

oscar wilde the critic as artist

Oscar Wilde the Critic as Artist: Exploring the Intersection of Criticism and Creativity

oscar wilde the critic as artist is not just a phrase but a profound insight into Wilde's unique approach to literary criticism. Unlike the dry, academic critiques that often dissect works with clinical precision, Wilde's criticism pulses with life, wit, and an undeniable artistic flair. To understand Wilde as a critic is to appreciate criticism not merely as judgment but as an art form in itself, where the critic becomes a creator, shaping ideas and influencing perceptions as powerfully as any novelist or playwright.

Oscar Wilde was a master of language, and his essays reveal a delightful blend of sharp intelligence and aesthetic sensitivity. His work, "The Critic as Artist," originally delivered as a dialogue in 1891, challenges traditional notions of criticism and art, emphasizing the creative role of the critic. Wilde's perspective encourages readers and critics alike to view criticism as a dynamic, imaginative act rather than a secondary or derivative practice.

Understanding Oscar Wilde the Critic as Artist

At the heart of Wilde's essay lies the idea that criticism and art are inseparable. Wilde provocatively argues that the act of criticism is itself a form of creation, where the critic's interpretation breathes new life into a work of art. This viewpoint was revolutionary in the late 19th century, as critics were typically seen as evaluators rather than creators.

Wilde believed that the critic must possess the same imaginative power as the artist to truly appreciate and enhance the original work. In his view, criticism should not degrade into mere faultfinding or academic nitpicking but should aspire to create beauty through insightful interpretation. This approach not only elevates the critic's role but also enriches the reader's experience of art.

The Dialogue Form: A Creative Approach to Criticism

One of the most fascinating aspects of "The Critic as Artist" is its structure as a dialogue between two characters, Gilbert and Ernest. This literary form itself reflects Wilde's belief in criticism as an art. Through their spirited exchange, Wilde explores contrasting views on art and criticism, engaging readers in a lively intellectual debate rather than presenting a dry treatise.

The dialogue format allows Wilde to showcase his wit and rhetorical skill, making complex philosophical ideas accessible and entertaining. It also demonstrates how criticism can be an imaginative and performative act, where language and ideas are crafted to provoke thought and delight.

The Philosophy Behind Wilde's Criticism

Wilde's philosophy on criticism ties closely to his broader aesthetic ideals, including the famous doctrine of "art for art's sake." He rejected the idea that art must serve moral, political, or utilitarian purposes. Instead, Wilde celebrated art's autonomy and beauty, and by extension, he saw criticism as an extension of this principle.

Criticism as an Artistic Interpretation

In Wilde's eyes, the critic is not just a judge but an interpreter who reveals hidden dimensions of a work. This interpretation is not fixed; it is fluid and subjective, reflecting the critic's unique vision. Wilde wrote, "It is the critic, and not the life of the artist, that is the true creative force in art." This statement shifts the focus from the artist's biography or intentions to the critic's imaginative response.

This idea encourages readers to embrace multiple perspectives and understand that art's meaning evolves with each new interpretation. Wilde's criticism thus becomes a living dialogue between the artwork, the critic, and the audience.

The Role of Beauty and Imagination

For Wilde, beauty was the ultimate goal of both art and criticism. He argued that the critic's primary task is to identify and celebrate the beauty in a work, guiding others to appreciate it as well. Imagination, then, is not only the artist's tool but also the critic's. The critic's imaginative engagement with a work allows for a richer and more nuanced appreciation.

This emphasis on beauty and imagination contrasts sharply with more utilitarian or moralistic approaches to criticism prevalent at the time. Wilde's perspective invites us to see criticism as a joyful, creative process rather than a burdensome obligation.

Oscar Wilde the Critic as Artist in Modern Context

Today, Wilde's vision of criticism resonates strongly with contemporary ideas about the role of critics and the nature of interpretation. In an age where voices from diverse backgrounds contribute to the discourse on art, Wilde's insistence on the critic's creative role encourages openness and innovation.

Applying Wilde's Ideas to Contemporary Criticism

Modern critics can learn much from Wilde's approach. Instead of striving for objectivity or definitive judgments, embracing the subjective and imaginative aspects of criticism can lead to richer dialogues about art. Critics who write with wit, personality, and insight—as Wilde did—can inspire

audiences and deepen appreciation for art in all its forms.

