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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

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its later counterpart and
does the 8 Literary
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retrospective analysis.

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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

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concern. And not modernist
fiction as a heterogeneous
experimental practice so
much as the deliberated...

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Modernist Aesthetics 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

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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

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ground between opposite ways
of engaging with the world.

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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

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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

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The literary modes of modernism can be seen as an aesthetic response to the same anxiety which backed the philosophic worldview of

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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.

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Literary Impressionism charts that modernist crisis of vision and the way that literary impressionists such as Dorothy Richardson, Ford

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of memory in order to bridge
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manifesto writings, letters
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Conrad and Virginia Woolf,
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