

## Love Stendhal

INTRODUCTION Some slight sketch of the life and character of Stendhal is particularly necessary to an understanding of *Le Rouge et Le Noir* (The Red and the Black) not so much as being the formal stuffing of which introductions are made, but because the book as a book stands in the most intimate relation to the author's life and character. The hero, Julien, is no doubt, viewed superficially, a cad, a scoundrel, an assassin, albeit a person who will alternate the moist eye of the sentimentalist with the ferocious grin of the beast of prey. But Stendhal so far from putting forward any excuses makes a specific point of wallowing defiantly in his own alleged wickedness. "Even assuming that Julien is a villain and that it is my portrait," he wrote shortly after the publication of the book, "why quarrel with me. In the time of the Emperor, Julien would have passed for a very honest man. I lived in the time of the Emperor. So—but what does it matter?" Henri Beyle was born in 1783 in Grenoble in Dauphiny, the son of a royalist lawyer, situated on the borderland between the gentry and that bourgeoisie which our author was subsequently to chastise with that malice peculiar to those who spring themselves from the class which they despise. The boy's character was a compound of sensibility and hard rebelliousness, virility and introspection. Orphaned of his mother at the age of seven, hated by his father and unpopular with his schoolmates, he spent the orthodox unhappy childhood of the artistic temperament. Winning a scholarship at the *Ecole Polytechnique* at the age of sixteen he proceeded to Paris, where with characteristic independence he refused to attend the college classes and set himself to study privately in his solitary rooms. In 1800 the influence of his relative M. Daru procured him a commission in the French Army, and the Marengo

campaign gave him an opportunity of practising that Napoleonic worship to which throughout his life he remained consistently faithful, for the operation of the philosophical materialism of the French sceptics on an essentially logical and mathematical mind soon swept away all competing claimants for his religious adoration. Almost from his childhood, moreover, he had abominated the Jesuits, and "Papism is the source of all crimes," was throughout his life one of his favourite maxims. After the army's triumphant entry into Milan, Beyle returned to Grenoble on furlough, whence he dashed off to Paris in pursuit of a young woman to whom he was paying some attention, resigned his commission in the army and set himself to study "with the view of becoming a great man." It is in this period that we find the most marked development in Beyle's enthusiasm of psychology. This tendency sprang primarily no doubt from his own introspection. For throughout his life Beyle enjoyed the indisputable and at times dubious luxury of a double consciousness. He invariably carried inside his brain a psychological mirror which reflected every phrase of his emotion with scientific accuracy. And simultaneously, the critical spirit, half-genie, half-demon inside his brain, would survey in the semi-detached mood of a keenly interested spectator, the actual emotion itself, applaud or condemn it as the case might be, and ticket the verdict with ample commentations in the psychological register of its own analysis.

Stendhal's great novel *The Red and the Black*, published in 1830, is seen as one of the most distinguished monuments of literary realism. In this introductory study, Stirling Haig shows how this realism derives from the incorporation of both history and legal reportage into the novel, and how it combines autobiography with mimesis. Professor Haig locates the novel in the context of Stendhal's own experiences as a Commissariat officer in the Napoleonic army,

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journalist, opera-lover, salon dandy and traveller in Italy and Restoration France, and highlights the constant inter-penetration of personal, documentary, and fictional elements in Stendhal's writings.

Both critic and writer, Stendhal has now become established as one of realism's founding fathers. Dr Pearson's book maps out, for the first time, the critical reception of Stendhal's two most widely read novels, *The Red and the Black* and *The Charterhouse of Parma* since their publication in 1830 and 1839 respectively. In part one he provides generous samples of the most important nineteenth-century responses to the novels, almost all of them translated into English for the first time. Part two presents a full range of the most authoritative and influential readings since 1945, which illustrate a wide variety of critical approaches.

*Education of the Senses*, the first book of Peter Gay's projected multi-volume study of the European and American middle classes from the 1820s to the outbreak of World War I, re-examines the sexual behavior and attitudes of Victorians.

Traces the life of the nineteenth century French novelist, attempts to portray his complex personality, and analyzes his major works.

