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Impressionism And Modernist

Aesthetics

Literary Impressionism And Modernist Aesthetics

DIVCollection of essays on the ways in which modernist literature, film, and art transgressed the artistic and cultural norms we associate we "high" modernism./div

I am aware that, once my pen intervenes, I can make whatever I like out of what I was.' Paul Val é ry, *Moi*. Modernism is often characterized as a movement of impersonality; a rejection of auto/biography. But most of the major works of European modernism and postmodernism engage in very profound and

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central ways with questions about life-writing. Max Saunders explores the ways in which modern writers from the 1870s to the 1930s experimented with forms of life-writing - biography, autobiography, memoir, diary, journal - increasingly for the purposes of fiction. He identifies a wave of new hybrid forms from the late nineteenth century and uses the term 'autobiografiction' - discovered in a surprisingly early essay of 1906 - to provide a fresh perspective on turn-of-the-century literature, and to propose a radically new literary history of Modernism. Saunders offers a taxonomy of the extraordinary

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variety of experiments with life-writing, demonstrating how they arose in the nineteenth century as the pressures of secularization and psychological theory disturbed the categories of biography and autobiography, in works by authors such as Pater, Ruskin, Proust, 'Mark Rutherford', George Gissing, and A. C. Benson. He goes on to look at writers experimenting further with autobiografiction as Impressionism turns into Modernism, juxtaposing detailed and vivacious readings of key Modernist texts by Joyce, Stein, Pound, and Woolf, with explorations of the work of other

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authors - including H. G. Wells, Henry James, Joseph Conrad, Ford Madox Ford, and Wyndham Lewis - whose experiments with life-writing forms are no less striking. The book concludes with a consideration of the afterlife of these fascinating experiments in the postmodern literature of Nabokov, Lessing, and Byatt. *Self Impression* sheds light on a number of significant but under-theorized issues; the meanings of 'autobiographical', the generic implications of literary autobiography, and the intriguing relation between autobiography and fiction in the period. This book aims to put Walter de

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la Mare back on the literary map.

A writer beloved by many, he has nevertheless remained on the sidelines of literary history.

Walter de la Mare: Critical

Appraisals promises to restore his reputation as one of the most memorably haunting of poets, as well as a peculiarly unnerving writer of ghost stories. A

collection of varied, wide-ranging essays on de la Mare's poetry,

stories, novels, reviews and

lectures, it puts his work beside

that of many of his famous

contemporaries, including

Thomas Hardy, Robert Frost, W.

H. Auden, T. S. Eliot and

Katherine Mansfield. It also

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contains an invaluable survey of his archive, much of it unpublished, and a number of newly commissioned poems reflecting on his legacy. This multifaceted volume will be of interest to students working on twentieth-century poetry, the short story, the nature and limits of modernism and British intellectual history, as well as on de la Mare himself. List of contributors: Catherine Charlwood, Guy Cuthbertson, Peter Davidson, Giles de la Mare, Andrew Doyle, Suzannah V. Evans, Adam Guy, Robin Holloway, Yui Kajita, Zaffar Kunial, Gregory Leadbetter,

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Angela Leighton, Erica McAlpine, Jenny McDonnell, Will May, Andrew Motion, Paul Muldoon, A. J. Nickerson, Seamus Perry, Adrian Poole, Camille Ralphs, Vidyan Ravinthiran, Peter Scupham, A. E. Stallings, Mark Valentine, Rory Waterman, Anne Welsh, David Wheatley, Rowan Williams, William Wootten.

"Against the backdrop of the New Woman movement of the 1890s, Tamar Katz establishes literary impressionism as integral to modernist form and to the modernist project of investigating the nature and function of subjectivity. Focusing on a duality common to

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impressionism and contemporary ideas of feminine subjectivity, Katz shows how the New Woman reconciled the paradox of a subject at once immersed in the world and securely enclosed in a mysterious interiority."--BOOK JACKET.

