

## Twenty Prose Poems By Charles Baudelaire Cagavs

*San Francisco Beat is an essential archive of the Beat Generation, a rich moment in a fortunate place. America, somnolent, conformist and paranoid in the 1950s, was changed forever by a handful of people who refused an existence of drudgery and enterprise, opting instead for a life of personal, spiritual and artistic adventure. In these intimate, free-wheeling conversations, a baker's dozen of the poets of San Francisco talk about the scene then and now, the traditions of poetry, and about anarchism, globalism, Zen, the Bomb, the Kabbalah and the Internet. Diane di Prima, William Everson, Lawrence Ferlinghetti, Jack Hirschman, Joanne Kyger, Philip Lamantia, Michael McClure, David Meltzer, Jack Micheline, Kenneth Rexroth, Gary Snyder, Lew Welch, Philip Whalen " . . . as we begin to slip into a national slumber somewhat akin to that of the Eisenhower years, it's exhilarating to have this squall line of Beats pass through our consciousness."—Kirkus Reviews " . . . fierce engagement executed with humor and vernacular sensitivity."—Dale Smith, Austin Chronicle*

*David Meltzer (1937-2016) was the author of many books of poetry, including Tens, The Name, Arrows: Selected Poetry 1957-1992 and Two-Way Mirror (City Lights). He was the editor of Birth, The Secret Garden, Reading Jazz and Writing Jazz, among other collections. His agit-smut fictions include The Agency Trilogy. Meltzer read poetry at the Jazz Cellar in the 1950s and in the 1960s fronted the band, "Serpent Power."*

*Modern poetry begins with Charles Baudelaire (1821-67), who employed his unequalled technical mastery to create the shadowy, desperately dramatic urban landscape -- populated by the addicted and the damned -- which so compellingly mirrors our modern condition. Deeply though darkly spiritual, titanic in the changes he wrought, Baudelaire looms over all the work, great and small, created in his wake.*

*Chosen an "Outstanding Book on the Subject of Human Rights in the United States" by the Gustavus Myers Center for the Study of Human Rights. In this volume of incisive essays, Ward Churchill looks at representations of American Indians in literature and film, delineating a history of cultural propaganda that has served to support the continued colonization of Native America. During each phase of the genocide of American Indians, the media has played a critical role in creating easily digestible stereotypes of Indians for popular consumption. Literature about Indians was first written and published in order to provoke and sanctify warfare against them. Later, the focus changed to enlisting public support for "civilizing the savages," stripping them of their culture and assimilating them into the dominant society. Now, in the final stages of cultural genocide, it is the appropriation and stereotyping of Native culture that establishes control over knowledge and truth. The primary means by which this is accomplished is through the powerful publishing and film industries. Whether they are the tragically doomed "noble savages" walking into the sunset of Dances With Wolves or Carlos Castaneda's Don Juan, the exotic mythical Indians constitute no threat to the established order. Literature and art crafted by the dominant culture are an insidious political force, disinforming people who might otherwise develop a clearer understanding of indigenous struggles for justice and freedom. This book is offered to counter that deception, and to move people to take action on issues confronting American Indians today.*

*Critical Condition includes Carla Kirkwood's autobiographical performance monologue about a girl, sexually abused by the men in her family, who becomes a feminist activist in the '70's, and an artist in the '90's. In impassioned poetry, Wanda Coleman takes a look at the embattled lives of African-Americans, particularly in Los Angeles. Sapphire's searing poems about race and self-realization exposé the fallacy of the nuclear family and the vicious cycle of domestic violence. The Theory Girls' performance script, 'If You Were like the Heroine in a Country and Western song, ' is both detailed expose and black comedy framing the relationship between Aileen Wuornos and Arlene Pralle (the born-again Christian who became enamored of Wuornos after her conviction) within the context to Hollywood's fascination for women with guns.*

*Dust on Her Tongue*

*Twenty Prose Poems*

*Front Lines*

*The Penguin Book of the Prose Poem*

*San Francisco Beat*

*Sealed in Stone*

A haunting exploration of identity, history, displacement, and war from an Arab American perspective

There is not a wasted word in Dangling in the Tournefortia, a selection of poems full of wit, struggles, perception, and simplicity. Bukowski writes of women, gambling and booze while his words remain honest and pure.

