

Pen, Pencil And Poison A Study In Green

Oscar Wilde



Pen Pencil And Poison A Study In Green

Professor Jason Camlot



Pen Pencil And Poison A Study In Green:

Pen, Pencil and Poison a Study in Green Oscar Wilde, 2012-10-25 It has constantly been made a subject of reproach against artists and men of letters that they are lacking in wholeness and completeness of nature As a rule this must necessarily be so That very concentration of vision and intensity of purpose which is the characteristic of the artistic temperament is in itself a mode of limitation To those who are preoccupied with the beauty of form nothing else seems of much importance Yet there are many exceptions to this rule Rubens served as ambassador and Goethe as state councillor and Milton as Latin secretary to Cromwell Sophocles held civic office in his own city the humourists essayists and novelists of modern America seem to desire nothing better than to become the diplomatic representatives of their country and Charles Lamb s friend Thomas Griffiths Wainewright the subject of this brief memoir though of an extremely artistic temperament followed many masters other than art being not merely a poet and a painter an art critic an antiquarian and a writer of prose an amateur of beautiful things and a dilettante of things delightful but also a forger of no mean or ordinary capabilities and as a subtle and secret poisoner almost without rival in this or any age PEN, Pencil, and Poison: a Study in Green Oscar Wilde, 2014-05-06 Oscar Wilde 1854 1900 was an Irish writer and poet After writing in different forms throughout the 1880s he became one of London s most popular playwrights in the early 1890s He is remembered for his epigrams his novel The Picture of Dorian Gray his plays and the circumstances of his imprisonment and early death n Pen Pencil and Poison A Study in Green Wilde identifies with the artist forger and poisoner Thomas Griffiths Wainewright In Wilde s portrait of Wainewright artistic sensibility and rebellion against society are two sides of the same coin Wainewright Wilde noted had that curious love of green which in individuals is always the sign of a subtle artistic temperament and in nations is said to denote a laxity if not a decadence of morals Synthetic green was created with arsenic during the Victorian era so the poisoner Wainewright had even more reason to like the colour **Intentions: The decay of lying; Pen, pencil, and poison; The critic as artist**

Oscar Wilde, 1909 **Pen, Pencil, and Poison** Oscar Wilde, 1889 **#MeToo and Modernism** Robin E. Field, Jerrica Jordan, 2023-01-16 MeToo and Modernism offers a blend of cultural historical literary and pedagogical responses applied to the themes behind today s ongoing MeToo Movement This volume is organized into four sections a three part chronological response in which scholars analyze literary understandings of how ripples of the MeToo Movement began to emerge in Modernist literature followed by a pedagogical section on how to incorporate such teachings in university classrooms Editors Robin E Field and Jerrica Jordan foreword the collection with an introduction answering the question of why such a volume is necessary in today s educational landscape The introduction summarizes the current scholarship regarding MeToo and Modernism while also uncovering the omissions particularly in approaching nonbinary or queer writers as well as writers of color that still exist as a response many of these essays attempt to approach these gaps Furthermore the introduction shows how more traditional Modernist writers including Woolf Forster Wells and Joyce served as forerunners of early glimmers of

the MeToo Movement in Modernist Literature

Queer Reading Practices and Sexology in Fin-de-Siècle Literature

Zsolt Bojti, 2025-07-28 This book scrutinises the production and transnational distribution of sexological knowledge at the turn of the century. The works of three transnationally mobile authors are in the focus: *The Picture of Dorian Gray* 1890/1891 and *Teleny* 1893 by and attributed to Oscar Wilde; *The True Story of a Vampire* 1894 by Count Stanislaus Eric Stenbock; and *Imre A Memorandum* 1906 by Edward Prime Stevenson. The textual analysis is governed by references in all four works to Hungarian culture to demonstrate how they conceptualised Hungarianness and same sex desire simultaneously in the light of the new classificatory science of sexualities coming from German speaking Central Europe. By foregrounding a timely literary angle and a culturalist approach, this book offers non Anglocentric insights not bound by either language or nationality to shed new light on the interdisciplinary reading practices of late Victorian subjects and the ways they contributed to the emergence of fin de siècle queer fiction.

Style and the Nineteenth-Century British Critic

Professor Jason Camlot, 2013-04-28 In analyzing the nonfiction works of writers such as John Wilson, J. S. Mill, De Quincy, Ruskin, Arnold, Pater, and Wilde, Jason Camlot provides an important context for the nineteenth-century critic's changing ideas about style, rhetoric, and technologies of communication. In particular, Camlot contributes to our understanding of how new print media affected the Romantic and Victorian critic's sense of self as he elaborates the ways nineteenth-century critics used their own essays on rhetoric and stylistics to speculate about the changing conditions for the production and reception of ideas and the formulation of authorial character. Camlot argues that the early 1830s mark the moment when a previously coherent tradition of pragmatic rhetoric was fragmented and redistributed into the diverse localized sites of an emerging periodicals market. Publishing venues for writers multiplied at midcentury, establishing a new stylistic norm for criticism, one that affirmed style as the manifestation of English discipline and objectivity. The figure of the professional critic soon subsumed the authority of the polyglot intellectual, and the later decades of the nineteenth century brought about a debate on aesthetics and criticism that set ideals of Saxon-rooted virile style against more culturally inclusive theories of expression.