George Saunders

Centenary Essays

Modernism and Colonialism

Rethinking Joseph Conrad's

Concepts of Community

Ford Madox Ford's *The Good Soldier*

The Contemporaneity of Modernism

Nature and the English Novel, 1900 to 1930

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This volume marks the centenary of Ford Madox Ford's masterpiece *The Good Soldier*. It includes groundbreaking work on the novel's narrative technique, chronology, and genre; pioneering work on bodies and minds; eugenics; poison; and surveillance; and innovative comparative studies.

What does modern British and Irish literature have to do with French impressionist painting? And what does Henry James have to do with the legal dispute between John Ruskin and J.M.W. Whistler? What links Walter Pater with Conrad's portrait of a genocidal maniac in *Heart of*

Darkness? Or George Moore with Irish nationalism, Virginia Woolf with modern distraction, and Ford Madox Ford with the Great Depression? Adam Parkes argues that we must answer such questions if we are to appreciate the full impact of impressionist aesthetics on modern British and Irish writers. Complicating previous accounts of the influence of painting and philosophy on literary impressionism, A Sense of Shock highlights the role of politics, uncovering new and deeper linkages. In the hands of such practitioners as Conrad, Ford, James, Moore, Pater, and Woolf, literary impressionism was

shaped by its engagement with important social issues and political events that defined the modern age. As Parkes demonstrates, the formal and stylistic practices that distinguish impressionist writing were the result of dynamic and often provocative interactions between aesthetic and historical factors. Parkes ultimately suggests that it was through this incendiary combination of aesthetics and history that impressionist writing forced significant change on the literary culture of its time. A Sense of Shock will appeal to students and scholars of nineteenth- and twentieth-century

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literature, as well as the growing readership for books that explore problems of literary history and interdisciplinarity.

This collection of essays by renowned literary scholars offers a sustained and comprehensive account of the relation of British and Irish literary modernism to colonialism. Bringing postcolonial studies into dialogue with modernist studies, the contributors move beyond depoliticized appreciations of modernist aesthetics as well as the dismissal of literary modernism as irredeemably complicit in the evils of colonialism. They demonstrate that the modernists

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were not unapologetic supporters of empire. Many were avowedly and vociferously opposed to colonialism, and all of the writers considered in this volume were concerned with the political and cultural significance of colonialism, including its negative consequences for both the colonizer and the colonized. Ranging over poetry, fiction, and criticism, the essays provide fresh appraisals of Joseph Conrad, T. S. Eliot, Ezra Pound, Virginia Woolf, D. H. Lawrence, Wyndham Lewis, E. M. Forster, W. B. Yeats, James Joyce, Elizabeth Bowen, Hugh MacDiarmid, and Evelyn Waugh,

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as well as Robert Louis Stevenson and H. Rider Haggard. The essays that bookend the collection connect the modernists to their Victorian precursors, to postwar literary critics, and to postcolonial poets. The rest treat major works written or published between 1899 and 1939, the boom years of literary modernism and the period during which the British empire reached its greatest geographic expanse. Among the essays are explorations of how primitivism figured in the fiction of Lawrence and Lewis; how, in *Ulysses*, Joyce used modernist techniques toward anticolonial ends; and how British imperialism inspired Conrad,

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Woolf, and Eliot to seek new aesthetic forms appropriate to the sense of dislocation they associated with empire.

Contributors. Nicholas Allen, Rita Barnard, Richard Begam,

Nicholas Daly, Maria DiBattista,

Ian Duncan, Jed Esty, Andrzej

Gąsiorek, Declan Kiberd, Brian

May, Michael Valdez Moses,

Jahan Ramazani, Vincent Sherry

Literary Impressionism and

Modernist Aesthetics Cambridge

University Press

Bad Modernisms

Ford Madox Ford

Hart Crane's Queer Modernist

Aesthetic

Mobility and the Hotel in Modern

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Literature

Lasting Impressions

A Sense of Shock

**Vision and Memory in Dorothy
Richardson, Ford Madox Ford,
H.D. and May Sinclair**

Ford Madox Ford is a major modernist writer, yet many of his works do not conform to our assumptions about modernism. Examining ways in which he, alongside other 'misfit moderns', undermines 'stabilities' we expect from novels and memoirs, this book poses questions about the

