

Panic Cure

ALSO BY FORREST GANDER

POETRY

Eiko & Koma

Core Samples from the World

Las Canchas: Ball Courts of Mexico (photographs by Dan Borris)

Eye Against Eye

Sound of Summer Running (photographs by Raymond Meeks)

The Blue Rock Collection (drawings by Rikki Ducornet)

Twelve X 12.00 (art by Tjibbe Hooghiemstra)

Torn Awake

Science and Steepleflower

Deeds of Utmost Kindness

Lynchburg

Eggplants & Lotus Root

Rush to the Lake

ESSAYS

A Faithful Existence

NOVEL

As a Friend

HYBRID BOOKS

Redstart: an Ecological Poetics (with John Kinsella)

BOOKS OF TRANSLATIONS

Alfonso d'Aquino: *fungus skull eye wing: Selected Poems*

Raúl Zurita (ed.): *Pinholes in the Night: Essential Poems from Latin America*

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Kiwao Nomura: *Spectacle & Pigsty* (with Kyoko Yoshida)

Coral Bracho: *Firefly Under the Tongue*

Jaime Saenz: *The Night: A Poem* (with Kent Johnson)

Connecting Lines: New Poetry from Mexico (with Luis Cortés Bargalló)

Jaime Saenz: *Immanent Visitor* (with Kent Johnson)

Pura López Colomé: *No Shelter*

Mouth to Mouth: Poems by 12 Contemporary Mexican Women

Panic Cure

*Poetry from Spain
for the 21st Century*

selected & translated by

Forrest Gander

with an introduction by
Daniel Aguirre Oteiza

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“No Remedy For My Ills”: Spanish Poetry Beyond Generational Boundaries

An Introduction

Panic Cure selects poems by “ten innovative contemporary poets from Spain” writing in Spanish. It is not a comprehensive survey of national poetry, but rather a highly personal miscellany chosen by a non-Spanish poet, published outside of Spain, and created primarily for non-Spanish readers. The selection justifies itself by its peculiar foreignness: its guiding principle is Forrest Gander’s understanding of innovation, as defined by his acute ear as an American translator who seeks out the restless, inquiring voices now proliferating that unbounded linguistic space many Mexican and US poets are creating as we speak. It is with this ear that Gander has chosen a small group of up-and-coming poets from Spain who unselfconsciously display a multiplicity of stylistic and procedural choices beyond constraints of national and generational identifications. Many of them are translators of unfixed abode. Yet they share with Antonio Gamoneda, Olvido García Valdés, and Miguel Casado—the three established voices that open the selection—a space of writing marked by non-linear, disjunctive, de-centered, multivocal, self-reflexive, linguistic acts. Truly individual poets and poems defamiliarize the reader’s general sense of identity and affiliation in any history. A bilingual anthology only increases defamiliarization: as Miguel Casado argues, translation is “an experience of foreignness.”

Foreign outlooks have generally been beneficial to criticism of recent Spanish poetry. In 1998, Andrew Debicki offered two reasons for this: the development of critical methods in the United States which were “hardly familiar to the Spanish literary establishment,” and, secondly, the necessary distance from the Spanish scene, which enabled the critic to “develop insights without getting trapped by personal considerations and by a mass of texts and writers.” What Debicki saw as a “rich, varied, and turbulent poetic production” in late twentieth century Spain took place in a highly fraught cultural context which complicated the “simple analytic reading of texts and poets.” A few words about the main characteristics of this national context may help clarify the relevance of a bilingual, “foreign” selection such as *Panic Cure*.

