

Katedra Anglistiky a Amerikanistiky
Filosofická Fakulta
Univerzita Palackého v Olomouci

The Key Motives in Oscar Wilde's Fairy Tales
Repecká Eliška

Diplomová Práce
Vedoucí práce: PhDr. Matthew Sweney M.A.

Olomouc 2017

Prohlašuji, že jsem diplomovou práci vypracovala samostatně pod vedením vedoucího diplomové práce a s použitím odborné literatury a dalších informačních zdrojů. Jako autorka uvedené diplomové práce dále prohlašuji, že jsem v souvislosti s jejím vytvořením neporušila autorská práva třetích osob.

V Olomouci dne

Podpis

Poděkování

Chtěla bych poděkovat vedoucímu mé diplomové práce PhDr. Matthew Sweneymu za cenné rady, připomínky vedoucí ke konečné podobě této práce a čas, který mi věnoval při řešení dané problematiky. Také chci poděkovat mé rodině a mému příteli, za jejich podporu a trpělivost.

Table of Contents

1	Introduction	6
2	Life and production of Oscar Wilde	8
2.1	Oscar Wilde and Lord Alfred Douglas	10
3	Dandyism	12
4	Historical Context.....	14
4.1	The Gay-Relations in the Victorian Era	17
4.2	Victorian Literature	18
5	Oscar Wilde and the Victorian Era.....	21
6	Greek Love.....	23
7	Walter Pater’s influence and aestheticism.....	28
8	Invention of the fake name	30
9	<i>The Happy Prince and Other Tales</i> and <i>A House of Pomegranates</i>	34
9.1	Aestheticism in the collections	36
9.2	“The Happy Prince” and “The Young King”	38
10	“The Happy Prince”	40
11	“The Nightingale and The Rose”.....	43
12	“The Devoted Friend”	45
13	“The Fisherman and His Soul”	47
14	“The Young King”	49
15	Conclusion.....	50
16	Summary	53
17	Resumé.....	56
18	Anotace.....	58
19	Bibliography.....	59

1 Introduction

In my diploma thesis I would like to analyze mainly sexual aspects that appear in the prose written by Oscar Wilde. First of all, I would like to present to you this tremendous writer. "Picture a tall, broad, thick-set, slow-moving man, inclined to corpulence; with a large bloodless coarse-skinned face, clean-shaven at a time when moustaches were in vogue, a powerful well-shaped nose, thick purple-tinged sensual lips, long crowded uneven discolored teeth, fleshy cheeks, heavy jaw, firm mouth, fine brow, long dark carefully-waved hair, and expressive heavy-lidded eyes."¹

I cannot find better description of Wilde than Hesketh Pearson's one. Oscar Fingal O'Flaherty Wills Wilde was born in Dublin on 16 October 1854. He was an Anglo-Irish novelist, playwright, poet and critic in late 19th century London. Oscar Wilde was highly regarded as a chief member of aesthetic movement together with Walter Pater. Oscar Wilde was given a superior education. At his age of 11 he entered Portora Royal School. After that he entered Trinity College where he extended his interest in classics. His love of the classic literature immensely influenced his subsequent literary production.

In his life time he wrote one novel, nine plays, numerous poem collections as well as short story collections and several essays. Between his prosaic collections dominate titles such as *The Picture of Dorian Gray* (1891), *Lord Arthur Savile's Crime* (1891), *The Canterville Ghost* (1887), *The Happy prince and Other Stories* (1888), *A House of Pomegranates* (1891) and many others. Very notable are plays such as *A Woman of No Importance* written in 1893, *The Importance of Being Earnest* (1895), which is going to be analyzed later in my diploma thesis, *The Duchess of Padua* (1883), *Lady Windermere's Fan* (1892) or his famous play *Salome* (1893).

The main aim of my thesis is to concentrate mainly on short stories. Many of them are written for children. Between the stories I am going to analyze "The Happy Prince". This short story is a tale about compassion and friendship. Another is "The Nightingale and the Rose", which is a beautiful story about man, who is very poor but he becomes very rich through his kindness. Another, "The Devoted Friend", is a short fable that is addressed to all

¹ Hesketh, Pearson. "Wilde's THE HAPPY PRINCE AND OTHER TALES And A HOUSE OF POMEGRANATES." *Explicator* 60.3 (2002): 142. *Publisher Provided Full Text Searching File*. p.162

ages and narrates about the real meaning of friendship. A little bit longer short story is titled “The Fisherman and His Soul” that is about a young man who deeply falls in love with a mermaid. I am going to focus on the short story “The Young King”, which is in some ways similar to the story of The Happy Prince and narrates about a man’s metamorphosis that opens his heart and blinded eyes.

Oscar Wilde was undoubtedly a marvelous literary critic, lecturer and essayist. A very emotional, long letter written from prison and addressed to Lord Alfred Douglas, Wilde’s lover, is titled *De Profundis*. Wilde was imprisoned in Pentonville, Wandsworth, and Reading Prisons. The harsh conditions, manual labor and poor food heavily weekend his health. In Reading Prisons, where he was transferred, was allowed to spend some time reading but not writing. *De Profundis* was written as a prose letter on prison paper. The first half of it was written in different style, tone and content than the other second half of the letter. We can say that *De Profundis* became a dramatic monologue. In prison Oscar Wilde was disconnected from his readers and audiences, which some critics consider the worst punishment.

Wilde was an author of the literature of the Victorian age (1837-1901). The Victorian literature expressed the fusion of romance to gross realism. The discoveries of science have particular influence upon the literature of this era too. The Victorian literature tends to reflect daily life and its problems and becomes a very powerful device in human progress. Significant Victorian poets and novelists include for example Charles Dickens, George Eliot, Elizabeth Gaskell, Thomas Hardy, Rudyard Kipling, William Thackeray, Robert Louis and of course Oscar Wilde.

Afterwards, I am going to incorporate into my work the chapter that deals with the Greek Love and the Gay-relations in the Victorian Era. This issue is closely associated with Oscar Wilde as he was a homosexual. Late Victorian writers saw in Greek love a way how to introduce diversity and individuality within the civilization. Between the authors we can name John Addington Symonds, Walter Pater and Oscar Wilde.

2 Life and production of Oscar Wilde

Oscar Fingal O'Flahertie Willis Wilde is regarded as one of the most popular playwrights, poets, critics and novelists of the Victorian era. Oscar Wilde was born in Dublin on 16 October, 1854 to Sir William Wilde and his wife Jane. Lady Jane Francesca Wilde (1820-1896) was a successful poet and journalist and his father William was a leading ear and eye surgeon and successful writer too. Both Lady Jane and Sir William busied themselves in collecting folklore. Oscar had an elder brother, William, and a younger sister, Isola Francesca. Unfortunately, his sister died in the early age. Oscar Wilde studied at Trinity College and was educated also at Oxford. In 1877 Wilde travelled to Italy and went also to Greece. This journey had a great impact on his attitude towards art. Oscar Wilde was also famous, or maybe infamous, for his wit. H. Parson wrote about him: "The dominant expression was one of humor, and sometimes he appeared to be smiling ironically at himself, the critic in him being entertained by the actor."²

After graduation, Wilde moved to London, Chelsea to establish his literary career. In 1881 he published his first collection of poetry titled *Poems*. Five editions of this collection were immediately sold. He also worked as an art reviewer and lectured in America and Canada. For a while, he lived also in Paris, France. In Paris he finished *The Duchess of Padua* which was not published until 1908. Returning to London he lectured in provinces. On May 29, 1884, Oscar married Constance Lloyd, who brought him enough money that helped him in his literary career. One year after the marriage he began to publish extensively. From 1887 till 1889 Oscar Wilde edited the magazine *Woman's World*. Oscar Wilde's first real success in prose was the collection of fairy tales *The Happy Prince and Other Tales* and *The House of Pomegranates* which was his second collection of that genre.

In 1886, when his homosexuality and his gay-relations became obvious he believed, that his attacks on the Victorian moral codes were the inspiration for his literary works. In 1891, the book titled *Lord Arthur Savile's Crime and Other Stories* was published. In this book the crime was treated in comic and pleasant way.

