

## The Critic As Artist Oscar Wilde

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Intentions Annotated Knopf

In this genre-defying work of cultural history, the chief film critic of Slate places comedy legend and acclaimed filmmaker Buster Keaton's unique creative genius in the context of his time. Born the same year as the film industry in 1895, Buster Keaton began his career as the child star of a family slapstick act reputed to be the most violent in vaudeville. Beginning in his early twenties, he enjoyed a decade-long stretch as the director, star, stuntman, editor, and all-around mastermind of some of the greatest silent comedies ever made, including *Sherlock Jr.*, *The General*, and *The Cameraman*. Even through his dark middle years as a severely depressed alcoholic finding work on the margins of show business, Keaton's life had a way of reflecting the changes going on in the world around him. He found success in three different mediums at their creative peak: first vaudeville, then silent film, and finally the experimental early years of television. Over the course of his action-packed seventy years on earth, his life trajectory intersected with those of such influential figures as the escape artist Harry Houdini, the pioneering Black stage comedian Bert Williams, the television legend Lucille Ball, and literary innovators like F. Scott Fitzgerald and Samuel Beckett. In *Camera Man*, film critic Dana Stevens pulls the lens out from Keaton's life and work to look at concurrent developments in entertainment, journalism, law, technology, the political and social status of women, and the popular understanding of addiction. With erudition and sparkling humor, Stevens hopscotches among disciplines to bring us up to the

present day, when Keaton's breathtaking (and sometimes life-threatening) stunts remain more popular than ever as they circulate on the internet in the form of viral gifs. Far more than a biography or a work of film history, *Camera Man* is a wide-ranging meditation on modernity that paints a complex portrait of a one-of-a-kind artist.

*The Picture of Dorian Gray* David Zwirner Books  
"Intentions By Oscar Wilde was published in 1891 when Wilde was at the height of his form, these brilliant essays on art, literature, criticism, and society display the flamboyant poseur's famous wit and wide learning. A leading spokesman for the English Aesthetic movement, Wilde promoted art for art's sake against critics who argued that art must serve a moral purpose. On every page of this collection the gifted literary stylist admirably demonstrates not only that the characteristics of art are "distinction, charm, beauty, and imaginative power, but also that criticism itself can be raised to an art form possessing these very qualities. In the opening essay, Wilde laments the decay of Lying as an art, a science, and a social pleasure. He takes to task modern literary realists like Henry James and Emile Zola for their "monstrous worship of facts" and stifling of the imagination. What makes art wonderful, he says, is that it is absolutely indifferent to fact, invents, imagines, dreams, and keeps between herself and reality the impenetrable barrier of beautiful style, of decorative or ideal treatment."

Wilde's Intentions David Zwirner Books

The fullest, most textural, most accurate—most human—account of Oscar Wilde's unique and dazzling life—based on extensive new research and newly discovered materials, from Wilde's personal letters and transcripts of his first trial to newly uncovered papers of his early romantic (and dangerous)

escapades and the two-year prison term that shattered his soul and his life. "Simply the best modern biography of Wilde." —Evening Standard  
Drawing on material that has come to light in the past thirty years, including newly discovered letters, documents, first draft notebooks, and the full transcript of the libel trial, Matthew Sturgis meticulously portrays the key events and influences that shaped Oscar Wilde's life, returning the man "to his times, and to the facts," giving us Wilde's own experience as he experienced it. Here, fully and richly portrayed, is Wilde's Irish childhood; a dreamy, aloof boy; a stellar classicist at boarding school; a born entertainer with a talent for comedy and a need for an audience; his years at Oxford, a brilliant undergraduate punctuated by his reckless disregard for authority . . . his arrival in London, in 1878, "already noticeable everywhere" . . . his ten-year marriage to Constance Lloyd, the father of two boys; Constance unwittingly welcoming young men into the household who became Oscar's lovers, and dying in exile at the age of thirty-nine . . . Wilde's development as a playwright. . . becoming the high priest of the aesthetic movement; his successes . . . his celebrity. . . and in later years, his irresistible pull toward another—double—life, in flagrant defiance and disregard of England's strict sodomy laws ("the blackmailer's charter"); the tragic story of his fall that sent him to prison for two years at hard labor, destroying his life and shattering his soul.

Gift Songs Univ of California Press

'Life imitates Art far more than Art imitates Life' The two works brought together here, 'The Decay of Lying' and 'The Critic as Artist', are Oscar Wilde's wittiest and most profound writings on

aesthetics, in which he proposes that criticism is the highest form of creation and that lying, the telling of a beautiful untruth, is the ultimate aim of art. One of twenty new books in the bestselling Penguin Great Ideas series. This new selection showcases a diverse list of thinkers who have helped shape our world today, from anarchists to stoics, feminists to prophets, satirists to Zen Buddhists.

