

nomena; the latter's beautiful self-radiation offers the sign, and the (half-trusted) experience, of phenomena's "illumination beyond [themselves]" (52-3); Hölderlin's view that the pure "enigma" of being, of presence, is what allows it to radiate, can be felt and briefly lived by the poet of *Éléments d'un songe* and *Cahier de verdure*. Ultimately, Jaccottet confesses, he is up against "a limit for the mind incapable of truly thinking" beyond what he calls here mere "parentheses".

A poet for our time? Certainly, but one that would dearly love to catapult our time beyond its *paraître* into the realm of its desired, and intermittently dreamed, true *être*.

Yves Bonnefoy. *Le Cœur-espace*. Tours : Farrago, 2001. 61 pages. 13,72 euros. ISBN 2-84490-071-2.



Accompanied by Maria Silvia Da Re's interview with Yves Bonnefoy and a note by Odile Bombarde on the establishment of the text, here, after many years, are both the 1945 long version and the 1961 compacted version of *Le Cœur-espace*, the longish surrealist poem with its "glimpse of fantasmatic figures, frightening ones moreover, stuck in the petrifications of a childhood in many respects poor" (41). Not taken up by Bonnefoy, like the *Traité du pianiste* (also recently republished, and discussed by the poet), in earlier collections of his poetry, *Le Cœur-espace*, especially in its longer form, did not, and still does not, correspond to its author's developed sense of "true poetry [as] a taking up of responsibility". "I could only be struck, he writes, by the considerable number of images I was unable to assume serious responsibility for, as if they were the fruit of that "automatic" writing which in surrealist texts allows itself to become distracted by associations of fleeting ideas, without rootedness in the author's existence" (50). The kind of "responsibility" Bonnefoy has in mind entails a conscious, interrogative filtering of poetry's attentiveness – which remains fundamental – to "what comes from beneath conscious thought", a filtering that allows for a distinction between the dross of language and thought, all that is "secondary, inessential, foreign to the drama being played out" (50) and those vital, perhaps obscure, though felt and urgent elements of experience that poetic language can, and should, mull and meditate beyond the temptations of their shimmer and gratuitous drift.

L'Espace-cœur, like *Traité du pianiste*, provides us with valuable documents allowing us to understand the evolution of Bonnefoy's subtle

and sure sense of the poetic, its value to its author and its pertinence for its readers – a pertinence Bonnefoy himself never ceases to address and that, in the recent *Avec Yves Bonnefoy : De la poésie* (edited by François Lallier, PUV, 2001), Jean-Paul Avice articulates with grace and insight.

Michael Bishop
Dalhousie University



ÜZEYİR LOKMAN ÇAYCI