“With or without you, there is no remedy for my ills,” says a popular song in Spanish. A new anthology of contemporary poets from Spain may strike readers interested in Spanish poetry as ill-fated. At least since 1932, when *Poesía española: Antología, 1915-1931* started the canonization process for the so-called *Generación del 27*—including poets as singular as Federico García Lorca and Luis Cernuda—poetry anthologies have become a powerful tool for the consolidation of literary history in Spain. This history tends to tell a coherent national narrative following a continuous, chronological line marked by consecutive generational periods.¹ Whether in agreement or not with this conception of literary history, most anthologies of Spanish poetry published in the late twentieth century seemed to be entangled in a peculiar family romance. A family romance involves questions about one’s identity and affiliation in a supposedly imposed, conflicting history. Even poetry collections not published in Spain—and therefore, in principle, less bound to stake out their position in the official family history—were sometimes unable to elude generational approaches. Since Spanish poets and critics appeared to be fatally “influenced by particular cultural traits,” they “always embraced a spirit of belonging even if they saw themselves as unique individuals in conflict with the artistic ‘generational manifesto’ of their peers.”² A generational approach has had ill effects on the study of poetry insofar as it has blurred the diversity of individual poets and poems in the interests of a particular linguistic, national, and historical identity. This ill afflicts all readers interested in innovative poets and poems. One possible remedy for it may lie beyond the margins of national poetry collections by Spanish readers—including introductions such as this one.

Literary history was further consolidated in Spain by the highly institutionalized scene of late twentieth century Spanish poetry. A long-standing controversy about the conditions of possibility of poetic tradition and canon-formation complicated the dissemination of individual poetic voices. Anthologies proliferated in the midst of controversy, and, whether included or not in them, new poems and poets seemed subordinated to the embattled development of monumental literary history. Even Spanish critics who conceived of poems as a multiplicity of heterogeneous and even conflicting, “untimely” linguistic acts, sounded at times a justificatory note in the face of a polarized

¹ See Epps and Fernández Cifuentes.

² Ramos-García.

poetry scene: “This is an anthology of diversity. I never wanted to make an anthology against or in favor of anything, except for the works of the poets themselves.”³ These notes appeared as symptoms of a sort of anxiety of anthological confluence, as if proclamations of difference or disaffiliation could fatally confirm and reinforce the continuity of the single linear tradition established by literary history.⁴

Since its inception in 1980, the massive, canon-oriented, and now indispensable work of scholarly reference *Historia y crítica de la literatura española* has generally classified poets according to national generations, schools, trends, etc.⁵ In 2000, the editor of the supplement to the ninth volume described his project as “maybe excessively traditional.” Far from addressing revolts, breaks, or inflections admittedly happening in contemporary Spanish literature—not to mention related cultural practices in other Spanish languages and Spanish-speaking countries—the supplement, significantly titled *Los nuevos nombres: 1975-2000*, aimed at tracing “a basic continuity between story-tellers and poets who started developing a new moral, literary, aesthetic, and political coherence in Spain between the fifties and today.” Furthermore, although some critics insisted on the need to read poets and poems individually—“Spanish poetry as a group does not exist... A true poet can never *represent* the poetry of others” —, the critical framework outlined in the supplement sweepingly assimilated proposals for different critical methods as mere signs of the vitality of the contemporary Spanish poetry scene.⁶

Today most Spanish criticism of poetry is still denounced for a normative method that emphasizes commonalities and conventions

³ Méndez.

⁴ The foreword to *Las islas extrañas* (2002), an important controversial collection published in Spain and covering poets from the whole Spanish-speaking world, sounds this justificatory note, albeit in a more aggressive fashion, against the allegedly “pseudo-realist dogma” prevalent in late 20th century Spanish poetry. *Poetas en blanco y negro* (2004), another important collection covering poets from the whole Spanish-speaking world, is advertised in negative terms: “This is not an anthology, but just an invitation to poetry. It is not a book aiming at influencing the ‘poetry world.’ Its ambition is not to mark a canon, it does not defend a particular school, it does not want to make the picture of a generation, it does not keep ‘enough perspective’, it does not aspire to systematize anything.”

⁵ This critical practice has important, “historical” precedents: Juan Luis Alborg’s *Historia de la literatura española* (1975) and Felipe B. Pedraza’s and Milagros Rodríguez’s *Manual de literatura española* (1980).

