



# Art Of The Critic Later Nineteenth Century Art Of The Critic

**DP Hallahan**



## **Art Of The Critic Later Nineteenth Century Art Of The Critic:**

*The Art of the Critic: Later nineteenth century* Harold Bloom, 1985      **The Oxford Handbook of Oscar Wilde**  
, 2025-09-09 The Oxford Handbook of Oscar Wilde puts Wilde the Icon into an expansive literary and dramatic context It offers a readable guide to Wilde studies for the early twenty first century Its chapters reflect Wilde s status as a queer writer while filling in the gaps that this focus have left and looking forward to the next generation of critical studies on Wilde It is designed to appeal to students and those with a general interest in Wilde as well as professional academics Its comprehensive discussions of his writings show how these interact with and transfigure both their age and his life while providing readers with clear and extensive suggestions on approaches to reading thinking and writing about them It is organized in four sections Places Works Intellectual Contexts and Reception The first section on Places tells the story of Wilde s life and intellectual evolution through the places that defined its contours Dublin Oxford London America France and Italy The second section on Wilde s Works provides new and in depth directions to close reading Wilde s writing with generative ideas on the development style structure and significance of each of his major works The section on Intellectual Contexts brings together chapters on the main ideas and cultures of thought that shaped Wilde s thinking from late nineteenth century sexuality and fashion to the ancient world and Charles Darwin s theory of evolution The final section on Reception focuses on the central categories in which Wilde s works and life have been read and influenced cultural movements since his death Wilde s afterlife has been vibrant and chapters in this section include discussions of how he influenced camp and pop alongside the contentious textual history of his works      The Capitalist and the Critic Charles Molesworth, 2016-03-01 Shortly after the turn of the twentieth century the Metropolitan Museum of Art began an ambitious program of collection building and physical expansion that transformed it into one of the world s foremost museums an eminence that it has maintained ever since Two men of singular qualities and accomplishments played key roles in the Met s transformation J P Morgan America s leading financier and a prominent art collector and Roger Fry the headstrong English expert in art history who served as the Met s curator of painting Their complicated often contentious relationship embodies and illuminates the myriad tensions between commerce and art philanthropists and professional staff that a great museum must negotiate to define and fulfill its mission In this masterful multidisciplinary narrative Charles Molesworth offers the first in depth look at how Morgan and Fry helped to mold the cultural legacy of masterpieces of painting and the development of the encyclopedic museum Structuring the book as a joint biography Molesworth describes how Morgan used his vast wealth to bring European art to an American citizenry while Fry brought high standards of art history from the world of connoisseurs to a general public Their clashes over the purpose and functions of the Met which ultimately led to Fry s ouster reveal the forces personal and societal that helped to shape the Metropolitan Museum and other major American cultural institutions during the twentieth century      George Inness and the Science of Landscape Rachael Z. DeLue, 2008-09-15

George Inness 1825-94 long considered one of America's greatest landscape painters has yet to receive his full due from scholars and critics. A complicated artist and thinker, Inness painted stunningly beautiful evocative views of the American countryside. Less interested in representing the details of a particular place than in rendering the subjective mystery of nature, Inness believed that capturing the spirit or essence of a natural scene could point to a reality beyond the physical or, as Inness put it, the reality of the unseen. Throughout his career, Inness struggled to make visible what was invisible to the human eye by combining a deep interest in nineteenth-century scientific inquiry including optics, psychology, physiology, and mathematics with an idiosyncratic brand of mysticism.

Rachael Ziady DeLue's *George Inness and the Science of Landscape*, the first in-depth examination of Inness's career to appear in several decades, demonstrates how the artistic, spiritual, and scientific aspects of Inness's art found expression in his masterful landscapes. In fact, Inness's practice was not merely shaped by his preoccupation with the nature and limits of human perception; he conceived of his labor as a science in its own right. This lavishly illustrated work reveals Inness as profoundly invested in the science and philosophy of his time and illuminates the complex manner in which the fields of art and science intersected in nineteenth-century America. Long awaited, this reevaluation of one of the major figures of nineteenth-century American art will prove to be a seminal text in the fields of art history and American studies.

*A History of Modern Criticism 1750-1950: Volume 2, The Romantic Age* René Wellek, 1981-08-13 *The Critic*, 1884 *The Cambridge History of Literary Criticism: Volume 7, Modernism and the New Criticism* George Alexander Kennedy, 1989 The history of the most hotly debated areas of literary theory including structuralism and deconstruction

**T.S. Eliot's *The Waste Land*** Harold Bloom, 2007 A collection of essays analyzing Eliot's *The Waste Land*, including a chronology of his works and life

**John Steinbeck and the Critics** John Ditsky, 2000 This resource offers a fascinating survey of the changing fortunes of Steinbeck's critical reputation.

**Criticism**

**The Palgrave Encyclopedia of Victorian Women's Writing** Lesa Scholl, Emily Morris, 2022-12-15 Since the late twentieth century, there has been a strategic campaign to recover the impact of Victorian women writers in the field of English literature. However, with the increased understanding of the importance of interdisciplinarity in the twenty-first century, there is a need to extend this campaign beyond literary studies in order to recognise the role of women writers across the nineteenth century, a time that was intrinsically interdisciplinary in approach to scholarly writing and public intellectual engagement.

