

## Howl On Trial

In the first biography of Ginsberg since his death in 1997 and the only one to cover the entire span of his life, Ginsberg's archivist Bill Morgan draws on his deep knowledge of Ginsberg's largely unpublished private journals to give readers an unparalleled and finely detailed portrait of one of America's most famous poets. Morgan sheds new light on some of the pivotal aspects of Ginsberg's life, including the poet's associations with other members of the Beat Generation, his complex relationship with his lifelong partner, Peter Orlovsky, his involvement with Tibetan Buddhism, and above all his genius for living.

A collection of humorous poems and drawings.

Critical Queer Studies examines contemporary films and documentaries that dramatize the intersection of law and queer life, analyzing the effects of legal doctrines—jury selection, unwanted sexual advance, negligence, hate crimes, and gay marriage—on the production and reception of queer film and fiction. Exploring the interaction of these discourses by discussing internationally-known American films, the book demonstrates how the law maintains its hold over the queer subject through promoting certain ideological fictions and conversely how film and literature draw upon the material realities of queer legal status to dramatize conflicts between law and the marginalized subject. Critical Queer Studies synthesizes queer studies, law and literature, and film studies, engaging these fields to show how the struggle for gay and lesbian rights has influenced the production of film and fiction.

In this two-volume work, hundreds of alphabetically arranged entries survey contemporary lesbian, gay, bisexual, transgendered, and queer American literature and its social contexts.

- Hundreds of alphabetically arranged entries discuss authors, literary works, movements, genres, and social issues
- An alphabetical list of entries offers a quick survey of the encyclopedia's contents
- A guide to related topics quickly and conveniently directs readers to entries likely to interest them
- Bibliographies for specific entries help students find sources of additional information on specialized topics
- A selected, general bibliography directs students to the most helpful print and electronic resources on contemporary LGBTQ American literature

"The book is indispensable." —Booklist "Detailed, objective, and valuable." —Kirkus Reviews "I thought I knew his story pretty well, but I learned a great deal from this book. It is a major contribution..." —George Carlin 10th Anniversary Edition—Includes a New Preface by the Authors When it first came out in 2002, *The Trials of Lenny Bruce* quickly established itself as the definitive work on Lenny Bruce's free speech battles over his provocative comedy. *The Trials of Lenny Bruce* takes the reader on a wild and tragicomic ride, as the renegade comedian is tried for obscenity in city after city—San Francisco, L.A., Chicago, and New York. This book is an essential documentation of the free speech struggles of an icon of American comedy who, by speaking his mind and fighting for the right to speak his mind, paved the way for every standup comedian, satirist, and social critic who followed him. Not only did *The Trials of Lenny Bruce* set the record straight on Lenny—being named one of the best books of the year by the L.A. Times—the authors led the successful push for the late comedian's posthumous pardon in 2003 for his 1964 conviction on obscenity charges in New York.

This four-volume reference work surveys American literature from the early 20th century to the present day, featuring a diverse range of American works and authors and an expansive selection of primary source materials. Bringing useful and engaging material into the classroom, this four-volume set covers more than a century of American literary history—from 1900 to the present. *Twentieth-Century and Contemporary American Literature in Context* profiles authors and their works and provides overviews of literary movements and genres through which readers will understand the historical, cultural, and political contexts that have shaped American writing. *Twentieth-Century and Contemporary American Literature in Context* provides wide coverage of authors, works, genres, and movements that are emblematic of the diversity of modern America. Not only are major literary movements represented, such as the Beats, but this work also highlights the emergence and development of modern Native American literature, African American literature, and other representative groups that showcase the diversity of American letters. A rich selection of primary documents and background material provides indispensable information for student research. Covers significant authors, as well as those neglected by history, and their works from major historical and cultural periods of the last century, including authors writing today. *Situates* authors' works not only within their own canon but also with the historical and cultural context of the U.S. *more broadly Positions* primary documents after specific authors or works, allowing readers to read excerpts critically in light of the entries. *Examines* literary movements, forms, and genres that also pay special attention to multi-ethnic and women writers

Ultimately, the book provides a deeper view of 1950s America, not simply as the black-and-white precursor to the Technicolor flamboyance of the sixties but as a rich period of artistic expression and identity formation that blended cultural production and politics.