⁶ See Pedro Provencio and Miguel Casado in “La pregunta por la poesía: Apuntes para trazar un marco,” included in Casado’s *Los artículos de la polémica*.

over singularities and innovations for the sake of classification and coherence.⁷ As Julián Jiménez Heffernan contends, there are two “histories” of poetry in Spanish. “External history” is the consistent chronology established by philology and literary history. By contrast, “internal history” is anachronistic—it is, in fact, a non-history: a conflicting depository of poetic lines surviving in poets’ and readers’ memories in a sort of persistent non-contemporaneity beyond national and generational boundaries. The “internal history” of poems diverges from conventional literary history in manifold ways. Non-teleological, it is not “a continuous and progressive incorporation of the past,” but as “errant movement whose present is troubled by a retrace that it never articulates once and for all.”⁸ In this sense, a poem is experienced as an ever-new linguistic act in conflict with the current common use of language. It is a multi-vocal self-reflexive discourse where identity is perceived as precarious. In Olvido García Valdés’ words: “It cuts off and expands and a moment / blooms before the wounding. Rhythms / of respiration and the sky, one / place among others, a volume / that anyone who breathes-in gives back.” Beyond this binary, a third history would problematize external and internal histories in an attempt to pose a critique of social languages whereby literary history becomes a tool for perceiving ways of socio-historical transformation.

Innovation is the generic term that defines this anthology. For the reader of poetry in English, this term will harken back to Ezra Pound’s modernist slogan, “make it new.” To the reader of poetry in Spanish, it may bring to mind Octavio Paz’s take on a larger, transnational family romance: the fraught relation between Latin American and Spanish poetry. According to the Mexican poet, Ezra Pound’s dictum defines modern poetry as both a rejection and an extension of the tradition inaugurated by Romanticism—a self-critical tradition that “seeks continuity through rejection.” In the late ’60s and early ’70s, this synoptic view of modernity as a “tradition against itself” was Paz’s way of mapping modern poetry in Spanish. *Modernismo* and the avant-garde were imported to Spain by Nicaraguan Rubén Darío and Chilean Vicente Huidobro, respectively, whereas early twentieth century Spanish poets such as Unamuno, Antonio Machado, Juan Ramón Jiménez, and García Lorca tended to bathe both aesthetic revolutions

⁷ Casado, “Sobre historia, crítica y poética en la poesía española contemporánea.”

⁸ See Cox.

in tradition. While a sense of uprootedness and orphanhood in Latin America encouraged an impulse toward cultural cosmopolitanism and linguistic adventurousness, a strong sense of a national past prevented most Spanish poets from incorporating the radical cultural and linguistic challenges defining the poetics of modernity. In *Latin American* modernity, the will to change helped sustain a multicultural condition in constant transition. In *Spanish* modernity, the will to change generally implied revisiting and reinforcing a well-established national tradition.

Although Paz may have seemed overly prone to setting up binary discriminations when he explored identity issues characteristic of family romances, his complex and dynamic view of literary history also acknowledged Latin American problematic aesthetic nationalism and parochialism, as well as the exceptional searching modernity of Juan Ramón Jiménez's prose poem, 'Espacio'. More importantly, his insistent self-interrogations provided the reader of poetry with much-needed insights into how and why the heterogeneous, discontinuous, and self-critical elements of modernity were largely resisted by critics in Spain.⁹ Paz denounced the Spanish academic critic who routinely "seeks in modern writers an extension of those traits that seem to him characteristic of the tradition of *his literature*." The idea of a Spanish national tradition defined by a set of constant features such as "realism" or "mysticism" can only distort the reception of innovative poetry. But, as Paz warned, there is nothing more absurd than trying to domesticate the work of a poet as intellectually and geographically restless as Luis Cernuda into the general category of "Spanish" poetry.

The conservatism of this critical attitude can still be traced in recent Spanish scholarship on Spanish poetry. Significantly, in the twenty-first century, Cernuda's poetry and criticism still constitute one of the most contested legacies among contemporary Spanish writers. For critics who believe that high-sounding rhetoric is another constant (negative) feature of Spanish poetry, Cernuda became an example of the way in which late twentieth century Spanish poets could renovate tradition.

