

BEAT SCENE

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FRANK O'HARA
JACK KEROUAC
JOHN CASSADY
LEWIS WARSH
DIANE di PRIMA
THE UNSPEAKABLE
VISIONS OF THE
INDIVIDUAL
ALLEN GINSBERG

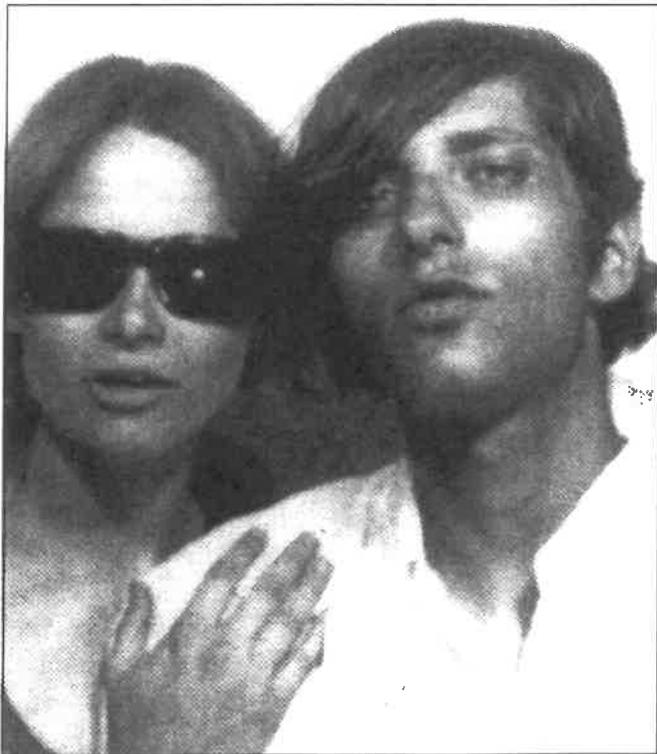
THIS IS THE BEAT GENERATION

BEAT SCENE

"At sixteen I came West, riding
freights on the Chicago, Milwaukee
and St. Paul, the Great Northern..."

Kenneth Rexroth - from his poem *A Living Pearl*

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Anne Waldman and Lewis Warsh around the time of projects like Angel Hair Books and Big Sky in the later 1960s and into the 1970s. The Angel Hair press they oversaw published in the region of sixty titles, including work by John Wieners and Joanne Kyger. Warsh continued Big Sky in Bolinas.

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FIRST WORDS

As the magazine edges towards issue number 100 the world seems a far crazier place than when we kicked off with that first issue early in 1988. It was terrible enough then, thirty two years ago. This isn't a magazine that will engage politically in any sense, the preference is to focus on that it says on the cover, the Beat Scene. A Beat bubble if you like. Back then the internet didn't really exist in a wider sense and knowledge of these Beat writers was still very much emerging. What a contrast today. As someone who grew up in the immediate post war era it still appears like Science Fiction. We go on. Resolutely a print journal. I was asked a week ago where Beat Scene could be read 'online' - my reply was 'when Hell freezes over.'

The hope is that Beat Scene provides a focal point of sorts. And there is so much more to discover, to report on - to go into in a little more depth. For us to get better at what we do.

You'll see an image of Lewis Warsh here, with Anne Waldman. Lewis has died recently aged just 76. Together with his friends and fellow collaborators on the East Coast and in Bolinas on the West Coast he was a dynamo, Angel Hair Books just one of the projects he was behind. Poet, publisher, teacher in later years. Only recently we discussed Big Sky publications through email. He made a difference.

A new book of interviews with poet, novelist and man of so much energy, Ed Sanders got here just in time to be included. I'm ashamed to have only one page for it.

Tell your friends.

Kevin Ring

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Front cover image - Diane di Prima, April 5,
1960 (Thanks to Paul Hillery for help) and a
painting by Lawrence Ferlinghetti used as a
promotional postcard to advertise his Cross-
Pollination exhibit at the Sonoma Valley
Museum of Art in 2012.

