



Scratching The Beat Surface

R Barnett



Scratching The Beat Surface:

Scratching the beat surface Michael McClure, 1982

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 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 raging 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 **The Beats** Nancy Grace, 2021-03-11 This survey of the many little magazines carrying the Beat message is impressive in its coverage drawing attention to the importance of their paratextual content in providing valuable socio political context The collection contains a range of insightful close readings astute contextualizing and inventive lateral pedagogical thinking charting the transformation of the Beat scene from its free wheeling self help heady revolutionary 1960's days to its contemporary position as an increasingly respectable component of the curriculum *The Beats A Teaching Companion* is successful on a number of levels it is a noteworthy contribution to the ever expanding field of Beat studies and more broadly cultural studies and it is a collection that at its best gives hope that in referring to its ideas the inspired teacher may still be able to enlarge the lives of their students John Shapcott Keele University [This Compost](#) Jed Rasula, 2012-09-01 Poetry for Jed Rasula bears traces of our entanglement with our surroundings and these traces define a collective voice in modern poetry independent of the more specific influences and backgrounds of the poets

themselves In This Compost Rasula surveys both the convictions asserted by American poets and the poetics they develop in their craft all with an eye toward an emerging ecological worldview Rasula begins by examining poets associated with Black Mountain College in the 1950s Charles Olson Robert Creeley and Robert Duncan and their successors But This Compost extends to include earlier poets like Robinson Jeffers Ezra Pound Louis Zukofsky Kenneth Rexroth and Muriel Rukeyser as well as Clayton Eshleman Gary Snyder Michael McClure and other contemporary poets Walt Whitman and Emily Dickinson also make appearances Rasula draws this diverse group of poets together uncovering how the past is a compost fertilizing the present He looks at the heritage of ancient lore and the legacy of modern history and colonial violence as factors contributing to ecological imperatives in modern poetry This Compost restores the dialogue between poetic language and the geophysical biological realm of nature that so much postmodern discourse has sought to silence It is a fully developed carefully argued book that deals with an underrepresented element in modern American culture where the natural world and those who write about it have been greatly neglected in contemporary literary history and theory [The Cambridge Companion to American Poetry since 1945](#) Jennifer Ashton,2013-02-08 The extent to which American poetry reinvented itself after World War II is a testament to the changing social political and economic landscape of twentieth century American life Registering an important shift in the way scholars contextualize modern and contemporary American literature this Companion explores how American poetry has documented and at times helped propel the literary and cultural revolutions of the past sixty five years This Companion sheds new light on the Beat Black Arts and other movements while examining institutions that govern poetic practice in the United States today The text also introduces seminal figures like Sylvia Plath John Ashbery and Gwendolyn Brooks while situating them alongside phenomena such as the academic poet and popular forms such as spoken word and rap revealing the breadth of their shared history Students scholars and readers will find this Companion an indispensable guide to post war and late twentieth century American poetry [The People v. Ferlinghetti](#) Ronald K. L. Collins,David M. Skover,2019-03-24 Lawrence Ferlinghetti s name does not appear in any First Amendment treatise or casebook And yet when the best selling poet and proprietor of City Lights Books was indicted under California law for publishing and selling Allen Ginsberg s poem Howl Ferglinghetti buttressed the tradition of dissident expression and ended an era when minds were still closed candid literature still taboo and when selling banned books was considered a crime The People v Ferlinghetti is the story of a rebellious poet a revolutionary poem an intrepid book publisher and a bookseller unintimidated by federal or local officials There is much color in that story the bizarre twists of the trial the swagger of the lead lawyer the savvy of the young ACLU lawyer and the surprise verdict of the Sunday school teacher who presided as judge With a novelist s flair noted free speech authorities Ronald K L Collins and David Skover tell the true story of an American maverick who refused to play it safe and who in the process gave staying power to freedom of the press in America The People v Ferlinghetti will be of interest to anyone interested the history of free speech in America and the

