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Number 113

Le Trésor des Kironuac

Bulletin of the descendants of Alexandre de K/voach
1983-2013, Witness to 30 Years of Kironuac Activities



Roger Brunelle, specialist of Jack Kerouac's works and one of the speakers invited to the anniversary event *Québec/Kerouac 2012* held in Quebec City in November 2012, and Marie Lussier Timperley, KFA translator, during the meeting/interview organised by the KFA Board on 25 November 2012. (Photo: KFA collection)



Kironuac
Kironuack



Kérouac
Kérouack



Keroac
Keroack



Kéroack
Kyrouac



Breton
Burton



Curwack
Curwick



Le Trésor des Kirouac

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Table of Contents

Le Trésor des Kirouac number 113

The President's Word	3
Happy New Year 2014	4
Interview with Roger Brunelle	5
Roger Brunelle, Curriculum Vitae	6
K/ 2014 Annual Gathering	12
Gabrielle-Ange, the Lévesque side of Jack Kerouac	13
Lévesque ancestry of Jack Kerouac, born Jean-Louis Kirouac	19
Homage to Gabrielle Lévesque, mother of Jack Kerouac	20
Death of a Great Quebec Comedian	21
Maryelle Kirouac (1943-2013): "She looked after people"	21
Maryelle Kirouac's K/ family tree	22
Jack Kerouac's passion for baseball Intro by Marie Lussier Timperley	23
<i>The Beat of Fantasy Baseball</i> By Sam Reisler	24
Descriptions of the photos illustrating <i>The Beat of Fantasy Baseball</i>	28
Thérèse Hébert Kirouac (1927-2014) One of the KFA founders	28
Gary James Kirouac, Christian singer, Songwriter, and communicator	29
My How Things Change!	30
Germaine Kirouac (1899-1988)	31
The biennial reunion of the Kyroutacs of Illinois in 2014	31
In Memoriam	32
Genealogy & Readers' Page	34
KFA Board of Directors 2013-2014	35
Regional Representatives	35
Members of permanent committees	35

THE PRESIDENT'S WORD

As we are still in the first third of the New Year and, as they say, better late than never, I take this opportunity to wish you and yours, in my name and in the name of the KFA Board Members, the very best for 2014, health, success, and may your greatest wishes come true.

Over a year ago we started renovating our K/ Web Site; thus if you have not look at it recently, I invite you to take a look at it (www.familleskirouac.com). You will find a lot of information about our family association and its activities. Of course, there is much more to be done, particularly in the English section. I have to repeat and again invite you, as I did in previous issues, to let us know if you, or someone you know, can help with translating French into English, as we are still looking for people to do so both for our bulletin *Le Trésor* as well as for our Web Site. If you are tempted by this adventure, whether to translate one text or many please do not hesitate to contact us.

In our last issue, number 112, you may have noticed that for some time now, we have been looking to increase our membership and also find new volunteers to become KFA Board members. We had this in mind when redesigning our Website. We hope that new visitors who will read about the KFA will be enticed by the info, covering past endeavours and present activities. We also hope to interest younger K/rouacs and tempt them to carry on the torch by making their contributions to our Association. In addition, if and when written up in *Le Trésor*, their contributions and experiences would greatly enrich our 'family encyclopedia'.

In December 2013, as planned, we put on line the PowerPoint about Jack Kerouac's genealogy prepared as our contribution to *Québec/Kerouac 2012*. Now you can see it on your computer. We also added Jack Kerouac's genealogy on his mother's side, thanks to the Lévesque Family Association for their contribution to Jack's mother's lineage. This year we hope to complete similar genealogical data for other important K/s, for example, for Brother Marie-Victorin, born Conrad Kirouac.

In the present issue we are pleased to reprint a text about Gabrielle Lévesque-Kirouac; this article was recently published in the *Lévesque Info*, the Lévesque Family bulletin. It seems to be the most complete text about Jack Kerouac's mother so far available in print.

In *Le Trésor 112*, you read Eric Waddell's* presentation at the *Québec /Kerouac 2012*. In the present issue we give you the first part of the exclusive interview of Mr. Roger Brunelle, conducted by Jacques Kirouac and KFA Board Members in November 2012. The second part of this interview will be published in *Le Trésor 114* and will complete our coverage of the 25th Anniversary of the 1987 Jack Kerouac's French International Gathering.

Many moons ago Mark Pattison from Washington, DC, sent us an article published in the USA about Jack's fascination with baseball and his own designed baseball game. Only the text is reprinted here with permission; however the illustrations being protected by royalties could not be reproduced here. But, as an image is worth a thousand words, we strongly



Collection François Kirouac

François Kirouac

encourage you to go on line at <http://sabr.org/content/the-national-pastime-archives> and click on the link to see the text and photos accompanying it.

Thanks to another discovery and contribution of Mr. André St-Arnaud, Director of the *Cercle des Jeunes Naturalistes* (Young People's Nature Club, founded by Brother Marie-Victorin) you can read the biography (obituary) of Sister Germaine Kirouac.

Finally, we are proud to present to you Gary Kirouac, singer/songwriter and Christian militant from Michigan. For those lucky to attend the 2013 K/ gathering in Detroit/Warren, it was a privilege to hear Gary sing. René Kirouac from St-Constant (Quebec) translated text and song into French for our French edition of *Le Trésor*. Much gratitude indeed to René as well as to all those who contribute in one way or another to our 'family encyclopedia'.

We just heard of the passing of Mrs. Thérèse Hébert Kirouac, one of the KFA founding members. In my name and in the name of the KFA Board, I wish to express my sincere condolences to the family.

* Responsible for the *Jack Kerouac Observatory*.

HAPPY NEW YEAR 2014

Again this year, our 'little treasures', all de Kervoach's descendants, take great pleasure in wishing you a **VERY HAPPY AND PROSPEROUS NEW YEAR**, the best of health and much happiness to you and yours!



Christina,
six and a half years



Éloïse
eight years



Juliette
six months



Geneviève
three and a half years



Nev
two months



Émerick
two months



Corinne
nine years



Rosalie
four years



Constance
eleven years

Interview with Roger Brunelle

Sunday, 25 November 2012,

at the *Le Petit Coin Breton* restaurant in Ste-Foy/Quebec

Part one of two

We hope you will enjoy reading the text of the interview that the Board members had the pleasure to have with Mr. Roger Brunelle, a Franco-American from Lowell, Massachusetts, a specialist of Jack Kerouac's works.

*As Mr. Brunelle was in Quebec City invited to take part in the panels organized during the **Québec/Kerouac 2012** event, the KFA Board invited him, and his friend Mr. Eric Waddell, responsible for the **Jack Kerouac Observatory**, for an interview over a meal at *Le Petit Coin Breton* Restaurant. Both scholars are specialists of Kerouac's works and both had just taken part in various panels during the events marking the 25th anniversary of the **Rencontre internationale Jack Kerouac** that took place in Quebec City in 1987.*

*We covered this important event in three steps. First a photographic report was published in last winter's issue of **Le Trésor** (# 110). Then in bulletin # 111, we published Eric Waddell's article entitled "**Jack Kerouac's Quebec Down Below**". In the following pages, we publish the first part of Mr. Brunelle's interview; the second part will be in the next **Trésor**, #114 and that will conclude our coverage of the 2012 anniversary.*

The Editor

In attendance

JK: Jacques Kirouac

RB: Roger Brunelle

MLT: Marie Lussier Timperley

FK: François Kirouac

EW: Eric Waddell

LK: Lucille Kirouac

MK: Marie Kirouac

Jacques Kirouac, **KFA** founding president, expressed his gratitude to Roger Brunelle for accepting the **KFA** Board invitation and underlined that their friendship went back well over twenty-five years.

JK: Mr. Brunelle, what was your very first contact with Jack Kerouac's works?

RB: My brother-in-law, who was an omnivorous reader, lent me a copy of *Subterraneans**. I was in my thirties then; I started reading it. But frankly, I could not stomach that kind of spontaneous writing because it went against all the classical, structured and analytical training I had received during my years of studies. Nevertheless, when I received a call from Laval University, from a group who wanted to make a pilgrimage to Lowell, I had second thoughts and ask myself: "What should I do?" So I consulted with a qualified historian, a New-England specialist, Richard Santerre, who said to me: "Start with *Visions of Gerard**." Given the invitation from the Laval University group, I read with an analytical mind, and a pencil, the three books centered around Jack's beloved native town, the Lowell trilogy comprising: *Visions of Gérard*, *Doctor Sax* and *Maggie Cassidy*. In these books I got a rather bilingual impression, perhaps even unilingual, where French and American were knitted together. This is how my implication in Jack's works started; and it goes on, and on, and on. Jack was painfully obsessed by his French identity. (*book by Jack Kerouac).

JK: The 'pilgrimage' you just mentioned, was that the trip organized by Eric Waddell or was it a previous one?

RB: Indeed it was the trip organized by Eric Waddell and Dean Louder, two Laval University professors with their students, all members of Quebec City's **Club Jack Kerouac** alive and well in the 1980s. I was surprised by the existence of a *Jack*

Kerouac Club because we do not have anything like it in Lowell. Of course, there is *Lowell Celebrates Kerouac*, centered on Jack's works and comprising not only university students but also everyone interested in the American Rimbaud¹*. It seems that here you have a very sensitive nerve to better feel Kerouac... Let's say that Franco-Americans are people of the right, republicans and conservative; very religious people, with a strong Jansenism streak. Franco-Americans are conservative-republicans. They still hold on to their clergy in spite of the pedophile revelations of bishops and their priests. So for them, Kerouac, morally speaking and as his behaviour goes, is not a model to be followed. Jack is not a model for fathers either. Let's be frank about it, he was a literary genius who sacrificed everything to literature but there were some very serious negative shortcomings in his life; however, this is not what one remembers about an artist, a musician or a writer. We remember his works or his field of activity, be it painting, music or literature. He is one of the most remarkable authors of the 20th century because he went further, much further than others: he is post-modern.

JK: Hence you make a clear distinction between the work and the man, Jack Kerouac?

RB: Exactly! Even if his work is autobiographical, because he is personally involved in all his stories, one has to study his vocabulary, how he plays with words. It is difficult to separate the man from his writings. His personal life and his language are inseparable, but at

ROGER BRUNELLE – CURRICULUM VITAE

OBJECTIVE: Use my knowledge and experience in languages.

EDUCATION:

M.A.: Middlebury College Graduate School of French, Paris (1967)

Dissertation: Jacques-Benigne Bossuet, conciliator between royal absolutism and the primacy of Rome.

B.A.: Saint John's Seminary, Brighton, Massachusetts (1957)

Litt. B.: Université de Sherbrooke, Quebec (1955)

1964: Bordeaux, France (Stylistics, Linguistics, Techniques)

1994-1995: UMass-Lowell (Spanish)

1975-1977: UMass-Lowell (Administration, School Finances)

1974-1975: Lesley University (Motivation, Learning Disabilities)

EXPERIENCE:

Secondary:

September, 1997-2007: Nashua Senior High School, Nashua, NH: Latin Teacher.

August, 1968-March, 1997: Ayer High School, Ayer, MA: Department Chair for 13 years, recruiting candidates for French, German, Latin and Spanish positions. Responsible for staff and program evaluations. Taught Spanish, level one; French and Latin at all levels.

Post-Secondary:

Teaching French at UMass and Rivier University as adjunct professor.

4 October 1996: presentation at the second annual "Beat Literature Symposium" at UMass-Lowell

"La Nuit Est Ma Femme" first ever public unveiling of Kerouac's novella written in oral French.

25 May 1997: presenter at UMO Colloquium in collaboration with the Angers University, France;

Conference entitled: "Identité Culturelle en Amérique française: héritage, évolution, et défis au renouvellement" (Cultural Identity in French-Speaking America and Renewal Challenge Second presentation of "La Nuit Est Ma Femme").

1 October 1987: Conference entitled: "Les Premières Années de l'Enfance de Jack Kerouac" (Jack Kerouac's early childhood years), at the *Rencontre Internationale Jack Kerouac* in Quebec City, Quebec, Canada.

PUBLICATIONS:

NRF, Editions Gallimard, No. 521, June 1996, pages 1-13, Collaboration to an article entitled: "*Kerouac à la recherche de sa langue perdue*" (*Kerouac in search of his lost mother tongue*);

Translation into French of "*My Sad Sunset Birth*"; transcription of one page of the manuscript.



Roger Brunelle, on 25 November 2012
(Photo: François Kirouac)

Yankee Magazine, September 1994: featured article entitled "*Classic Jack*" highlighting the various tours I give in Lowell.

"*Un Homme Grand*", 1990, Carlton University Press, "Les Premières Années de l'enfance de Jack Kerouac" (Jack Kerouac's early childhood years).

PROFESSIONAL MEMBERSHIPS:

MaFLA: Massachusetts Foreign Language Association

MTA: Massachusetts Teachers Association

NEA: National Education Association

AATF: American Association of Teachers of French

NTU: Nashua Teachers Union
La Société Historique franco-américaine (Franco-American Historical Society)

Le Comité de la Journée franco-américaine (Franco-American Day Committee)

Lowell Celebrates Kerouac, Inc.

the same time they evolve separately. It is like the Holy Trinity, there are three persons but only one God. No one has ever been able to understand that; same for Jack, his life and his writings are separate and inseparable.

JK: You just compared the artist, a painting and his life. What we want is the painting. The value of the painting and not the artist's life but, nonetheless, the artist's life explains the painting.

EW: As in the case of Van Gogh, for example. We would rather have one of his paintings on the wall than have to share a house with him.

RB: Yes, of course life explains the artwork but, in some cases, the artist's life seems to disappear and people concentrate on the works, as for Michelangelo, his personal life was, according to some, quite objectionable.

JK: Where Jack is concerned, perhaps we need to judge him by his output and not by what he was as a man?

RB: I fully agree with you.

JK: There seems to be a screen between the man and his works. Sometimes, it seems that the writer's life obscures or partly hides his literary output. Some people find it difficult to accept his works because they do not like his life style. Between the two there is a gap somewhat difficult to explain.