Beat generation writers dismantled mainstream America. They wrote under the influence of psychedelic drugs; they crossed and navigated multicultural boundaries and questioned the American dream; and they explored homosexuality, feminism and hyper-masculinity, redefining America's marital and familial codes. Teaching such a history can be daunting, but film adaptations of Beat literature have proven to engage students. This book looks closely at the film adaptations of works by such authors as Jack Kerouac, Neal Cassady, Allen Ginsberg, William S. Burroughs, Gary Snyder, Carolyn Cassady, Amiri Baraka and Lawrence Ferlinghetti, as they relate to American history and literary studies.

In celebration of the 50th anniversary of *Naked Lunch*, *Beatdom's* fifth issue includes a William Burroughs tribute section. We also have interviews with the Academy Award winning directors of "Howl," and Helen Weaver, author of *The Awakener*. There's also a look at the raging Kerouac estate battle and the role of the internet in forging a new Beat Generation. We're proud to bring back *Beatdom* regular Edaurdo Jones, as well as some magnificent new short fiction and poetry by some of the best writers in the world.

"Obscene Odes on the Windows of the Skull": Deconstructing the Howl Trial of 1957" examines how the obscenity trial around Allen Ginsberg's Howl is remembered, how that memory is constructed, whom it serves, and what it forgets.

The first collection of letters between the two leading figures of the Beat movement Writers and cultural icons Jack Kerouac and Allen Ginsberg are the most celebrated names of the Beat Generation, linked together not only by their shared artistic sensibility but also by a deep and abiding friendship, one that colored their lives and greatly influenced their writing. Editors Bill Morgan and David Stanford shed new light on this intimate and influential friendship in this fascinating exchange of letters between Kerouac and Ginsberg, two thirds of which have never been published before. Commencing in 1944 while Ginsberg was a student at Columbia University and continuing until shortly before Kerouac's death in 1969, the two hundred letters included in this book provide astonishing insight into their lives and their writing. While not always in agreement, Ginsberg and Kerouac inspired each other spiritually and creatively, and their letters became a vital workshop for their art. Vivid, engaging, and enthralling, Jack Kerouac and Allen Ginsberg: The Letters provides an unparalleled portrait of the two men who led the cultural and artistic movement that defined their generation.

Written as a cultural weapon and a call to arms, Howl touched a raw nerve in Cold War America and has been controversial from the day it was first read aloud nearly fifty years ago. This first full critical and historical study of Howl brilliantly elucidates the nexus of politics and literature in which it was written and gives striking new portraits of Allen Ginsberg, Jack Kerouac, and William Burroughs. Drawing from newly released psychiatric reports on Ginsberg, from interviews with his psychiatrist, Dr. Philip Hicks, and from the poet's journals, American Scream shows how Howl brought Ginsberg and the world out of the closet of a repressive society. It also gives the first full accounting of the literary figures—Eliot, Rimbaud, and Whitman—who influenced Howl, definitively placing it in the tradition of twentieth-century American poetry for the first time. As he follows the genesis and the evolution of Howl, Jonah Raskin constructs a vivid picture of a poet and an era. He illuminates the development of Beat poetry in New York and San Francisco in the 1950s--focusing on historic occasions such as the first reading of Howl at Six Gallery in San Francisco in 1955 and the obscenity trial over the poem's publication. He looks closely at Ginsberg's life, including his relationships with his parents, friends, and mentors, while he was writing the poem and uses this material to illuminate the themes of madness, nakedness, and secrecy that pervade Howl. A captivating look at the cultural climate of the Cold War and at a great American poet, American Scream finally tells the full story of Howl—a rousing manifesto for a generation and a classic of twentieth-century literature.

