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forse è quello
di ricostruirne
la storia
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comune oltre i

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“Instead of
accumulating
wisdom, he has
shed
certainties.
Instead of
reaching out to
touch someone,
he has
fastidiously

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cultivated his
exemplary
solitude. If he
is an aphorist,
he's one who
resembles
Nietzsche, not
Kahlil
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White, The New
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Dubbed
"Nietzsche

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without his
hammer” by
literary critic
James Wood, the
Romanian
philosopher E.
M. Cioran is
known as much
for his profound
pessimism and
fatalistic
approach as for
the lyrical,
raging prose

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with which he communicates them. Unlike many of his other works, such as *On the Heights of Despair* and *Tears and Saints*, *The New Gods* eschews his usual aphoristic approach in favor of more

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extensive and
analytic essays.
Returning to
many of Cioran's
favorite themes,
The New Gods
explores
humanity's
attachment to
gods, death,
fear, and
infirmary, in
essays that vary
widely in form

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and approach. In
“Paleontology”
Cioran describes
a visit to a
museum, finding
the relatively
pedestrian
destination rife
with decay,
death, and human
weakness. In
another chapter,
Cioran explores
suicide in

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shorter, impressionistic bursts, while “The Demiurge” is a shambolic exploration of man’s relationship with good, evil, and God. All the while, The New Gods reaffirms Cioran’s belief in “lucid

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despair," and
his own
signature
mixture of
pessimism and
skepticism in
language that
never fails to
be a pleasure.
Perhaps his
prose itself is
an argument
against Cioran's
near-nihilism:

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there is beauty
in his books.

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This collection
of eleven essays
originally
appeared in
France thirty
years ago and
created a
literary
whirlwind on the

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Left Bank.

Cioran writes incisively about Western

civilizations, the writer, the novel, mystics, apostles, and philosophers.

The Temptation to Exist first introduced this brilliant European thinker

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twenty years ago
to American
readers, in a
superb

translation by
Richard Howard.

This literary
mystique around
Cioran continues
to grow, and *The
Temptation to
Exist* has become
an underground
classic. In this

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work Cioran
writes about
Western
civilizations,
the writer, the
novel, about
mystics,
apostles,
philosophers.
For those to
whom the very
word philosophy
brings visions
of arduous

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assured: Cioran
is crystal-
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aphoristic. “A
sort of final
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the Western
world. His
statements have
the compression
of poetry and
the audacity of

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cosmic
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God, the
downfall of the
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and the
melancholy
baseness of all

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existence,

Cioran's pieces
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in the extreme,
but also display

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certainty that
renders them
delicate, vivid,
and memorable.

Illuminating and
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A Short History
of Decay

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dissects Man's
decadence in a
remarkable
series of moving
and beautiful
pieces.

“Only a monster
can allow
himself the
luxury of seeing
things as they
are,” writes E.
M. Cioran, the

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Romanian-born
philosopher who
has rightly been
compared to
Samuel Beckett.

In *History and
Utopia*, Cioran
the monster
writes of
politics in its
broadest sense,
of history, and
of the utopian
dream. His views

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are, to say the least, provocative. In one essay he casts a scathing look at democracy, that “festival of mediocrity”; in another he turns his uncompromising gaze on Russia, its history, its

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evolution, and
what he calls
“the virtues of
liberty.” In the
dark shadow of
Stalin and
Hitler, he
writes of
tyrants and
tyranny with
rare lucidity
and convincing
logic. In
“Odyssey of

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Eden, the utopia
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components,
birth and death,
suggesting that
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