RB: But when he was interviewed by Fernand Séguin², at one point Jack said: "My writings are fictional autobiography (autobiographique fictionnelle). It is fiction, but it is true. He wrote about his experience from his point of view.

JK: Did you personally meet and know Jack Kerouac?

RB: No, I did not know him; but I met him; however, it was a non-verbal meeting. He was at the high school waiting to see the Director. When I got there I asked the

secretary: "Where is he?" and she answered: "Just over there." So I turned around and saw him: our eyes met for two eternal seconds. Just that! Then the Director opened his door and said: "Come right in Jack!" But I never forgot what I saw then. The picture is still very clear in my mind. I thought he was taller when, in fact, he was shorter than me. I will try to describe him in one word: 'fripé', i.e. crumpled. He looked 'magané' i.e. waned. He had a sad face with eyes as blue as the sea in Brittany. (* popular French Canadian expressions).

MLT: In what year was that?

RB: In 1967. He looked so tired. I do not believe he was drunk. When he was being interviewed by Fernand Séguin: check all the photo angles and compare*. Around that time, during the last three years of his life, he had a house in Lowell. His wife looked after him and his mother, Gabrielle. He walked all over Lowell, looking for people with whom he could speak French. For him, his identity as a francophone, French-speaking, Franco-American, Quebecker, French-speaking Canadian, all of this was his innermost obsession; the way he spoke and wrote shows that very clearly. It is somewhat similar for me but not as bad. For me, it is not as painful as it was for him. (*video of programme available on the Web).

JK: As a Franco-American, what particularly appeals to you in Jack Kerouac's works?

RB: In a way, Jack's writings enhance my own identity and I get a kind of inner pride ... because, as I grew up and studied, I received the kind of training that Jack wished he had had. When at Columbia University, Jack did some work for a French Professor who asked him to translate from French into American. In order to do that Jack needed some knowledge of French; he had to understand what he was

reading. Reading is one thing but writing is probably the most difficult aspect to master. Jack was unable to do that and he wrote so in his letter to Yvonne Lemaître. However, he wrote a novel in oral French that not only has to be read aloud but one also needs to try to imagine the sounds of the oral French spoken by the Franco-American, not only in Lowell, Massachusetts, but also in all New-England. He regretted not being able to write in French and he sadly underlined it: "The truth is that I cannot write in French." But he could read it. He read a great deal in French and he loved it. In the same letter he wrote: "I read and reread your letter". For Jack, French was elegant and wonderful. I will say this again: in *La Nuit Est Ma Femme*, he wrote that story using the Oral French of the Lowell Franco-American. I translated this book in American and I eventually presented this story at UMASS and at Maine University in Orono, as well as in an article in NRF and even in *Le Devoir* (Montreal intellectual daily newspaper). Jack studied in French until he was eleven. In 1933, his father took him out of Collège Saint-Joseph, the school run by the Marist Brothers where Jack had been studying for only a year; his father then registered him at Bartlett Junior High; this was a courageous decision on the part of a church-going Catholic Franco-American in Lowell because the Oblate Fathers, threatened their parishioners with excommunication publicly from the pulpit and secretly during Confessions if they sent their children to public schools! This was done according to the Bishop of Boston's orders.

I remember very well that when I was Confirmed, my friend and I wrote the Bishop's sermon because he was a Franco-American. And I

shall never forget that when I presented the text to the Parish Priest, instead of making some positive comments about it, all he did was correct my French. You know what happens when you correct youngsters in the classroom, they shut up... my grandmother never corrected me, never, never! Even when I came back from a year studying in France, I threw at her the pointed French I had learned there. Then I said to myself: "Quel connard!" (Typical French expression from France, meaning: "You, idiot"): My tongue is Quebec French, the French of the French-Canadians!

JK: This is most interesting because yesterday afternoon during the discussions, lots of comments were made about Jack's French and, today, we are privileged to have you with us and get the information first hand; this is all the more important because some of the things we heard yesterday about Jack's French were not very clear nor factual.

RB: Unfortunately, I was not there! I was under the impression that I was not welcome.

JK: The participants were asking whether Jack's French was from France, Quebec, or Franco-American?

RB: Jack spoke Lowell French! The French as spoken in Lowell then including all the English hitches, errors, hesitations, whatever you hear right now as I speak to you. Of course, after speaking French for the last four days here, I am most grateful for the fluidity I have acquired. You know, when speaking French in the States, words come to you in both languages. If you cannot find the proper French word, you use the English one. For example, "matcher" (pronounced matchay) when used in a French sentence, it means to match something with something else. French words do not

always come easily to me. Today, it works well because I am surrounded with people who speak a golden tongue. Mine lacks a little luster. Jack tried ... that is the reason why, during the last three years of his life, he went from bar to bar in Lowell, particularly to the Franco-American clubs, in order to speak French. He talked a lot and some said that he annoyed a lot of people too. He tried to find people his own age with whom he could speak French.

FK: This is very interesting as three years ago, we had the privilege to meet Jacques Dumais³ who lived and worked in the States for a few years but eventually came back; while in New England, he often met Jack. He told us that Jack loved to listen to him speak French.

RB: This is true because Jack's attachment to his mother tongue was very emotional particularly when listening to it; far more than when looking at the written words, structure and grammar did not mean much to him. It is even more than that; for him the fluidity of the language was all music to his ears. Language was music. He considered himself a **linguistic jazzman**. This was the only way he could shake off his linguistic anguish. I also feel this anguish but he expressed it.

JK: Generally, Jack's works are divided into two categories: the books written in Lowell or in New England talking about his family, and the books written about his life on the road, his trips across the States. But yesterday, somebody classified his writings into three categories. The first two I just mentioned and, according to this panelist, a third category that he called the **Beat Generation**. What do you think?

RB: Well, it all depends from what angle one wants to study Jack. He even wrote for the theatre. One play was discovered, possibly two... Some people like to put everything into only one category. Gregory

Corso, one of the Beats, said: "You know, what Kerouac wrote was all poetry." It is quite true. Jack had read Baudelaire^{4*}. And Charles Baudelaire wrote poems in prose, something totally new then. At the time very strict rules governed French poetry. The text had to be framed by the number of feet and syllables and cuts: six feet, cut, six feet, cut again. There were also the rimes: rich ones, poor ones, etc. Baudelaire did away with all that. Kerouac goes from dialogue or description to poetry with no cut or indication of changes. During interviews, to a question, his answer might have a brilliant poetic touch. It might be true. Yes, there are the Beats, and it can be analysed like that. However, there are so many different sides to Kerouac and each one with a special link to him. That may be the reason why his popularity is growing not only among young people but also among older ones and his influence is starting to be felt even among the 'oldies', that is those over fifty. As I think about it, let me make a comment: Jack wrote his 'Lowell' novels when he was hundreds of miles away from Lowell, and it is written in a kind of prose that he termed spontaneous. I am convinced that Jack worked like a horse when he decided to write during one long session of verbal creation, producing a torrent of words in order to leave the reader with the impression that his writing was spontaneous.

To argue over how to categorize his works is nonsense. You can look at his works from various angles. And each one is realistic. Here is my opinion: I do not have the official authority of a "doctorate" but my attachment to Jack's words is very intense and goes back twenty-five years. Of course, grosso modo there are the Lowell novels. They are unforgettable. Then there are the 'on the road' novels. Even in those, we can see his attachment to Lowell, to his mother and father. His mother is not only Gabrielle; it is Lowell



This photo was taken in Lowell, MA, in October 1986 and shows members of the (French speaking) *Club Jack Kerouac*. First row, from L. to R.: Jacqueline Duval (Quebec City), Rémi Ferland (*Rassemblement International Jack Kerouac* {RIJK} and Laval University), Robert Perreault (Manchester, NH), Éric Waddell (RIJK and Laval University), Nicole Paquin, Claude Mailloux (Laval University); second row, from L. to R.: Louis Dupont (RIJK and Laval University), Yvon Fortin (Quebec Government Employee), Bertrand Marotte (Journalist, Toronto *Globe and Mail*), Frédérique Garnier (France), Francine Adam, John Landry (student), Jacques Kirouac (AFK). Photographer: Jacques Nadeau (*Le Devoir*, Montreal Daily). Photo: KFA collection, *Fonds Club Jack Kerouac* (archives).

where he felt so comfortable. He went to places where he felt comfortable enough to put his feet on the table and he would say and write: “*je suis bien confortable ici parce que je suis chez moi dans l’estomac de maman*” (I feel comfortable here because I am at home in my mother’s stomach.) By mother he means Lowell, his mother. As a man, he could not be separated from his roots in Lowell, his hometown, nor from his American, Quebec, Breton, and world roots...

JK: So, if I understand well, there is no waterproof wall between his books, those called of New England, of Lowell, and the others that he wrote ‘on the road’ because even when he was on the road, in his mind, he was coming back to his cradle, that is “*mémère*”. So, why is it that Jack decided to leave his family nest to go on the road? What motivated him to leave after spending the first years of his life in

Lowell, New York and Boston? Why was he travelling? What was his aim? What happened to him at the age of twenty?

RB: That is the question and don’t we all face it? For an old person, the question mark is two-centimeter long and for the young seventeen year old it is many kilometers long. Why? That is the question. For him too it was ‘why’? Because one is here? What is the answer? He said: “it”. And “it” means “that”. It is neuter. It is not masculine. It is not feminine. It is the sense we give to our existence. Why are you here? Why am I here? Because of that question, some people categorize Kerouac as an essentially spiritual writer... Does human existence have a sense beyond ourselves, outside ourselves? And so he went on the road to ask lots of questions, looking for answers.

JK: Eric how do you react to our friend, Roger Brunelle’s comments so far?

EW: I am enjoying this very much. It is new to me. I got my pen and notebook as he started talking. Roger said that he had the training that Jack would have liked. Roger did his *classical course*⁵. That is where he acquired the tools to master written French. Jack never had that opportunity. In a way, it may not have been a bad thing for him; he had to look for the ‘music’ of the language. He wrote what he heard, and what he heard was sound, various sounds and the music. Somewhat like Dylan Thomas in English compared to Gaelic. It is the same thing. He knew the language and possessed a vast French culture through reading its literature. However, he was not able to put it into writing. In a way it is sad; but it is because of this lack that he was able to produce another way of saying things. His texts are music to our ears. It was deeply painful for

him, he suffered, and he felt torn apart, pulled in two directions, positively and negatively.

MLT: I can easily relate to what has just been said because I also had a classical formation. I did my *classical course*, including learning Latin and ancient Greek. I studied French and English literature. When I first read pages from Jack Kerouac, I reacted exactly like Mr. Brunelle. However, it is only after reading the first four pages without a pause that I realised what was happening; I was being carried away by the music and rhythm of the text. What you just said about music is most interesting. Music of the words and syllables, it flowed and I found myself caught in the rhythm. Nonetheless I am surprised to hear that Jack suffered from not being able to write in French. The other thing I noticed while reading those four pages was the fact that Jack had borrowed his ideas and phrases from many authors, BUT never giving any references ... he had to have read a great deal in order to do that ...

RB: The following comment is for you madam. Jack was so deeply affected by the poetry of Arthur Rimbaud¹ that he composed a two-hundred line poem only about that poet and called it *Ti'Tur Rimbaud*; as far as I know, that is no easy feat. Like it or not, French *académiques*, conventional literary giants, had no choice but to accept him sixty years later. When Jack was a budding writer in the mid-fifties, I was in High School. Jack read and read; his curiosity was insatiable; he wanted to know. Jack played truant thirty-two times in his third year of High School and forty-eight times in his fourth year! He would walk over the canal bridge and go to the town library next to the City Hall to spend hours reading, devouring book after book. Let me tell you, that is not what I did when I missed classes...

MLT: So, he was a voracious reader! That is why he was nicknamed *Memory Babe* because of his elephant like memory.

RB: Yes and this phenomenal memory needed food. So he read and read. He most likely also read *Les calligrammes* by Apollinaire^{6*} ... because in *Mexico City Blues*, some of his poems are written in a geometrical fashion. Well, I would not say that he wrote like Apollinaire who, wanting to describe rain, wrote in vertical lines, from top to bottom! No, he did not but he was fascinated by other authors whom I do not know.

EW: I would like to ask a question about this, if I may? This opening towards literature, the great French literature, including some partly contemporary too, including the end of the nineteenth century and the twentieth century, is so important; but where on earth did he go to find these authors to read them in French? Was there a large library in Lowell? There was no *classical course* in Lowell at the time; So???

RB: At the beginning of the twentieth century, the Franco-American community was so strong in Lowell that we formed a community within a larger one and, you can learn all about it in Richard Santerre's books... Well, a Franco-American librarian, a woman, was hired in Lowell.

MLT: Did she order French books for the library?

RB: That's it!

MLT: So that explains why Jack could read them!

RB: Yes indeed! Books by Zola^{7*}, Flaubert^{8*}, and Baudelaire^{4*} were on the library's shelves. I remember finding a copy of *Valentine* by George Sand^{9*}. The covers were dog-eared with use. ... It was French pornography then! But my grandmother read those books and used to say: "Priests are not going to tell me what I can and cannot read!

And novels was also on the shelves. There were thousands of French books in the Lowell library when Kerouac used to frequent it. Ten thousand French books!

MLT: Ten thousand French books?

RB: Yes! But, with time, things changed. Those books were put in the French section; then, that section was reduced. There are a few hundreds left now, even some from *La Pléiade*¹⁰ collection. You know when one is well integrated in a society, it is normal for that society to find ways to expose you to variety and not to the *Index*¹¹.

EW: Even today, if French classical authors interest you, visit the second-hand bookshops of New England. You will find treasures, many treasures, often books you can no longer find on this side of the border. You see French-Canadian intellectual life at the end of the 19th century and beginning of the 20th century was in New England. Not here; because here in Quebec the clergy controlled everything. There was no freedom (of thought) while in the States, minds were opened to the world. It is not surprising that great journalists and people like Tardivel¹² were travelling back and forth. They went to New England for refresher and inspiration, and find what was not available here.

