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product development, market research and consumer science in food and agro industries and academic research. It brings together experts from different disciplines in order to address the fundamental issues related to predicting food choice, consumer behavior and societal trust in quality and safety regulatory systems. The importance of the social and psychological context and the cross-cultural differences and how they influence food choice are also covered in great detail. The Little Green Data Book 2017 is based on World Development Indicators 2017 and its online database. Defining, gathering, and disseminating international statistics is a collective effort of many people and organizations. The indicators presented in World Development Indicators are the fruit of decades of work at many levels, from the field workers who administer censuses and household surveys to the committees and working parties of the national and international statistical agencies that develop the

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in an African context is warranted in our day. This book is a study of the work of Benezet Bujo, an African moral theologian. An analysis of Bujo's work shows the various aspects of an African Catholic moral theology. Bujo's work is viewed here as critically bridging African moral theology and the development of moral theology in the Catholic Church, especially in the West. An African moral theology in this work builds on the elements of the renewal of moral theology after the Second Vatican Council. The renewal elements reflected in Bujo's work and other African Catholic theologians include, among others, the use of Scripture, the relevance of history, the debate on moral norms, the relevance of social sciences to moral discourse, the theory of natural moral law, and the relation between the theologian and the magisterium. This work, therefore, locates the theology of Bujo in the development of moral theology after the Second Vatican Council. The author establishes a relation between African

traditional religions, African history, Christology, natural moral law, moral autonomy debate, the encyclical *Veritatis Splendor*, and political-liberation theological ethics. During its darkest hour Switzerland was surrounded by aggressive fascist armies, with no allies within reach, its politicians quavering, and its people beginning to lose hope of retaining their freedom. General Henri Guisan stepped into this miasma of growing despair. In July 1940, he assembled the entire Swiss officer corps at the Rutli Meadow, the spot where pike-wielding herdsmen had formed the Swiss Confederation in 1291. Invoking the spirit of their medieval forebears, he informed his officers that Switzerland would fight back against any invader, and if they ran out of ammunition they would use the bayonet. Switzerland, he declared, would never surrender. Guisan lit a torch that would guide the Continent's only remaining democracy until the end of the war. The key to his military strategy was shifting the main strength of the

Swiss Army to the Alps. This controversial policy conceded population centers but it also negated German superiority in armor and aircraft. If the Nazis invaded they would only open a bleeding sore that they would not be able to close.

Though the Wehrmacht drew up numerous invasion plans, it never took the gamble. As a military man who became the spiritual leader of his country, Guisan was a rarity in the history of democratic nations. His guidance, along with the Swiss system of universal male conscription, meant that the Germans, had they invaded, would have been fighting not just an army but a people. This definitive biography of General Guisan not only describes a man of great complexity and courage, but a fascinating aspect of World War II. WILLI GAUTSCHI is the author of numerous works, including "The National Strike of 1918" and "Lenin as an Emigrant in Switzerland." Having retired from teaching history at the University of Zurich, he currently lives in Baden. A 2004 selection of songs of

praise and songs for choral performances composed by Bacchylides (c. 520-450 BC). Not a general dictionary of literary terms, the Dictionary of Concepts in Literary Criticism and Theory treats seventy fundamental and overarching concepts from allegory and allusion to tragedy and unity. By concepts is meant broad terms that designate modes of thought about, approaches to, or major classifications of literature that are of central importance to the history or present pursuit of literary criticism and commentary. Particular attention has been given to distinguishing the different senses in which a term has been used or is presently used, to noting major questions that have been debated in relation to the concept, and to documenting points of view and specific aspects with full references. Additional sources of information are appended in each case. Useful especially to students and faculty in literature and to literary critics, the concepts are lucidly presented in essays that can enlighten any



reader interested in more than superficial definitions. Cambodia's new national poverty lines show higher historical poverty rates and a dramatic decline in poverty during the 2007-2009 global financial crisis. With 18.9% of the population being poor in 2012, Cambodia now counts among the countries with the most rapid poverty reduction in the world. However, many people moved only slightly above the poverty line---remaining highly vulnerable---and poverty is increasing both in urban areas and according to the international poverty line of \$2 per day. This report includes an in-depth look at household debt and vulnerability, the multidimensional nature of poverty, and tools for targeting support to the poor. This work critically discusses, and seeks to overcome, both misunderstandings in the traditional neo-Thomistic view of natural law and unjustified claims of some currents in Catholic moral theology in trying to find new, yet problematic understandings of moral autonomy. Russia has a

rich, huge, unwieldy cultural tradition. How to grasp it? This classroom reader is designed to respond to that problem. The literary works selected for inclusion in this anthology introduce the core cultural and historic themes of Russia's civilisation. Each text has resonance throughout the arts - in Rublev's icons, Meyerhold's theatre, Mousorgsky's operas, Prokofiev's symphonies, Fokine's choreography and Kandinsky's paintings. This material is supported by introductions, helpful annotations and bibliographies of resources in all media. The reader is intended for use in courses in Russian literature, culture and civilisation, as well as comparative literature. 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. The invention of collage by Picasso and Braque in 1912 proved to be a dramatic turning point in the development of Cubism and Futurism and ultimately one of the most significant innovations in twentieth-century art. Collage has traditionally been viewed as a new expression of modernism, one allied with modernism's search for purity of means, anti-illusionism, unity, and autonomy of form. This book - the first comprehensive study of collage and its relation to modernism - challenges this

view. Christine Poggi argues that collage did not become a new language of modernism but a new language with which to critique modernism. She focuses on the ways Cubist collage - and the Futurist multimedia work that was inspired by it - undermined prevailing notions of material and stylistic unity, subverted the role of the frame and pictorial ground, and brought the languages of high and low culture into a new relationship of exchange. Edited by his daughter Nathalie and translated by award winner Peter Constantine, this paperback edition includes the stunning "Red Cavalry Stories"; "The Odessa Tales," featuring the legendary gangster Benya Krik; and the tragic later stories, including "Guy de Maupassant."

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