"HOMELESS BROTHER" Kerouac's Spiritual Isolation Winter 1955-'56

(A Psychological Study)

by Charles Shuttleworth

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In an earlier article in *Beat Scene* (Number 93, Summer 2019) I highlighted the rift that occurred between Jack Kerouac and Allen Ginsberg in November of 1955 which caused Jack to move out of Allen's cottage at 1624 Milvia Street in Berkeley and back into San Francisco's Cameo Hotel, a flophouse in the rundown area south of Market Street near the alley that two years earlier had helped inspire "October in the Railroad Earth." At that time, while he was working for the Southern Pacific railroad, he'd appreciated the Cameo for its cheap lodging (75 cents a night (1) and proximity to the train station, and he didn't mind the neighborhood's sordidness, identifying with its Skid Row bums. This time, though, his mood quickly darkened. Spending Thanksgiving Day alone there, he wrote in his journal "Thankful for Dead Birds . . .", (2) complained about "THE SADO-MASOCHISM OF THE WORLD", (3) and went on to say, "Neal is right—people live on Skid Row because they hate life—I've smiled at 3 or 4 of these bums and Skidrow chambermaids and got absolutely no response and especially I think because I'm limping like a cripple (sprained toe)—Skid Row Goodbye—" (4)

On that Thanksgiving Day, Jack wrote chapters 2 and 3 of a new work he was calling "Peter and the Beat Generation," an intended sequel to *The Town and the City*. In chapter 2, the protagonist, author surrogate Peter Martin, complains to an old German doctor, "I don't like life." After the doctor

pronounces him healthy, Peter acknowledges that his stomach pain is psychosomatic. Still mourning the deaths of his dead brother, Julian (i.e., Gerard), and father, George (Leo), Peter then thinks while still on his sick bed, "We were just born for pain. O . . . Jesus on your Cross! O Julian my brother! Pain pain pain, like I never known, pain of Pa – I cry, – I dont have knives sunk in my belly button, I dont disintegrate before my eyes. O Lord where are you?" Then Peter's thoughts turn, and he starts feeling better thanks in part to "his mother's sweet kisses of sorrow and regret" but owing mostly to "A curious small thought ... almost too small to mention. He began to be healed in body and soul thinking of Walter Winchell's shaving mug." (5)

Chapter 3 then flashes back to a story about George, who, while listening to Walter Winchell on the radio, would carry on anti-Semitic rants. George's hate speech here is as bitter and virulent as it is in Kerouac's "The Haunted Life," written in 1944, eleven years earlier, stating that "Jews are destroying the country ... taking over all the little businesses and radio programs and the movie industry and when it comes time to plunge America in wars they can do it like they done with their Hitler complaint ..."

George goes on to say that Jews "sow filth with their fingertips," and "As far as human beings go, they're just unusually despicable. ... They steal everybody's ideas." He calls Walter Winchell "the biggest shit that ever lived" before turning his attack on President

1 - Kerouac, *Good Blonde & Others* 17.

2 - Kerouac, *Some of the Dharma* 346.

3 - *Ibid.*

4 - *Ibid.*

5 - Berg Collection 41.1 Holograph notebook, the back cover entitled "1955 Berkeley Blues, etc."

Roosevelt (whom he calls “Rosenfelt’ ... an idiot! An imbecile!”) as well as “Dope addicts! Queers! Communists! Jews!” whom he says “should be shipped back to the shores from whence [they] came ...” (6)

Peter reflects on George’s vitriol with mixed emotions. On the one hand he states, “as an oldtime New England Yankee-type old Martin (big of bulk) was not afraid of letting off steam. Any subject! No sado masochist he!” He states that other family members, in reaction to the rants, would “listen unconcernedly and with thin smiles and in some cases Peter who had ambitions to be a writer would take good mind note of the well delivered rhetoric.” Notably, he refuses to condemn his father, saying, “As to the Jews, nobody knew the truth on the subject other than that they too were subject to pain, decay, despair, and death, and so they too were reacting in one way or the other, probably without noblesse oblige, likely, judging from the old man’s vehement and satisfied certain gnosticism on the subject.” Finally, though, he feels compassion for his father, remembering when “in May of 1945 and the old man was himself dying,” the news of President Roosevelt’s death came over the radio and “Old Martin’s eyes suddenly brimmed with tears.” (7)

