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## New York A Critic S Guide To 100 Iconic Buildings

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## ANDREA KEITH

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*At the Strangers' Gate* Springer

Traces Hemingway's critical fortunes over the ninety years of his prominence, telling us something about what we value in literature and why scholarly reputations rise and fall. Hemingway burst on the literary scene in the 1920s with spare, penetrating short stories and brilliant novels. Soon he was held as a standard for modern writers. Meanwhile, he used his celebrity to create a persona like the stoic, macho heroes of his fiction. After a decline during the 1930s and 1940s, he came roaring back with *The Old Man and the Sea* in 1952. Two years later he received the Nobel Prize. While his popularity waxed and waned during his lifetime, Hemingway's reputation among scholars remained strong as long as traditional scholarship dominated. New approaches beginning in the 1960s brought a sea change, however, finding grave fault with his work and making him a figure ripe for vilification. Yet during this time scholarship on him continued to appear. His works still sell well, and several are staples on high-school and college syllabi. A new scholarly edition of his letters is drawing prominent attention, and there is a resurgence in scholarly attention to - and approbation for - his work. Tracing Hemingway's critical fortunes tells us something about what we value in literature and why reputations rise and fall as scholars find new ways to examine and interpret creative work. Laurence W. Mazzeno is President Emeritus of Alvernia University. Among other books, he has written volumes on Austen, Dickens, Tennyson, Updike, and Matthew Arnold for Camden House's *Literary Criticism in Perspective* series.

**The Liberal Imagination** Yale University Press

The *Liberal Imagination* is one of the most admired and influential works of criticism of the last century, a work that is not only a masterpiece of literary criticism but an important statement about politics and society. Published in 1950, one of the chillier moments of the Cold War, Trilling's essays examine the promise—and limits—of liberalism, challenging the complacency of a naïve liberal belief in rationality, progress, and the panaceas of economics and other social sciences, and asserting in their stead the irreducible complexity of human motivation and the tragic inevitability of tragedy. Only the imagination, Trilling argues, can give us access and insight into these realms and only the imagination can ground a reflective and considered, rather than programmatic and dogmatic, liberalism. Writing with acute intelligence about classics like *Huckleberry Finn* and the novels of Henry James and F. Scott Fitzgerald, but also on such varied matters as the Kinsey Report and money in the American imagination, Trilling presents a model of the critic as both part of and apart from his society, a defender of the reflective life that, in our ever more rationalized world, seems ever more necessary—and ever more remote.

*Written on Water* U of Minnesota Press

'One of the most electrifying writers at work in America today, among the sharpest and most supple thinkers of her generation' OLIVIA LAING What can freedom really mean? In this invigorating,

essential book, Maggie Nelson explores how we might think, experience or talk about the concept in ways that are responsive to our divided world. Drawing on pop culture, theory and the intimacies and plain exchanges of daily life, she follows freedom - with all its complexities - through four realms: art, sex, drugs and climate. On Freedom offers a bold new perspective on the challenging times in which we live. 'Tremendously energising' Guardian 'This provocative meditation...shows Nelson at her most original and brilliant' New York Times 'Nelson is such a friend to her reader, such brilliant company... Exhilarating' Literary Review \* A New York Times Notable Book \*\* A Guardian and TLS 'Books of 2021' Pick \*

*An Aristocracy of Critics* University of Exeter Press

With contributions from 30 leading media scholars, this collection provides a comprehensive overview of the main methodologies of critical media studies. Chapters address various methods of textual analysis, as well as reception studies, policy, production studies, and contextual, multi-method approaches, like intertextuality and cultural geography. Film and television are at the heart of the collection, which also addresses emergent technologies and new research tools in such areas as software studies, gaming, and digital humanities. Each chapter includes an intellectual history of a particular method or approach, a discussion of why and how it was used to study a particular medium or media, relevant examples of influential work in the area, and an in-depth review of a case study drawn from the author's own research. Together, the chapters in this collection give media critics a complete toolbox of essential critical media studies methodologies.

