

The Flowers of Evil (Oxford World's Classics) (English and French Edition)

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The Flowers of Evil, which T.S. Eliot called the greatest example of modern poetry in any language, shocked the literary world of nineteenth century France with its outspoken portrayal of lesbian love, its linking of sexuality and death, its unremitting irony, and its unflinching celebration of the seamy side of urban life. Including the French texts and comprehensive explanatory notes to the poems, this extraordinary body of love poems restores the six poems originally banned in 1857, revealing the richness and variety of the collection.

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James N McGowan, Professor of English, Illinois Wesleyan University, Illinois. Jonathan Culler, Professor of English and Comparative Literature, Cornell University. 'Jonathan Culler's 24 page introduction is thoughtful and informative; and the editorial apparatus of bibliography, chronology and notes on the text are up to the high standard of the series.' Acumen Magazine

'McGowan's fine poetic sense uses the springing monosyllable to good effect; A reader who goes straight to James McGowan's versions will be well rewarded. A scrupulous and sensitive poet has made the whole of Baudelaire's poetry in verse available in English so that the unique quality of the original consistently survives.'

Harry Guest, *Journal of European Studies*, XXIV (1994)

'Culler's insistence on Baudelaire's depressing conclusions is welcome at a time when these poems are frequently subjected to evangelical optimism. McGowan urges us to consult other translations. His own generally reliable versions - given his satanic pact with symmetry - are probably now the best place to start.'

Graham Robb, *French Studies*, Vol. 48, Pt.4

Other Books

Alberto Giacometti, *Gathered writings from the seminal 20th-century Swiss artist Alberto Giacometti* Alberto Giacometti's early Surrealist and Cubist forms, compact volumes inspired by Africa and the Cyclades, eventually led this seminal twentieth-century Swiss artist to acknowledge a formal void that he would spend the balance of his career filling with the human figure. In the mid-1930s, influenced by the terrible social and political changes that were taking place across Europe, Giacometti began to develop heads and nudes in a signature style--they were universally elongated, skeletal, haunting, solitary and above all, transcendent. Giacometti's written testimony and reflections on his change of perspective, and on his artistic ideas and goals, are remarkable for their aptness and

poetic quality. In his writings, gathered here, the artist pours out his doubts, his suffering and his creative hopes as very few artists have been capable of doing before or since.

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Alberto Giacometti's early Surrealist and Cubist forms, compact volumes inspired by Africa and the Cyclades, eventually led this seminal twentieth-century Swiss ..."