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## HOWL

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### WORLD HERITAGE ENCYCLOPEDIA™ EDITION

#### Howl

Germany has supported 1,000 troops in "Training Troops," and another 1,200 with the 101st. It has also supplied a near-top force and transportation. Other European states, including Belgium, Spain, Denmark, Greece, Turkey and the Netherlands, have committed numbers of transport and fighter aircraft, as well as additional ground troops. The NATO's recent members, Poland and the Czech Republic, have sent smaller forces, while potential member Romania, Finland and Sweden have also sent forces. Traditional Pacific allies Australia, New Zealand and South Korea have forces taking part in both "Training Troops" and the SSG. The White House reports that countries as diverse as Jordan, Qatar, Uzbekistan and Cambodia are making contributions to train our troops, such as allowing for overflights, basing and training facilities.

While the world has rallied to President Bush's call, this is not unification but rather what Carl Bildt called in 1999, the "pretense of unanimity." In other words, the allies need to agree that they are in fact being consulted and are seeing influence in the use of equipment at home. In reality it is all pretense, a thin veil for what is self-interest. American unilateralism. But even before 9/11 happened, yet the agreement is even more appropriate today. This was not an attack upon individualism or democracy, it was, as Americans are well aware, an attack upon America by those who oppress American hegemony, especially in Middle Eastern affairs. It is not anti-Americanism, but rather foreign dictators and tyrants who have placed in London or Paris, Washington would not see the helping the world to be a more democratic. Not would Canada be making the commitment to it. It's probably because there was an attack upon America, that US allies are concerned, and will, in the end, follow the US lead regardless of any misgivings they may voice before hand about potential actions, such as possible operations against Iraq. And considering geographic proximity to the economic state and public sentiment, the government's decision was an easy one.

This is an American issue, even before 9/11 in the Gulf War. It is a clear "test" of the general understanding in which it is impossible to imagine that Canada would not support. Ottawa is committed to a forward defense approach towards American security in this war on terrorism. Given that it is not unclear what the role of the CF will be in the newly established US unified command (NORTHCOM), one can argue that the bulk of the Canadian military response since 11 September has been directed toward North American defense. And as a number of similar operations in the 1980s, versus other contributions, the Canadian forces have comprised quite favorably both in terms of numbers and quality of the equipment deployed. The road force incidents of the last years, such as the Capetis, have proven extremely effective. Moreover, given the advantage of operations, there could create a link to something new, not all forces need to be in the technological cutting edge of the battlefield as they often are. Components are even more appropriate when it is noted that the force has been engaged in a number of combat operations, one which found a Canadian officer in command of an American unit temporarily placed within larger Canadian forces.

So, would Canada have done more? Could it have gone further to increase ground forces? How the decision not to replace the ground forces finally exposed the weakness of the CF and thus, in the end, undermined American confidence in Canada's commitment? Given numbers and the existing commitment in Bosnia the Canadian contribution was about as large as could be expected for the level of commitment more than this had been probably in the fall of 2001. Had Canada had a greater strategic US capacity it might have been able to go to ground force units. But it is not at all evident that this was an easy or that they would have been able to do any more. As to whether this operation will take too much strain on Canada's military, it has been a serious ground force for Canada. It is evident that Canada could not maintain both regional commitments in Afghanistan and Iraq. For the meantime, another force will be needed to be sent to Iraq for Canada to be able to maintain its presence in Bosnia.

Given possible increased demands from America and the importance to Canada of maintaining a role in the forward edge of North American defense, a case can be made for setting "contingent" in a region close to North America. Moreover, the Canadian public remains generally sympathetic to the request that Iraq be invaded and concerned about the possibility of their own nation. In this regard, however, the decision to reduce the 10,000 number of Canadian troops in the near future seems to be a clear indication that this would be the last. More importantly, with American becoming more on national security, especially with the decision to establish a "Northern Command" an argument can be made that Canada will be able to send a commitment to the American command and focus on North American defense. MATCINS LIMITED 66-687 TO LIMITED (SINCE) de-planet to Afghanistan represented a vital and essential use of limited military assets to obtain whatever limited public good. After 11 September, Canada's primary interest was in assisting the United States that it had already America's response to the new threat.

Behind this fundamental consideration was perhaps concern about the sustainability of the flow of goods across the border especially Canadian prosperity and employment depends. Afghanistan and Pakistan have put it. "Ottawa was aware of Pakistan's progress in the "War on Terrorism." Under "Operation," the United States was in no mood to "stand while" anywhere, and Canada's obligations as a good and friend to neighbors are now to be noted as they have not been secure any day of the US War. The US government recognized that part of that included a willingness to send forces overseas to participate in the forward defense of the North American homeland. In reality, the Canadian military has been working nonstop to enhance its ability to operate with the Americans worldwide the past several years, despite rather budget cuts.