*Nobrow* Vintage

Afong Moy is fourteen years old when she's brought to the United States from Guangzhou Province in 1834. Allegedly the first Chinese woman to set foot on U.S. soil, she has been put on display for the American public as "The Chinese Lady." For the next half-century, she performs for curious white people, showing them how she eats, what she wears, and the highlight of the event: how she walks with bound feet. As the decades wear on, her celebrated sideshow comes to define and challenge her very sense of identity. Inspired by the true story of Afong Moy's life, *THE CHINESE LADY* is a dark, poetic, yet whimsical portrait of America through the eyes of a young Chinese woman.

*John Steinbeck and the Critics* Routledge

The Marx Brothers' films are packed with slapstick and obvious jokes, gags, puns, pratfalls, and mimicry. But beneath the laughs is a serious and biting condemnation of American culture. This book examines historical events, political practices, economic conditions, manners and customs, literary subjects, and popular entertainment as satirized in the films and considers the ways in which the films were relevant in their era and remain so today.

*The Craft of Criticism* Random House Trade Paperbacks

An instant classic and eerily prescient cultural phenomenon, from "the patron saint of feminist dystopian fiction" (New York Times). Now an award-winning Hulu series starring Elizabeth Moss. In this multi-award-winning, bestselling novel, Margaret Atwood has created a stunning Orwellian vision of the near future. This is the story of Offred, one of the unfortunate "Handmaids" under the

new social order who have only one purpose: to breed. In Gilead, where women are prohibited from holding jobs, reading, and forming friendships, Offred's persistent memories of life in the "time before" and her will to survive are acts of rebellion. Provocative, startling, prophetic, and with Margaret Atwood's devastating irony, wit, and acute perceptive powers in full force, *The Handmaid's Tale* is at once a mordant satire and a dire warning.

#### Garlic and Sapphires McFarland

*Irving Howe and the Critics* is a selection of essays and reviews about the work of Irving Howe (1920-1993), a vocal radical humanist and the most influential American socialist intellectual of his generation. Howe authored eighteen books, edited twenty-five more, wrote dozens of articles and reviews, and edited the magazine *Dissent* for forty years after founding it. His writings cover subjects ranging from U.S. labor to the vicissitudes of American communism and socialism to Yiddishkeit and contemporary politics. His book *World of Our Fathers: The Journey of the East European Jews to America and the Life They Found and Made* received the National Book Award for Nonfiction. John Rodden has chosen essays and reviews that focus on Howe's major works and on the disputes they generated. He features both *Dissent* contributors and those who have dissented from the *Dissenters* on the Right as well as the Left. Rodden includes a few stern assessments of Howe from his less sympathetic critics, testifying not only to the range of response from admiration to hostility that his work received but also to his stature on the Left as a prime intellectual target of neoconservative fire.

