Bad Modernisms

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.

Modernist Literature and European Identity

"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 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.

A Companion to British Literature, Volume 4
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 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.

**Realism, Form, and Representation in the Edwardian Novel**

Ford Madox Ford is a major figure of the modernist age, yet many of his works do not fulfil the expectations associated with the category of modernism. In Ford Madox Ford and the Misfit Moderns, the author examines the ways in which Ford, alongside other 'misfit moderns' (Richard Aldington, Arnold Bennett, Joseph Conrad, Robert Graves, Siegfried Sassoon, H. G. Wells, and Rebecca West), destabilises the fundamental structures and forces that shape all narratives, from the processes of characterisation and plotting to the distinction between autobiography and fiction. In so doing, Ford exhibits a form of 'in-betweenness' that constitutes an exemplary responsiveness to the conditions of modernity whilst challenging many of our assumptions about early twentieth-century writing. Offering original readings of Ford's Edwardian fiction and First World War writing, this book poses wide-ranging questions about the nature of narrative and the distinction between modernism and modernity. -- Book cover.

**Modernism and Close Reading**

This book examines how the productive interplay between nineteenth-century literary and visual media paralleled the emergence of a modern psychological understanding of the ways in which reading, viewing and dreaming generate moving images in the mind.

**Literary Impressionism**

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

**Modernism, Cultural Production, and the British Avant-garde**

This timely volume explores the signal contribution George 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 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.

**The Modern Novel**

The Companion combines a broad grounding in the 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 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
**Green Modernism**

A History of the Modernist Novel reassesses the modernist canon and produces a wealth of new comparative analyses that radically revise the novel's history. It also considers the novel's global reach while suggesting that the epoch of modernism is not yet finished.

**ASense of Shock**

Hart Crane's Queer Modernist Aesthetic argues that the 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.

**Ford Madox Ford's The Good Soldier**

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

**Edinburgh Dictionary of Modernism**

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

**Henry James and the Art of Impressions**

"A History of Modernist Literature" offers a critical overview of modernism in England from the 1890s to the Second World War. From the New Woman writers and Ford Madox Ford's "The English Review" to seminal works such as "BLAST," "Ulysses" and "The Waste Land," it focuses on the writers, texts, and movements that were especially significant in the development of this transatlantic phenomenon. In addition to the contribution individual writers made to modernism, the book also explores the intellectual debates, networks and communities that facilitated the creation of key literary works. The book is chronologically organized, spanning early modernism, the period 1910-1914, modernism during wartime, the years 1918-1930, and modernism in the 1930s, and it concludes with a brief exploration of modernism's afterlives in the post-1945 period. At once a comprehensive survey, and a detailed critical account of modernism as it developed and changed over this forty-year span, "A History of Modernist Literature" is essential reading for anyone in the fields of modernism and early
twentieth-century English literature.

**Modernism and Market Fantasy**

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 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 modernist fiction.

**Modernism and Colonialism**

Katherine Mansfield's arrival in London in 1908 marked the start of her professional career as a writer and this study marks a revival of her reputation as one of the foremost practitioners of the short story. The international line-up of contributors attests to Mansfield's global appeal. By discussing her fiction in relation to her life, the contributors to this critical work present reinterpretations and readings. Enhanced by new transcriptions of manuscripts and access to her diaries and letters, these readings combine biographical approaches with critical-theoretical ones and focus not only on philosophy and fiction, but class and gender, biography/autobiography. The historical and aesthetic studies of Mansfield's work all take place within a framework of modernist literature, criticism and theory, thereby expanding our understanding of what it means to be a Modernist while allocating Mansfield a firm place in any current study of Modernism.

**George Saunders**

The essays in Modernism and Colonialism offer revisionary accounts of major British and Irish literary modernists relation to colonialism.

**Conceiving the City**

This 2001 study addresses the problems of perception and representation that occupied modernist writers such as James, Conrad and Woolf.
A Sense of Shock

Publisher Description

Incredible Modernism

Modernist Literature and European Identity examines how European and non-European authors debated the idea of Europe in the first half of the twentieth century. It shifts the focus from European modernism to modernist Europe, and shows how the notion of Europe was constructed in a variety of modernist texts. Authors such as Ford Madox Ford, T. S. Eliot, Gertrude Stein, Aimé Césaire, and Nancy Cunard each developed their own notion of Europe. They engaged in transnational networks and experimented with new forms of writing, supporting or challenging a European ideal. Building on insights gained from global modernism and network theory, this book suggests that rather than defining Europe through a set of core principles, we may also regard it as an open or weak construct, a crossroads where different authors and views converged and collided.

Impressionist Subjects

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.

British Women Writers and the Short Story, 1850-1930

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.