Intentions

Oscar Wilde, 1904 *Extraordinary Aesthetes* Joseph Bristow, 2023-04-14 The fin de siècle not only designated the end of the Victorian epoch but also marked a significant turn towards modernism. *Extraordinary Aesthetes* critically examines literary and visual artists from England, Ireland, and Scotland whose careers in poetry, fiction, and illustration flourished during the concluding years of the nineteenth century. This collection draws special attention to the exceptional contributions that artists, poets, and novelists made to the cultural world of the late 1880s and 1890s. The essays illuminate a range of established, increasingly acknowledged, and lesser-known figures whose contributions to this brief but remarkably intense cultural period warrant close attention. Such figures include the critically neglected Mabel Dearmer, whose stunning illustrations appear in Evelyn Sharp's radical fairy tales for children. Equally noteworthy is the uncompromising short fiction of Ella D'Arcy, who played a pivotal role in editing the most famous journal of the 1890s, *The Yellow Book*. The discussion

extends to a range of legendary writers including Max Beerbohm Oscar Wilde and W B Yeats whose works are placed in dialogue with authors who gained prominence during this period Bringing women s writing to the fore Extraordinary Aesthetes rebalances the achievements of artists and writers during the rapidly transforming cultural world of the fin de siècle

Intentions Oscar Wilde, 2023-10-18 Intentions is a collection of essays and dialogues written by the Irish playwright and author Oscar Wilde First published in 1891 this work reflects Wilde s thoughts on various aspects of art criticism and aesthetics and it plays a significant role in shaping his aesthetic philosophy Wilde argues that art should exist for its own sake rather than having a moral or didactic purpose He champions the idea that art and beauty should not be constrained by utilitarian concerns In one of the essays The Critic as Artist Wilde explores the dynamic relationship between the artist the critic and the public He suggests that the critic rather than merely interpreting art has a creative role in understanding and reshaping it The collection contains several other essays including The Decay of Lying where Wilde famously champions the notion that Life imitates Art far more than Art imitates Life He challenges conventional ideas about realism in art and advocates for a more imaginative and idealized representation of life Wilde s wit and paradoxical thinking are prominent throughout Intentions making it not only a collection of aesthetic principles but also a delightful exploration of the relationships between art and society These essays were highly influential in the late 19th century and continue to be studied for their insights into aesthetics art and the creative process In summary Intentions by Oscar Wilde is a collection of essays and dialogues that expound Wilde s aesthetic philosophy emphasizing the importance of art for art s sake and the creative role of the critic It challenges conventional notions of realism in art and explores the interplay between art and life Wilde s eloquent and paradoxical writing style adds a layer of intellectual and literary richness to the collection

Collected Works of Oscar Wilde Oscar Wilde, 1909

Oscar Wilde as a Character in Victorian Fiction A. Kingston, 2007-12-25 This book documents how Oscar Wilde was appropriated as a fictional character by no less than thirty two of his contemporaries including such celebrated writers as Joseph Conrad Arthur Conan Doyle Henry James George Bernard Shaw and Bram Stoker

Lady Windermere's Fan Oscar Wilde, 1995 This series presents students with a library of outstanding plays many of which are otherwise unobtainable or available only in out of date or unannotated editions The texts are newly edited with modernized spelling and punctuation where appropriate and there are scholarly introductions and annotation Oscar Wilde was already one of the best known literary figures in Britain when he was persuaded to turn his extraordinary talents to the theatre Between 1891 and 1895 he produced a sequence of distinctive plays which spearheaded the dramatic renaissance of the 1890s and retain their power today The social comedies Lady Windermere s Fan A Woman of No Importance and An Ideal Husband offer a moving as well as witty dissection of society and its morals with a sharp focus on sexual politics By contrast the experimental symbolist Salome written originally in French was banned for public performance by the English censor Wilde s final dramatic triumph was his trivial comedy for serious people The Importance of Being Earnest arguably the