The great success came with a philosophical novel *Dorian Gray*. Originally, it was published in Lippincott's Magazine. The book form of *Dorian Gray* was published in 1891. The main

² Hesketh, Pearson. "Wilde's THE HAPPY PRINCE AND OTHER TALES And A HOUSE OF POMEGRANATES." *Explicator* 60.3 (2002): 142. *Publisher Provided Full Text Searching File*.

character is Dorian who is a young criminal who does not age. Dorian gray is the subject of a portrait in oil by Basil Hallward, who is impressed and fascinated by Dorian's beauty.

As I have already mentioned, Oscar Wilde was a famous critic. He believed that literary criticism is very important as he lived in an uncritical times. His only book of criticism was named *Intentions* and was published in 1891. This book also points towards his later plays and stories. For Oscar Wilde, criticism was independent bunch of literature and the function of it was very important. Oscar Wilde wrote his critical work between the years 1885-1891. He wrote six very important essays. "The Truth of Masks" (1885), "The Decay of Lying" (1889), "Pen, Pencil and Poison" (1889), "The Portrait of Mr. W. H." (1889), "The Soul of Man Under Socialism" (1890), and "The Critic as Artist" (1890). All of these essays were published together under the name *Intentions* on 1891 and paradoxically they do not look like serious discussions of criticism. Oscar Wilde gives us comprehensive and in its own terms coherent view of what criticism actually is. DODAT NECO KE KRITICISMU

Generally known, Oscar Wilde was a big dramatist. Between 1892 and 1895 he was an active playwright. Wilde himself identified his plays as trivial comedies for serious people. Dialogues of the plays were clever, clear and often short. This is probably one of the reasons why many people found it so attractive to read.

In total, Wilde wrote for plays. *Lady Windermere's Fan* was published in 1892. *A Woman of No Importance* was produced in 1893, and *An Ideal Husband* and *The Importance of Being Earnest* in 1895. My diploma is mainly focused on the fairy tales but *The Importance of Being Earnest* is included in one chapter too.

1895 was the year that influenced and transformed Oscar Wilde heavily. "On March 2, 1895, Wilde initiated a suit for criminal libel (a statement that damages someone's reputation) against the Marquess of Queensberry who had objected to Wilde's friendship with his son, Lord Alfred Douglas. When his suit failed in April, countercharges followed. After a spectacular court action, Wilde was convicted of homosexual misconduct and sentenced to two years in prison at hard labor."³ Prison was the place where the book *De Profundis* was created. It is a letter and apologizes to a friend. It was published firstly in 1905.

³ McFarnon, Emma: *The Victorian's Surprising Liberal Attitude Towards The Homosexuals*, 7th April 2015, London

Another literary creation is *The Ballad of Reading Goal* which was written after the release. After the release, Wilde lived in Paris. He tried to write some plays but his efforts completely failed. The prison changed him significantly. He died in Paris on November 30, 1900.

2.1 Oscar Wilde and Lord Alfred Douglas

One of the Oscar Wilde's dearest friends and lover at the same time was Lord Alfred Douglas. One may call him the cause of Oscar Wilde's destruction. Lord Alfred Douglas also known as Boysie was born on 20 October, 1870 and died 20 March, 1945. His father is 9th Marquess of Queensberry, John Douglas, and his mother's name is Sibyl Montgomery. John, Douglas, Boysie's father opposed stubbornly to his son's relationship with Oscar Wilde. Douglas was highly educated man. He entered Wixenford School, Winchester College and Oxford which he left without graduation. At Oxford he edited the journal *The Spirit Lamp*. In 1891, Douglas met Oscar Wilde and they soon began an affair. At this time, Oscar Wilde was married and had two sons. Lord Alfred was a spoilt child who spent money on boys and entertainment.

“My Own Boy,
Your sonnet is quite lovely, and it is a marvel that those red-roseleaf lips of yours should be made no less for the madness of music and song than for the madness of kissing. Your slim gilt soul walks between passion and poetry. I know Hyacinthus, whom Apollo loved so madly, was you in Greek days. Why are you alone in London, and when do you go to Salisbury? Do go there to cool your hands in the grey twilight of Gothic things, and come here whenever you like. It is a lovely place and lacks only you; but go to Salisbury first.
Always, with undying love, Yours, Oscar”⁴

At 1895, John Douglas accused Wilde of practicing sodomy. He threatened his son of stopping the financial support. Alfred replied by telegram that he never leaves Oscar Wilde. Homosexual activity was illegal in England and Wilde's biggest problem was that the accusation was true. Oscar Wilde already had several homosexual relationships even he was married. Three trials were opened against Oscar Wilde.

⁴ Hart-Davis, Rupert. *Selected Letters of Oscar Wilde*. Great Britain: J.W. Arrowsmith Ltd, Bristol. Print.

Trial in Queensberry opened at the Central Criminal Court on April 3, 1895. This trial went really badly for Oscar Wilde. He was asked several questions about gay-related sections in his book *The Picture of Dorian Gray*. Wilde was accused for other relationships with younger men, not just for the one with Lord Alfred Douglas. Wilde's attorney, Sir Edward Clarke, advised Wilde to escape the country. Also Robert Ross, Wilde's possible lover, encouraged him with this idea, but eventually, Wilde stayed.

The second trial was opened on April 26 and involved two love poems written by Lord Alfred Douglas addressed to Wilde. When asked what do the poems mean he responded with such eloquence that this possibly caused the inability of the jury to agree on de final verdict.

The third and the last trial began on May 22. Wilde's friends urged him to escape the country but he did not do such thing. He wrote to his lover, Lord Alfred Douglas that he is not a coward and he does not want to be called a deserter. The prosecution won, Oscar Wilde was found guilty and sentenced to two years in prison with hard labor. While in prison, Wilde wrote Douglas a long letter titled *De Profundis*, describing exactly what he felt about him.

Oscar Wilde was devastated by Lord Alfred's betrayal. Prison and solitude changed him significantly. Wilde addressed a letter with all described feelings and pain to his lover but he was not allowed to send it. Therefore he gave the letter to Robert Ross the day after his release. One part of it was first published under Ross's title, *De Profundis*, in 1905. Again it was published in 1908.

De Profundis became a sort of dramatic monologue. In the first part, Wilde examines the time he and Lord Alfred had spent together. He also describes Lord Alfred's behavior and his influence on Wilde's literary creation. In the second part of the book, he describes his feelings and sufferings in prison. From my point of view, *De Profundis* is one of the one of the greatest love letters of all time. Love letters from a ruined relationship are usually filled with regret and disillusionment. I would say that they are one of the most intimate forms of writing. Oscar Wilde expresses his regret and sadness. Rather than stating this fact he tries to discuss the reasons of such pain.

3 Dandyism

When writing about Oscar Wilde I should definitely mention the word dandy because it is strongly associated with Oscar Wilde. “Dandyism is the study of personal elegance and refinement. A dandy is he who seeks the perfection of his person. He is a man who regards himself as an unhewn marble on which to chisel his ideal. As the painter’s spirit is reflected in his canvas, so the dandy is also reflected- in his own mirror.”⁵ With my words, dandy is a philosopher who expresses himself through style. George Brummel- the first Dandy and his revolution in elegance gained him access to the highest levels of English society. Many English men abandoned their own style to adopt Mr. Brummel's elegant and simple manner of dressing. The ultimate goal of a dandy was simply to pursue the elegance. Dandy’s outfits were designed to please one’s eyes. The outfits were also used to influence the others. To conclude, a Dandy is such man whose elegance, in matters of dress, speech, and manners gains him a respect which nothing else can give.

Without doubts, Oscar Wilde called for a beauty and style in order to make life itself a creative art. Wilde dressed the shock. He wore knee breeches with silk stockings and patent leather pumps, which was really shocking for Victorians, and then he wore large Byronesque collars and pillbox hats. From my opinion, Wilde’s style was really romantic. He also cultivated long hair. He was really discussed but as he says: the worst thing than to be talked about is not to be talked about. After the first success Wilde gave up the romanticism of youth for the classicism of adulthood.

