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Lafcadio's Adventures

André Paul Guillaume Gide, 22 November 1869 – 19 February 1951 was a French author and winner of the Nobel Prize in Literature in 1947 "for his comprehensive and artistically significant writings, in which human problems and conditions have been presented with a fearless love of truth and keen psychological insight". Gide's career ranged from its beginnings in the symbolist movement, to the advent of anticolonialism between the two World Wars. Known for his fiction as well as his

autobiographical works, Gide exposes to public view the conflict and eventual reconciliation of the two sides of his personality, split apart by a straitlaced education and a narrow social moralism. Gide's work can be seen as an investigation of freedom and empowerment in the face of moralistic and puritanical constraints, and centres on his continuous effort to achieve intellectual honesty.

Theseus and Oedipus

During the author's travels, he meets Menalcas, a caricature of Oscar Wilde, who relates his fantastic life story. But for all his brilliance, Menalcas is only Gide's yesterday self, a discarded wraith who leaves Gide free to stop exalting the ego and embrace bodily and spiritual joy. Later *Fruits of the Earth*, written in 1935 during Gide's short-lived spell of communism, reaffirms the doctrine of the earlier book. But now he sees happiness not as freedom, but a submission to heroism. In a series of 'Encounters', Gide describes a Negro tramp, a drowned child, a lunatic and other casualties of life. These reconcile him to suffering, death and religion, causing him to insist that 'today's Utopia' be tomorrow's reality'.

Strait is the Gate (La Porte Étroite)

André Gide's lifelong fascination with the conventions of society led naturally to a strong interest in France's judicial system. At the age of sixty Gide published "Judge Not", a collection of writings detailing his own experiences with the law as well as his thoughts on truth, justice, and judgment. Gide's obsession with crime and punishment was not just a morbid hobby; rather, it struck at the heart of his themes as a writer. In the literary tradition of Dostoyevsky and Conrad, Gide frequently used criminals as central characters to explore human nature and the individual's place in society. In the first essay, "A Memoir of the Assize Court", Gide writes about his experience as a juror in several trials, including that of an arsonist (Gide actively sought jury duty, so great was his interest in legal matters). In "The Redureau Case" and "The Confined Woman of Poitiers" Gide analyzes two famous crimes of his day, an inexplicable slaughter by Marcel Redureau, a docile fifteen-year-old vineyard laborer who violently murdered his employer's family, and the respected Monnier family's confinement of their daughter, Blanche. Both cases fascinated Gide - elements of each would appear in his later fiction - and he looks closely at the facts of each as they came out in court. In addition, in "News Items", Gide analyzes the way newspapers present crime narratives, drawing from the hundreds of press clippings he collected throughout his life.

TRAVELS CONGO PB

Nobel Prize-winning writer André Gide marks his voyage toward self-discovery in

this imaginative allegorical work When Urien and his sailing companions begin their voyage, it is to places unknown and, perhaps, only dreamed. This allegorical masterpiece from André Gide, a key figure of French letters, deftly illustrates the techniques and doctrine of the Symbolist movement—and the dual nature of Gide's own psyche. Written at a crucial time in his artistic development, this imaginative work signals his gradual abandonment of ascetic celibacy toward an embrace of pleasure and carnal desires, revealing a Gide more transparent in this early work than in his mature writings. Translator and scholar Wade Baskin annotates the work, connecting Gide's life and bibliography to the text.

Autumn Leaves

"Strait is the Gate", first published in 1909 in France as "La Porte étroite", is a novel about the failure of love in the face of the narrowness of the moral philosophy of Protestantism. --- André Gide (1869 - 1951) was a French author and winner of the Nobel Prize in literature in 1947. Gide's career spanned from the symbolist movement to the advent of anticolonialism in between the two World Wars. Gide's work can be seen as an investigation of freedom and empowerment in the face of moralistic and puritan constraints, and gravitates around his continuous effort to achieve intellectual honesty. His self-exploratory texts reflect his search of how to be fully oneself, without at the same time betraying one's values --- "For Gide was very different from the picture most people had of him. He

was the very reverse of an aesthete, and, as a writer, had nothing in common with the doctrine of art for art's sake. He was a man deeply involved in a specific struggle, a specific fight, who never wrote a line which he did not think was of service to the cause he had at heart." (Francois Mauriac)

Isabelle

The book "Prometheus Illbound" is one of the most characteristic books of Andre Gide: a work of pure intellectual fantasy, where the subtle brain of the author has full play. It is the expression of the humorous side of a mind which must be ranked among the greatest of the world's literature. "The work of art is the exaggeration of an idea," says Gide in the epilogue of "Prometheus Illbound." This is really the explanation of the whole book and of many other books of Gide. --- Andre Paul Guillaume Gide (1869-1951) was a French author and winner of the Nobel Prize in literature in 1947. His other works include: "Les Caves du Vatican" ("Lafcadio's Adventures"), "Les Nourritures Terrestres" ("Fruits of the Earth"), "La Porte Etroite" ("Strait is the Gate"), "L'Immoraliste" ("The Immoralist") and many others.

