
Henry De Montherlant Romans

Tome II

Nominations Before the Senate Armed Services Committee, Second Session, 102d Congress

Ways of Re-Thinking Literature

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À Rome avec Montherlant

The New International Year Book

The Times Literary Supplement

THE NEW INTERNATIONAL YEAR BOOK: A COMPENDIUM OF THE WORLD'S PROGRESS

FOR THE YEAR 1926
Fighting for the Essence

*Henry De Montherlant
Romans Tome II*

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NATALIE DUDLEY

Nominations Before the Senate Armed Services Committee, Second Session, 102d Congress Angelico Press

This groundbreaking new source of international scope defines the essay as nonfictional prose texts of between one and 50 pages in length. The more than 500 entries by 275 contributors include entries on nationalities, various categories of essays such as generic (such as sermons, aphorisms), individual major works, notable writers, and periodicals that created a market for essays, and particularly famous or significant essays. The preface details the historical development of the essay, and the alphabetically arranged entries usually include biographical sketch, nationality, era, selected writings list, additional readings, and anthologies.

Ways of Re-Thinking Literature Vintage

Ways of Re-Thinking Literature creates a unique platform where leading literary thinkers and practitioners provide a multiplicity of views into what literature is today. The texts gathered in this extraordinary collection range from philosophy to poetry, to theater, to cognitive sciences, to art criticism, to fiction, and their authors rank amongst the most significant figures in their fields, in France, the United States, and the United Kingdom. Topics covered include an assessment of the role of literary narratives in contemporary writing, new considerations on the novel, a redefinition of the "poetic" factor in poetry and life, and a discussion of how literature engages with contemporary

forms of individuality. Under the auspices of literary luminaries Hélène Cixous and the late John Ashbery, these new pieces of writing bring to light contributions by innovative and well-established authors from the English-speaking sphere, as well as never-before translated prominent new voices in French theory. Featuring original work from some of today's most influential authors, *Ways of Re-Thinking Literature* is an indispensable tool for anybody interested in the future and possibilities of literature as an endeavor for life, thought, and creativity. With special cover artwork by Rita Ackermann, the volume includes contributions from Emily Apter, Philippe Artières, John Ashbery, Paul Audi, Dodie Bellamy, Tom Bishop, Hélène Cixous, Laurent Dubreuil, Tristan Garcia, Stathis Gourgouris, Donatien Grau, Boris Groys, Shelley Jackson, Wayne Koestenbaum, Camille Laurens, Vanessa Place, Maël Renouard, Peter Schjeldahl, Adam Thirlwell, and Camille de Toledo.

Art of the Defeat Summa Publications, Inc.

The classic manifesto of the liberated woman, this book explores every facet of a woman's life.

Montherlant et la parole Getty Publications

Amos Wilder, a distinguished New Testament scholar and poet, was only a youth when he volunteered to serve as an ambulance driver with the American Field Service during World War I and then became a corporal in the Army's 17th Field Artillery of the 2nd Division. His journals and letters home (including correspondence with his younger brother, Thornton Wilder) form the basis

of this book of reminiscences about his experiences, one of the few wartime memoirs that eloquently articulates and interprets the common soldier's point of view. As an ambulance driver, Wilder traveled from the western front to the mountains of Macedonia, where his memoir sheds light on the many nations, races, and religions involved in the conflict in that turbulent region. After the United States entered the war, Wilder, now the soldier, participated in the decisive 1918 actions at Belleau Wood, Soissons, and the closing Argonne drive. His journals provide a brilliant panorama of the activities and people behind the lines, an often arresting portrayal very different from the scenes of death in the trenches that others have described. Throughout, Wilder explores in a fresh and provocative way larger questions about the enduring meaning of a shattering event in world history remembered by himself and others as an encounter with "Armageddon."

France: The Dark Years, 1940-1944

Berkeley : University of California Press
The Drama of Fallen France examines various dramatic works written and/or produced in Paris during the four years of Nazi occupation and explains what they may have meant to their original audiences. Because of widespread financial support from the new French government at Vichy, the former French capital underwent a renaissance of theatre during this period, and both the public playhouses and the private theatres provided an amazing array of new productions and revivals. Some of the plays considered here are well known: Anouilh's *Antigone*, Sartre's *The Flies*, Claudel's *The Satin Slipper*. Others have remained obscure, such as Cocteau's *The Typewriter*, Giraudoux's *The Apollo of Marsac*, and Montherlant's

Nobody's Son; and two—André Obey's *Eight Hundred Meters* and Simone Jollivet's *The Princess of Ursins*—have remained virtually unread since the early 1940s. In examining French culture under the Vichy regime and the Nazis, Kenneth Krauss links the politics of gender and sexuality with the more traditional political concepts of collaboration and resistance. A final chapter on Truffaut's 1980 film, *The Last Métro*, demonstrates how the present manages to rewrite and revision the complex and seemingly contradictory reality of the past.