Reopening the canons of the Beat Generation, Blows Like a Horn traces the creative counterculture movement as it cooked in the heat of Bay Area streets and exploded into spectacles, such as the scandal of the Howl trial and the pop culture joke of beatnik caricatures. Preston Whaley shows Beat artists riding the glossy exteriors of late modernism like a wave. Participants such as Lawrence Lipton, Lawrence Ferlinghetti, and at great personal cost, even Jack Kerouac, defied the traditional pride of avant-garde anonymity. They were ambitious to change the culture and used mass-mediated scandal, fame, and distortion to attract knowing consumers to their poetry and prose. Blows Like a Horn follows the Beats as they tweaked the volume of excluded American voices. It watches vernacular energies marching through Beat texts on their migration from shadowy urban corners and rural backwoods to a fertile, new hyper-reality, where they warped into stereotypes. Some audiences were fooled. Others discovered truths and were changed. Mirroring the music of the era, the book breaks new ground in showing how jazz, much more than an ambient soundtrack, shaped the very structures of Beat art and social life. Jazz, an American hybrid--shot through with an earned-in-the-woodshed, African American style of spontaneous intelligence--also gave Beat poetry its velocity and charisma. Blows Like a Horn plumbs the actions and the art of celebrated and arcane Beat writers, from Allen Ginsberg to Ruth Weiss. The poetry, the music, the style--all of these helped transform U.S. culture in ways that are still with us. Table of Contents: Introduction: Opening Measures 1. Horn of Fame 2. On the Brink 3. Celluloid Beatniks 4. Ready for Breakfast 5. Howl of Love Conclusion: The Horn Keeps Blowing Notes Credits Index Mr. Whaley, in this book, takes an academic approach to a subject that is just now beginning to attract scholarly interest. He thoroughly fleshes out a range of sources that span the artistic spectrum in order to give balance and objectivity to his treatment of American culture during the bebop and beat eras. The 1960s, with the Civil Rights Movement, the advent of hippie culture, and the protests against the Vietnam War, has long garnered attention from scholars, writers, musical historians, and filmmakers alike. In the popular conception of pop culture, the 1950s are often labeled boring or drab by comparison. Preston Whaley's analysis, however, will go a long way toward identifying the cultural movements of the 1940s and 1950s as part of a linear whole, a direct predecessor of the cultural revolution of the late 1960s. --Douglas Brinkley, author of World War II: the Axis Assault, 1939-1942 This book has a nice exuberance and conviction, a consistent vision and a persuasively engaging tone. It has a winsome, masculinist, optimistic, expansive style that is reminiscent of beat literature itself. --Maria Damon, author of The Dark End of the Street: Margins in American Vanguard Poetry Whaley's Blows Like a Horn made me want to read Ruth Weiss, see The Subterraneans, reread Visions of Cody and well, I already listen to Coltrane and read Howl all the time .. but these are signs to me of a very effective book. Whaley wants to find a new way of talking about the Beats and post-Beat culture, one that doesn't fall into the rhetoric of liberation and resistance that is so common in the analyses of this genre, or to the cultural studies critiques of the beats that have pointed out the movement's appropriation by the hegemonic structures of Western, white, patriarchal, hetero capitalism and left it there. Whaley looks for a hitherto ignored space in Beat culture in which the aspirations, experiments and prejudices of the Beats can be directly related to precisely the kind of struggles that cultural studies itself is engaged in as a field. The Beats may not solve all problems, but they are aware of many of them, to varying degrees. There's a subtle, improvisatory quality to Whaley's writing that mirrors the kind of in situ politics and aesthetics that he's trying to evoke in Beat culture. He moves between high and low, personal and theoretical as the situation needs. He talks to the reader directly. There's a refreshing directness here, a willingness to address fundamental human situations. --Marcus Boon, author of The Road of Excess: A History of Writers on Drugs

One of the longest relationships between a publisher and a writer, documented in an intimate correspondence spanning their respective careers.

Verbatim transcript of Allen Ginsberg's testimony as witness for the defendants (United States of America vs. David T. Dellinger, et al.) in the 1969 "Chicago Seven" trial.