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nature of narrative and the distinction between modernism and modernity. In this 2001 book, John Peters investigates the impact of Impressionism on Conrad and links this to his literary techniques as well as his philosophical and political views. Impressionism, Peters argues, enabled Conrad to encompass both surface and depth not only in visually perceived phenomena but also in his narratives and objects of

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consciousness, be they physical objects, human subjects, events or ideas. Though traditionally thought of as a sceptical writer, Peters claims that through Impressionism Conrad developed a coherent and mostly traditional view of ethical and political principles, a claim he supports through reference to a broad range of Conrad's texts. Conrad and Impressionism investigates the sources and implications of

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Conrad's impressionism in order to argue for a consistent link between his literary technique, philosophical presuppositions and socio-political views. The same core ideas concerning the nature of human experience run throughout his works. With its new innovations in the visual arts, cinema and photography as well as the sciences of memory and perception, the early twentieth century saw a crisis in the

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relationship between what was seen and what was known. 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

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writings, letters and diaries from the archives, Rebecca Bowler charts the progression of modernism's literary aesthetics and the changing role of memory within it.

Provides a clear introduction to the key terms and frameworks in cognitive poetics and stylistics

Life-Writing,
Autobiografiction, and
the Forms of Modern
Literature
Locating Gender in
Modernism

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Self Impression

Walter de la Mare

Edwardian Fiction and

the First World War

Modernist Time Ecology

The Legacies of

Impressionism in

Contemporary Culture

Jane Goldman offers a revisionary, feminist reading of Woolf's work.

Focusing on Woolf's engagement with the artistic theories of her time, Goldman analyzes Woolf's fascination with the Post-Impressionist exhibition of 1920 and the solar eclipse of

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1927 by linking her response to a much wider literary and cultural context. Illustrated with color pictures, this book will appeal not only to scholars working on Woolf, but also to students of modernism, art history, and women's studies.

"My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel—it is, before all, to make you see. That—and no more, and it is every-thing."

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So wrote Joseph Conrad in the best-known account of literary impressionism, the late nineteenth- and early twentieth-century movement featuring narratives that paint pictures in readers' minds. If literary impressionism is anything, it is the project to turn prose into vision. But vision of what? Michael Fried demonstrates that the impressionists sought to compel readers not only to see what was

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Impressionism And Modernist Aesthetics

described and narrated but also to see writing itself. Fried reads Conrad, Stephen Crane, Frank Norris, W. H. Hudson, Ford Madox Ford, H. G. Wells, Jack London, Rudyard Kipling, Erskine Childers, R. B. Cunninghame Graham, and Edgar Rice Burroughs as avatars of the scene of writing. The upward-facing page, pen and ink, the look of written script, and the act of inscription are central to their work. These authors confront us with

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the sheer materiality of writing, albeit disguised and displaced so as to allow their narratives to proceed to their ostensible ends.

What Was Literary

Impressionism? radically reframes a large body of important writing. One of the major art historians and art critics of his generation, Fried turns to the novel and produces a rare work of insight and erudition that transforms our understanding of some of

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*the most challenging
fiction in the English
language.*

*This book visits
modernism within a
comparative, gendered,
and third-world
framework, questioning
current scholarly
categorisations of
modernism and reframing
our conception of what
constitutes modernist
aesthetics. It describes
the construction of
modernist studies and
argues that despite a
range of interventions
which suggest that*

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philosophical and material articulations with the third world shaped modernism, an emphasis on modernist "universals" persists. Ramanathan argues that women and third-world authors have reshaped received notions of the modern and revised orthodox ideas on the modern aesthetic. Authors such as Bessie Head, Josiane Racine, T.Obinkaram Echewa, Raja Rao, Gabriel Garcia Marquez, Sembene Ousmane, Salman Rushdie,

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Ana Castillo, Attia Hossain, Bapsi Sidhwa, and Sahar Khalifeh, are visited in their specific cultural contexts and use some form of realism, a mode that western modernism relegates to the nineteenth century. A comparative methodology and extensive research on intersecting topics such as post-coloniality and the articulation between gender and modernist aesthetics facilitates readings of the modern in twentieth

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century literature that fall outside standards of western modernism. Considering the relationship between aesthetics and ideology, Ramanathan lays out a critical apparatus to enhance our understanding of the modern, thus suggesting that form is not universal, but that the history of forms, like the history of colonialism and of women, indicates very specific modalities of the modern.