RB: I remember finding an old nineteenth century copy of *Madame Bovary*^{13*}, just like for the old copy of *Valentine*, it still had all its pages and dog-eared covers. People loved to read then and they read. My grandmother could quote passages from Bossuet¹⁴ and Fénelon¹⁵.

EW: Outside of Montreal and Quebec City, were there public libraries with a large supply of (French) literature? No, one had to go to New England.

JK: Mr. Brunelle, in the last two days, during the open discussions, some people, either panellists or auditors, said that Jack spoke

“joual”. Here in Quebec, “joual” refers to poor and decadent French. Should we say that Jack Kerouac spoke “joual”? Should we conclude that Franco-American then spoke “joual”? How do you react to this?

RB: Well, let’s say that my attitude to this question has changed in the last three or four days. When I arrived here, I was very upset to hear these comments because Jack, himself, certainly did not even know that word in its pejorative sense, even if he used it when being interviewed by Fernand Seguin. The word “joual”, which is ‘cheval’ badly pronounced, was used in the book entitled *Les insolences du Frère Untel*¹⁶ published in 1960. But, Jack wrote most of his French texts ten years before. For example, *La nuit est ma femme* was written in 1951, nine years before. However, be aware, it is not the date of a book’s publication that matters, it is some three or four years later, when people take notice of what was written. About this, let’s consider the famous author Michel Tremblay¹⁷ he wrote his plays in “joual”. At first, “joual” was a word used to mark the evolution of the popular spoken language of Montreal teenagers. I do not really know. Let me give an example using an expression that everybody knows: “J’sais pas.” Nobody, except perhaps Americans with one semester of French, would say: “Je ne sais pas.” And no one in France ever says that. Everybody says: “J’sais pas”. And this is what Kerouac wrote in *Docteur Sax*: “J’sais pas.” Especially when he was talking about the food he liked, the Canadian food, then Kerouac even wrote “shez pas”, to better reproduce the sound of the French-Canadian’s SPOKEN language in Lowell! And he does that everywhere in his novels, particularly in the Lowell books. This *kerouackian* language has nothing to do with “joual”. According to Frère Untel, “joual” is the shady and loose language of his Montreal students. *Les Insolences* is a book written by a typical professor

from a Catholic school who knows nothing about teenagers except for mistreating them in one way or another and who dares to preach to others how to bring them up and educate them!

What I am trying to say is this, today I have learned that, for you, or rather for some among you, it is not that terrible to say that the Québécois speak “joual”. The Americans speak the English equivalent of “joual”. In France they do to, particularly in Paris, one could say that they speak “joual”, but a very pointed “joual” if one uses the term to mean a poor version of a language. The expression refers to a certain elasticity of a comfortable everyday language. I think that analysing a language in such a way shows snobism; the term is often used by snobs who consider themselves intellectuals, usually university people with their boring tittle-tattle. For some Quebec writers, “joual” is the popular language and does not carry a negative value or weight because we all, including university people, speak “joual”, i.e. poor French. HOWEVER, to call Jack’s French, “joual”, shows a bad understanding of oral linguistic and it also wrongly appreciating the emotions of a great writer who brilliantly expresses the metamorphosis experienced by those who left the Saint-Lawrence Valley for the harshness of life in New England’s factories.

JK: Yes, but Mr. Brunelle, perhaps it is a question of level of language. The oral language that we use every day is often different from the written language.

RB: They are two different languages. But is it not true that we can have one without the other?

JK: Two different languages. We just talked about France where they speak “argot”. So can we say that each area has its own “argot”.

RB: For me *argot* equals *joual*. It means the same thing. Only the term

is different. Some French people talk *argot*; the Americans have their *slang*. I do not know what the Brits call it.

MLT: *Cockney*, among other names, but that is the language spoken by people who live in a distinct London district. But I strongly disagree with using “joual” when talking about Jack’s French. I think that Mr. Anctil and other of his generation are not aware that the use of this term only dates back to the end of the sixties. So they do not see any difference. But I am old enough to know that there is a difference. Starting in the early fifties, we went to visit our cousins in Nashua, Lowell, and other towns. I knew people born before 1900 who spoke very colourful French spiked with English words, but it certainly was not “joual”. How could they have use a word they did not even know.

RB: I agree with you. I prefer to call Jack’s French, the Franco-American Lowell French because when you go to Maine, there are slight differences. Even in Nashua, they do not say Nashu(a) (as in law), they say Nashu(é) (as in way). In his book, for N-A-S-H-U-A Jack wrote NASHUÉ with the acute accent on the É because that reflected the way the local Franco-Americans pronounced it then! But now, everybody, including the Franco-Americans who still speak French, all say NASHUA (as in law), because no one wants to be corrected.

Let me say that the negative sense of the word *joual*, came from the book *Les insolences du Frère Untel* (the title means somewhat: A Brother’s shocking comments). What was in the book was not really insolent but the readers were shocked by its content: an exasperated professor really furious and venting his frustration. The word was used to describe the poor French of his

students, mostly Montreal teenagers; he was incensed by it. However, (he wrote a book) instead of trying to correct them calmly. It is quite useless to try to correct teenagers' way of speaking; also some examples he gave are quite funny. The impression I got from the book is that the Brother was quite mixed up and diffident in front of his students and the way they spoke¹⁶. I laughed at the mistakes and at the stiffness of it all. If the author wants to call it "joual", fine with me, I know where Jack's French comes from. It is full of mistakes, really poor French, full of English words; even when he wrote, he used American expressions within a fluid French structure. Here is an example: the story of the cat and mouse in *Visions of Gérard*. The father says to Gérard, his little boy: Well, listen, that's life. Dog eats dog, OK? Then Gérard says in English: "I don't want it to be like that me." At the beginning of the book he uses an expression: "for the most part of his life". You never say that in American English. You say: "for most of his life". Words came to Jack in French; ideas also came to him in French, but he knew that he had to write them in American. He would translate words spontaneously, write them in English but the structure of his sentences was French.

END OF PART ONE

TRANSLATOR'S END NOTES

¹* Arthur Rimbaud (1854-1891) Famous and infamous French poet.

²Fernand Seguin, Jack was interviewed in French by Fernand Seguin on the TV programme *Le sel de la semaine* (the salt of the week) in 1967; it can be viewed on the net at: www.youtube.com/watch?v=ShxmZUdQDo

³Jacques Dumais: *Meeting Jack Kerouac*, article published in *Le Trésor des Kirouac*, # 95, pp. 14-15; spring 2009.

⁴*Charles Baudelaire (1821-1867): symbolist French poet preoccupied with macabre, perverted and horrid, profoundly influenced a whole generation of writers.

⁵*Cours classique*: there is no equivalent in English or American. It was an eight-year course available in a *college classique*, i.e. private high school/college run by religious congregations where students were often boarders.

⁶*Guillaume Apollinaire (1880-1918): rejected literary tradition for symbolist, fantastic, and bizarre; a forefather of surrealism.

⁷*Émile Zola (1840-1902): French novelist concerned with dark and decadent social mores.

⁸*Gustave Flaubert (1821-1880): Influential French novelist, whose masterpiece was condemned as immoral.

⁹**Valentine*, published in 1832, one of over 100 novels written by George Sand (1804-1876): French woman novelist.

¹⁰*Bibliothèque de La Pléiade*, an impressive French series of books published since 1931 to provide the public with reference editions of the complete works of classic authors in a pocket format.

¹¹*Index Librorum Prohibitorum*, List of Prohibited Books published by the Vatican. It was a list of publications deemed

heretical, anti-clerical or lascivious, therefore banned by the Catholic Church. First published in 1559; last edition 1948; formally abolished on 14 June 1966. The * before an author's name indicate that his or her books were in the *Index*.

¹²Jules-Paul Tardivel (1851-1905): writer and significant promoter of Quebec nationalism, one of the leaders of the ultramontanes. Born in Kentucky, he was sent to Saint-Hyacinthe, Quebec, for his classical education in the French language.

¹³*Madame Bovary: Gustave Flaubert's debut novel published in 1856.

¹⁴Jacques Bénigne Bossuet (1627-1704): French bishop and theologian, controversialist and pulpit orator.

¹⁵François Fénelon (1651-1715): Roman Catholic theologian and prolific author; he retired after his last book was condemned by the Pope.

¹⁶*O CANADA*: Music composed by Calixa Lavallée (1842-1891) on words written by Judge Adolphe-Basile Routhier, at the request of the Saint-Jean-Baptiste Society of Quebec City for the national convention of French-Canadians being organized for 24 June 1880. It was performed to great public acclaim then and its popularity grew rapidly. It was sung in English for the first time in 1901. It only officially became the *Canadian National Anthem* on 1 July 1980, one hundred years after its creation. In his book, Brother Untel gives a number of colourful but quite shocking examples of how his students, wrote the words of the Canadian National Anthem by the sound; needless to say that the unexpected results shocked many people.

¹⁷Michel Tremblay, Canadian novelist and playwright born in Montreal, in June 1942; known for writing in 'joual', i.e. the colloquial working-class French 'slang'. For him and all other authors mentioned here, please refer to Wikipedia biographies.

KIROUAC ANNUAL FAMILY GATHERING IN 2014

This year, our annual K/ family gathering will take place on Saturday, 16 August 2014, in the new Ville de **Saguenay***. The organizing committee is under the capable leadership of Mercédès Bolduc-Villeneuve and her husband Marc Villeneuve. They started planning last year and are very much looking forward to welcoming many K/s in their wonderful part of the world. Make sure to read all about it in our next Trésor and on our Website as well. (*Saguenay is an amalgamated city comprising Chicoutimi, Jonquièrre, La Baie, Laterrière, Canton-Tremblay, Lac-Kénogami and Shipshaw.)

Gabrielle-Ange

The Lévesque Side of Jack Kerouac

by Alain Lévesque (LFA 0434)

Translation by Marie L. Timperley for *Le Trésor des Kirouac*, #113

Last year, the Lévesque Family Association published in their family bulletin Lévesque Info (volume 16, number 2) an article about Jack Kerouac's mother, born Gabrielle Lévesque.

We are grateful to the Lévesque Family Association for allowing us to reprint their article in Le Trésor des Kirouac.

A note from the author of this article: You will notice a different spelling for the name Kirouac. It is mentioned on the site of the *Kirouac Family Association Inc.* (<http://www.familleskirouac.com>) that Jack would have been baptized under the name of Kirouac but that his father would later have changed the spelling for Kérouac. I have used Kerouac¹, the spelling he adopted for his books.

According to Wikipedia, Jack Kerouac is today considered one of the most important American authors of the 20th Century. He wrote many novels and was the subject of many biographies. Upon reading his books, as well as from what his biographers have recounted, one realizes that the author's mother, a *Lévesque* girl, holds an important place in the characters found in his books. From the documents we studied, we will try to determine how important

this person was to this great writer.

Where Gabrielle Came From

Gabrielle was the daughter of Louis Lévesque (baptized Pierre-Louis) who was the son of Adeline Guy and Pierre Lévesque from Saint-Pacôme² and of Joséphine Jean (baptized Marie-Joséphine), daughter of Marie (née Beaulieu) and Xavier Jean from Saint-Philippe-de-Néri³. Louis Lévesque was a first cousin of Dominique Lévesque, the father of the late René Lévesque, former Premier of the Province of Quebec from 1976 to 1985.

Gabrielle was born on 4 February 1895 and was baptized the same day in Saint-Pacôme, under the name of Marie-Adeline-Gabrielle Lévesque. She was named Adeline after her godmother and paternal grandmother. Gabrielle had a twin sister, Marie-Anne-Joséphine-Léonie who died six months later and was buried at Saint-Pacôme⁴. According to the American census of 1900, Gabrielle's mother's family, the Jeans, had been living in Nashua, New Hampshire, since 1884⁵, eleven years before Gabrielle was born; and her father, Louis, would have crossed the border alone into the

United States in March 1890⁶* to find work in Nashua.

So Gabrielle's parents, Louis and Joséphine, probably met in the USA, between 1890 and 1894 in Nashua where they were married on May 7, 1894⁷.

Gabrielle's mother was visiting her in-laws in Saint-Pacôme when the twins were born which would explain why they were baptized in Saint-Pacôme and not in Nashua. They were the couple's first children.

Louis and Joséphine probably returned to Nashua for good at the end of the summer grieving the passing of one of their twins who had died in August 1895; but they still had little Gabrielle

¹ *Translator's and Editor's note: It is recommended to read what is now on the KFA Web site about the various spelling used by Léo Kirouac and Jack. We also refer you to Le Trésor # 111, p.11*

² *Parish Register of Saint-Pacôme, Kamouraska County, 1873, 13th folio, B4*

³ *Parish Register of Saint-Philippe-de-Néri, Kamouraska County, 1875, fourth folio, B12*

⁴ *Parish Register of Saint-Pacôme, Kamouraska County, 1895, 4th folio (front & back), B9 & B10, & 14th sheet, S7*

⁵ <https://familysearch.org/pal:/MM9.3.1/TH-267-11826-59490-53?cc=1520640&wc=7131641>

⁶ http://www.leplacoteux.com/index.asp?s=detail_actuallite&id=136310

⁷ <https://familysearch.org/pal:/MM9.3.1/TH-267-11826-59490-53?cc=1520640&wc=7131647>

(* Editor's note: It is Jack's grandfather who immigrated to the States at the end of the 19th century.)

and they got on with their life in their adopted country. Soon after their return to the States, Joséphine was pregnant again and gave birth to another girl on 6 March 1896 in Nashua. But things went very wrong as both baby⁸ and mother⁹ died. Joséphine was not yet twenty-one and Gabrielle lost her mother when just a year old.

It is difficult to imagine how her father Louis, a day labourer, managed with little Gabrielle after these repeated unexpected losses: his wife and a child dying at birth. According to some witnesses, the grandparents and mostly the aunts on the Lévesque side, who had arrived in Nashua in 1896, the year Joséphine died⁶ took over the care of Gabrielle.

