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HOWL

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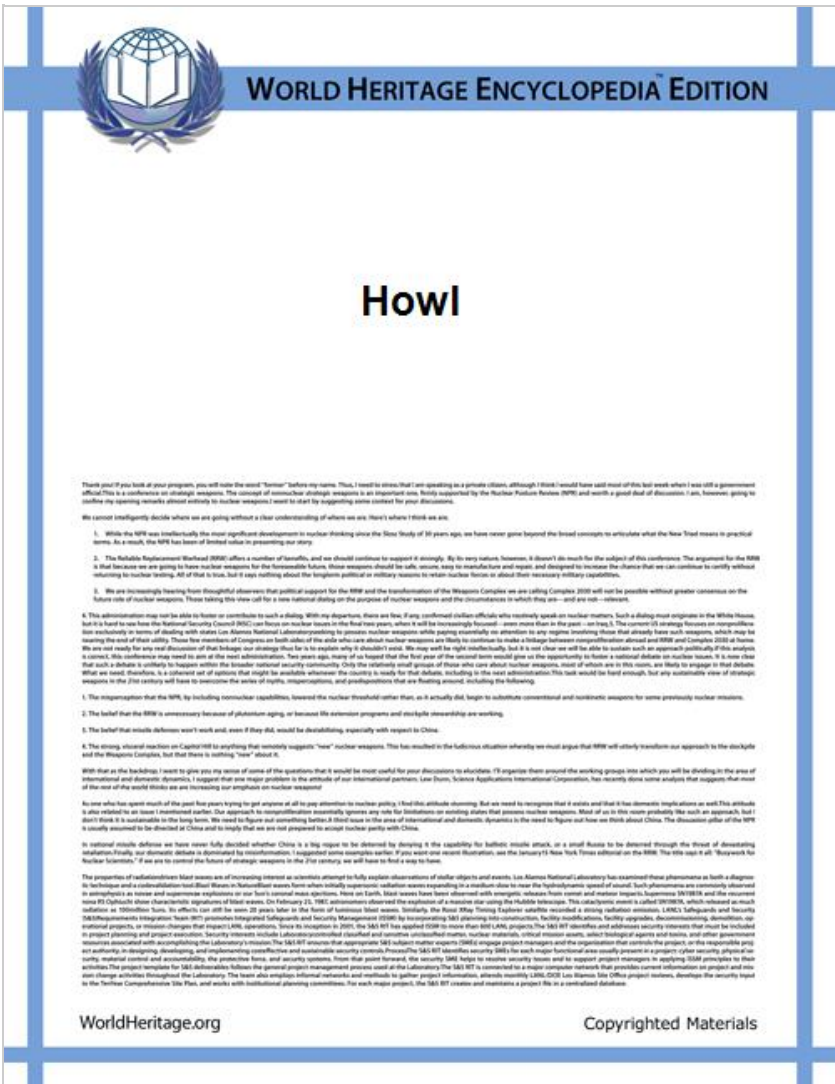
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Controversies, Poetry by Allen G

Literature, Works About Labor

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WORLD HERITAGE ENCYCLOPEDIA™ EDITION

Howl

Thank you! If you read all of your program, you will note the word "Howl" before my name. This is to honor that I am speaking in a private citizen, although I think I would have said most of the last week when I was off a government official. This is a conference on strategic weapons. The concept of asymmetric strategic weapons is an important one. Highly supported by the Nuclear Posture Review (NPR) and with a good deal of discussion I am, however, going to outline my opinion, mostly about security to nuclear weapons. I want to start by suggesting some context for your discussion.

We cannot intelligently decide what we are going without a clear understanding of what we are. Here's where I think we are.

1. While the NPR was undeniably the most significant development in nuclear thinking since the Sims Study of 30 years ago, we have never gone beyond the broad concepts to articulate what the New Triad means in practical terms. As a result, the NPR has been of limited value in presenting our story.
2. The Robt. McNamara Report (RMR) offers a number of benefits, and we should continue to support it strongly. By its very nature, however, it doesn't do much for the subject of this conference. The argument for the RMR is that because we are going to have nuclear weapons for the foreseeable future, those weapons should be safe, secure, easy to maintain and used, and designed to increase the chance that we can continue to carry without returning to nuclear testing. All of that is true, but it says nothing about the long-term political or military reasons to return nuclear focus to about the necessary military capabilities.
3. We are increasingly hearing from thoughtful observers that political support for the RMR and the transformation of the Weapons Complex we are calling Complex 2039 will not be possible without greater consensus on the future role of nuclear weapons. These talking the show call for a new vision, starting on the purpose of nuclear weapons and the circumstances in which they are—and are not—required.
4. The administration may not be able to focus on such a debate. With the department, state and the very confused nuclear officials who routinely speak on nuclear matters, such a debate must originate in the White House, but it is hard to see how the National Security Council (NSC) can focus on nuclear issues in the first few years, when it will be increasingly focused—more than in the past—on Iraq. The current NSC strategy focuses on capabilities for security or terms of dealing with Iran. So, National Security Council (NSC) can focus on nuclear issues while paying attention to attention to any regime, ensuring that that already has such programs, which may be hearing the end of their utility. These few members of Congress on both sides of the aisle who are about nuclear weapons are likely to continue to make a bridge between congressional demand and RMR and Complex 2039 at home. We are not ready for any real discussion of that bridge or strategy that is to explain why it doesn't exist. The way we will be able to understand such an approach probably if it emerges in context. My conference may need to be at the next administration. Two years ago, many of us hoped that the first year of the second term would give us the opportunity to foster a national debate on nuclear issues. It is now clear that such a debate is unlikely to happen within the broader national security community. Only the relatively small group of those who care about nuclear weapons, most of whom are in this room, are likely to engage in that debate. What we need, therefore, is a cabinet of opinion that might be available whenever the country is ready for that debate, including in the next administration. This book would be best enough, but any systematic view of strategic weapons in the 21st century will have to overcome the sense of myth, misperceptions, and misconceptions that are festering around, including the following.

