

Baudelaire

Arts, a third level course, modern art 1848 to the present: styles and social implications; Units 1, 2 and 3.

Charles Pierre Baudelaire (1821-1867) was a French poet, art critic, and essayist who was among the first people to translate the work of Edgar Allen Poe. Baudelaire's wonderful poems are known for their masterful use of rhyme and rhythm which, together with their Romantic exoticism, inspired a whole generation of poets including Arthur Rimbaud, Paul Verlaine and Stéphane Mallarmé. This fantastic volume contains a carefully selected collection of essays, studies, and biographical sketches of Baudelaire that explore the life and work of one of France's most influential writers. Highly recommended for poetry lovers and connoisseurs of French literature. Contents include: “The Life and Intimate Memoirs of Charles Baudelaire, by Théophile Gautier”, “Charles Baudelaire, by Henry James”, “Some Remarks on Baudelaire's Influence Upon Modern Poetry and Thought, by Guy Thorne”, “Charles Baudelaire, by James Huneker”, “Charles Baudelaire, A Study by F. P. Sturm”, and “Charles Baudelaire, by Arthur Symons”. Ragged Hand is proudly publishing this brand new collection of classic works complete with a specially-commissioned new biography of the author.

Perhaps the most explosively original mind of his century, Charles Baudelaire has proved profoundly influential well beyond the borders of nineteenth-century France. Writers from Lord Alfred Douglas to Edna St. Vincent Millay, from Aldous Huxley to Seamus Heaney, from Arthur Symons to John Ashbery, from Basil Bunting to Robert Lowell, have all attempted to transmit in English his psychological and sexual complexity, his images of urban alienation. This superb addition to the Poets in Translation series brings together the translations of his poetry and prose poems that best reveal the different facets of Baudelaire's personality: the haughtily defiant artist, the tormented bohemian, the savage yet tender lover, and the celebrant of strange and haunted cityscapes.

A Study of Demonic Energy in Les Fleurs Du Mal

Aspects of Baudelaire's Literary Dandyism

Baudelaire

The Poet As Alternative Lawgiver

Charles Baudelaire - A Study of His Life and Poetry

Baudelaire composed the series of prose poems known as Paris Spleen between 1855 and his death in 1867. He attached great importance to his work in this then unusual form, asking, "Which one of us, in his moments of ambition, has not dreamed of the miracle of a poetic prose, musical, without rhythm and without rhyme, supple enough and rugged enough to adapt itself to the lyrical impulses of the soul, the undulations of reverie, the jibes of conscience?"

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.

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.

A Study in Literary Reception

The Poems and Prose Poems of Charles Baudelaire

The Context of Baudelaire's Le Cygne

THE SECRET LANGUAGE

Charles Baudelaire, Vanguard of Modernism ; Optimism and Pessimism in Late Nineteenth-century Literature and Art

A substantial study of the works of Charles Baudelaire (1821-1867) that provides fresh and detailed readings of his poetry in verse and prose.

Rimbaud called him 'le premier voyant, roi des poetes, un vrai dieu', and the history of modern poetry, which begins with him, has borne out that opinion. This is a comprehensive new translation of all Baudelaire's poetry, excluding only the juvenilia, occasional verse and work of doubtful attribution. It includes all the poems published in the first (1857) and second (1861) editions of the book, as well as those added to the third (1868), published after the poet's death. Baudelaire contemplated a volume of poems that would 'launch him into the future like a cannonball', and here it is in vivid and formally authoritative translation.

This study of Baudelaire's art criticism and its relationship with his writing seeks to cover all aspects of the subject, including the key aesthetic ideas, the essays on laughter and caricature, and the idea that all art springs from memory.

Critical Papers

Rhetorical Strategies in Baudelaire's Criticism of Eugene Delacroix

Selected Poems

The Cult of Beauty in Charles Baudelaire

Baudelaire on Poe

Renowned poet Charles Baudelaire played a significant role in introducing Edgar Allan Poe to French readers by publishing widely read criticisms and translations of Poe's writings. The two writers shared an appreciation for the exotic, a taste for morbid subjects, and a devotion to artistic purity. Baudelaire immersed himself in the study of English for the express purpose of doing justice to Poe's works, and his translations established his reputation in the French literary world well before the publication of his most famous book of poetry, Les Fleurs du Mal. In the first part of this study, "Edgar Allan Poe, His Life and Works," Baudelaire sketches his subject's biography and discusses several representative writings. Two additional essays analyze Poe's literary theories and offer intriguing reflections of Baudelaire's own sense of aesthetics. The compilation concludes with a critical miscellany of several other prefaces and notes on the American author and his works.

The debut novel by acclaimed poet Lisa Robertson, in which a poet realizes she's written the works of Baudelaire.

Handsome edition includes great French poet's controversial work, "Les Fleurs du Mal," plus prose poems from "Spleen of Paris," critical essays on art, music and literature, and personal letters.

