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# Collected Poems Of Philip Lamantia

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## CAREY SKINNER

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[Eyes to See Otherwise](#) Univ of California Press  
 The original American surrealist returns in a new edition of the 1967 classic. "I am eager to do a book of yours," Lawrence Ferlinghetti wrote to Philip Lamantia in Nerja, Spain in 1966. "What about SELECTED POEMS OF PHILIP LAMANTIA?" The missive came at the right time, as Lamantia had recently reembraced the surrealism of his youth and sought to publish his current work alongside his key poems of the 1940s, when the then-15-year-old poet was published by war-exiled leader of the Surrealist Movement, André Breton. For Breton, the young poet was a new Rimbaud, but Lamantia also became known as a poet of the Beat Generation, participating in the 1955 Six Gallery Reading where Allen Ginsberg debuted "Howl." A pioneer of San Francisco's psychedelic culture, Lamantia reemerged through City Lights at the crest of the Summer of Love. Selected Poems of Philip Lamantia reflects each facet of the poet's development up to the point of its publication. "Revelations of a Surreal Youth

(1943-1945)" includes the incendiary poems from his teenage years which brought him early avant-garde fame, including his signature "Touch of the Marvelous." "Trance Ports (1948-1961)" covers the Beat years, evincing increasing involvement with mysticism, esoterism, and religion. Finally, "Secret Freedom (1963-1966)" heralds his return to surrealism, cementing his countercultural bona fides with the LSD-fueled "Blue Grace," the zig-zagging Kundalini-inspired "What Is Not Strange?" and the Aquarian Age ode "Astro-Mancy," which prefigures his later engagement with Native American culture. This new edition includes an afterword by poet and editor Garrett Caples, recounting the book's genesis through correspondence between Lamantia and Ferlinghetti and including archival images. A much-needed restoration to the Pocket Poets Series of today, Selected Poems of Philip Lamantia glows like a red-hot coal still burning with the revolutionary fervor of its time.

**Lunch Poems** Univ of California Press

The final collection of new poems from one of our finest and most beloved poets. The poems in this wonderful collection touch all of the events and places that meant the most to Philip Levine. There are lyrical poems about his family and childhood, the magic of

nighttime and the power of dreaming; tough poems about the heavy shift work at Detroit's auto plants, the Nazis, and bosses of all kinds; telling poems about his heroes--jazz players, artists, and working people of every description, even children. Other poems celebrate places and things he loved: the gifts of winter, dawn, a wall in Naples, an English hilltop, Andalusia. And he makes peace with Detroit: "Slow learner that I am, it took me one night/to discover that rain in New York City/is just like rain in Detroit. It gets you wet." It is a peace that comes to full fruition in a moving goodbye to his home town in the final poem in the collection, "The Last Shift."

*San Francisco Beat* Univ of California Press

"New Directions continues its public service to literature with this lively introduction to contemporary Mexican poet-diplomat Homero Aridjis."--"Publishers Weekly."

*The Blank Page* Margaret K. McElderry Books

Les Amours Jaunes is the only book of poetry of "poet maudit" Tristan Corbiere, first published in 1873 in Glady brothers publishers in Paris, including almost all of his poetry. Of 101 poems of sizes and very diverse forms, it is published at the author two years before the death of the poet at the age of 29, and goes completely unnoticed at the time. Les Amours Jaunes (Selections From) is a pre-1923 historical reproduction that was curated for quality. Quality assurance was conducted on each of these books in an attempt to remove books with imperfections introduced by the digitization process. Though we have made best efforts - the books may have occasional errors that do not impede the reading experience. We believe this work is culturally important and have elected to bring the book back into print as part of our continuing commitment to the preservation of printed works worldwide. This text refers to the Bibliobazaar edition.

**The Collected Poems of Kenneth Koch** Wesleyan University Press

An essential collection of a highly original American poet Winner of the Northern California Independent Booksellers Award for Poetry (2009) Winner of the American Book Award (2009) In 1965, when the poet Jack Spicer died at the age of forty, he left behind a trunkful of papers and manuscripts and a few copies of the seven small books he had seen to press. A West Coast poet, his influence spanned the national literary scene of the 1950s and '60s, though in many ways Spicer's innovative writing ran counter to that of his contemporaries in the New York School and the West Coast Beat movement. Now, more than forty years later, Spicer's voice is more compelling, insistent, and timely than ever. During his short but prolific life, Spicer troubled the concepts of translation, voice, and the act of poetic composition itself. My Vocabulary Did This to Me is a landmark publication of this essential poet's life work, and includes poems that have become increasingly hard to find and many published here for the first time.