⁹ This robust critical binarism can still be detected nowadays. An idiosyncratic critical attempt at dismantling traditionalism in Spanish poetry was Agustín Fernández Mallo's long essay 'Postpoesía' (2009). The Mexican cultural magazine *Letras Libres* benevolently dismissed it as a regional *querelle* "between ancients and moderns (or postmoderns and late-postmoderns or whatever) within a national literature." For a reader of recent Latin American poetry such as Alejandro Zambra, this essay about the "stagnation" of Spanish poetry sounded "very old."

His late poetry and criticism showed how certain poetic conventions helped develop the language of the social contract into a “natural,” “normal,” broadly accessible poem—as opposed to the allegedly self-marginalizing linguistic disjointedness of new avant-garde poetic projects of the seventies. For other critics, however, Cernuda’s late works are examples of high-sounding rhetoric precisely because they illustrate a self-legitimizing attempt to inscribe his poetry in conventional literary historiography.¹⁰

Traits of this conservatism may be easily recognized by the American reader. In 1991, Marjorie Perloff decried a New Formalism in American poetry that, against the supposedly exhausted innovations of mid-century poetics, promoted a narrative poem with identifiable locales and consistent characters, singing “in a natural, not puffed up, way so that one can reach an audience.” Refusing to make apocalyptic generalizations about the “end of art,” Perloff challenged claims that avant-garde experiments were a thing of the past, and proposed a redefinition of critical parameters that may explore, in Charles Bernstein’s words, “a fragmentation that reflects a conception of meaning as prevented by conventional narration and so uses disjunction as a method of tapping into other possibilities available within language.” In 1983, Bernstein had polemically defined the “officially sanctioned verse” of our time as characterized by “a restricted vocabulary, neutral and univocal tone in the guise of voice or persona, grammar-book syntax, received conceits, static and unitary form.” Very broadly speaking, this *retour à l’ordre* can be traced to W.H. Auden’s anti-avant-garde legacy in late twentieth century American and Spanish poetry. In Spain, the conservative bent of this legacy lay in “its subordination of both aesthetic and political concerns to the norm of social decorum.”¹¹ Worryingly, linguistic disjointedness was taken as a symbol of a failed social contract, and modernist art summarily equated to dictatorial politics. Despite its claims to inclusiveness, the new poetics was exclusionary or reductive inasmuch as it sweepingly situated all avant-gardist breaks with the past within a “homogenizing and negative political movement,” while identifying itself with the “normalized” poetry industry of the new democratic Spain.¹²

¹⁰ See Jiménez Heffernan.

¹¹ Mayhew, ‘The Avant-Garde and Its Discontents.’

¹² García Montero.

This broad critical framework, triangulating between Latin American, Spanish, and US poets, may help explain why it is pertinent that Antonio Gamoneda should open *Panic Cure*. Gamoneda's poetry shares some key elements with Bernstein's description of innovative poetics. Bernstein contends that "normalcy is the enemy of poetry," while Gamoneda champions an "abnormal language... in which what is said is unsayable in 'everyday' language." Instead of conveying emotions or ideas, poetry lets "language find ways of meaning" through the poet, and "the music of poetry is the sound of sense coming to be in the world," says Bernstein. In a similar vein, Gamoneda believes that "the activity of memory and of thought is subsequent to a musical impulse," and only the "radical reality" created by writing makes thought "sensitive/intelligible" to the poet. The poet only knows what he is saying when it has already been said.