Aunt Lydia and Aunt Claire seem to have contributed most to the task. The Lévesque grandparents, Adeline Guy and Pierre Lévesque both died in Nashua, first Adeline, only fifty-one years old, in the spring of 1902; by then Gabrielle was seven. Her grandfather Pierre died much older. In the autumn of 1902, Gabrielle also lost her maternal grandfather, Xavier Jean, who died in Nashua.

Aunt Lydia Lévesque was married in 1903 and then Gabrielle's father remarried on 12 September 1904 when Gabrielle was nine years old. According to one of Jack's biographers, Louis Lévesque had two children with Amanda Dubé, his new wife, a girl named

Loretta born in 1905, and a boy named Robert in 1907. So Gabrielle, although still very young but being the 'big sister, had to take care of her half-sibling. Later in life Gabrielle said that, in her family when she grew up, there was no culture and no books to learn from. Be that as it may, according to the 1910 census¹⁰ it seems that by the time she was 15, Gabrielle was not living at home any more. This was corroborated in her

⁸ <https://familysearch.org/pal:/MM9.3.1/TH-267-11039-113604-89?cc=1601211&wc=MMBR-W9Z:n1681620575>

⁹ <https://familysearch.org/pal:/MM9.1.1/FDVZ-72Q>

¹⁰ <https://familysearch.org/pal:/MM9.1.1/MLZC-4RH>



An old photo of the Lévesque family: front row at right, Gabrielle Lévesque; back row, second on left: Marie Lydia Lévesque Harpin, and third on the left: Alexis Harpin, and fourth to the left: Louis Lévesque, Gabrielle's father. Thanks to Raymond Harpin and the Lévesque family. (KFA, heritage collection, X-4330-0066)

son's Jack stories who guessed that by age 14, Gabrielle started living in a rooming house and working in a shoe factory.

After seven years of relative calm, another tragedy hit Gabrielle. In early June 1911¹¹, her father Louis was admitted to the emergency room in a hospital where he died suddenly, probably from a heart attack; he was not even thirty-eight. From the medical report we learn that he had become a bartender then and no longer a day labourer.

So here was young Gabrielle, sixteen years old, working in a shoe factory, living in a rooming house, and having lost both her parents. She still had her stepmother, a four-year old half-brother and a six-year old half-sister, and she was surrounded by aunts and uncles as much from the Lévesque side as from the Jean family all living in Nashua. As previously mentioned, Gabrielle had already been living on her own for a few years. According to stories written by her son Jack, it seems that she had to work very hard and long hours (he mentions seventy-two hours a week) to pay for her room after leaving home. So she had very little time left to do anything else. And this went on for another five years.

The Kirouac-Lévesque Family

The Kirouacs, a French-Canadian family from Saint-Hubert in the Rivière-du-Loup area of Quebec, had first settled

in Nashua but later moved to Lowell, Massachusetts. Lowell was only twenty miles (32 km) from Nashua and Léo being an insurance salesman at the time, certainly did not mind travelling the short distance between Lowell and Nashua, a town he knew very well, to court Gabrielle. So on 25 October 1915¹², twenty-year old, Gabrielle Lévesque married Léo Alcide Kirouac in Nashua, New Hampshire.

The couple immediately settled in Lowell where Gabrielle gave birth to three children. The first one, Gérard was born in 1916 but died at the age of nine. Then a girl, Caroline, was born in 1918. Her famous son, Jack was born on 12 March 1922. He was baptized Jean-Louis Kirouac** but to his mother, he became Ti-Jean, the name she always called him.

Gabrielle and the Kirouac family enjoyed a comfortable period in their life. Gabrielle became very involved in her community; she was also known for her great devotion. She liked entertaining relatives and friends, and the get-togethers often turned into drinking sprees. She was a very good cook, and Jack often talked about it, especially about her "creton" (a meat spread made from minced pork), a French-Canadian specialty); he also marvelled at her skill at using up left-overs. In short, she was a good housekeeper, and, it seems, good at managing the family budget too. She could sing songs from her parents' French-Canada

and could accompany others on the piano. For a long time, Gabrielle could not speak English. She spoke only French to her children and her husband and had a hard time learning English in her later years.

Unfortunately, the Kirouac family was struck by tragedy. First, there was the very sad death of the eldest, Gérard in 1926, who died from rheumatoid fever. According to all testimonies, Gabrielle took great care of her son throughout his illness. She prayed a lot for his recovery, saying rosaries and lighting candles. This faithful mother, supported by the nuns at school, perceived her son Gérard as a saint because, as reported, he behaved like one. She openly considered him as her favourite. The description that was made of Gérard's death was horrible and traumatizing, and one understands that mourning was long and difficult for her as well as for all the family. It seems that alcohol, already regularly in use at the Kirouacs, became a refuge for Léo and Gabrielle. Depressed and exhausted, she also found comfort in her strengthened faith; however, Léo turned towards gambling and night life. His work required often moving his family to different parts of the city. According to what Jack wrote, the atmosphere at home was

¹¹ <https://familysearch.org/pal:/MM9.3.1/TH-267-12401-31788-65?cc=1601211&wc=MMBR-WWR:n1305090934>

¹² <https://familysearch.org/pal:/MM9.3.1/TH-266-12068-105823-61?cc=1520640&wc=7131720>

Editor's notes:

** About the use of Ke and Ki, please refer to our article published in *Le Trésor des Kirouac*, #111, page 11.

very tense and worsening as years went by.

Ten years passed, then in 1936, the great flood of the Merrimack River sent the family into the street, causing still more moves but mostly this catastrophe forced Gabrielle's return to the shoe factory in order to pay the monthly bills.

A year later, on May 30, 1937, Caroline, only eighteen, got married; it seems that Gabrielle and her husband totally disagreed with their daughter's decision. In 1938, Léo lost his printing business and, in 1939, Ti-Jean left home to attend college and later university. For a few years the couple remained alone in the house in Lowell. Then in 1943, they moved to Brooklyn, New York, to get closer to their son. Gabrielle's mother-in-law, Amanda, also lived there. In 1944, in Long Island, Jack was married for the first time; however, the wedding, took place under less than shining circumstances; it was arranged for getting him out of jail (which must have been very hard on a mother's heart). Jack's marriage lasted barely two years.

It is during the same period, on May 14, 1946, that Gabrielle became a widow after more than thirty years of marriage. Léo, aged fifty, died from stomach cancer. Jack was twenty-four. Gabrielle found herself under the responsibility of her Ti-Jean because Léo, on his death bed, had made Jack promise to look after his mother. In spite of the hectic life that he led, Jack held this promise scrupulously for the rest of his life. And, as we shall



Standing at the back on the left is Gabrielle Lévesque; to her left, is Léo Alcide Kirouac holding a child, either Gérard or Caroline. To the right, Alexis Harpin holds a child on his shoulder. Photo supplied by Raymond Harpin and the Lévesque family some years ago; now part of the KFA, heritage collection, X-4330-0067.

see, Gabrielle, for her part, never missed a chance to fulfill her role as a mother to Ti-Jean as occasions often arose.

Gabrielle's New Life

For Gabrielle, Léo's passing marked the end of a long series of deaths that had punctuated her life since infancy. First, let us recall the death of her twin sister with whom she shared only the first six months of life. Then the death of her mother when she was only a year old, followed by her Lévesque grandmother; and her grandfather Jean when she was seven; her father when she was nine; later on, her oldest son at nine, and now her husband at fifty. It made her a survivor but with much moral anguish. It was also the beginning of a new life of solitude and troubles with a

son who, although a genius, stayed away for long periods of time and whose lifestyle she put up with as with the bad company he kept, companions she seldom approved of. As she was still working in a factory, Ti-Jean very often asked her for money to get out of trouble.

For his part, Jack held great respect for his mother and he often found himself torn between his need for freedom and the responsibility his father had put on him before dying and that he firmly wanted to assume. He loved her very much and openly said that his mother was the only woman he really ever loved. The characters in his books that were inspired by her are always covered with praise, and he tried to keep her near him as much as possible. But this relationship

was often seen as unhealthy and restraining by his libertine friends who accused Gabrielle of over-protecting her son, of treating him like a child and controlling his life. She did not get along with her son's wives who came to live with him but they never stayed very long any way (except the last one who had promised to take care of Gabrielle). However, it was always to his mother that Jack kept coming back to when he needed to get away from the world. To illustrate this, here is a comment from an article published in *L'Express* which sums up how people perceived Gabrielle at the time. It says that, for Jack, Gabrielle had become the ultimate refuge from the ugliness of the world, that she prayed all day long for the redemption of her good-for-nothing son, forbade him from bringing his one night stand to her house, because it was not Christian-like; she would also empty his pockets so he could not go out and get drunk¹³.

Naturally, Gabrielle followed her Ti-Jean whenever he moved; and he moved at least a dozen times in the last thirty years of her life. She went from North Carolina, where she lived with her daughter Caroline, to Denver, Colorado; then came back to Richmond Hill in New York State; then on to Orlando, Florida, before going to Berkeley, California. She also lived in Northport, again in New York State. Besides a few trips to Lowell, her son's birthplace, there was also one year in Hyannis, on Cape Cod, Mass., before settling for good in St. Petersburg, Florida in 1968. According to Amburn, she insisted on Jack abandoning a

move to the Arctic, where he planned to take her; his idea being to experiment life with an aboriginal tribe!

Gabrielle became a grandmother in 1948 when her daughter Caroline gave birth to a son named Paul Blake Jr. That is when everybody started calling her: *Mémère*, an affectionate nickname often given to grandmothers that was used by family and friends and even mentioned in her son's biographies. As for 'Gabrielle-Ange', it probably came from combining her real name, Gabrielle, and 'Ange' the nickname her son gave her in some of his books. Gabrielle always signed Gabrielle Kirouac¹⁴ on official documents.

In 1952, Gabrielle became a grandmother for the second time when Janet Michelle was born; the daughter her son found difficult to acknowledge and that he saw only twice in his lifetime.

In 1947, her son's life change radically when his book *On the Road* was finally published. But it also coincided with the beginning of a vertiginous downfall in his personal life. But Gabrielle, while a victim, was held partly responsible for it all by critics, biographers, and Jack's friends because, particularly at this time of his life, her influence over Ti-Jean was perceived as too controlling; and this was especially so during the last years of his life. But, as we have seen, this relationship that could be described as co-dependency was well accepted by Jack and, after all, he personally benefited from it.

It is also mentioned in her son's

biographies that *Mémère* liked to have a drink like her renowned son and departed husband. It is known that for a long time alcohol was part of the Kirouacs' daily life. *Mémère* was also blamed for the anti-Semite, racist, and homophobic comments made by Jack in his later years. Having always lived in an isolated Franco-American world had instilled xenophobia in her, i.e. fear of strangers.

Then another tragedy hit Gabrielle-Ange in 1964 when her daughter Caroline (known as Nin) died of a heart attack just like her grandfather Louis. She was only forty-five and had just divorced her husband. In fact, Gabrielle had moved to St. Petersburg, Florida, with Ti-Jean, only a month before Nin's death, to be near her because her divorce had been very painful. Following his mother's death, Paul Jr., who had just turned sixteen, left to live with his father in California. Jack was now the last member of Gabrielle's family living near her. For all practical purposes, her grandchildren Paul and Janet were gone from her life. Gabrielle was sixty-nine.

End of Gabrielle's Life

In 1966, at 71, unfortunately Gabrielle had a stroke which left her partly paralysed. It was said that she could not even sign her name properly during the following years. She had to use a

¹³ Dupont Pascal, *Les vies sabotées de Jack Kerouac (Jack's squandered lives)*, *L'Express* Archives, 12 February 1998 (http://www.lexpress.fr/informations/les-vies-sabotees-de-jack-kerouac_627342.html)

wheelchair. She could still speak and Jack said that she was constantly asking for help. To this day, how handicapped she was after her stroke remains unclear.

Finally it was Ti-Jean who died in October 1969 of an internal haemorrhage. He had been slowly recovering from a wound suffered during a fight in a bar a few weeks before. Maybe she was listening to the TV show, *Galloping Gourmet*, with him when he felt sick, and was taken to a hospital, spitting blood. He never came back home. This was one more terrible shock she suffered in her life. She remained alone then with her daughter-in-law who, luckily for her, carried on Jack's mission to take care of *Mémère*.

She spent the rest of her life in St. Petersburg, Florida, handicapped in her famous son's last refuge, looked after by her daughter-in-law. Marie-Adeline-Gabrielle Lévesque-Kirouac¹⁴ (also known as Gabrielle-Ange or *Mémère*) died on October 12, 1973, at the age of 78. She was interred near her husband and her son Gerard in the old Saint-Louis-de-Gonzague Cemetery in Nashua, NH, her hometown. Her granddaughter, Janet Michelle eventually was buried in the family lot years later.

In spite of her tumultuous life, marked by the successive deaths of those near and dear to her, Gabrielle-Ange, *Mémère* for those close to her, the young Levesque girl of French-Canadian origin, besides being the mother of one of the greatest American writers, came to know famous names of American

literature, her son's buddies. Far from being overwhelmed by the extravagance of her son's friends, she was not afraid to criticize their way of life and occasionally to scold some of them. It is also said that she was able to persuade her son to change the end of one of his novels, *Pic* to make it more in line with catholic values. Jack apparently finished writing *Pic* a few months before he died, with special collaboration from Gabrielle Levesque as he worked by her bedside.

Gabrielle-Ange in Jack Kerouac's Novels

In his novels Jack used many pseudonyms referring to his mother. In turn, Gabrielle was called Ange Duluoze in *Visions of Gérard*, Angie in *Vanity of Duluoze* and *The Subterraneans*, Ma in *The Book of Dreams* and *Home at Christmas* (included in *True Blonde and Others*, Angy in *Maggie Cassidy*, Angy Duluoze in *Doctor Sax*, Marguerite Martin in *The Town and the City* (translated by *Avant la Route*), and Sal's aunt in *On the Road*. Gabrielle's complete biography could probably be made up by uniting each of these characters that came out of Jack Kerouac's books.