Now Peter lay in bed, gaunt and bearded and moaning from the throb in the belly, the imitation-sickness by which he would (if could) have followed his father to the silent grave, remembered Walter Winchell and suddenly wondered what would happen if WW suddenly died and was buried in a coffin in a grave (or whichever) and after the funeral his poor frightened tearful daughter opened the Winchell-family cabinet in the toilet and lo! her father’s shaving mug, the fragrance of it, the manliness of it, the pity of it! and all gone down the river of death the poor human shaving of every morning, the lather, the rough cheeks, –pitiful choking tears came to Peter realizing all men died the same way and all their children grieved the same way, all one Rough Horror, one Rough Road to decay, one Night, one Sin (likely) – Jews, Rosenfelts,

George Martins, Peter Martins! – all one Death, one Birth. –

And why? (8)

This conclusion of chapter 3 strikes me as psychologically revealing. Writing this while alone on Thanksgiving, holed up in a flophouse, away from family and friends, Kerouac is brooding over his life past and present. He thinks of Leo nostalgically, forgiving the ugliness of his father’s bigotry amid the same paradoxical feelings that he’d harbored for years – feelings most clearly revealed in Kerouac’s letter to Neal Cassady of August 26, 1947, in which he states, “I really and actually believe now that, while my father was alive, I loved him more than any son has ever loved his father” despite his declaration later in the same paragraph of “The hatred I had for his face!” (9) Peter’s admiration for George’s lack of sado-masochism clearly connects with Kerouac’s same-day musing about “THE SADO MASOCHISM OF THE WORLD”; and that comment, equally clearly, is a statement about himself: in *On the Road*, Sal Paradise exhibits the same tendency to project his own feelings and behavior onto others, rationalizing when he stoops to petty thievery, for instance, “I suddenly began to realize that everybody in America is a natural-born thief” (10) and when he and Terry, Ricky, and Ponzo stop at a saloon and get drunk on a Sunday afternoon, “Americans are always drinking in crossroads saloons on Sunday afternoon; they bring their kids...everything’s fine.” (11) In this case, Jack is musing about his own sado-masochism, choosing to spend the holiday in isolation and thereby punishing himself and (theoretically) others, denying them his love and companionship. In the argument with Allen that precipitated his leaving, he is aware of his own fault: in his description of what happened in *Some of the Dharma*, he admits, “I was getting drunk and surly on wine.” (12) Yet the grudge that he feels toward Allen lingered for months. As I detailed in the previous article, Jack’s barbs at Allen in his journal writings carried on through late February 1956; the two didn’t correspond again until Allen wrote in

6 - Ibid.

7 - Ibid.

8 - Ibid.

9 - Kerouac, *Selected Letters 1940-1956* - 117-18

10 - Kerouac, *On the Road* 65.

11 - Ibid 83.

12 - Kerouac, *Some of the Dharma* 346. (Note: this depiction of the argument - the paragraph which begin “THE OCCASION” - was inserted at the time Kerouac typed this portion of *Some of the Dharma* from his “1955 Berkeley Blues” notebook and does not appear in the notebook itself.)

March, and Jack didn't write to Allen until late September.

The gist of the argument involved Jack's Buddhist beliefs: Jack was espousing the concept "that self has no reality," and Allen wasn't buying it, saying, "Well, I don't care, I'm going to go right along and just be Allen G." Jack then threatened to leave, and according to him, Allen "yelled 'Well then GO!'" (13) Allen's version was similar although a little less emphatic: "'Then go—why don't you go then,' I said,



with black Lucifer in my eye riding across the dusky room to him on the bed." (14) Also, according to him, "after a moment, I said, 'Jack don't go.' But he went." (15) Jack's anger extended beyond this religious disagreement, however. Both Allen and Peter Orlovsky have stated that, in Allen's relationship with Peter, Jack had been accusing Allen of homosexual "lechery." (16) (Peter was 22 at the time, seven years younger than 29-year-old Allen.) And on the heels of their argument, Jack wrote in his journal that Allen "envies me and hates me." (17) It is likely that this feeling was something of a projection: that is, it could

