

and more recently strongly felt sense that, "beyond the fragmentation, the "incoherence", the flagrant specificity too, of individual texts — poems, essays, diaries: all (his) writing — lies a continuum, a long single sentence that time has little or nothing to do with. This sense of the fluidity, the interwovenness, the curious opened and unfinishable — and still non-cohering — unity of his own thought, is reflected too in, for example, the recent publication of *L'Emportement du muet* (2000) — the title, of course, speaks eloquently of obsession and passion, of an ultimately unsayable totality, or mere something, carried off, swept away by (no-)time: *L'Emportement* gathers together essays on Poussin and Baudelaire, Tal Coat and Stétié, others less "focussed; all, however, appear without reference to earlier publishing detail, appear as if for the first time, in a no-time continuum erasing their circumstantiality, or, better, redefining and relocating it according to a vision of writing and thought seemingly at once absolutised and relativised.

Many "fragments" of *Annotations sur l'espace* may be said to meditate, elliptically yet with pointed clarity, issues such as those I have just exposed. We read, for example:

- ce qui, là, est dit n'est pas couvert par la notation
- le dire comme n'avoir une fois de plus rien dit
- seuil d'érosion
- son propre langage dans une intermittence de/dépossession, et de retrouvailles, également, peut parler
- rien, du coup, qui ne me soit/page/intacte, page déchirée
- face imprimée redevient pur papier

And so on. The beauty of these notebooks is that, precisely, we feel freer still to step outside circumstance into something principal, yet all the better to step back into the lived strangeness of our time and place and, perhaps, our writing, too, of this strangeness.

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Claire Malroux. *Reverdir*. Mortemart : Rougerie, 2000. 79 pages. 72 FF. ISBN 2-85668059-3; *Soleil de jadis*. Bègles : Le Castor Astral, 1998. 144 pages. 85 FF. ISBN 2-85920337-0.

The liminal poem of *Reverdir*, "Visage de l'univers", presents to the reader the fundamental dialectic that haunts so many early modern, modern and postmodern texts, that tussle, devastating for some, a means of sharpening desire for

others, between the "fabulous" swarming, endlessly gestating forms of the real, what Malroux can term the "spirale de l'amour" ceaselessly weaving its stunning intricacies, and the all too visible bruising and degradations that proliferate, too, upon the "face" of the earth. "Barbelés de l'histoire", she finally apostrophizes, "un autre visage affleure/Troué d'éclats". The face of the cosmos, something larger than each of us yet available within us, visible or intuitable within "orchid" and "bee" too, a face we share and, perhaps, create...

None of this should be thought to be either a naïve pipe dream — according to the discourse of wheel-spinning cynicism — or a *reverdissement* achieved without traversing the paths of self-doubt and anxiety. *Reverdir* is the work of a mature mind and a tried heart; it is prepared to give confidence to ecology and ontology rather than compound problem by insisting upon it; and, manifestly, this is the work of a person thinking through the physical to its manifest non-mechanistic, non-physical centre or platform of viability. *Soleil de jadis* is termed by Alain Borer in his preface, "[un] très singulier chant d'expérience", for it, too, is a book lived, breathed, felt — far from theory, far from sheer intellection, far too, I should argue, from any wilful aestheticisation bypassing "presence" to the advantage of "closure", as Bonnefoy might say. *Récit-poème*, as Borer calls it, *Soleil de jadis* narrates the patchwork of childhood memories that testify to a no-time at the heart of that hard and harsh temporality we so credit, yet which the poem, memorial though it may be, simultaneously refutes.

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Jacques Réda. *Moyens de transport*. Saint-Clément-de-Rivière : Fata Morgana, 2000. 31 pages. 45 FF. ISBN 2-85194-518-1; *La Course*. Paris : Gallimard, 1999. 153 pages. 82 FF. ISBN 2-07-075601-7.

Moving through space, urban and rural landscape, in France, Ireland, England, Syria, intimate space, vast and open expanse, by bike, moped, on foot, on the train, observing, meditating, feeling, noting, fragment after fragment cohering, a journey too of language, never-ending, provisional, compacted into disciplined yet ludic and free forms, emblems of something ontological desired, unachievable except through movement — and thus this racing, chasing after the ephemeral, called up time and time again by untiring desire... *Moyens de transport*, delightfully illustrated by Réda himself, can give us, for example, an alexandrine sonnet, 9- or 10-line poems with fluid syllabic structures (14-16-18), longer stanzaic orchestrations with unrhyming subtle prosodic variations such as in *Le Vertige* (18-18-12-20-4-17-14-8-5-4-17-14-18) which "stabilize" down into a mosaic of constants found