If we look at Oscar Wilde’s plays, the figure of dandy is present and for sure, plays a big role in the works. In *The Importance of being Earnest* for example, the biggest dandy is undoubtedly Algernon. Algernon Moncrieff is a member of wealthy class who lives in one of the most elegant parts in London. He is a bachelor and he is younger than his brother Jack Worthing. We can describe him as a very self-absorbed. Just like Oscar Wilde, in deception, Algernon is leading a double life. Like many of the characters in the play, Algernon embraces fiction in his everyday life. He creates Bunbury and argues passionately for the existence of him. “Nothing will induce me to part with Bunbury, and if you ever get married, which seems

⁵ Adut, Ari. “A Theory Of Scandal: Victorians, Homosexuality And The Fall Off Oscar Wilde.” *American Journal of Sociology* 111.1. (2005).

to me extremely problematic, you will be very glad to know Bunbury. A man who marries without knowing Bunbury has a very tedious time of it.”⁶

⁶ Wilde, Oscar. *Plays, Prose Writings and Poems*. London: David Cambell Publishers Ltd., 1991. Print. p.490

4 Historical Context

The Victorian era within Ireland and England marked a huge global change that took place in many other countries as well. The Victorian era formally begins in 1837 when Victoria became a Queen and ends in 1901, the year of her death. Preceding period in Britain, the Romanticism, ended in 1830. The middle-class was very prominent during this period. This class was increasing both in power and number. The common perception is that the Victorians are prudish and very narrow-minded. Many members of the middle-class aspired to join the ranks of the nobles. They believed that acting properly according to values of that time played an important role in this direction. The important characteristics of the Victorian Era are manners and etiquettes. The dressing of the Victorians shows how strict they really were. The Victorian women were required to wear dresses all the time. Arms and legs were to be covered at all times because they were referred to as extremities. For men it was inappropriate to sit down with a hat or gloves on at a table. As a whole, this era seems to be very conservative but actually, the Victorian era is a very progressive period. Another fact about the Victorian era is that this society began to put value in education.

As I have already mentioned, another important aspect of this period was the large expansion of British imperial power. The Victorian era featured the most popular revolution of all time. The Industrial Revolution was the transition to new manufacturing processes from 1750 to 1840. Machines were being built instead of hand production methods. The transition also included the rise of the factory system, the increasing use of steam power and the development of machine tools. Most of the important innovations were British. The Industrial Revolution marks a major turning point in history. At the same time Britain was undergoing an agricultural revolution too. This markedly helped to improve living standards.

One of the main developments of these days was definitely the development of the stationary steam engine. However, at the beginning of this period the majority of industrial power was supplied by wind or water. The first very successful use of steam power was thanks to Thomas Savery in 1698. He constructed a low-lift combined vacuum and pressure pump that generated about one horsepower. It was used in many water works. Another commercially useful steam-powered device was the piston engine introduced by Thomas Newcomen in 1712. A fundamental change was brought about by James Watt.

This man succeeded in perfecting his steam engine. It was the first practical piston steam engine. In 1783 The Watt's steam engine had been fully developed into a double-acting rotative type, which could be used to drive the rotary machinery of a factory for example.

Another major development of the late Industrial Revolution was gas lighting. The first gas lighting utilities were pioneered between 1812 and 1820 in London. Gas lighting affected widely social and industrial organization. It allowed stores, factories etc. remain open longer than before with candles and oil. It also allowed nightlife to flourish in towns and bigger cities. Interiors and city streets could be lighted on a much larger scale than in previous periods.

As I have mentioned an agricultural development I cannot forget to say that the British Agricultural Revolution is considered one of the causes of the Industrial Revolution in Britain. One of the important agricultural tools was a seed drill invented and improved by Jethro Tull in 1701. This item was a mechanical seeder that distributed seeds across a plot of land and also plated them at the right depth. Tull's seed drill was very expensive. On the other side it was not very reliable and therefore it did not have much of an impact in Victorian Era. When talking about the development, there was a big change in the metal industries during the era. It consisted in the replacement of wood with coal. Coal required much less labor than cutting wood and changing it to charcoal.

At the beginning of the Industrial Revolution was improved British transport infrastructure with a turnpike road network. Also with a canal and railway network, and a waterway network. Many of the important materials could be moved much more quickly and cheaply than before. In the late 18th century canals began to be built to link the main manufacturing centers across the whole country. The new canals were built in the aim of replacing the success of Bridgewater Canal. One of the last and major canals built in Britain was the Manchester Ship Canal opened in 1894. It was considered upon its opening the largest ship canal in the whole world. The extension of main road in the United Kingdom was from the 1750s. New roads were built by John Metcalf, John McAdams and Thomas Telford. Heavy goods transport was by means of slow carts hauled by horses. Lighter goods were transported by smaller carts. The rich citizens were carried by stage coaches and the less wealthy could ride on carriers carts if they could pay for the ride.

The last branch of the Industrial Revolution which I found interesting to mention is the Textile Industry. To protect the domestic woolen industry from the increasing amounts of cotton fabric imported from India, the British government passed a series of Calico Acts in the late 17th and early 18th century. The Victorian era showed many changes in fashion,

including the methods of distribution, changes in style and also fashion technology. Synthetic dyes as well as mass production of sewing machines introduce major changes in fashion. Clothes were made much more cheaply and quickly. Printing of fashion magazines allowed people to participate in the evolving trend in fashion. When writing about the male author I would like to write something about man's fashion during this period. During the 1850s, the upper class wears top hats or bowler hats which were worn by the working class. Men were wearing shirts with high upstanding. In the 1860s, frock coats were shortened to knee-length and were worn mainly for business occasions. In the 1880s for example, evening dress remained a dark tail coat and trousers and a white bow tie. Most Victorian men wore short hair. Various forms of facial hair including side-burns, full beards and moustaches were also very popular. In the previous chapter I was talking about Dandy. Oscar Wilde was a typical dandy who was a little bit different and as I have written: he wore the shock.

In conclusion, the Industrial Revolution began to exploit many synthetic and natural resources. The Industrial revolution was largely confined to Britain. The process began in 18th century and from Britain it spread to other parts of the world. The most dramatic changes were in rural areas of the country. The provinces became urban and very industrialized. Mass production was achieved by replacing animal power with steam power and by invention of new technologies. We can say that the introduction of steam power was a catalyst for the Revolution Industry in the whole world. Machinery could now function without human power and could function much faster. Coal became a key factor and was used to produce the steam power on which industry depended. In textile industry, Britain's cotton industries became internationally important. There were applied new technologies in the textile industry including for example Richard Arkwright's water frame for the cotton spinning wheel. These developments helped Manchester become the most important center of the cotton industry in Britain. Many new cities with factories and warehouses were established during the Industrial Revolution in Britain.

4.1 The Gay-Relations in the Victorian Era

Male anxieties in relation to both physical and mental health in the Victorian era often seem to have concentrated on the masturbation, which was alleged to cause a wide range of mental and physical disorder, and on venereal diseases such as syphilis.

This initial reference brings us into the subject of sexuality in the Victorian era. This topic was and still is, I believe, the subject of many debates and fascination. When analyzing Oscar Wilde, I have to take you closer to the problem with some Victorian moral codes that have a great impact on literary creation in general as well as on Oscar Wilde himself.

The idea that someone is marked as “homosexual” and that this type of person is not attracted by members of the opposite sex, seems to have been invented in Europe during the last 200 years or so. According to the Oxford English Dictionary, the word “homosexual” is first used as a noun 100 years ago which is 12 years after Oscar Wilde’s death. The concept of homosexuals did not properly exist in the Victorian Era because there were no established words to describe them.

