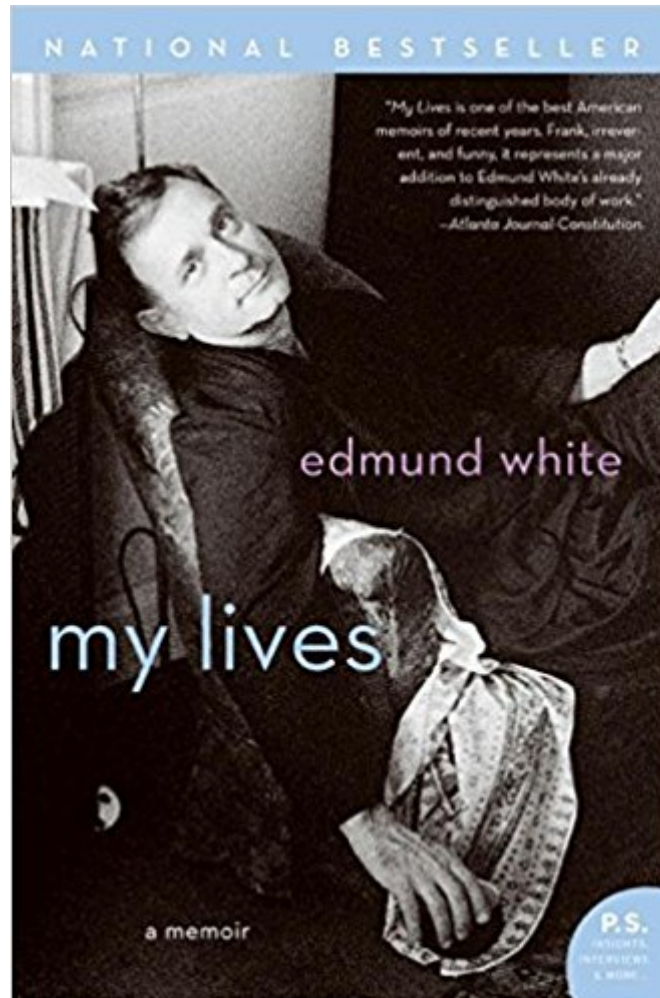




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My Lives: A Memoir (P.S.)



Synopsis

No one has been more frank, lucid, and entertaining about growing up gay in Middle America than Edmund White. Best known for his autobiographical novels, starting with *A Boy's Own Story*, White here takes fiction out of his story and delivers the facts of his life in all their shocking and absorbing verity. In *My Lives*, White shares his enthusiasms and his passions, and he introduces us to his lovers and predilections.

Book Information

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Customer Reviews

“Edmund White gave up drinking, smoking, and Paris, too, despite which he’s writing better than ever.” (Harper’s Magazine)

“One of the most brilliant and distinguished authors at work in America today.” (Patrick McGrath)

“My Lives is a brave book because White lets it all hang out.” (Rocky Mountain News)

“Delicious reading...the story of White’s life is fully engrossing.” (Boston Sunday Globe)

“It is White’s astounding use of language and structure that makes *My Lives* a scintillating read.” (Associated Press)

“The great strength of *My Lives* is its ruthless honesty.” (San Francisco Chronicle)

“White the humane observer and eloquent stylist can make you stand up and cheer.” (The Oregonian (Portland))

Edmund White is the author of the novels *Fanny: A Fiction*, *A Boy's Own Story*, *The Farewell Symphony*, and *The Married Man*; a biography of Jean Genet; a study of Marcel Proust; and, most

recently, a memoir, *My Lives*. Having lived in Paris for many years, he has now settled in New York, and he teaches at Princeton University.

Edmund V. White is a widely recognised, even revered, literary figure in the U. S. of A., whether among gays themselves or among also a wider reading public. Perhaps he is much less known in the Dominion of Canada than elsewhere in the English- and French-speaking worlds. (White's Gallophile tastes and his keenly perceptive judgments of French life and culture are appreciated among francophones, who can read translations of many of his works.) Most of his fiction borders has a strong autobiographical element in it, some of it being closer to real memoirs than other suchlike among his books have been. (Of course, not all of White's literary production is either fiction or memoirs; his theatre works and non-fiction are of some importance, too.) In "*My Lives*" White has produced a work which really amounts unambiguously to memoirs, and, at that, of his entire life to its date of writing. White's somewhat later work, "*City Boy: My Life in New York During the 1960s and '70s*", also is straightforwardly autobiographical, but, as its title implies, that book limits itself to only some of the years, two decades worth of them, of White's life. As for "*My Lives*" itself, White's musings and memories as he recounts them therein take as their launching points, in each section of the work, various subjects and, even more, persons or categories of people important in his life, including, hardly surprisingly, in his "sex life" (of the mind and its desires, as well as of the flesh). In "*My Lives*" White has produced a work which really amounts unambiguously to memoirs, and, at that, of his entire life to its date of writing. Its sections take off upon autobiographical reflections from the standpoint of various subjects and, even more, of persons or categories of people important in his life, including, hardly surprisingly, in his sex life (of the mind and its desires, as well as of the flesh). That sex life always, and, before middle age, White's social life, too, were, to say the least of it, quite neurotic, in spite of a few assertions here and there in this book to the contrary, and despite White's ability at times to experience sheer bliss (often intermittantly and all too briefly) with some lovers and happiness with many of his friends. His life, apart from having attained fame and literary respect, is not one that most people really would want to replicate in their own or in that of any beloved family member or friend! Sometimes in this book, as well as in others that he has authored, White exceeds the boundaries of balance and of good taste in the explicitness of his account of his erotic life and of his lovers and sexual "tricks". (White learned to exercise some restraint in this regard in his 2009 book, "*City Boy*".) The most egregious example, perhaps, among earlier works, is his somewhat fictionalised account, downright disgustingly sordid most of the time (recounting everything, toilet cruising and all), of the years of his

formal education, especially his university years, in "The Beautiful Room Is Empty

Very well. It's a sharp and a very nice Chef product. very patient and helpful. my sister, quickly.

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