This text features essays from Ammiel Alcalay covering Mediterranean culture, Arabic literature, the war in Bosnia, the Israeli conflict, the destruction of Carthage, and much more.

For Hirschman, the political is the most lyrical. This fine selection of his poetry embodies both.

Points of Departure

America Besieged

Talking with the Poets

The Prose Poems and La Fanfarlo

Blues and the Poetic Spirit

Betting on the Muse

These 189 posthumously published new poems take us deeper into the raw, wild vein of Bukowski's that extends from the early 1980s up to the time of his death in 1994.

This is an inquiry into the blues and the mind, a study of the blues as thought. The subconscious power of the blues is examined from a poetic and psychological perspective, illuminating the blues' deepest creative sources and exploring its far-reaching influence and appeal. Like Surrealist poetry in particular, blues communicate through highly charged symbols of aggression and desire--eros, crime, magic, night, and drugs, among others. An analysis of classic blues lyrics, along with source material from Freud and James Frazer, to Breton and Marcuse, conveys the blues' major poetic function of spiritual revolt against repression.

Since 1955, City Lights Bookshop in San Francisco has published over 230 titles and its 1,500 authors include Jack Kerouac, James Joyce, Ernest Hemingway, Hilda Doolittle, Allen Ginsberg, Goethe, Walt Whitman, Gregory Corso, and Karl Marx. Provides complete information on all City Lights publications from 1955 through 1990.

From the introduction by Michael Hamburger: "Baudelaire's prose poems were written at long intervals during the last twelve or thirteen years of his life. The prose poem was a medium much suited to his habits and character. Being pre-eminently a moralist, he needed a medium that enabled him to illustrate a moral insight as briefly and vividly as possible. Being an artist and sensualist, he needed a medium that was epigrammatic or aphoristic, but allowed him scope for fantasy and for that element of suggestiveness which he considered essential to beauty. His thinking about society and politics, as about everything else, was experimental; like the thinking of most poets it drew on experience and imagination, rather than on facts and general arguments. That is another reason why the prose poem proved a medium so congenial to Baudelaire." Charles Baudelaire (1821-1867) was a French poet, essayist, art critic and translator for Edgar Allan Poe. He is credited with coining the term "modernity" to describe the fleeting, ephemeral experience of life in an urban metropolis and the responsibility art has to capture that experience.

Memories of Our Future

Encyclopedia of Literary Translation Into English: A-L

The Esthetic, the Ethical, and the Religious in the Parisian Prowler

Open All Night

Selected Essays 1982-1999

Women on the Edge of Violence

Seventeen short stories by some of the best young writers being published in Mexico today.

Words plus words relate the poet's reaction to anything; for example, his secret identity: the room is empty, and the window is open

The last decades have seen an explosion of the prose poem. More and more writers are turning to this peculiarly rich and flexible form; it defines Claudia Rankine's *Citizen*, one of the most talked-about books of recent years, and many others, such as Sarah Howe's *Loop of Jade* and Vahni Capildeo's *Measures of Expatriation*, make extensive use of it. Yet this fertile mode which in its time has drawn the likes of Charles Baudelaire, Oscar Wilde, T. S. Eliot, Gertrude Stein and Seamus Heaney remains, for many contemporary readers, something of a mystery. The history of the prose poem is a long and fascinating one. Here, Jeremy Noel-Tod reconstructs it for us by selecting the essential pieces of writing - by turns luminous, brooding, lamentatory and comic - which have defined and developed the form at each stage, from its beginnings in 19th-century France, through the 20th-century traditions of Britain and America and beyond the English language, to the great wealth of material written internationally since 2000. Comprehensively told, it yields one of the most original and genre-changing anthologies to be published for some years, and offers readers the chance to discover a diverse range of new poets and new kinds of poem, while also meeting famous names in an unfamiliar guise.

One hundred stories, poems and essays by Oriental Jews on subjects ranging from race to political allegiance. One story is on a professor's wife who, unable to conceive, takes a student to bed.