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The Good Soldier is considered Ford's masterpiece. This tale of adultery and deceit centers around two couples, Edward and Leonora Ashburnham, and their American friends, John and Florence Dowell. John Dowell narrates the events of Florence's affair with Edward, the "good soldier," and her subsequent suicide. Through Dowell's confused and perhaps unreliable narrative, Ford attempted to

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recreate real thoughts. This literary technique was a forerunner to literary techniques employed by such later writers as Samuel Beckett and J.M. Coetzee. Ford Madox Ford (Ford Madox Hueffer) was born in 1873. He was a novelist, poet, literary critic, editor, and one of the founding fathers of English Modernism. He published over eighty books, including two collaborations with Joseph Conrad (Inheritors in 1901 and

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*Romance in 1903). He
died in 1939.*

*The Modern Novel
Victorian Art Writing
and Modernist Aesthetics
Modernism and Close
Reading
Edinburgh Companion to
the Short Story in
English
Reclaiming Social Space
Literature, Media,
Culture
Subject Matters: The
Discourses and
Aesthetics of the
British Novel, 1900-1939
The Companion combines a
broad grounding in the*

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essential texts and contexts of the modernist movement with the unique insights of scholars whose careers have been devoted to the study of modernism. An essential resource for students and teachers of modernist literature and culture Broad in scope and comprehensive in coverage Includes more than 60 contributions from some of the most distinguished modernist scholars on both sides of the Atlantic Brings together entries on

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elements of modernist culture, contemporary intellectual and aesthetic movements, and all the genres of modernist writing and art Features 25 essays on the signal texts of modernist literature, from James Joyce's *Ulysses* to Zora Neal Hurston's *Their Eyes Were Watching God* Pays close attention to both British and American modernism

This timely volume explores the signal contribution George

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Saunders has made to the development of the short story form in books ranging from CivilWarLand in Bad Decline (1996) to Tenth of December (2013). The book brings together a team of scholars from around the world to explore topics ranging from Saunders's treatment of work and religion to biopolitics and the limits of the short story form. It also includes an interview with Saunders specially conducted for

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the volume, and a preliminary bibliography of his published works and critical responses to an expanding and always exciting creative œuvre. Coinciding with the release of the Saunders' first novel, Lincoln in the Bardo (2017), George Saunders: Critical Essays is the first book-length consideration of a major contemporary author's work. It is essential reading for anyone interested in twenty-first century fiction.

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The controversial British writer Ford Madox Ford (1873-1939) is increasingly recognized as a major presence in early twentieth-century literature. This series of International Ford Madox Ford Studies was founded to reflect the recent resurgence of interest in him. Each volume is based upon a particular theme or issue; and relates aspects of Ford's work, life, and contacts, to broader concerns of his

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time. The present book is part of a large-scale reassessment of his roles in literary history. Ford is best-known for his fiction, especially *The Good Soldier*, long considered a modernist masterpiece; and *Parade's End*, which Anthony Burgess described as 'the finest novel about the First World War'; and Samuel Hynes has called 'the greatest war novel ever written by an Englishman'. In these, as in most of his books,

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Ford renders and analyses the crucial transformations in modern society and culture. One of the most striking features of his career is his close involvement with so many of the major international literary groupings of his time. In the South-East of England at the fin-de-siècle, he collaborated for a decade with Joseph Conrad, and befriended Henry James and H. G. Wells. In Edwardian London he founded the

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English Review, publishing these writers alongside his new discoveries, Ezra Pound, D. H. Lawrence, and Wyndham Lewis. After the war he moved to France, founding the transatlantic review in Paris, taking on Hemingway as a sub-editor, discovering another generation of Modernists such as Jean Rhys and Basil Bunting, and publishing them alongside Joyce and Gertrude Stein. Besides his role as contributor

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and enabler to various versions of Modernism, Ford was also one of its most entertaining chroniclers. This volume includes twelve new essays on Ford's engagement with the literary networks and cultural shifts of his era, by leading experts and younger scholars of Ford and Modernism. Two of the essays are by well-known creative writers: the novelist Colm Tóibín, and the novelist and cultural commentator Zinovy

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Modernist writing has always been linked with cinema. The recent renaissance in early British film studies has allowed cinema to emerge as a major historical context for literary practice. Treating cinema as a historical rather than an aesthetic influence, this book analyzes the role of early British film culture in literature, thus providing the first account of cinema as a cause for modernism.