1. The impression that the NPR, by including conventional capabilities, lowered the nuclear threshold rather than, as it actually did, begin to substitute conventional and non-nuclear weapons for some previously nuclear missions.
2. The belief that the RMR is necessary because of plutonium aging, or because the extension programs and recycle stewardship are working.
3. The belief that the RMR results deliver what we need, even if they did, would be destabilizing, especially with respect to China.
4. The strong visceral reaction on Capitol Hill to anything that remotely suggests "new" nuclear weapons. This has resulted in the ludicrous situation whereby we must argue that RMR will utterly transform our approach to the doctrine and the Weapons Complex, but that there is nothing "new" about it.

With that as the backdrop, I want to give you my sense of some of the questions that it would be most useful for your discussions to elaborate. I'll organize them around the working groups into which you are dividing in the area of international and domestic dynamics. I suggest that one major problem in the attitude of our international partners, Law, Science, Applications International Corporation, has recently done some analysis that suggests that most of the rest of the world thinks we are increasing our emphasis on nuclear weapons.

Some who have spent much of the past few years trying to get anyone at all to pay attention to nuclear policy, I find this attitude disturbing. But we need to recognize that it exists and that it has domestic implications as well. This attitude is also related to our own international partners. Our approach to nonproliferation essentially ignores any role for limitations on existing states that possess nuclear weapons. Most of us in this room probably like such an approach, but I don't think it is sustainable in the long term. We need to figure out something better. A third issue in the area of international and domestic dynamics is the need to figure out how we think about China. The discussion paper of the NPR is usually assumed to be directed at China and to imply that we are not prepared to accept nuclear parity with China.

In national missile defense we have never fully decided whether China is a big target to be deterred by denying it the capability for ballistic missile attack, or a small Russia to be deterred through the threat of devastating retaliation. Finally, our domestic debate is dominated by misperceptions. I suggested some examples earlier. If you want to read more illustrations, see the January 15 New York Times editorial on the NPR. The title says it all: "Worked for Nuclear Scientists." If we are to control the future of strategic weapons in the 21st century, we will have to find a way to have.

The progress of radiolanthanide based assays of increasing interest as scientists attempt to fully explain observations of stellar objects and events. Los Alamos National Laboratory has examined these phenomena as both a diagnostic in technique and a calibration standard that allows for the detection of events from which radiolanthanide assays are required in a number of cases to near the high-resolution speed of sound. Such phenomena are commonly observed in astrophysics as well as in supernovae explosions on our Sun's coronal mass ejections. Here on Earth, blast waves have been observed with emerging, relatively from coral and meteor impacts. Supernovae SN1987A and the recurrent nova PT Cygni have characteristic signatures of their events. On February 15, 1985, astronomers observed the explosion of a neutron star using the Hubble telescope. The radiolanthanide event is called SN1985, which released as much radiation as 100,000 Suns. Its effects can still be seen 20 years later in the form of luminous blast waves. Similarly, the Rossi X-ray Timing Explorer satellite recorded a strong radiolanthanide emission. LANS, Safeguards and Security (SAS) Management Integration Team (SMT) provides Radiolanthanide and Security Management (SRM) by incorporating SRM planning for construction, facility modifications, facility operations, decommissioning, demolition, site remediation projects, or mission changes that impact LANS operations. Since its inception in 2001, the SAS RT has applied SRM to more than 800 LANS projects. The SAS RT identifies and addresses security interests that must be included in project planning and program execution. Security interests include Laboratory-operational classified and sensitive unclassified matter, nuclear materials, critical mission assets, state-of-the-art agency and testing, and other government resources associated with accomplishing the Laboratory mission. The SAS RT ensures that appropriate SRM subject matter experts (SME) engage project managers and the organization that controls the project, or the responsible party and authority in designing, developing, and implementing construction and sustainable security controls. Properly, the SAS RT identifies security risks for each major functional area usually present in a program. Other security risks include safety, material control and accountability, the protective force, and security systems. From that point forward, the security SME helps to resolve security issues and to support project managers in applying SRM principles to their activities. The program template for SRM identifies the general project management process used at the Laboratory. The SAS RT is considered to be a major computer network that provides current information on project and site area change activities throughout the Laboratory. The team also employs informal networks and methods to gather project information, attends monthly LANS, COS, Los Alamos Site Office project reviews, develops the security input to the Nuclear Complex Information System, and works with institutional planning committees. For each major project, the SAS RT creates and maintains a project file in a centralized database.

