poetry* Whaley's *Blows Like a Horn* made me want to read ruth weiss see *The Subterraneans* reread *Visions of Cody* and well I already listen to Coltrane and read Howl all the time but these are signs to me of a very effective book Whaley wants to find a new way of talking about the Beats and post Beat culture one that doesn't fall into the rhetoric of liberation and resistance that is so common in the analyses of this genre or to the cultural studies critiques of the beats that have pointed out the movement's appropriation by the hegemonic structures of Western white patriarchal hetero capitalism and left it there Whaley looks for a hitherto ignored space in Beat culture in which the aspirations experiments and prejudices of the Beats can be directly related to precisely the kind of struggles that cultural studies itself is engaged in as a field The Beats may not solve all problems but they are aware of many of them to varying degrees There's a subtle improvisatory quality to Whaley's writing that mirrors the kind of in situ politics and aesthetics that he's trying to evoke in Beat culture He moves between high and low personal and theoretical as the situation needs He talks to the reader directly There's a refreshing directness here a willingness to address fundamental human situations Marcus Boon author of *The Road of Excess A History of Writers on Drugs* *The Sixties* Todd Gitlin, 2013-07-17 Say the Sixties and the images start coming images of a time when all authority was defied and millions of young Americans thought they could change the world either through music drugs and universal love or by putting their bodies on the line against injustice and war Todd Gitlin the highly regarded writer media critic and professor of sociology at the University of California Berkeley has written an authoritative and compelling account of this supercharged decade a decade he helped shape as an early president of Students for a Democratic Society SDS and an organizer of the first national demonstration against the Vietnam war Part critical history part personal memoir part celebration and part meditation this critically acclaimed work resurrects a generation on all its glory and tragedy

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