Critical Condition

Paris Spleen

Addiction, Modernity, and the City

A Descriptive Bibliography

Literature, Cinema, and the Colonization of American Indians

Entering Fire

*In these eighteen stories Janice Eidus, with comic and tender irony, casts a sharp eye upon contemporary myths of romance, rebellion, and self-discovery. Prose poems by one of Spain's greatest poets.*

*After 9/11, postmodernism and irony were declared dead. Charles Bernstein here proves them alive and well in poems elegiac, defiant, and resilient to the point of approaching song. Heir to the democratic and poetic sensibilities of Walt Whitman and Allen Ginsberg, Bernstein has always crafted verse that responds to its historical moment, but no previous collection of his poems so specifically addresses the events of its time as *Girly Man*, which features works written on the evening of September 11, 2001, and in response to the war in Iraq. Here, Bernstein speaks out, combining self-deprecating humor with incisive philosophical and political thinking. Composed of works of very different forms and moods—etchings from moments of acute crisis, comic excursions, formal excavations, confrontations with the cultural illogics of contemporary political consciousness—the poems work as an ensemble, each part contributing something necessary to an unrealizable and unrepresentable whole. Indeed, representation—and related claims to truth and moral certainty—is an active concern throughout the book. The poems of *Girly Man* may be oblique, satiric, or elusive, but their sense is emphatic. Indeed, Bernstein's poetry performs its ideas so that they can be experienced as well as understood. A passionate defense of contingency, resistance, and multiplicity, *Girly Man* is a provocative and aesthetically challenging collection of radical verse from one of America's most controversial poets. Between 1855 and his death in 1867, Charles Baudelaire inaugurated a new—and in his own words "dangerous"—hybrid form in a series of prose poems known as *Paris Spleen*. Important and provocative, these fifty poems take the reader on a tour of 1850s Paris, through gleaming cafes and filthy side streets, revealing a metropolis on the eve of great change. In its deliberate fragmentation and merging of the lyrical with the sardonic, *Le Spleen de Paris* may be regarded as one of the earliest and most successful examples of a specifically urban writing, the textual equivalent of the city scenes of the Impressionists. In this compelling new translation, Keith Waldrop delivers the companion to his innovative translation of *The Flowers of Evil*. Here, Waldrop's perfectly modulated mix releases the music, intensity, and dissonance in Baudelaire's prose. The result is a powerful new re-imagining that is closer to Baudelaire's own poetry than any previous English translation.*

Keys to the Garden

Prose Poems

Vito Loves Geraldine

Written In Water

The Cambridge Companion to Baudelaire

New Israeli Writing

**Although best known for his collection of poetry, *Les Fleurs du Mal*, Baudelaire was also a gifted and inventive prose writer. In combining certain of the restrictions of poetic form with the freedom of prose, he sought a form of language capable of conveying the complexity, cacophony, and unexpected juxtapositions of city life. Like his verse, the prose poems are rich in psychological insights and reveal the ability both to select precisely those tiny details that raise the banal to the ironic and to create verbal patterns and rhythms that subtly underpin or throw into question the surface meaning of the language. This collection of all Baudelaire's prose poetry also includes the novella *La Fanfarlo*, a gently mocking study of love and passion that brilliantly evokes the art of dance.**

*Departing from both the utopian-political and the romantic-baroque styles of past Cuban literature, Ponte deftly sketches a picture of a contemporary Cuba that is very different from the stereotype of Caribbean life, full of music and dance and colorful celebration. An old man and a six-year-old prodigy have a rendezvous to play chess at a forlorn railroad station. Randomly riding trains, a woman keeps company with a strange assembly of men. An unemployed historian falls in love with an enigmatic astrologer, and the two live out their tragedy in the streets of Havana as homeless vagrants. A father and son take an aimless stroll after lunch to see the whores along the Malecon, Havana's seaside promenade. A young man, one of the last Cuban students to go to the Soviet Union on a foreign-study program, returns to Havana, where he explores his identity-looking at childhood photos with his grandfather, spending time with old friends, and obsessively seeking news of a woman he had known and loved in Russia. In a style both lucid and translucent, Ponte shapes intricate stories of self-discovery and metaphysical revelation in spare and allusive prose. About the Author Antonio Jose Ponte was born in 1964 in Matanzas, Cuba, and studied at the University of Havana. He worked for some years as an engineer, and then as a screenwriter. In addition to writing short stories and fiction, Ponte has published prize-winning collections of poetry and essays. His work has been published in France, Germany, and Spain. This is his first book to be published in the United States. Cola Franzen is the translator of over twenty books, including Poems of Arab Andalusia, Dreams of the Abandoned Seducer by Alicia Borinsky, and Horses in the Air by Jorge Guillen (recipient of the Academy of American Poets Harold Morton Landon Translation Award 2000). Review "In his first book to be published in the U.S., Ponte gives readers a short collection of six elliptical stories from inside the Cuban revolutionary experience, closer in spirit to the fiction of Eastern European dissidents than to that of Caribbean fabulists, unlike exiled writers who see the island as either a mythical homeland or a political cause. From the introduction by Michael Hamburger: "Baudelaire's prose poems were written at long intervals during the last twelve or thirteen years of his life. The prose poem was a medium much suited to his habits and character. Being pre-eminently a...*