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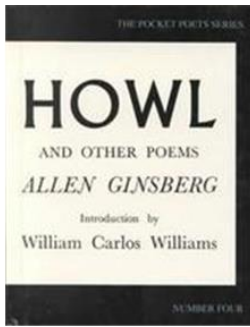
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Howl and other poems

by Allen Ginsberg



"Howl and Other Poems" was published in the fall of 1956 as number four in the Pocket Poets Series from City Lights Books.

Written	1955
Country	United States
Language	English

coffeehouse known today as the Caffe Mediterraneum in Berkeley, California. Many factors went into the creation of the poem. A short time before the composition of "Howl," Ginsberg's therapist, Dr. Philip Hicks, encouraged him to quit his job and pursue poetry full-time.^{[4][5]} He experimented with a syntactic subversion of meaning called parataxis in the poem "Dream Record: June 8, 1955" about the death of Joan Vollmer, a technique that would become central in "Howl."^{[4][6]}

Ginsberg showed this poem to

"**Howl**" is a poem written by Allen Ginsberg in his 1956 collection of poetry titled *Howl and Other Poems* to Carl Solomon.

Ginsberg began work on "Howl" as early as 1954. A 1997 audio tape archive at the University of California, Berkeley, can be heard reading early drafts of his poem to his friends and associates. "Howl" is considered to be one of the most important works of American literature.^{[1][2]} It came to be associated with the writers known as the Beat Generation.^[1]

There is no foundation to the myth that "Howl" was written in a

BACKGROUND

Allen Ginsberg wrote drafts of the poem "Howl" in mid-1954 to early 1955, purportedly at a

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Allen Ginsberg

Poetry collections	<p><i>Kaddish and Other Poems</i> (1961) </p> <p><i>Reality Sandwiches</i> (1963) </p> <p><i>Planet News</i> (1968) </p> <p><i>The Fall of America: Poems of These States</i> (1973) </p> <p><i>Mind Breaths</i> (1978) </p> <p><i>White Shroud Poems: 1980–1985</i> (1986)</p>
Poems	<p>"Pull My Daisy" (late 1940s) </p> <p>"A Supermarket in California" (1956) </p> <p>"America" (1956) </p> <p>"Howl" (1956) </p> <p>"Ignu" (1958) </p> <p>"Kaddish" (1961) </p> <p>"Wichita Vortex Sutra" (1966) </p> <p>"Iron Horse" (1973) </p> <p>"Hadda Be Playing on the Jukebox" (1975) </p> <p>"Plutonian Ode" (1978)</p>
Other works	<p><i>The Yage Letters</i> (1963, letters) </p> <p><i>Songs of Innocence and Experience by William Blake, tuned by Allen Ginsberg</i> (1970)</p> <p><i>Deliberate Prose 1952–1995</i> (2000, essays)</p>
Films	<p><i>Pull My Daisy</i> (1959) </p> <p><i>Life and Times of Allen Ginsberg</i> (1993) </p> <p><i>Beat</i> (2000) </p> <p><i>Allen Ginsberg Live in London</i> (2005) </p> <p><i>Corso: The Last Beat</i> (2007) </p> <p><i>I'm Not There</i> (2007) </p> <p><i>Chicago 10</i> (2009) </p> <p><i>The Chicago 8</i> (2010) </p> <p><i>Howl</i> (2010) </p> <p><i>Kill Your Darlings</i> (2013)</p>

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[Full text of "Howl" and "Footnote to Howl" at the Poetry Foundation](#)

[Allen Ginsberg reads Howl.](#) 27 minutes of audio.

[Naropa Audio Archives: Allen Ginsberg class \(August 6, 1976\)](#) Streaming audio and 64 kbit/s MP3 ZIP

[Naropa Audio Archives: Anne Waldman and Allen Ginsberg reading, including Howl \(August 9, 1975\)](#) :

MP3 ZIP

[Allen Ginsberg Live in London -- live film from October 19, 1995](#)

[After 50 Years, Ginsberg's "Howl" Still Resonates](#)

[Reading of Howl and other poems at Reed College, Portland, Oregon, February 1956](#)

[Howls of Anger, and of Liberation by *The Nation*](#)

EXTERNAL LINKS

[Collins, Ronald & Skover, David. *Mania: The Story of the Outraged & Outrageous Lives that Launched a Cultural Revolution* \(New York: Basic Books, 2013\) \(March 2013\)](#)

[Charters, Ann \(ed.\). *The Portable Beat Reader*. Penguin Books. New York. 1992. ISBN 0-670-83885-3 \(hc\)](#)

[Ginsberg, Allen. *Howl*. 1986 critical edition edited by Barry Miles, *Original Draft Facsimile, Transcript & Variations*](#)

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Howl of the Censor. Jake Ehrlich, Editor. ISBN 978-0-8371-8685-6

Lounela, Pekka – Mäntylä, Jyrki: *Huuto ja meteli.* [Howl and turmoil.] Hämeenlinna, Karisto. 1970.