By treating criticism itself as an art, we also acknowledge the emotional and intellectual engagement that great criticism demands. Wilde's model encourages critics to experiment with style and form, making criticism not only informative but also entertaining and thought-provoking.

Wilde's Influence on Literary and Art Criticism

Oscar Wilde's legacy as a critic has influenced generations of writers and thinkers. His essays and dialogues continue to be studied not only for their content but also for their unique style. Wilde's blending of aesthetics, philosophy, and literary criticism paved the way for more creative and personal approaches to evaluating art.

Wilde's work reminds us that criticism is never neutral. It is shaped by the critic's personality, values, and creativity. Recognizing this can help readers approach critiques with a more nuanced understanding, appreciating the critic as an artist in their own right.

Tips for Embracing the Critic as Artist Mindset

If you're interested in adopting some of Wilde's ideas in your own appreciation or practice of criticism, here are a few tips inspired by his philosophy:

- **Read with Imagination:** Approach works of art not just for what they are but for what they might mean. Let your mind wander and make connections beyond the obvious.
- **Write with Style:** Infuse your critiques with personality and wit. Remember that how you say something can be as important as what you say.
- **Celebrate Beauty:** Focus on what makes a work beautiful or moving, even if it's unconventional. Highlighting beauty enriches the reader's experience.
- **Embrace Subjectivity:** Don't be afraid to share your personal response. Criticism is a conversation, not a verdict.
- **Engage in Dialogue:** Be open to different perspectives and see criticism as an ongoing exchange rather than a final judgment.

Oscar Wilde the critic as artist offers a timeless reminder that criticism is more than evaluation—it is a creative act that shapes how art is understood and appreciated. His ideas continue to inspire those who seek to engage with art on a deeper, more imaginative level, proving that the critic's pen can be as powerful and beautiful as the artist's brush.

Frequently Asked Questions

What is the main theme of Oscar Wilde's essay 'The Critic as Artist'?

The main theme is the relationship between art and criticism, where Wilde argues that criticism is an art form in itself and that the critic plays a creative and imaginative role in interpreting and appreciating art.

How does Oscar Wilde define the role of the critic in 'The Critic as Artist'?

Wilde defines the critic as an artist who uses imagination and creativity to enhance the experience of art, suggesting that criticism is not merely judgment but an active, artistic engagement with the work.

What is the significance of the dialogue format in 'The Critic as Artist'?

The dialogue format allows Wilde to present multiple perspectives on art and criticism, making the essay more dynamic and illustrating the interplay of ideas between characters, which reflects the complexity of aesthetic judgment.

How does Wilde contrast the artist and the critic in the essay?

Wilde suggests that the artist creates the original work, but the critic completes it by interpreting and adding meaning through their imaginative response, thus both are essential to the life of art.

Why does Oscar Wilde believe criticism should be considered an art?

Wilde believes criticism requires creativity, sensitivity, and imagination, qualities traditionally associated with art, and that a critic shapes the way art is understood and valued by society.

In 'The Critic as Artist', what is Wilde's view on the objectivity of art criticism?

Wilde challenges the idea of objective criticism, arguing that criticism is inherently subjective and that personal interpretation plays a crucial role in understanding and appreciating art.

How does 'The Critic as Artist' reflect Oscar Wilde's aesthetic philosophy?

The essay embodies Wilde's belief in 'art for art's sake', emphasizing beauty, creativity, and the importance of individual perception in both creating and critiquing art.

What impact did 'The Critic as Artist' have on literary criticism and aesthetic theory?

Wilde's essay influenced modern views on criticism by elevating the critic's role, inspiring a more creative and interpretive approach to literary and artistic analysis rather than purely evaluative or moralistic judgments.

Additional Resources

Oscar Wilde *The Critic as Artist: An Analytical Exploration of Wilde's Aesthetic Philosophy*

oscar wilde the critic as artist stands as a seminal work in the realm of literary and art criticism, reflecting Wilde's distinctive approach to aesthetics and the function of criticism itself. Written in the late 19th century, this essay not only challenges traditional notions of criticism but also elevates the critic to the status of a creative artist. Wilde's treatise serves as a cornerstone for understanding his broader contributions to art, literature, and cultural theory, making it a vital subject for scholars, critics, and readers interested in the interplay between art and criticism.