greatest farcical comedy in English **The Importance of Being Earnest and Other Plays** Oscar Wilde, 2008-04-17 Oscar Wilde was already one of the best known literary figures in Britain when he was persuaded to turn his extraordinary talents to the theatre This is the only fully annotated edition of Wilde's major plays which spearheaded the dramatic renaissance of the 1890s and retain their power today BOX TO GO ABOVE PLAYS Under the General Editorship of Dr Michael Corder of the University of York the texts of these plays have been newly edited and are presented with modernized spelling and punctuation In addition there is a scholarly introduction and detailed annotation *The Monstered Self* Eduardo González, 1992 Viewing stories and novels from an ethnographic perspective Eduardo González here explores the relationship between myth ritual and death in writings by Borges Vargas Llosa Cortázar and Roa Bastos He then weaves this analysis into a larger cultural fabric composed of the works of Chaucer Shakespeare Joyce Benjamin H G Wells Kafka Poe and others What interests González is the signature of authorial selfhood in narrative and performance which he finds willfully and temptingly disfigured in the works he examines horrific and erotic subservient and tyrannical charismatic and repellent Searching out the personal image and plot González uncovers two fundamental types of narrative one that strips character of moral choice and another in which characters' choices deprive them of personal autonomy and hold them in ritual bondage to a group Thus *The Monstered Self* becomes a study of the conflict between individual autonomy and the stereotypes of solidarity Written in a characteristically allusive elliptical style and drawing on psychoanalysis religion mythology and comparative literature *The Monstered Self* is in itself a remarkable performance one that will engage readers in anthropology psychology and cultural history as well as those specifically interested in Latin American narrative **Women Writers and the Artifacts of Celebrity in the Long Nineteenth Century** Maura Ives, Ann R. Hawkins, 2016-12-05 In 1788 the *Catalogue of Five Hundred Celebrated Authors of Great Britain Now Living* forecast a form of authorship that rested on biographical revelation and media saturation as well as literary achievement This collection traces the unique experiences of women writers within a celebrity culture that was intimately connected to the expansion of print technology and of visual and material culture in the nineteenth century The contributors examine a wide range of artifacts including prefaces portraits frontispieces birthday books calendars and gossip columns to consider the nature of women's celebrity and the forces that created it How did authors like Jane Austen the Countess of Blessington Louisa May Alcott Alice Meynell and Marie Corelli negotiate the increasing demands for public revelation of the private self How did gender shape the posthumous participation of women writers such as Jane Austen Ellen Wood Mary Elizabeth Braddon and Christina Rossetti in celebrity culture These and other important questions related to the treatment of women in celebrity genres and media and the strategies women writers used to control their public images are taken up in this suggestive exploration of how nineteenth and early twentieth century women writers achieved popular critical and commercial success *The Complete Works of Oscar Wilde* Josephine M. Guy, 2007-09-06 Volume IV of the Oxford English Texts Complete Works of Oscar Wilde is the first variorum edition of Wilde's

major critical writing it includes the critical essays which were re published in book form in his life time that is those anthologised in *Intentions* and *The Soul of Man* as well as his graduate essay usually known by the title *The Rise of Historical Criticism* but which this volume titles *Historical Criticism* The Introduction gives a detailed account of the composition of each of the essays it gives a new explanation for the relationship between the *The Decay of Lying* and *Pen Pencil and Poison* arguing that they are best understood as companion pieces it provides the first concrete demonstration that Wilde did on occasions knowingly copy his own work and it reveals that substantial cuts were made to some of Wilde s essays without his full consent by the periodical editors with whom he worked The edition also provides for the first time a full collation of the textual variants between the published versions of Wilde s essays that is both book and periodical and all extant manuscripts in addition it establishes a new authoritative text for *Historical Criticism* based on an examination of the original manuscript which differs significantly from that printed by Robert Ross in his 1908 *Collected Edition* and subsequently reprinted in the *Collins Complete Works* The annotation to the edition reveals the full extent of Wilde s borrowings both from his own work and from other writers it also reveals that much of *Historical Criticism* is in fact paraphrasing or translating well known classical texts and that the some of denseness of the argument is due to ellipses in Wilde s text that were disguised by earlier editors

The Forger's Tale Stephanie Newell,2006 Publisher Description **Figure On The Carpet: Detective Fiction And Literature** Martin Priestman,1990-09-20 *The Ruling Passion* Christopher Lane,1995 In *The Ruling Passion* Christopher Lane examines the relationship between masculinity homosexual desire and empire in British colonialist and imperialist fictions at the turn of the twentieth century Questioning the popular assumption that Britain s empire functioned with symbolic efficiency on sublimated desire this book presents a counterhistory of the empire s many layers of conflict and ambivalence Through attentive readings of sexual and political allegory in the work of Kipling Forster James Beerbohm Firbank and others and deft use of psychoanalytic theory *The Ruling Passion* interprets turbulent scenes of masculine identification and pleasure power and mastery intimacy and antagonism By foregrounding the shattering effects of male homosexuality and interracial desire and by insisting on the centrality of unconscious fantasy and the death drive *The Ruling Passion* examines the startling recurrence of colonial failure in narratives of symbolic doubt and ontological crisis Lane argues compellingly that Britain can progress culturally and politically only when it has relinquished its residual fantasies of global mastery

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