Miles, Barry. *Ginsberg: A Biography.* London: Virgin Publishing Ltd. (2001), paperback, 628 pages, ISBN 0

Raskin, Jonah. *American Scream: Allen Ginsberg's "Howl" and the Making of the Beat Generation.* Berkeley: Uni ISBN 0-520-24015-4

FURTHER READING

In late August 2007, Ron Collins, Lawrence Ferlinghetti, Nancy Peters, Bill Morgan, Al Bendich (one of LF's 1957 lawyers in the *Howl* case), and Eliot Katz petitioned Pacifica Ginsberg's *Howl* on October 3, 2007 to commemorate the 50th anniversary of the poem to be protected under the First Amendment against charges of obscenity. Fearing Pacifica New York radio station WBAI opted not to broadcast the poem. The station broadcast the poem on a special webcast program, replete with commentary (by Bob Holman and Ron Collins, narrated by Janet Coleman), on October 3, 2007.^[79]

2007 BROADCASTING FEARS

Boston independent alternative rock radio station WFNX became the first commercial station to broadcast "Howl" on Friday, July 18, 1997 despite Federal Communications Commission obscenity laws.^{[77][78]}

1997 BROADCASTING CONTROVERSY

On October 7, 2005, celebrations marking the 50th anniversary of the first reading of the poem took place in San Francisco, New York City, and in Leeds in the UK. The British event, *Howl for Howl*, was a book of essays of the same name, edited by Simon Warner and published by Routledge (ISBN 1-901927-25-3) reflecting on the piece's enduring influence.

The New York Times sent Richard Eberhart to San Francisco in 1956 to report on the poem. The result of Eberhart's visit was an article published in the September 2, 1956 *New York Times* "West Coast Rhythms". Eberhart's piece helped call national attention to "Howl" as the "most important poem of the young group" of poets who were becoming known as the spokespersons of the Beat generation.^[76]

CRITICAL RECEPTION

<i>Line</i>	<i>Reference</i>
<i>“Everyday is in eternity!”</i>	<i>A reference to “Auguries of Innocence” by Blake: “Hold Infinity in the palm of your hand and hold Death in an hour.” [75]</i>
<i>“Holy Peter holy Allen holy Solomon holy Lucien holy Kerouac holy Huncke holy Burroughs holy Cassady...”</i>	<i>Peter Orlovsky, Carl Solomon, Lucien Carr, Jack Kerouac, Herbert Huncke, and Neal Cassady.[75]</i>
<i>“Holy the Fifth International”</i>	<i>A reference to four “Internationals,” meetings of Communist, Socialist, and Anarchist groups. The First International was headed by Karl Marx and Frederick Engels in 1864. The Second International was headed by August Bebel in 1889. The Third International was headed by Vladimir Lenin in 1919. The Fourth International was headed by Leonid Brezhnev in 1958. The Fifth International, Ginsberg would</i>

FOOTNOTE TO "HOWL"

<i>Line</i>	<i>Reference</i>
<i>“I’m with you in Rockland/where we are great writers on the same dreadful typewriter...”</i>	<i>At Columbia Presbyterian Psychological Institute, Ginsberg wrote satirical letters to Malcolm de Chazal and T. S. Eliot, which he ultimately send.[70][71]</i>
<i>“I’m with you in Rockland/where you drink the tea of the breasts of the spinsters of Utica.”</i>	<i>A reference to Mamelles de Tiresias by Guillaume Apollinaire.</i>
<i>From “I’m with you in Rockland/where you scream in a straightjacket” to “fifty more shocks will never return your soul to its body again...”</i>	<i>Solomon actually received shock treatment and was in Pilgrim State.[72]</i>
<i>“I’m with you in Rockland/where you bang on a catatonic piano...”</i>	<i>Ginsberg was actually the one reprimanded for banging on the piano.</i>
<i>“I’m with you in Rockland/where you split the heavens of Long Island...”</i>	<i>Pilgrim State is located on Long Island.[73]</i>
<i>“I’m with you in Rockland/where there are twenty five thousand mad comrades all together singing the final stanzas of the Internationale...”</i>	<i>The population of Pilgrim State was 25,000. "The Internationale" was and made popular by worker movements, and was in Songbook of the Industrial Workers of the World.[73]</i>
<i>“... the door of my cottage in the Western night.”</i>	<i>A reference to the cottage on Milvia Street in Berkeley where poems in Howl and Other Poems were composed, in Cottage in Berkeley.” [73]</i>