Understanding Oscar Wilde's Vision in *The Critic as Artist*

At its core, **The Critic as Artist** articulates Wilde's belief that criticism is not a secondary or derivative activity but a form of creative expression equal to the production of art itself. Unlike conventional critics who merely evaluate or judge, Wilde posits that the critic must engage imaginatively and artistically with the work, transforming criticism into an art form. This perspective was revolutionary in the context of Victorian England's often rigid distinctions between artist and critic.

Wilde's argument is framed as a dialogue between two characters, Gilbert and Ernest, who debate the nature and value of criticism. Through their conversation, Wilde explores complex ideas about beauty, creativity, and interpretation. He asserts that the critic, through imaginative engagement and intellectual insight, can create new meanings and enrich the experience of art for audiences, thereby becoming an artist in his own right.

The Role of the Critic in Art and Literature

Wilde's essay challenges the traditional hierarchy that places the creator above the critic. He suggests that the critic's role transcends mere analysis or judgment and involves a creative process akin to that of the artist. This notion is significant because it redefines the critic's function as an active participant in the artistic dialogue rather than a passive observer.

By emphasizing the imaginative and creative aspects of criticism, Wilde aligns the critic's work with the principles of aestheticism—a movement that values art for art's sake and prioritizes beauty and form over moral or utilitarian functions. Wilde's championing of aestheticism is evident throughout

The Critic as Artist, where he argues that the critic's engagement with art must be guided by a pursuit of beauty and artistic truth.

Comparative Perspectives: Wilde versus Traditional Criticism

To fully grasp the impact of *The Critic as Artist*, it is useful to compare Wilde's ideas with those of traditional critics. Whereas classical criticism often emphasized moral evaluation or historical context, Wilde's approach is more subjective and focused on the emotional and imaginative response to art. This shift prioritizes the critic's personal interpretation and creative insight rather than an objective standard of judgment.

Moreover, Wilde's perspective anticipates modern theoretical frameworks such as reader-response criticism and deconstruction, which also emphasize the role of interpretation in shaping meaning. His insistence on the creative power of the critic prefigures contemporary debates on the fluidity of meaning and the participatory nature of art.

Key Features of Wilde's Criticism in *The Critic as Artist*

Wilde's essay incorporates several distinctive features that underscore his innovative approach to criticism:

- **Dialogic Structure:** The use of a dialogue allows Wilde to present multiple viewpoints and engage readers in a dynamic exploration of ideas.
- **Emphasis on Imagination:** Wilde views imagination as central to both artistic creation and critical interpretation, blurring the boundaries between these roles.
- **Aestheticism as Philosophy:** The essay encapsulates Wilde's commitment to aestheticism, valuing beauty and style above moral or didactic concerns.
- **Criticism as Creation:** Wilde elevates criticism to an act of creation, where the critic reinterprets, redefines, and even enhances the original artwork.
- **Rejection of Didacticism:** The essay opposes the tendency to moralize art, advocating instead for appreciation based on artistic merit and emotional resonance.

Implications for Contemporary Criticism and Art Theory

The ideas presented in *The Critic as Artist* have enduring relevance in contemporary discourse on art and literature. Wilde's model encourages critics to embrace subjectivity and creativity, fostering a more vibrant and nuanced engagement with artistic works. This approach challenges critics to move beyond mere evaluation and to participate actively in the artistic process.

In the digital age, where art criticism often takes place across diverse media platforms, Wilde's vision invites a reconsideration of how criticism can itself be a form of artistic expression. From video essays to interactive reviews, the critic's role as an artist finds new manifestations, echoing Wilde's assertion that critical creativity is integral to the cultural ecosystem.

Oscar Wilde The Critic as Artist: Broader Cultural and Historical Context

Wilde's essay emerges from the fin-de-siècle period, a time characterized by significant shifts in art, literature, and social values. The aesthetic movement, of which Wilde was a leading figure, sought to break free from Victorian moralism and embrace a more liberated, beauty-focused artistic ethos. *The Critic as Artist* reflects these aspirations by advocating for a criticism that celebrates art's intrinsic qualities rather than serving external agendas.