A Collection of Critical Essays

His Life, by Theophile Gautier

A Lyric Poet in the Era of High Capitalism

Baudelaire in English

Baudelaire and the Art of Memory

Charles Baudelaire (1821–67) has proved to be the most influential of French nineteenth-century poets for the way in which his writing combines strong emotion, acute aesthetic sensibility and formal perfection with the everyday settings and language of the modern city. This volume contains 102 poems, including ninety-two from the 1861 edition of Les Fleurs du Mal and nine from the Petits Poemes en Prose together with plain prose translations by Carol Clark.

A collection of essays by the nineteenth century French poet, critic, and translator looks at such varied subjects as the life and works of Edgar Allan Poe, the essence of laughter, and philosophic art.

Maria Scott's study of the operation of irony in Baudelaire's Le Spleen de Paris contends that the principal target of the collection's spleen is its own readership. Baudelaire, as one of the most perceptive cultural commentators of the nineteenth century, was naturally very keenly aware of the growing dominance of the bourgeoisie in France, not least as a market for art and literature. Despite being dependent on this market for his own writing, the poet was highly critical of bourgeois values and attitudes. Scott builds on existing criticism of the collection to argue that these are indirectly mocked in Le Spleen de Paris, often in the person of the poet's supposed textual alter ego. The contention is that the prose poems betray the trust of readers by way of an apparent transparency of meaning that functions to blind us to their embedded irony. Though focused on Le Spleen de Paris, Scott's study engages with the full range of Baudelaire's writings, including his art and literary criticism. Her book will be of interest not only to Baudelaire scholars but also to those engaged more generally with nineteenth-century French culture.

Baudelaire: Poems

Baudelaire's Crucible

Individualism, Dandyism and the Philosophy of History

Flowers of Evil and Other Works: A Dual-Language Book

Baudelaire's Media Aesthetics

"These essays take Baudelaire seriously as a thinker. Bernard Howells explores the problematics surrounding individualism and history in a number of prose texts, and situates Baudelaire within the broader contexts of nineteenth-century historical, cultural and artistic speculation, represented by Emerson, Carlyle, Joseph de Maistre, Giuseppe Ferrari and Eugene Chevreul."

Offers a comprehensive translation of all Baudelaire's poetry, excluding only juvenilia, occasional verse, and work of doubtful attribution.

This bold new translation with facing French text restores once banned poems to their original places and reveals the full richness and variety of the collection.

The Flowers of Evil

Baudelaires Petic Patterns

Baudelaire's World

The Baudelaire Fractal

Selected Critical Studies of Baudelaire

Exploring the poet's fascination with the affective power of caricature, Baudelaire's “Argot Plastique” charts the movement in Baudelaire's poetry toward a language of visual distortion. McLees demonstrates that caricature, graphically and culturally a vehicle of sharp wit and social commentary, became in Baudelaire's works a poetic expression of the human condition itself. Using its capacity for deflating commentary to subvert the poetic conventions of his age, transferring its range of subjects into a poetry that celebrated the underclass, Baudelaire ultimately focused the lens of poetic caricature on the relation of subject, artist, and viewer. Richly illustrated with lithographs, etchings, and drawings by Goya, Daumier, Grandville, Gavarni, and other caricaturists, Baudelaire's “Argot Plastique” reveals the importance of caricature as a model for Baudelaire's poetry.

Charles Baudelaire is often regarded as the founder of modernist poetry. Written with clarity and verve, Baudelaire's World provides English-language readers with the biographical, historical, and cultural contexts that will lead to a fuller understanding and enjoyment of the great French poet's work. Rosemary Lloyd considers all of Baudelaire's writing, including his criticism, theory, and letters, as well as poetry. In doing so, she sets the poems themselves in a richer context, in a landscape of real places populated with actual people. She shows how Baudelaire's poetry was marked by the influence of the writers and artists who preceded him or were his contemporaries. Lloyd builds an image of Baudelaire's world around major themes of his writing—childhood, women, reading, the city, dreams, art, nature, death. Throughout, she finds that his words and themes echo the historical and physical realities of life in mid-nineteenth-century Paris. Lloyd also explores the possibilities and limitations of translation. As an integral part of her treatment of the life, poetry, and letters of her subject, she also reflects on published translations of Baudelaire's work and offers some of her own translations.

Why do we find it hard to explain what happens when words are set to music? This study looks at the kind of language we use to describe word/music relations, both in the academic literature and in manuals for singers or programme notes prepared by professional musicians. Helen Abbott's critique of word/music relations interrogates overlaps emerging from a range of academic disciplines including translation theory, adaptation theory, word/music theory, as well as critical musicology, métricométrie, and cognitive neuroscience. It also draws on other resources-whether adhesion science or financial modelling-to inform a new approach to analysing song in a model proposed here as the assemblage model. The assemblage model has two key stages of analysis. The first stage examines the bonds formed between the multiple layers that make up a song setting (including metre/prosody, form/structure, sound repetition, semantics, and live performance options). The second stage considers the overall outcome of each song in terms of the intensity or stability of the words and music present in a song (accretion/dilution). Taking the work of the major nineteenth-century French poet Charles Baudelaire (1821-67) as its main impetus, the volume examines how Baudelaire's poetry has inspired composers of all genres across the globe, from the 1860s to the present day. The case studies focus on Baudelaire song sets by European composers between 1880 and 1930, specifically Maurice Rollinat, Gustave Charpentier, Alexander Gretchaninov, Louis Vierne, and Alban Berg. Using this corpus, it tests out the assemblage model to uncover what happens to Baudelaire's poetry when it is set to music. It factors in the realities of song as a live performance genre, and reveals which parameters of song emerge as standard for French text-setting, and where composers diverge in their approach.