In 1999, Gamoneda identified two main trends among Spanish poets under fifty years of age: "mini-realism" and "radical realism." Allowing for wide-ranging differences within each field, Gamoneda schematically differentiated between an institutional, conventional, communicative, "informative" poetics, and a self-critical, exploratory, language-oriented poetics. "Mini-realist" poets propounded the articulation of "data" extracted from daily life by means of a colloquial, "normalized" language. They showed a fondness for ornamental diction couched in "legitimate" metrical, rhyming, and stanzaic patterns; an aversion to avant-garde or transgressive poetics projects both in Spain and in Latin America (such as those of Huidobro, Larrea, Lorca, Neruda, and Vallejo, from which they tended to carefully incorporate only "usable" elements); and scant interest in contemporary poetry in other languages. Gamoneda was at his most combative—and perhaps also at his most reductive—when drawing political analogies: he suggested that "mini-realism" was to neo-capitalism as Socialist-realism was to institutional Communism—both were sterile, academic poetic modes. Furthermore, "mini-realism" was consistent with the post-Francoist political establishment—regardless of the poets' ideological sympathies—and, specifically, with key elements in the current poetry industry: text-books published with public money, awards judged by individuals working in major trade publishers and universities, presses connected with corporations, government departments, mainstream critics, etc. As Jonathan Mayhew has argued, "political, educational, and literary institutions converge[d] in order to overdetermine the premature canonization" of poetic schools in Spain.

The entrenched debate about the relation between late twentieth century “official” verse and innovative poetics broadly described by Gamoneda and Bernstein may seem dated today. Gamoneda is now probably as much a respected and controversial figure as the central spokesmen of “mini-realism” whom he chastises. A similar claim could be made about Bernstein. More importantly, “official” poetry industries may be losing sway in the rapidly-changing cultural field of current Spanish poetry: new anthologies and technologies are mapping a more open, flexible, and unselfconscious scene where multiple individual voices are being disseminated beyond the homogenizing constraints set by academic categories such as school, generation and nation or, more generally, by a cultural field that tends to promote self-protective, self-isolating strategies for institutionalization.¹³

All-inclusive anthologies are in themselves an oxymoron. As a response to exclusionary selections, they tend to follow a compensatory principle conditioned by the disjunctive, either/or logic dominating entrenched poetry scenes. This bilingual selection entails at least two specific linguistic interventions—it introduces a limited group of little-known contemporary Spanish poets to British and American readers interested in innovative writing beyond debates about official and non-official verse cultures. Furthermore, it is an invitation to leave the comfort zone of literary histories; it affords an alternative view of domestic poetic discourses of any persuasion. Beyond personal preferences, the discursive displacement specific to translation alters the all-too-familiar either/or debates dominating national poetry scenes. In this light, *Panic Cure* may contribute to opening up the largely inbred industry of modern Spanish poetry, if only because its readers will be hard put to consider it yet another attempt at settling family quarrels. Gander’s anthology is not circumscribed by national debates about aesthetic normativity and normalization. Significantly, his previous editorial work includes the publication of bilingual writer Mónica de la Torre’s magisterial translation of the poems of Gerardo Deniz, Mexico’s *novateur extraordinaire*, who still awaits proper recognition in his native country, Spain. Significantly enough, the title of Gerardo Deniz’s complete poetry, *Erdera*, is Basque for “foreign language.”

¹³ See Eduardo Moga’s anthology *Poesía Pasión*. Also, <http://www.7de7.net/home.php> and <http://criticadepoesia.blogspot.com> For strategies, see Labrador.

Beyond domestic recognition in Spain, perhaps the poems selected by Forrest Gander needed to be literally foreignized (both from “home” and from their linguistic “body”) in order to be recognized as what they are—voices speaking uncannily “abnormal” languages. *Panic Cure* displaces—yet again—Olvido García Valdés’ disturbing voice: “Another country, another landscape, / another city. / An unknown place / and an unknown body, / your own body, strange / road leading / straight into dread.” This “dread” points to the ambivalent title: *Panic Cure* can be a cure for panic and a cure by panic. In this sense, it is not a remedy, but it may bring relief to poets trying to open unpredictable poetic itineraries within a “tradition against itself,” beyond debates about the linear traditions established by literary history.