Marie-Adeline-Gabrielle Lévesque's Ancestors

Her ancestors on her mother's side (Jean family): Joséphine (née Jean) & Louis Lévesque; Xavier & Marie Beaulieu; François-Xavier & Marie-Louise Mignot-Labry; François-Xavier & Félicité Dionne; François-Pierre (Pierrejean) & Marguerite-Ursule Leclerc-Francoeur; Pierre & Marie Joseph Dubé; Joseph-Pierre & Marie Joseph Lagacé

Mignier; Pierre & Anne Madeleine Prinseau; Pierre & Marie Favreau; Vivien & Suzanne Héroult (the latter would also be Hillary Clinton's ancestor¹⁵).

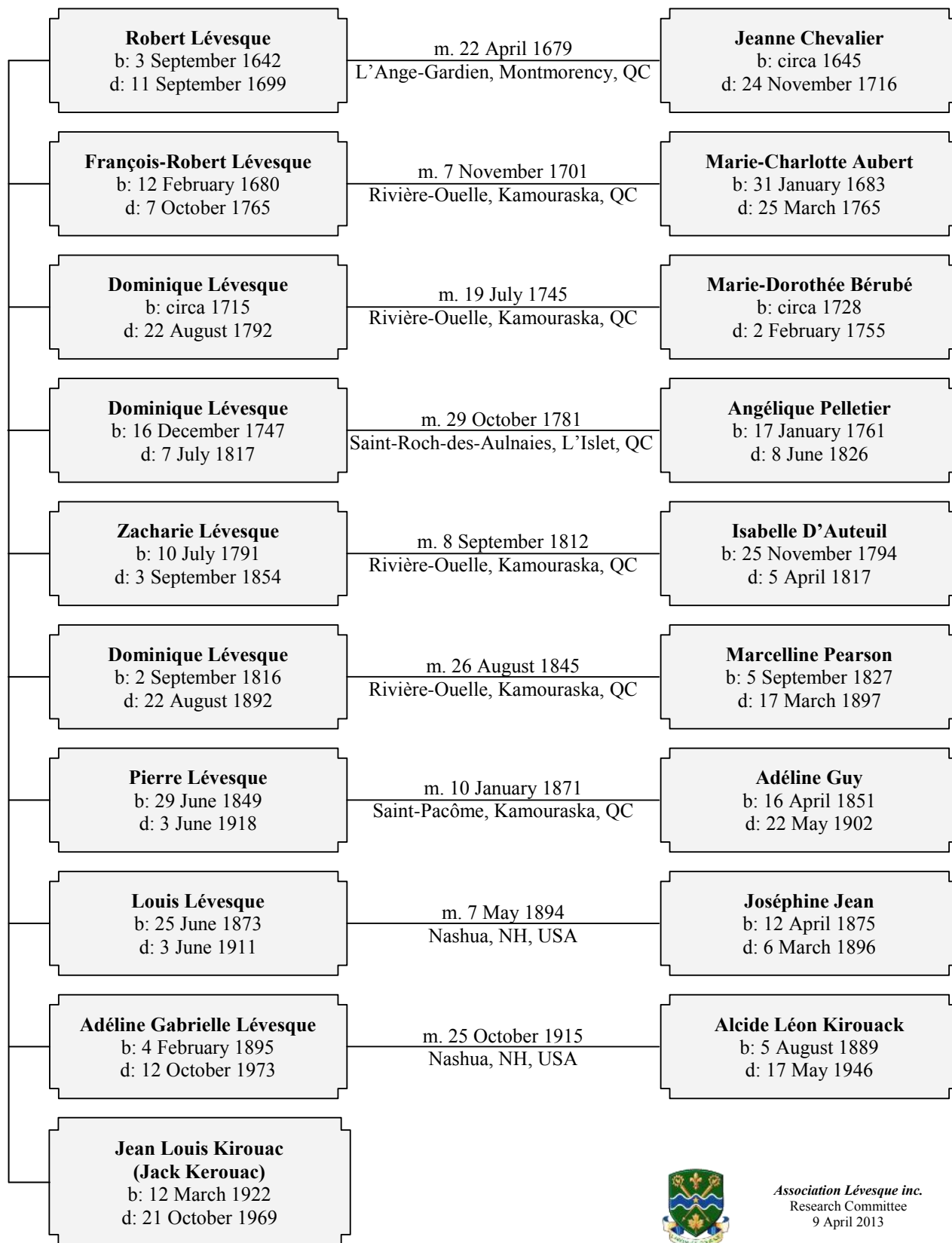
¹⁴ Editor's note: Gabrielle NEVER signed her last name as KERouac, but always wrote KIRouac

¹⁵ <http://www.zonecousinage.com/getperson.php?personID=17313&tree=entier>

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The Lévesque Ancestry of Jack Kerouac
born Jean Louis Kirouac



Homage to Gabrielle Lévesque, Jack Kerouac's Mother

by David Amram

Gabrielle and Jack lived in a lot of places but in all the different places they stayed, whenever you visited them, you were always made to feel that you were at "Chez Gabrielle". If you acted decently, she always made you feel at home. She was a very proud person and expected any guest in her home to show respect and good manners.

I was brought up to believe that these values were essential so whenever I saw her, I tried to act like a "gentilhomme"* (gentleman). She was always kind to me because I tried my best to always be gracious to her, and she had a great sense of humor, and tolerated all kinds of people. But if anyone showed her disrespect or was rude to her, she would not tolerate bad behavior in her home. People whom she forbade to visit her home were usually very disrespectful to everyone else in the world as well and most of their friends did not care what they did. Gabrielle DID care and would not tolerate rudeness.

Jack and all of us always tried to see the beautiful side of every person we met and sometimes people took advantage of that. We certainly had some crazy friends who did crazy things, but when we were together visiting in anyone's home, we were both always polite to our elders and

we respected the sanctity of every home we visited, even if that place was just one room.

Many of the people who have criticized Gabrielle for excluding them for visiting her made the mistake of treating her in a disrespectful way. She knew that she deserved to be treated better, and she believed in the old rule "do unto others as you want them to do unto you".

She loved Jack and was concerned about him as a beloved son as well as someone who would someday become acknowledged as a great artist. Gabrielle was always wary of people who tried to exploit Jack's generosity, which often occurred years before he became a famous person. When he became a famous person, she tried to protect him from a small army of opportunistic people who never even read his books but who now wanted to be the friend of a world famous figure.

Gabrielle became his refuge from a world he did not ever want to be part of. She loved him unconditionally and understood that above all else, he was a writer with a deep spiritual side that was not understood by the majority of people who expected him to now behave like a "star" instead of a person.

The negative stereotypes written about her were mostly

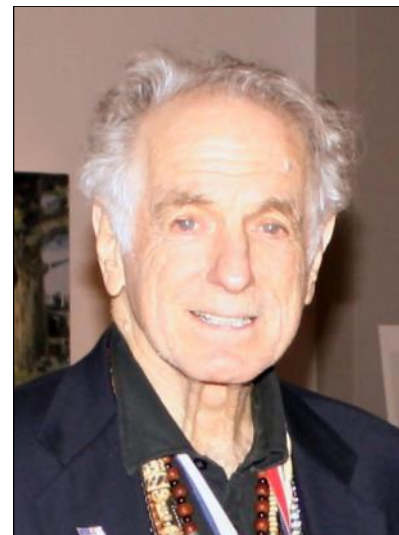
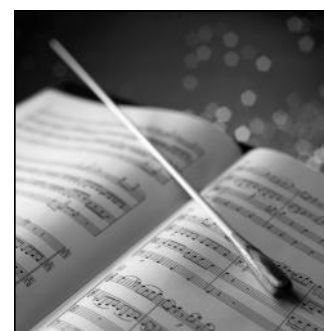


Photo: Marie Kirouac

David Amram in Quebec City for
Québec / Kerouac 2012

by people who either never had the pleasure of knowing her, or by people who wanted something from Jack that she realized were destructive or unfair.

She was always warm, fun, perceptive and experienced in life. Because of her years of hard work, she became a keen judge of reality who, as they say in English, "did not tolerate fools lightly."



* Written in French in the original text.

DEATH OF A GREAT QUEBEC COMEDIAN

On 12 October 2013, Maryelle Kirouac died in Quebec City. She was a very well-known and respected Quebec comedian. In June 1989, Marie Kirouac interviewed her and the text was published in *Le Bris de Keroack*, number 16, pp. 20-21. At the time Maryelle and her husband, Yvon Sanche, were the directors of a popular Quebec City theatre called *La Fenièrè*, the fourth oldest professional theatre in the province of Quebec. For many years, publicity for the plays presented at *La Fenièrè* was published in *Le Trésor des Kirouac*.

With the permission of *Le Soleil*, Quebec City daily, we present you the article they published to underline the passing of Maryelle Kirouac. (The Editors)



Maryelle Kirouac died at Maison Michel-Sarrazin, a renowned palliative care home for cancer patients, where Maryelle had been much involved for many years. (Photo from *Le Soleil* by Steve Deschênes)

Maryelle Kirouac (1943-2013): "She looked after people."

Le Soleil, 18 October 2013.

Josianne Desloges

Le Soleil

(Québec) Maryelle Kirouac died of cancer this week. Maryelle with theatre designer, Yvon Sanche, directed the *Théâtre La Fenièrè* from 1987 to 2009. Her motivation and ambition was to put forward current Quebec authors by producing their plays with young local talents at the former summer theatre in L'Ancienne-Lorette. People involved in all level of the Quebec theater world are mourning her loss.

The Kirouac-Sanche couple took over *Théâtre La Fenièrè* in 1987 at the request of its founder, Georges Delisle. However they were ousted in 2009 when the board decided to reorganize the administration. "It was a heartbreaker for my mother," says Emmanuelle Kirouac-Sanche. "She was far more than an artistic director. She was known for her very generous spirit; she cared for so many people personally as well as professionally." Under the

leadership of the Kirouac-Sanche couple, vaudeville productions were replaced by Quebec creations by up-coming playwrights including, among others, Michel-Marc Bouchard, Pierre-Yves Lemieux and Carole Tremblay.

The whole family, including Emmanuelle, now an assistant stage manager at *Espace Go* theatre in Montreal, and her younger sister, Mylène, worked on the productions there. "We were a very close-knit family, concludes Emmanuelle. "In her own way, my mother was a great feminist. She taught us to think for ourselves, to be independent and autonomous; she also taught us the importance of doing what we like in life. She was a passionate woman."

On the family answering machine, we still hear the voice of Maryelle Kirouac-Sanche as taped long ago. "We did not want to erase it because she has such a beautiful voice. And a great laugh", underlines her daughter.

Before acting in various theatres in Quebec City, including *Le Trident* and *La Fenièrè*, Maryelle Kirouac was preparing a career as a pianist and singer. She studied at the Royal Conservatory of Music in Brussels, Belgium. She was a radio show anchor on CITF and CKRL. She was communications director for the Laurentian Bank and worked for the Quebec Office for the French language. Emmanuelle adds: "My parents first met while my father was technical director of the *Grand Théâtre de Québec*. They were very keen on promoting the use of French terms in the theatre because, at the time, everything was in English".

Maryelle and her husband have been married for more than forty years. Maryelle died at Maison Michel-Sarrazin, a renowned palliative care home for cancer patients, where Maryelle had been much involved for many years.

Maryelle Kirouac's Family Tree

I

Alexandre de Kervoach
(circa 1703-1736)

Cap Saint-Ignace
22 October 1732

Louise Bernier
(1712-1802)

II

Simon Alexandre
(1732-1812)

L'Islet, N.-D. de Bonsecours
15 June 1758

Élisabeth Chalifour
(1739-1814)

III

Simon Alexandre
(1760-1823)

Cap Saint-Ignace
18 November 1782

Marie-Ursule Guimont
(1765-1820)

IV

Augustin
(1802-1888)

L'Islet, N.-D. de Bonsecours
10 February 1824

Marie-Angèle Bélanger
(1806-1878)

V

Martial
(1842-1928)

Saint-Cyrille-de-Lessard
8 November 1870

Anna Caouette
(1851-1906)

VI

William
(1880-1952)

**Saint-Pierre-
de-la-Rivière-du-Sud**
30 June 1903

Joanna Bouffard
(1883-1966)

VII

Fernand
(1912-1993)

**Saint-Pierre-
de-la-Rivière-du-Sud**
30 October 1939

Germaine Lebel
(1914-1986)

VIII

Maryelle
(1943-2013)

Québec
11 May 1973

Yvon Sanche

Jack Kerouac's passion for baseball

Introduction by Marie Lussier Timperley

Mark Pattison, Pattison discovered the following article about Jack Kerouac's passion for baseball, written by Jim Reisler and published in 2008 in the *Baseball Research Journal*. This is the bulletin of the *Society for American Baseball Research* from Phoenix, Arizona. We are most grateful to cousin Mark, a Washington, D.C. journalist, for this wonderful new contribution to our Jack Kerouac lore. This makes a great addition to a short June, 2002 *Sports Illustrated* article, reproduced in *Le Trésor des Kirouac* number 69 in September, 2002.

I think that our 'cousin' Jack's passion for baseball comes not only because it is the most popular sport in the States. Well, it was when Jack was growing up and still is today. I think it is also in the genes of French-speaking Canadians. I remember playing baseball in my youth, in the fifties when my father organized teams on weekends during the summer months when we spent holidays in the countryside. However, my father always insisted that we used the French term "balle-molle", i.e. softball, instead of baseball.

On the Web, I found a great deal of information about the beginnings of baseball in Quebec going back as far as the 1860s. At the beginning of the twentieth century baseball was played in high schools and colleges*, in sport clubs and unions. At first it was an amateur or semi-professional sport. In 1898, the first professional club was created in Montreal *The Royals*, in French it was *Les Royaux*. Games were first held at the stadium in *Delorimier Park*, then moved to *Jarry Park* and finally to the *Olympic Stadium (1976)*. To read more about this fascinating history, look up on the Web.