have been Jack who was envious of Allen's sudden fame in the aftermath of his first public performance of "Howl": the reading at Six Gallery on October 7 that had launched the San Francisco Poetry Renaissance. George Martin's complaint that Jews "steal everybody's ideas" suggests that Jack, when in a bitter mood, resented Allen's success given that it was directly due to his influence. Allen, for his part, always credited Kerouac. When sending Jack his "first draft scribble notes" of "Howl" in August 1955, he stated to Jack that it was "nearer in your style than anything," (18) and in his next letter he went on to say that "Howl" came out in your method, sounding like you, an imitation practically." (19) But given that Jack was indigent and his own work remained unpublished, (20) he was certainly frustrated, and his dark mood is evident in these chapters of "Peter and the Beat Generation" (the title of which also suggests that Jack was trying to cash in on the current publicity). Peter's psychosomatic illness and death-wish corresponds with Jack's feelings of despair; and George Martin's ravings about Jews and queers correspond to Jack's anger at Allen: it's both a way of venting and working through his hostility, as in the end Peter recognizes the pain, suffering, and sinfulness of all humanity.

Five days later, however, Jack's suffering grew worse. Neal Cassady asked Jack to stay with Natalie Jackson, Neal's girlfriend for the past year, while he went to work. Natalie was suffering from a paranoid psychosis after having forged Carolyn Cassady's signature on a \$10,000 bank withdrawal – virtually all of Neal and Carolyn's savings – only to lose it with Neal, betting on horse racing. The guilt and fear that she might be imprisoned made her suicidal. She'd already failed in one attempt in which she'd slashed her wrists, and Jack spent the day with her, during which he tried to calm her: "I tried to tell her everything was empty, including her paranoiac idea that the cops were after her & all of us—she said O YOU DONT KNOW!" (21) The next night, while Neal was asleep, she went

13 - Ibid.

14 - Ginsberg, *Journals Mid - Fifties 1954-1958* 203

15 - Ibid.

16 - See Gifford, Barry, and Lee, Lawrence, *Jack's Book* 191-92 and Ginsberg, *Journals Mid -Fifties 1954-1958* 197.

17 - Kerouac, *Some of the Dharma* 346.

18 - *Jack Kerouac and Allen Ginsberg: The Letters* 315

19 - Ibid. 319.

20 - It had now been more than five-and-a-half years since the publication of *The Town and the City*, and since then, among other works, he had completed five novels -- *On the Road*, *Visions of Cody*, *Dr. Dax*, *The Subterraneans*, and *Maggie Cassidy*.

21 - Kerouac, *Some of the Dharma* 346.

onto the roof of their tenement apartment building, slashed her throat, and while a policeman tried to rescue her, she fell to her death.

Natalie's death deeply affected both Neal and Jack. Carolyn in sympathy invited Neal to return to their home in Los Gatos (they'd been living apart for months while Neal carried on his affair). In *Off the Road*, she recounts that Neal was visibly shaken, "looking gray and gaunt ... unhinged and defenseless." (22) Jack arrived soon after, and by all accounts, his spirits also were at a low ebb. In *The Dharma Bums* Ray (Jack) recounts his failure to convince Rosie (Natalie) that "all this life is just a dream ... [Y]ou're getting these silly convictions and conceptions out of nowhere ... Why don't you just relax and enjoy God? God is you, you fool." (23) Rosie's refusal to be persuaded winds up making him mad. "It's nothing but bullshit! I yelled and suddenly I had the feeling I always got when I tried to explain the Dharma to people, Alvah (i.e., Allen), my mother, my relatives, girl friends, everybody, they never listened, they always wanted me to listen to them, they knew, I didn't know anything ..." (24) Haunted as Jack was by the deaths of Leo, Gerard, Sammy Sampas, and other, boyhood friends who'd died in World War 2, as well as the concept of death itself, Natalie's death added to his disturbance. And while he sought solace in the Buddhist view of life's illusory nature, he was also clearly hurt by his inability to convince others of its truth.