Letters, press reports, excerpts from the trial transcript and decision, and other texts document the 1957 obscenity trial of San Francisco beat poet Allen Ginsburg and looks at censorship in the United States and the battle against it.

p.MsoNormal, li.MsoNormal, div.MsoNormal { margin: 0in 0in 0.0001pt; font-size: 12pt; font-family: "Times New Roman"; }div.Section1 {

page: Section1; } In this capacious and challenging book, Maria Damon surveys the poetry and culture of the United States in two distinct but inextricably linked periods. In part 1, "Identity K/not/e/s," she considers the America of the 1950s and early 1960s, when contentious and troubled alliances took shape between different marginalized communities and their respective but overlapping bohemia—Jews, African Americans, the Beats, and gays and lesbians. Damon then turns to more contemporary issues and broader topics of poetics in part 2's "Poetics for a Postliterary America" which goes on to paint a wider picture, dwelling less on close readings of individual poems and more on asking questions about the nature of poetry itself and its role in community formation and individual survival. Discussions of counterperformance, kinetics, the Nuyoricans, Latino identity, and electronic poetics enliven this section.

The People v. Ferlinghetti is the story of a rebellious poet, a revolutionary poem, an intrepid book publisher, and a bookseller unintimidated by federal or local officials. There is much color in that story: the bizarre twists of the trial, the swagger of the lead lawyer, the savvy of the young ACLU lawyer, and the surprise verdict of the Sunday school teachers who presided as judge. With a novelist's flair, noted free speech authorities, Ronald K. L. Collins and David Skover tell the true story of an American maverick who refused to play it safe and who in the process gave staying power to freedom of the press in America. The People v. Ferlinghetti will be of interest to anyone interested the history of free speech in American and the history of the Beat poets.

John Clellon Holmes met Jack Kerouac on a hot New York City weekend in 1948, and until the end of Kerouac's life they were—in Holmes's words—"Brother Souls." Both were neophyte novelists, hungry for literary fame but just as hungry to find a new way of responding to their experiences in a postwar American society that for them had lost its direction. Late one night as they sat talking, Kerouac spontaneously created the term "Beat Generation" to describe this new attitude they felt stirring around them. Brother Souls is the remarkable chronicle of this cornerstone friendship and the life of John Clellon Holmes. From 1948 to 1951, when Kerouac's wanderings took him back to New York, he and Holmes met almost daily. Struggling to find a form for the novel he intended to write, Kerouac climbed the stairs to the apartment in midtown Manhattan where Holmes lived with his wife to read the pages of Holmes's manuscript for the novel *Go* as they left the typewriter. With the pages of Holmes's final chapter still in his mind, he was at last able to crack his own writing dilemma. In a burst of creation in April 1951 he drew all the materials he had been gathering into the scroll manuscript of *On the Road*. Biographer Ann Charters was close to John Clellon Holmes for more than a decade. At his death in 1988 she was one of a handful of scholars allowed access to the voluminous archive of letters, journals, and manuscripts Holmes had been keeping for twenty-five years. In that mass of material waited an untold story. These two ambitious writers, Holmes and Kerouac, shared days and nights arguing over what writing should be, wandering from one explosive party to the next, and hanging on the new sounds of bebop. Through the pages of Holmes's journals, often written the morning after the events they recount, Charters discovered and mined an unparalleled trove describing the seminal figures of the Beat Generation: Holmes, Kerouac, Neal Cassady, Allen Ginsberg, William Burroughs, Gregory Corso, and their friends and lovers.