Welcome to the Essential Novelists book series, where we present to you the best works of remarkable authors. For this book, the literary critic August Nemo has chosen the two most important and meaningful novels of Stendhal which are *The Red and the Black* and *The Charterhouse of Parma*. Stendhal, was a 19th-century French writer. Best known for the novels *Le Rouge et le Noir* (*The Red and the Black*, 1830) and *La Chartreuse de Parme* (*The Charterhouse of Parma*, 1839), he is highly regarded for the acute analysis of his characters' psychology and considered one of the earliest and foremost practitioners of realism. The

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German philosopher Friedrich Nietzsche refers to Stendhal as "France's last great psychologist" Novels selected for this book: - The Red and the Black - The Charterhouse of Parma This is one of many books in the series Essential Novelists. If you liked this book, look for the other titles in the series, we are sure you will like some of the authors.

The French literary master's work depicting young Fabrizio's struggles to keep his love for Clelia a secret in the small court of Parma.

We are conditioned to think love's purpose is to heal wounds, make us happy, and give our lives meaning. When the opposite occurs, and love causes us to feel fractured, disenchanting, and full of existential turmoil, our suffering is compounded by the sense that love has failed us, or that we've failed to experience what so many others effortlessly enjoy. In this eloquently argued, psychologically-informed book, Mari Ruti portrays love as a much more complex, multifaceted phenomenon prompting us to access the depths of human existence. Love's ruptures are as important as its triumph.

In his introduction Harold Bloom suggests that, after Shakespeare, Stendhal teaches us all we need to know about sexual love. Stendhal's work is examined in this volume of Bloom's Major Novelists, including his *The Red and the Black* and *The Charterhouse of Parma*

"*The Red and the Black*" is a reflective novel about the rise of poor, intellectually gifted people to High Society. Set in 19th century France it portrays the era after the exile of Napoleon to St. Helena. The influential, sharp epigrams in striking prose, leave reader almost as intrigued by the author's talent as the surprising twists that occur in the arduous love life.

On Stendhal: "The study of human nature, 'the observation of the human heart and its passions,' was his constant preoccupation. But where could he study the passions better than

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in himself? Though he lived exuberantly, submitting himself to experience... he went on incessantly writing down everything that happened to him just as it happened. he even led to perform some remarkable experiments upon himself. He laid claim to having been a soldier, a man of fortune, a great lover, a society wit, a diplomat, a traveler, and even, sometimes, a revolutionary conspirator. "Fifty years after his death he becomes one of the demigods of the world's letters, taking his place in the ranks of the great social writers who appeared toward the end of the last century. his manner of life itself has fascinated whole regiments of literary scholars in France, Italy and Germany in the last forty years."-Matthew Josephson, From the Introduction (1946) "Like Josephson's Victor Hugo, it is the best and most comprehensive English study of its subject, a careful collection of material, skillfully assembled and organized...When Freud read Stendhal's memoirs of his childhood and adolescence he called them 'a manifestation of psychological genius.' Stendhal, he saw, had been a Freudian some 70 years before Freud himself."-TIME Magazine (1946)

Through close readings of a selection of European novels and novellas written between 1340 and 1827, this study of "analytical fiction" examines how unconsummated love stories probe the frailty of self-knowledge. Tracing elements of what the French call the roman d'analyse in the works of Boccaccio, Marguerite de Navarre, Cervantes, Marie de Lafayette, Samuel Richardson, Jane Austen, and Stendhal, Adele Kudish discusses how the metaphor of unconsummated love is deployed to represent a fundamental lack of insight into the self. Rather than depicting the mind as transparent, analytical fiction deals in the opacity of the mind. Narrators and characters are faced with deception, misprision, doubt, and confusion, leading to self-deception, jealousy, and crises of self. The European Roman d'Analyse reads

such epistemological failures as symptoms of a more fundamental preoccupation with the human psyche as un-chartable and bizarre. In this way, the authors of romans d'analyse enact a larger philosophical project: an anatomy of the psyche wherein we are unable-or unwilling-to know ourselves.

"Stendhal's most independent heroines are usually disliked or marginalized by critics. However, when gender-neutral criteria are applied, Mina de Vanghel, Vanina Vanini, Mathilde de La Mole, and Lamiel can all be shown to enact extraordinary experiments in freedom. These experiments are all the more remarkable in view of the gender of their agents, the historical situation of the author (1783-1842), and the conventions of the literary movement that his fiction helped to found: realism. Simone de Beauvoir's 1949 study of Stendhal's heroines gives preference to the reserved females over his Amazons. But existentialism, as a philosophy of freedom, also enables a reading of the self-determining heroines that acknowledges the superiority of their choices: their resistance and counter-plots, their paradoxical authenticity, their rejection of seriousness, and their assumption of responsibility for the routes they plot."