Jack's stay in Los Gatos offered little relief. While perhaps unspoken during this visit, the religious schism still existed between him and the Cassadys, who had become followers of Edgar Cayce, and their positive feelings about reincarnation clashed with his Buddhist sense of Samsara – that the cycle of death and rebirth is meant to be escaped. The December weather was also cold and rainy, prohibiting Jack from sleeping outside, and in their new house, lacking a spare bedroom, he was relegated to the living room couch. As Carolyn wrote in *Off the Road*, Jack "persisted in feeling that in this house he was an outsider. ... [T]he house was all too open; there was no private room where he could shut the door to nap or write ... I know he didn't intend to,

but he gave the impression that we'd done this on purpose, and he spoke more often of his homelessness." (25)

That Jack's feeling of homelessness dominated his thoughts during this period is evident in *The Dharma Bums* as well as his journals. Although Carolyn urged him to stay for Christmas, Jack decided to travel to Rocky Mount, North Carolina, another place where he didn't feel particularly welcome. It was the home of his sister, Nin, her husband, Paul Blake, and their seven-year-old son, Paul Jr. His mother, Gabrielle, was living there also; she'd moved the past April, having retired from her job as skiving machine operator in a shoe factory in New York City. Up until then, Jack's home had always been with her, but since he lacked the money to maintain his own apartment, living in Rocky Mount was now his only option. He'd been promised his own room and the freedom to write, but once there, the reality proved far less comfortable. Paul in particular resented Jack's refusal to get a job; Nin urged him to give up writing and make something of himself; and she and Gabrielle complained, "You and your Buddha, why don't you stick to the religion you were born with?" (26)

As he journeyed east, his suffering only intensified. Neal dropped him off at the San Jose railyard, where he planned to hop a freight to Los Angeles, but he wound up waiting from 4:00-8:30 PM, and in the cold winter darkness he was forced to hide "in oily weeds of railyard night," "cook[ing] macaroni" and "dodg[ing] railroad cops." (27) He spent the next day in Los Angeles, feeling "Mizruble" and choking in the smog, waiting for a 7:30 PM east-bound freight to Yuma, AZ; and then he "almost got kilt" as, after climbing aboard with his 50-pound rucksack, he found it was "a bloody no-good / 18-car sealed sonumbitch," with no open cars and therefore "no place to ride to ride / xcept the deadly top" (28) As the train picked up speed, he was forced to jump off, spending the "mad sick sniffing smog night ... by a wire fence in a ditch by the tracks." (29) On the third day he only traveled 25 miles, taking a bus east to Riverside, CA, where he was warned that if cops

22 - Cassidy, Carolyn, *Off the Road* 274.

23 - Kerouac, *The Dharma Bums* 111.

24 - *Ibid* 110-11.

25 - Cassidy, Carolyn, *Off the Road* 275

26 - Kerouac, *The Dharma Bums* 144.

27 - Kerouac, *Some of the Dharma* 359.

28 - Kerouac, "Little Main Street Blues" in *Some of the Dharma* 359.

29 - Kerouac, *The Dharma Bums* 119.

saw him he'd be arrested for vagrancy. Forced to hide in a grove beneath a highway bridge after "crash[ing] through bright brittle thickets" and "stomp[ing] ankle deep in streams," he "felt rather sad, in fact real sad, like the night before in that horrible fog wire-fence country in industrial L.A., when in fact I'd cried a little. After all, a homeless man has reason to cry, everything in the world is pointed against him." (30)

In *The Dharma Bums*, Ray narrates that the next morning he kept singing, "Everybody's Got a Home but Me." (31) The song, by Rogers and Hammerstein, as sung by Roy Hamilton, is slow and mournful, and the lyrics are stunningly apt, closely echoing Jack's situation:

Scooted out of Frisco over Route 101,
Got a hitch as far as San Jose
Rode aboard a Greyhound till I run out of dough
Bid the bus good-bye at Monterey...
But I see a lot of things along the way
And I did a lot of thinkin' on the way.

I rode by a house, with the windows lighted up
Looking pretty as a Christmas tree
And I said to myself,
As I rode by myself
Everybody's got a home but me.