With *Reading the Obscene*, Jordan Carroll reveals new insights about the editors who fought the most famous anti-censorship battles of the twentieth century. While many critics have interpreted obscenity as a form of populist protest, *Reading the Obscene* shows that the editors who worked to dismantle censorship often catered to elite audiences composed primarily of white men in the professional-managerial class. As Carroll argues, transgressive editors, such as H. L. Mencken at the *Smart Set* and the *American Mercury*, William Gaines and Al Feldstein at *EC Comics*, Hugh Hefner at *Playboy*, Lawrence Ferlinghetti at *City Lights Books*, and Barney Rosset at *Grove Press*, taught their readers to approach even the most scandalizing texts with the same cold calculation and professional reserve they employed in their occupations. Along the way, these editors kicked off a middle-class sexual revolution in which white-collar professionals imagined they could control sexuality through management science. Obscenity is often presented as self-shattering and subversive, but with this provocative work Carroll calls into question some of the most sensational claims about obscenity, suggesting that when transgression becomes a sign of class distinction, we must abandon the idea that obscenity always overturns hierarchies and disrupts social order.

Sometimes it seems like there are as many definitions of poetry as there are poems. Coleridge defined poetry as "the best words in the best order." St. Augustine called it "the Devil's wine." For Shelley, poetry was "the record of the best and happiest moments of the happiest and best minds." But no matter how you define it, poetry has exercised a hold upon the hearts and minds of people for more than five millennia. That's because for the attentive reader, poetry has the power to send chills shooting down the spine and lightning bolts flashing in the brain — to throw open the doors of perception and hone our sensibilities to a scalpel's edge. *Poetry For Dummies* is a great guide to reading and writing poems, not only for beginners, but for anyone interested in verse. From Homer to Basho, Chaucer to Rumi, Shelley to Ginsberg, it introduces you to poetry's greatest practitioners. It arms you with the tools you need to understand and appreciate poetry in all its forms, and to explore your own talent as a poet. Discover how to: Understand poetic language and forms Interpret poems Get a handle on poetry through the ages Find poetry readings near you Write your own poems Shop your work around to publishers Don't know the difference between an iamb and a trochee? Worry not, this friendly guide demystifies the jargon, and it covers a lot more ground besides, including: Understanding subject, tone, narrative; and poetic language Mastering the three steps to interpretation Facing the challenges of older poetry Exploring 5,000 years of verse, from Mesopotamia to the global village Writing open-form poetry Working with traditional forms of verse Writing exercises for aspiring poets Getting published From Sappho to Clark Coolidge, and just about everyone in between, *Poetry For Dummies* puts you in touch with the greats of modern and ancient poetry. Need guidance on composing a ghazal, a tanka, a sestina, or a psalm? This is the book for you.

The Beat Hotel has been closed for nearly forty years. But for a brief period—from just after the publication of *Howl* in 1957 until the building was sold in 1963—it was home to Allen Ginsberg, William Burroughs, Gregory Corso, Brion Gysin, Peter Orlovsky, Harold Norse, and a host of other luminaries of the Beat Generation. Now, Barry Miles—acclaimed author of many books on the Beats and a personal acquaintance of many of them—vividly excavates this remarkable period and restores it to a historical picture that has, until now, been skewed in favor of the two coasts of America. A cheap rooming house on the bohemian Left Bank, the hotel was inhabited mostly by writers and artists, and its communal atmosphere spurred the Beats to incredible heights of creativity. Its inhabitants followed the *Howl* obscenity trial, and they corresponded with Jack Kerouac as *On the Road* was taking off. There Ginsberg wrote "Kaddish," "To Aunt Rose," "At Apollinaire's Grave," and "The Lion for Real," and Corso developed the mature voice of *The Happy Birthday of Death*. The Beat Hotel is where the Cut-up method was invented, and where Burroughs finished and published *Naked Lunch* and the Cut-up novels. From a party where Ginsberg and Corso drunkenly accosted Marcel Duchamp and Man Ray, to an awestruck audience with Louis-Ferdinand Céline a year before he died; from a drug-addled party on a houseboat on the Seine with Errol Flynn and John Huston, to Burroughs's near arrest as a heroin dealer: mischief, inspiration, and madness followed the Beats wherever they went. Based on firsthand accounts from diaries, letters, and many original interviews, *The Beat Hotel* is an intimate look at a crucial period for some of the twentieth century's most enduring and daring writers.