The Bachelors State University of New York Press

The shock of history: we live it, neither knowing or comprehending it. France, Europe, and the world have entered into a new era of thought, attitudes, and powers. This shock of history makes clear the fact that there is no such thing as an insurmountable destiny. The time will come for Europe to awaken, to respond to the challenges of immigration, toxic ideologies, the perils of globalism, and the confusion that assails her. But under what conditions? That is the question to which this book responds. Conceived in the form of a lively and dynamic interview with a historian who, after taking part in history himself, never ceased to study and reflect upon it. In this text, the first of his major works to appear in English, Dominique Venner recounts the great movements of European history, the origin of its thought, and its tragedies. He proposes new paths and offers powerful examples to ward off decadence, and to understand the history in which we are immersed and in which we lead our lives.

[A Time of Transition in the French Novel](#)
Bloomsbury Publishing USA

This volume is the first study of the diary in French writing across the twentieth century, as a genre which includes both fictional and non-fictional works. From the 1880s it became apparent to writers in France that their diaries supposedly private form of writing would probably come to be published, strongly affecting the way their readers viewed their other published works, and their very persona as an author. More than any other, Andre Gide embraced the literary potential of the diary: the first part of this book follows his experimentation with the diary in the fictional works *Les Cahiers d'Andre Walter* (1891) and *Paludes* (1895), in his diary of the composition of his great novel, *Le Journal des faux-monnayeurs* (1926), and in his monumental *Journal 1889-1939* (1939). The second part follows developments in diary-writing after the Second World War, inflected by radical changes in attitudes towards the writing subject. Raymond Queneau's works published under the pseudonym of Sally Mara (1947-1962) used the diary playfully at a time when the writing subject was condemned by the literary avant-garde. Roland Barthes's experiments with the diary (1977-1979) took it to the extremes of its formal possibilities, at the point of a return of the writing subject. Annie Ernaux's published diaries (1993-2011) demonstrate the role of the diary in the modern field of life-writing. Throughout the century, the diary has repeatedly been used to construct an oeuvre and author, but also to call these fundamental literary concepts into question.

French Xx Bibliography 36 Arktos

This collection explores the notion of reframing as a framework for better understanding the multi-agent and multi-level nature of the translation

process, generating new conversations in current debates on translational agency, authority, and power. The volume puts forward reframing as an alternative metaphor to traditional conceptualizations and descriptions of translation, which often position the process in such terms as transformation, reproduction, transposition, and transfer. Chapters in the book reflect on the translator figure as a central agent in actively moving a translated text to a new context, and the translation process as shaped by different forces and subjectivities when translational agency comes into play. The book brings together cross-disciplinary perspectives for viewing translation through the lens of agents, drawing on a wide range of examples across geographic settings, historical eras, and language pairs. The volume integrates analyses from the translated texts themselves as well as their paratexts to offer unique insights into the different layers of mediation in translation and the new frame(s) created for those texts. This book will be of interest to scholars in translation studies, comparative studies, reception studies, and cultural studies.

Between Rome and Rebellion

Routledge

The years around 1930 are marked by turning points in most areas of French life, and the fiction of the time is a privileged means of understanding those changes. This book traces vital transitions in French politics, society, and culture; the focus then moves to the novel, a genre uniquely equipped to reflect topical shifts and breakthroughs.

Montherlant critique OUP Oxford

This volume explores the historical novel *Quo vadis* written by the Polish author Henryk Sienkiewicz, examining how Sienkiewicz recreated Neronian Rome so

vividly and the reasons why his novel was so avidly consumed and reproduced in new editions, translations, visual illustrations, and adaptations to the stage and screen.

L'Artiste de la vie moderne Oxford University Press, USA

This book investigates how ideas of and discourses about Europe have been affected by images of the Mediterranean Sea and its many worlds from the nineteenth century onwards.

Surprisingly, modern scholars have often neglected such an influence and, in fact, in most histories of the idea of Europe the Mediterranean is conspicuously absent. This might partly be explained by the fact that historians have often identified Europe with modernity (and the Atlantic world) and, therefore, in opposition to the classical world (centred around the Mediterranean). This book will challenge such views, showing that a plethora of thinkers, from the early nineteenth century to the present, have refused to relegate the Mediterranean to the past. Importance is given to the idea of a distinct 'meridian thought', a notion first set forth by Albert Camus and now reworked by French and Italian thinkers. As most chapters argue, this might represent an important tool for rethinking the Mediterranean and, in turn, it might help us challenge received notions about European identity and rethink Europe as the locus of 'modernity'. Mediterranean Europe(s): Rethinking Europe from its Southern Shores will appeal to researchers and students alike interested in European studies and Mediterranean history.

