

the realities of discontinuity and unfinishedness; 3. poetry seen as “repair”, as neither “support” nor “adornment”, but as an act caught between void and belief; 4. the poet as that “transcripteur inlassable de ce qui se fait, se défait”; 5. “realisation” of the poetic dream diminishes poetry; 6. what language cannot seize — “ce qui excède le signe”, as Bonnefoy says — is part of the profound marvel, and lesson, of poetry; 7. “axiome de la poésie: que cela soit indémontrable et jamais gratuit”; 8. poetic search as a continual passing through — and, thus, a kind of Bonnefidian dynamic remaining in — the threshold of the self; 9. the desire for words to become *gouffre*, showing their difference from the real — their *être-comme*, as Deguy might say; 10. poetry, as even Tzara and Breton knew despite initial appearances, is linked intimately to some “exigence morale” that prods and urges; 11. the poet’s relation to the earth is of paramount importance, as with Rimbaud, Reverdy, Ponge and others, despite the paradoxical modes of consubstantiation; 12. reality cannot be “outbid” and is, in a sense, indivisible, one, within and without; 13. poetic seeing, as for Jacques Dupin, is a “blind” procedure, occurring through the “blind spots of my poetry”; 14. concerned with the unlimited, as Jaccottet would say, poetry can only “prove itself” through its finitude, through what Deguy has recently called its “arrêts fréquents”; 15. doubt and certainty struggle evenly for unresolved domination in all creative emergence — this is, surely, the price of freedom, option, endless possibility; 16. the conception of *présence* is complex, of a barely dreamed subtlety...

Read the *Carnets* of André du Bouchet...in conjunction with his other work. His voice is irrepressible, compelling, irreplaceable.

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