#### Garner's Quotations Walter de Gruyter GmbH & Co KG

NEW YORK TIMES BESTSELLER • Wonderfully tender and hilariously funny, *Eligible* tackles gender, class, courtship, and family as Curtis Sittenfeld reaffirms herself as one of the most dazzling authors writing today. NAMED ONE OF THE BEST BOOKS OF THE YEAR BY NPR AND THE TIMES (UK) This version of the Bennet family—and Mr. Darcy—is one that you have and haven't met before: Liz is a magazine writer in her late thirties who, like her yoga instructor older sister, Jane, lives in New York City. When their father has a health scare, they return to their childhood home in Cincinnati to help—and discover that the sprawling Tudor they grew up in is crumbling and the family is in disarray. Youngest sisters Kitty and Lydia are too busy with their CrossFit workouts and Paleo diets to get jobs. Mary, the middle sister, is earning her third online master's degree and barely leaves her room, except for those mysterious Tuesday-night outings she won't discuss. And Mrs. Bennet has one thing on her mind: how to marry off her daughters, especially as Jane's fortieth birthday fast approaches. Enter Chip Bingley, a handsome new-in-town doctor who recently appeared on the juggernaut reality TV dating show *Eligible*. At a Fourth of July barbecue, Chip takes an immediate interest in Jane, but Chip's friend neurosurgeon Fitzwilliam Darcy reveals himself to Liz to be much less charming. . . . And yet, first impressions can be deceiving. Praise for *Eligible* "Even the most ardent Austenite will soon find herself seduced."—*O: The Oprah Magazine* "Blissful . . . Sittenfeld modernizes the classic in such a stylish, witty way you'd guess even Jane Austen would be pleased."—*People* (book of the week) "[A] sparkling, fresh contemporary retelling."—*Entertainment Weekly* "[Sittenfeld] is the ideal modern-day reinterpreter. Her special skill lies not just in her clear, clean writing, but in her general amusement about the world, her arch, pithy, dropped-mike observations about behavior, character and motivation. She can spot hypocrisy, cant, self-

contradiction and absurdity ten miles away. She's the one you want to leave the party with, so she can explain what really happened. . . . Not since *Clueless*, which transported Emma to Beverly Hills, has Austen been so delightfully interpreted. . . . Sittenfeld writes so well—her sentences are so good and her story so satisfying. . . . As a reader, let me just say: Three cheers for Curtis Sittenfeld and her astute, sharp and ebullient anthropological interest in the human condition."—Sarah Lyall, *The New York Times Book Review* "A clever, uproarious evolution of Austen's story."—*The Denver Post* "If there exists a more perfect pairing than Curtis Sittenfeld and Jane Austen, we dare you to find it. . . . Sittenfeld makes an already irresistible story even more beguiling and charming."—*Elle* "A playful, wickedly smart retelling of Jane Austen's *Pride and Prejudice*."—*BuzzFeed* "Sittenfeld is an obvious choice to re-create Jane Austen's comedy of manners. [She] is a master at dissecting social norms to reveal the truths of human nature underneath."—*The Millions* "A hugely entertaining and surprisingly unpredictable book, bursting with wit and charm."—*The Irish Times* "An unputdownable retelling of the beloved classic."—*PopSugar*

#### I Like to Watch Rowman & Littlefield

Theatre critics' reviews brings you the complete reviews from these New York publications and stations whenever covered by the critic: *New York daily news*, *Wall Street journal*, *Time*, *New York post*, *Women's wear daily*, *WABC-TV*, *CBS-TV*, *New York times*, *Christian Science monitor*, *Newsweek*. *Irving Howe and the Critics* John Wiley & Sons

First published in 1985. Liberalism was under increasing attack from both socialists and conservatives towards the end of the twentieth century. This book argues that, far from having little to contribute towards solving the problems of the modern world, liberalism is, in fact, of central importance. It discusses the arguments against liberalism put forward by four major political theorists, refuting the general thrust of their criticisms and taking issue with many points of detail used by them to support their arguments. It analyses the origins of liberalism, discusses its major achievements and explains why it continues to be a crucially important movement.

#### **The Chinese Lady** Penguin

*The Yale Critics* was first published in 1983. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. A heated debate has been raging in North America in recent years over the form and function of literature. At the center of the fray is a group of critics teaching at Yale University—Harold Bloom, Geoffrey Hartman, Paul de Man, and J. Hillis Miller—whose work can be described in relation to the deconstructive philosophy practiced by French philosopher Jacques Derrida. For over a decade the *Yale Critics* have aroused controversy; most often they are considered as a group, to be applauded or attacked, rather than as individuals whose ideas merit critical scrutiny. Here a new generation of scholars attempts for the first time a serious, broad assessment of the Yale group. These essays appraise the *Yale Critics* by exploring their roots, their individual careers, and the issues they introduce. Wallace Martin's introduction offers a brilliant, compact account of the *Yale Critics* and of their relation to deconstruction and the deconstruction to two characteristically Anglo-American enterprises; Paul Bove explores the new criticism and Wlad Godzich the reception of Derrida in America. Next come essays giving individual attention to each of the critics: Michael Sprinker on Hartman, Donald Pease on Miller, Stanley Corngold on de Man, and