I rode by a house, where the moon was on the porch
And the girl was on her fella's knee
And I said to myself
As I rode by myself
Everybody's got a home but me.

I'm free and I'm happy to be free.
To be free in the way I wanna be.

But once in a while, when I'm talkin' to myself
And there's no one there to disagree
I look up and I cry
To a big empty sky

Won't there ever be a home for me?

Oh, Lord,

Everybody's got a home but me.

Twice more in *The Dharma Bums*, Ray refers to himself as homeless: later that day while in Mexicali, and then when hitching back to California the following spring: "no ride, and dawn coming, so I slept in a four-dollar room in a hotel and showered and rested well. But what feelings of homelessness and bleak, again, as the Christmas trip East." (32)

Most revealing of all, though, is "Homeless Brother," one of three transcriptions from A Buddhist Bible (33) that Jack wrote in a notebook (34) while he was staying with the Cassadys, as the pages before and after make clear. Immediately preceding it is a section that in *Some of the Dharma* he labeled "KIDDY POPS," where he turns the Cassidy children's dialogue into haikus, (35) beginning with Cathy's

The houses are brown
because
Of the sun (36)

and immediately following the transcriptions is another poem, this time quoting Cathy's sister Jamie and given the title "JAMIE'S BEAR." (37)

What seems particularly strange is that, when typing *Some of the Dharma* from his notebooks, Jack included all the Kiddy Pops and omitted his three Buddhist transcriptions. Certainly the Kiddy Pops are interesting artistically, suggesting that poetry is everywhere, even in the mouths of children. He also created a few haikus from the adults in the room; for instance, this one while Neal playing chess with Al Hinkle:

I think that I shall
succumb to victory—
Ha ha ha. (38)

30 - Ibid.

31 - Ibid.

32 - Ibid.

33 - The book, edited by Dwight Goddard, was Jack's primary Buddhist text during this period.

34 - Berg Collection 48.11: Holograph Notebook "Book of Dreams (13)/1955 Berkeley Blues."

35 - I.e., "American free-syllabled haikus" which Kerouac termed "pops" (see *Collected Poems* 525).

36 - See *Some of the Dharma* 347-53. (Note: not all of the entries on these pages are from the same notebook. Intermixed is material from Berg Collection 49.11: "10" "Some of the Dharma.")

37 - See *Some of the Dharma* 353.

38 - Ibid 352.

Overall, though, the Kiddy Pops section suggests that, on this stay with the Cassadys, Jack was more comfortable with the children than the adults (Cathy was seven, Jami was five, and John Allen was four) just as, once he arrived in Rocky Mount, he preferred the company of seven-year-old Paul Jr. and the Blakes' dogs. There's no report that during this stay he tried to discuss Buddhism with Neal and Carolyn. Seemingly, then, the transcriptions were a personal exercise – silent reminders to keep himself on the path.

Of these transcriptions, "Homeless Brother" is the last, and it deserves special consideration both for its subject matter and for Kerouac's additions to the published text. The first of the transcriptions, entitled "MAHA PRAJNA PARAMITA HRIDAYA" (see *A Buddhist Bible* 85-86) consists of a short dialogue in which Avalokitesvara (the Buddha of Compassion, and Kerouac's favorite) speaks to a disciple about the way to achieve Nirvana: to "seek self-realization of Prajna-paramita, the Transcendent Truth ... that ends all pain [and] spans the troubled ocean of life and death." In his transcription, Kerouac hardly changed a word, just breaking up the text into shorter, mostly one-sentence paragraphs, once changing "Samadhi" to "Samadhi-ecstasy," and adding two parentheticals: once after "Prajna-Paramita" adding "(Wisdom-of-the-other-shore)" and after the next sentence adding "(The Only One is Awake)." (39)

The second transcription, which he entitled "MANJURI'S SUMMATION," is a section from the Surangama Sutra (see *A Buddhist Bible* 256-61) in which Avalokitesvara is said to have "acquired Transcendental Powers of Boundless Freedom and Fearlessness and has vowed to emancipate all sentient beings from their bondage to self and their suffering of body and mind" [words in bold added by Kerouac]. "Nirvana's Peace" is achieved through Samadhi meditation (the highest and final stage before transcendence is reached), where "the mind instantly understands the falsity of all sense perceptions and is at once emancipated" and "becomes perfectly pure." In this transcription, Kerouac mostly condensed the text by about 50 percent, deleting all references to the