*A prolific poet, art critic, essayist, and translator, Charles Baudelaire is best known for his volumes of verse (Les Fleurs du Mal [Flowers of Evil]) and prose poems (Le Spleen de Paris [Paris Spleen]). This volume explores his prose poems, which depict Paris during the Second Empire and offer compelling and fraught representations of urban expansion, social change, and modernity. Part 1, "Materials," surveys the valuable resources available for teaching Baudelaire, including editions and translations of his oeuvre, historical accounts of his life and writing, scholarly works, and online databases. In Part 2, "Approaches," experienced instructors present strategies for teaching critical debates on Baudelaire's prose poems, addressing topics such as translation theory, literary genre, alterity, poetics, narrative theory, and ethics as well as the shifting social, economic, and political terrain of the nineteenth century in France and beyond. The essays offer interdisciplinary connections and outline traditional and fresh approaches for teaching Baudelaire's prose poems in a wide range of classroom contexts.*

*The World Doesn't End*

*Speeches and Poems*

*My Way*

*Poems in Prose*

*From Baudelaire to Anne Carson*

*Fantasies of the Master Race*

"From the introduction by Michael Hamburger: " "Baudelaire's prose poems were written at long intervals during the last twelve or thirteen years of his life. The prose poem was a medium much suited to his habits and character. Being pre-eminently a moralist, he needed a medium that enabled him to illustrate a moral insight as briefly and vividly as possible. Being an artist and sensualist, he needed a medium that was epigrammatic or aphoristic, but allowed him scope for fantasy and for that element of suggestiveness which he considered essential to beauty. His thinking about society and politics, as about everything else, was experimental; like the thinking of most poets it drew on experience and imagination, rather than on facts and general arguments. That is another reason why the prose poem proved a medium so congenial to Baudelaire."

In a lively challenge to mainstream history, Michael Parenti does battle with a number of mass-marketed historical myths. He shows how history's victors distort and suppress the documentary record in order to perpetuate their power and privilege. And he demonstrates how historians are influenced by the professional and class environment in which they work. Pursuing themes ranging from antiquity to modern times, from the Inquisition and Joan of Arc to the anti-labor bias of present-day history books, History as Mystery demonstrates how past and present can inform each other and how history can be a truly exciting and engaging subject. "Michael Parenti, always provocative and eloquent, gives us a lively as well as valuable critique of orthodoxy posing as 'history.'"—Howard Zinn, author of A People's History of the United States "Deserves to become an instant classic."—Bertell Ollman, author of Dialectical Investigations Those who keep secret the past, and lie about it, condemn us to repeat it. Michael Parenti unveils the history of falsified history, from the early Christian church to the present: a fascinating, darkly revelatory tale."—Daniel Ellsberg, author of The Pentagon Papers "Solid if surely controversial stuff."—Kirkus Michael Parenti, PhD Yale, is an internationally known author and lecturer. He is one of the nation's leading progressive political analysts. He is the author of over 275 published articles and twenty books, including Against Empire, Dirty Truths, and Blackshirts and Reds. His writings are published in popular periodicals, scholarly journals, and his op-ed pieces have been in leading newspapers such as the New York Times and the Los Angeles Times. His informative and entertaining books and talks have reached a wide range of audiences in North America and abroad.