Daniel O'Hara on Bloom. Two essays then illuminate "deconstruction in America" through a return to modern continental philosophy: Donald Marshall on Maurice Blanchot, and Rodolphe Gasche on Martin Heidegger. Finally, Jonathan Arac's afterword brings the volume together and projects a future beyond the Yale Critics. Throughout, the contributors aim to provide a balanced view of a subject that has most often been treated polemically. While useful as an introduction, *The Yale Critics* also engages in a serious critical reflection on the uses of the humanities in American today.

**Inside the Critics' Circle** Boydell & Brewer

The story behind the 1940s Commission on Freedom of the Press—groundbreaking then, timelier than ever now "A well-constructed, timely study, clearly relevant to current debates."—Kirkus, starred review In 1943, Time Inc. editor-in-chief Henry R. Luce sponsored the greatest collaboration of intellectuals in the twentieth century. He and University of Chicago president Robert Maynard Hutchins summoned the theologian Reinhold Niebuhr, the Pulitzer-winning poet Archibald MacLeish, and ten other preeminent thinkers to join the Commission on Freedom of the Press. They spent three years wrestling with subjects that are as pertinent as ever: partisan media and distorted news, activists who silence rather than rebut their opponents, conspiracy theories spread by shadowy groups, and the survivability of American democracy in a post-truth age. The report that emerged, *A Free and Responsible Press*, is a classic, but many of the commission's sharpest insights never made it into print. Journalist and First Amendment scholar Stephen Bates reveals how these towering intellects debated some of the most vital questions of their time—and reached conclusions urgently relevant today.

Eligible Allen & Unwin

A reference guide to the work of 115 modern British and American critics.

**Surviving Autocracy** Camden House

*Critics, Ratings, and Society* is the first comprehensive study of the review as social institution. Its theories and data encompass reviews of all types of products—including the arts (e.g. theater, books, and music) and consumer products (e.g. cars, software, and appliances). According to Blank, the core problem of reviews is credibility. Concerns about credibility organize the formulation of reviews and audiences. The connoisseurial-procedural distinction describes the production of credibility and its assessment under different types of rating systems.

*Evolutionism and Its Critics* McFarland

Anatole is a most honorable mouse. When he realizes that humans are upset by mice sampling their leftovers, he is shocked! He must provide for his beloved family—but he is determined to find a way to earn his supper. And so he heads for the tasting room at the Duvall Cheese Factory. On each cheese, he leaves a small note—"good," "not so good," "needs orange peel"—and signs his name. When workers at the Duvall factory find his notes in the morning, they are perplexed—but they realize that this mysterious Anatole has an exceptional palate and take his advice. Soon Duvall is making the best cheese in all of Paris! They would like to give Anatole a reward—if only they could find him...

*Dworkin and His Critics* U of Nebraska Press

*The Confessions of the Critics* shatters a certain silence. Autobiographical criticism has until now skated relatively free from the challenges that usually assail a new literary critical method. It has