Lord Buddha and the disciple Ananda and focusing on summarizing meditation's blissful effects. His most substantial addition emphasizes these: "As you return to the phenomenal world and look around and listen to appearing and disappearing phenomenal sounds (and realize that you have been the Non-Changing Bright Golden Bliss), it they will all seem like in a vision in a dream. ... [Y]our own body will lose its solidity and permanency and be restored to the Original Solitary Essence devoid of form or of emptiness." (40)

The "Homeless Brother" transcription involves four consecutive paragraphs from the eight-page section entitled "Homeless Brothers" (see *A Buddhist Bible* 625-28). The passage quotes the Buddha as he explains what's required for men to become his disciples: dedicate themselves to a life of poverty, "wear old and cast-off garments [and] get their food by faith" as they "carry forward the light of the Dharma." (41) The portion that Kerouac transcribed lists the four requirements for a homeless brother to be a good teacher of the Dharma. In setting these down, Kerouac was much more expansive, more than half of the words being his own; and it's evident that he was speaking to and of himself – i.e., he is the homeless brother and thus the title change from the plural to the singular. His additions in particular reveal that, in writing this, he was very much thinking of the recent fight with Allen, feeling "attacked," and "Wounded" by "those who malign the Good Dharma" and "those who envy him and calumniate his hopes." In regard to "people who are living evil lives," Jack may have been thinking of Neal as well as Allen – that is, not only Allen's relationship with Peter but Neal's with Natalie as well as Neal's gambling addiction. According to Gerald Nicosia, another reason that Jack left the Cassadys was that Neal was pushing Jack to bet \$300 on horseracing. (42) He counsels himself to be "patient," "compassion-filled," and "silent"; to pray for the unenlightened and to practice forgiveness. (43) In regard to the Buddha's dictum to "avoid women," he writes himself a loophole, but on the heels of Natalie's death, with Neal returning to Carolyn, the former love triangle must have seemed ancient history and

39 - Berg Collection 48.11: Holograph Notebook "Book of Dreams (13)/1955 Berkeley Blues."

40 - Ibid. (Words in bold added by Kerouac, crossed-out words indicating deletions, and brackets indicating change.)

41 - Goddard, Dwight, ed., *A Buddhist Bible* 625-27.

42 - Nicosia, Gerard, *Memory Babe* 499.

43 - Berg Collection 48.11: Holograph Notebook "Book of Dreams (13)/1955 Berkeley Blues."

HOMELESS BROTHER

his sexual relationship with Carolyn unlikely to be resumed. He speaks of the need to "go away" regardless of whether he is "attacked" or "received" in order to be "a Wanderer and a Scholar of Sorrows."

HOMELESS BROTHER (44)

"To be a good teacher of the Dharma, first of all, a homeless brother must have his feet well set on the ground of endurance;

He must be modest –

He must not be eccentric or desire publicity

–
He must constantly think of the emptiness aspect of things –

He must avoid thinking of things as this good and that bad – or this easy, and that hard –

He must not become attached to anything –

(And yet he must practice sweetness and natural accommodation, according to the Way of the Sages of old whose words were like ripe fruit and Holidays –)

~~If he is thus concerned, [H]e will be able to behave well, if thus concerned about his behavior –~~

~~If he is attacked, he must go away –~~

~~If he is received, he must go away –~~

He must be a Wanderer and a Scholar of Sorrows –

All Life is Sorrowful, and Rebirth goes on and on –

Secondly, [H]e must exercise caution in approaching people and situations –

He must avoid people who are living evil lives ~~or~~ **and be silent –**

He must avoid people in authority –

He must avoid women, **their concern is directly Rebirth – but he must love women when the occasion presents itself, and teach them that the Universe itself is a Great Empty Womb – and be kind to them – and depart in good time.**

Then [H]e must approach people in a friendly way, **with unlimited friendliness, compassion, sympathetic joy and even-mindedness, like Brahma –**