Hart Crane's Queer Modernist Aesthetic

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

Ford Madox Ford and the Misfit Moderns

Arguing that contemporary celebrity authors like Zadie Smith, Ian McEwan, Martin Amis, Kazuo Ishiguro, Salman Rushdie, Eimear McBride and Anna Burns position their work and public personae within a received modernist canon to claim and monetize its cultural capital in the lucrative market for literary fiction, this book also shows how the corporate conditions of marketing and branding have redefined older models of literary influence and innovation. It contributes to a growing body of criticism focused on contemporary literature as a field in which the formal and stylistic experimentation that came to define a canon of early 20th-century modernism has been renewed, contested, and revised. Other critics have celebrated these renewals, variously arguing that contemporary literature picks up on modernism's unfinished aesthetic revolutions in ways that have expanded the imaginative possibilities for fiction and revived questions of literary autonomy in the wake of postmodern nihilism. While this is a compelling thesis, and one that rightly questions an artificial and problematic periodization that still lingers in academic criticism, those approaches generally fail to address the material conditions that structure literary production and the generation of cultural capital, whether in the historical development of modernism or its contemporary permutations. This book addresses this absence by proposing a materialist history of modernism's afterlives.

A Companion to Modernist Literature and Culture

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 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 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 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 tranhistorical mode of representation.

**Modernist Fiction and Vagueness**

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

**A History of Modernist Literature**

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 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 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 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.

**The Socio-Literary Imaginary in 19th and 20th Century Britain**
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 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 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.

Contemporary Fiction, Celebrity Culture, and the Market for Modernism

Edinburgh Companion to the Short Story in English

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

Mobility and the Hotel in Modern Literature

Examining work from Ford and Conrad's pre-war impressionism through Rhys's fiction of the late 1930s, the author shows how modernist innovation engages with transformations in early twentieth-century capitalism and tracks the ways in which modernist fiction reconfigures capitalist mythologies along the fault lines of their internal contradictions.
**A History of the Modernist Novel**

At once an invitation and a provocation, The Socio-Literary Imaginary represents the first collection of essays to illuminate the historically and intellectually complex relationship between literary studies and sociology in nineteenth and early twentieth-century Britain. During the ongoing emergence of what Thomas Carlyle, in "Signs of the Times" (1829), pejoratively labeled a new "Mechanical Age," Britain’s robust tradition of social thought was transformed by professionalization, institutionalization, and the birth of modern disciplinary fields. Writers and thinkers most committed to an approach grounded in empirical data and inductive reasoning, such as Harriet Martineau and John Stuart Mill, positioned themselves in relation to French positivist Auguste Comte’s recent neologism "la sociologie." Some Victorian and Edwardian novelists, George Eliot and John Galsworthy among them, became enthusiastic adopters of early sociological theory; others, including Charles Dickens and Ford Madox Ford, more idiosyncratically both complemented and competed with the "systems of society" proposed by their social scientific contemporaries. Chronologically bound within the period from the 1830s through the 1920s, this volume expansively reconstructs their expansive if never collective efforts. Individual essays focus on Comte, Dickens, Eliot, Ford, and Galsworthy, as well as Friedrich Engels, Elizabeth Gaskell, G. H. Lewes, Virginia Woolf, and others. The volume's introduction locates these author-specific contributions in the context of both the international intellectual history of sociology in Britain through the First World War and the interanimating intersections of sociological and literary theory from the work of Hippolyte Taine in the 1860s through the successive linguistic and digital turns of the late twentieth and early twenty-first centuries.

**Modernist Time Ecology**

This book considers the complex ways in which the hotel functions to express 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, charting its changing nature and usage from the mid-nineteenth century up until the interwar period.

**Lasting Impressions**

'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.

**Subject Matters: The Discourses and Aesthetics of the British Novel, 1900-1939**

This book aims to locate and draw out resonances of impressionism in Swedish and Finland-Swedish prose at the end of the nineteenth century, a field hitherto overlooked in the critical debate on literary impressionism. In order to frame the many alternative approaches to this issue, it examines the use of the term ‘literary impressionism’ not only on the Scandinavian scene but also in an international context. By focussing on three landmark discussions in the Nordic countries (Herman Bang, the Kristiania Bohème, August Strindberg), an inclusive, wide-ranging Scandinavian understanding of the relationship between impressionism and literature is advanced. The texts chosen for closer scrutiny disclose this extensive interpretation of impressionist writing: Helena Westermarck’s short story Aftonstämning (Evening Mood) from 1890 is read as an example of interart transposition, Stella Kleve’s novels and short stories are seen as indicative of the narrative modes of a literary impressionism drawing on scenic representation, but also present textual features such as the ‘metonymic mode’ and ‘delayed decoding’, elements that are central to the international approach to impressionist prose. The concluding analysis of fictional impressionists in the works of authors such as Gustaf af Geijerstam, Mathilda Roos, and Georg Nordensvan sketches a many-sided portrait of the impressionist painter while remaining true to this study’s pluralistic approach by including a discussion of K.A. Tavaststjerna’s Impressionisten (The Impressionist) from 1892, whose protagonist is not an artist but a hypersensitive, impressionable subject. This last section also investigates how fiction is used to convey a critical discussion of the means and methods of painterly impressionism, as well as the function of the use of the visual arts in these texts.

**The Contemporaneity of Modernism**

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 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 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, 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.

**Katherine Mansfield and Literary Modernism**

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 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 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 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 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 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.

**What Was Literary Impressionism?**

“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.” 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 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 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 the most challenging fiction in the English language.

**Impressionism**

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 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 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.