CENTENNIAL OF FENWAY PARK IN BOSTON

If Jack were still alive, I am sure that even at over 90 years of age, he would have been in *Fenway Park* to celebrate with the *Boston Red Sox*, his favorite team, the centennial of the first game played there on 20 April 1912. And I can also see him on 29 October 2013, cheering the *Boston Red Sox*, when they won the World Series with a 6-1 victory over St. Louis Cardinals in Game 6 at Fenway Park. Winning the series 4-2, they clinched the title in front of their own fans for the first time in 95 years. Boston has now landed three Major League titles in ten seasons, following an 86-year drought which ended in 2004 when they also beat the Cardinals. The last time the Red Sox won the World Series at home, their pitching staff included the legendary Babe Ruth.

Quebec newspapers, both French and English, published articles about these two anniversaries and every year, they talk about the annual visit of Warren Cromartie, a former outfielder with the Montreal Expos, when he makes a pitch

to promote his *Project Baseball in Montreal*. He is not the only one who dreams of bringing back professional baseball here. Gary Carter's many fans (1954-2012) a former catcher for the *Expos*, nicknamed then *Nos z'amours i.e. (our love)*, agree with Cromartie. In the Montreal daily, *La Presse*, sport commentators wrote that even if this project, new stadium and professional team, might cost as much as a billion dollars, it is no reason to abandon it. Let's compare this with the professional hockey team *Les Nordiques*, although they moved to Colorado some ten years ago, people are still talking about the possibility of bringing them back to Quebec. Likewise, even if the *Expos* have been gone a decade, rest assured that baseball is still as popular as ever in Quebec. Looking up the Web site of the *Fédération du baseball amateur du Québec inc.* (Quebec Amateur Baseball Federation) is the best way to be convinced of the importance of baseball in the province. Every spring, newspapers write about the hopes for professional baseball here. And on the Web you can read about the numerous amateur baseball clubs all over Quebec, their large memberships and local and regional activities. Is it not the same where you live?

You are lucky to read this article in the original English, but let me say that it was quite a challenge to translate Jack's colourful language into French; however, thanks to Michel Bornais' encyclopedic knowledge in both languages, it got done for the benefit of the French readers of *Le Trésor*.

On page 28, we give you the captions for the photos accompanying the article. Because of Royalties due on the photos of Jack's cards and games, we cannot reproduce them here but we strongly encourage you to go on line to see them. As they say: a photo is worth a thousand words, and they really add a great deal to our understanding the remarkable imaginary game that Jack created.

<http://sabr.org/content/the-national-pastime-archives>

Enjoy.



*In *MON MIROIR*, the personal diary of the very young Brother Marie-Victorin, he talks about the students playing baseball at the College in Longueuil where he taught from 1903 onwards.

Jack Kerouac: *The Beat of Fantasy Baseball*

By Jim Reisler

This article originally appeared in the 2008 issue of the *Baseball Research Journal*, copyright by the Society for *American Baseball Research*, Phoenix, Arizona, and is used with permission.

The title is a double pun: Beat, because it is the invention of Jack, Pope of the Beat Generation, and more, because in baseball there is a beat, a rhythm regular and substantial movement between players, among others between pitcher and batter. — Mark Pattison.

“Buck Maxfield has the fastest, burningest, whistlingest speed-ball I’ve ever seen come down the aisle,” a sportswriter calling himself Jack Lewis wrote in 1937. “He’s a big, tough, raw-boned kid, and has what it takes to lift his big leg and burn it down.”

If you don’t recognize the names Maxfield or, for that matter, Lewis, worry not. Both are creations of the future literary icon Jack Kerouac (1922–69), who wrote those lines at age 15, when he dreamed of becoming a sportswriter with a baseball beat—a path markedly different from the one he took as the writer of that landmark book of youthful restlessness, *On the Road*, and as a leading voice of the Beat Generation in the 1950s.

Buck and other fictional players, such as the base stealer Pancho Villa and Pittsburgh slugger Frank “Pie” Tibbs—a takeoff on Pie Traynor, perhaps?—are all creations of Kerouac’s decades-long obsession with fantasy baseball. Years before anyone had ever heard of Strat-O-Matic or Rotisserie baseball, Kerouac’s **New York Chevies**, **Cleveland Studebakers**, **St. Louis LaSalles**, and **Pittsburgh Plymouths** ruled his fantasy baseball universe-revealing both the

hidden passion of a great American writer and an artist in search of a style.

The evidence is a series of approximately twenty of Kerouac’s fantasy-baseball artifacts, which constituted a healthy chunk of the exhibition *Beatific Soul: Jack Kerouac on the Road* at the New York Public Library on Fifth Avenue. The exhibition, which was on view last fall through this spring (November 9, 2007, through March 16, 2008) to commemorate the fiftieth anniversary of *On the Road*, consisted of items taken from the library’s Henry W. and Albert A. Berg Collection of English and American Literature, which includes the Jack Kerouac archive, purchased in 2001.

“Baseball Chatter” and More

Kerouac’s celebration of the American road is well known. His interest in fantasy baseball, which he played occasionally with fellow Beat writer Philip Whalen, is not. Kerouac’s ardor for the game emerges in the exhibition’s yellowed newspapers: *Jack Lewis’s Baseball Chatter*, which resemble period copies of *The Sporting News*, and cover the doings of the forty or so fantasy games each of Kerouac’s six or eight teams played most years. The baseball items include detailed team rosters, explanations of his increasingly complex, self-made fantasy games, and even a fictional correspondence with Tom Yawkey⁽¹⁾, who owned the Boston Red Sox. (Kerouac, a native of Lowell, Massachusetts, was a lifelong Sox fan.)

“We knew Jack Kerouac had a strong interest in baseball—he wrote short stories about it, and *On*

(1) Thomas Austin Yawkey, born Thomas Austin on February 21, 1903, died on July 9, 1976, was an American industrialist and one of the great leaders of Major League Baseball. He was appointed President of the Boston Red Sox in 1933 and was the sole owner of the team for 44 seasons, longer than any other owner in baseball history. Source: http://en.wikipedia.org/wiki/Tom_Yawkey

the Road contains scenes about playing baseball—but we weren't aware of the extent," says Isaac Gewirtz, the exhibition curator and author of its companion volume. "The young Kerouac wanted to be a sportswriter. He has a punchy style and there are flashes of originality. With baseball, he is a writer trying to find his voice."

Along with diaries, photos, and paintings of the Beats and amidst the exhibition's iconic 120-foot *On the Road* manuscript scroll, on which Kerouac composed and typed a late draft of the novel in three weeks before amending it in typescripts, are penetrating glimpses into Kerouac's emerging gift for vivid description. The teenage Kerouac typed the broadsheets on the back of racing forms taken from his father's printing business in Lowell. Some examples, taken mostly from 1938:

Of another "Buck," a fantasy player named Buck Barbara of the **Philadelphia Pontiacs**, Kerouac writes that "he almost drove Charley Fiskell, Boston's hot corner man, into a shambled heap in the last game with his sizzling drives through the grass."

Of Bob Chase, an accomplished pitcher for the **Chevies**, Kerouac claims "to be puzzled by his habit of excessively praising" his opponents. "The other day, [Chase] was moaning about the **Pittsburgh Plymouths**, saying they were the vanguard of rifted humanity, and complaining that they should not be roaming free in this great land of ours," Kerouac adds. "Yet today he defeated them by a one-sided score and smiled wanly."

Speaking of the **Chryslers**, Kerouac writes that the team, "by some strange reason than I can think, did not join the league this season," with its former players spread to all directions. "Lefty Fayne, the old southpaw, is with the **LaSalles**, Robin King has retired to his farm in Iowa. . . . Mike Kuzinecz, and old Sam Wyatt, also have retired. And Vic Bodwell, an old [St. Louis] Cad slugger, is playing golf. And so many more."

Frank "Pie" Tibbs' hitting "has been absolutely flawless," Kerouac writes in 1939. "He wields a long black bat, swinging from the portside, and swings in a wide, upward arc which spells distraction for every pitcher he has met this season so far."

In Kerouac's teenage fantasy-baseball world, teams took the names of cars, as in the **Chevies**, **Pontiacs**, and **Fords**. In the 1950s and adulthood, he continued to cover this baseball universe in fictional newspapers, but he changed the teams' names to colors, including the appropriately named **New York Greens** and **Chicago Blues**—because, Gewirtz surmises, "he probably thought they were less childish, more realistic names." Taking most of his players' names from listings in telephone books, Kerouac occasionally planted an inside man or two, as in Villa, the **Pontiacs'** center fielder and, not surprisingly, the league's fastest man.

In some cases Kerouac drafted friends and acquaintances into his league. Named as manager of **Pittsburgh** and later the **Chicago Blues** was one Seymour Wyse; the real Wyse was Kerouac's high-school classmate at Horace Mann School in New York City, and the man credited with introducing the young writer to live jazz. Riding the bench for the 1953 **Plymouths** is Robert Giroux, Kerouac's editor at *Harcourt, Brace*. Playing for the **Washington Chryslers** is Stanley Twardowicz, an abstract painter Kerouac admired; in the early 1960s the two men found themselves living near one another on Long Island and became friends.

In the late 1950s, Kerouac traded Villa to the **Boston Fords**, perhaps because by then he had appointed himself manager. Around the same time, an influx of Latino players entered the league, as Roberto Clemente, Orlando Cepeda, and others were making an impact in baseball's real world. For some reason, Kerouac made the **Philadelphia Pontiacs** the prime repository of

Latino talent, who included a Cuban shortstop named “El Negro” and utility man Jorge Orizaba, the name of the Mexico City street where Kerouac lived in the spring of 1956.

Stat Man

From talking to Kerouac’s relatives, Gewirtz estimates that Kerouac started playing fantasy baseball at around age nine. One reason it held his interest for so long, Gewirtz adds, was Kerouac’s lifelong fascination with lists and statistics. “You could write a whole book on Kerouac as a list maker,” Gewirtz says. “Every week, it seems, he was compiling a list, from favorite foods to things to do and his favorite books.” Said Kerouac to Whalen on his zeal for the fantasy game, “I’ve got an obsession with statistics.”

Critics might argue that, with his slangy and occasionally clichéd prose, Kerouac was satirizing the glib sportswriting style of the day. But Gewirtz thinks otherwise, maintaining that Kerouac’s writing reflects a genuine enthusiasm for sports and his teenage goal of becoming a sportswriter. A gifted athlete, Kerouac starred as a running back on the Lowell High School football team before attending Horace Mann for a year, where he played baseball—“not a particularly good hitter,” Gewirtz says of Kerouac, “but strong in the field”—and earning a football scholarship to Columbia. Soon after Kerouac’s playing days came to a abrupt end in his sophomore year in 1942, when he broke his tibia, feuded with Columbia coach Lou Little, and left school, he joined the *Lowell Sun* as a sportswriter.

Finally, Kerouac had the kind of job he had dreamed about as a teenager, but it was short-lived—he inexplicably bolted the position after a few months. He failed to show up for an interview with a local baseball coach one day. It turned out that he had skipped town. A day or so later he appeared with a construction crew building the Pentagon in Virginia. Still, he

retained his love for fantasy baseball and sports, often catching big-league games in New York and listening to baseball games and boxing matches with fellow beat Neal Cassady, the inspiration for *On the Road* character Dean Moriarty. The two men also enjoyed throwing around a football.

As fantasy baseball has developed over time, so Kerouac constantly tinkered with his personal version of it. In the 1950s and ’60s, a rudimentary design—bats were matchsticks, and the ball was a marble—gradually gave way to a more complex, two-man system involving cards, complete with player-skill levels, ball/strike ratios, and game scenarios such as “infield tap” and “pop foul.” And, as Major League Baseball integrated, so did Kerouac’s fantasy league—but earlier, in 1943, the same year that Bill Veeck said he was blocked in his effort to buy the *Phillies* and integrate the team with stars from the *Negro Leagues*. Two years later, the *Dodgers* signed Jackie Robinson to a minor-league contract, and it was not until 1947 that he played in his first major-league game.

Gewirtz and his staff were able to piece together the broad evolution of Kerouac’s fantasy game from the writer’s unpublished memoir, *Memory Babe*, which details his interests as a teenager and how he played the game. In addition to reporting on his fantasy games, the adolescent Kerouac incorporated baseball into other early literary endeavors. “Freddy watched Lefty’s first pitch come bouncing back to him,” he writes in one such novella, “hissing sibilantly as it cut towards him in wild capers.”

Digging Mel Allen

Meanwhile, Kerouac sprinkled periodic references to baseball throughout his writing. In a 1951 letter to Cassady, Kerouac writes that he had been “digging the World Series and the tones of the various announcers”—particularly the “old reliable, southern-accent” Mel Allen. “How I dig all this,” Kerouac writes. “My mind, wrapped in

wild observation of everything, is drawn by the back-country announcer, back to the regular, brakeman things of life.”

In a 1959 magazine piece, Kerouac writes, “When Bobby Thomson hit that home run in 1951, I trembled with joy and couldn’t get over it for days and wrote poems about how it is possible for the human spirit to win after all!” (See Tom Harris’s interview with Bobby Thomson at page 70-72 of the same issue, Volume 28 from 2008, of *The National Pastime*.)

Kerouac died on October 21, 1969, five days after the *Mets* won their first World Series, of an abdominal hemorrhage brought on by alcoholism; he was only 47 and living in St. Petersburg, Florida, with his third wife, Stella, and his mother. To the end, baseball was one of the few constants of an otherwise rambling, psychologically unsettled life.

In recent years, columnists and writers have begun to explore Kerouac’s interest in baseball. In 2002, Stan Isaacs, the former *Newsday* baseball reporter, penned a colorful piece for TheColumnists.com about a fantasy game he had played against Kerouac on a wintry afternoon in 1961, when the writer was living in Huntington, New York. “He conducted a running commentary about the players as the game proceeded,” Isaacs writes. In one case, Kerouac’s Chicago Blues staged a rally that started when shortstop Francis X. Cudley—“an Irishman from Boston who stood up at the plate very erect, like a Jesuit,” according to Kerouac—fumbled a grounder by Johnny Keggs.