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Shail's study draws on little-known sources to create a detailed picture of cinema following its 'second birth' as both institution and medium. The book presents a comprehensive account of how UK-based modernism originated as a consequence of—rather than a conscious aesthetic response to—this new component of the cultural landscape. Film's new accounts of language, endeavor, time, collectivity and

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political change are first considered, then related to the patterns that comprised modernist texts. Authors discussed include Ford Madox Ford, Joseph Conrad, Wyndham Lewis, Ezra Pound, H.D., James Joyce, Virginia Woolf and Dorothy Richardson.

Philosophy, Form, and Language

Critical Appraisals

Incredible Modernism

A Short Introduction

Modernism, Post-

Impressionism, and the

Politics of the Visual

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Critical Essays

The Literate Eye

Modernist Time Ecology is a deeply interdisciplinary book that changes what we think literature and the arts can do for the world at large.

The kinship between modernism and close reading has long been taken for granted. But for that reason, it has also gone unexamined. As the archives, timeframes, and cultural contexts of global modernist studies proliferate, the field's rapport with close reading no longer appears self-evident or guaranteed--even though for countless students studying literary modernism still

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invariably means studying close reading. This authoritative collection of essays illuminates close reading's conceptual, institutional, and pedagogical genealogies as a means of examining its enduring potential. David James brings together a cast of world-renowned scholars to offer an account of some of the things we might otherwise know, and need to know, about the history of modernist theories of reading, before then providing a sense of how the futures for critical reading look different in light of the multiple ways in which modernism has been close read. Modernism and Close Reading responds to a

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contemporary climate of unprecedented reconstitution for the field: it takes stock of close reading's methodological possibilities in the wake of modernist studies' geographical, literary-historical, and interdisciplinary expansions; and it shows how the political, ethical, and aesthetic consequences of attending to matters of form complicate ideological preconceptions about the practice of formalism itself. By reassessing the intellectual commitments and institutional conditions that have shaped modernism in criticism as well as in the classroom, we are able to ask new questions

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about close reading that resonate across literary and cultural studies. Invigorating that critical venture, this volume enriches our vocabulary for addressing close reading's perpetual development and diversification.

'Conceiving the City' looks at how major writers and artists represented London in fiction, poetry, essays, and art. It shows that late-Victorian fin-de-siècle London emerged as a focus for dynamic, explicitly modern art as writers and artists broke with earlier tradition and bent realism into exciting new shapes. Hart Crane's Queer Modernist Aesthetic argues that the

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aspects of experience which modernists sought to interrogate

– time, space, and material things – were challenged further by Crane's queer poetics.

Reading Crane alongside contemporary queer theory shows how he creates an alternative form of modernism.

**London, Literature, and Art
1870-1914**

Conceiving the City

Literary Impressionism

Synthetic Realism

**The Impact of Impressionism on
Modern British and Irish Writing
Gender, Interiority, and
Modernist Fiction in England**

This 2001 study addresses

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the problems of perception and representation that occupied modernist writers such as James, Conrad and Woolf.

This book introduces readers to the history of the novel in the twentieth century and demonstrates its ongoing relevance as a literary form. A jargon-free introduction to the whole history of the novel in the twentieth century. Examines the main strands of twentieth-century fiction, including post-war, post-imperial and multicultural fiction, the global novel, the digital novel and the post-realist novel. Offers students ideas about how to

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read the modern novel, how to enjoy its strange experiments, and how to assess its value, as well as suggesting ways to understand and appreciate the more difficult forms of modern fiction Pays attention both to the practice of novel writing and to theoretical debates among novelists. Claims that the novel is as purposeful and relevant today as it was a hundred years ago. Serves as an excellent springboard for classroom discussions of the nature and purpose of modern fiction.