This context is crucial for understanding the radical nature of Wilde's ideas. His critique of traditional criticism parallels broader challenges to established norms in art and society, including debates about the role of the artist, the function of art, and the nature of beauty. Wilde's essay thus serves as both a theoretical manifesto and a cultural statement, capturing the spirit of an era in transition.

Pros and Cons of Wilde's Critical Philosophy

While Wilde's vision of the critic as an artist has been celebrated for its creativity and insight, it also presents certain challenges:

1. Pros:

- Encourages innovative and imaginative approaches to criticism.
- Elevates the status of criticism, recognizing its creative potential.
- Promotes a deeper emotional and aesthetic engagement with art.

2. Cons:

- May blur boundaries between objective analysis and subjective interpretation.
- Could lead to overly personal or idiosyncratic criticism lacking broad applicability.
- Risks undervaluing historical, social, or political contexts in favor of aesthetic concerns.

These considerations highlight the ongoing tension in art criticism between objective evaluation and creative interpretation—a tension that Wilde's essay provocatively foregrounds.

Oscar Wilde the critic as artist remains a vital text for anyone interested in the philosophy of art and the evolving role of criticism. Its influence resonates across literary studies, art theory, and cultural criticism, inviting readers to reconsider the boundaries between creation and critique and to appreciate the critic's potential as an artist in their own right.

Oscar Wilde The Critic As Artist

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oscar wilde the critic as artist: *The Critic as Artist* Oscar Wilde, 2019-05-21 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.

oscar wilde the critic as artist: *Oscar Wilde* Peter Raby, 1988-11-24

oscar wilde the critic as artist: *Oscar Wilde's Decorated Books* Nicholas Frankel, 2000 With extensive reference to and exposition on Wilde's theoretical writings and letters, Frankel shows that, far from being marginal elements of the literary text, these decorative devices were central to Wilde's understanding of his own writings as well as to his aesthetic theory of language. Extensive illustrations support Frankel's arguments..

oscar wilde the critic as artist: *Die Kunst ist tot. Lang lebe die Schönheit!* Andres C. Pizzinini, 2021-03-25 Dieses Werk zeichnet den verzweigten Weg der künstlerischen Moderne nach. Die Moderne wurde nicht überwunden, sondern reicht bis in unsere Tage. Wenn der Gestus avantgardistischer Negation zu Beginn des 20. Jahrhunderts noch von einer sozialen Utopie angetrieben war, so verselbstständigte sich die Negation allmählich und wurde schließlich zur selbstreferenziellen Protestpose. Die gesellschaftliche Marginalität von zeitgenössischer Kunst ist der Indikator ihres nahen Verschwindens. Eine neue Schönheit hat schon ihre Wurzeln geschlagen und steht im ersten Morgenlicht.

oscar wilde the critic as artist: *The Critic As Artist* Oscar Wilde, 2014-08-21 *The Critic as Artist* is an essay by Oscar Wilde, containing the most extensive statements of his aesthetic

philosophy. A dialogue in two parts, it is by far the longest one included in his collection of essays titled *Intentions* published in May 1891. *The Critic as Artist* is a significantly revised version of articles that first appeared in the July and September issues of *The Nineteenth Century*, originally entitled *The True Function and Value of Criticism*. The essay is a conversation between its leading voice Gilbert and Ernest, who suggests ideas for Gilbert to reject. The essay sets to collapse the distinction between fine art and criticism cherished by artists and critics such as Matthew Arnold and James Abbott McNeill Whistler - only critical faculty enables any artistic creation at all, while criticism is independent of the object it criticises and not necessarily subject to it. The essay champions contemplative life to the life of action. According to Gilbert, scientific principle of heredity shows we are never less free, never have more illusions than when we try to act with some conscious aim in mind. Critical contemplation is guided by conscious aesthetic sense as well as by the soul. The soul is wiser than we are, writes Wilde, it is the concentrated racial experience revealed by the imagination. Criticism is above reason, sincerity and fairness; it is necessarily subjective. It is increasingly more to criticism than to creation that future belongs as its subject matter and the need to impose form on chaos constantly increases. It is criticism rather than emotional sympathies, abstract ethics or commercial advantages that would make us cosmopolitan and serve as the basis of peace.

oscar wilde the critic as artist: Oscar Wilde Bruce Bashford, 1999 In the second half of Bashford's book, he looks at Wilde's criticism as an expression of humanism.--BOOK JACKET.

