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Autore	Vernon Alex <1967->
Titolo	Soldiers once and still [[electronic resource]] : Ernest Hemingway, James Salter & Tim O'Brien / / Alex Vernon
Pubbl/distr/stampa	Iowa City, : University of Iowa Press, c2004
ISBN	1-58729-487-7
Descrizione fisica	1 online resource (329 p.)
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Soggetti	War stories, American - History and criticism War and literature - United States - History - 20th century American literature - 20th century - History and criticism Soldiers' writings, American - History and criticism Veterans' writings, American - History and criticism Soldiers - United States - Intellectual life Veterans - United States - Intellectual life War in literature Electronic books.
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Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. [297]-308) and index.
Nota di contenuto	Contents; Preface; Introduction; Part 1: Reading American War Literature, Reading Ernest Hemingway; 1. Reading Twentieth-Century American War Literature; 2. War, Gender, and Ernest Hemingway; Part 2. Reading James Salter; 3. James Salter Biographic and Cultural Context; 4. The Hemingway Influence and the Very Modern _A Sport and a Pastime_ ; 5. From Flying to Writing; 6. Death, Desire, and the Homosocial; Part 3: Reading Tim O'Brien; 7. O'Brien's Literary Project; 8. Submission and Resistance to the Self as Soldier: Tim O'Brien's War Memoir 9. Salvation, Storytelling, and Pilgrimage in _The Things They Carried_ 10. O'Brien's War, O'Brien's Women; Conclusion; Notes; Works Cited; Index
Sommario/riassunto	As the world enters a new century, as it embarks on new wars and sees new developments in the waging of war, reconsiderations of the last

century's legacy of warfare are necessary to our understanding of the current world order. In *Soldiers Once and Still*, Alex Vernon looks back through the twentieth century in order to confront issues of self and community in veterans' literature, exploring how war and the military have shaped the identities of Ernest Hemingway, James Salter, and Tim O'Brien, three of the twentieth century's most respected authors. Vernon specifically explores the various way

2. Record Nr.	UNINA9910136644303321
Autore	Patteson Thomas
Titolo	Instruments for New Music : Sound, Technology, and Modernism // Thomas Patteson
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ISBN	9780520963122 0520963121
Descrizione fisica	1 online resource (250 p.)
Disciplina	784.1909/04
Soggetti	Civil engineering Communication Electronic musical instruments - History Engineering Mass media Music and technology - History Music - Philosophy and aesthetics Musical instruments MUSIC / History & Criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Frontmatter -- Contents -- Illustrations -- Acknowledgments -- 1. Listening to Instruments -- 2. "The Joy of Precision": Mechanical

Instruments and the Aesthetics of Automation -- 3. "The Alchemy of Tone": Jörg Mager and Electric Music -- 4. "Sonic Handwriting": Media Instruments and Musical Inscription -- 5. "A New, Perfect Musical Instrument": The Trautonium and Electric Music in the 1930s -- 6. The Expanding Instrumentarium -- Notes -- Bibliography -- Index

Sommario/riassunto

A free ebook version of this title is available through Luminos, University of California Press's new open access publishing program for monographs. Visit www.luminosoa.org to learn more. Player pianos, radio-electric circuits, gramophone records, and optical sound film--these were the cutting-edge acoustic technologies of the early twentieth century, and for many musicians and artists of the time, these devices were also the implements of a musical revolution. Instruments for New Music traces a diffuse network of cultural agents who shared the belief that a truly modern music could be attained only through a radical challenge to the technological foundations of the art. Centered in Germany during the 1920s and 1930s, the movement to create new instruments encompassed a broad spectrum of experiments, from the exploration of microtonal tunings and exotic tone colors to the ability to compose directly for automatic musical machines. This movement comprised composers, inventors, and visual artists, including Paul Hindemith, Ernst Toch, Jörg Mager, Friedrich Trautwein, László Moholy-Nagy, Walter Ruttmann, and Oskar Fischinger. Patteson's fascinating study combines an artifact-oriented history of new music in the early twentieth century with an astute revisiting of still-relevant debates about the relationship between technology and the arts.
