

# Artificial Paradises Charles Baudelaire

Collection of the notorious poet's essays transcends the squalor of his financial ruin and the torture of physical decline to offer compelling thoughts on his world, society, and philosophy.

his volume contains Gautier's biographical essay "The Life and Intimate Memoirs of Baudelaire." The English translator Guy Thorne complements Gautier's writing with selected poems and letters of Baudelaire, and an essay on Baudelaire's influence upon modern poetry and thought. Reprint of the original edition from 1915.

The Symbolist Movement in Literature, first published in 1899, and with additional material in 1919, is a work by Arthur Symons largely credited with bringing French Symbolism to the attention of Anglo-American literary circles.

A short zine collecting an introduction to the concept by Matt Colquhoun that appeared in 'krisis journal for contemporary philosophy Issue 2, 2018: Marx from the Margins' and the unfinished introduction to the unfinished book on Acid Communism that Mark Fisher was working on before his death in 2017. "In this way 'Acid' is desire, as corrosive and denaturalising multiplicity, flowing through the multiplicities of communism itself to create alinguistic feedback loops; an ideological accelerator through which the new and previously unknown might be found in the politics we mistakenly think we already know, reinstantiating a politics to come." —Matt Colquhoun

The great poet Charles Baudelaire (1821&–1867) was also an extremely influential art critic. High Art relates the philosophical issues posed by Baudelaire's art writing to the theory and practice of modernist and postmodernist painting.

## Read Free Artificial Paradises Charles Baudelaire

Baudelaire wrote in an age of transition, David Carrier argues, an era divided by the Revolution of 1848, the historical break that played for him a role now taken within modernism by the political revolts of 1968. Moving from the grand tradition of Delacroix to the images of modern life made by Constantin Guys, this movement from "high" to "low," from the unified world of correspondences to the fragmented images of contemporary city life, motivates Baudelaire's equivalent to the post-1968 turn away from formalist art criticism. Viewed from the perspective of the 1990s, Carrier argues, the issues raised by Baudelaire's criticism and creative writing provide a way of understanding the situation of art writing in our own time.

Through a series of close, fascinating examinations of writing on drugs via, among others, Coleridge on opium, Freud on cocaine, Michaux on mescaline, and Burroughs on all of them, *Writing on Drugs* combines literary criticism with both socio-cultural history and pharmacological science to show how and why drugs have so thoroughly invaded modernity in ways precise and various, profound and unique. Right or wrong, safe or dangerous, Plant illustrates that narcotics, stimulants, and hallucinogens have actually been integral to the cultural life of modern times. They have shaped some of the era's most fundamental philosophies and provided much of its economic wealth. They have even exposed the neurochemistry of the human brain, which, like society itself, has never been drug-free. *Writing on Drugs* fully and compellingly explores the pervasive and ongoing influence of drugs on contemporary thought, word, and deed.

Famed for his autobiographical *Confessions of an English Opium Eater*, De Quincey extended his sensational accounts of drug addiction with the brief essays of *Suspiria de Profundis* ("Sighs from the Depths").

"Throughout history, humans have always been fascinated by

drugs and altered states. Despite the risk of addiction, many have used drugs as technologies to induce moments of meaning-making transcendence. This book traces the quest for transcendence and meaning through drugs in the modern West. Starting with the Romantic fascination with opium, it goes on to chronicle the discovery of anesthetics, psychiatric and religious interest in hashish, the bewitching power of mescaline and hallucinogenic fungi, as well as the more recent uses of LSD. It fills a major gap in our understanding of contemporary alternative and in the study of countercultures and popular culture. Today we are seeing increased social and scientific attention to both the positive and the negative effects of psychoactive drugs, particularly following the legalization of marijuana for medicinal and/or recreational use in some US states, as well as court cases involving the sacramental use of drugs. This fascinating and wide-ranging exploration of the controversial relationship between drugs and spirituality could not be more timely." [source : éditeur].

Convinced that all aspects of modern culture have been affected by avant-garde art, Poggioli explores the relationship between the avant-garde and civilization. Historical parallels and modern examples from all the arts are used to show how the avant-garde is both symptom and cause of many major extra-aesthetic trends of our time, and that the contemporary avant-garde is the sole and authentic one.