oscar wilde the critic as artist: The Critic is Artist Donald Burton Kuspit, 1984

oscar wilde the critic as artist: Plays, Prose Writings and Poems. Oscar Wilde Oscar Wilde, 1950

oscar wilde the critic as artist: Sex Scandal William A. Cohen, 1996 Never has the Victorian novel appeared so perverse as it does in these pages - and never has its perversity seemed so fundamental to its accomplishment. By viewing this fiction alongside the most alarming public scandals of the day, Cohen exposes both the scandalousness of this literature and its sexiness. In narratives ranging from *Great Expectations* to the Boulton and Park sodomy scandal of 1870-71, from Eliot's and Trollope's novels about scandalous women to Oscar Wilde's writing and his trials for homosexuality. Cohen shows how, in each instance, sexuality appears couched in coded terms. He identifies an assortment of cunning narrative techniques used to insinuate sex into Victorian writing, demonstrating that even as such narratives air the scandalous subject, they emphasize its unspeakable nature. Written with an eye toward the sex scandals that still whet the appetites of consumers of news and novels, this work is suggestive about our own modes of imagining sexuality today and how we arrived at them.--BOOK JACKET.

oscar wilde the critic as artist: The Powers of Distance Amanda Anderson, 2001-08-19 Gender, modernity, and detachment: domestic ideals and the case of Charlotte Brontë's *Villette* -- Cosmopolitanism in different voices: Charles Dickens's *Little Dorrit* and the hermeneutics of suspicion -- Disinterestedness as a vocation: revisiting Matthew Arnold -- The cultivation of partiality: George Eliot and the Jewish question -- Manners before morals: Oscar Wilde and epigrammatic detachment.

oscar wilde the critic as artist: The Critics As Artist By Oscar Wilde Oscar Wilde, 2019-01-16 *The Critics As Artist By Oscar Wilde* is an unchanged, high-quality reprint of the original edition of 1881. Hansebooks is editor of the literature on different topic areas such as research and science, travel and expeditions, cooking and nutrition, medicine, and other genres. As a publisher we focus on the preservation of historical literature. Many works of historical writers and scientists are available today as antiques only. Hansebooks newly publishes these books and contributes to the preservation of literature which has become rare and historical knowledge for the future.

oscar wilde the critic as artist: The "beauty truths" of literature Gerhard Wagner, 2001

oscar wilde the critic as artist: Encyclopedia of the Essay Tracy Chevalier, 2012-10-12 This groundbreaking new source of international scope defines the essay as nonfictional prose texts of between one and 50 pages in length. The more than 500 entries by 275 contributors include entries

on nationalities, various categories of essays such as generic (such as sermons, aphorisms), individual major works, notable writers, and periodicals that created a market for essays, and particularly famous or significant essays. The preface details the historical development of the essay, and the alphabetically arranged entries usually include biographical sketch, nationality, era, selected writings list, additional readings, and anthologies

oscar wilde the critic as artist: Literarische Journalisten - Journalistische Literaten

Fanny Opitz, 2021-05-10 Während der hemdsärmelige Reporter lediglich für den Tag schreibt, schafft der Literat Texte für die Ewigkeit. Mit diesem über Jahrhunderte tradierten Klischee brechen zwei Autoren ganz bewusst, die in beiden Bereichen erfolgreich sind: Joseph Roth und Tom Wolfe – in Personalunion Journalisten wie Literaten – hinterfragen den Wertungsunterschied, der gemeinhin zwischen den Bereichen gemacht wird. Fanny Opitz zeichnet die diskursiven Umfeldler nach, in denen die Debatte um die Leistung von Journalismus und Literatur breit geführt wurde: im Deutschland der 1920er Jahre im Kontext der gesamtulturellen Strömung der Neuen Sachlichkeit und im US-amerikanischen New Journalism der 1960er und 1970er Jahre.