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2011

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Translator's Note

A poet, I've been turned on to poetry in Spain by other poets, by reading books and literary journals, and by going to readings and bookstores in Barcelona, Madrid, Sevilla, Bilbao, and Valencia over the last two decades. This anthology charts some of my own enthusiasms; it isn't a comprehensive list. It seems more significant to represent ten substantial writers with a generous selection of poems than thirty or forty writers with one or two poems apiece. The ten poets collected here represent one of many possible configurations of an exploratory surge that signals a moment of change in Spain's literature. Other poets in Spain, writing in Spanish, Galician, Catalan, Asturian, and Basque might have been included. *Ferores*, a Spanish anthology of "radical, marginal, and heterodoxical" recent poetries bears mention, although no writers included in that anthology are included in this one. After stepping clear of a long dictatorship, after elections and new freedoms in Spain, every person and certainly every artist faces the question of what comes next. There is the panic of the blank page, the 21st century, a transformed and transforming world. And there is the cure, the *curandero*-poet, the vivifying impulse.

Forrest Gander

For Aurelio Major & Juan Soros

Panic Cure

from *The Third Garden*

Another country, another landscape,
another city.

An unknown place
and an unknown body,
your own body, strange
road leading
straight into dread.

The body as another,
and another landscape, another city;
an evening falling over stones
more tenderly gorgeous
than any you've seen before,
stones of honey like light.

from *False Move*

IN THE CITY

It happens now and then, this return
of the young fascists, that graffiti,
the symbols. Some
laugh it off, probably
others get scared,
driving aimlessly, not noticing
if they've left stains on the seats.
Parceled out among
the black and twisted
letters on the wall
are duotone ads. They joke, sure,
and they screw around. With
placards they
plug the windows
of bankrupt businesses.

from *breathblade*



what we don't own
will last

the little bath on the grass the trough at its bottom
eye-mold a musical slump
that doesn't exist

nor do your petals open but in another world

I write a lamina
over the dissolution

and upon returning to the house the house isn't there

from *Is the Verb So Fragile*

The doctor asked her to try to be more concise: “Exactly where does it hurt?” But even as her index finger approached her knee, the metallic pain dissolved into a kind of fizzy tingling in her left heel. Embarrassed, she paused and began again, this time trying to pay stricter attention.

§

ON THE COST OF THE ARGUMENT OR
WHAT BECAME OF THE UNSPEAKABLE

The theme is indeed intractable.

It wasn't what we said,
it wasn't what we left unsaid, neither
led to a decision.

It just ruptured our argumental
fabric, leaving an open
space for what might come.

from *Fable*

THE ASS:

(Christopher Winsor)

—“Those who see only what others look for don’t know
how to see what they find.

To know music because what’s understood is without merit.

Whoever blows a note from a reed by chance, knows more;
tastes a deeper knowing and, in surprise, comprehends it.”

THE BUCKET:

(Pedro Núñez)

—“What it contains isn’t enough: one minute more and your
own enthusiasm will douse the fire.

‘Easy as pie’—someone who doesn’t know you might say;
but in your shoes, he would change his mind: there are
flames licking the background.”

There are empty apartments in the hood. Some residents turn on the radio at night and dance with those who are missing. Others wall up the terrace of their apartment to block out the semi-bourgeois condominiums that surround them. And they rent a broken telescope to get a view through the windows. At Christmas they buy colored lights and hang them in front. There's an indoor basketball court, unpainted, shabby, busted up, where the ten children who stay there night and day play alone. One evening, at sundown, a gunshot went off.

Only the violent step out to the balcony.

She offers her resume through her bitch:

“doesn’t distinguish between love and cocaine”
terminal hurricane pace or corrosive urban animal

what pigeon to poison if they clone it with wind?
which rat’s tail to chop
if they squeal?, photocopied bacteria,
before cooking, the Chinese, their teeth?

from *Spider*

BALL

A cockroach on its back, my voice grazes things
without getting any purchase on them.

A filthy tangle of black thread, unplugged desire.
To dream and to come apart.

And beyond, the ghost with its sentence. The whip drawn back.
The wrecks.