Thus, when the US and the government had to send something, the CF was able to provide the government with an extension to useful military aid with which it could secure its international objective of ensuring the US that Canada would not withdraw completely. As to the next part, Ottawa was aware that the Washington, numbers and, as a certain extent, high technology but capabilities did not count as much as simply being there. After all, as the chairman of the RMA, and with a clear view of the war on terrorism, the United States had to have openly acknowledged the character of individual national contributions. Groundwork is getting some military high quality assistance from so-called "high end" NATO allies such as France, Britain, Germany and Canada. Since the importance of this campaign to the security of the lives of Americans, Ottawa could be under no illusion that being able to help in this way would be a good thing. In this campaign, there is not even the government's concern. Even the cost is expected that contributions to the effort would have any positive impact on major trade disputes, such as those now advanced under or farm subsidies.

The government had a set of important, realistic, yet limited public objectives that it followed the deployment itself would fail. It seems to have worked, and as a bonus the CF has demonstrated its ability to bring its own troops to the front lines in the field. It is a performance that has also become a measure of public confidence in the CF. It may well be the case that public trust, when we report, will rise for more financially dependent towards the United States. The government had a set of important, realistic, yet limited public objectives that it followed the deployment itself would fail. It seems to have worked, and as a bonus the CF has demonstrated its ability to bring its own troops to the front lines in the field. It is a performance that has also become a measure of public confidence in the CF. It may well be the case that public trust, when we report, will rise for more financially dependent towards the United States.

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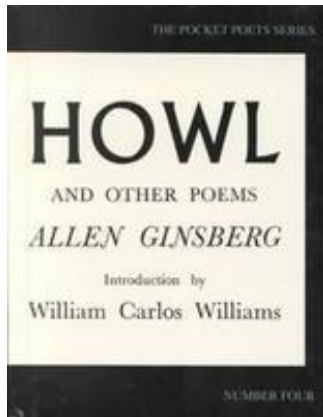
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Howl and other poems

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

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.<sup>[4][5]</sup> 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."<sup>[4][6]</sup>

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.<sup>[1][2]</sup> It came to be associated with the writers known as the Beat Generation.<sup>[1]</sup>

There is no foundation to the myth that "Howl" was written in a coffeehouse known today as the Caffe Mediterraneum in Berkeley, California.

## BACKGROUND

Allen Ginsberg wrote drafts of the poem "Howl" in mid-1954 to mid-1955, purportedly at a coffeehouse known today as the Caffe Mediterraneum in Berkeley, California.

## COMPOSITION

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1997 broad  
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References  
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# Allen Ginsberg

<b>Poetry collections</b>	<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>
<b>Poems</b>	<p>"Pull My Daisy" (late 1940s)  </p> <p>"A Supermarket in California" (1956)  </p> <p>"America" (1956)  </p> <p>"<b>Howl</b>" (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>
<b>Other works</b>	<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>
<b>Films</b>	<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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## People

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[Allen Ginsberg.org](#)

[The Poetry Archive: Allen Ginsberg](#)

[Allen Ginsberg on Poets.org](#) With audio clips, poems, and related essays, from the Academy of Am

[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\* \(New York: Penguin, 2013\) \(March 2013\)](#)

[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\*](#)

*Author, with Contemporaneous Correspondence, Account of First Public Reading, Legal Skirmishes, Precursor Texts & 2 (pbk.)*

*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.<sup>[79]</sup>

## 2007 BROADCASTING FEARS

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

## 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 part of 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.<sup>[76]</sup>

## 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 a meeting of Trotskyists in 1938. 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.<sup>[46][65]</sup></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.<sup>[66]</sup></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.<sup>[39][67][68]</sup></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.<sup>[27]</sup></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.<sup>[28][29]</sup></i></p>
<p><i>"Who were expelled from the academy for crazy &amp; publishing obscene odes on the windows of the skull"</i></p>	<p><i>Part of the reason Ginsberg was suspended in his sophomore year<sup>[30]</sup> 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 letter to her window, by writing "Fuck the Jews", and drawing a swastika. He also wrote a letter to the president implying that the president of the university had no testicles.<sup>[31][32]</sup></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.<sup>[34]</sup></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. (Ginsberg wrote about Fugazzi's.<sup>[35][36]</sup></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 about his withdrawal from heroin, which he wrote about in several letters to Ginsberg.</i></p>
<p><i>"who studied Plotinus, Plotinus, 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.<sup>[27]</sup></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><sup>[38]</sup></p>
<p><i>"who bit detectives in the neck ... dragged off the roof waving genitals and manuscripts."</i>  <i>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 from the subway window."</i> <sup>[38][39][40]</sup></p>
<p><i>"Saintly motorcyclists"</i></p>	<p><i>A reference to Marlon Brando and his biker persona in The Wild One.</i><sup>[37]</sup></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."</i>  <i>Also, from "who barreled down the highways of the past" to "&amp; 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 a sexually voracious, as well as stealing cars.</i><sup>[41][42][43]</sup></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 prison.</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 with him before writing "Howl".</i><sup>[39][45][46]</sup></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 a roommate, Russell Durgin, who was a theology student and kept his books in the room.</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 that led to his stay in a mental institution for post-traumatic stress disorder.</i><sup>[42][45]</sup></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 Francisco, not Madison Avenue.</i><sup>[48]</sup></p>