oscar wilde the critic as artist: *The Critical Imagination* James Grant, 2013-04-11 *The Critical Imagination* is a study of metaphor, imaginativeness, and criticism of the arts. Since the eighteenth century, many philosophers have argued that appreciating art is rewarding because it involves responding imaginatively to a work. Literary works can be interpreted in many ways; architecture can be seen as stately, meditative, or forbidding; and sensitive descriptions of art are often colourful metaphors: music can 'shimmer', prose can be 'perfumed', and a painter's colouring can be 'effervescent'. Engaging with art, like creating it, seems to offer great scope for imagination. Hume, Kant, Oscar Wilde, Roger Scruton, and others have defended variations on this attractive idea. In this book, James Grant critically examines it. The first half explains the role imaginativeness plays in criticism. To do this, Grant answers three questions that are of interest in their own right. First, what are the aims of criticism? Is the point of criticizing a work to evaluate it, to explain it, to modify our response to it, or something else? Second, what is it to appreciate art? Third, what is imaginativeness? He gives new answers to all three questions, and uses them to explain the role of imaginativeness in criticism. The book's second half focuses on metaphor. Why are some metaphors so effective? How do we understand metaphors? Are some thoughts expressible only in metaphor? Grant's answers to these questions go against much current thinking in the philosophy of language. He uses these answers to explain why imaginative metaphors are so common in art criticism. The result is a rigorous and original theory of metaphor, criticism, imaginativeness, and their interrelations.

oscar wilde the critic as artist: Cultural Criticism in the Netherlands, 1933-1940 Jacob Boas, 2020-08-17 In *Cultural Criticism in the Netherlands, 1933-40*, Jacob Boas offers a broad selection of the newspaper columns of legendary Dutch cultural critic Menno ter Braak. Ter Braak's columns are noteworthy not only for their distinctive treatment of disparate cultural components ranging from literature to the social sciences, but also for the light they throw on the extent to which politics intruded on the cultural sphere in the years prior to the outbreak of war. Ter Braak set a standard for literary criticism of surpassing quality. Moreover, a staunch advocate of democracy, the critic joined the battle against fascism, urging fellow intellectuals to rise to the occasion. The 'conscience of Dutch letters' killed himself on the eve of the German occupation, May 1940.

oscar wilde the critic as artist: *Oscar Wilde's Oxford Notebooks* Philip E. Smith II, Michael Helfand, 2025-03-31 *Oscar Wilde's Oxford Notebooks*, which was originally published in 1989, was the first publication of Oscar Wilde's Notebook on History and Philosophy and his Commonplace Book, which he began to keep while a student at Oxford between 1874 and 1879, will forever alter critical perceptions of Wilde's intentions and achievements. Containing records of his education and reading - quotations and paraphrases of other writers and Wilde's own analytical and descriptive notes, comments, and fragmentary drafts - the notebooks show the intellectual influences he absorbed while in his early twenties. In a critical commentary the editors argue that from these sources Wilde developed a synthesis of Spencerian evolutionary theory and Hegelian philosophy that

shaped his aesthetic and critical theories, his political ideals, and the themes of his most important fiction. Wilde's synthesis, the editors contend, incorporated the views of scientists and social scientists like T. H. Huxley, Charles Darwin, W. K. Clifford, John Tyndall, E. B. Tylor, and Herbert Spencer, historians like H. T. Buckle, W. H. Lecky, and Ernest Renan, and the English Hegelians, Benjamin Jowett and William Wallace. Using this synthesis, Wilde confronted the major controversies of late Victorian intellectual life: the relation of mind and matter in philosophy, the origin and development of culture, and the roles of artist and critic in the improvement of society. In addition to scrupulous annotation, this book provides a description of the manuscripts, historical evidence for dating, an introduction that describes the intellectual influence of Wilde's parents and their circle in Dublin, and a commentary that identifies the sources in the notebooks and substantially reinterprets Wilde's criticism and fiction. An insightful and original study that will appeal to Wilde scholars, literary critics, and intellectual historians of the 19th century, the book provides a fresh look into the intellectual development of Wilde and reveals him to be a learned, radical humanist whose artistic and intellectual growth occurred within, and is representative of, the transformation of English cultural criticism after Darwin.