This annotated version of Ginsberg's classic is the poet's own re-creation of the revolutionary work's composition process, along with anecdotes and an intimate look at the poet's writing techniques.

*Mania* takes you into the world of the young rebels who transformed American culture in the 1950s—a world of sex, drugs, jazz, crime, insanity, and a defiant new literature. It tells the story of Lucien Carr's killing of David Kammerer, the car chase that led to

Allen Ginsberg's committal to a mental asylum, William S. Burroughs' heroin addiction and deadly "William Tell act," Jack Kerouac's seven-year struggle to publish *On The Road*, and the creation of Ginsberg's ecstatic masterpiece "Howl," which the authorities declared obscene and fought fervently to suppress. It is a story too unbelievable to make up. Book jacket.

No American city has a more colorful history than San Francisco. In this unique book, author Rand Richards not only provides a vivid narrative of this special city from its very beginnings all the way through to the modern era, but also tells where to find the historic buildings, sites, museums, and artifacts that make that history come alive. Just a few of the things you will find in Historic San Francisco are the locations of, and the fascinating histories behind: A 1623 Spanish cannon that once guarded the entrance to the Golden Gate. A gold nugget discovered by James Marshall at Coloma in January 1848. The last surviving Nob Hill mansion. Relics from the 1906 earthquake and fire including clusters of melted dimes and pennies found in the ruins. Book jacket.

Beat movement icon and visionary poet, Allen Ginsberg broke boundaries with his fearless, pyrotechnic verse. The apocalyptic 'Howl' became the subject of an obscenity trial when it was first published in 1956. Dark, ecstatic and rhapsodic, 'Howl' shows why Ginsberg was one of the most influential poets of the twentieth century.

The term "culture wars" refers to the political and sociological polarisation that has characterised American society the past several decades. This new edition provides an enlightening and comprehensive A-to-Z ready reference, now with supporting primary documents, on major topics of contemporary importance for students, teachers, and the general reader. It aims to promote understanding and clarification on pertinent topics that too often are not adequately explained or discussed in a balanced context. With approximately 640 entries plus more than 120 primary documents supporting both sides of key issues, this is a unique and defining work, indispensable to informed discussions of the most timely and critical issues facing America today.

To celebrate the 50th anniversary of *Howl and Other Poems*, with nearly one million copies in print, City Lights presents the story of editing, publishing and defending Allen Ginsberg's landmark poem within a broader context of obscenity issues and censorship of literary works. This collection begins with an introduction by publisher Lawrence Ferlinghetti, who shares his memories of hearing *Howl* first read at the 6 Gallery, of his arrest and of the subsequent legal defense of *Howl's* publication. Never-before-published correspondence of Ginsberg, Ferlinghetti, Kerouac, Gregory Corso, John Hollander, Richard Eberhart and others provides an in-depth commentary on the poem's ethical intent and its social significance to the author and his contemporaries. A section on the public reaction to the trial includes newspaper reportage, op-ed pieces by Ginsberg and Ferlinghetti and letters to the editor from the public, which provide fascinating background material on the cultural climate of the mid-1950s. A timeline of literary censorship in the United States places this battle for free expression in a historical context. Also included are photographs, transcripts of relevant trial testimony, Judge Clayton Horn's decision and its ramifications and a long essay by Albert Bendich, the ACLU attorney who defended *Howl* on constitutional grounds. Editor Bill Morgan discusses more recent challenges to *Howl* in the late 1980s and how the fight against censorship continues today in new guises.

A member of the "Beat Generation," Allen Ginsberg may well be remembered as the most important poet of the 20th century. As this volume indicates, his works have received increasing amounts of attention, and his influence has been pervasive. This bibliography cites approximately 6,500 critical and biographical studies of Ginsberg's life and work, along with translations of his many writings. Translations are arranged by language and are then categorized by type of publication. Critical and biographical works are listed chronologically, so that the reader may see the response to Ginsberg over time. Extensive indexes allow the reader to find citations for particular titles and authors.