Unlock the more straightforward side of *The Flowers of Evil* with this concise and insightful summary and analysis! This engaging summary presents an analysis of *The Flowers of Evil* by Charles Baudelaire, who is now considered to be a pioneer of the symbolist and modernist movements. In this collection of controversial poetry, he defies traditional conventions and seeks a new form of poetic expression. Upon its release, the work was very controversial and was

considered to be an "insult to public decency", causing the author to be fined. Yet Baudelaire's unique writing style was gradually accepted and inspired a whole generation of poets that followed him. Find out everything you need to know about *The Flowers of Evil* in a fraction of the time! This in-depth and informative reading guide brings you:

- A complete plot summary
- Character studies
- Key themes and symbols
- Questions for further reflection

Why choose BrightSummaries.com? Available in print and digital format, our publications are designed to accompany you in your reading journey. The clear and concise style makes for easy understanding, providing the perfect opportunity to improve your literary knowledge in no time. See the very best of literature in a whole new light with BrightSummaries.com!

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.

Definitive life of the author of *CONFESSIONS OF AN ENGLISH OPIUM-EATER*, journalist, political commentator and biographer. Thomas De Quincey's friendships with leading poets and men of letters in the Romantic and Victorian periods - including William Wordsworth, Samuel Taylor Coleridge and Thomas Carlyle - have long placed him at the centre of 19th-century literary studies. De Quincey also

stands at the meeting point in the culture wars between Edinburgh and London; between high art and popular taste; and between the devotees of the Romantic imagination and those of hack journalism. His writing was a tremendous influence on Edgar Allan Poe, Charles Dickens, William Burroughs and Peter Ackroyd. De Quincey is a fascinating (and topical) figure for other reasons too: a self-mythologizing autobiographer whose attitudes to drug-induced creativity and addiction strike highly resonant chords for a contemporary readership. Robert Morrison's biography passionately argues for the critical importance and enduring value of this neglected essayist, critic and biographer.

The French symbolist describes his experiences under the influence of narcotics, comparing the effects on the mind of wine, hashish, and opium

Artificial Paradises Citadel Press

Margaret Cohen's encounter with Walter Benjamin, one of the twentieth century's most influential cultural and literary critics, has produced a radically new reading of surrealist thought and practice. Cohen analyzes the links between Breton's surrealist fusion of psychoanalysis and Marxism and Benjamin's post-Enlightenment challenge to Marxist theory. She argues that Breton's surrealist Marxism played a formative role in shaping postwar French intellectual life and is of continued relevance to the contemporary intellectual scene.

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. On Hashish' is Walter Benjamin's posthumous collection of writings, providing a unique and intimate portrait of the man himself, of his experiences of hashish, and also of his views on the Weimar Republic.

The Club des Hashischins ("Club of the Hashish-Eaters"), was a Parisian literary group dedicated to the exploration of drug-induced altered states of consciousness, principally through the use of

hashish, a concentrated form of cannabis resin. Notable members of the club, which was active from 1844 to 1849, included Victor Hugo, Alexandre Dumas, Charles Baudelaire, Gerard de Nerval, Honoré de Balzac, and Théophile Gautier, all dedicated to experimenting with drugs and recording drug-induced visions. Whilst Baudelaire notably produced his treatise "The Poem Of Hashish" based on his experiences at the club, the most notable record of the group's activities and experiences under the influence of hashish remains Gautier's "Le Club des Hachichin", first published in the *Revue des Deux Mondes* in February 1846. This text also includes a section on the original hashishin, the assassins who served the Old Man of the Mountain, a figure later identified by William S. Burroughs as Hassan i Sabbah. Transmutation and insanity loom over Gautier as he explores a hypnagogic inner world of monstrous distortions and shadows, on a trip into the revelries of Walpurgisnacht. The result is an enduring masterpiece of drug literature.

