

1.	Record Nr.	UNISA990002097060203316
	Autore	CHABOD, Federico
	Titolo	Alle origini dello stato moderno / Federico Chabod
	Pubbl/distr/stampa	Roma, : Edizioni dell'Ateneo, 1957
	Descrizione fisica	XCVI, 220 p. ; 25 cm
	Disciplina	320.1
	Collocazione	320.1 CHA 1 (ISP IV 278)
	Lingua di pubblicazione	Italiano
	Formato	Materiale a stampa
	Livello bibliografico	Monografia
2.	Record Nr.	UNINA9910779883903321
	Autore	Sheehan Paul <1960->
	Titolo	Modernism and the Aesthetics of Violence / / Paul Sheehan [[electronic resource]]
	Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2013
	ISBN	1-107-35812-4 1-107-23852-8 1-107-34225-2 1-107-34943-5 1-107-34600-2 1-107-34850-1 1-139-56829-9 1-107-34475-1
	Descrizione fisica	1 online resource (x, 232 pages) : digital, PDF file(s)
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	Soggetti	Modernism (Literature) - Great Britain Modernism (Literature) - France Violence in literature
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Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction: modernism's blasted history -- Part I. Decadence Rising: The Violence of Aestheticism: 1. Revolution of the senses -- 2. Victorian sexual aesthetics -- 3. Culture, corruption, criminality -- 4. A malady of dreaming: The Picture of Dorian Gray -- Part II. Modernism's Breach: The Violence of Aesthetics: 5. Prologue: transgression displaced -- 6. No dreaming pale flowers -- 7. Modernist sexual politics -- 8. Maximum energy (like a hurricane) -- 9. Forbidden planet: Heart of Darkness -- Epilogue: traumas of the world -- Notes -- Bibliography.
Sommario/riassunto	The notion that violence can give rise to art - and that art can serve as an agent of violence - is a dominant feature of modernist literature. In this study Paul Sheehan traces the modernist fascination with violence to the middle decades of the nineteenth century, when certain French and English writers sought to celebrate dissident sexualities and stylized criminality. Sheehan presents a panoramic view of how the aesthetics of transgression gradually mutates into an infatuation with destruction and upheaval, identifying the First World War as the event through which the modernist aesthetic of violence crystallizes. By engaging with exemplary modernists such as Joyce, Conrad, Eliot and Pound, as well as lesser-known writers including Gautier, Sacher-Masoch, Wyndham Lewis and others, Sheehan shows how artworks, so often associated with creative well-being and communicative self-expression, can be reoriented toward violent and bellicose ends.