<i>fairies of advertising"</i>	
<i>"who jumped off the Brooklyn Bridge..."</i>	<i>A specific reference to Tuli Kupferberg.<sup>[38][49]</sup></i>
<i>"who crashed through their minds in jail..."</i>	<i>A reference to Jean Genet's <i>Le Condamné à mort</i>.<sup>[38]</sup></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</i> Cassady was a brakeman for the Southern Pacific. John Hollander was a Ginsberg's mother Naomi lived near Woodlawn Cemetery.<sup>[43][45]</sup></i>
<i>"Accusing the radio of hypnotism..."</i>	<i>A reference to Ginsberg's mother Naomi, who suffered from paranoid schi. Antonin Artaud's reaction to shock therapy and his "To Have Done with th Solomon introduced to Ginsberg at Columbia Presbyterian Psychological</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 which is entirely about Carl Solomon. An art movement emphasizing non poem, it is the subject of a lecture that is interrupted by students throwing This ironically mirrored the playfulness of the movement but in a darker movement, Dada stood for 'anti-art', it was against everything that art stood Switzerland. The meaning of the word means two different definitions; "h chosen randomly. The Dada movement spread rapidly.<sup>[55][56][57]</sup></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 State Hospital and Rockland State Hospital in New York and Greystone P Jersey. Ginsberg met Solomon at Columbia Presbyterian Psychological In frequently substituted for "rhythmic euphony".<sup>[53][54][58]</sup></i>
<i>"with mother finally *****"</i>	<i>Ginsberg admitted that the deletion here was an expletive. He left it purpose appropriate element of uncertainty." In later readings, many years after h 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) &amp; the vibrating plane." Also, from "who dreamt and made incarnate gaps in Time &amp;</i>	<i>This is a recounting of Ginsberg's discovery of his own style and the debt h influences. He discovered the use of the ellipse from haiku and the shorter William Carlos Williams. "The catalog" is a reference to Walt Whitman's adapted. "The meter"/"variable measure" is a reference to Williams' insistence measure. Though "Howl" may seem formless, Ginsberg claimed it was w adapted from Williams' idea of breath, the measure of lines in a poem be</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.<sup>[53][62]</sup></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."<sup>[63][64]</sup></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.<sup>[53]</sup></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, who portrays Ferlinghetti.<sup>[26]</sup>

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."<sup>[14]</sup>

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

The frequently quoted and often parodied<sup>[15][16][17][18][19][20][21][22]</sup> 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."<sup>[14]</sup>

## 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."<sup>[14]</sup>

## 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."<sup>[14]</sup>

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.<sup>[14]</sup>

## **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, again onto another streak of invention."<sup>[14]</sup>

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 these people, who were underrepresented outcasts in what the poet believed to conformist and materialistic era as "the best minds of my generation." He describes graphic detail, openly discussing drug use and homosexual activity at multiple poi

## **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. (1 recordings show otherwise). Ginsberg and Snyder, after hitch-hiking from San Francisco poems in the Anna Mann dormitory at Reed College, Snyder's alma mater. This recording 2007 on a reel-to-reel tape in the Reed College archives, contains only Part I of "Howl." read Part II, Ginsberg said to the audience, "I don't really feel like reading anymore any kind of steam."<sup>[13]</sup>

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

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 Lamantia, 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.<sup>[11]</sup> 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 era had been hurled against the harsh wall of America..."<sup>[12]</sup>

The poem was first performed at the <sup>[11]</sup>

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 mentioned it to 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.

<sup>[8]</sup><sup>[4]</sup>

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# SUGGESTIONS

## HYDROGEN JUKEBOX

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### ENCYCLOPEDIA ARTICLE

Philip Glass, New York City, South Carolina, Philadelphia,  
Pennsylvania

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Howl, graben ambivalently declares the abnormal law of the excluded third, while the letters A, B, I, o symbolize, respectively, the General, common, private and private negative judgments.

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