had this immunity from critique largely because feminists and third-world liberation fighters—such as Alice Walker, Adrienne Rich and Jane Gallop—ushered it to the North American academic stage. Other women and men, including Rigoberta Menchu, Nawal al-Sadawi, Mahasweta Devi and Malcolm X, wrote in the tradition and genre of testimonio. These and other unimpeachably militant backgrounds gave confessional criticism a certain cache among the largely liberal community of literary scholars. We have hesitated to express misgivings about a form that seemed intrinsically tied to the most vital, powerful strivings. Telling stories about one's own past is probably our culture's richest way of characterizing the effects of social injustice and developing what it takes to resist various kinds of victimage, writes contributor Charles Altieri. *Confessions of the Critics* provides a revealing look into the thoughts and experiences of some of the most influential and important critics of the 20th century. The writers included avoid pretention and gross self-misrepresentation, giving way to raw, sometimes embarrassing, always wholly believable emotion. Describing cumulative literary shocks and episodes of self-recognition, contributors offer insights to their ruling passions and works. Powerful sensations, emotions, recognitions and revelations make up the heart of *Confessions of the Critics*. It is a book that none will put aside or easily forget. Contributors: Charles Altieri, William Andrews, Michael F. Berube, Timothy Brennan, Gillian Brown, Cathy Davidson, Elizabeth Fox-Genovese, Diane Freedman, Marjorie Garber, Gerald Graff, Stephen J. Greenblatt, Michael Hill, Marianne Hirsch, Alice Yeager Kaplan, Amitava Kumar, Candace Lang, Louis Menand, Judith Lowder Newton, Linda Orr, Vincent Pecora, David Simpson, Gayatri Chakravorty Spivak, Madelon Sprengnether, Jane Tompkins, Marianna Torgovnick, H. Aram Veaser, Jeffrey Williams, Elizabeth Young-Buehl.

*Difficult Women* McFarland

*Killing and Dying* is a stunning showcase of the possibilities of the graphic novel medium and a wry exploration of loss, creative ambition, identity, and family dynamics. With this work, Adrian Tomine (*Shortcomings*, *Scenes from an Impending Marriage*) reaffirms his place not only as one of the most significant creators of contemporary comics but as one of the great voices of modern American literature. His gift for capturing emotion and intellect resonates here: the weight of love and its absence, the pride and disappointment of family, the anxiety and hopefulness of being alive in the twenty-first century. "Amber Sweet" shows the disastrous impact of mistaken identity in a hyper-connected world; "A Brief History of the Art Form Known as Hortisculpture" details the invention and destruction of a vital new art form in short comic strips; "Translated, from the Japanese" is a lush, full-color display of storytelling through still images; the title story, "Killing and Dying", centers on parenthood, mortality, and stand-up comedy. In six interconnected, darkly funny stories, Tomine forms a quietly moving portrait of contemporary life. Tomine is a master of the small gesture, equally deft at signaling emotion via a subtle change of expression or writ large across landscapes illustrated in full color. *Killing and Dying* is a fraught, realist masterpiece.

*American Women Theatre Critics* National Geographic Books

This resource offers a fascinating survey of the changing fortunes of Steinbeck's critical reputation. (Criticism)

*Anatole* Routledge

An inside look at the politics of book reviewing, from the assignment and writing of reviews to why

critics think we should listen to what they have to say Taking readers behind the scenes in the world of fiction reviewing, *Inside the Critics' Circle* explores the ways critics evaluate books despite the inherent subjectivity involved and the uncertainties of reviewing when seemingly anyone can be a reviewer. Drawing on interviews with critics from such venues as the New York Times, Los Angeles Times, and Washington Post, Phillipa Chong delves into the complexities of the review-writing process, including the considerations, values, and cultural and personal anxieties that shape what critics do. Chong explores how critics are paired with review assignments, why they accept these time-consuming projects, how they view their own qualifications for reviewing certain books, and the

criteria they employ when making literary judgments. She discovers that while their readers are of concern to reviewers, they are especially worried about authors on the receiving end of reviews. As these are most likely peers who will be returning similar favors in the future, critics' fears and frustrations factor into their willingness or reluctance to write negative reviews. At a time when traditional review opportunities are dwindling while other forms of reviewing thrive, book reviewing as a professional practice is being brought into question. *Inside the Critics' Circle* offers readers a revealing look into critics' responses to these massive transitions and how, through their efforts, literary values get made.