Organised around a single question: is love possible?, Brown's book provides conceptualisations of love and its possibility from sociological, philosophical and psychoanalytic viewpoints. She argues for the importance of a psychosocial understanding of love and provides a critical discussion of the philosophy and methods of Psychosocial Studies. Love can be surprising. Love can be heartbreaking. Love can be an art. But love is the singular emotion that all humans rely on most . . . and crave endlessly, no matter what the cost. United by this theme of love, the nine titles in the Penguin Great Loves collection include tales of

blissful and all-encompassing, doomed and tragic, erotic and absurd, seductive and adulterous, innocent and murderous love. A deeply moving addition to the Penguin Great Ideas and Great Journeys series, each gorgeously packaged book will challenge all expectations of love while celebrating the beauty of its existence. All books in this series: Cures for Love Doomed Love The Eaten Heart First Love Forbidden Fruit The Kreutzer Sonata A Mere Interlude Of Mistresses, Tigresses and Other Conquests The Seducer's Diary This collection of literature attempts to compile many of the classic works that have stood the test of time and offer them at a reduced, affordable price, in an attractive volume so that everyone can enjoy them.

We have so often been shewn in melodrama the Italian brigands of the sixteenth century, and so many people have spoken of them without any real knowledge, that we have come to hold the most erroneous ideas of what they were like. Speaking generally, one may say that these brigands were the Opposition to the vile governments which, in Italy, took the place of the mediaeval Republics. The new tyrant was, as a rule, the wealthiest citizen of the defunct Republic, and, to win over the populace, would adorn the town with splendid churches and fine pictures. Such were the Polentini of Ravenna, the Manfredi of Faenza, the Riario of Imola, the Cani of Verona, the Bentivoglio of Bologna, the Visconti of Milan, and lastly, the least bellicose and most hypocritical of all, the Medici of Florence. Among the historians of these little States none has dared to relate the countless poisonings and assassinations ordered by the fear that used to torment these petty tyrants; these grave historians were in their pay.

Victor Brombert is a lion in the study of French literature, and in this classic of literary criticism, he turns his clear and perspicacious gaze on the works of one of its greatest authors—Stendhal.

Best remembered for his novels *The Red and the Black* and *The Charterhouse of Parma*, Stendhal is a writer of extraordinary insight into psychology and the many shades of individual and political liberty. Brombert has spent a lifetime reading and teaching Stendhal and here, by focusing on the seemingly contradictory themes of inner freedom and outer constraint within Stendhal's writings, he offers a revealing analysis of both his work and his life. For Brombert, Stendhal's work is deeply personal; elsewhere, he has written about the myriad connections between Stendhal's ironic inquiries into identity and his own boyhood in France on the brink of World War II. Proceeding via careful and nuanced readings of passages from Stendhal's fiction and autobiography, Brombert pays particular attention to style, tone, and meaning. Paradoxically, Stendhal's heroes often feel most free when in prison, and in a statement of stunning relevance for our contemporary world, Brombert contends that Stendhal is far clearer than any writer before him on the "crisis and contradictions of modern humanism that . . . render political freedom illusory." Featuring a new introduction in which Brombert explores his earliest encounters with Stendhal—the beginnings of his "affair" during a year spent as a Fulbright scholar in Rome—Stendhal remains a spirited, elegant, and resonant account. Quintessentially fascinating, love intrigues and perplexes us, and drives much of what we do in life. As wary as we may be of its illusions and disappointments, many of us fall blindly into its traps and become ensnared time and again. Deliriously mad excitement turns to disenchantment, if not deadening repetition, and we wonder how we shall ever break out of this vicious cycle. Can psychoanalysis – with ample assistance from philosophers, poets, novelists, and songwriters – give us a new perspective on the wellsprings and course of love? Can it help us fathom how and why we are often looking for love in all the wrong places, and



are fundamentally confused about “what love really is”? In this lively and wide-ranging exploration of love throughout the ages, Fink argues that it can. Taking within his compass a vast array of traditions – from Antiquity to the courtly love poets, Christian love, and Romanticism – and providing an in-depth examination of Freud and Lacan on love and libido, Fink unpacks Lacan’s paradoxical claim that “love is giving what you don’t have.” He shows how the emptiness or lack we feel within ourselves gets covered over or entwined in love, and how it is possible and indeed vital to give something to another that we feel we ourselves don’t have. This first-ever commentary on Lacan’s Seminar VIII, Transference, provides readers with a clear and systematic introduction to Lacan’s views on love. It will be of great value to students and scholars of psychology and of the humanities generally, and to analysts of all persuasions.