PART III

<i>Line</i>	<i>Reference</i>
<i>"Moloch! Solitude! Filth! Ugliness!"</i>	<i>Fire god of the Canaanites referred to in Leviticus . . . any of thy seed pass through the fire to Molech." W sacrifice of children by fire.^{[46][65]}</i>
<i>"Moloch whose buildings are judgement!"</i>	<i>A reference to Urizen, one of William Blake's four .</i>
<i>"Crossbone soulless jailhouse and congress of sorrows..." and "Holy the solitudes of skyscrapers and pavements! Holy the cafeterias filled with the millions!"</i>	<i>A reference to God's Man, a graphic novel by Lynd childhood library.^[66]</i>
<i>From "Moloch whose breast is a cannibal dynamo!" to "Moloch whose skyscrapers stand in the long streets like endless Jehovahs!"</i>	<i>A reference to several films by Fritz Lang, most no name "Moloch" is directly related to a monstrous j he was inspired by Lang's M and The Testament o</i>
<i>"Moloch whose eyes are a thousand blind windows!"</i>	<i>Ginsberg claimed Part II of "Howl" was inspired b the Sir Francis Drake Hotel in San Francisco whic monstrous face.^{[39][67][68]}</i>
<i>From "Moloch whose soul is electricity and banks!" to "Moloch whose name is the Mind!"</i>	<i>A reference to [69]</i>
<i>"Lifting the city to Heaven which exists and is everywhere about us"</i>	<i>A reference to "Morning" from Season in Hell by Ar</i>

PART II

<i>Line</i>	<i>Reference</i>
<i>"who bared their brains to Heaven under the El and saw Mohammedan angels staggering on tenement roofs illuminated."</i>	<i>This is a direct reference told to Ginsberg by Kerouac about poet Philip La after reading the Qur'an.^[27]</i>

<p><i>"Who passed through universities with radiant cool eyes hallucinating Arkansas and Blake — light tragedies among the scholars of war" and "who thought they were only mad when Baltimore gleamed in supernatural ecstasy"</i></p>	<p><i>Ginsberg had an important auditory hallucination in 1948 of William Blake's "Sunflower", "The Sick Rose", and "Little Girl Lost". Ginsberg said it revealed interconnectedness of all existence. He said his drug experimentation in 1948 recaptured that feeling.^{[28][29]}</i></p>
<p><i>"Who were expelled from the academy for crazy & publishing obscene odes on the windows of the skull"</i></p>	<p><i>Part of the reason Ginsberg was suspended in his sophomore year^[30] from Cornell was because he wrote obscenities in his dirty dorm window. He suspected the cause was an anti-Semite because she never cleaned his window, and he expressed this frustration in a window, by writing "Fuck the Jews", and drawing a swastika. He also wrote a letter implying that the president of the university had no testicles.^{[31][32]}</i></p>
<p><i>"who cowered in unshaven rooms in underwear, burning their money in wastebaskets and listening to the Terror through the wall"</i></p>	<p><i>Lucien Carr burned his insanity record, along with \$20, at his mother's in 1947.</i></p>
<p><i>"... poles of Canada and Paterson..."</i></p>	<p><i>Kerouac was French-Canadian from Lowell, Massachusetts; Ginsberg grew up in New Jersey.^[34]</i></p>
<p><i>"who sank all night in submarine light of Bickford's floated out and sat through the stale beer afternoons in desolate Fugazzi's..."</i></p>	<p><i>Bickford's and Fugazzi's were New York spots where the Beats hung out. (Cf. Ginsberg's "Fugazzi's").^{[35][36]}</i></p>
<p><i>"... Tangerian bone-grindings..." "... Tangiers to boys ..." and "Holy Tangiers!"</i></p>	<p><i>William S. Burroughs lived in Tangier, Morocco at the time Ginsberg wrote "Tangerine" and "Tangier" during his withdrawal from heroin, which he wrote about in several letters to Ginsberg.</i></p>
<p><i>"who studied Plotinus, St. John of the Cross, telepathy and bop kabbalah because the cosmos instinctively vibrated at their feet in Kansas"</i></p>	<p><i>Mystics and forms of mysticism in which Ginsberg at one time had an interest.</i></p>
<p><i>"who disappeared into the volcanoes of Mexico."</i></p>	<p><i>Both a reference to John Hoffman, a friend of Philip Lamantia and Carl Solomon, and a reference to Under the Volcano by Malcolm Lowry.^[27]</i></p>
<p><i>"weeping and undressing while"</i></p>	<p><i>A reference to a protest staged by Judith Malina, Julian Beck, and other members of the Living Theatre.</i></p>

