

Daniel Leuwers: L'ACCOMPAGNATEUR,*essais sur la poésie contemporaine*

Marseille: éditions du sud. 1989, 115 pages, 80 ff.

Criticism as accompaniment, as closeness, as shared pertinence, as joined presence and reciprocal gift, a *réciprocité de preuves*, as it were: such, broadly, is the conceptual mode underpinning Daniel Leuwers' excellent collection of essays on contemporary poets from Char and Michaux to Réda and Jaccottet. *L'Accompagnateur* is an elegant and concise book. Each essay is limited in its focus, yet its choices are emblematic and lead to constantly urgent and sympathetically probing analyses. Daniel Leuwers' work is hardly new to us, of course: he has written extensively and with persuasive and penetrating eloquence on many major literary figures from Constant on and his expertise with respect to the work of poets such as Mallarmé and Rimbaud, Reverdy and Jouve, Frénaud and Char, Jaccottet and Bonnefoy, is internationally recognized. *L'Accompagnateur* gathers up some of this vast knowledge, filters it wisely through specific and often recent volumes, and deploys it in 'sections' already shrewd in their groupings: the 'rebelliousness' of Char and Michaux; the language-matter 'hinge' at the heart of the work Ponge, Tortel and Guillevic; the principle of movement and 'turning' common, though in radically different forms, to Frénaud, Tardieu and Réda; the question of *presence* informing the various modes of Bonnefoy, Jaccottet and Gaspar.

L'Accompagnateur is a book of deftness and delicacy, of expressive ease and sensitivity. It is thus, for many reasons, eminently welcome and should be widely read.

Michael Bishop
(Dalhousie University)