This is a book about the life and work of a singular writer, an author well-known for his biographies and travel writing but most famous for his novels *The Red and the Black* and *The Charterhouse of Parma*. As a child, Stendhal witnessed the unfolding of the French Revolution; as a young man, he served Napoleon first as a soldier and then as an administrator; and as a middle-aged man, he made it his task not to pursue his career, but instead to take as much paid leave as possible in order to be free and to be happy—and to write. Stendhal’s works often take the form of conversations with his readers—the “Happy Few” as he called them—about the things that matter most. He once claimed that he spent the majority of his life “carefully considering five or six main ideas.” This book makes clear what those main ideas were, why they mattered to Stendhal, and why they continue to matter to all of us.

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This is a guide to contemporary thought on ethical issues in all areas of human activity - personal, medical, sexual, social, political, judicial, and international, from the natural world to the world of business.

The final volume of Singer's trilogy discusses ideas about love in the work of writers ranging from Kierkegaard, Nietzsche, and Tolstoy to Freud, Proust, D. H. Lawrence, Shaw, and others in the contemporary world. Irving Singer's trilogy *The Nature of Love* has been called "majestic" (New York Times Book Review), "monumental" (Boston Globe), "one of the major works of philosophy in our century" (Nous), "wise and magisterial" (Times Literary Supplement), and a "masterpiece of critical thinking [that] is a timely, eloquent, and scrupulous account of what, after all, still makes the world go round" (Christian Science Monitor). In the third volume, Singer examines the pervasive dialectic between optimistic idealism and pessimistic realism in modern thinking about the nature of love. He begins by discussing "anti-Romantic Romantics" (focusing on Kierkegaard, Nietzsche, and Tolstoy), influential nineteenth-century thinkers whose views illustrate much of the ambiguity and self-contradiction that permeate thinking about love in the last hundred years. He offers detailed studies of Freud, Proust, Shaw, D. H. Lawrence, and Santayana, and he maps the ideas about love in Continental existentialism, particularly those of Sartre and de Beauvoir. Singer finally envisages a future of cooperation between pluralistic humanists and empirical scientists. This last volume of Singer's trilogy does not pretend to offer the final word on the subject, any more than do most of the philosophers he discusses, but his masterful work can take its place beside their earlier investigations into these vast and complex questions.

Inspired by his unrequited passion for the Countess Dembowska, Stendhal brings together

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logical, clear-sighted analysis with all-consuming emotion to remarkable effect in this unique treatise. Stendhal begins his study by classifying the different types of love—romantic, passionate, or courtly—and then muses on the causes of love's birth. He identifies the seven stages of falling in love and proffers wise advice for the ardent lover on a variety of topics, including how to “crystallize” the object of one's desire. Yet beneath these clever philosophical musings, Stendhal makes a desperate attempt to reconcile and dispel his own tortured emotions.

This book contains the memoirs of Stendahl or in his own words the 'chatter about his private life' between 1821 and 1830. It was between these dates that he moved to Paris and here looks back on his life as an eccentric bachelor. 'As well as Beyle the clairvoyant self-investigator, the sardonic analyst of Parisian salon society and deliberate cultivator of wit, here emerges Beyle the despairing lover, the shakespearian enthusiast, whose romantic sentiment run always parallel with his eighteenth-century logic'. Marie-Henri Beyle - better-known by his pen name, Stendhal - was born in Grenoble, France in 1783. He turned to writing after the final defeat of Napoleon in 1815, notable works include *A Life of Rossini* (1824), *A Life of Napoleon* (1829) and *The Red and the Black* published in 1830. A number of works were published posthumously, including *Lamiel* (1889), *Memoirs of an Egotist* (1892) and *Lucien Leuwen* (1894). Stendhal is now regarded as one of the earliest and foremost practitioners of literary realism.