This book considers the complex ways in which the novel functions to express

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the shifting experiences of modernity in the works of such authors as Anthony Trollope, Wilkie Collins, Arnold Bennett, H.G. Wells, and Elizabeth Bowen. The text contributes to the critical debates on nineteenth- and twentieth-century literature concerning space, movement, and mobility, arguing that the hotel reconfigures boundaries of modernist, middlebrow, and popular fiction. Drawing on a range of interdisciplinary theoretical and analytical perspectives, the book provides a critical and cultural history of the hotel in British literature,

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charting its changing nature and usage from the mid-nineteenth century up until the interwar period.

At a juncture in which art and culture are saturated with the forces of commodification, this book argues that problems, forms, and positions that defined modernism are crucially relevant to the condition of contemporary art and culture. The volume is attuned to the central concerns of recent scholarship on modernism and contemporary culture: the problems of aesthetic autonomy and the specific role of art in preserving a critical standpoint for

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cultural production; the relationship between politics and the category of the aesthetic; the problems of temporality and contemporaneity; literary transnationalism; and the questions of medium and medium specificity. Ranging across art forms, mediums, disciplines, and geographical locations, essays address the foundational questions that fuse modernism and the contemporary moment: What is art? What is the relation between art and the economy? How do art and technology interpenetrate and transform each other? What is modernism's logic of time

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and contemporaneity, and how might it speak to the problem of thinking genuine novelty, or the possibility of an alternative to the current stage of neo-liberal capitalism? What is modernism, and what is its history? The book is thus committed to revising our understanding of what modernism was in its earlier instantiations, and in accounting for the current moment, addressing the problems raised by modernism's afterlives and reverberations in the 20th and 21st centuries. The volume includes essays that consider literature, sociology, philosophy,

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visual art, music, architecture, digital culture, television, and other artistic media. It synthesizes the most recent thinking on modernism and contemporary culture and presents a compelling case for what happens to literature, art, and culture in the wake of the exhaustion of postmodernism. This book will be of interest to those studying literature, visual art, media studies, architecture, literary theory, modernism, and twentieth-century and contemporary culture more generally.

A Companion to Modernist
Literature and Culture

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Strange Fraternity

British Women Writers and
the Short Story, 1850-1930

The Outsider Female

Conrad and Impressionism

The Good Soldier

Green Modernism

With the twentieth century came a new awareness of just how much an individual was obliged to accept on trust, and this heightened awareness of social trust in turn prompted new kinds of anxiety about fraudulence and deception. Beginning with the premise that the traditional liberal concept of trust as a 'bond of society' entered a period of crisis around the turn of the twentieth century, this

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collection examines the profound influence of this shift on a wide range of modernist writers, including James Joyce, Marcel Proust, Gertrude Stein, Ezra Pound, Wyndham Lewis, H.D., Ford Madox Ford, Samuel Beckett, Ralph Ellison and Wallace Stevens. In examining the importance of trust and fraudulence during the period, the contributors take up a diverse set of topics related to reception, the institutions of modernism, the history of authorship, the nature of representation, authenticity, genre, social order and politics. Taken as a whole, Incredible

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Modernism provides concrete historical coordinates for the study of twentieth-century trust, while also arguing that a problem of trust is central to the institutions and formal innovations of modernism itself.

Impressionism captured the world's imagination in the late nineteenth century and remains with us today.

Portraying the dynamic effects of modernity, impressionist artists revolutionized the arts and the wider culture.

Impressionism transformed the very pattern of reality, introducing new ways to look at and think about the world

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and our experience of it. Its legacy has been felt in many major contributions to popular and high culture, from cubism and early cinema to the works of Zadie Smith and W. G. Sebald, from advertisements for Pepsi to the observations of Oliver Sacks and Malcolm Gladwell. Yet impressionism's persistence has also been a problem, a matter of inauthenticity, superficiality, and complicity in what is merely "impressionistic" about culture today. Jesse Matz considers these two legacies—the positive and the negative—to explain impressionism's true

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contemporary significance. As *Lasting Impressions* moves through contemporary literature, painting, and popular culture, Matz explains how the perceptual role, cultural effects, and social implications of impressionism continue to generate meaning and foster new forms of creativity, understanding, and public engagement.

