Craig Stroupe

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| **REALISM** | **AESTHETICISM** |
| presents “large and detailed **canvases** depicting a specified historical period” (including sometimes the present) (Cobley 85) | “An artist should create **beautiful things…**to rouse, to startle [the human spirit] to a life of constant and eager observation…. To burn always with this **hard, gemlike flame**, to maintain this ecstasy, is success in life” (Wilde vii; Pater).  |
| focuses on a varied society of national **scale** consolidated from “disparate [local] elements” (Eagleton qtd. in Cobley 88) | “All art constantly aspires towards the condition of **music**. For while in all other kinds of art it is possible to distinguish the **[subject] matter** from the **form**…yet it is the constant effort of art to obliterate [the distinction]” (Pater) |
| sees “localized, personal problems” in “big **political and historical” terms** (Cobley 88) | **No** artist desires to **prove anything**” (Wilde vii). |
| focuses on the material existence shared by a “**knowable community**” (Cobley 80) | “It is the spectator, and **not life**, that art really mirrors...[a spectator who is] a **being with myriad lives and myriad sensations**, a complex multiform creature” (Wilde 104)” (Wilde viii, 104) |
| often assumes “that there is **one, authoritative meaning**” which is frequently achieved through an “**omniscient**” narrative point of view presenting social facts and “common sense” judgments (Cobley 95, 91) | It is “[n]ot the fruit of experience, but **experience itself**…for that moment only” that expresses the meaning of a work of art” (Pater). “There is **no such thing as a moral or immoral book**. Books are well written, or badly written, that is all” (Wilde vii). |
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