Johnny Keggs? “An old guy; his neck is seared from the Arkansas sun,” Kerouac told Isaacs. Keggs’ brother Earl, a former player, “now is back in Texarkana, selling hardware,” Kerouac said. For the record, Isaacs’s Pittsburgh Browns were too much for the Blues, and they won easily, 9–2.

“Many a youth made up such baseball cards,” Isaacs writes. “The charm of Kerouac’s cards was the imagination he brought to them, creating wondrous personalities, keeping records, writing stories about the action.”

In 2003, the Lowell Spinners (Class A, New York–Pennsylvania League) produced an instant collectible—the Jack Kerouac bobblehead doll. Ordering one thousand of the dolls for a giveaway in a game against Williamsport, the *Spinners* inadvertently created a new hit Ebay item in the process. In a recent online sighting, Kerouac bobbleheads were going for about \$100.

But nowhere are Kerouac’s passion for baseball, emerging writing style, and acute sense of humor more evident than in the ongoing fictional correspondence, in 1940, between Kerouac, purporting to represent the interests of the *Detroit Tigers*, and Tom Yawkey of the *Red Sox*, along with a character named Jack Dudworth of the *Yankees*.

In a letter to the Yankees, Kerouac proposes trading future Hall of Famers Hank Greenberg and Charlie Gehringer and three others for another legend, Joe DiMaggio. “Dear John,” Dudworth writes back. “I would not let go of DiMaggio for those stumblebums if you threw in city hall, the library, B&M carshop and the Ford MC of Dt [Motor Company of Detroit].”

That means Greenberg and Gehringer stayed with the Tigers, right?



Descriptions of the illustrations accompanying the article

The Beat of Fantasy Baseball

To view the photos accompanying the above article from *The National Pastime*, volume 28, 2008, pp. 40 - 44, please go to the following website: <http://sabr.org/content/the-national-pastime-archives> - Then select **TNP #28 (2008)** to download the publication.

Page 40: (Photo of Jack) - "Before achieving fame as a leading literary voice of the Beat Generation, Jack Kerouac aspired to be a sportswriter and already as a teenager had created a highly detailed imaginary baseball universe."

Page 41: (Photo of Jack's game) - "Kerouac used an intricate array of cards and boxes to record the results of an at-bat. The cards on the left, circa 1936, probably reflect Kerouac's early technique of play, which involved matchsticks and a marble. The cards on the right, circa 1956, probably reflect his later technique, which yielded a range of probability outcomes that corresponded to each player's level of skill."

Page 42: (Photo of team cards from Jack's game) - "Social change in Kerouac's fantasy league often mirrored, or was mirrored by, social change in real-life Major League Baseball. Coinciding with an influx of Latino players into MLB was the addition of shortstop "El Negro" and utility man Jorge Orizaba to the roster of Kerouac's Philadelphia Pontiacs."

Page 42: "This diagram of the board that Kerouac's fantasy baseball is played on comes complete with a statistical definition of four skill levels of batters, four levels of pitchers, and fielding results."

Page 43: (Photo of a mock sports page with statistics from Jack's game) - "Many a youth made up such baseball cards," baseball reporter Stan Isaacs once wrote. "The charm of Kerouac's cards was the imagination he brought to them, creating wondrous personalities, keeping records, writing stories about the action."

LAST MINUTE NEWS

DEATH OF ONE OF THE FOUNDERS OF THE KIROUAC FAMILY ASSOCIATION

Hébert Kirouac, Thérèse (1927-2014)

At Enfant-Jésus Hospital in Quebec City, on 21 January 2014, at the age of 86, died Mrs. Thérèse Hébert Kirouac, widow of Guy Kirouac (**GFK 00515**). She leaves to mourn her children: Jean-Guy (Lise Laferrière), Ginette, André (Danielle Dion), François (Christiane Tanguay), Jacques (Chantal Melançon); her grandchildren, Geneviève, Frédéric, Sébastien, Marie-Ève, Catherine, the late Andréanne, Marc-André, Charles, Benoit, Michelle, Gabrielle and their spouses; her great-grandchildren; brothers, sisters and their spouses, from the Hébert and Kirouac families as well as many nephews, nieces, relatives and friends. Funeral was held on 27 January 2014 in Saint-Charles-Borromée Church in Charlesbourg (Québec).



Gary James Kirouac, Contemporary Christian Singer/Songwriter

by René Kirouac

During the 2013 Annual Kirouac Family Gathering held in Warren/Detroit in July, as tradition goes on these occasions, the Saturday evening includes entertainment after dinner and we were privileged to hear Gary James Kirouac (GFK 00901) who sang one of his own compositions entitled ***My! How Things Change***. All present were deeply moved by his words and music. Tears welled up in many eyes; the words and the tune of this insightful musical poem rang true. It was romantic and nostalgic. At the end of this article, you will find the text. The information for this article was provided by Gary and/or can be found on his website.

Who is this Gary? Born in 1952, he was remarried 27 years ago to Sandra A. Biernat and they have two wonderful children, a daughter, Jakki, born in 1986, and a son, Nicholas born in 1989. Gary studied Electronics at MCCC. Then automotive design at Central Michigan University; later earned his (Microsoft Certified Professional) MCP and MCTS at Computer Training Dot Com. Working in Industrial Cleaning Supply Support Sales, he became ICRC certified in carpet care, Blood Born-Pathogens, and Certified in Wood floor/Gym floor Refinishing, Carpeting and Stone Floor Care. He also worked four years for Lowes, in Chesterfield, MI, on the Commercial Sales desk where he managed all phases of Commercial Construction projects, some running upwards of \$100,000.00 – \$250,000.00 in supplies and deliveries, which were executed flawlessly, through his professional planning insight.

What a circuitous road but as Gary answers the question: What do you do



Photo: Gary Kirouac collection

when the economy starts to slow down? Keep finding more skills to learn and re-invent yourself! In these rather difficult economic times, this sounds like very valuable advice. And it led him to achieving his dream. When questioned about what he really dreamt of doing in life, Gary answered: “I really have always wanted to be a successful songwriter and recording artist, with a successful repertoire of authentic, meaningful, and quality songs! The ability to enter a listener’s heart and mind and help them to find hope, inspiration, joy, relief, and respect and appreciation of the power of music would be a dream-come-true!”

Singer/Songwriter and Communicator, Gary Kirouac, is the Founder and President of **“AOS” Apostles of Sound Company**. This vital **Audio Ministry** has been a solid encouragement to countless pastors, worship leaders, and musicians for the past ten years in and around the Detroit-Metro area, and also in Guatemala and Central America.

Furthermore, Gary has co-authored the thirty-day devotional book entitled **Heart Strings**. Gary spent over fifteen years of personal studies with the Holy Spirit at **Bible Benchmark University** which earned him the revered nick-name of **Bible Gary** at General Dynamics, Land Systems Division in Sterling Heights, MI. During which time the inter-denominational **prayer team** of workers formed and gathered on lunch/break-time! Gary personally led over fifty people to the saving knowledge of Our Lord Jesus Christ, while working there.

In the 1982-83 years Gary was guest artist on many local broadcasts, including **Healing for The Nations**. He has also worked with many artists, including Janny Grein, The Imperials, Phil Driscoll, and Kate McVeigh. Recently he worked with Aaron Crider, Revivalist Steve Backland, and Leonard Jones.

Gary is well known in the **Detroit Area Full Gospel Business Men**. For over ten years, he did sound support and audio for appearing artists at each Dinner Event. For five consecutive years, Gary provided sound, technical and audio support for **The Annual Assembly of God Pastor's Convention** in Grand Traverse Resort in Traverse City, MI.

To listen to Gary singing
My! How things change!

go to: <http://www.reverbNation.com/garykirouac>

To download the song from iTunes go to: <https://itunes.apple.com/us/album/my-how-things-change-single/id659940619>

My! How Things Change!

Words and Music: Gary James Kirouac

Life's little struggles
Like a splash in the puddle
I've stepped in along the way
Dried up in a moment
And just went away.
But the people right here,
Are just so dear,
More than all the words I could say
That's why I came back,
To be here today **

I sat on the beach,
Where I used to dream
Of how my future would be
Like a lake
Stretching farther than I could see
As I look at things now
After travailing so far
One thing seem plain to me
My future still farther than my eyes can see **

Like my Mom and my Dad,
I wish some of my friends
Could be here with us today
I have so much to tell them
Since they left and went away
Deep down inside
I lost some of my pride
As the tears washed down my face
All I have now
Are just memories

Like the splash in the puddle
Life's little struggles
Will dry up and go away
So will some of the painful memories
Of friends that have gone
That once traveled along
Shared how their future would be
All I have now are just memories (bis) **

** My! How things change! (ter)
From the way they used to be
My! How things change! (ter)
But not my memories

Germaine Kirouac (1899-1988)

In Saint-Narcisse-de-Beaurivage (County of Lotbinière) on 21 April 1899, a baby girl was born to Hortence Rhéault and Didace Kirouac. The same day she was baptised Marie-Antoinette-Germaine by the Parish Priest, Father Rouleau. She was the fourth of fifteen children born to her parents, including four boys who died in infancy. She grew up in Saint-Narcisse where the family lived.

On 2 June 1909, ten-year old Germaine did her First Communion and, two years later, on 22 June 1911, she was confirmed by Monseigneur Paul-Eugène Roy, Auxiliary Bishop of Quebec City. In September 1915 her parents sent her to the Congregation of Notre-Dame boarding school in Sainte-Marie-de-Beauce where she completed her studies.

After teaching for three years, on 19 January 1923, she entered the Congregation of Notre-Dame. That meant going to the CND Mother House in Montreal. On 20 July 1923, she received her nun's habit. On 20 January 1925, she said her first vows and was given the name of **Sainte-Hortensia**; and, on 12 August 1930, she pronounced her perpetual vows.

Her thirty-three-year teaching career started at the CND Boarding School in Iberville in January 1925. Her first twelve years of devoted and much appreciated teaching there were followed by many more in various CND "Pensionnats" (boarding schools)

and are well worth mentioning. She also thought home economics and culinary art at École Sacré-Cœur (Sacred Heart School) in Quebec City (1937-1939), then at École des Saints-Martyrs-Canadiens (Canadian Holy Martyrs School) in Quebec City (1939-1945) and (1951-1953); then on to Rivière-Ouelle (1945-1948) and from there to Verdun (Montreal suburb) at Notre-Dame-de-Lourdes School (1948-1951); Notre-Dame-du-Saint-Rosaire School (1953-1956) and again at Notre-Dame-de-Lourdes School (1956-1958).

Her long and fruitful teaching career eventually came to an end but she went on to be receptionist at the CND boarding school in Joliette (Lanaudière County) in 1958. However, as of April 1959, she was sent to Sainte-Dorothée (Laval, north of Montreal) for much needed rest until 1964. Then from 1964 to 1967, she was assigned to bookkeeper ("économiste") at Sœur-Sainte-Anne-Marie School. In 1967, she carried out similar accounting work at the CND Convent in L'Assomption. After some twenty years dealing with figures, sadly she had to face retirement. But that did not faze her; she found other ways to be helpful. However, by October 1988 she was admitted to the CND Notre-Dame-de-Bon-Secours Infirmary* (Next to the Notre-Dame-de-Bon-Secours Chapel in Old Montreal).

Besides her work in finance, she spent her leisure hours knitting (baby) outfits using fine white and pastel coloured wool. During the



Germaine Kirouac

last years of her life, her eyesight weakened quite rapidly so, when she could no longer read or write, she spent time listening to radio and television.

She died on 24 November 1988 at 3:15 p.m. and her funerals were held two days later, on 26 November in the Congregation of Notre-Dame Chapel at the CND Mother House** in Montreal and she was buried in the CND plot in Notre-Dame-des-Neiges Cemetery in Montréal.

Translator's Notes

*The hospital is near the Notre-Dame-de-Bonsecours in Old Montreal. The building also includes a wonderful museum telling the story of Sainte Marguerite Bourgeois and the founding of the Congregation of Notre-Dame.

**The CND Mother House on Sherbrooke Street in Westmount was sold some years ago and, since 1988, it houses Dawson College.

Many thanks to Sister Suzanne Rochon, archivist of the Congregation of Notre Dame, for information from archival documents.

REUNION OF THE KYROUACS OF ILLINOIS

The biennial reunion of the Kyrouacs of Illinois will be
Saturday, 2 August 2014, at the home of Pam Kyrouac-Saindon of Kankakee.



IN MEMORIAM



BLANCHETTE, NAPOLÉON (1922-2013)

In La Tuque (Quebec), at the Haut-Saint-Maurice Hospital, on 27 October 2013, aged 91 years and 7 months, died Napoléon Blanchette, widower of Laurette Desmeules. He was a Canadian veteran. Funerals were held on 5 November 2013 in Saint-Zéphirin Church in La Tuque followed by burial in the parish cemetery. He was preceded in death by his brothers: Arthur and Alcide Blanchette; his sister Florence Blanchette Filion. He leaves to mourn his children: André Blanchette, Colette Blanchette, Michel Blanchette, Réjean Blanchette (**Guylaine Kirouac**), Daniel Blanchette (Francine Beaulieu) and Lynda Blanchette; his grandchildren & great-grandchildren; brothers-in-law & sisters-in-law: Fernand Filion (the late Olivette Blanchette), Marcel Desmeules, Jean-Guy Desmeules, Fernand Desmeules, André Desmeules and Diane Desmeules (Claude Francoeur).

BOUCHER, MYRIAM (1974-2013)

At the CHUL (Laval Hospital) in Quebec City, on 31 December 2013, at the age of 39, died Myriam Boucher. Special wake will take place on 6 January 2014 at the Lépine Cloutier Funeral Parlour in Quebec City. She leaves to mourn her children: Alexandra & Élisabelle Couillard (their father Pierre), **Marylou Kirouac (her father François Kirouac)**; her mother, Charline Paquet (Jacques Lizotte), her father, Jacques Boucher (Damaris Martinez); her brother, Nicolas Boucher (Isabelle Gagnon); her grandparents: Michel Paquet & Julianne Dionne; her God-daughter, Bella Boucher, her nephews: Simon Nicolas & Samuel Boucher; many relatives and friends.