In modern times, people are aware of belonging to many different groups. We are students, employees in a business, fans of sport and many, many others. The concept of the homosexuality is completely a new way of life for humans in 19th century. For most people of the society the membership in a family is the most important social identity. Many of them have a great effort to keep the family going. Homosexuality is something very unnatural and masturbation, for instance, was labeled as the reason of debility and sickness. Many moral codes and cultural norms were proclaimed. The person was expected to marry the opposite sex, to produce children and to create the whole complete family. Women were expected to get pregnant again and again even if there was a risk of unexpected death.

Men were supposed to conserve vital health by avoiding masturbation, fornication and nocturnal emissions. The interesting thing is that private male homosexual relationships were not explicitly legislated against till the year 1885. In 1885, the male sex behind closed door was proclaimed a criminal offence. This probably led to the imprisonment of Oscar Wilde in 1896.

4.2 Victorian Literature

The name that is given to this period is influenced by Queen Victoria who sat on throne during the years 1837-1901. The Victorian writers were influenced by previous eras, while at the same time pushing the arts and the literature to the new, modern direction. Indeed, some of the writers are indistinguishable from the Modernists. For some, the changes that took place in these times were fundamental for the development of the country. For others the inequality of Victorian society was a kind of illness that should be handled. The majority of writers saw their duty to speak out against these injustices.

In the early years of Victorian era, poetry was the most visible of literary genres. The purpose of poetry and its basic tone changed drastically during the Victorian Period. The obsession with nature and the imaginary that was obvious in the Romantic Movement changed into clear-headed, moral and almost utilitarian poems.

Oscar Wilde was not only an essayist, novelist, playwright and literary critic. He is also well-known for his collections of poems. Oscar Wilde tried to capture the beautiful. He showed his aestheticism in his lush imaginary and his poems lacks the moral tones. Oscar Wilde published many poems individually. Those poems and many others reappeared in his collection *Poems* which was published at his own expense. The collection was published in 1881 and it was a great success. In the poems Oscar Wilde leaves the autobiographical or even confessional mode. However, several negative moments in his life, such as his imprisonment highly influenced the creation and are mirrored even in his poems. The collection was the great representation of his aestheticism. After the collection published in 1881, he wrote another one containing shorter poems. He used usually sonnets and for longer poems he used six-line stanza. In several poems, mainly in sonnets, he alludes to the poets that influenced his style and themes of the poems. For example, in the poem “Amor Intellectualis” he refers directly to Keats. He identifies himself with him.

“OFT have we trod the vales of Castaly
And heard sweet notes of sylvan music blown
From antique reeds to common folk unknown:

And often launched our bark upon that sea
 Which the nine Muses hold in empery,
 And ploughed free furrows through the wave and foam,
 Nor spread reluctant sail for more safe home
 Till we had freighted well our argosy.
 Of which despoiled treasures these remain,
 Sordello's passion, and the honied line
 Of young Endymion, lordly Tamburlaine
 Driving his pampered jades, and more than these,
 The seven-fold vision of the Florentine,
 And grave-browed Milton's solemn harmonies.”⁷

The poem introduces us to the intellectual love of God where emotion and thoughts are united. In the sestet above he refers, not directly, to the Keats (Endymion) and perhaps to Robert Browning, hidden behind the name Sordello. As you can see in the poems, Wilde’s unique and specific devices make his poems unforgettable and original.

Some of Wilde’s poems also have political themes. In these he talks about the freedom and political chaos in 19th century in Italy. In some of them he shows his antipathy for greyness and emptiness of Christian world and his sympathy with classical and primitive world. In Wilde’s philosophical poems he mentions Greek gods, Egyptian mythology and dissimilarity between Southern and Northern Europe.

Undoubtedly, his most popular poem is “The Ballad of Reading Goal”. In this poems he uses prison as a metaphor to life and all its cruelties. He asks a question of why people hurts one another and are so cruel.

“With sudden shock the prison-clock
 Smote in the shivering air,
 And from all the goal rose up a wail
 Of impotent despair,
 Like the sound that frightened marshes hear
 From a leper in his lair.”⁸

⁷ Wilde, Oscar: *The First Collected Edition of Oscar Wilde, 1908-1922* Ed. Robert Ross, London, Dawson of Pall Mall

⁸ Wilde, Oscar. *Plays, Prose Writings and Poems*. London: David Cambell Publishers Ltd., 1991. Print. p. 670

In prose, magazine and newspaper publications started to become more and more popular. Very soon, the serial publications were published in their complete forms. One of the most significant Victorian personas was without doubts Charles Dickens. He wrote many novels about poor people struggling in their lives. He also wrote about the battle between good and wrong. Many of his characters, such as Oliver Twist, David Copperfield, are kind and good people who appeared in bad conditions and circumstances they did not deserve. Almost every story ends with the happy ending.

Other important writer is Thomas Carlyle or John Ruskin who wrote on economic, social and art questions. Many essays and critics were based on scientific subjects. Charles Darwin's ground-breaking *On the Origin of species and The Descent of Man* and Thomas Henry Huxley's *Man's Place in Nature* are notable for their arguments and thoughts. Indeed, the Victorian nonfictional prose was very useful and interesting as well as illuminating.

5 Oscar Wilde and the Victorian Era

Probably, Oscar Wilde himself believed that he belonged to the world and culture of male love inspired by the Greek pederastic tradition. He had many sexual relations not only through the aristocratic classes but also with working-class male youth. Biographers believe that he was introduced to homosexuality during the 1885 by the 17 year old Robert Baldwin Ross. From my point of view and reading of McKenna's *The Secret Life of Oscar Wilde* I think and believe, that Wilde was aware of the fact he was homosexual much earlier.

Personally, I think that he realized his orientation just right after his first kiss with young boy at the age of 16. By the 1870s, Wilde was already exploring and discovering his homosexuality and was quite a lot preoccupied with the topic of the same-sex love. He also became friend with the group of homosexual (Uranian) authors such as Karl-Heinrich Ulrichs who was a right pioneer of homosexuals. He met with Walt Whitman too about whom he said: "I have the kiss of Walt Whitman still on my lips".⁹

Whether or not, Oscar Wilde was not still aware of his homosexuality when he met R. Ross for the first time. This man played very important role in Wilde's development of his sexuality and what more, even in his development of his personality. Robert Ross was aware of the talents of Wilde and when he met Lord Alfred Tennyson, he boasted to him that he was the first man to kiss the young Oscar Wilde. It seems that there was much jealousy between the two men. By Richard Elman's writing Ross was: "... so young and yet so knowing, was determined to seduce Wilde..."¹⁰

In the public writings, the very first mention and celebration of the romantic same-sex love is to be found in Oscar Wilde's title *The Portrait of Mr. W.H. The Portrait of Mr. W.H.* is one of the short stories written by Oscar Wilde in 1889 and firstly published in *Blackwood's Magazine*. Lately, it was added to the collection of short stories *Lord Arthur Seville's Crime and Other Stories*.

⁹ Harris, Jason. "Oscar Wilde's Fairy Tales: Origins and Contexts, by Ane Markey The Christian Goddess: Archetype and Theology In The Fantasies Of George McDonald, By Bonnie Gaarden." *Victorian Studies* 55.4. (2013)

¹⁰ Adut, Ari. "A Theory Of Scandal: Victorians, Homosexuality and the Fall of Oscar Wilde." *American Journal of Sociology*, vol. 111, no.1 (2005).

The story begins with George Erskine and the narrator whose name is unknown. Both men are sitting in the dining room leading the conversation on literary topics. Erskine asks his companion what does he think of a situation when a man believes so deeply in a theory of art that he does not hesitate to commit the forgery. The narrator replies that it truly depends on if Erskine knew somebody doing so and Erskine replies to him that he knows such a man whose name is Cyril Graham. He also adds that the theory of C.Graham was supposed to reveal the identity of the man, whom Shakespeare addressed his sonnets. Erskine himself truly does not believe the theory but unintentionally he persuades the narrator about its truthfulness. The narrator therefore decides to find more evidence and conducts the research. After all researches he does, he finds out new information about Willie Hughes.