*The Complete Posthumous Poetry* Univ of California Press

Philip Whalen was an American poet, Zen Buddhist, and key figure in the literary and artistic scene that unfolded in San Francisco in the 1950s and '60s. When the Beat writers came West, Whalen became a revered, much-loved member of the group. Erudite, shy, and profoundly spiritual, his presence not only moved his immediate circle of Beat cohorts, but his powerful, startling, innovative work would come to impact American poetry to the present day. Drawing on Whalen's journals and personal correspondence--particularly with Ginsberg, Kerouac, Snyder, Kyger, Welch, and McClure--David Schneider shows how deeply bonded these intimates were, supporting one another in their art and their spiritual paths. Schneider, himself an ordained priest, provides an insider's view of Whalen's struggles and breakthroughs in his thirty years as a Zen monk.

When Whalen died in 2002 as the retired Abbot of the Hartford Street Zen Center, his own teacher referred to him as a patriarch of the Western lineage of Buddhism. Crowded by Beauty chronicles the course of Whalen's life, focusing on his unique, eccentric, humorous, and literary-religious practice.

*Refractive Africa* Univ of California Press

Meadowlark West is the final complete collection of poetry written by legendary surrealist and beat-era author, Philip Lamantia (1927-2005). It is, in many ways, his masterpiece...

**My Vocabulary Did This to Me** Salt Publishing

"A selection of prose writing from American poet Philip Lamantia (1927-2005), edited by poet Garrett Caples"--

**Preserving Fire** New Directions Publishing

The Collected Poems of Philip Lamantia represents the lifework of the most visionary poet of the American postwar generation. Philip Lamantia (1927-2005) played a major role in shaping the poetics of both the Beat and the Surrealist movements in the United States. First mentored by the San Francisco poet Kenneth Rexroth, the teenage Lamantia also came to the attention of the French Surrealist leader André Breton, who, after reading Lamantia's youthful work, hailed him as a "voice that rises once in a hundred years." Later, Lamantia went "on the road" with Jack Kerouac and shared the stage with Allen Ginsberg at the famous Six Gallery reading in San Francisco, where Ginsburg first read "Howl." Throughout his life, Lamantia sought to extend and renew the visionary tradition of Romanticism in a distinctly American vernacular, drawing on mystical lore and drug experience in the process. The Collected Poems gathers not only his published work but also an extensive selection of unpublished or uncollected work; the editors have also provided a biographical introduction.

**Selected Prose, Daybooks, and Papers** City Lights Publishers

"Bob Kaufman's life is written on mirrors in smoke."--Jack Kerouac

"So much did he embody a French tradition of the poet as outsider, madman, and outcast, that in France, Kaufman was called the Black Rimbaud."--David Henderson "He was an original voice. No one else talked like him. No one else wrote poetry like him."--Lawrence Ferlinghetti The Collected Poems of Bob Kaufman brings together every known surviving poem by this major African-American surrealist, including the three books published in his lifetime, Solitudes Crowded with Loneliness, Golden Sardine, and The Ancient Rain. With over 30 previously uncollected works, Collected Poems is the first comprehensive presentation of this truly original, streetwise autodidact and member of the Beat Generation. Included here are a foreword by Deborah Major, reminiscences by editors Raymond Foye and Neeli Cherkovski, and a biographical timeline by editor Tate Swindell, which chronicles this elusive poet's movements across the country and around the world. Collected Poems is a landmark poetic achievement and marks Kaufman's welcome return to City Lights Publishers. Praise for Collected Poems of Bob Kaufman: "With this magnetic new unveiling Bob Kaufman trenchantly sunders endemic retrocausal error and neglect that his casted his fate into a secondary enclave of lesser mastery. To set the story straight it was his spirit that helped sire the Ginsberg that we know and not vice versa. It was he who magically hoisted the invisible umbrella under which Kerouac and others such as Corso were enabled to protractedly flourish. Arrested 39 times for poetic brilliance via bravura he was the absolute contrary of the sterile academic scrounging for golden verbal eggs. Never concerned with immediate notoriety he passed across unerring emptiness as a poetic lahar sweeping in all directions at once. He volcanically en-veined the Beats as a mirage enveloped Surrealist; not as a formal poet, but one, like Rimbaud, who embodied butane. Following the scent of his butane on one