<p><i>the sirens of Los Alamos wailed them down."</i></p>	<p><i>Theater.</i>^[38]</p>
<p><i>"who bit detectives in the neck ... dragged off the roof waving genitals and manuscripts." Also, from "who...fell out of the subway window" to "the blast of colossal steam whistles."</i></p>	<p><i>A specific reference to Bill Cannastra, who actually did most of these things the subway window."</i> ^{[38][39][40]}</p>
<p><i>"Saintly motorcyclists"</i></p>	<p><i>A reference to Marlon Brando and his biker persona in The Wild One.</i>^[37]</p>
<p><i>From "Who copulated ecstatic and insatiate" to "Who went out whoring through Colorado in myriad stolen night-cars, N. C. secret hero of these poems." Also, from "who barreled down the highways of the past" to "& now Denver is lonesome for her heroes"</i></p>	<p><i>A reference to Neal Cassady (N.C.) who lived in Denver, Colorado, and had sexually voracious, as well as stealing cars.</i>^{[41][42][43]}</p>
<p><i>"who walked all night with their shoes full of blood on the showbank docks waiting for a door in the East River to open to a room full of steamheat and opium"</i></p>	<p><i>A specific reference to Herbert Huncke's condition after being released from</i></p>
<p><i>"... and rose to build harpsichords in their lofts..."</i></p>	<p><i>Friend Bill Keck actually built harpsichords. Ginsberg had a conversation before writing "Howl".</i>^{[39][45][46]}</p>
<p><i>"who coughed on the six floor of Harlem crowned with flame under the tubercular sky surrounded by orange crates of theology"</i></p>	<p><i>This is a reference to the apartment in which Ginsberg lived when he had roommate, Russell Durgin, was a theology student and kept his books in a</i></p>
<p><i>"who threw their watches off the roof to cast their ballot with eternity outside of time..."</i></p>	<p><i>A reference to Ginsberg's Columbia classmate Louis Simpson, an incident stay in a mental institution for post-traumatic stress disorder.</i>^{[42][45]}</p>
<p><i>"who were burned alive in their innocent flannel suits on Madison Avenue... the nitroglycerine shrieks of the</i></p>	<p><i>Ginsberg worked as a market researcher for Towne-Oller Associates in San Street, not Madison Avenue.</i>^[48]</p>

<i>fairies of advertising"</i>	
<i>"who jumped off the Brooklyn Bridge..."</i>	<i>A specific reference to Tuli Kupferberg.^{[38][49]}</i>
<i>"who crashed through their minds in jail..."</i>	<i>A reference to Jean Genet's <i>Le Condamné à mort</i>.^[38]</i>
<i>"who retired to Mexico to cultivate a habit, or Rocky Mount to tender Buddha or Tangiers to boys or Southern Pacific to the black locomotive or Harvard to Narcissus to Woodlawn to the daisychain or grave"</i>	<i>Many of the Beats went to Mexico City to "cultivate" a drug "habit," but G reference to Burroughs and Bill Garver, though Burroughs lived in Tangier says in "America" "Burroughs is in Tangiers I don't think he'll come back North Carolina, is where Jack Kerouac's sister lived (as recounted in <i>The Electric Blue</i> Cassady was a brakeman for the Southern Pacific. John Hollander was at Ginsberg's mother Naomi lived near Woodlawn Cemetery.^{[43][45]}</i>
<i>"Accusing the radio of hypnotism..."</i>	<i>A reference to Ginsberg's mother Naomi, who suffered from paranoid schizophrenia. Antonin Artaud's reaction to shock therapy and his "To Have Done with the Day" Solomon introduced to Ginsberg at Columbia Presbyterian Psychological Institute.</i>
<i>From "who threw potato salad at CCNY lecturers on Dadaism..." to "resting briefly in catatonia"</i>	<i>A specific reference to Carl Solomon. Initially this final section went straight to the point which is entirely about Carl Solomon. An art movement emphasizing non-representation in a poem, it is the subject of a lecture that is interrupted by students throwing things. This ironically mirrored the playfulness of the movement but in a darker way. Dada movement, Dada stood for 'anti-art', it was against everything that art stood for. Dada was born in Switzerland. The meaning of the word means two different definitions; "happening" and "chance" chosen randomly. The Dada movement spread rapidly.^{[55][56][57]}</i>
<i>"Pilgrim's State's Rockland's and Greystone's foetid halls ..." and "I'm with you in Rockland"</i>	<i>These are mental institutions associated with either Ginsberg's mother Naomi's State Hospital and Rockland State Hospital in New York and Greystone Psychiatric Hospital in New Jersey. Ginsberg met Solomon at Columbia Presbyterian Psychological Institute. "I'm with you in Rockland" frequently substituted for "rhythmic euphony".^{[53][54][58]}</i>
<i>"with mother finally *****"</i>	<i>Ginsberg admitted that the deletion here was an expletive. He left it purposefully as an appropriate element of uncertainty." In later readings, many years after his death, he removed it from his difficult history with his mother, he reinserted the word "fucked."</i>
<i>"obsessed with a sudden flash of the alchemy of the use of the ellipse the catalog the meter (alt: variable measure) & the vibrating plane." Also, from "who dreamt and made incarnate gaps in Time &</i>	<i>This is a recounting of Ginsberg's discovery of his own style and the debt he owes to Japanese haiku influences. He discovered the use of the ellipse from haiku and the shorter lines of William Carlos Williams. "The catalog" is a reference to Walt Whitman's "Leaves of Grass" adapted. "The meter"/"variable measure" is a reference to Williams' insistence on a fixed measure. Though "Howl" may seem formless, Ginsberg claimed it was written in a fixed measure adapted from Williams' idea of breath, the measure of lines in a poem being determined by the breath of the poet.</i>