6 Greek Love

We all know that Ancient Greeks are inventors of philosophy, democracy, history, tragedy or comedy. We also know about their myths, gods and great artworks and literature. But Greeks are even more important to the homosexually oriented parts of our population than to the rest of us, because it is well known that they practiced many forms of same-sex love. Greeks associated these practices with very positive values. Their idea of sexual life was far more distant from the opinion of Christian West. They have formed an inspiration and have raised the courage to homosexual and gay population. This is true for both gay women and gay men population.

Gay rituals were also known as pederastia or as pederasty. These same-sex relations were often developed between a young boy and his teacher or the mentor. Many of these relations turned into the myths that involve both gods such as Zeus or Apollo and the mortals such as Narcissus. In the book written by Frank Turner titled *The Greek Heritage in Victorian Britain*, the author himself argues that Victorian scholars, authors and even politicians had a respect and admiration for the cultural legacy left by the Greeks. Oscar Wilde frequently attacked Victorian bourgeoisie that they did not fully understand art and the beauty like the Greek people had. Oscar Wilde showed an early interest in Greek texts and art as a student at Portora Royal School. He also visited Greece with professor Mahaffy from Trinity College and with two other students. Just after the trip to Greece, Oscar Wilde met Uranian poet Walter Pater who turned out to be the later great influence for Oscar Wilde's work and creation. The main theme for Uranian poets was the pederasty and the discussion of Plato's *Symposium*.

Some authors such as Dowling argue that the Uranian poets argue that the pederastic gay love experienced between two Greeks, was more spiritual than the procreative act between a man and woman. This innocence and spirituality provided Wilde with material for his defense in 1895.

“The Love that dare not speak its name in this century is such a great affection of an elder for a younger man as there was between David and Jonathan, such as Plato made the very basis of his philosophy, and such as you find in the sonnets of Michelangelo and Shakespeare. It is that deep, spiritual affection that is pure as it is perfect. It dictates and pervades great works of art like those of Shakespeare and Michelangelo, and those two letters of mine, such as they are. It is in this century misunderstood, so much misunderstood that it

may be described as the “Love that dare not speak its name,” and on account of it I am placed where I am now. It is beautiful, it is fine, it is the noblest form of affection. There is nothing unnatural about it. It is intellectual, and intellect and younger man has all the joy, hope and glamour of life before him. That it should be so, the world does not understand. The world mocks at it and sometimes puts one in the pillory for it.”¹¹

Oscar Wilde’s description of the gay love as a spiritual affection that is pure and perfect proves the sexual innocence. Unfortunately, Oscar Wilde lived in a time in which such relations between men could be justified. Although Oscar Wilde’s speech was met with applause, he was found guilty and sentenced to two years of hard labor in prison. Writing a homosexual writings in Victorian homophobic times turned out to be very dangerous game. In one of the articles written by Marty Roth titled “Homosexual Expression and Homophobic Censorship: The Situation of the Text” author himself describes strategies adopted by various authors that allowed them connote, rather than denote the homosexuality of characters or themes. One of them is, as Roth explains that the pronouns are neutral or indeterminate and so it is up to the reader of the text to fill in the blanks.

Sexual relations between men of any kind were in 1533 criminalized under the “Buggery Act of 1533”. Buggery is described by H.G.Cocks as anal copulation between men and women or just between men. Later on in 19th century there were same legislative changes that expanded on the criminalization of sodomy. Cocks explains “An unnatural crime of any kind, including an indecent assault could include consenting sexual acts such as oral sex, kissing, touching or mutual masturbation, plus attempts to force someone to have sex or to engage in any homosexual acts.”¹²

As it is the aim of my thesis, I have to say that many of the sexual images appear also in both volumes of Wilde’s fairy tales *A House of Pomegranates* and *The Happy Prince* as well as in *The Picture of Dorian Gray*. One of the images can be found in “The Young King” from *A House of Pomegranates*. It is said that “...the sixteen year old king had flung himself back with a deep sigh of relief on the soft cushions of his embroidered couch, lying there,

¹¹ Campman, L. “Greek Love and Love for All Things Greek: Gay subtext and Greek Intertext in Works by Oscar Wilde 2015. p.5

¹² Campman, L. “Greek Love and Love for All Things Greek: Gay subtext and Greek Intertext in Works by Oscar Wilde 2015

wild-eyed and open-mouthed.”¹³ This description definitely has an erotic tone. “The Fisherman and His Soul” also included in *The House of Pomegranates* is a fairytale in which a young emperor is described as “...lying stretched on a couch of dyed lion skins, and a gerfalcon perched upon his wrist. Behind him stood a brass-turbaned Nubian, naked down to the waist and with heavy earrings in his spit ears”.¹⁴

It seems to me that topics of forbidden romance and desire are not so obvious in fairy tales. If we study more closely Greek texts it can be argued that Wilde’s fairy tales make relevant points on homosexual relationships. One of such tales is “The Devoted Friend” taken from the collection *The Happy Prince and Other Tales*. This fairy tale tells the story of Little Hans who keeps a garden of flowers. He is quite dedicated to a miller Big Hugh. Big Hugh takes advantage of Hans’ kindness and takes his flowers. Big Hugh assigns Little Hans many tough tasks. For the final task Little Hans pays with his life as he drowns in a pond.

I would say that the garden of Little Hans might highlight the youth and innocence of young man. This is closely related to the concept of Greek Love. Greek mythology says that floral imaginary is connected to the blossom of youth. Krokus, for example, was killed by Hermes and turned into a flower called Crocus. Furthermore, we can find in his garden flowers such as Sweet-William, Gilly-flower which are types of carnation. They might symbolize homosexuality in 1890s if green and worn on the men’s chest. Almost all Greek heroes such as already mentioned Krokus and Little Hans share their beauty, youth and after all premature death. From my point of view, Little Hans’ willingness to die for his friend might be an obvious sign of true devoting love; Hans is the man who lays down his life for Big Hugh. The relationship can be compared to the Greeks’ relation between young man and his teacher. It is obvious that in the case of Hans and Big Hugh, the relation is definitely not ideal. The problem is that the feelings are not mutual and if that is true, the fate of one or both characters is really tragic.

The topic of sacrifice really touches another fairy tale titled “The Happy Prince”. In this story, a little swallow befriends a golden statue of beautiful young prince. As the swallow spends the night with the statue, the Prince asks the little bird to do him a little favor and bring his jewels to the starving people of the city. Firstly, the swallow is a bit reluctant but finally he does exactly what the Prince asks for. Sadly, the winter comes to

¹³ Wilde, Oscar. *Plays, Prose Writings and Poems*. London: David Cambell Publishers Ltd., 1991

¹⁴ Wilde, Oscar. *Plays, Prose Writings and Poems*. London: David Cambell Publishers Ltd., 1991

the city and little swallow dies right after their kiss. The heart of Prince is broken in pieces. The devotion is clearly given in this fairy tale. It ends with the tragedy that is so related to the Greek Love. Furthermore, the kiss between two men is considered unnatural crime and other sign of homosexual tone is clearly shown in the fact, that the Happy Prince tutors the Swallow in what it means to truly love. Again we meet the concept of mentor and the young student.

Undoubtedly, one of the important themes is the Christianity. This topic makes the story appropriate reading for the Christian Victorian child. Also the self-sacrifice is important Christian theme. The tale ends when God asks his angels to bring him the two most precious thing in the city. They bring him the little swallow and one piece of the Prince's heart. After that God says: "...in my garden of Paradise this little bird shall sing for evermore, and in my city of gold the Happy Prince shall praise me".¹⁵ Some critics and authors say that the statue of The Happy Prince is modeled after God and the little Swallow is compared to his apostles.

To conclude, this chapter of my diploma thesis has investigated the concept of Greek Love and gay subtext in Greek myths and fairytales written by Oscar Wilde. Especially we mentioned three of the tales titled "The Devoted Friend", "The Happy Prince" and "The Young King". I also argued that Greek intertextuality was a successful cover for homoerotic themes that would have probably been edited out. In the case of Little Hans in "The Devoted Friend", this young man is placed in the position of the student and Big Hugh is his teacher. Like in "The Happy Prince", "The Devoted Friend" has also tragic ending. In "The Devoted Friend" the tragedy is due to one-sided devotion. From my point of view, the Greek interest might function as coded references to tragic romances between men. Such a relationship between two men is not clearly shown in the fairytales written by Oscar Wilde. If yes, it would be a dangerous thing for Oscar Wilde to play.