**Shirakaba and Japanese Modernism** Erin Schoneveld, 2019-01-04 *Shirakaba and Japanese Modernism* examines the most significant Japanese art and literary magazine of the early twentieth century, *Shirakaba* (White Birch, 1910-1923). In this volume, Erin Schoneveld explores the fluid relationship that existed between different types of modern visual media, exhibition formats, and artistic practices embraced by the *Shirakaba* and White Birch Society. Schoneveld provides a new comparative framework for understanding how the avant-garde pursuit of individuality during Japan's Taishō period stood in opposition to state-sponsored modernism and how this played out in the emerging media of art magazines. This book analyzes key moments in modern

Japanese art and intellectual history by focusing on the artists most closely affiliated with Shirakaba including Takamura Kitarō Umehara Ryūzaburō and Kishida Ryūsei who selectively engaged with and transformed modernist idioms of individualism and self-expression to create a new artistic style that gave visual form to their own subjective reality Drawing upon archival research that includes numerous articles images and exhibitions reviews from Shirakaba as well as a complete translation of Yanagi Sōetsu's seminal essay *The Revolutionary Artist* Kakumei no gaka Schoneveld demonstrates that contrary to the received narrative that posits Japanese modernism as merely derivative the debate around modernism among Japan's early avant-garde was lively contested and self-reflexive

**The Duchess of Malfi (International Student Edition) (Norton Critical Editions)** John Webster, 2016-04-04 The great English Renaissance tragedy violent powerful unforgettable in a freshly edited and annotated student edition This Norton Critical Edition of John Webster's 1612-13 tragedy offers a newly edited and annotated text together with a full introduction and illustrative materials intended for student readers The Duchess of Malfi's themes of love loyalty and betrayal have resonated through the centuries making this a perennially popular play with audiences and readers alike This volume includes a generous selection of supporting materials among them Webster's likely sources for the play William Painter George Whetstone Simon Goulart and Thomas Beard as well as related works by Webster and George Withers on widows funerals and memorializing death A generous selection from Mark H. Curtis's classic essay *The Alienated Intellectuals of Early Stuart England* tells readers as much about the character of Bosola as it does about his creator Henry Fitzgeffrey 1617 and Horatio Busino 1618 provide early responses to the play Criticism is thematically organized to provide readers with a clear sense of The Duchess of Malfi's central themes of dramaturgy the politics of family court and religion and gender Also included are essays on contemporary reimaginings of the play and its critical reception over time Contributors include Don D. Moore Inga Stina Ewbank Christina Luckyj Barbara Correll D. C. Gunby Lee Bliss Rowland Wymer Brian Chalk Theodora Jankowski and Pascale Aebischer A selected bibliography is also included

**Impressionists in England (Routledge Revivals)** Kate Flint, 2016-02-05 First published in 1984 The late nineteenth and early twentieth centuries represent not only an era of rapidly changing artistic methods but a crucial evolution in art criticism This book gathers together a wide range of the criticism that greeted the work of the Impressionist artists in the English Press The selected examples of praise and antagonism reflect the sentiments expressed in the comments of prominent newspaper and periodical critics The selection shows the importance of Impressionist art to English art criticism and wide comprehension of the formal qualities in painting It also demonstrates how forward-looking critics created new criteria for the discussion of modern painting

*Encyclopedia of the Romantic Era, 1760-1850* Christopher John Murray, 2004 Review Written to stress the crosscurrent of ideas this cultural encyclopedia provides clearly written and authoritative articles Thoughts themes people and nations that define the Romantic Era as well as some frequently overlooked topics receive their first encyclopedic treatments in 850 signed articles with bibliographies and coverage of

historical antecedents and lingering influences of romanticism Even casual browsers will discover much to enjoy here The Top 20 Reference Titles of the Year American Libraries May 2004     A History of Literary Criticism M. A. R. Habib, 2008-04-15 This comprehensive guide to the history of literary criticism from antiquity to the present day provides an authoritative overview of the major movements figures and texts of literary criticism as well as surveying their cultural historical and philosophical contexts Supplies the cultural historical and philosophical background to the literary criticism of each era Enables students to see the development of literary criticism in context Organised chronologically from classical literary criticism through to deconstruction Considers a wide range of thinkers and events from the French Revolution to Freud s views on civilization Can be used alongside any anthology of literary criticism or as a coherent stand alone introduction     *The "I" and the "Eye"* Pragyan Rath, 2011-05-25 The paradigmatic moment of the opposition between the verbal and the visual arts may be seen in Lessing s treatise on the Laoco n sculptural group written in 1766 a moment that is identified within a historical framework of modern aesthetics that begins     Dictionary of Biblical Criticism and Interpretation Stanley E. Porter, 2007-01-24 First Published in 2007 Routledge is an imprint of Taylor Francis an informa company     *The Critic* Jeannette Leonard Gilder, Joseph Benson Gilder, 1896     **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 Gropings They Have Also Embraced The

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