**Vera; Or, The Nihilists** Ayer Company Pub

To the Shakers, a good song was a gift; indeed the test of a song's goodness was how much of a gift it was. In their call to 'labour to make the way of God your own', Shaker artists expressed an aesthetic that had much in common with the old Japanese notion, attributed to Hokusai, that to paint bamboo, one had first to become bamboo. In his tenth collection, John Burnside begins with an interrogation of the gift song, treating matters of faith and connection, the community of living creatures and the idea of a free church - where faith is placed, not in dogma or a possible credo, but in the indefinable - and moves on through explorations of time and place, towards a tentative and idiosyncratic re-ligere, the beginnings of a renewal of the connection to, and faith in, an ordered world. The book closes with a series of meditations on place, entitled 'Four Quartets', intended both as a spiritual response to the string quartets of Bartók and Britten (as Eliot's were to Beethoven's late quartets), and as an experiment in the poetic form that the finest of poets, the true miglior fabbro, chose as a medium for his own declaration of faith. The poems in this collection are true gifts: thrillingly beautiful, charged with power and mystery, each imbued with the generous skills of a master of his craft.

**Selections from Oscar Wilde, Samuel Johnson, Mark Twain, Matthew Arnold, Edgar Allan Poe, and Others** David Zwirner Books

Wilde's Intentions is the first extended study of Oscar Wilde in his role of 'the critic as artist'. Lawrence Danson shows how Wilde's essays and dialogues sought to create a new ideal of English culture, elevating what he called 'lies' above history and ending the sway of 'nature' over liberated human desire.

*Oscar Wilde* Random House

The Critic as Artist (Upon the Importance of Doing Nothing and Discussing Everything) Mondial

**Essays** Oxford University Press

In 1882 Oscar Wilde toured America as the "Apostle of Aestheticism". The nation was still shaken by the Civil War, and Wilde's message of regeneration through art and beauty seemed to open new horizons. In this first cultural history of the aesthetic movement in the U.S., Mary Blanchard provides an imaginative account of a neglected dimension of our history.

221 illustrations.

*The Decay of Lying* Penguin UK

This celebrated masterpiece is Oscar Wilde's only novel. A mesmerizing tale of horror and suspense, it has endured due to its artful prose and the philosophical questions it raises, as well as the scandal it caused upon its initial publication in 1890. Written in his distinctively dazzling manner and combining aspects of a Gothic horror novel and decadent French fiction, Wilde forges a devastating account of the effects of evil and depravity on a fashionable young man in late 19th century England who sells his soul in exchange for eternal youth and beauty. A concept that Wilde derived from the German legend of Faust, Gray is the subject of a portrait by painter Basil Hallward who deems his subject's beauty to be inconceivably great. Rather than having to age himself, an egotistical Dorian wishes for the painting to age instead of him so that he can retain his youthful good looks. Gray plunges into a life of vice and debauchery with its sole aim being pleasure. His body retains perfect youth and vigor while the portrait changes day by day into a ghastly chronicle of evil, documenting each of his sins with its appearance, which he must keep hidden from the world. This spellbinding novel tale that warns its readers of the dangers that come with narcissism, self-indulgence, and ignorance still ranks as one of Wilde's most important works. Of Gray's relationship to him, Wilde noted "Basil Hallward is what I think I am: Lord Henry what the world thinks me: Dorian what I would like to be—in other ages, perhaps."

**From the Greeks to Game of Thrones** e-artnow

A fine and accessible introduction to the work of one of the 20th century's most influential writers, this collection features 15 tales, including a masterpiece of the short-story genre, "The Dead."

[And Other Essays](#) Infobase Publishing

In *The Critic as Artist*, arguably the most complete exploration of his aesthetic thinking, and certainly the most entertaining, Oscar Wilde harnesses his famous wit to demolish the supposed boundary between art and criticism. Subtitled *Upon the Importance of Doing Nothing and Discussing Everything*, the essay takes the form of a leisurely dialogue between two characters: Ernest, who insists upon Wilde's own belief in art's freedom from societal mandates and values, and a quizzical Gilbert. With his playwright's ear for dialogue, Wilde champions idleness and contemplation as prerequisites to artistic cultivation. Beyond the well-known dictum of art for art's sake, Wilde's originality lays argument for the equality of criticism and art. For him, criticism is not subject to the work of art, but can in fact precede it: the artist cannot create without engaging his or her critical faculties first. And, as Wilde writes, "To the critic the work of art is simply a suggestion for a new work of his own." The field of art and criticism should be open to the

free play of the mind, but Wilde plays seriously, even prophetically. Writing in 1891, he foresaw that criticism would have an increasingly important role as the need to make sense of what we see increases with the complexities of modern life. It is only the fine perception and explication of beauty, Wilde suggests, that will allow us to create meaning, joy, empathy, and peace out of the chaos of facts and reality.

**Cosmopolitan Criticism** Fairleigh Dickinson Univ Press

Known for his poetic transformation of New England and nature, Robert Frost has retained his position through the years as one of the essential American poets of the 20th century. This book explores his classic works, including *The Road Not Taken*, *Stopping by Woods on a Snowy Evening*, and *The Death of the Hired Man*.