Even if robbers assail him he must remember that there is no self, no other selves, no Universal Multiplicity of Being, no One Being-

Self, but only self-less-ness and perfectness at the Base –

He must always remember that things rise from a combination of causes and conditions, and standing at that point, he must not blame people –

Nor abuse them people –

Nor speak of their mistakes –

Nor think of their mistakes –

Nor hold them in light esteem –

Wounded, he must be as patient as a nurse

–
Thirdly, [H]e must keep his mind peaceful, considering **Buddha as his Spiritual Father, his Own Father –**

He must consider other [H]omeless [B]rothers who are training and seeking and searching for [E]nlightenment as his teachers and parents, ~~look upon everybody with great=~~

He himself must be compassion-filled and then teach anybody with friendly patience –

To those who malign the Good Dharma, he must present an aspect of sad and humble silence –

To those who envy him and calumniate his hopes he must be grateful for the opportunity of receiving meek and lovely Humility but in order not to be merely a field of envy, a field of evil, he must pray for their deliverance into sincerity and light.

Fourthly, ~~he must let his spirit of compassion have free course, even as the Buddha did, [U]nto the uttermost, as the Buddha, Especially he should let his spirit of compassion ~~flow out~~ have free course –~~

[T]o those who do not know enough to want to be enlightened especially may his spirit of compassion flow –

Though Devadatta sow filth out of his fingertips, sneering, may the Buddha be Prelate and Still and Ever-loving.

He should wish that ~~they might~~ Devadatta want to be enlightened, and then he should follow his wishes with an unselfish effort to awaken ~~their~~ **his** interest, **by earnest prayer and forgiveness."**

Edited by JK

Overall, "Homeless Brother" further emphasizes this particularly bleak time in Kerouac's life. Ever since Gerard's death, when Ti Jean was four, Jack had sought a brother, and for the past dozen years Allen and Neal had filled that void. Now he was clearly estranged from them both, and his relationships with new friends Gary Snyder and Philip Whalen were too recent to compensate for the loss. Two years later in a journal entry, he would call Neal "a mad holy hepcat" who "wasnt as great as what the dharma bums were - religious heroes of America practicing kindness and mindfulness (that's what Neal could have been)."

(45) Jack was on that separate path now, feeling very

much alone. No wonder, then, that when he reached Rocky Mount he wrote his elegiac *Visions of Gerard* and, returning to California the next spring, he moved in with Gary.

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Note: Thanks to Jim Sampas, Literary Executor of the Estate of Jack Kerouac, for permission to include unpublished material, all of which is housed in the Berg Collection of the New York Public Library.

Above -- Allen Ginsberg - working at the Milvia Street cabin on what would become *Howl*.

45 - Berg Collection 55.7: Holograph Notebook "1955/Notes/Orlando."

JACK KEROUAC...COMING SOON?

After what seems like a lull, a period of inactivity in the Kerouac scene, it seems we are set for a flurry of publications with news from the estate of Jack Kerouac of new books, journals, neglected manuscripts, even a film and a record.

We can expect full diaries, the manuscript of Kerouac's first published novel *The Town and the City*. That book, uncut, is said to be huge. There will be, it is said, further books of letters, including John Clellon Holmes, previously unseen letters between Jack and his parents. New notebooks relating to *Visions of Cody* and *Mexico City Blues*. Promised are writings Kerouac titled *Springtime Mary*, which eventually became *Maggie Cassidy*.

Burroughs readers might be excited about *Visions of Bill* and *Benzedrine Vision*, again we can

look forward to these in the not too distant future or is it Bill Garver? Plus there's a hint that *Memory Babe* might finally surface at last.

Then something completely different with 59 pages of *Holy Notes for Timothy Leary*, written in 1959, Kerouac was apparently under the influence of magic mushrooms as he wrote.

Also in the works are a fresh book of Kerouac journals - to stand alongside *Windblown World* - and, in addition, a new biography.

To cap all that - a new film shot in Kerouac's hometown of Lowell by Chris Sparling.

If even half of those projects come to pass Kerouac readers will have so much to look forward to.

