

Visions of Cody

by Jack Kerouac

VISIONS OF CODY is a 120-page excerpt from the long novel of the same name, which is Kerouac's favorite but which is considered unpublishable at present. It principally concerns the character who is the hero of *On the Road*. 750 numbered copies of this book, signed by the author, were printed for New Directions in December, 1959, at the Press of Igal Roodenko, New York. The decorations for the cover, title page and throughout the text are by the author.

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Visions Of Cody

Kurt Hemmer



Visions Of Cody:

Visions of Cody Jack Kerouac, 1993-08-01 To read *On the Road* but not *Visions of Cody* is to take a nice sightseeing tour but to forgo the spectacular rapids of Jack Kerouac's wildest writings The New York Times Book Review The centerpiece of all Kerouac's novels The Washington Post Originally written in 1951 1952 *Visions of Cody* was an underground classic by the time it was finally published in 1972 three years after Kerouac's death Utilizing a radical experimental form the New Journalism fifteen years early as Dennis McNally noted in *Desolate Angel* Kerouac examines his own New York life in a collection of colorful stream of consciousness essays Always transfixed by Neal Cassady here named Cody Pomeray along with Allen Ginsberg and William Burroughs Kerouac also explores the feelings he had for a man who inspired much of his work Transcribing taped conversations between members of their group as they took drugs and drank *Visions of Cody* reveals an intimate portrait of people caught up in destructive relationships with substances and one another capturing the members of the Beat Generation in the years before any label had been affixed to them **Visions of Cody** Jack Kerouac, 1980 Jack Kerouac: Visions of Cody, Visions of Gerard, Big Sur (LOA #262) Jack Kerouac, 2015-03-17 An authoritative edition of three Beat novels by the legendary author of *On the Road* The third volume in The Library of America's edition of the writings of Jack Kerouac opens with *Visions of Cody* the groundbreaking work originally written in the early 1950s and published posthumously in 1972 in which Kerouac first treats the material later immortalized in *On the Road* In it he moves beyond his early literary models to discover his own unique bop prosody mixing closely observed description free form scats and transcribed conversation to create an impassioned and hallucinatory portrait of his friend and idol Neal Cassady here reimagined as Cody Pomeray *Visions of Gerard* 1963 is a deeply moving meditation on Kerouac's older brother who died at nine of rheumatic fever and who for Kerouac became an emblem of saintliness The intensely focused and harrowing *Big Sur* 1962 finds fictional alter ego Jack Duluoz returning to California to escape fame and celebrity a fateful decision that leads to a dangerous affair with Pomeray's mistress a nightmarish alcohol fueled breakdown and a desperate struggle for sobriety LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing and keeping permanently in print America's best and most significant writing The Library of America series includes more than 300 volumes to date authoritative editions that average 1 000 pages in length feature cloth covers sewn bindings and ribbon markers and are printed on premium acid free paper that will last for centuries *VISIONS OF CODY. JACK KEROUAC. INTROD. BY ALLEN GINSBERG.* Jack Kerouac, 1973 **Understanding Jack Kerouac** Matt Theado, 2000 Theado offers close readings of the works that make up the Duluoz Legend Kerouac's series of barely fictionalized re-creations of his life and reveals how his awareness of his writing self increased over the course of his career *Kerouac in Ecstasy* Thomas R. Bierowski, 2014-01-10 This critical text considers Jack Kerouac as writer shaman exploring the content and ecstatic technique of the novels and two experimental volumes that represent

critical phases of his development Thomas Bierowski also examines the reception of Kerouac's work arguing that his rise and fall reflect not only the usual changes in literary taste but the precarious position of the shamanic figure in modern America

Jack Kerouac's Visions of Cody-- the Long Road Kevin Ring, 2012 *Romance of the Road* Ronald Primeau, 1996
Americans have treated the highway as sacred space says Primeau English Central Michigan U introducing the rich tradition of prose and non fiction road narratives that include *On the Road* *Grapes of Wrath* *Even Cowgirls Get the Blues* and the *Journals of Lewis and Clark* Primeau critically examines these and other works from the position of travel as pilgrimage resulting in identifiable themes of protest self discovery picaresque parody and myth making Paper edition unseen 17 95
Annotation copyright by Book News Inc Portland OR *An Analysis of the Structure of Kerouac's Visions of Cody* Joel M. Braaten, 1990 **On the Road: The Original Scroll** Jack Kerouac, 2007-08-16 The legendary 1951 scroll draft of *On the Road* published word for word as Kerouac originally composed it Though Jack Kerouac began thinking about the novel that was to become *On the Road* as early as 1947 it was not until three weeks in April 1951 in an apartment on West Twentieth Street in Manhattan that he wrote the first full draft that was satisfactory to him Typed out as one long single spaced paragraph on eight long sheets of tracing paper that he later taped together to form a 120 foot scroll this document is among the most significant celebrated and provocative artifacts in contemporary American literary history It represents the first full expression of Kerouac's revolutionary aesthetic the identifiable point at which his thematic vision and narrative voice came together in a sustained burst of creative energy It was also part of a wider vital experimentation in the American literary musical and visual arts in the post World War II period It was not until more than six years later and several new drafts that Viking published in 1957 the novel known to us today On the occasion of the fiftieth anniversary of *On the Road* Viking will publish the 1951 scroll in a standard book format The differences between the two versions are principally ones of significant detail and altered emphasis The scroll is slightly longer and has a heightened linguistic virtuosity and a more sexually frenetic tone It also uses the real names of Kerouac's friends instead of the fictional names he later invented for them The transcription of the scroll was done by Howard Cunnell who along with Joshua Kupetz George Mouratidis and Penny Vlagopoulos provides a critical introduction that explains the fascinating compositional and publication history of *On the Road* and anchors the text in its historical political and social context *Who Says This?* Welch D. Everman, 1988 Who or what gives the text its authority Everman offers three main sources of authority the author the discourse and the reader His first section examines the authority of the author by studying the works of contemporary American writers An essay on docufiction focuses on the paradox of using the techniques of fiction to discover reality The probability of writers revealing truths about themselves is exemplified by Raymond Federman's quasi autobiographical novels The second part discusses the authority of discourse challenging writers with the possibility that literary form not the author is the major force in creating works The final section explores the authority of the reader Italo Calvino's *If on a winter's night a traveler* makes the reader

