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| Nota di contenuto | Front Matter -- Copyright Page / Michael Shallcross -- Dedication / Michael Shallcross -- Acknowledgements / Michael Shallcross -- Illustrations / Michael Shallcross -- Notes on Contributors / Michael Shallcross -- Like a Burr: Aphoristic Writing and Modernity / Kostas Boyiopoulos and Michael Shallcross -- Aphoristic Gaps and Theories of the Image / Peter Robinson -- 'A Ruin Amidst Ruins': Modernity, Literary Aphorisms, and Romantic Fragments / Mark Sandy -- Social Notes: Oscar Wilde, Francis Bacon, and the Medium of Aphorism / Simon Reader -- Brilliancy and Mimicry: Epigrammatic Wit in Oscar Wilde, Max Beerbohm, and Ada Levenson / Kostas Boyiopoulos -- We Moderns: Katherine Mansfield and Edwin Muir in the New Age / Chris Mourant -- 'You must remain broken up': Wyndham Lewis, Laughter and the Subjective Aphorism / Alan Munton -- Knowing Nothing: Wilde and Beckett Deranging the Aphorism / Rebekah Scott -- Aphoristic Interruption in Stevie Smith / Noreen Masud -- Stepping into the Same River Twice: Jorge Luis Borges's Aphoristic Short Stories / Baylee Brits -- Aphorisms and Archipelagos: Relationality in Modernist Studies / Maebh Long -- Epigrammatic Writing and Remix Culture: Memes and Mastery / Francesca Coppa -- 'I saw a sign that said "Drink Canada Dry"': Alcoholic Epigrams, Modern Marketing, and the Value of Moderation / Michael Shallcross -- Back Matter -- Bibliography / |

Sommario/riassunto

For the first time in scholarship, this essay collection interprets modernity through the literary micro-genres of the aphorism, the epigram, the maxim, and the fragment. Situating Friedrich Nietzsche and Oscar Wilde as forerunners of modern aphoristic culture, the collection analyses the relationship between aphoristic consciousness and literary modernism in the expanded purview of the long twentieth century, through the work of a wide range of authors, including Samuel Beckett, Max Beerbohm, Jorge Luis Borges, Katherine Mansfield, and Stevie Smith. From the romantic fragment to the tweet, Aphoristic Modernity offers a compelling exploration of the short form's pervasive presence both as a standalone artefact and as part of a larger textual and cultural matrix.