Baudelaire: Selected Writings on Art and Artists

Baudelaire's Argot Plastique

Shifting Perspectives

The Roots of Modern Art

The Rôle of the Auditive Sense in Baudelaire's Works ...

This major new study of Baudelaire is a journey into the secret language of Les Fleurs du Mal: the expressive plibilities of its verse-forms and syntax, the fluctuations of its rhythms, its significant sonorities, its metaphorical figures and dynamic image-patterns, its network of nerves and trigger-points, its shifting underground of parallels and contrasts, analogies and antitheses. Through a strategic selection of poems constituting a 'constellation', a formal pattern of mutually illuminating parts, the analysis aims to show that form and theme are indissoluble: that each movement in the texture of the verse, each pulse, each rise and fall, each intensification or release, not only aids and abets the thrust of the poet's inspiration but is moulding and, in the end, creating the subtleties of sense, which cannot exist but in the weft and web of the breathing, evolving text. It is a study which prioritizes the individual poem, then the poem within an expanding formation of poems, then Baudelaire within and beyond that formation: an infini dans le fini. It is also an enquiry into what makes poetry, as well as a provocative contribution to the ongoing debate on the nature of criticism.

Baudelaire's Media Aesthetics situates Charles Baudelaire in the midst of 19th-century media culture. It offers a thorough study of the role of newspapers, photography, and precinematic devices in Baudelaire's writings, while also discussing the cultural history of these media generally. The book reveals that Baudelaire was not merely inspired by the new media, but that he played with them, using them as frames of perception and ways of experiencing the world. His writings demonstrate how different media respond to one another and how the conventions of one medium can be paraphrased in another medium. Accordingly, Baudelaire's Media Aesthetics argues that Baudelaire should be seen merely as an advocate of "pure poetry," but as a poet in a media saturated environment. It shows that mediation, montage, and movement are features that are central to Baudelaire's aesthetics and that his modernist aesthetics can be conceived of, to a large degree, as a media aesthetics. Highlighting Baudelaire's interaction with the media of his age, Baudelaire's Media Aesthetics discusses the ways in which we respond to new media technology, drawing on perspectives from Walter Benjamin and Giorgio Agamben. Combining detailed research with contemporary theory, the book opens up new perspectives on Baudelaire's writings, the figure of the fl à neur, and modernist aesthetics.

Originally published in 1949, this book contains the French text of various essays by Baudelaire. The essays cover a range of topics, from Edgar Allen Poe to Delacroix and Madame Bovary, and the majority are taken from Baudelaire's 1868 publication L'art romantique. Parm é e provides an introduction examining Baudelaire's views as revealed in the essays, as well as commenting on Baudelaire's style. This book will be of value to anyone with an interest in French literature.

Baudelaire in Song

The Painters of Modern Life

The Beauty of Baudelaire

Baudelaire's Le Spleen de Paris

Paris Spleen, 1869

First translated in English in 1973, this is a study of the French lyric poet Charles Baudelaire. It should be useful as a text for readers of both Benjamin and Baudelaire, and for students of French literature.

Baudelaire is one of the major innovators in French literature. His poetry is influenced by the French romantic poets of the earlier 19th century, although its attention to the formal features of verse connect it more closely to the work of the contemporary 'Parnassians'. As for theme and tone, in his works we see the rejection of the belief in the supremacy of nature and

the fundamental goodness of man as typically espoused by the romantics and expressed by them in rhetorical, effusive and public voice in favor of a new urban sensibility, an awareness of individual moral complexity, an interest in vice (linked with decadence) and refined sensual and aesthetical pleasures, and the use of urban subject matter, such as the city, the crowd, individual passers-by, all expressed in highly ordered verse, sometimes through a cynical and ironic voice. Formally, the use of sound to create atmosphere, and of 'symbols', (images which take on an expanded function within the poem), betray a move towards considering the poem as a self-referential object, an idea further developed by the Symbolists Verlaine and Mallarmé, who acknowledge Baudelaire as a pioneer in this regard.

A comprehensive and stimulating guide to the extraordinary poet, his work, and his influence on modern literature.

Poetic Caricature and Modernism

Approaches to Teaching Baudelaire's Prose Poems

The Cambridge Companion to Baudelaire

The Gaze of the Flâneur and 19th-Century Media

Baudelaire in China

The book examines the reception of Baudelaire in China by translators, critics, scholars, and individual writers. It reveals not only the protean qualities of Baudelaire's work, but developments and trends in Chinese poetry, literary history, and criticism, as well as political and historical context throughout the twentieth and into the twenty-first century.

Spine title: Writings on art & artists Includes bibliographical references.

Collected Poems

1880-1930

The Centennial Celebration of Baudelaire's Les Fleurs Du Mal

Charles Baudelaire

Charles Baudelair