anonymous North Beach afternoon led Philip Lamantia to audibly utter to me that Bob Kaufman as per incandescent singularity is 'our poet.'"--Will Alexander "Bob Kaufman is one our most vulnerable, mysterious and beautiful of poets, a nomadic maudit, surrealist saint of the streets, votary of silence, the consummate Outrider with trickster imagination and visionary power. What does it take to be such a poet-man, veils/layers of existence laced with hardship, suffering? Not many like this anymore. The Black American Rimbaud, as he was christened in France. His poems make me weep and bow with humility and wonder. I last saw him, shape-shifting shaman on Ken Kesey's stage in Oregon, swirling in a torque of rage, enlightenment, and prescience. Pure product of America's madness: fury and tenderness. The writing is complex and lays its soul baring down on jazz inflected syllables and riffs for all to read and tremble within. No serious canon is complete without this insistent rhythm, poetic acuity, and a body's last resort to sing."--Anne Waldman "Uplifting the voice of this under-sung literary master to future's light is the mission of the *Collected Poems of Bob Kaufman*. This poet's poet on the cliff edge of no ledge is still continuing to foster new surrealizations. Read this bebopian wordsmith, his pen turned saxophone and ink notes that are black tears."--Kamau Daaood  
*The Holy Forest* Univ of California Press

This is the first comprehensive critical edition of the unpublished writings of Pulitzer Prize-winning objectivist poet George Oppen (1908-1984). Editor Stephen Cope has made a judicious selection of Oppen's extant writings outside of poetry, including the essay "The Mind's Own Place" as well as "Twenty-Six Fragments," which were found on the wall of Oppen's study after his death. Most notable are Oppen's "Daybooks," composed in the decade following his return to poetry in 1958. *Selected Prose, Daybooks, and Papers* is an inspiring portrait of this essential writer and a testament to the creative process itself.

*Touch of the Marvelous* Univ of California Press

This is the poetry of the San Francisco Renaissance of the 50s, reconsidered as literature: Lawrence Ferlinghetti's lyrical cityscapes, Jack Kerouac's blues and haikus, Allen Ginsberg's saxophone prophecies, Gregory Corso's obsessive odes, John Wieners' true confessions, Michael McClure's physical hymns, Philip Lamantia's surreal passions, Gary Snyder's work songs, Philip Whalen's loose sutras, Lew Welch's hermit visions, David Meltzer's improvisations and discoveries, and Bob Kaufman's jazz meditations. Scholarship dances with poetic intuition and insight. Skip the footnotes, or not. Larry Beckett generates where it's at, cats. -Dan Barth, poet and Beat scholar, author of *Fast Women Beautiful: Zen, Beat, Baseball Poems* I was genuinely knocked-out by this] book. A generous & insightful work on poets writ w/ a poet's mindful heart. Because of its timeline, I assume (& hope) there will be more. It would seem immodest for me to blast a blurb, but my enthusiasm is genuine & immediate. -David Meltzer Larry Beckett's vivid, highly readable testament to the Beats provides a useful introduction to this wild-side school-out-of-school of American poetry, identifying the movement's twentieth century "oral scripture" (to quote his essay on Philip Whalen) as enduring Gospel for the Millennium. - Tom Clark poet, author of *Jack Kerouac: A Biography* Oh sure, it's all these poems by poets whose names sing in our blood as the heart pumps; but it took Larry Beckett to marry ink to paper in such a way that it appears the words are written on wedding sheets. - Robin Rule poet, publisher of Beckett's *Songs and Sonnets* "4.5 out of 5 stars... an intriguing exploration of the history of Beats and their poetry." - Portland Book Review

*Complete Poems* Wave Books

Publisher description

**The Age of Huts (compleat)** Knopf

"A new collection of poetry by Garrett Caples"--

*Tithe* Univ of California Press

Allen Ginsberg wrote that Philip Lamantia was one of his poetic teachers, an American soothsayer on the level of Edgar Allen Poe, and I don't know how much more encouragement you'd need to check out this stunning collection. "The Owl" ("the dark steps...

**Ring of Fire** Univ of California Press

This anthology is obsessed with reputations: Frank O'Hara is praised in several poems, while Robert Lowell is derided in one as an "Old White-haired Coot." However, the poetry itself is exciting, with the hopped-up, feverish quality suggested by this anthology's subtitle. It is also a reliable guide to alternative poetic strategies. ISBN 0-941423-03-4: \$17.95; ISBN 0-941423-04-2 (pbk.): \$11.95.

