

Contents

<i>List of illustrations</i>	<i>page xi</i>
<i>Notes on contributors</i>	xvi
<i>Preface</i>	xxiii
<i>Chronology</i>	xxvii

An appreciation: Oscar Wilde: the art of the somdomite	I
<i>Mark Ravenhill</i>	

PART I PLACING WILDE

1 Son and parents: Speranza and Sir William Wilde	7
<i>Sean Ryder</i>	
2 Wilde's Dublin; Dublin's Wilde	17
<i>Jerusha McCormack</i>	
3 Oxford, Hellenism, male friendship	28
<i>Philip E. Smith II</i>	
4 An aesthete in America	39
<i>Leon Litvack</i>	
5 Wilde's London	49
<i>Matt Cook</i>	
6 Wilde and Paris	60
<i>John Stokes</i>	

PART II AESTHETIC AND CRITICAL CONTEXTS

7 Oscar Wilde's poetic traditions: from Aristophanes's <i>Clouds</i> to <i>The Ballad of Reading Gaol</i>	73
<i>Joseph Bristow</i>	

viii	<i>Contents</i>	
8	William Morris and the House Beautiful <i>Marcus Waithe</i>	88
9	Wilde and British art <i>Richard Dorment</i>	101
10	Aubrey Beardsley and <i>Salome</i> <i>Susan Owens</i>	110
11	Between two worlds and beyond them: John Ruskin and Walter Pater <i>John Paul Riquelme</i>	125
12	Oscar Wilde, Henry James and the fate of aestheticism <i>Michèle Mendelssohn</i>	137
13	Style at the fin de siècle: aestheticist, decadent, symbolist <i>Ellis Hanson</i>	150
14	Poisoned by a book: the lethal aura of <i>The Picture of Dorian Gray</i> <i>Peter Raby</i>	159
15	Rewriting farce <i>Kerry Powell</i>	168
16	Bernard Shaw and 'Hibernian drama' <i>Anthony Roche</i>	177
17	Wilde, the fairy tales and the oral tradition <i>Jarlath Killeen</i>	186
PART III CULTURAL AND HISTORICAL CONTEXTS: IDEAS, ITERATIONS, INNOVATIONS		
18	Oscar Wilde's crime and punishment: fictions, facts and questions <i>Merlin Holland</i>	197
19	Wilde and evolution <i>David Clifford</i>	211
20	Dandyism and late Victorian masculinity <i>James Eli Adams</i>	220

	<i>Contents</i>	ix
21	Oscar Wilde and the New Woman <i>Margaret D. Stetz</i>	230
22	Oscar Wilde and socialism <i>Josephine M. Guy</i>	242
23	Wilde and Christ <i>Jan-Melissa Schramm</i>	253
24	Aestheticism <i>Ruth Livesey</i>	261
25	Journalism <i>Mark W. Turner</i>	270
26	The censorship of the stage: writing on the edge of the allowed <i>Helen Freshwater</i>	278
27	Feminism <i>Barbara Caine</i>	289
28	Wilde and the law <i>Harry Cocks</i>	297
PART IV RECEPTION AND AFTERLIVES		
29	Reception and performance history of <i>The Importance of Being Earnest</i> <i>Joseph Donohue</i>	307
30	Reception and performance history of Wilde's society plays <i>Sos Eltis</i>	319
31	A short history of <i>Salome</i> <i>Steven Price</i>	328
32	Wilde and stage design: some deductions, appraisals and selected instances <i>Richard Cave</i>	337
33	Wilde life: Oscar on film <i>Oliver S. Buckton</i>	347
34	Wilde and performativity <i>Lynn Voskuil</i>	356

x	<i>Contents</i>	
35	Wilde and his editors <i>Russell Jackson</i>	365
36	Wilde's texts, contexts and 'The Portrait of Mr W. H.' <i>Ian Small</i>	374
	<i>Further reading</i>	384
	<i>Index</i>	392