One of the most important relationships that human beings have with plants is changing our consciousness—consider the plants that give us coffee, tea, chocolate, and nicotine. *Sacred Bliss* challenges traditional attitudes about cannabis by tracing its essential role in the spiritual and curative traditions in Asia, the Middle East, Africa, Europe, and the Americas from prehistory to the present day.

In highlighting the continued use of cannabis around the globe, Sacred Bliss offers compelling evidence of cannabis as an entheogen used for thousands of years to evoke peak-experiences, or moments of expanded perception or spiritual awareness. Today, the growing utilization of medical cannabis to alleviate the pain and symptoms of physical illness raises the possibility of using cannabis to treat the mind along with the body. By engaging sacred and secular texts from around the world, Sacred Bliss demonstrates that throughout religious history, cannabis has offered access to increased imagination and creativity, heightened perspective and insight, and deeper levels of thought.

"In this book Benjamin reveals Baudelaire as a social poet of the very first rank. More than a series of studies of Baudelaire, these essays show the extent to which Benjamin identifies with the poet and enable him to explore his own notion of heroism."--BOOK JACKET.

Parallel texts in French/English for the poems of Baudelaire, Gerard de Nerval, and Paul Verlaine.  
Parallel texts in Spanish/English for Baudelaire's follower, Juan Ramon Jimenez.

This vintage book contains Thomas De Quincey's 1821 autobiographic account, "Confessions of an English Opium-Eater". Within this volume, De Quincey describes his addiction to opium and explains, in great detail, the effects that it had on him and his life. It was his first major work, and one that brought him fame almost overnight. Thomas Penson

De Quincey (1785 - 1859) was a seminal English essayist. Many antiquarian books like this are increasingly rare and expensive, and it is with this in mind that we are republishing this book now in an affordable, modern, and high-quality edition. It comes complete with a specially commissioned new biography of the author.

A series of aphorisms, reflections, and meditations on love, writing, art, politics, and society, as well as Baudelaire's notes for a projected magazine, *The Philosopher Owl*, and select pieces from his cahiers. Spurred by Poe's notion of the heart laid bare, this is a crystallization of Baudelaire's spirit, hence a genuine revelation of his self

The first time that we met Baudelaire was towards the middle of the year 1849, at the Hôtel Pimodan, where we occupied, near Fernand Boissard, a strange apartment which communicated with his by a private staircase hidden in the thickness of the wall, and which was haunted by the spirits of beautiful women loved long since by Lauzun. The superb Maryx was to be found there who, in her youth, had posed for "La Mignon" of Scheffer, and later, for "La Gloire distribuant des couronnes" of Paul Delaroche; and that other beauty, then in all her splendour, from whom Clesinger modelled "La Femme au serpent," that statue where grief resembles a paroxysm of pleasure, and which throbs with an intensity of life that the chisel has never before attained and which can never be surpassed. Charles Baudelaire was then an almost unknown genius, preparing himself in the shadow for the light to come, with that tenacity of purpose which, in him, doubled inspiration; but his name was already becoming known amongst poets and artists, who heard it with a quivering of expectation, the younger generation almost venerating him. In the mysterious upper chamber where the reputations of the future are in the making he passed as the strongest. We had often heard him spoken of, but none of his works were known

to us.

First published in the year 1898, the present book titled 'Figures of Several Centuries' was written by famous English author Arthur Symons. It is a volume which contains short engaging biographies and essays on various classic famous English writers.

M'illumino/d'immenso - I'm lit/with immensity is Geoffrey Brock's translation of Giuseppe Ungaretti's poem *Mattina*. In the poem's minimalism, Ungaretti points to the maximal: the richness of poetry's expressive possibilities and the power of thinking in literature. This book addresses the fascination of readers to transcend the boundaries of their own in fiction, and literature's capacity, according to Kant, even to evoke, with the help of the development of aesthetic ideas, representations that exceed what is empirically and conceptually graspable - in case studies about myths of creativity, images of death and the beyond after the 'death of God', of the soul, of melancholy as the dark ground of genius, of metamorphoses of both evil and good, of ecstasy, of the economy of self-sacrifice, of the art of resistance, and, among others, about figurations of biography and the portrait as approaches to singularity, what is particular and cannot be fully subsumed to any universality.