the main character of the novel and implicates him in its creation

Encyclopedia of Beat Literature Kurt

Hemmer, 2010-05-12 Discusses the literary works and great authors of the Beat Generation Visions of Cody Jack Walter Cody, 1979 **Kerouac's Crooked Road** Tim Hunt, 2010-04-06 Now a classic Kerouac's Crooked Road was one of the first

critical works on the legendary Beat writer to analyze his work as serious literary art placing it in the broader American literary tradition with canonical writers like Herman Melville and Mark Twain Author Tim Hunt explores Kerouac's creative process and puts his work in conversation with classic American literature and with critical theory This edition includes a new preface by the author which takes a discerning look at the implications of the 2007 publication of the original typewriter scroll version of On the Road for the understanding of Kerouac and his novel Although some critics see the scroll version of the novel as embodying Kerouac's true artistic vision and the 1957 Viking edition as a commercialized compromise of that vision Hunt argues that the two versions should not be viewed as antithetical but rather as discrete perspectives of a writer deeply immersed in writing as both performance and evolving process Hunt moves beyond the mythos surrounding the spontaneous creation of On the Road which upholds Kerouac's reputation as a cultural icon to look more closely at an innovative writer who wanted to bridge the gap between the lush talk-filled world of real life and the sterilized version of that world circumscribed by overly intellectualized literary texts through the use of written language driven by effusive passion rather than sober reflection With close erudite readings of Kerouac's major and minor works from On the Road to Visions of Cody Hunt draws on Kerouac's letters novels poetry and experimental drafts to position Kerouac in both historical and literary contexts emphasizing the influence of writers such as Emerson Melville Wolfe and Hemingway on his provocative work Subterranean Kerouac Ellis Amburn, 1999-11-29 Drawing upon original interviews and his own relationship with Kerouac Ellis Amburn reveals an inner Kerouac who has not appeared in any previous biography a man torn by his conflicting desires and beliefs When the furor over Amburn's controversial discoveries subsides this will be the work to which Kerouac fans and scholars turn in the future An absorbing story at once exhilarating and ineffably sad New York Times Book Review

Rethinking Kerouac Erik Mortenson, Tomasz Sawczuk, 2024-12-12 This long overdue reevaluation of Jack Kerouac gives fresh perspectives on his unique literary output his vexed relation to issues of race class and gender as well as his continuing cultural afterlife This collection of essays by esteemed Beat commentators reassesses one of the 20th century's most emblematic but often misunderstood American writers Despite amassing a substantial body of influential work and becoming a recognizable icon globally Kerouac has often suffered critical neglect and this volume seeks to offer a range of fresh perspectives on his unique artistic output as well as his continuing cultural afterlife Through an examination of classic texts like On the Road to more obscure ones like Pic these essays recalibrate our understanding of the writer by placing his creative output into dialogue with current cultural issues to provide a rethinking of how concerns such as race gender relations artificial intelligence populist rhetoric and queerness inform his work and its contemporary reception These essays

also examine how the peculiarities of global circulation and social media influence the ongoing cultural appropriation of Kerouac in popular music literature and online Through these varied approaches Rethinking Kerouac Afterlives Continuities Reappraisals provides an indispensable account of the continued relevance of both Kerouac the writer and Kerouac the cultural icon in the 21st century

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

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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 Textuality of Soulwork](#) Timothy Hunt, 2014-03-25 A new critical perspective on Kerouac's work and his textual practices **The Culture of Spontaneity** Daniel Belgrad, 1999-10 In the first comprehensive history of the postwar avant garde Belgrad contributes valuable insight and original scholarship to the study of projective and spontaneous aesthetics among cutting edge art movements of the American midcentury Tom Clark author of *Jack Kerouac A Biography* 8 color plates 28 halftones Copyright Libri GmbH All rights reserved *Collected Letters, 1944-1967* Neal Cassady, 2005-01-25 Dave Moore's work on this collection is simply awesome It should become and remain the definitive reference book for Beat scholars forever Carolyn Cassady Neal Cassady is best remembered today as Jack Kerouac's muse and the basis for the character Dean Moriarty in Kerouac's classic *On The Road* and as one of Ken Kesey's merriest of Merry Pranksters the driver of the psychedelic bus Further immortalized in Tom Wolfe's *The Electric Kool Aid Acid Test* This collection brings together more than two hundred letters to Kerouac Allen Ginsberg John Clellon Holmes and other Beat generation luminaries as well as correspondence between Neal and his wife Carolyn These amazing letters cover Cassady's life between the ages of 18 and 41 and finish just months before his death in February 1968 Brilliantly edited by Dave Moore this unique collection presents the Soul of the Beat Generation in his own words sometimes touching and tender sometimes bawdy and hilarious Here is the real Neal Cassady raw and uncut

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