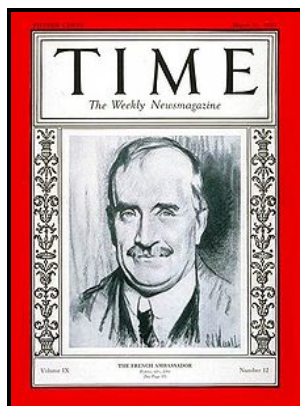


Correspondence, 1899-1926, between Paul Claudel and André Gide

Secker & Warburg - The correspondence between Paul Claudel and André Gide, 1899



Description: -

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United States -- Officials and employees -- Foreign countries --

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Diplomatic and consular service, American -- Costs

Gide, André, -- 1869-1951.correspondence, 1899-1926, between

Paul Claudel and André Gide

-correspondence, 1899-1926, between Paul Claudel and André

Gide

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Oh, yes, not all major decisions are taken in one clear moment, through one definite act; many, perhaps most choices, are gradual, incremental - often being a sliding down that is not noticeable in the moment, but whose accumulated effects will become clear in time. A musical experiment originally conceived by Erik Satie and then built upon by Jean Cocteau, Les Six were also born out of the shock of the German invasion of France in 1914—an avant-garde riposte to German romanticism and Wagnerism.

The correspondence, 1899

They are not the best.

The Correspondence, 1899

. So what I am discussing here is not about the quality of his artistry, but about a specific existential approach, a specific take on the condition of the artist, and on the relationship between art and faith. Augustine, Freud, Fanon, Foucault, and Monique Wittig.

Le Tartout : An Art Outlet: The Correspondence Between Paul Claudel and André Gide

To the contrary, it is because I admire Claudel, that I am interested in understanding him better as an artist, as a man of faith, and as a human being. Title The correspondence, 1899-1926, Title remainder between Paul Claudel and André Gide. What do I mean by this? To put it differently — art can be seen as the very way of living faith Mauriac - or, instead, as a craft, that is put in the service of, that expresses, yet also remains somewhat externally related to, faith Claudel.

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And this position has of course its roots to a good degree in Luther - and in his distrust, even dismissal, of reason. Because their relationship was one of friendship — which might seem surprising, at first, based on the retrospective image that we have of the two; as said, one being the epitomic

Catholic convert prominent socially, artistically, even politically, in early twentieth century France , the other retrospectively a flag-bearer of unbelief, and even of an inimical relationship to the faith - or at least to the Church.

The correspondence, 1899

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And I understand that — just as I understand that expecting from Claudel to be someone else, of a different temperament, personality, personal history - would be nonsensical, an impossibility. When, in 1914, Claudel was finally compelled to take cognizance of Gide's homosexuality, their correspondence came to a standstill. Yes, we do seem to at least apparently, or formally worship or at least pretend to respect reason; yes, but this is not the type of reason or understanding that, in Plato, leads to the knowledge of the Truth; instead, it is a lower kind of rationality, that Aristotle refers to as *techné*: instrumental, technical knowledge, which helps us to explain and to manipulate how things work — but which is not able to tell us anything about the why, about meaning and purpose.

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