RUBBLE

It's the broken cornice and the world that collapses.

As in a dream, the afternoon
goes back to being mute flesh,
a cancer in the walls of light.

Darkness trembling on a wire.

from *Avenues of Nothing*

FIRST PART

1.

in the afternoon we go down to play at the landfill. between the mold
and hydrochloric acid. insect legs. always close to cutting ourselves on
rusty lids. on the verge of illness. finding our knees adorned with pus.
the rats come out in packs. they plunge through tires decomposing in
sand.

on the detritus of melted plastic and oil they nurse their litters.

other tiny animals nest at the edge of magenta and yellow acid rivers. a
steaming sap that dribbles down the mountain of tailings. then there's
no light and someone asks what we're doing here. a bolt of fear pierces
the fat of our laughter.

2.

they brought him in at night and locked him in the big room. where
they keep old tools. where animals used to go for water. they shouted
for us to wake up because we were going to see the prodigy. we lurched
forward.

as though we were drunk. with emotion.

we tried to get used to the grainy light and the sound of termites that
have been chewing the beams for years. and we waited.

hearing that weird sound. that shallow breathing and choking.

they wanted to get on with the sacrifice.

that living being who is hidden in dregs of straw and dung.

condemned to occupy a room quivering with termites.

that being full of pity for himself. who couldn't stick it out with us.

from *firedamp*

UNDEREARTH

smoke from
chimneys
inscribes an oval
over the rock
the beak the birds
in cells gassed up
fear we dynamite
exquisite galleries
we make our way
by the rhythm of an
elevator hoist
for those who go down
the mechanisms
are trued by
their obstacle
on a tangent
now
the siren

PRECIOUS STONES

hands of
extraction on
the table buried
in rags arranged
by shape by
size on the floor
chipped discarded
pieces
surround us
the dump trucks
snuff out
our flashlights
and in quiet we feel for
chafing edges
as we exit the door
our fingers closing up
with infinite
caution

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ANTONIO GAMONEDA

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OLVIDO GARCÍA VALDÉS

[Otro país, otro paisaje] from *El tercer jardín* (Valladolid: Editorial del Faro, 1986); [te busco por calles], [Tras el cristal, se desconoce] and [Verde. Las hojas de geranio] from *Ella, los pájaros* (Soría: Excma. Diputación Provincial de Soría, 1994); [Recordar este sábado] from *Caza nocturna* (Madrid: Ave del Paraíso Ediciones, 1997); 'Poema Instancias Subjuntivas (iii)' and [Al salir a la calle, sobre los plátanos] from *Del ojo al hueso* (Madrid: Ave del Paraíso, 2001); [con la luna de marzo llegó], [La respuesta era no, para lo más], [Entre lo literal de lo que ve], 'Vamos cayendo como moscas', [Juntas en la cocina sin apenas] and [ganar un día cada día, llegar] from *Y todos estábamos vivos* (Barcelona: Tusquets Editores, 2006). Poems reproduced by permission of the author and/or the original publishers. Copyright © 1986, 1994, 1997, 2006, Olvido García Valdés.

MIGUEL CASADO

'En la ciudad' and '[Encerrado, anota sin pausa]' from *Falso movimiento* (Madrid: Ediciones Cátedra 1993); 'Notas sobre el antiguo tema de dejar la ciudad', 'La rama en el ojo', 'Ahora que la cabeza está llena', 'La madre urge a la niña, le dice', 'Esta ciudad te ha conducido', 'Hace ya muchos años, quizá' and 'Ella leía poemas' from *Tienda de fieltro* (Barcelona: Ediciones DVD, 2004). 'Entre Belmonte y Madrigal' from *La mujer automatic* (Madrid: Cátedra 2007). Copyright © 1993, 2004, 2007, Miguel Casado.