Of all the plants men have ever grown, none has been praised and denounced as often as marihuana (*Cannabis sativa*). Throughout the ages, marihuana has been extolled as one of man's greatest benefactors and cursed as one of his greatest scourges. Marihuana is undoubtedly a herb that has been many things to many people. Armies and navies have used it to make war, men and women to make love. Hunters and fishermen have snared the most ferocious creatures, from the tiger to the shark, in its herculean weave. Fashion designers have dressed the most elegant women in its supple knit. Hangmen have snapped the necks of thieves

and murderers with its fiber. Obstetricians have eased the pain of childbirth with its leaves. Farmers have crushed its seeds and used the oil within to light their lamps. Mourners have thrown its seeds into blazing fires and have had their sorrow transformed into blissful ecstasy by the fumes that filled the air. Marihuana has been known by many names: hemp, hashish, dagga, bhang, loco weed, grass-the list is endless. Formally christened *Cannabis sativa* in 1753 by Carl Linnaeus, marihuana is one of nature's hardiest specimens. It needs little care to thrive. One need not talk to it, sing to it, or play soothing tranquil Brahms lullabies to coax it to grow. It is as vigorous as a weed. It is ubiquitous. It flourishes under nearly every possible climatic condition.

The Poem of Hashish (1821) by Charles Pierre Baudelaire was first published in 1850. This is the Aleister Crowley translation of 1895. Charles Baudelaire was an early precursor to the French symbolist movement of the late nineteenth century. The literary movement was a reaction to realism and placed a lot of emphasis on the power of dreams and the imagination as tools for communicating ideals through symbols. Synaesthesia was one the great tools of the symbolists and Baudelaire wrote of hashish: "By graduations, external objects assume unique appearances in the endless combining and transfiguring of forms. Ideas are distorted; perceptions are confused. Sounds are clothed in colors and colors in music." Baudelaire utilised the dream as the symbolic ground of the drug experience. Charles Baudelaire (1821 – 1867) was a French poet who produced notable work as an essayist, art critic, and pioneering translator of Edgar Allan Poe. His most famous work, *Les Fleurs du mal* (The Flowers of Evil), expresses the changing nature of beauty in modern, industrializing Paris during the 19th century. Baudelaire's highly original style of prose-poetry influenced a whole generation of poets including Paul Verlaine, Arthur

Rimbaud and Stéphane Mallarmé among many others. He is credited with coining the term "modernity" to designate the fleeting, ephemeral experience of life in an urban metropolis, and the responsibility art has to capture that experience.

Self-styled 'Satanic man' Charles Baudelaire's collection *The Flowers of Evil* is marked by paeans to sexual degradation such as 'The Litanies of Satan' and 'Metamorphosis of the Vampire'. A new translation vividly brings Baudelaire's masterpiece to life for the 21st century in this collection, which also includes key texts from *Artificial Paradise*, Baudelaire's notorious examination of the effects of alcohol and psychotropic drugs.

The best-selling co-author of *Acid Dream* traces the dramatic social history of marijuana from its origins and its emergence in the 1960s culture wars through the 1996 legalization of medicinal marijuana in California, profiling the multibillion-dollar marijuana industry and how it is reshaping health care. 35,000 first printing.

First published in 1915, this volume contains Théophile Gautier's biography of the French poet, art critic, and essayist Charles Pierre Baudelaire (1821–1867). 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. In "Charles Baudelaire - His Life", Gautier provides a

