
Christian Doumet. *Horde, suite*. Paris: Obsidiane. 1997. 87 pages. 80 FF. ISBN 2-911914-02-3.

With books such as *Les Imrécateurs de Prague* (1987) and *Traité de la mélancolie de Cerf* already under his belt, and having published in 1989 the collection *Horde* whose lines of perception the present volume may be said to continue and develop, Christian Doumet is also the co-author, with François Boddaert of the recent important quasi-manifesto, *Pour affoler le monstre* (1997). *Horde, suite* quickly has us understand the degree to which, for Doumet, poetry offers no ontological *excarnation* (as Bonnefoy writes), always anchoring itself (even if precariously) in terrestrial perspective, *in situ mundi*. The three sectional titles, "Castellaccio," "Pays livré" and "Les Remparts de Sienne," are indicative in this regard, and we are never far from the contemplated experience of stone or insect, mist or shutter, fig-tree or sunset. If, then, we can speak of some felt, believed *retrait* (cf. Derrida, Deguy, etc.) Of being **and** poetry, it is a "movement" simultaneous with their revelation, their *alethia* / inscription. Much, in effect, is tensional, riddled with the paradox in Doumet, as with other contemporary writers, poets and novelists alike: the "désir de finitude" and a haunting sense of the infinite; an equally minimal and maximal conception of human creativity's relation to the Creation; the "loss" entailed in nomination and the reserve available in the unnamed, the unintelligible; the gift of illuminated immanence and the irony of our thought's / text's "struggle" with an "ignorance" "à la recherche d'une entrée au monde;" the at once competing and complementary logics of writing seen as **real** self-structuring and purely **symbolic** description ("enfin se reconstruire et peindre allégorie"). *Horde, suite* is, in effect, very much concerned with authenticity and plenitude, whilst never losing sight of the challenges and fragility that may be said to accompany the articulations of experience, "le peu qu'il extorqu(e) de la beauté du jour." *Horde, suite* is the temporary QED to such equations.

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Richard Rognet. *Lutter sans triomphe*. Nancy: L'Estocade. 1997. 109 pages. 70FF. ISBN 2-910948-01-3.

The writings of Richard Rognet go back as far as 1978 with *L'Épouse émietée* and extend, through the 80's and 90's with books such as *Le Transi* (1985) and *Maurice, amoroso* (1991), to the 1992 volume appearing with Gallimard and the present collection, recipient of the Prix Apollinaire. Rognet's work has a very distinctive

tonality. The self-imposed formal constraints of *Lutter sans tromph* have us feel that, without such Baudelaire-like discipline, ruin and loss would be complete, the energies of irony, biting resistance and sheer revolt being sensed as insufficient to some fundamental existential reinstatement of the self amongst the debris and traumas with which the poet "struggles." Thus, then, do the dominant *treizain* and *quatorzain* structure stanzaic practice (the range is 12-16 lines throughout): thus does an at once equally free and self-constraining metrics (4-10 syllables throughout, with 6-8 very common) provide aesthetic "order" where emotional "adventure" (Apollinaire), not to say swirling confusion might have ruled absolute.

Lutter sans triomphe is written under the triple sign of Chassignet, Bu Bellay and, in effect, Baudelaire: the epigraphs speak of the shadowiness of our being, feelings of futility, despite delicacy and ephemeral beauty, the ontic caress of "l'ombrage tremblant sous l'arbre d'un verger;" of time and the presumed definitive loss of death; of love's felt imbrication of exquisiteness and terror, the horror of the self's image(s). The poems themselves constantly articulate in a fiercely intense and biting melodious rhythmic tumble, the despair of desire and the *leurre* of love, the irony of intimacy and the solitude of sensuality. The emotional and conceptual tensions of Rognet's poetics are, in consequence, numerous: remaining vision vies with "viciousness," dream is frustrated by alienation (from self or other), gentleness locks horns with "monstrosity," the poem created is "funeste mélopée," it is exposed as fable yet adored for its very illusoriness.

To read Richard Rognet is to know that language lives and throbs, that poetry can generate a very special power despite the felt failures or illusions from which it may at times draw its strange energy.

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Gaëtan Brulotte. *L'Univers de Jean-Paul Lemieux.* Québec: Les Éditions Fides 1997. 277 pages.

Dans *L'Univers de Jean-Paul Lemieux*, Gaëtan Brulotte cherche à rendre plus accessible l'Œuvre de ce peintre. Pour ce faire, Brulotte a recours à la sémiographie, une technique d'analyse empruntée, dit-il, à *L'obvie et l'obtus* de Roland Barthes. La sémiographie est, selon Brulotte, *un texte de spectateur d'œuvre d'art et constitué à partir de signes repérés dans les tableaux* (p. 26-27). L'œuvre d'art en est le point de départ en ce qu'elle génère son propre *protocole de lecture et dicte la sémiographie* (p. 28).