oscar wilde the critic as artist: *Beauty and the Beast* , 2020-10-12 1994 marked the centenary of the deaths of Walter Pater, Christina Rossetti and Robert Louis Stevenson, and *Beauty and the Beast* is largely devoted to an exploration of aspects of their lives and their writings, and the role they played in the development of British literature. Both individually and as a group, these writers offer interesting opportunities to investigate a distinctive ambivalence in the literature of the last three decades of the nineteenth century. Thus we may observe how Pater as the founder of Aestheticism in British literature addressed the Victorian dilemma how to live in Marius the Epicurean; how Rossetti's poetry expresses both spiritual and erotic tendencies, while Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* is perhaps the epitome of the fin-de-siècle tension between good and evil, beauty and beast. Yet the scope of this book also includes an examination of the relationships between these three authors and their contemporaries, and of their setting, on the British Isles as well as on the Continent. Thus George Moore makes his appearance, next to Anton Chekhov, Arthur Schnitzler, Oscar Wilde, Alain Fournier and Louis Couperus. The various discussions of these French, German, Russian, Italian, Irish and Dutch connections in this book reflect the international setting of the European fin-de-siècle as a background against which the theme of *Beauty and the Beast* is discussed. Contributors are: Wim Tigges, C.C. Barfoot, Jan Marsh, Valeria Tinkler-Villani, Amanda Gilroy, Peter van de Kamp, Billie Andrew Inman, Laurel Brake, Peter Costello, Ans Kabel, Douglas S. Mack, Tim Youngs, Neil Cornwell, Sjeff Houppermans, Jacques B.H. Alblas, John Stokes, Susan de Sola Rodstein.

oscar wilde the critic as artist: *Perspectives on Criticism* Ed. Mohit K. Ray, 2002
Philosophical Speculations About The Origin Of Poetry And The Nature And Function Of Criticism Have Engaged The Attention Of Poets And Critics For Over 2500 Years In The West And Still There Is No Consensus Either Regarding The Mysterious Process Of Creation Or The Proper Function Of Literary Criticism. One Reason, Of Course, Is That There Is A Lack Of Definiteness Both About The Nature Of The Object And About The Tools For Judging It. Unlike An Architecture A Temple Or A Mosque A Literary Work Does Not Conveniently Exist In Space And Time. Paradoxically, Though Frozen In Time It Transcends Time. The Problem Is Further Complicated By The Fact That Since Reading A Poem Is An Aesthetic Experience We Cannot Read The Same Poem Twice, Because During The Period Intervening Between The First Reading And The Second We Have Changed. However, In Recent Years, Particularly During The Second Half Of The Twentieth Century Literary Criticism Has Burgeoned Into Too Many Schools And Theories Resulting In A Complete Critical Anarchy. In This Period Of Confusion, Standing On The Darkling Plain As We Are, We Must Focus On The Real Function Of Literature And Save Literature From Being A Casualty In The Cross-Fire Of Literary Theories. Literary Criticism Is A Discourse On Literature, An Art Of Judging Literature And Deciding How Far And For What Reasons A Literary Work Is Good Or Bad, Great Or Useless. In Fact, The Term Criticism Is Derived From The Greek *Krino* Which Means To Judge And

Krites Which Means A Judge. We Should Never Lose Sight Of The Fact That Literary Criticism Must Be Literary Criticism. And The Literary Value Of A Work Must Be Judged By Literary Criteria Alone. The Essays Included In This Volume Constitute A Significant Body Of Literary Criticism In The True Sense Of The Term. Keeping Their Focus Sharply On The Literary Text The Critics, By Comparison And Analysis, Have Tried To Evaluate Different Authors And Their Works. In Their Wider Groupings They Have Also Embraced The Other Areas Such As The Relation Between Linguistics, Literary Criticism, Scholarship And Teaching, Etc.

oscar wilde the critic as artist: *The World in Paint* David Peters Corbett, 2004 This anonymous manuscript play has long been the subject of scholarly dispute regarding its relationship with Shakespeare's Richard II. This edition, which thoroughly re-examines the text, situates the play within its historical and political context, relating it to the genre of chronicle drama to which it belongs. The manuscript is of particular interest in that it appears to have been used in the playhouse over a considerable period of time and contains what seems to be evidence of the theatre practice of the time. The play is also of special interest for its skilful and original handling of source material which may well have influenced Shakespeare's Richard II. The extensive appendices drawn from Holinshed, Grafton and Stow provide the reader with the opportunity to investigate the manner in which the dramatist has shaped the material. The editors argue for the play's stage-worthiness and dramatic complexity, suggesting that its range both of dramatic tone and social inclusiveness indicate the work of a dramatist of considerable skill and subtlety, equal or superior to the Shakespeare of the Henry VI plays.

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