

508

From: *17* Tel. BO-4-1729
ARGUS PRESSCLIPPING BUREAU
OTTO SPENGLER, DIRECTOR
352 THIRD AVE., NEW YORK

Isabelle

TERMS: Payable in advance
\$40—for 1000 clippings \$12—for 250 clippings
\$22—for 500 clippings \$6—for 100 clippings
No time limit
WE FILE NEW YORK DAILIES FOR 12 MONTHS

Symph. Past.

NY
Indep. Int.
5/27/31 27 Mai 1931

“TWO SYMPHONIES” by André Gide: translated from the French by Dorothy Bussy (Knopf, \$2.50). Under this title, two of Gide's most perfect narratives, *Isabelle* and *La Symphonie Pastorale*, are offered to American readers. These are, with *La Porte Etroite*, among Gide's early works, and, in this reviewer's opinion, they have not been surpassed as examples of the *récit*, that form of first-person narrative at which the French excel. They disclose Gide's style in its purity and clarity, and, as stories, they are so direct and vivid that he is a dullard indeed who, having begun to read one, can lay it aside unfinished. The stories balance each other nicely. *Isabelle*, a tale of illusion and disillusion, opens with one of the most ominous scenes in contemporary fiction and moves with measured emphasis to an abrupt, bitter end. *La Symphonie Pastorale* mounts by perfectly graded steps from pathos to tragedy. All readers of Gide are familiar with these two short masterpieces. They are great talking points for those who are more interested in the man than in his work and who persist in denouncing him as a dangerous misogynist. But this reviewer, who isn't worried about that, always recommends them and *La Porte Etroite* as the things to begin Gide with, and is delighted that they are now available in Dorothy Bussy's admirable translations.
F. L. R.

May 1931