*Collected Poems of Bob Kaufman* Univ of California Press

The final book of poems from a Beat Generation legend, *Mule Kick Blues* finds McClure restlessly innovating until the end. Completed over the last years of his life, *Mule Kick Blues* is the final book of poems by Beat Generation legend Michael McClure. Taking its title from an innovative sequence of homages to blues musicians like Leadbelly, Willie Dixon, and Howlin' Wolf, and evoking Kerouac's concept of "blues" poems, *Mule Kick Blues* contains stark meditations on the poet's mortality as well as the nature and zen poems for which McClure is known. With shout-outs to lifelong friends like Philip Whalen, Diane di Prima, and Gary Snyder, the long poem "Fragments of Narcissus," and the profound and moving sequence "Death Poems," *Mule Kick Blues* is a definitive statement by one of the most significant American poets of the last 60 years. "His validity and his intelligence and his intensity and his curiosity about the complexly diverse world in which we live is to me extraordinarily interesting."--Robert Creeley

**American Poetry Since 1970** Univ of California Press

Available for the first time in paperback, *The Collected Poems of Frank O'Hara* reflects the poet's growth as an artist from the earliest dazzling, experimental verses that he began writing in the late 1940s to the years before his accidental death at forty, when his poems became increasingly individual and reflective.

*Selections From Les Amours Jaunes* City Lights Publishers

"Finch's translations will add much to the pleasure and value of teaching and learning late medieval English history."—Robert Brentano, author of *Two Churches* "Casey Finch has found an idiom in which these poems can speak Modern English, and in doing so can convey the most elusive and complex effects of the originals. . . . He has conveyed the vitality of these poems in a verse that is as assured, gracious, blunt, urgent, plangent, rich, and perpetually surprising as that of the unknown poet or poets who made them. These brilliant poems have at last found a craftsman who understands the secrets of their intricate luminosity, a faithful steward of a distinctive verbal treasure of the language. In this translation these poems shine as brightly and clearly as they did when newly made, pearls without peer in English."—Anne Middleton, University of California, Berkeley

*Isn't it Romantic* Univ of California Press

Celebrate the 50th Anniversary of Frank O'Hara's *Lunch Poems* *Lunch Poems*, first published in 1964 by City Lights Books as number nineteen in the *Pocket Poets* series, is widely considered to be Frank O'Hara's freshest and most accomplished collection of poetry. Edited by the poet in collaboration with Lawrence Ferlinghetti and Donald Allen, who had published O'Hara's poems in his monumental *The New American Poetry* in 1960, it contains some of the poet's best known works including "The Day Lady Died," "Ave Maria" and "Poem" [Lana Turner has collapsed]. This new limited 50th anniversary edition contains a preface by John Ashbery and an editor's note by City Lights publisher Lawrence

Ferlinghetti, along with facsimile reproductions of a selection of previously unpublished correspondence between Ferlinghetti and O'Hara that shed new light on the preparation of Lunch. "Frank O'Hara's Lunch Poems, the little black dress of American poetry books, redolent of cocktails and cigarettes and theater tickets and phonograph records, turns 50 this year. It seems barely to have aged . . . This is a book worth imbibing again, especially if you live in Manhattan, but really if you're awake and curious anywhere. O'Hara speaks directly across the decades to our hopes and fears and especially our delights; his lines are as intimate as a telephone call. Few books of his era show less age."--Dwight Garner, The New York Times "City Lights' new reissue of the slim volume includes a clutch of correspondence between O'Hara and Lawrence Ferlinghetti . . . in which the two poets hash out the details of the book's publication: which poems to consider, their order, the dedication, and even the title. 'Do you still like the title Lunch Poems?' O'Hara asks Ferlinghetti. 'I wonder if it doesn't sound too much like an echo of Reality Sandwiches or Meat Science Essays.' 'What the hell, ' Ferlinghetti replies, 'so we'll have to change the name of City Lights to Lunch

Counter Press.'"--Nicole Rudick, The Paris Review "Frank O'Hara's famed collection was first published in 1964, and, to mark the fiftieth anniversary, City Lights is printing a special edition."--The New Yorker "The volume has never gone out of print, in part because O'Hara expresses himself in the same way modern Americans do: Like many of us, he tries to overcome the absurdity and loneliness of modern life by addressing an audience of anonymous others."--Micah Mattix, The Atlantic "I hope that everyone will delight in the new edition of Frank's Lunch Poems. The correspondence between Lawrence and Frank is great. Frank was just 33 when he wrote to Lawrence in 1959 and 38 when LUNCH POEMS was published The fact that City Lights kept Frank's LUNCH POEMS in print all these years has been extraordinary, wonderful and a constant comfort. Hurray for independent publishers and independent bookstores. Many thanks always to Lawrence Ferlinghetti and everyone at City Lights."--Maureen O'Hara, sister of Frank O'Hara "Frank O'Hara's Lunch Poems--which has just been reissued in a 50th anniversary hardcover edition--recalls a world of pop art, political and cultural upheaval and (in its own way) a surprising innocence."--David Ulin, Los Angeles Times

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