The Journals of André Gide, 1889-1949: 1924-1949

Available for the first time in paperback, the Journals of Andr Gide are remarkable

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literary works in their own right--they are unfailingly honest, endlessly fascinating, and a feast for the mind, enhanced by a new introduction by the Pulitzer Prize-winning poet, Richard Howard.

Strait is the Gate

This collection of reflective essays forms a “spiritual autobiography” of André Gide, a key figure of French letters. André Gide, a literary and intellectual giant of twentieth-century France, mines his memories and personal observations in this collection of essays. Gide’s reflections and commentary masterfully showcase his delicate writing style and evocative sensibility, yielding new insights on writers such as Goethe and contemporaries Joseph Conrad, Nicolas Poussin, Arthur Rimbaud, and Paul-Marie Verlaine. Through it all, Gide skillfully investigates humanity’s contradictory nature and struggles to resolve the moral, political, and religious conflicts inherent in daily life. This ebook features a new introduction by Jeanine Parisier Plottel, selected quotes, and an image gallery.

Oscar Wilde: A Biography

Fruits of the Earth

This collection of fifteen essays deals with the literary memoirs of major twentieth-century writers and focuses on the spiritual, physical and moral devastation of 20th century life. They are comparative and cross-cultural. There is no other collection of essays with this range brought under one cover.

If It Die

Gide, in this first English translation, defended a poet named Oscar Wilde when other poets threatened to wreck Wilde's life and attempted to show that Wilde was an honorable man. Gide's personal sketches are presented in this book that are in original form. This work was written during the prime of Oscar Wilde's life. André Gide (1869-1951), French writer, whose novels, plays, and autobiographical works are distinguished for their exhaustive analysis of individual efforts at self-realization and Protestant ethical concepts; together with his critical works they had a profound influence on French writing and philosophy. Gide was born November 22, 1869, in Paris into a strict Protestant family and educated at the École Alsacienne and the Lycée Henri IV. In his first book, *Les cahiers d'Andre Walter* (The Notebooks of Andre Walter, 1891), Gide described the religious and romantic idealism of an unhappy young man. He then became associated with the Symbolists, but in 1894 began to develop an individualistic approach and style. In *Les nourritures terrestres* (The Fruits of the Earth, 1897) he preached the doctrine of active hedonism. Thereafter his works were devoted to examining the problems

of individual freedom and responsibility, from many points of view. The Immoralist (1902; trans. 1930) and Strait Is the Gate (1909; trans. 1924) are studies of individual ethical concepts in conflict with conventional morality. The Caves of the Vatican (trans. 1927 and also published in English as Lafcadio's Adventures), in which Gide ridiculed the possibility of complete personal independence, appeared in 1914. The idyll *La symphonie pastorale* (The Pastoral Symphony, 1919; produced as a motion picture, 1947) dealt with love and responsibility. Gide examined the problems of middle-class families and of adolescence in *If It Die* (1920; trans. 1935) and in the popular novel of youth in Paris, *The Counterfeiters* (1926; trans. 1928). Gide's preoccupation with individual moral responsibility led him to seek public office. After filling municipal positions in Normandy (Normandie), he became a special envoy of the colonial ministry in 1925-26 and wrote two books describing conditions in the French African colonies. These reports, *Voyage au Congo* (1927) and *Retour du Tchad* (1927), were instrumental in bringing about reforms in French colonial law. They were published together in English as *Travels in the Congo* (1929). In the early 1930s Gide had expressed his admiration and hope for the "experiment" in the USSR, but after a journey in the Soviet Union he reported his disillusionment in *Return from the U.S.S.R.* (1936; trans. 1937). Many of Gide's critical studies appeared in *La Nouvelle Revue Française*, a literary periodical that he helped to found in 1909 and that became a dominant influence in French intellectual circles. These essays are principally analyses of the psychology of creative artists.

Notes on Chopin

If it Die--

An essential Gay text, a brilliant "defense" of homosexuality, written by one of the world's greatest writers.