**The Soul of Man Under Socialism and Selected Critical Prose** BEYOND BOOKS HUB

In this book, one of Italy's most important and original contemporary philosophers considers the status of art in the modern era. He probes the meaning and historical consequences of the indefinite continuation of art in what Hegel called a "self-annulling" mode, in the process offering an imaginative reinterpretation of the history of aesthetics from Kant to Heidegger.

**The Artist in His Criticism** New York Review of Books

Presents a collection of Oscar Wilde's book reviews.

**Critical Writings of Oscar Wilde** The Critic as Artist (Upon the Importance of Doing Nothing and Discussing Everything)

Selection includes *The Portrait of Mr W.H.*, Wilde's defence of Dorian Gray, reviews, and the writings from 'Intentions' (1891): 'The Decay of Lying', 'Pen, Pencil, Poison', and 'The Critic as Artist'. Wilde is familiar to us as the ironic critic behind the social comedies, as the creator of the beautiful and doomed Dorian Gray, as the flamboyant aesthete and the demonised homosexual. This volume presents us with a different Wilde. Wilde emerges here as a deep and serious reader of literature and philosophy, and an eloquent and original thinker about society and art.

**The Critic as Humanist** Penguin UK

Witty, inspiring, and charismatic, Oscar Wilde is one of the Greats of English literature. Today, his plays and stories are beloved around the world. But it was not always so. His afterlife has given him the legitimacy that life denied him. Making Oscar Wilde reveals the untold story of young Oscar's career in Victorian England and post-Civil War America. Set on two continents, this book tracks a larger-than-life hero on an unforgettable adventure to make his name and gain international acclaim. 'Success is a science,' Wilde believed, 'if you have the conditions, you get the result.' Combining new evidence and gripping cultural history, Michèle Mendelssohn dramatizes

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Wilde's rise, fall, and resurrection as part of a spectacular transatlantic pageant. With superb style and an instinct for story-telling, she brings to life the charming young Irishman who set out to captivate the United States and Britain with his words and ended up conquering the world. Following the twists and turns of Wilde's journey, Mendelssohn vividly depicts sensation-hungry Victorian journalism and popular entertainment alongside racial controversies, sex scandals, and the growth of Irish nationalism. This ground-breaking revisionist history shows how Wilde's tumultuous early life embodies the story of the Victorian era as it tottered towards modernity. Riveting and original, *Making Oscar Wilde* is a masterful account of a life like no other.

*The Decay of Lying: And Other Essays* Courier Dover Publications

In 'The Decay of Lying' Oscar Wilde uses his decadent ideology in an attempt to reverse and therefore reject his audiences' 'normal' conceptualizations of nature, art and morality. Wilde's views of life and art are illustrated through the use of Platonic dialogue where the character Vivian takes on the persona of Wilde. Wilde's goal is to subvert the norm by reversing its values. Wilde suggests to us that society is wrong, not him. Calling on diverse examples - from Ancient Greek sculpture to contemporary paintings - Oscar Wilde's brilliant essay creates a witty, paradoxical world in which the only Art worth loving is that built on complete untruths.

Dubliners Yale University Press

Concise and illuminating articles explore Oscar Wilde's life and work in the context of the turbulent landscape of his time.

Gildan Media LLC aka G&D Media

“The role of the critic,” Daniel Mendelsohn writes, “is to mediate intelligently and stylishly between a work and its audience; to educate and edify in an engaging and, preferably, entertaining way.” His latest collection exemplifies the range, depth, and erudition that have made him “required reading for anyone interested in dissecting culture” (The Daily Beast). In *Ecstasy and Terror*, Mendelsohn once again casts an eye at literature, film, television, and the personal essay, filtering his insights through his training as a scholar of classical antiquity in illuminating and sometimes surprising ways. Many of these essays look with fresh eyes at our culture’s Greek and Roman models: some find an arresting modernity in canonical works (Bacchae, the Aeneid), while others detect a “Greek DNA” in our responses to national traumas such as the Boston Marathon

bombings and the assassination of JFK. There are pieces on contemporary literature, from the “aesthetics of victimhood” in Hanya Yanagihara’s *A Little Life* to the uncomfortable mixture of art and autobiography in novels by Henry Roth, Ingmar Bergman, and Karl Ove Knausgaard. Mendelsohn considers pop culture, too, in essays on the feminism of *Game of Thrones* and on recent films about artificial intelligence—a subject, he reminds us, that was already of interest to Homer. This collection also brings together for the first time a number of the award-winning memoirist’s personal essays, including his “critic’s manifesto” and a touching reminiscence of his boyhood correspondence with the historical novelist Mary Renault, who inspired him to study the Classics.

*Bloom's How to Write about Oscar Wilde* Mondial

Brown (English, Boston U.) places Wilde in the continuum of continental philosophy from Kant and Schiller through Kierkegaard and Nietzsche to Benjamin and Adorno, discussing his conception of art, its meaning, and the contradictory relations between art and the sphere of the ethical everyday. Annotation copyrighted by Book News, Inc., Portland, OR