This book deals with the important and hitherto neglected relationship between the works of Stendhal and Plutarch's *Parallel Lives*. Stendhal's readings of Plutarch are shown to inform his literary representations of Revolution and Empire, Restoration and Orleanism, as well as his

theorizations of Romanticism. In particular, the Plutarchan concept of Parallel Lives is used to analyse one of the major themes of Stendhal's writing: the self-construction of individual identity, whether (auto)biographical or fictional, by means of the emulation (as distinct from the imitation) of heroic exemplars. As a consequence, the balance between irony and idealism often identified by critics in Stendhal's work is shown rather to be an imbalance, weighted in favour of an idealism derived from Plutarchan conceptions of heroism, particularly as they are represented in the Lives of Julius Caesar and Marcus Brutus.

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

This CliffsNotes guide includes everything you've come to expect from the trusted experts at CliffsNotes, including analysis of the most widely read literary works.

Nineteenth-century French writer Marie-Henri Beyle, better known by his pen name Stendhal, is one of the earliest leading practitioners of realism, his stories

filled with sharp analyses of his characters' psychology. This translation of Stendhal's *Chroniques italiennes* is a collection of nine tales written between 1829 and 1840, many of which were published only after his death. Together these collected tales reveal a great novelist working with highly dramatic subject matter to forge a vision of life lived at its most intense. The setting for these tales is a romanticized Italy, a place Stendhal viewed as unpolluted by bourgeois inhibitions and conformism. From the hothouse atmosphere of aristocratic convents to the horrors of the Cenci family, the tales in *Italian Chronicles* all feature passionate, transgressive characters engaged in "la chasse au bonheur"—the quest for happiness. Most of the tragic, violent tales are based on historical events, with Stendhal using history to validate his characters' extreme behaviors as they battle literal and figurative oppression and try to break through to freedom. Complete with revenge, bloody daggers, poisonings, and thick-walled nunneries, this new translation of *Italian Chronicles* includes four never-before-translated stories and a fascinating introduction detailing the origins of the book. It is sure to gratify established Stendhal fans as well as readers new to the writer. Of all his books, *Love* was Stendhal's favorite. Written at a critical time in his life when his own love had been rejected, the book is a thinly disguised picture of the author's innermost feelings. Though it ranges over a wide variety of topics from

courtly love to the emancipation of women, central to the book is Stendhal's account of love - an intense, romantic and generally unrequited love. 'On Love' is Stendhal's profound attempt to rationalise that most complex of emotions - romantic love. Inspired by his unrequited passion for the Countess Dembowska, he brings together logical, clear-sighted analysis with all-consuming emotion, to most remarkable effect. Having classified the many types of love - passionate, physical, vain... - Stendhal identifies the seven stages by which lovers fall under the spell of emotion. He here expounds his celebrated theory of crystallisation, through which the object of affection is transformed beyond all recognition, adorned with a thousand crystals, in the mind of the lover. The prescience of his theories about the psychological state of loving has astounded generations of readers. Yet beneath these clever philosophical musings can be seen a desperate attempt by the author to reconcile and dispel his own tortured emotions. The result is an astonishing work that bears all the hallmarks of Stendhal's later masterpieces.

Now regarded as one of the pioneers of realist fiction, the early nineteenth century author Stendhal is celebrated for his acute analysis of character psychology. This attractive eBook presents the works of Stendhal, with numerous illustrations, rare texts appearing in digital print for the first time, informative

introductions and the usual Delphi bonus material. (Version 1) \* Beautifully illustrated with images relating to Stendhal's life and works \* Concise introductions to the novels and other texts \* ALL of the finished novels, with individual contents tables \* Images of how the books were first printed, giving your eReader a taste of the original texts \* Excellent formatting of the texts \* Includes Stendhal's seminal treatise 'On Love' – available in no other digital collection \* Also features the author's detailed biography on the composer Rossini, appearing here for the first time in digital publishing \* Features a brief biography on Stendhal \* Scholarly ordering of texts into chronological order and literary genres Please visit [www.delphiclassics.com](http://www.delphiclassics.com) to browse through our range of exciting titles Please note: no translations of Stendhal's two unfinished novels are available in the public domain and so they are unable to appear in this collection. When new texts become available, they will be added as a free update. CONTENTS: The Novels ARMANCE THE RED AND THE BLACK THE CHARTERHOUSE OF PARMA The Shorter Fiction VITTORIA ACCORAMBONI VANINA VANINI THE ABBESS OF CASTRO THE CENCI THE DUCHESS OF PALLIANO The Non-Fiction ON LOVE A LIFE OF ROSSINI The Biography BRIEF LIFE OF STENDHAL by Philip Sidney Woolf Please visit [www.delphiclassics.com](http://www.delphiclassics.com) to browse through our range of exciting titles