The Immoralist

An inspiring discourse on the power of music from one of the twentieth century's most important figures, André Gide. André Gide, one of the great intellectuals of the twentieth century and a devoted pianist, invites readers to reevaluate Frédéric Chopin as a composer "betrayed . . . deeply, intimately, totally violated" by a music community that had fundamentally misinterpreted his work. As a profound admirer of Chopin's "promenade of discoveries," Gide intersperses musical notation throughout the text to illuminate his arguments, but most moving is Gide's own poetic expression for the music he so loved. This edition includes rare pages and fragments from Gide's journals, which relate to Chopin and music.

The White Notebook

'It's only after our death that we shall really be able to hear' The measured tone of hopeless nihilism that pervades *The Counterfeiters* quickly shatters any image of André Gide as the querulous and impious Buddha to a quarter-century of intellectuals. In sharp and brilliant prose a seedy, cynical and gratuitously alarming narrative is developed, involving a wide range of otherwise harmless and mainly middle-to-upper-class Parisians. But the setting could be anywhere. From puberty through adolescence to death, *The Counterfeiters* is a rare encyclopedia of human disorder, weakness and despair.

Prometheus Illbound

This book presents a selection of some of the most significant critical work written on André Gide during his lifetime and since. As a major writer of the twentieth-century, his life and creative output, as well as his role as a leading intellectual, attracted comment from prominent contemporaries and continues to have relevance today. Containing a substantial introduction and overview, this compilation offers a variety of illuminating perspectives that will inform and guide the general and specialist reader.

The Time Before Death

André Gide's lifelong fascination with the conventions of society led naturally to a strong interest in France's judicial system. At the age of sixty Gide published "Judge Not", a collection of writings detailing his own experiences with the law as well as his thoughts on truth, justice, and judgment. Gide's obsession with crime and punishment was not just a morbid hobby; rather, it struck at the heart of his themes as a writer. In the literary tradition of Dostoyevsky and Conrad, Gide frequently used criminals as central characters to explore human nature and the individual's place in society. In the first essay, "A Memoir of the Assize Court", Gide writes about his experience as a juror in several trials, including that of an arsonist (Gide actively sought jury duty, so great was his interest in legal matters). In "The Redureau Case" and "The Confined Woman of Poitiers" Gide analyzes two famous crimes of his day, an inexplicable slaughter by Marcel Redureau, a docile fifteen-year-old vineyard laborer who violently murdered his employer's family, and the respected Monnier family's confinement of their daughter, Blanche. Both cases fascinated Gide - elements of each would appear in his later fiction - and he looks closely at the facts of each as they came out in court. In addition, in "News Items", Gide analyzes the way newspapers present crime narratives, drawing from the hundreds of press clippings he collected throughout his life.

Urien's Voyage

The Lyrical Novel

THE STORY: An unusually honest and perceptive treatment of a difficult theme--homosexuality. The NY Times wrote: THE IMMORALIST is an admirable piece of work. It is the story of a scrupulous and pleasant young man who marries a neighborhood girl again.

Judge Not

Family Matters

The Mirror in the Text is concerned with the literary and artistic device of mise en abyme, the use of an element within a work which mirrors the work as a whole—like the 'play within a play' in Hamlet. In this classic study, Lucien Dällenbach provides the first systematic analysis of this device and its literary and artistic applications from Van Eyck and Velasquez to Gide, Beckett and the French nouveau roman. Alongside this wealth of examples, Dällenbach constructs his theoretical argument with elegance and clarity, assuming no previous knowledge of arcane and specialized theory, but guiding the reader helpfully through the maze of literary criticism. The result is a new conceptual field, a new grammar of

the mise en abyme, and an examination of its function within the work of art and literature. The highly original study has been acclaimed as one of the most important works of contemporary literary theory. It will be of interest to all students of English and European literature, as well as to students of the visual arts.

Journals: 1889-1913

Chronicles the life of André Gide, who was born in and died in Paris, providing insights into his writings, his cultural milieu, and his relationship to his cousin and wife, Emmanuèle.

André Gide

The Belgian Congo (now the countries of Congo, Zaire, and Central African Republic) has fascinated travellers for centuries with its mysterious and brilliant landscapes and its rich tribal cultures. While the area is investigated in the most minute detail, Gide is clear about his position as the responsive outsider. He does not claim cultural familiarity - rather, he treats all that he describes with the authority of a writer whose startling awareness makes places and people live indelibly in the imagination.

The Counterfeiters

A young artist pursues a search for knowledge through the treatment of homosexuality and the collapse of morality in middle class France.