I can say that the difference between "The Happy Prince" and "The Devoted Friend" lays in the fact that the story of love between men in "The Happy Prince" is pure and kind of mutual. "The Happy Prince" attempt to elevate gay love from its inferior position in Victorian society. Another important difference between "The Happy Prince" and "The devoted Friend" is Christianity. Christian Symbols highlight the spirituality in

¹⁵ Wilde, Oscar. *Plays, Prose Writings and Poems*. London: David Cambell Publishers Ltd., 1991

a relationship between two men. Of course, as I have already said, it was very dangerous event to hint at homosexual intercourse in the Victorian Period, therefore I shall say that for this reason it is quite absent in the works written by Oscar Wilde.

7 Walter Pater's influence and aestheticism

Aestheticism was an art movement in the late 19th century and its doctrine was that the art exist for the sake of its beauty. This movement refused the fact that art should serve the political or didactic purpose. Crucial personas of this period were J. Swinburne and W.Pater. Swinburne was very influenced by French writers and believed, that poetry should lack every didacticism.

Other person also influenced by French writers was Walter Pater. Walter Horatio Pater was born on August 4, 1839, in London. His father was Richard Pater and his mother Maria Hill. His father was a former Roman Catholic surgeon and died in 1842. Walter Pater entered King's School after the death of his father and his family moved to Enfield. He also matriculated at Oxford's Queen's College in 1858. In 1862, he was graduated with a degree in classics. At Oxford, Walter Pater was interested in Plato, and he also became interested I German philosophy due to two visits in Germany. Walter Pater was English critic, humanist and essayist whose "art for art's sake" became a crucial doctrine of the movement Aestheticism. Pater was convinced that art exists for the sake of its beauty.

Pater's most famous literary friend was Oscar Wilde whom he met at Magdalen Collage. He had many close relations with young writers, but there is no further evidence that these relationships were anything other than a professor to help young literary writers who respected his opinions. Many books written by Walter Pater focus on male friendship, beauty and love. Either in more physical or platonic way.

His most eloquent work is titled *Marius the Epicurean* published in 1885. It is a philosophical romance. The setting of the book is Rome in the time of Marcus Aurelius. As he was an admirer of Plato, in 1893 was published *Plato and Platonism*, giving literary view of Plato and neglecting the dialectal and logical side of his philosophy. Another title that should be mentioned is titled *The Renaissance*, which is the collection of essays written between 1867 and 1877. Each essay in this book is a critique of a specific renaissance artist and poet. In each of the essays he emphasizes the importance of the beauty and experience of art rather than judging a work by its moral standings and accuracy. The book includes The Preface and Conclusion full of Pater's controversial and modern philosophy on art critique. The Preface and Conclusion do not include only the methods and philosophy of Walter Pater while discussing the importance of art but he also declares the existence of the

new movement which is to exemplify his new philosophical thoughts. The Preface shows for example a student of Aesthetics who asks himself several questions when admiring a piece of art. All of these examples focus on emotional impact that a work makes on him. In the Conclusion, Walter Pater gives advices and methods which he described in the Preface to become a philosophy of one's life. The ideas included in introduction and conclusion of *The Renaissance* is written as the reactions to the Romantic Movement both in art and literature. The conclusion of *The Renaissance* was highly criticized in its time. Nevertheless, Oscar Wilde remembered this literary work as a golden book of spirit and sense. This book has had on Oscar Wilde very strange influence over his life.

Walter Pater was much admired for his narrative and prose style. His prose was serene in tone. The primary sources that influenced Pater's mind was his classical studies and view of Christian devotion. In his later works he continued to focus on the qualities and beauties of art, in contrast to the tendencies to evaluate art on the basis of educational and moral values. Walter Pater often uses in his prose rhythm, metaphor and alliterations to draw the readers in.

8 Invention of the fake name

In my thesis I would like to also deal with the famous play “The Importance of being Earnest.” This book is written by Oscar Wilde and is considered as one of the masterpieces of his work including also famous “Picture of Dorian Gray”. During the whole essay I will try to focus on the lovely couple of Jack and Gwendolyn. This play contains a lot of humorous and pleasant passages and it moves to Restoration comedy. From my point of view, this story is based on love, friendship, habits and women’s feelings about an ideal man. Personally, I found this book very readable.

“How are you, my dear Earnest? What brings you up to town?”¹⁶ said Algernon to Jack. This is the very first moment, when the name Earnest is introduced to our mind. The time when the story takes place is very different from the time we are living now and the thinking of men and women has totally changed since then. Behavior and people’s decision were very influenced by the society and etiquette and people tried to avoid doing things which could be considered inappropriate. Therefore, two of the male protagonists of this story invented their second name to move freely from countryside to town and vice versa. This invention of false names started a confusion that led to big misunderstanding at the end of the play. To explain, the story takes place on two stages. Countryside, accurately Shropshire, somewhere in Britain and some town not very far from Shropshire. Mr. Jack Worthing, as mentioned in the previous sentence has two homes. For everybody from the town, where he is going mainly to visit his love Gwendolyn, is known as Mr. Earnest Worthing and for countryside people is known as Jack Worthing. Mr. Worthing fell in love with Gwendolyn, a beautiful lady from the town, whose mother is very strictly to etiquette. Luckily for Mr. Worthing, Miss. Gwendolyn Fairfax loves him very much but unluckily the thing she loves about him the most is his beautiful name making some kind of sound vibration Earnest.

“My own Earnest,”¹⁷ says Miss. Fairfax to Mr. Worthing. From the beginning, she does not know for a long time that his real name was Jack. He was introduced to her under the name Earnest Worthing. She could not imagine that his name could sound like another

¹⁶ Wilde, Oscar. *Plays, Prose Writings and Poems*. London: David Cambell Publishers Ltd., 1991

¹⁷ Wilde, Oscar. *Plays, Prose Writings and Poems*. London: David Cambell Publishers Ltd., 1991

name, name like Jack, for example. She made fun of this name and what more she does not respect it. “.....Jack is notorious domesticity for John! And I pity any woman who is married to a man called John.”¹⁸ The problem is that this name does not make any pleasant sound for her. This thinking could be considered as trivial in our times. We may ask who cares about names, but we must realize that all the play takes place in 19th century when the name of a person meant a lot. An interesting fact about the role of name in 19th century is that if woman married a man of high class or another class with a good name, her life could be like a fairytale. Admittedly, if the man loses the prestige and power of his name, all the problems can transfer to the woman, who is wearing his name.

The wife of Oscar Wilde went through all these problems. After he was arrested, she tried to find some power inside her but finally she changed her surname to Holland. She moved away from him as far as possible and she never saw him again.

Moving back to the story, when Gwendolyn secretly goes to the Shropshire to visit her lover, the first person she meets is his little ward Cecily who lives there with Miss. Prism who is her teacher, lady companion and friend. In a few moments, mainly in the part of the book where the Shropshire is mentioned, appears one of the most important people in the relation with Miss. Prism: Mr. Chasuble. He plays the key role in the desires of Miss. Prism. These aged protagonists do not care about the name of the partner. They are grateful for having somebody around them. The name, etiquette or wealth means nothing to them. This love, present between Miss. Prism and Mr. Chasuble, is from my point of view the purest love in the book. “Leticia”¹⁹ says Mr. Chasuble, “...Frederick! At last!”²⁰ replays Miss. Prism. I see those exclamations very suitable here and I think Oscar Wilde used them very intentionally. My opinion is, that he wanted to emphasize, that love did not have to be hidden by the mock name. The characters never change for better or worse with false names.

“...Miss. Fairfax, the gentleman whose arm is at present round your waist is my guardian, Mr. John Worthing.”²¹ says Cecily to Gwendolyn. This is obviously the crucial part

¹⁸Wilde, Wilde, Oscar. *Plays, Prose Writings and Poems*.