Modernist Fiction and Vagueness marries the artistic and philosophical versions of vagueness, linking the development of literary modernism to changes in philosophy. This book argues that the problem of vagueness - language's

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unavoidable imprecision - led to transformations in both fiction and philosophy in the early twentieth century. Both twentieth-century philosophers and their literary counterparts (including James, Eliot, Woolf, and Joyce) were fascinated by the vagueness of words and the dream of creating a perfectly precise language. Building on recent interest in the connections between analytic philosophy, pragmatism, and modern literature, *Modernist Fiction and Vagueness* demonstrates that vagueness should be read not as an artistic problem but as a defining quality of

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modernist fiction.

Defining an artistic era or movement is often a difficult task, as one tries to group individualistic expressions and artwork under one broad brush. Such is the case with impressionism, which culls together the art of a multitude of painters in the mid-19th century, including Monet, Cézanne, Renoir, Degas, and van Gogh. Basically, impressionism involved the shedding of traditional painting methods. The subjects of art were taken from everyday life, as opposed to the pages of mythology and history. In addition, each

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artist painted to express feelings of the moment instead of hewing to time-honoured standards. This description of impressionism, obviously, is quite broad and can apply to a wide array of styles. Nonetheless, it remains a very important school in the annals of art. Any current or budding art aficionado should become familiar with the impressionist movement and its impact on the art world. This book presents a sweeping study of this artistic period, from its origins to its manifestations in the works of some of art history's most revered painters.

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Following this overview is a substantial and selective bibliography, featuring access through author, title, and subject indexes.

British and Irish

Literature, 1899–1939

Literary Networks and

Cultural Transformations

The Cinema and the Origins
of Literary Modernism

Literature, Trust and
Deception

The Feminist Aesthetics of
Virginia Woolf

Impressionist Subjects

Ford Madox Ford and the
Misfit Moderns

The real represents to my perception the things that we cannot possibly not know, sooner or later, in one way or another', wrote Henry James in

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1907. This description, riven with double negatives, hesitation, and uncertainty, encapsulates the epistemological difficulties of realism, for underlying its narrative and descriptive apparatus as an aesthetic mode lies a philosophical quandary. What grounds the 'real' of the realist novel? What kind of perception is required to validate the experience of reality? How does the realist novel represent the difficulty of knowing? What comes to the fore in James's account, as in so many, is how the forms of realism are constituted by a relation to unknowing, absence, and ineffability. Realism, Form, and Representation in the Edwardian Novel recovers a neglected literary history centred on the intricate relationship between fictional representation and philosophical

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commitment. It asks how—or if—we can conceptualize realist novels when the objects of their representational intentions are realities that might exist beyond what is empirically verifiable by sense data or analytically verifiable by logic, and are thus irreducible to conceptual schemes or linguistic practices—a formulation Charlotte Jones refers to as 'synthetic realism'. In new readings of Edwardian novels including Conrad's *Nostromo* and *The Secret Agent*, Wells's *Tono-Bungay*, and Ford's *The Good Soldier*, this volume revises and reconsiders key elements of realist novel theory—metaphor and metonymy; character interiority; the insignificant detail; omniscient narration and free indirect discourse; causal linearity—to uncover the representational strategies by which

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realist writers grapple with the recalcitrance of reality as a referential anchor, and seek to give form to the force, opacity, and uncertain scope of realities that may lie beyond the material. In restoring a metaphysical dimension to the realist novel's imaginary, *Realism, Form, and Representation in the Edwardian Novel* offers a new conceptualization of realism both within early twentieth-century literary culture and as a transhistorical mode of representation.