André Gide

A slim but powerful work of metafiction by a Nobel Prize-winning French writer and intellectual. André Gide is the inventor of modern metafiction and of autofiction, and his short novel *Marshlands* shows him handling both forms with a deft and delightful touch. The protagonist of *Marshlands* is a writer who is writing a book called *Marshlands*, which is about a reclusive character who lives all alone in a stone tower. The narrator, by contrast, is anything but a recluse: He is an indefatigable social butterfly, flitting about the Paris literary world and always talking about, what else, the wonderful book he is writing, *Marshlands*. He tells his friends about the book, and they tell him what they think, which is not exactly flattering, and of course those responses become part of the book in the reader's hand. *Marshlands* is both a poised satire of literary pretension and a superb literary invention, and Damion Searls's new translation of this early masterwork by one of the key figures of twentieth-century literature brings out all the sparkle of the original.

Corydon

The story of a great writer's marriage, a deeply disturbing account of Gide's feelings toward his beloved and long-suffering wife. "Ranks among the masterpieces of Gide's vibrating prose."--New York Times

Dostoevsky

This is the major autobiographical statement from Nobel laureate André Gide. In the events and musings recorded here we find the seeds of those themes that obsessed him throughout his career and imbued his classic novels *The Immoralist* and *The Counterfeiters*. Gide led a life of uncompromising self-scrutiny, and his literary works resembled moments of that life. With *If It Die*, Gide determined to relay without sentiment or embellishment the circumstances of his childhood and the birth of his philosophic wanderings, and in doing so to bring it all to light. Gide's unapologetic account of his awakening homosexual desire and his portrait of Oscar Wilde and Lord Alfred Douglas as they indulged in debauchery in North Africa are thrilling in their frankness and alone make *If It Die* an essential companion to the work of a twentieth-century literary master.

The Counterfeiters

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This work lays bare the early brilliance and philosophical conflicts of André Gide, a towering figure in French literature. Nobel Prize-winning writer André Gide lays bare his adolescent psyche in this early work, first conceived and published as part of his novel *The Notebooks of André Walter*, completed when he was just twenty years old. This profoundly personal work draws heavily on his religious upbringing and private journals to tell the story of a young man who, like the author, pines for his forbidden love, cousin Emmanuelle. This unique portrait of Gide as a young man presents the passions and conflicts, temptations and anguish he would explore in maturity.

Andre Gide

Journal entries depict Andre Gide's feelings about literature and philosophy and chronicle his efforts to create a unique writing style

Corydon

The first complete study of Gide's neglected wartime writings.

When Memory Speaks

With a comment of the second dialogue in Corydon.

The Immoralist

Set in Bombay in the mid-1990s, *Family Matters* tells a story of familial love and obligation, of personal and political corruption, of the demands of tradition and the possibilities for compassion. Nariman Vakeel, the patriarch of a small discordant family, is beset by Parkinson's and haunted by memories of his past. He lives with his two middle-aged stepchildren, Coomy, bitter and domineering, and her brother, Jal, mild-mannered and acquiescent. But the burden of the illness worsens the already strained family relationships. Soon, their sweet-tempered half-sister, Roxana, is forced to assume sole responsibility for her bedridden father. And Roxana's husband, besieged by financial worries, devises a scheme of deception involving his eccentric employer at a sporting goods store, setting in motion a series of events that leads to the narrative's moving outcome. *Family Matters* has all the richness, the gentle humour, and the narrative sweep that have earned Mistry the highest of accolades around the world.

Marshlands

Andre Gide, renowned French essayist, novelist, and playwright, was also a

homosexual apologist whose sexuality was central to the whole of his literary and political discourse. This book by Patrick Pollard--the first serious study of homosexuality in Gide's theater and fiction--analyzes his ideas and traces the philosophical, anthropological, scientific, and literary movements that influenced his thought. Pollard begins by discussing *Corydon*, a defense of pederasty that Gide felt was his most important book. He then provided a historical and analytical survey of books that contributed to Gide's perception of homosexuality, including works on philosophy, social theory, natural history, and medicolegal questions. Pollard goes on to investigate works of fiction--ancient and modern, European and Oriental--in which Gide saw homosexual elements. He concludes by considering the homosexual themes in Gide's own works, analyzing the ways that Gide constantly tried to resolve conflicts between nature and culture, hypocrisy and honesty, corruption and sound moral judgment, anomaly and conformity, and sexual freedom and religious constraint. The book provides a new perspective on Gide's work, a reconstruction of the moral and intellectual climate in Europe at the beginning of the twentieth century, and a substantial contribution to the cultural history of homosexuality.

