

CONTENTS

- vii Acknowledgments
- 3 ONE. INTRODUCTION: *The Place and Play of the Poetic Text*
- 12 TWO. PREFATORY TEXTS
- 25 THREE. SPECTACLE AND OUTWARD MOVEMENT
- 26 A. *Blaise Cendrars: A Cinema of Poetry*
- 26 1. Road
- 32 2. Line and Spiral
- 44 3. The Naked Gesture
- 51 B. *Tristan Tzara: The Circus of Language*
- 51 1. Manifestation and Mirage
- 54 2. A Poetry of Motion, Vision, and Coherence
- 71 3. Beyond the Circus
- 75 C. *Benjamin Péret's Game and Gesture*
- 76 1. A Language of Explosion
- 85 2. The Geometrical Place
- 92 3. Protrusion and Extension
- 97 4. Epic

106	FOUR. THEORY AND INNER THEATRE
111	A. <i>Motion and Motion Arrested: the Language of the Surrealist Adventure</i>
111	1. Perpetual Motion
115	2. Arrests and Fixations
119	3. Sightlessness and Shipwreck
123	4. The Open Movement
125	B. <i>Artaud's Myth of Motion</i>
126	1. A Spasmodic Theatre
131	2. Continuity and Paralysis
136	3. The Tragic Place
141	C. <i>Yves Bonnefoy: Not the Peacock but the Stone</i>
141	1. Naming and Unity
145	2. The Fragment and the Place
147	3. Finitude and Madness
149	4. Theatre and Myth
154	5. Poem and Stone
159	6. Wound and Path
167	7. Picture
171	FIVE. CONCLUSION: <i>The Moment and the Page—Scene of the Double Spectacle</i>
179	Works Referred to or Consulted
188	Index