history of the Beat poets **Twentieth-Century and Contemporary American Literature in Context** Linda De Roche, 2021-06-04 This four volume reference work surveys American literature from the early 20th century to the present day featuring a diverse range of American works and authors and an expansive selection of primary source materials Bringing useful and engaging material into the classroom this four volume set covers more than a century of American literary history from 1900 to the present Twentieth Century and Contemporary American Literature in Context profiles authors and their works and provides overviews of literary movements and genres through which readers will understand the historical cultural and political contexts that have shaped American writing Twentieth Century and Contemporary American Literature in Context provides wide coverage of authors works genres and movements that are emblematic of the diversity of modern America Not only are major literary movements represented such as the Beats but this work also highlights the emergence and development of modern Native American literature African American literature and other representative groups that showcase the diversity of American letters A rich selection of primary documents and background material provides indispensable information for student research **Ruined Time** Robert Briggs, 2008-11-24 Hard to Be a Saint in the City Robert Inchausti, 2018-01-30 An exploration of Beat spirituality seen through excerpts from the writings of the seminal writers of Beat Generation themselves It s been said that Jack Kerouac made it cool to be a thinking person seeking a spiritual experience And there is no doubt that the writers he knew and inspired iconic figures like Allen Ginsberg William S Burroughs Gary Snyder and Michael McClure were thinkers seeking exactly that In this re claiming of their vision Robert Inchausti explores the Beat canon to reveal that the movement was at heart a spiritual one It goes deeper than the Buddhism with which many of the key figures became identified It s about their shared perception of an existence in which the Divine reveals itself in the ordinary Theirs is a spirituality where real life triumphs over airy ideals and personal authenticity becomes both the content and the vehicle for a kind of refurbished American Transcendentalism **Ideas and Movements That Shaped America** Michael Green, Scott L. Stabler, 2015-07-28 America was founded on bold ideas and beliefs This book examines the ideas and movements that shaped our nation presenting thorough accessible entries with sources that improve readers understanding of the American experience Presenting accessibly written information for general audiences as well as students and researchers this three volume work examines the evolution of American society and thought from the nation s beginnings to the 21st century It covers the seminal ideas and social movements that define who we are as Americans from the ideas that underpin the Bill of Rights to slavery the Civil Rights movement and the idea of gay rights even if U S citizens often strongly disagree on these topics Organized topically rather than chronologically this encyclopedia combines primary sources and secondary works or historical analyses with text describing the ideas and movements in question In addition each entry includes a list of suggestions for further reading that directs readers to supplementary sources of information The set s unique perspective serves to depict how American society has evolved from the nation s beginnings to the present

revealing how Americans as a people have acted and responded to key ideas and movements

Text and Drugs and Rock 'n' Roll Simon Warner, 2013-03-14 Text and Drugs and Rock n Roll explores the interaction between two of the most powerful socio cultural movements in the post war years the literary forces of the Beat Generation and the musical energies of rock and its attendant culture Simon Warner examines the interweaving strands seeded by the poet novelists Jack Kerouac Allen Ginsberg William Burroughs and others in the 1940s and 1950s and cultivated by most of the major rock figures who emerged after 1960 Bob Dylan the Beatles Bowie the Clash and Kurt Cobain to name just a few This fascinating cultural history delves into a wide range of issues Was rock culture the natural heir to the activities of the Beats Were the hippies the Beats of the 1960s What attitude did the Beat writers have towards musical forms and particularly rock music How did literary works shape the consciousness of leading rock music makers and their followers Why did Beat literature retain its cultural potency with later rock musicians who rejected hippie values How did rock musicians use the material of Beat literature in their own work How did Beat figures become embroiled in the process of rock creativity These questions are addressed through a number of approaches the influence of drugs the relevance of politics the effect of religious and spiritual pursuits the rise of the counter culture the issue of sub cultures and their construction and so on The result is a highly readable history of the innumerable links between two of the most revolutionary artistic movements of the last 60 years

A More Perfect Union Linda Sargent Wood, 2012-08-01 In 1962 when the Cold War threatened to ignite in the Cuban Missile Crisis when more nuclear test bombs were detonated than in any other year in history Rachel Carson released her own bombshell Silent Spring to challenge society's use of pesticides To counter the use of chemicals and bombs the naturalist articulated a holistic vision She wrote about a web of life that connected humans to the world around them and argued that actions taken in one place had consequences elsewhere Thousands accepted her message joined environmental groups flocked to Earth Day celebrations and lobbied for legislative regulation Carson was not the only intellectual to offer holistic answers to society's problems This book uncovers a sensibility in post World War II American culture that both tested the logic of the Cold War and fed some of the twentieth century's most powerful social movements from civil rights to environmentalism to the counterculture The study examines important leaders and institutions that embraced and put into practice a holistic vision for a peaceful healthful and just world nature writer Rachel Carson structural engineer R Buckminster Fuller civil rights leader Martin Luther King Jr Jesuit priest and paleontologist Pierre Teilhard de Chardin humanistic psychologist Abraham Maslow and the Esalen Institute and its founders Michael Murphy and Dick Price Each looked to whole systems instead of parts and focused on connections interdependencies and integration to create a better world Though the 60s dreams of creating a more perfect world were tempered by economic inequalities political corruption and deep social divisions this holistic sensibility continues to influence American culture today

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