A Study Guide for Allen Ginsberg's "Howl," excerpted from Gale's acclaimed *Poetry for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Poetry for Students* for all of your research needs.

The Rat Bastard Protective Association was an inflammatory, close-knit community of artists who lived and worked in a building they dubbed Painterland in the Fillmore neighborhood of midcentury San Francisco. The artists who counted themselves among the Rat Bastards—which included Joan Brown, Bruce Conner, Jay DeFeo, Wally Hedrick, Michael McClure, and Manuel Neri—exhibited a unique fusion of radicalism, provocation, and community. Geographically isolated from a viable art market and refusing to conform to institutional expectations, they animated broader social and artistic discussions through their work and became a transformative part of American culture over time. Anastasia Aukeman presents new and little-known archival material in this authorized account of these artists and their circle, a colorful cultural milieu that intersected with the broader Beat scene.

Allen Ginsberg was the bard of the beat generation, and *Howl, Kaddish and Other Poems* is a collection of his finest work published in Penguin Modern Classics, including 'Howl', whose vindication at an obscenity trial was a watershed moment in twentieth-century history. 'I saw the best minds of my generation destroyed by madness, starving hysterical naked' Beat movement icon and visionary poet, Allen Ginsberg broke boundaries with his fearless, pyrotechnic verse. This new collection brings together the famous poems that made his name as a defining figure of the counterculture. They include the apocalyptic 'Howl', which became the subject of an obscenity trial when it was first published in 1956; the moving lament for his dead mother, 'Kaddish'; the searing indictment of his homeland, 'America'; and the confessional 'Mescaline'. Dark, ecstatic and rhapsodic, they show why Ginsberg was one of the most influential poets of the twentieth century. Allen Ginsberg (1926-97) was an American poet, best known for the poem 'Howl' (1956), celebrating his friends of the Beat Generation and attacking what he saw as the destructive forces of materialism and conformity in the United States at the time. He was inducted into the American Academy of Arts and Letters, was awarded the medal of Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture, won the National Book Award for *The Fall of America* and was a co-founder of the Jack Kerouac School of Disembodied Poetics at the Naropa Institute, the first accredited Buddhist college in the Western world. If you enjoyed *Howl, Kaddish and Other Poems*, you might like Jack Kerouac's *On the Road*, also available in Penguin Modern Classics. 'The poem that defined a generation' *Guardian* on 'Howl' 'He avoids nothing but experiences it to the hilt' William Carlos Williams

From his conversation with the conservative William F. Buckley on PBS to his testimony at the Chicago Seven trial to his passionate riffs on Cezanne, Blake, Whitman, and Pound, the interviews collected in *Spontaneous Mind*, chronologically

arranged and in some cases previously unpublished, were conducted throughout Allen Ginsberg's long career. From the late 1950s to the mid-1990s, Ginsberg speaks frankly about his life, his work, and major events, allowing us to hear once again the impassioned voice of one of the most influential literary and cultural figures of our time.

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"Howl" is a poem written by Allen Ginsberg in 1955, published as part of his 1956 collection of poetry titled "Howl and Other Poems." Ginsberg began work on "Howl" as early as 1954. "Howl" is considered to be one of the great works of American literature. It came to be associated with the group of writers known as the Beat Generation, which included Jack Kerouac and William S. Burroughs. There is no foundation to the myth that "Howl" was written as a performance piece and later published by poet Lawrence Ferlinghetti of City Lights Books. This myth was perpetuated by Ferlinghetti as part of the defense's case during the poem's obscenity trial, as detailed below. Upon the poem's release, Ferlinghetti and the bookstore's manager, Shigeyoshi Murao, were charged with disseminating obscene literature, and both were arrested. On October 3, 1957, Judge Clayton W. Horn ruled that the poem was not obscene. Poems include: Howl -- Footnote To Howl -- A Supermarket in California -- Transcription of Organ Music -- Sunflower Sutra -- America -- In the Baggage Room at Greyhound; Earlier Poems: An Asphodel -- Song -- Wild Orphan -- In Back of the Real.

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