

abstraction and concept. The conciseness and yet the perceptive evocativeness of the critical text are thus a major encouragement to return, enlightened, buoyed up, to Deguy's own writing. The many factors of Moussaron's analysis — ranging from questions of dis-junction and (re)dis-tribution, likeness and difference, metaphor and euphoria, to issues of deferral, poetry as continuing and dis-appearance, writing as clarification, revision and reflection, the logics of desire and exchange, invention and polemics — all such factors are thus elaborated with admirable economy, clarity and referential focus. A great service is, in this way, rendered to the canon, and a higher one still to the canon's shifting target.

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**David Mus. *Le Sonneur de cloches. Villon, Shakespeare, Baudelaire, Mallarmé, Reverdy — et nous autres.***

Seysssel : Champ Vallon, 1991. 392 pages. 159 FF.

To embrace, in one book, the work of Villon, Shakespeare, Baudelaire, Mallarmé and Reverdy, is, manifestly, to undertake a labour of love of massive and subtle proportions. *Le Sonneur de cloches*, in effect, is no aridly, arcanelly intellectual analysis littered with jargon and categorial nicety. Rather is its gesture personal, meditative, experiential, ethical. This, however, should not be understood as undermining its essentially, indeed profoundly, scholarly import, especially with respect to its central investigations, given over to Baudelaire and to Mallarmé. Here, we are offered at once textually focussed and broadly ruminated reflection of the highest order and elegance. David Mus' writing, however, is slave to nothing but the deep and vital purpose of poetry, its precarity and its resilience, the urgency of its forms, the forms of its urgency, its struggle to emerge into meaning at once multivalent, becoming, unfinished, and lived, testatory, mortal. His scholarship and his critical meditation, in short, are ever subsumed within a poetics, and a *poétique*, which returns

to the purely aesthetic the immediacy of our traversal of the quotidian, the banal but infinite vigilance of our *passage*. Language and form and structure are thus obliged to reinsert themselves into the pertinence of their relationships with the earth, with experience, with the difficult « guardianship » entrusted to them and so nearly forgotten. Questions of the « presence » and the « future » of poetry are meditated both personally and in poetic context, and always with great sensitivity. The multifarious dilemmas of dissociation, disjunction, deformation, are not side-stepped. The challenge is, and always has been, to assume them, to think them, to write them, in a gesture at once of raw, inalienable existential consent or recognition, of reflective contestation or confrontation, of, finally, creative (writerly or « readerly ») « transcendence, » imminent though it may be, or what Reverdy once called « consubstantiation » of word and world.

A fine book. No reader of Baudelaire or Mallarmé should miss reading its chapters entitled « Prose et poésie » and « Pensée et poésie. »

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**Eugène Guillevic/Pierre-Yves Gervais. *Elle*.**

Paris : Deyrolle, 1993. 85FF.

**Eugène Guillevic/Marc Desgranchamps. *L'Innocent*.**

Paris : Deyrolle, 1993. 75FF.

A serenity and an urgency, at once ethical, psychological and ontological, traverse the recent poetic production of Guillevic, a production that, furthermore, shows no sign of slackening its rate and whose meditative depth leaves him firmly in the top rank of living writers. In addition to the substantial *Maintenant*, then, 1993 offers us two delicately voiced volumes, or *poèmes* : *Elle* and *L'Innocent*, both illustrated or, better, accompanied by, respectively, the fine aquatints, acid washes,