¹⁹ Wilde Wilde, Oscar. *Plays, Prose Writings and Poems*.

²⁰ Wilde Wilde, Oscar. *Plays, Prose Writings and Poems*.

²¹ Wilde, Wilde, Oscar. *Plays, Prose Writings and Poems*.

of the story. For the first time, Gwendolyn doubts about the things she knows about her beloved Earnest. Naturally, this leads to the anger towards Mr. Worthing. She loves him, she forgives him but still there is the importance of being Earnest.

“Your Christian names are still an insuperable barrier. That is all!”²² finally say Cecily and Gwendolyn to Jack and Algernon after they forgave them the lies about their true names.

“It seems that nothing has changed after the young ladies learnt about the truth but this play is based on absurdities and the words are used in jokes. This makes you think about the situation. The love is about action. If you want to love a woman, you have to sacrifice something such as Jack his name. David Parker used in his study *Oscar Wilde’s great farce, The Importance of being Earnest* the citation “... is absurd to talk of the equality of the sexes” (p. 91) to explain that “casual comments that do not stand out in the text are likely to be delivered in a carelessly cynical manner..”²³

David Parker also argues in his study that: “Love might seem a surprising ingredient in such a world, but it is a play of courtship, and love does have importance in it. Love is based on impulses, after all, and for Wilde it is action, not object...”²⁴ I cannot help myself but feel that there is really a reflection of the very own Oscar Wilde in this story. The life of Oscar Wilde was full of love, joy but also full of tremendous pain. Oscar Wilde loved the company, the company of men. He married, had beautiful children but inside he felt unmatched passion for the same sex. If you had a good name calling for respect like Oscar Wilde in the beginning of his career, people admire you. He had money, prestige, beauty and moved in high class of the society. Oscar Wilde lost everything, when his love to men started to be visible to all around him. His qualities and writing skills never changed but his name was besmirched by something as intolerable as homosexuality in 19th century. He was convicted by people and his family. He was separated from his beloved children and his wife, who changed the surname to Holland. The homosexuality was illegal in those times. Oscar Wilde was arrested and sent to the prison. After two years spent in the jail, he changed his name to Sebastian Melmoth and tried to start a new life. Broken, convicted by his conscience and without money traveled around the Europe. Appearing under an assumed name helped him to calm his soul and to tolerable survival outside the society which condemned him to the edge.

²² Wilde, Oscar. *Plays, Prose Writings and Poems*. London: David Cambell Publishers Ltd., 1991

²³ Parker, David, *Oscar Wilde’s great farce, The Importance of being Earnest*, 178

²⁴ Parker, David, *Oscar Wilde’s great farce, The Importance of being Earnest*, 181

John McRae analyzing *Studying Oscar Wilde: History, Criticism, Myth* admits: “It does not change a lot of how we read or see Wilde, especially the comedies, which rise above all trivial fond records, crafty attributions of meaning to Bunburying, and clumsy unstylish interpretations. But it adds immensely to our awareness of the processes of his writing, above and beyond the roles he made for himself or had made for him by others.”²⁵ He is talking about the homosexuality of Oscar Wilde. I would agree with McRae. As I have said above, the personality and the character of Oscar Wilde never changed. Only his pain of the reaction of the people who judged him to the rest of his life influenced his expression and his point of view in writing. John McRae appropriately mentions the Bunburying thing, which appears through the whole play. This is very important to mention it because this is the key word in the story. This Restoration comedy is based on Bunberianism and is creating the story even the word Bunbury is invented and does not actually exist.

To conclude, in my essay I dealt with the very interesting play written by Oscar Wilde. I tried to analyze the facts about the mock name of Earnest and I mentioned my opinions why Oscar Wilde could write this story during the 1895, which is also the year when he was arrested and awfully and unjustly judged. Writing my essay I found out that Victorian era had an impact on the author of such qualities. In this play appear various couples with many similarities. The male protagonist Algernon and Jack are living very similarly and acting very similarly. They share the same desire about their women and are ready to sacrifice for the love. On the other side, the female protagonists differ only in the place where they live. Miss. Cecily lives in the virgin countryside with her companion Miss. Prism while Miss. Fairfax lives in the busy city with her mother Mrs. Bracknell. Both ladies share the same concept of an ideal man and cannot retreat to their wishes. Many dialogues between protagonists are present in this readable story. They are made in cynical and humorous way, thus they attracted my attention during the whole book.

²⁵ John McRae, Josephine Guy and Ian Small: *Studying Oscar Wilde: History, Criticism, Myth*. University of North Carolina at Greensboro: ELT Press 2006

9 *The Happy Prince and Other Tales and A House of Pomegranates*

When talking about Oscar Wilde's fairy tales, I should definitely mention his two collections of tales. The very first collection of prose is titled *The Happy Prince and Other Stories* and the second one is *The House of Pomegranates*. The first collection of short stories is based on love, friendship and sacrifice that leads to happiness, stability and redemption. On the other hand, the second collection is built on violence, cruelty and betrayal. Oscar Wilde himself calls the stories from *The Happy Prince* "simple". *The House of Pomegranates* has very complex plot and confusion of moral. Due to dark nature with complex plot it seems, that stories from *The House of Pomegranates* are meant to challenge rather the expectations of adults than children. Nevertheless, they can still be enjoyed by children too. If the tales of *The Happy Prince* are the songs of innocence, then these might be the songs of experience.

The shift of audiences is pretty obvious also from the title of the books. *The Happy Prince* is much more appropriate for children readers/listeners as the image of the Happy Prince is more understandable. The stories are to be read as teaching stories and can be used by parents to reinforce in their children values such as love, kindness or selflessness. Many of the stories may also be read as statements: if we sacrifice ourselves for others, then we will find our reward and place in heaven. If we will help others who need help, then they will help us later. The same cannot be said by the title of the second collection *A House of Pomegranates*. The title of this collection alludes to the myth of Proserpine, which connects the underworld with pomegranates. By the title, Oscar Wilde tries to imply that the stories contained in the book will be quite dark, irresistibly alluring and damning. The plots of the stories in *The House of Pomegranates* require high level of critical thinking and plots do not offer morals in the traditional way. The one and only story from the collection *The Happy Prince and Other Stories* that might be qualified as violent is "The Nightingale and the Rose" where the sacrifice of the Nightingale is the climax of the episode. The Nightingale seems to be in obvious pain as she moves closer and closer to the thorn to get into her heart and create carmine rose. We have to realize, that the Nightingale sacrificed herself. The pain is her sacrifice. She died for love. This is the sacrifice that no one asked her to make. The other characters in the episode, the professor's daughter and the student, were unaware of such sacrifice. On the contrary, the stories from the second collection are full of characters that

cause knowingly the pain to others, often without remorse. For example in the episode titled “Star Child” the Star-Child pokes the eyes out of a poor animal or throws rock at the people.

When comparing the collections, we should take into account that the sentence structure, length and details are very important indicators of differences too. The stories of *The Happy Prince* are just over six pages long while the average length of the stories in *A House of Pomegranates* is about fifteen pages. I suppose that the reason why the length of the stories in *A House of Pomegranates* is more than double the length, is due to the extreme detail in some of the descriptions. Giving the example, the story “The Fisherman and His Soul” contains many details about the journey of the Soul. In comparison to that, the trips of a little boy Hans in “The Devoted Friend” from *The Happy Prince* are not described into such details.

“When the dwellers in the villages saw us coming, they poisoned the wells and fled to the hill-summits. We fought with the Magadae who are born old, and grow younger and younger every year, and die when they are little children; and with Laktrou wo say that they are the sons of tigers, and paint themselves yellow and black; and with the Aurantes who bury their dead on the tops of trees, and themselves live in dark caverns las the Sun, who is their god, should slay them; and with the Krimnians who worship a crocodile, and give it ear-rings of green glass, and feed it with butter and fresh fowls; and with Agazonabae, who are dog faced; and with the Sibans, who have horses’ feet, and run more swiftly than horses.”²⁶

The cited text above is taken from the story “The Fisherman and His Soul” from the book of stories *The House of Pomegranates*. As I have mentioned before, this book contains many complex descriptions which are not details that would be likely to keep children’s attention and interest for very long.