detailed sketch of Baudelaire's life and memoirs together with some of his best poetry and notable correspondence, offering a unique glimpse into the life and work of one of France's most influential writers. Contents include: "Charles Pierre Baudelaire", "The Life and Intimate Memoirs of Charles Baudelaire, by Théophile Gautier", "Selected Poems of Charles Baudelaire", "Little Poems in Prose", and "Correspondence of Baudelaire". Pierre Jules Théophile Gautier (1811–1872) was a French dramatist, poet, journalist, novelist, and critic. A vocal proponent of Romanticism, he was held in high esteem by many great writers including Wilde, Flaubert, Balzac, Eliot, and many others. Notable works by this author include: "La Comédie de la Mort" (1838), "Une Larme du Diable" (1839), and "Le Pied de Momie" (1840). Ragged Hand is proudly republishing this classic work now complete with a specially commissioned new biography of the author. 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 stunning new translation of a neglected masterpiece by one of history's most celebrated writers. Ten years before Baudelaire published his masterpiece, *The Flowers of Evil*, the great poet penned the only prose fiction of his career: *La Fanfarlo*. The novella describes the torrid real-life affair the poet had with Jean Duval, a dancer whose beauty and sexuality Baudelaire came to obsess over. The outcome is a work of raw emotional power and a clear distillation of the Parisian's poetic genius. As Baudelaire himself said, "Always be a poet, even in prose." \*\*\* This is a Hybrid Book. Melville House HybridBooks combine print and digital media into an enhanced reading experience by including with each title additional curated material called Illuminations — maps, photographs, illustrations, and further writing about the author and the book. The Melville House Illuminations are free with the purchase of any title in the HybridBook series, no matter the format. Purchasers of the print version can obtain the Illuminations for a given title simply by scanning the QR code found in the back of each book, or by following the url also given in the back of the print book, then downloading the Illumination in whatever format works best for you. Purchasers of the digital version receive the appropriate Illuminations automatically as part of the ebook edition.

Charles Baudelaire is usually read as a

paradigmatically modern poet, whose work ushered in a new era of French literature. But the common emphasis on his use of new forms and styles overlooks the complex role of the past in his work. In *Grotesque Figures*, Virginia E. Swain explores how the specter of the eighteenth century made itself felt in Baudelaire's modern poetry in the pervasive textual and figural presence of Jean-Jacques Rousseau. Not only do Rousseau's ideas inform Baudelaire's theory of the grotesque, but Rousseau makes numerous appearances in Baudelaire's poetry as a caricature or type representing the hold of the Enlightenment and the French Revolution over Baudelaire and his contemporaries. As a character in "Le Poème du hashisch" and the *Petits Poèmes en prose*, "Rousseau" gives the grotesque a human form. Swain's literary, cultural, and historical analysis deepens our understanding of Baudelaire and of nineteenth-century aesthetics by relating Baudelaire's poetic theory and practice to Enlightenment debates about allegory and the grotesque in the arts. Offering a novel reading of Baudelaire's ambivalent engagement with the eighteenth-century, *Grotesque Figures* examines nineteenth-century ideological debates over French identity, Rousseau's political and artistic legacy, the aesthetic and political significance of the rococo, and the presence of the grotesque in the modern. Fitz-Hugh Ludlow was a recent graduate of Union

College in Schenectady, New York, when he vividly recorded his hasheesh-induced visions, experiences, adventures, and insights. During the mid-nineteenth century, the drug was a legal remedy for lockjaw and Ludlow had a friend at school from whom he received a ready supply. He consumed such large quantities at each sitting that his hallucinations have been likened to those experienced by opium addicts. Throughout the book, Ludlow colorfully describes his psychedelic journey that led to extended reflections on religion, philosophy, medicine, and culture. First published in 1857, *The Hasheesh Eater* was the first full-length American example of drug literature. Yet despite the scandal that surrounded it, the book quickly became a huge success. Since then, it has become a cult classic, first among Beat writers in the 1950s and 1960s, and later with San Francisco Bay area hippies in the 1970s. In this first scholarly edition, editor Stephen Rachman positions Ludlow's enduring work as not just a chronicle of drug use but also as a window into the budding American bohemian literary scene. A lucid introduction explores the breadth of Ludlow's classical learning as well as his involvement with the nineteenth-century subculture that included fellow revelers such as Walt Whitman and the pianist Louis Gottshalk. With helpful annotations guiding readers through the text's richly allusive qualities and abundance of

## Read Free Artificial Paradises Charles Baudelaire

references, this edition is ideal for classroom use as well as for general readers.

[Copyright: 71edbf37b65dc5041b8f18a71d67e65](#)