If It Die

Jill Ker Conway, one of our most admired autobiographers--author of *The Road from Coorain* and *True North*--looks astutely and with feeling into the modern

memoir: the forms and styles it assumes, and the strikingly different ways in which men and women respectively tend to understand and present their lives. In a narrative rich with evocations of memoirists over the centuries--from Jean-Jacques Rousseau and George Sand to W. E. B. Du Bois, Virginia Woolf, Frank McCourt and Katharine Graham--the author suggests why it is that we are so drawn to the reading of autobiography, and she illuminates the cultural assumptions behind the ways in which we talk about ourselves. Conway traces the narrative patterns typically found in autobiographies by men to the tale of the classical Greek hero and his epic journey of adventure. She shows how this configuration evolved, in memoirs, into the passionate romantic struggling against the conventions of society, into the frontier hero battling the wilderness, into self-made men overcoming economic obstacles to create an invention or a fortune--or, more recently, into a quest for meaning, for an understandable past, for an ethnic identity. In contrast, she sees the designs that women commonly employ for their memoirs as evolving from the writings of the mystics--such as Dame Julian of Norwich or St. Teresa of Avila--about their relationship with an all-powerful God. As against the male autobiographer's expectation of power over his fate, we see the woman memoirist again and again believing that she lacks command of her destiny, and tending to censor her own story. Throughout, Conway underlines the memoir's magic quality of allowing us to enter another human being's life and mind--and how this experience enlarges and instructs our own lives.

The Mirror in the Text

When Lafcadio Wluiki, a street-smart nineteen-year-old in 1890s Paris, learns that he's heir to an ailing French nobleman's fortune, he's seized by wanderlust. Traveling through Rome in expensive new clothes, he becomes entangled in a Church extortion scandal involving an imprisoned Pope, a skittish purveyor of graveyard statuary, an atheist-turned-believer on the edge of insolvency, and all manner of wastrels, swindlers, aristocrats, adventurers, and pickpockets.

Madeleine

Sheridan presents a literary biography of one of the most important writers of the 20th century--an intimate portrait of the reluctantly public man, whose work was deeply and inextricably entangled with his life. 35 halftones.

Judge Not

The author, in defining the genre of "lyrical fiction," separates a type of fiction that can be legitimately viewed as "poetry" from other narrative types. The lyrical novelist uses fictional devices to find an aesthetic expression for experience, achieving an effect most frequently seen in dreams, picaresques, and allegories.

Analyzing representative novels by Hermann Hesse, Andre Gide, and Virginia Woolf, Ralph Freedman focuses on the problem of self-consciousness. His findings are directly applicable to much twentieth-century fiction. Originally published in 1963. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Autumn Leaves

Lafcadio's adventures

The novel probes the complexities and terrors of adolescence and growing up. Based on a Freudian interpretation, the story uses the influences of childhood experience and the misunderstandings that can arise between two people. Strait is the Gate taps the unassuaged memory of Gide's unsuccessful wooing of his cousin between 1888 and 1891. Much of the story is written as an epistolary novel

between the protagonist Jerome and his love Alissa. Much of the end of the novel is taken up by an exploration into Alissa's journal that details most of the events of the novel from her perspective. The story is set in a French north coast town. Jerome and Alissa, cousins, as 10-11-year olds make an implicit commitment of undying affection for each other. However, in reaction to her mother's infidelities and from an intense religious impression, Alissa develops a rejection of human love. Nevertheless, she is happy to enjoy Jerome's intellectual discussions and keeps him hanging on to her affection. Jerome thereby fails to recognise the real love of Alissa's sister Juliette who ends up making a fairly unsatisfactory marriage with M. Tessiere as a sacrifice to her sister Alissa's love for Jerome. Jerome believes he has a commitment of marriage from Alissa, but she gradually withdraws into greater religious intensity, rejects Jerome and refuses to see him for longer and longer stretches of time. Eventually she dies in Paris from an unknown malady which is almost self-imposed. The ending of the novel occurs ten years after Alissa's death with the meeting of Jerome and Juliette. Juliette seems content to have a happy life with five children and a husband, but their conversation together in a room that resembles Alissa's concerns whether or not one can hold onto a love that is unrequited; as Jerome still loves Alissa, so it would seem that Juliette still loves Jerome, though both loves are equally as impossible.

Andre Gide and the Second World War

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A deeply personal first-person narrative, *Theseus* is a characteristically self-reflective and searching fictional memoir, and one of the final works by lifelong immoralist, Andre Gide.

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