

Literary Impressionism And Modernist Aesthetics

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The conflicting demands of receptivity and judgment become functions of experience and retrospection: a former self first receives an impression, and a later self receives its later counterpart and does the 8 Literary Impressionism and Modernist Aesthetics work of retrospective analysis.

LITERARY IMPRESSIONISM AND MODERNIST AESTHETICS

Literary Impressionism and Modernist Aesthetics. Jesse Matz examines the writing of such modernists as Henry James, Joseph Conrad and Virginia Woolf, who used the word impression to describe what...

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Literary impressionism, not its attenuated and confounding links with painting, is his express concern. And not modernist fiction as a heterogeneous experimental practice so much as the deliberated...

Literary Impressionism and Modernist Aesthetics (review)

Synopsis. Matz examines the writing of such modernists as James, Conrad and Woolf, who used the word "impression" to describe what they wanted their fiction to present. Matz argues that these writers did not favor immediate subjective sense, but rather a mode that would mediate perceptual distinctions. Just as impressions fall somewhere between thought and sense, impressionist fiction occupies the middle ground between opposite ways of engaging with the world.

Literary Impressionism and Modernist Aesthetics by Jesse ...

Literary Impressionism and Modernist Aesthetics. Jesse Matz (2001) Abstract This article has

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Literary Impressionism and Modernist Aesthetics - PhilPapers

Literary Impressionism and Modernist Aesthetics. By JESSE MATZ. Cambridge, New York, and Melbourne: Cambridge University Press. 2001. ix + 278 pp. 40 [pounds sterling]. ISBN: 0-521-80352-7. This is an impressive, complex, difficult, and wide-ranging book.

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Literary impressionism and modernist aesthetics. [Jesse Matz] -- Matz examines the writing of such modernists as James, Conrad and Woolf, who used the word impression to describe what they wanted their fiction to present.

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impressionism first gave way to the new aesthetic and the transition to what is today called modernism. The reason for impressionism's fall from critical grace lies in a founding myth of modernism as the moment of post-impressionism; specifically, if we follow Virginia Woolf's doubtless ironic allusion

IMPRESSIONISM, POST-IMPRESSIONISM AND MODERNISM IN THE NOVEL

The literary modes of modernism can be seen as an aesthetic response to the same anxiety which backed the philosophic worldview of the time. Here it will be useful to see this philosophic worldview closely. It is curious that a scientist should stand among the philosophers who catalyzed the spiritual shift of the industrial age.

Literary Modes of Modernism: Aesthetic Styles as ...

Literary Impressionism charts that modernist crisis of vision and the way that literary impressionists such as Dorothy Richardson, Ford Madox Ford, H.D., and May Sinclair used new concepts of memory in order to bridge the gap between perception and representation. Exploring the fiction of these four major writers as well as their journalism, manifesto writings, letters and diaries from the archives, Rebecca Bowler charts the progression of modernism's literary aesthetics and the changing ...

Literary Impressionism: Vision and Memory in Dorothy ...

Literary Impressionism and Modernist Aesthetics by Jesse Matz (Harvard University, Massachusetts) Jesse Matz examines the writing of such modernists as Henry James, Joseph Conrad and Virginia Woolf, who used the word 'impression' to describe what they wanted their fiction to present.

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Matz, Jesse, Literary Impressionism and Modernist Aesthetics (Cambridge University Press, 2001) The modules run in each academic year are subject to change in line with staff availability and student demand so there is no guarantee every module will run.

[King's College London - 6AAEC011 Literature and Impressionism](#)

Literary impressionism and modernist aesthetics. [Jesse Matz] -- "Jesse Matz examines the writing of such modernists as Henry James, Joseph Conrad and Virginia Woolf, who used the word "impression" to describe what they wanted their fiction to present.

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Brilliant and original in its arguments, impressive in its range and command of reference, and written in an invigorating style, Lasting Impressions will be essential reading for anyone interested in impressionism, the modernist movement in the arts, and the wider question of how modern culture has imagined and reimagined the status of art and the aesthetic. Every chapter is full of rewarding insights and provocative, challenging ideas.--Adam Parkes, University of Georgia

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