Rethinking Joseph Conrad's Concepts of Community uses Conrad's phrase 'strange fraternity' from *The Rover* as a starting point for an exploration of the concept of community in his writing, including his neglected vignettes and later stories. Drawing on the work of continental thinkers

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including Jacques Derrida, Jean Luc-Nancy and Hannah Arendt, Yamamoto offers original readings of Heart of Darkness, The Nigger of the 'Narcissus', The Rover and Suspense and the short stories "The Secret Sharer † ?, "The Warrior's Soul † ? and "The Duel † ?. Working at the intersection between literature and philosophy, this is a unique and interdisciplinary engagement with Conrad's work.

One of the first studies to explore the relationship between environmental criticism and British modernism, Green Modernism explores the cultural function of nature in the modernist novel between 1900 and 1930. This theoretically engaged, historically informed book brings new materialist insights to novels by Conrad, Ford, Lawrence, and Butts.

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Henry James criticized the impressionism which was revolutionizing French painting and French fiction, and satirized the British aesthetic movement, which championed impressionist criticism. Yet time and again he used the word 'impression' to represent the most intense moments of consciousness of his characters, as well as the work of the literary artist. Henry James and the Art of Impressions argues that the literary art of the impression, as James practised it, places his work within the wider cultural history of impressionism, and means that his work stands outside that history and challenges its very terms. Henry James and the Art of Impressions offers an unprecedentedly detailed cultural and intellectual history of the

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impression. It draws on philosophy, psychology, literature, critical theory, and the visual arts to study James's early art criticism, literary criticism, travel writing, prefaces, and the three great novels of his major phase, *The Ambassadors*, *The Wings of the Dove*, and *The Golden Bowl*. It argues that coherent philosophical meanings of the Jamesian impression emerge when they are comprehended as a family of related ideas about perception, imagination, and aesthetics - bound together by James's attempt to reconcile the novel's value as a mimetic form with its value as a transformative creative activity. *Henry James and the Art of Impressions* traces the development of the impression across a range of disciplines to show the cultural and intellectual debts James's use of the

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word owes them. It offers a more philosophical account of James to complement the more historicist work of recent decades.

Literary Impressionism and Modernist Aesthetics

Impressionism

What Was Literary Impressionism?

A Sense of Shock

Modernist Fiction and Vagueness

Henry James and the Art of Impressions

Realism, Form, and Representation in the Edwardian Novel

This book addresses a critically neglected genre used by women writers from Gaskell to Woolf to complicate Victorian and modernist notions of gender and social space. Their innovative short stories ask Britons to

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reconsider where women could live, how they could be identified, and whether they could be contained.

A Sense of Shock examines the various, complex relations between impressionist texts and contexts in modern British and Irish works by Bowen, Conrad, Ford, James, Wilde, Woolf, and others, to argue that literary impressionism was an emphatically historical phenomenon.

In Victorian Britain, authors produced a luminous and influential body of writings about the visual arts. From John Ruskin's five-volume celebration

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of J. M.W. Turner to Walter Pater's essays on the Italian Renaissance, Victorian writers disseminated a new idea in the nineteenth century, that art spectatorship could provide one of the most intense and meaningful forms of human experience. In *The Literate Eye*, Rachel Teukolsky analyzes the vivid archive of Victorian art writing to reveal the key role played by nineteenth-century authors in the rise of modernist aesthetics. Though traditional accounts locate a break between Victorian values and the experimental styles of the twentieth century, Teukolsky

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traces how certain art writers promoted a formalism that would come to dominate canons of twentieth-century art. Well-known texts by Ruskin, Pater, and Wilde appear alongside lesser-known texts drawn from the rich field of Victorian print culture, including gallery reviews, scientific treatises, satirical cartoons, and tracts on early photography. Spanning the years 1840 to 1910, her argument lends a new understanding to the transition from Victorianism to modernism, a period of especially lively exchange between artists and intellectuals, here narrated with careful attention to the historical

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particularities and real events that informed British aesthetic values.

Lavishly illustrated and marked by meticulous research, *The Literate Eye* offers an eloquent argument for the influence of Victorian art culture on the museum worlds of modernism, in a revisionary account that ultimately relocates the notion of "the modern" to the heart of the nineteenth century.

Passing Through

Historical Overview and

Bibliography