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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

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and Modernist Aesthetics work of retrospective analysis.

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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

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somewhere between thought and sense, impressionist fiction occupies the middle ground between opposite ways of engaging with the world.

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Cambridge, New York, and
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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

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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

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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.

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