MARCOS CANTELI

'resuena como un proverbio', 'entonces: epitafios', 'combine', 'acercándose: El espejo', and 'que ya no' from *Catálogo de incesantes* (Madrid: Bartleby Editores, 2008); [lo que no poseemos], [la casa la casa que esencialmente no tenemos],

[y esta aleación de flujo y pena], [cereza despacio] and [hoy la fascinación] from *Es brizna* (Valencia: Editorial Pre-textos, 2011). Copyright © 2008, 2011, Marcos Canteli.

SANDRA SANTANA

‘[El médico le rogó que tratase]’, ‘De la carestía del argumento o qué se hizo de lo inenarrable’, ‘Asuntos acerca de los cuales lamento no tener una brillante opinión que dar a los lectores’, ‘Provocar un cambio’, ‘Nuevas consideraciones acerca del destino del agua’, ‘Luces de interior’ from *Es el verbo tan frágil* (Valencia: Editorial Pre-textos, 2008). The remaining poems are previously uncollected. Copyright © 2008, 2013, Sandra Santana.

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ANA GORRÍA

‘Ovillo’, ‘Escombrada’, ‘Fallo’, ‘Les noces barbares’ and ‘Fuerza de la erosión’ from *Araña* (Almería: El Gaviero Ediciones, 2005); ‘Más escarcha en la noche’ and ‘Sola en el centro del lenguaje’ from the anthology *Poesía en mutación*, ed. Antonio Giménez Morato (Barcelona: Ediciones Alpha Decay, 2010); ‘Et Caetera’ and ‘Umbilical’ from *El presente desnudo* (Santiago de Chile: Cuadro de Tiza Ediciones, 2011); ‘Capricho y semejanza’ and ‘Golpes I’ are previously uncollected. Copyright © 2005, 2010, 2011, 2013, Ana Gorriá.

PILAR FRAILE AMADOR

All poems drawn from *Larva seguido de cerca* (Madrid: Ediciones Amargord, 2012). Copyright © 2012, Pilar Fraile Amador.

ESTHER RAMÓN

‘[Son excrementos secos]’ and ‘[En el vertedero de caballos]’ from *Reses* (Gijón: Ediciones Trea, 2008); ‘Subterra’, ‘piedras preciosas’, ‘descorche’, ‘ensayo’, ‘palabras’, ‘pigmentos’ and ‘edad del hierro’ from *grisú*, (Gijón: Ediciones Trea, 2009). Copyright © 2008, 2009, Esther Ramón.

TRANSLATIONS

Pilar Fraile Amador's poems, part 1 and 2 of 'Hedge,' appeared in *Gulf Coast*, edited by Samuel Amadon, Fall 2011.

Marcos Canteli's poems from 'Catalogue of the Incessant' appeared in *Mantis*, edited by Bronwen Tate and Joshua Edwards, Spring 2011.

Benito del Pliego's poems 'The Die' and 'The Chameleon' appeared in *Two Lines*, Summer 2012; 'The Horse,' 'The Spider,' and 'The Fly,' appeared in *Two Lines* online edition.

Antonio Gamoneda's poems 'Inebriated, he was...', 'He observed the calm...', 'An animal hidden...', 'New York Divan,' 'Being in You,' 'Freedom in Bed,' 'Unforgiven,' 'Fragments from Impure Pavane,' and 'Saturday' were published online at *Lyrikline.org*.

Ana Gorriá's poems appeared in *3 AM*, edited by Steven Fowler, and in *Tongue: A Journal of Arts and Writing*, edited by Colin Cheney, Spring 2011.

Five untitled poems by Julia Piera ('She offers her resume,' 'And so it begins again,' 'Returning quickly one morning,' 'She smelled the life container,' 'this is an awful condition') appeared in *NthPosition* (France) in July 2011.

Sandra Santana's 'Actually, Erotic Fantasy...', 'Natural History...', and 'The Horoscope Eventually Announces...' appeared in *Fence*, Spring 2012. 'Matters about which Unfortunately I Have No Brilliant Opinion to Offer' appeared at *Poem Flow*.

A portfolio of selected poems from this anthology is forthcoming from *Critical Quarterly*.

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