Examining the interdependent nature of substance, space, and subjectivity, this book constitutes an interdisciplinary analysis of the intoxication indigenous to what has been termed "our narcotic modernity." The first section - Drug/Culture - demonstrates how the body of the addict and the social body of the city are both inscribed by "controlled" substance. Positing addiction as a "pathology (out) of place" that is specific to the (late-)capitalist urban landscape, the second section - Dope/Sick - conducts a critique of the prevailing pathology paradigm of addiction, proposing in its place a theoretical reconceptualization of drug dependence in the terms of "p/re/in-scription." Remapping the successive stages or phases of our narcotic modernity, the third

section - Narco/State - delineates three primary eras of narcotic modernity, including the contemporary city of "safe"/"supervised" consumption. Employing an experimental, "intra-textual" format, the fourth section - Brain/Disease - mimics the sense, state or scape of intoxication accompanying each permutation of narcotic modernity in the interchangeable terms of drug, dream and/or disease. Tracing the parallel evolution of "addiction," the (late-)capitalist cityscape, and the pathological project of modernity, the four parts of this book thus together constitute a users' guide to urban space.

Betting on the Muse is a combination of hilarious poetry and stories. Charles Bukowski writes about the real life of a working man and all that comes with it.

History as Mystery

The Collected Prose Poems

little poems in prose

The Poems and Prose Poems of Charles Baudelaire

Dangling in the Tournfortia

Pocket Poets Number 55

*Charles Baudelaire's place among the great poets of the Western world is undisputed, and his influence on the development of poetry since his lifetime has been enormous. In this Companion, essays by outstanding scholars illuminate Baudelaire's writing both for the lay reader and for specialists. In addition to a survey of his life and a study of his social context, the volume includes essays on his verse and prose, analyzing the extraordinary power and effectiveness of his language and style, his exploration of intoxicants like wine and opium, and his art and literary criticism. The volume also discusses the difficulties, successes and failures of translating his poetry and his continuing power to move his readers. Featuring a guide to further reading and a chronology, this Companion provides students and scholars of Baudelaire and of nineteenth-century French and European literature with a comprehensive and stimulating overview of this extraordinary poet.*

*Baudelaire's Prose Poems is the first full-length, integral study of the fifty prose poems Baudelaire wrote between 1857 and his death in 1867, collected posthumously under the title *Le Spleen de Paris*. Edward Kaplan resurrects this neglected masterpiece by defining the structure and meaning of the entire collection, which Kaplan himself has translated as *The Parisian Prowler*. Engaging in a dialogue with deconstructionists whose critical methods often obscure the meaning of the whole, Kaplan rejects the view of prose poems as a random assemblage of melodic rhapsodies. Instead, he sees a coherent ensemble of "fables of modern life" that join lyricism and critical self-awareness. Kaplan defines three dimensions of experience that inform *The Parisian Prowler* from beginning to end: the esthetic includes art, ideal beauty, and especially the intense immediacy of sensations, fantasy, and dream; the ethical includes principles of right and wrong, relations between intimates or between individuals and the community; and the religious--not to be confused with church or dogma--points to the province of ultimate reality, whether it be God or an absolute standard of truth, justice, and meaning. These dimensions are explored by a narrator, a complex, highly self-conscious writer whose passion for pure Beauty continually frustrates his yearning for affection. He begins his tour through 1850s Paris alienated from reality, becomes aggravated by conflicts between his "ethical" and "esthetic" drives--to the point of despair--and ends by expressing loyal friendship. Analyzing the fables in relation to one another in pairs or groups, Kaplan demonstrates how later pieces intermingle or even confuse the narrator's esthetic and ethical drives, and how the most advanced "theoretical fables"--through ironic puns on their form--further undermine this simplistic dualism. Baudelaire's fables of modern life radically challenge us to examine our presuppositions, Kaplan argues. Though rarely didactic, the narrator's Socratic irony engages readers in a volatile dialogue, provoking them to form their own judgments. He often betrays self-destructive anger, rebelling against injustice or stupidity--or against women who might love him. At times he insults our complacency and self-deception with vicious glee; at other times, he recognizes his own frailty, nurturing a sense of fellowship with the oppressed. Seeking both to analyze experience objectively and to sympathize with isolated individuals like himself, Baudelaire's narrator joins criticism and poetry in a voyage of self-discovery, finally accepting experience as impure and mixed. Kaplan contends that the "prose poems" constitute a genre parallel to the poems Baudelaire added to the 1861 edition of *Les Fleurs du Mal*, both of which illustrate fundamental principles of the theory of modernity he developed in his essays on art. The self-reflective fables in *The Parisian Prowler* depicting a way of thinking beyond ideologies--clarify Baudelaire's development as poet, critic, and thinker.*