<i>"Space" to "what might be left to say in time come after death."</i>	<i>reading. Ginsberg's breath in reading, he said, happened to be longer than plane" is a reference to Ginsberg's discovery of the "eyeball kick" in his stu</i>
<i>"Pater Omnipotens Aeterna Deus"/"omnipotent, eternal father God"</i>	<i>This was taken directly from Cézanne.^{[53][62]}</i>
<i>"to recreate the measure and syntax of poor human prose..."</i>	<i>A reference to the tremendous influence Kerouac and his ideas of "Spontan work and specifically this poem."^{[63][64]}</i>
<i>"what might be left to say in time come after death"</i>	<i>A reference to Louis Zukofsky's translation of Catullus: "What might be le death..." Also a reference to a section from the final pages of Visions of Coc because we're all going to die," and so on.^[53]</i>
<i>"eli eli lama sabachthani"</i>	<i>Psalm 22:1, also one of the last words of Jesus: "Oh God, why have you for: revision of the phrase in Psalms, which would be properly transliterated c Ginsberg would be properly translated as "Why have you sacrificed me?" misfortune and religious adulation of conformity through the invocation c Ginsberg grew up in an agnostic household, he was very interested in his J concepts of spiritual transcendence. Although later Ginsberg was a devote only beginning to study Buddhism along with other forms of spirituality!</i>

PART I

BIOGRAPHICAL REFERENCES AND ALLUSIONS

Finally, the Ministry of Transport and Public Works considered in December 1969 to have contravened the licence of operation of Yleisradio: it was neither educational nor a reprimand, and was instructed to be more careful when monitoring that no more broadcast.

Yleisradio is formally the parliament's radio station, and at that time, it was considered minded editors and "radicalists", especially because of Eino S. Repo, the president broadcast provided the right-wing politicians a good reason to question the operation in general, especially in the light of the parliamentary election next year. There was discussion in parliament and in the press in late 1969 concerning the educational role of the public that Yleisradio is, and the artistic value of Ginsberg's poem, whether it is art or mere debate seemed to boil down to the question of which words could be allowed in

At that time, homosexual acts were still illegal in Finland.

Also, a report of an offence was filed to the criminal investigation department of the police. No charges ever followed.

A Liberal-Party member of the Finnish Parliament, Arne Berner, happened to hear an interpellation, addressed to the Minister of Transport and Public Works. It was broadcast to all members of the 200 members of parliament. It is unclear how many of the other members heard the broadcast. The interpellation text only contained a short extract of six lines (the most offensive, and representative of the poem) of over seventy from the poem, and the charges were based upon them.

Part one of *Howl* was broadcast in Finland on September 30, 1969, on Yleisradio's (the national broadcasting company) "parallel programme" at 10:30 p.m. The poem was read by a female voice with music specially composed for this radio broadcast by Henrik Otto Donner. The poem was preceded by an eight-minute introduction. The Finnish translation was made by Anselm Hollo. The poem had already been published in 1961 in *Parnasso* literary magazine, and caused no turmoil then.

1969 BROADCAST CONTROVERSY IN FINLAND

The case was widely publicized. (Articles appeared in both *Time* and *Life* magazines.) The book was published by Ferlinghetti's lead defense attorney Jake Ehrlich in a book called *Howl*. The film *Howl* depicts the events of the trial. James Franco stars as the young Allen Ginsberg, and John Cazale portrays Ferlinghetti.^[26]

On June 3 Shig Murao, the bookstore manager, was arrested and jailed for selling the book to an undercover San Francisco police officer. City Lights Publisher Lawrence Ferlinghetti was arrested for publishing the book. At the obscenity trial, nine literary experts testified in support of the book. Supported by the American Civil Liberties Union, Ferlinghetti won the case when Circuit Court Judge Clayton Horn decided that the poem was of "redeeming social importance." Customs officials seized 520 copies of the poem on March 25, 1957, being imported from London.

*who let themselves be fucked in the ass by saintly motorcyclists
with joy*

"Howl" contains many references to illicit drugs and sexual practices, both heterosexual and homosexual. The basis of one line in particular

1957 OBSCENITY TRIAL

On another occasion, he explained: "the line length ... you'll notice that they're all broken up like a bop refrain – chorus after chorus after chorus – the ideal being,

Kansas City in 1938, blowing 72 choruses of 'The Man I Love' until everyone in the h
Ginsberg's own commentary discusses the work as an experiment with the "long li
structured as a single run-on sentence with a repetitive refrain dividing it up into k
"Ideally each line of 'Howl' is a single breath unit. My breath is long – that's the mea
inspiration of thought contained in the elastic of a breath."^[14]

*I saw the best minds of my generation destroyed by madness,
hysterical naked,
dragging themselves through the negro streets at dawn looking
Angel-headed hipsters burning for the ancient heavenly com
to the starry dynamo in the machinery of night,*

The frequently quoted and often parodied^{[15][16][17][18][19][20][21][22]} opening lines set
the poem:

RHYTHM

The closing section of the poem is the "Footnote", characterized by its repetitive '
assertion that everything is holy. Ginsberg says, "I remembered the archetypal rhy
weeping in a bus on Kearny Street, and wrote most of it down in notebook there ..
Howl' because it was an extra variation of the form of Part II."^[14]

FOOTNOTE

Part III, in relation to Parts I, II, and IV is "a litany of affirmation of the Lamb in its glc
It is directly addressed to Carl Solomon, whom Ginsberg met during a brief stay at
1949; called "Rockland" in the poem, it was actually Columbia Presbyterian Psychol
section is notable for its refrain, "I'm with you in Rockland," and represents someth
from the grim tone of the "Moloch"-section. Of the structure, Ginsberg says Part III
graduated longer response to the fixed base."^[14]

PART III

Ginsberg intends that the characters he portrays in Part I be understood to have b
Moloch is also the name of an industrial, demonic figure in Fritz Lang's *Metropolis*, a
with influencing "Howl, Part II" in his annotations for the poem (see especially *Howl
Transcript & Variant Versions*). Most lines in this section contain the fixed base "Moloch
"Here the long line is used as a stanza form broken into exclamatory units punctua

Moloch."^[14]

Ginsberg says that Part II, in relation to Part I, "names the monster of mental consc Lamb." Part II is about the state of industrial civilization, characterized in the poem inspired to write Part II during a period of peyote-induced visionary consciousness façade as a monstrous and horrible visage which he identified with that of Moloch Leviticus to whom the Canaanites sacrificed children.^[14]

PART II

Most lines in this section contain the fixed base "who." In "Notes Written on Finally writes, "I depended on the word 'who' to keep the beat, a base to keep measure, I again onto another streak of invention."^[14]

Called by Ginsberg "a lament for the Lamb in America with instances of remarkable perhaps the best known, and communicates scenes, characters, and situations drawn from personal experience as well as from the community of poets, artists, political radicals, addicts, and psychiatric patients whom he encountered in the late 1940s and early 1950s, these people, who were underrepresented outcasts in what the poet believed to be a conformist and materialistic era as "the best minds of my generation." He describes in graphic detail, openly discussing drug use and homosexual activity at multiple points.

PART I

The poem consists of three parts, with an additional footnote.

OVERVIEW AND STRUCTURE

The earliest extant recording of "Howl" was thought to date from March 18, 1956. (The recordings show otherwise). Ginsberg and Snyder, after hitch-hiking from San Francisco, read poems in the Anna Mann dormitory at Reed College, Snyder's alma mater. This recording, made in 2007 on a reel-to-reel tape in the Reed College archives, contains only Part I of "Howl." After reading Part II, Ginsberg said to the audience, "I don't really feel like reading anymore any kind of steam."^[13]

Soon afterwards, it was published by Lawrence Ferlinghetti, who ran City Lights Booksellers & Publishers. Ginsberg completed Part II and the "Footnote" after Ferlinghetti had promised to publish "Howl" in a collection. "Howl" was too short to make an entire book, so Ferlinghetti requested some other poems for the collection; with these poems, the collection contained several other poems written at that time; with these poems, Ginsberg's experimentation with long lines and a fixed base he'd discovered with the composition of "Howl" was evident.

poems have likewise become some of Ginsberg's most famous: "America", "Sunflower in California", etc.

Ginsberg was ultimately responsible for inviting the readers (Gary Snyder, Philip Lam Mitchell, Michael McClure and Kenneth Rexroth) and writing the invitation. "Howl" was the second poem read (before "A Berry Feast" by Snyder) and was considered by most in attendance the beginning of a new movement, and the reputation of Ginsberg with the Six Gallery reading spread throughout San Francisco.^[11] In response to Ginsberg's reading, one reviewer wrote: "Ginsberg read on to the end of the poem, which left us standing in wonder, wondering, but knowing at the deepest level that a barrier had been broken, that a new world had been hurled against the harsh wall of America..."^[12]

The poem was first performed at the ^[11]

Ginsberg admitted later this sympathy for Solomon was connected to his mother's schizophrenia (she had been lobotomized), an issue he was not yet ready to address. In 2008, Peter Orlovsky told the co-directors of the 2010 film *Howl* that a short moon song by Orlovsky sang a rendition of the Hank Williams song "Howlin' At the Moon"—may have provided encouragement for the title of Ginsberg's poem. "I never asked him, and he never told them, "but there were things he would pick up on and use in his verse form some of the time." The Dedication by Ginsberg states he took the title from Kerouac.

Ginsberg would experiment with this breath-length form in many later poems. The poem would later become Part I and Part III. It is noted for relating stories and experiences of his and contemporaries, its tumbling, hallucinatory style, and the frank address of sex and homosexuality, which subsequently provoked an obscenity trial. Although Ginsberg's friends and acquaintances (including Neal Cassady, Jack Kerouac, William S. Burroughs, Lucien Carr, and Herbert Huncke), the primary emotional drive was his sympathy for the mentally ill; he met Solomon in a mental institution and became friends with him.

^[8]^[4]

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