Reader's Guide to Periodical Literature Supplement MIT Press

In this study of the life and works of Wallace Stevens, Bates sets out to show how one poet transcended biography by

transforming it into fables of identity. He presents a fascinating and persuasive account of Stevens's inner life -- the life he lived through his poetry. He examines the significant biographical influences on the poet's work: his relationship with his parents and wife, the ambience of Harvard College at the turn of the century, the New York avant-garde that flourished during World War I, political pressure from the Left during the '30s, his reading of Nietzsche and genealogical research in the '40s, and his late accommodation with traditional religious belief. Bates makes the poet seem not an isolated figure but part of a rich environment that includes politics, business and aesthetic speculation. ISBN 0-520-04909-8 : \$26.95.

The Girls Arktos

Cette étude vise à rétablir la place de Montherlant critique, journaliste, lecteur de Rostand, de Gide, d'Elie Faure, etc. dans le paysage littéraire français des années 20 aux années 70. Elle analyse des textes rares, voire inédits, et apporte un éclairage sur un écrivain victime de clichés tenaces, notamment en ce qui concerne la politique et les femmes.

The Shock of History: Religion, Memory, Identity Columbia University Press

Dr. Krebs offers a devastating critique of multiculturalism, showing that although it claims to be the watchman of racial and cultural diversity, it is actually destructive to both, as it denies the significance of racial differences altogether. He traces its origins to the legacy of the Judaeo-Christian tradition, and shows how this has developed into many of the most powerful tools of liberalism of our times. These are serving the interests of the global marketplace by turning all of humanity into compliant consumers. Those who

endorse multiculturalism are, in fact, the enemies of all traditional culture. Dr. Krebs also takes issue with the use of the term 'West' to describe our culture, which he sees as an effort to deprive the various European cultures which comprise it of their unique characters and histories. This will lead to their replacement by a grey conformity divorced from any authentic roots, as well as a value system that is frequently used as a weapon against those nations which refuse to share them. This assault is not limited to Europe, but is something that is going on in every corner of the globe. Dr. Krebs says that it is time for all those who believe in the worthiness of their heritage and unique ethnic identity to return to the wellsprings of their peoples, and defend what is rightfully theirs. With a deeper trench between the camps of multiculturalism and traditional culture being dug all the time, this is the conflict that will define the 21st century. Drawing examples from many of the most notable contributors to science, philosophy and religion, Dr. Krebs illustrates a truth that is difficult to deny. Anyone who heeds his warning will find it impossible not to accept his challenge to take sides in the ongoing struggle against universal conformity. Dr. Pierre Krebs (b. 1948) is a major figure in *Neue Kultur*, the German branch of the European New Right, and is also the leader of the Thule-Seminar. He holds degrees in law, journalism, sociology, and political science. This is his first work to be translated into English.

Mediterranean Europe(s) Princeton University Press

Cet ouvrage est une réédition numérique d'un livre paru au XXe siècle, désormais indisponible dans son format d'origine.
Ex Libris FeniXX

With *Between Rome and Rebellion*, Yves Chiron, acclaimed author of dozens of biographies and historical studies, once again proves himself a master historian. Drawing upon a vast fund of information gathered over the course of three decades, including numerous interviews, correspondence, diaries, and archives, Chiron tells the thrilling, at times gut-wrenching, story of the “loyal resistance” of Catholics—especially in France, but soon all over the world—who held fast to the old forms of worship, catechesis, doctrine, and family life, in the midst of a Church roiling with reforms that they viewed as betrayals. Starting with the Modernist crisis and Pius X's response to it, we follow in these pages the immense drama of a century filled with battles on every front—political, military, and ecclesiastical. We learn of the vitality, but also the fissiparousness, of traditionalist groups at a time when nearly everything else in the Church seemed to be falling apart, especially after the tumultuous years of the Second Vatican Council. We see the rage directed at traditionalists by an establishment that tolerates any experiment except “the experiment of Tradition” and writes off all adherence to the past as “integrism.” As everyone tries to navigate the turbulent waters of a conciliar “renewal” that quickly turned into a debacle, we become acquainted with modern-day confessors and white martyrs, wild-eyed prophets and sober critics, two-faced churchmen and secret allies. Chiron's deft pen brings many controversial figures into sharp relief—above all, Archbishop Marcel Lefebvre, founder of the Priestly Society of St. Pius X, with whose formidable witness everyone, friend or foe, had to reckon. Breathlessly moving from one

disaster and rescue operation to the next, *Between Rome and Rebellion* sheds new light on the modern transformation of the Catholic Church, and why numerous priests, religious, and laity felt compelled to stand against it. *Le Deuxième Sexe* Oxford University Press

