

NOTES ON CONTRIBUTORS

MARTINE ANTLE teaches French at the University of Wisconsin-Madison. She is the author of *Théâtre et poésie surréalistes: Vitrac et la scène virtuelle* and is currently working on a book on De Chirico, Delvaux and Léonor Fini.

ANNA BALAKIAN taught French and Comparative Literature at New York University. Her publications include *The Literary Origins of Surrealism* (1947), *Surrealism: The Road to the Absolute* (1959), *André Breton: Magus of Surrealism* (1971), and studies on Baudelaire, Mallarmé, Apollinaire, Symbolism and post-symbolist poets.

MICHEL BEAUJOUR teaches French literature at New York University. He has written numerous essays on Surrealism and poetics. A translation of his *Miroirs d'encre* is forthcoming under the title *Literary Self-Portrait*.

HENRI BÉHAR teaches French literature at the Sorbonne Nouvelle-Paris III. He is the director of the Centre de Recherche sur le Surréalisme, and editor of the annual publication *Mélusine*. His publications include *Le Théâtre dada et surréaliste* (1979), *Jarry dramaturge* (1980), *Le Surréalisme* (1984, with Michel Carassou), and *Les Pensées d'André Breton* (1988).

MARY ANN CAWS teaches French and Comparative Literature at the Graduate Center of the City University of New York. Her publications include *The Poetry of Dada and Surrealism* (1970), *André Breton* (1971), *The Eye in the Text* (1981), *Reading Frames in Modern Fiction* (1985), and *The Art of Interference* (1988).

JACQUELINE CHÉNIEUX-GENDRON is a member of the research team Champs des activités surréalistes. She is the editor of the journal *Pleine Marge*, and her publications include *Le Surréalisme et le roman* (1983), *Le Surréalisme* (1984), and *L'Objet au défi* (1987, with Marie-Claire Dumas).

MARGARET COHEN teaches Comparative Literature at New York University. She is currently working on Walter Benjamin's relation to Surrealism, and on feminism and the social novel.

RUDOLF KUENZLI teaches English and Comparative Literature and directs the International Dada Archive at the University of Iowa. He is the coauthor of *Dada Artifacts* (1978) and *Dada Spectrum: The Dialectics of Revolt* (1979), editor of *New York Dada* (1986), *Dada and Surrealist Film* (1987), and *Marcel Duchamp: Artist of the Century* (1989).

J. H. MATTHEWS taught French at Syracuse University until his recent sudden death. His publications include *André Breton* (1967), *Surrealism and Film* (1971), *Theatre in Dada and Surrealism* (1974), *Benjamin Péret* (1975), *Towards a Poetics of Surrealism* (1976), *The Imagery of Surrealism* (1977), *The Inner Dream: Céline as Novelist* (1978), *Surrealism and American Feature Films* (1979), *Eight Painters: The Surrealist Connection* (1982), *Surrealism, Insanity, and Poetry* (1982), *Joyce Mansour* (1985), *Languages of Surrealism* (1986), and *André Breton: Sketch for an Early Portrait* (1986).

JOSÉ PIERRE is a member of the research team Champs des activités surréalistes. His recent publications include *Surréalisme et anarchie* (1983), *L'Univers surréaliste* (1983), *L'Aventure surréaliste autour d'André Breton* (1986), and *André Breton et la peinture* (1987).

STAMOS METZIDAKIS teaches French literature at Washington University in St. Louis. He is the author of *Repetition and Semiotics: Interpreting Prose Poems* (1986), and is currently writing a book on the rise of literary pluralism.

MICHAEL RIFFATERRE is University Professor at Columbia University in New York. His publications include *Essais de stylistique structurale* (1971), *La Production du texte* (1979), and *Semiotics of Poetry* (1978).

RONNIE SCHARFMAN teaches French at the State University of New York at Purchase. She is the author of *Engagement and the Language of the Subject in the Poetry of Aimé Césaire*, and is currently preparing a book on exile and nomadism in E. Jabès.

JOHN ZUERN is a doctoral student in the Program in Comparative Literature at the University of Texas at Austin. He is currently writing his dissertation on autobiographical narratives.