In 1818, when he was in his mid-thirties, Stendhal met and fell passionately in love with the beautiful Mathilde Dembowska. She, however, was quick to make it clear that she did not return his affections, and in his despair he turned to the written word to exorcise his love and explain his feelings. The result is an intensely personal dissection of the process of falling - and being - in love: a unique blend of poetry, anecdote, philosophy, psychology and social observation. Bringing together the conflicting sides of his nature, the deeply emotional and the coolly analytical, Stendhal created a work that is both acutely personal and universally applicable.

Marie-Henri Beyle (23 January 1783 - 23 March 1842), better known by his pen name Stendhal, was a 19th-century French writer. Best known for the novels *Le Rouge et le Noir* (The Red and the Black, 1830) and *La Chartreuse de Parme* (The Charterhouse of Parma, 1839), he is highly regarded for the acute analysis of his characters' psychology and considered one of the earliest and foremost practitioners of realism.

This volume presents a conceptual, historical, anthropological, and sociological review of how culture affects our experience and expression of romantic love. What is romantic love and how is it different from and similar to other kinds of love? How is romantic love related to sex and marriage in human history and



across contemporary cultures? What cultural factors mediate attraction in love? These are some of the questions the volume explores through its interdisciplinary yet focused lens. Much of the current research evidence suggests that love is a universal emotion experienced by a majority of people, in various historical eras, and in all the world's cultures. Yet, love displays in different ways because culture has an impact on people's conceptions of love and the ways they feel, think, and behave in romantic relationships. This volume summarizes classical knowledge on love and culture while at the same time focusing sharply on recent studies and cutting-edge research that has advanced the field. Divided into three parts, the volume begins by defining and analyzing the concept of romantic love and interdisciplinary approach to its study in cultural context. Part II traces the origin and evolution of romantic love both in various places throughout the world and various time periods throughout history. Part III presents the revolutionary expansion of romantic love ideas and practices in the late 20th and early 21st centuries in various parts of the world, focusing particularly on the development of romantic love as a cultural ideal of the modern cultures. Finally, the book concludes by summarizing the major achievements in this field of study and predicts future development. A timely and thoughtful addition to the literature, *Romantic Love in Cultural Contexts* delivers thought-provoking insights to

researchers in relationship scholarship, sociology, anthropology, and cultural studies, and all those interested in the universal human concept of love. Overall I find Dr. Victor Karandashev is an excellent and fine scholar who has a firm grasp of both the fundamental principles of cross-cultural research and of anthropology. In our increasingly connected world *Romantic Love in Cultural Contexts* updates and adds to the descriptions and explanations of similarities and differences in romantic love across generations and cultures. Romantic love encompasses the life span, rather than being a phenomenon largely confined to youthful years. The topic of this project concerns the deepest of our sentiments and pervades life from birth to death. This book contributes to better knowledge of this phenomenon across generations. Félix Neto (Professor of Psychology) Faculdade de Psicologia e de Ciências da Educação Universidade do Porto, Portugal

This is a book about how film encountered love in the course of its history. It is also a book about the philosophy of love. Since Plato, erotic love has been praised for leading the soul to knowledge. The vast tradition of poetry devoted to love has emphasized that love is a feeling. *Love in Motion* presents a new metaphysics and ontology of love as a reciprocal erotic relationship. The book argues that film has been particularly well suited for depicting love in this way, in

virtue of its special narrative language. This is a language of expression that has developed in the course of film history. The book spans this history from early silent directors such as Joseph von Sternberg to contemporary filmmakers like Sophia Coppola. At the centre of this study is a comparison between Classical French and American love films of the forties and a series of modernist films by Luis Buñuel, François Truffaut and Wong Kar Wai.

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