DESBIENS LAUNIER, JACQUELINE (1922-2013)

At the CSSS in Trois-Rivières – Regional Long Term Care Centre - on 4 November 2013, aged 90 years & eleven months, died, Mrs. Jacqueline Desbiens, widow of Alcide Launier. Funerals were held on 8 November 2013 at the Châteaudun Funeral Parlour in Trois-Rivières. Burial was in Sainte-Marie-Madeleine Cemetery. She leaves to mourn her children: Lise (Michel Roof), Roger (**Nicole Kirouac**), Claude (Carole Giguère); her grandson, Louis-Olivier (Renée Lanthier); her brothers and sister: Maurice Desbiens (Marthe Filipeau), Claude Desbiens (Jeannine Touchette) & Pauline Desbiens; her brother-in-law and sisters-in-law: Gaspard Therrien (the late Thérèse Desbiens), Alice Launier (Fernand Lord), Aline Launier, Ruth Duval (the late Aimé Launier), Berthe Launier (the late Gilles Blanchette).

DE SENNEVILLE, ARTHUR (1936-2013)

Heart & Lung University Centre, on 23 December 2013, at the age of 77 died Arthur de Senneville, husband of Hélène Kirouac (GFK 02100), son of the late Rose (née Roux) & Achille de Senneville. Funerals were held on 28 December 2013 at the Notre-Dame-de-Vanier Church. Besides his wife, Hélène Kirouac, he leaves to mourn his children: Michel (Diane Martin), Chantal (Gaétan Turgeon) & Johanne (Éric Boudreault); his beloved grandchildren: Maxime (Mylène), Catherine, Audrey-Ann, Kassandra, Nicolas & Samuel.

FRAPPIER KIROUAC, HUGUETTE (1932-2013)

In Montréal, on 7 November 2013, at the age of 81, died Huguette Frappier-Kirouac, wife of **Roger Kirouac (GFK 01374)**. She leaves to mourn her children: Pierre (Lisette), France

Tourville (André) and Michel, her grandchildren: Yann, Annick, Danny and Martin, her great-grandchildren; her sister Thérèse Bénard. Funeral were held on 16 November in the Chapel of the Magnus Poirier Funeral Parlour on Sherbrooke Street East, Montréal.

KEROACK, BERNARD WALTON Jr. (1934-2013)

Keroack, Bernard Walton Jr., 79, of Havelock, passed away Sunday, December 22, 2013, at his home. A private graveside service with Military Honors will be held. Mr. Keroack was a retired Chief Warrant Officer 3 from the U.S. Marine Corps and served in both the Korean War and Vietnam War. He worked for Servair on base at Cherry Point and also for Sears in New Bern and Havelock. He was past president of the Booster Club at Havelock High School and was active in the Crystal Coast Radio Controllers. He is survived by his wife, Arlene Keroack of the home; daughter, Catherine Connors of Havelock; three sons, Gary B. Keroack and wife Lynn of Scott A. Keroack and wife Sheila of Swansboro; sister, Sue Kannally of New Portland, Maine; three Jacksonville, Fla., Stephen R. Keroack of New Bern, and granddaughters, Emily, Lauren and Tiffany; and grandson, Nathaniel. He was the son of Bernard Walton Senior and Julia Kathleen Whynaught and the grandson of **Ovila Keroack (GFK 02532)** and Angelina Hawkins.

KÉROUAC-BRENKE, HÉLÈNE (1949-2013)

At the Enfant-Jésus Hospital in Quebec City, on 4 November 2013, aged 64 died **Hélène BRENKE, née Kérouac (GFK 02061)**, spouse of Raymond Brenke. She was the daughter of the late Rita (née Moreau) and the late Jean-Charles Kirouac. Formerly from L'Islet, she lived in Quebec City. Besides her husband, she leaves to

mourn her son: Karl-Heinz; her brother Gaston (the late Thérèse Lachance); her cousins: Rita (the late Jean-Paul), Yolande (the late René) & Jean-Yves Cloutier (Marie); her nephew, Bruno Kirouac & her niece, Sylvie Kirouac. From the Brenke family she leaves: the late Franz, Hans, the late Henri, Michèle, Fritz «lto», Edwig and their families; other relatives and friends. Funerals were held on 16 November in Notre-Dame-de-Bonsecours Church in L'Islet followed by burial of the ashes in the Parish Cemetery.

KIROUAC, ARLENE MAVIS
(born FORREST)
(1934-2013)

Unexpectedly with her family by her side at Lakeridge Health Oshawa, on 27 September 2013 at the age of 79, died Arlene (Forrest), beloved wife for 57 years of **Darrell Kirouac (son of Kathleen née Fearon & Gérard Kirouac)**. Loving mother of Dale (Theresa), Dianne (Steven Gilbert) & Sheryl. Proud Nana of Tamara, Caitlyn, Danica & Kelsey. Great-Granny of Selina. Dear Aunt of Linda, David & Sandra. Predeceased by her parents John and Mary Forrest & her siblings Winnie, Keith & Gwen. A private family service has taken place followed by interment at Mount Memorial Gardens in Whitby, Ontario.

KIROUAC, BENOIT
(1934-2013)

At the Honoré-Mercier Hospital in Saint-Hyacinthe (QC), on 12 October 2013, at the age of 79, died **Benoit Kirouac**, son of Jeanne Emma (née Pelletier) and **Florentin Kirouac (GFK 02727)**. He leaves to mourn his partner Laurette Tucker; the mother of his children, Simone Boucher; his children: Jean-Guy (Chantal), Gaétan (Carole), Sonia (Maurice) & Stéphane (Caroline); his grandchildren & great-grandchildren; also his brothers and sisters: Gisèle, the late Marcel, Rachel, Marielle, Louiselle, Jacques & Carmen; as well as his brothers-in-law & sisters-in-law, other relatives & friends. Funeral was held at

St. Dominique Parish Church followed by burial of the ashes in the Parish Cemetery.

KIROUAC PUGLIANO, HUBERTE
(1921-2013)

At the Laval University Hospital in Quebec City, on 26 October 2013, aged 91 died Huberte née Kirouac (GFK 002253), wife of the late Joe Pugliano. She was the daughter of the late Marie Anna, née Caron, & the late Wilfrid Kirouac. Funerals were held on November first 2013 in the Très-Saint-Sacrement Church followed by burial in Notre-Dame de Belmont Cemetery. She leaves to mourn her niece, Lise Kirouac; other nephews & nieces: Thomas & Jean Boudreau, Josée, Sylvie & Pierre-Yves Kirouac. ***Mrs. Kirouac Pugliano was the sister of Sarto Kirouac, one of the founding members of our Association and the aunt of René Kirouac, the current KFA treasurer.***

MAILHOT KIROUAC, RÉJEANNE
(1920-2013)

At the Hôtel-Dieu Hospital in Arthabaska, on 10 December 2013, at the age of 92, died, Réjeanne Mailhot Kirouac, widow of **Benoit Kirouac (GFK 02338)**. Funerals were held on 14 December 2013. She leaves to mourn her children: Alain Kirouac (Marie Houle), Andrée Kirouac, Roder Kirouac, Isabelle Kirouac and Luc Kirouac (Manon Picard); her grand-children: Sarah, Vincent, Loïc, Kathryn, Kathia, Anne-Andrée, Marie-Michèle, Sébastien, Mikael, Cyndy, Pierre-Luc and Ludovic; her great-grandchildren: Hanzo, Raphael, Maude, Vanessa, Jessica, Caroline, Antoni, Raphael, Lilou and Genesis; one great-great-grandson: Logan; her sister-in-law, Madeleine Messier Mailhot.

MUIR, (born PLATTEFAUT)
WALBURGA (1931-2013)

After a brief illness, Walburga passed away peacefully surrounded by her family on 20 October 2013 in her 82nd year in St. Catharines, (Ont.) Beloved wife of the late Gavin Muir. Loving

mother of **John Muir & Francyne Kirouac-Muir**, Christiane Muir & Doug Mole, Magdalena Muir & Nabil Chaoui, Paul & Lillian Muir and the late Peter Muir. Cherished grandmother of Anna and Andre, she will be fondly missed by her family & friends. Funeral Liturgy was celebrated at St. Thomas Aquinas Roman Catholic Church, in St. Catharines, on 25 October, followed by burial at Victoria Lawn Cemetery.

VAN GILDER, KEVIN
(1964-2013)

Kevin R. VanGilder, 49, of Kankakee, died 13 December 2013. Mr. VanGilder was born 4 August 1964, in Kankakee, the son of Earl and Mabel **Curwick** VanGilder. He was a graduate of Herscher High School and had been employed by Swanel Beverage Co. He enjoyed NASCAR, boating, riding his Harley, golfing and fishing with his daughter. He was an avid fan of the Chicago Cubs. He is survived by his mother, of Kankakee; his wife, the former Michele Fortin; three daughters, Danielle Fortin, of Kankakee, and the twin sisters, Madisyn and Makenzie VanGilder, of Bourbonnais; three sisters and brothers-in-law, Joyce & Daniel Benjamin, of Kankakee, Bonnie & Jack Kohl, of Manteno, and Bonita & Glenn Morton, of Wisconsin; three brothers and two sisters-in-law, Everett VanGilder (Margarett), of Piper City, Fred and Marsha VanGilder, of Bradley, and Raymond & Sharon VanGilder, of Bonfield; one grandson, Greyson. He was preceded in death by his father, and three brothers, Roger, Vernon and Earl J. VanGilder. Funeral service was held at Clancy-Gernon-Hertz Funeral Home, Kankakee. Burial in Bonfield Cemetery, Bonfield. Memorials may be made to his daughters' education.

Our Deepest Condolences
to the Bereaved Families



GENEALOGY / THE READERS' PAGE

The KFA's computerized genealogical data base comprises a number of persons' names for which we are missing either the spouse and/or parents' names. Answers to the following questions would enable us to complete our data. Feel free to consult previous issues of Le Trésor and forward us the relevant info.

*Many thanks,
François Kirouac*

Question 435

What are the names of the parents of Tracey Ackerson, spouse of Brian Kerouac (GFK 01556), son of Paul Edward Kerouac and Kathryn Kulas?

Question 436

What are the names of the parents of Charles Langlais, spouse of Marta Ann Kerouac (GFK 01555), daughter of Paul Edward Kerouac and Kathryn Kulas?

Question 437

What are the names of the parents of Raymond Tolson, spouse of Joan Kerouac (GFK 01552), daughter of Armand Kerouac and Alva Travers?

Question 438

What are the names of the parents of Richard L. Clark, spouse of Catherine St-Amant, daughter of Patricia Ann Kerouac (GFK 01551) and Paul St-Amant?

Question 439

What are the names of the parents of Linda McIn, spouse of David St-Amant, son of Patricia Ann Kerouac (GFK 01551) and Paul St-Amant?

Question 440

What are the names of the parents of Gladys Smith, spouse of Albert St-Amant, son of Patricia Ann Kerouac (GFK 01551) and Paul St-Amant?

Question 441

What are the names of the parents of Cécile Fortin, first wife of Roger Lévesque, son of Julie Alice Kerouac (GFK 01569) and Joseph Lévesque? The couple was married in Saint-Antoine (Quebec) on 8 July 1946.

Question 442

What are the names of the parents of Yvette Larouche, second wife of Roger Lévesque, son of Julie Alice Kerouac (GFK 01569) and Joseph Lévesque? The couple was married in the Parish of St-Georges in Cacouna (Quebec) on 8 August 1970.

Question 443

What are the names of the parents of Marie Paule Ouellet, third wife of Roger Lévesque, son of Julie Alice Kerouac (GFK 01569) and Joseph Lévesque? The couple was married in the Parish of St-Ludger in Rivière-du-Loup on 5 December 1987.

Question 444

What are the names of the parents of Émilie Nelson, first wife of Armand Lévesque, son of Julie Alice Kerouac (GFK 01569) and Joseph Lévesque? The couple was married in Sayabec (Quebec) on 6 April 1932.

Question 445

What are the names of the parents of Marthe Pelletier, second wife of Armand Lévesque, son of Julie Alice Kerouac (GFK 01569) and Joseph Lévesque? The couple was married in the Cathedral in Montreal on 31 August 1963.

Question 446

What are the names of the parents of Frédéric Bourgault, first husband of Malvina Kirouac, daughter of Simon Alexandre Kerouac (GFK 01957) and Madeleine Gamache? The couple was married in the Notre-Dame-de-Bonsecours Church/Parish in L'Islet on 29 January 1861.

Question 447

What are the names of the parents of Eusèbe Montour, second husband of Malvina Kirouac, daughter of Simon Alexandre Kerouac (GFK 01957) and Madeleine Gamache? The couple was married in Saint-Jacques Church/Parish in Montreal on 27 June 1874.

Question 448

What are the names of the parents of Guylaine Kirouac, spouse of Réjean Blanchette, son of Napoléon Blanchette and Laurette Desmeules? (See In Memoriam, p. 32.)

Question 449

What are the names of the parents of François Kirouac, spouse of Myriam Boucher, daughter of Jacques Boucher and Charline Paquet? She is the mother of Marylou Kirouac. (See In Memoriam, p. 32.)

Question 450

What are the names of the parents of Nicole Kirouac, spouse of Roger Launier, son of Alcide Launier and Jacqueline Desbiens? (See In Memoriam, p. 32.)

We welcome your genealogical questions and we will do our very best to answer them.

Results will be published in future issues of Le Trésor.

The Editor

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*Alexandre
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*Maurice Louis
Le Bris De Roach*

Alexandre De Roach

KIROUAC FAMILY ASSOCIATION ANNUAL GATHERING

**Saturday, 16 August 2014, in Ville de Saguenay,
On the shore of the Saguenay Fjord**

REUNION OF THE KYROUACS OF ILLINOIS

The biennial reunion of the Kyrouacs of Illinois will be
Saturday, 2 August 2014, at the home of Pam Kyrouac-Saindon of Kankakee.

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