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The renowned French philosopher ' s “ ode to love ' s power to unite in the face of eternity, and its optimism in the face of pain ” (Publishers Weekly). In a world rife with consumerism, where online dating promises risk-free romance and love is all too often seen as a mere variant of desire and hedonism, Alain Badiou believes that love is under threat. Taking to heart Rimbaud ' s famous line “ love needs reinventing, ” In Praise of Love is the celebrated French intellectual ' s passionate treatise in defense of love. For Badiou, love is an existential project, a constantly unfolding quest for truth. This quest begins with the chance encounter,

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an event that forever changes two individuals, challenging them “ to see the world from the point of view of two rather than one. ” This, Badiou believes, is love ’ s most essential transforming power. Through thought-provoking dialogue edited from a conversation between Badiou and Truong, a vibrant cast of thinkers are invoked: Kierkegaard, Plato, de Beauvoir, Proust and more create a new narrative of love in the face of twenty-first-century modernity. Moving, zealous, and wise, Badiou ’ s “ paean to the anticapitalist, antiessentialist, unifying power of love ” urges us not to fear it but to see it as a magnificent undertaking that compels us to explore others and to move away from an obsession with ourselves (Publishers Weekly). “ Finally, the cure for the pornographic, utilitarian exchange of favors to which love has been reduced in America. Alain Badiou is our philosopher of love. ” —Simon Critchley, author of *The Faith of the Faithless*

Dans une soci é t é qui manque terriblement de rep è res, beaucoup se sentent perdus. Le Christ nous dit: "Je suis n é , je suis venu dans le monde pour ceci : rendre t é moignage à la v é rit é . Quiconque appartient à la v é rit é é coute ma voix." (Jn 18,37). Alors voulons-nous ressembler à Pilate qui lui r é pond de mani è re dubitative : "qu'est ce que la v é rit é ?" (Jn 18,38) et qui va le condamner ? Ou voulons-nous suivre l'exemple des disciples qui ont accept é de t é moigner à leur tour de la v é rit é , certains jusqu' à donner leur vie pour elle (m à rtus, en grec, signifie t é moins) ? Jour apr é s jour, Christ nous invite à l' é couter pour marcher à sa suite. A travers ses hom é lies, le P è re Arnaud nous transmet la Parole vivante de celui qui a dit : "Moi, je suis la lumi è re du monde. Celui qui me suit ne marchera pas dans les t é n é bres, il aura la lumi è re de la vie." (Jn 8,12)

In this classic work, often described as "The History of the Rise, Decline, and Fall of the Love Affair," Denis de Rougemont explores the psychology of love from the legend of Tristan and Isolde to Hollywood. At the heart of his ever-relevant inquiry is the inescapable conflict in the West between marriage and passion--the first associated with social and religious responsibility and the second with anarchic, unappeasable love as celebrated by the troubadours of medieval Provence. These early poets, according to de Rougemont, spoke the words of an Eros-centered theology, and it was through this "heresy" that a European vocabulary of mysticism flourished and that Western literature took on a new direction. Bringing together historical, religious, philosophical, and cultural dimensions, the author traces the evolution of Western romantic love from its literary beginnings as an awe-inspiring secret to its commercialization in the cinema. He seeks to restore the myth of love to its original integrity and concludes with a philosophical perspective on modern marriage.

This book presents a chronology of philosophers through a selection of thoughts and reflections that show their relentless pursuit of truth and their necessity of finding answers to all existential questions that have accompanied men since they developed their rational capacity, contributing with their work to create a priceless and timeless legacy of knowledge for all mankind.

Archbishop Alexandre Le Roy was among the founders of the Catholic faith in Zanzibar and Tanzania. He became the fifteenth superior general of the missionary Congregation of the Holy Spirit (1896-1926). Not only was he fluent in Swahili, he was also a botanist and an anthropologist, as evidenced by the thick descriptions of the flora and fauna and the language, culture, and religion of the peoples he encountered. He has written a fascinating account of the beginnings of the faith in that part of the world, clearly delineating, in many cases, qualities disposing to faith and practices that hindered it. This competent account of African society, politics, and religion before the advent of Western civilization is a classic, invaluable for students of mission and African history, culture, and religion.

Fran ç ois Mauriac's masterpiece and one of the greatest Catholic novels, *Th é r è se Desqueyroux* is the haunting story of an unhappily married young woman whose desperation drives her to thoughts of murder. Mauriac paints an unforgettable portrait of spiritual isolation and despair, but he also dramatizes the complex

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realities of forgiveness, grace, and redemption. Set in the countryside outside Bordeaux, in a region of overwhelming heat and sudden storms, the novel's landscape reflects the inner world of Th é r è se, a figure who has captured the imaginations of readers for generations. Raymond N. MacKenzie's new translation of Th é r è se Desqueyroux, the first since 1947, captures the poetic lyricism of Mauriac's prose as well as the intensity of his stream-of-consciousness narrative. MacKenzie also provides notes and a biographical and interpretive introduction to help readers better appreciate the mastery of Fran ç ois Mauriac, who was awarded the Nobel Prize in Literature in 1952. This volume also includes a translation of "Conscience, The Divine Instinct," Mauriac's first draft of the story, never before available in English.

First published in 1968, *The World Saved By Kids* was written in the aftermath of deep personal change and in the context of what Elsa Morante called the great youth movement exploding against the funereal machinations of the organized contemporary world . Greeted by Pier Paolo Pasolini as a political manifesto written with the grace of a fairy tale and by Antonio Porta as one of the most important books of the decade, *The World Saved By Kids* has Morante display true mastery of tone, rhythm and imagery as she works elegy, parody, storytelling, song and several more forms into an act of language magic through which Gramsci and Rimbaud, Christ and Antigone, Mozart and Simone Weil and a host of other figures join the sassy, vulnerable neighbourhood kids in a renewal of the word s timeless, revolutionary power to explore and celebrate life s insoluble paradox. Morante gained international recognition and critical acclaim for her novels *Menzogna e sortilegio* (to date untranslated except for a heavily abridged version), *History*, *Arturo s Island* and *Aracoeli* but always considered the unclassifiable *World Saved By Kids* her best book and the one that most closely spoke her spirit. "

This edited collection offers an in-depth analysis of the complex and changing relationship between the arts and their markets. Highly relevant to almost any sociological exploration of the arts, this interaction has long been approached and studied. However, rapid and far-reaching economic changes have recently occurred. Through a number of new empirical case studies across multiple artistic, historic and geographical settings, this volume illuminates the developments of various art markets, and their sociological analyses. The contributions include chapters on artistic recognition and exclusion, integration and self-representation in the art market, sociocultural changes, the role of the gallery owner, and collectives, rankings, and constraints across the cultural industries. Drawing on research from Japan, Switzerland, France, Italy, China, the US, UK, and more, this rich and global perspective challenges current debates surrounding art and markets, and will be an important reference point for scholars and students across the sociology of arts, cultural sociology and culture economy.

How can we understand the pull towards that which we fear: psychosis? In this thought provoking book, Abensour proposes the idea of a temptation towards psychosis rather than a regression, as a response to the hatred or denial of the subject ' s origins. She shares her reflections on her psychoanalytic work with psychotic patients focusing on their struggle to achieve a coherent sense of a self that can inhabit a shared world. Abensour locates this struggle within the universal human struggle to achieve a balance between what we can and cannot allow ourselves to know about the reality of death and of our insignificance in the world.

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