*Essays offer a critical look at American politics, the undue influence of wealth, income disparity, and manipulation of the media*

*"Verse is born free but everywhere in chains. It has been my project to rattle the chains." (from "The Revenge of the Poet-Critic") In My Way, (in)famous language poet and critic Charles Bernstein deploys a wide variety of interlinked forms--speeches and poems, interviews and essays--to explore the place of poetry in American culture and in the university. Sometimes comic, sometimes dark, Bernstein's writing is irreverent but always relevant, "not structurally challenged, but structurally challenging." Addressing many interrelated issues, Bernstein moves from the role of the public intellectual to the poetics of scholarly prose, from vernacular modernism to idiosyncratic postmodernism, from identity politics to the resurgence of the aesthetic, from cultural studies to poetry as a performance art, from the small press movement to the Web. Along the way he provides "close listening" to such poets as Charles Reznikoff, Laura Riding, Susan Howe, Ezra Pound, Allen Ginsberg, and Gertrude Stein, as well as a fresh perspective on L=A=N=G=U=A=G=E, the magazine he coedited that became a fulcrum for a new wave of North American writing. In his passionate defense of an activist, innovative poetry, Bernstein never departs from the culturally engaged, linguistically complex, yet often very funny writing that has characterized his unique approach to poetry for over twenty years. Offering some of his most daring work yet--essays in poetic lines, prose with poetic motifs, interviews miming speech, speeches veering into song--Charles Bernstein's My Way illuminates the newest developments in contemporary poetry with its own contributions to them. "The result of [Bernstein's] provocative groping is more stimulating than many books of either poetry or criticism have been in recent years."--Molly McQuade, Washington Post Book World "This book, for all of its centrifugal activity, is a singular yet globally relevant perspective on the literary arts and their institutions, offered in good faith, yet cranky and poignant enough to not be easily ignored."--Publishers Weekly "Bernstein has emerged as postmodern poetry's sous-chef of insouciance. My Way is another of his rich concoctions, fortified with intellect and seasoned with laughter."--Timothy Gray, American Literature*

*Baudelaire: Poems*

*In the Cold of the Malecon and Other Stories*

*City Lights Books*

*Approaches to Teaching Baudelaire's Prose Poems*

*New Stories from Mexico*

*Baudelaire's Prose Poems*

Self-imprisoned in a Parisian cemetery wall, a woman reflects on the savage turmoil of the medieval world.

Includes articles about translations of the works of specific authors and also more general topics pertaining to literary translation.

Set in Guatemala, these spare and beautiful tales are linked by themes of magic, violence, and the fragility of existence. Paul Bowle's translation perfectly captures Rey Rosa's stories of the haunted lives of ordinary people in present-day Central America.

This startling and brilliantly comic novel tells the stories of two men: a father and his estranged son. Lamprias de Bergerac is a gentle mystic and amateur botanist who spends his middle-aged years in an erotic utopia deep in the Amazonian jungle, collecting specimens of rare orchids and ultimately finding Cucla, the young and free-spirited native woman who has become the love of his life. Meanwhile, his demented son Septimus is raised by his mother in prewar Europe, seething with hatred of the father who abandoned him. He rises to power in Nazi-occupied France, where he goes mad in an obsessive pursuit of racial purity. Rikki Ducornet has a gift for combining the horrific with the hilarious, the realistic with the fantastic. Through a wildly inventive narrative, *Entering Fire* scrutinizes the sources of fascist mentality in nations and, potentially, in all humans.

*A Users ' Guide to Urban Space*

*Baudelaire, His Prose and Poetry*

*Girly Man*

*In the Heart of the Heart of Another Country*