Don Celestino is old and bitter and afraid, an impossible man. An anarchist who has been in exile from his native Spain for more than twenty years, he lives with his daughter in Paris, but in his mind he is still fighting the Spanish Civil War. He fulminates against the daily papers; he brags about his past exploits. He has become bigoted, self-important, and obsessed; a bully to his fellow exiles and a tyrant to his daughter, Pascualita. Then a family member dies in Madrid and there is an inheritance to sort out. Pascualita wants to go to Spain, which is supposedly opening up in response to the 1960s, and Don Celestino feels he has no choice but to follow. He is full of dread and desire, foreseeing a heroic last confrontation with his enemies, but what he encounters instead is a new commercialized Spain that has no time for the past, much less for him. Or so it seems. Because the last act of Don Celestino's dizzying personal drama will prove that though "there is nothing serious . . . , there is tragedy." An astonishing modern take on Don Quixote, *Chaos and Night* untangles the ties between politics and paranoia, self-loathing and self-pity, rage and remorse. It is the darkly funny final flowering of the art of Henry de Montherlant, a solitary and scarifying modern master whose work, admired by Graham Greene and Albert Camus, is sure to appeal to contemporary readers of Thomas Bernhard and Roberto Bolaño.

The Sorrows of the Ancient Romans

BRILL

Narcisse ? Cambrioleur ? Illusionniste ? Le dandy n'arrête pas de changer de rôles, de se mettre en scène afin de protéger son moi véritable et garder son indépendance. Or, ne l'oublions pas, sa première obligation est d'étonner. En tant que maître du jeu des apparences, il s'invente des poses et s'amuse à cacher son visage derrière de nombreux masques pour dérouter son public. De Fortunio à Arsène Lupin, de Saint-Just à Romain Gary, sans oublier la femme dandy, les seize études du présent ouvrage font défiler une exceptionnelle galerie de figures qui jalonnent l'histoire du dandysme. On y découvrira l'art d'être dandy et des incarnations inattendues, voire surprenantes de ce personnage mystérieux, aussi bien littéraires qu'historiques. Haut les masques donc ! Que le spectacle commence ! Narcissus? Burglar? Illusionist? The dandy never stops changing roles, putting himself on stage in order to protect his true self and maintain his independence. But let us not forget that his first obligation is to amaze. As a master of appearances, he invents poses and derives pleasure from hiding his face behind multiple masks to confuse his audience. From Fortunio to Arsène Lupin, from Saint-Just to Romain Gary, without forgetting the female dandy, the sixteen studies in this book present an exceptional gallery of figures that delineate the history of dandyism. We will discover the art of being a dandy and unexpected, even surprising incarnations, both literary and historical, of this mysterious character. So, masks up! Let the show begin!

Encyclopedia of the Essay Taylor & Francis

Throughout his career, Henri Matisse used imagery as a means of engaging

critically with poetry and prose by a diverse range of authors. Kathryn Brown offers a groundbreaking account of Matisse's position in the literary cross-currents of 20th-century France and explores ways in which reading influenced the artist's work in a range of media. This study argues that the *livre d'artiste* became the privileged means by which Matisse enfolded literature into his own idiom and demonstrated the centrality of his aesthetic to modernist debates about authorship and creativity. By tracing the compositional and interpretive choices that Matisse made as a painter, print maker, and reader in the field of book production, this study offers a new theoretical account of visual art's capacity to function as a form of literary criticism and extends debates about the gendering of 20th-century bibliophilia. Brown also demonstrates the importance of Matisse's self-placement in relation to the French literary canon in the charged political climate of the Second World War and its

aftermath. Through a combination of archival resources, art history, and literary criticism, this study offers a new interpretation of Matisse's artist's books and will be of interest to art historians, literary scholars, and researchers in book history and modernism.

The New International Year Book

New York Review of Books

"Art of the Defeat offers an unflinching look at the pivotal role art played in France during the German occupation. It begins with Adolf Hitler's staging of the armistice at Rethondes and moves across the dark years - analyzing the official junket by French artists to Germany, the exhibition of Arno Breker's colossi in Paris, the looting of the state museums and Jewish collections, the glorification of Philippe Pétain and a pure national identity, the demonization of modernists and foreigners, and the range of responses by artists and artisans. The sum is a pioneering exposé of the deployment of art and ideology to hold the heart of darkness at bay"--Page 4 of cover.