If we compare it to the tale “The Devoted Friend”, we could see the difference in terms of the detailed description quite clearly.

²⁶ Fisherman, Martin, ‘The Happy Prince and Other Tales’. *Explicator* 60.3 (2002): 142. *Publisher Provided Full Text Searching File*. p.137

“The night was so black that Little Hans could hardly see, and the wind was so strong that he could hardly stand. However, he was very courageous, and after he had been walking about three hours, he arrived at doctor’s house, and knocked at the door.”²⁷

This time the description seems to be really understandable even for the youngest ones. It is not so long and is catchy for children’s minds. The description quickly gives way to action, which a child could find far more engaging.

Also the length of the two passages varies greatly. While the first cited text contains only two super long sentences, the second one is written with short and simple sentences which are more amenable to a children’s understanding.

9.1 Aestheticism in the collections

The fairy tales from *The House of Pomegranates* and *The Happy Prince* are influenced by many important literary personae. The great impact on the stories had Hans Christian Andersen, Carlyle, Blake but most of them all Walter Pater. In many of the fairytales, Wilde’s concern is to blend the artistic life of aestheticism and Christianity.

When we analyze “*The Happy Prince*” from the aesthetic point of view we realize that when we meet *The Happy Prince* for the first time he is a beautiful golden statue with a large red ruby and two bright sapphires that are fixed on his sword-hilt. He is placed high above the city from where he can see all the pain and sorrow. The statue as an aesthetic object could possibly symbolize the isolated, pleasure-seeking and careless life he led before his death when he lived behind the walls of his beautiful palace. When the prince becomes a statue, the happy prince gradually recognizes all the pain of the citizens. His heart is now full of love, understanding and longing for sacrifice of his aesthetic glory to help the others. This development is very similar to the development of the little swallow who helps the prince to fulfill his desires.

On the other hand, in “*The young Prince*”, the young king is disowned at first by his grandfather, but later is proclaimed an heir of the throne and is brought to the palace.

²⁷ Wilde, Oscar. *Complete Works of Oscar Wilde*. New York: New York Harper and Row, 1986. p. 15

“...he had shown signs of that strange passion for beauty that was destined to have so great an influence over his life. The wonderful palace-Joyeuse, as they called it – of which he now found himself lord, seemed to him to be a new world fresh-fashioned for his delight; he would run down the great staircase, with its lions of gilt bronze and its steps of bright porphyry, and wander from room to room, and from corridor to corridor.”²⁸

From the cited text is obvious, that the young king appears in some kind of ecstasy and enjoys the manifold beauties of his palace which can be designated as a piece of art. Everything changes when he becomes terribly aware, through three dreams, of the pain that accompanied the acquisition of such monumental objects of art. The young king becomes a Christian and goes to the coronation in rags. Many people try to kill him but God intervenes and crowns him. The young king enters pure and beautiful new aesthetic realm.

“And lo! Through the painted windows came the sunlight streaming upon him, and the sunbeams wove round him a tissued robe that was fairer than the robe that was fashioned for his pleasure. The dead stuff blossomed, and bare lilies that were whiter than pearls. The dry thorn blossomed, and bare roses that were redder than rubies.”²⁹

Christianity is the highest form of aestheticism in the story. In comparison to “The Happy Prince” in this story Christianity and aestheticism blend fully.

²⁸ Wilde, Oscar. *Complete Works of Oscar Wilde*. New York: New York Harper and Row, 1986.

²⁹ Wilde, Oscar. *Complete Works of Oscar Wilde*. New York: New York Harper and Row, 1986.

9.2 “The Happy Prince” and “The Young King”

When comparing the two collections of fairytales written by Oscar Wilde, I would like to compare more precisely two seemingly similar stories. “The Happy Prince” and “The Young King”. These stories probably show the most striking difference between the collections. They share very similar themes, main character and even the title of the story but the resolution of plots differ significantly. “While both engage questions of poverty, wealth, and materialism, the first offers a fairly straightforward indictment of a system that values wealth over charity.”³⁰ Both stories involve a young monarchs with power and wealth, and in both stories their personalities significantly develop. Both monarchs decide that it is very unfair that they should have wealth and the rest of the city lives in poverty and suffering.

The Happy Prince is presented to a reader as a character who wants to make people’s life better. For three times he sends his friend, the little swallow, to help others. Three times the swallow removes the diamonds from the statue of the Happy Prince and gives them to the poor people. We as a readers of this story we never see the recipients of the Happy Prince’s generosity, but we know that it brings financial comfort to the people of the town. When the Happy Prince and the swallow are dying, they are taken to the heaven together. The Happy Prince and the swallow find their reward in eternal salvation.

“The Young King” is quite different. It focuses more on thematic complexities. The Young King falls asleep before his ceremony and has three successive dreams. In all of the three dreams, he is allowed to see the people who suffer and toil to make his beautiful garb. When he awakens he can see, just like The Happy Prince, the poverty and suffering around him. When the young King sees the beautiful crown and golden cape he refuses to wear them. He refuses to wear the royal garment because he knows how much pain it caused to the poor people. He wants it to be hidden from his eyes and that is all. He does not sell it and the money is not given to the people. “Whereas the happy Prince is able to practice charity without seeing the effects, the young King is challenged to live a life of charity that serves more people than himself.”³¹

³⁰ Ruggaber, Michelle. “Wilde’s The Happy Prince and A House of Pomegranates: Bed Time Stories for Geown-ups.” *English Literature in Transition, 1880-1920*, p.149

³¹ Ruggaber, Michelle. “Wilde’s The Happy Prince and A House of Pomegranates: Bed Time Stories for Geown-ups.” *English Literature in Transition, 1880-1920*, p.150.

Another difference I would like to discuss is the structure of both stories. The structure of “The Happy Prince” is much simpler than that of “The Young King”. Both stories have a royal figure who at the beginning lead very joyful and money-spending life. Both figures eventually develop and meet with poverty and pain of other people and tries to help them. None of the monarchs carry name which is quite interesting. The young king grew up secretly in the wood and was raised by commoners, which is a common device in many fairy tales. One of the examples is Sleeping Beauty, she was also raised in the woods or Cinderella, famous female character, lived a humble life before becoming a queen. The third dream teaches the young King a lesson. The lesson is to give up greed. The young King develops in traditional and conventional manner, however, many children are not familiar with this manner. “The Happy Prince” is more understandable for children. “The young King”, “Star Child” and other stories of *The House of Pomegranates* are fairy tales but from my point of view are more attuned to adults than to children. “In A House of Pomegranates Wilde challenges aesthetic principles, questions religious institutions and hierarchies, and speaks of moral complexities. With A Happy Prince and Other Tales, Wilde shows his ability to connect with the innocence of children.”³²

³² Ruggaber, Michelle. “Wilde’s The Happy Prince and A House of Pomegranates: Bed Time Stories for Geown-ups.” *English Literature in Transition, 1880-1920*, p.151.

10 “The Happy Prince”

First of all, I would like to analyze the very first book of prose written by Oscar Wilde titled *The Happy Prince and Other Tales*, published in 1888 by David Nutt. At the time of publishing this book, Oscar Wilde was happily married to his wife Constance Lloyd. Together, they had two children, Cyril and Vyvyan. These two children were the original

audience for Oscar Wilde’s fairytales. There is ample evidence showing that at this time Wilde went through several homosexual relationships with younger men as shown in his letters to his beloved friend, Robert Ross. Robert Ross was the man who was also engaging in homoerotic relationships with younger men. These homosexual influences will be discussed later as part of this chapter of my thesis.

Wilde was a heavy subscriber to the school of aestheticism, which believed in “art for art’s sake.” His aesthetic views are described in the preface of the book *The Picture of Dorian Gray*. Analyzing *The Happy Prince and Other Tales* I have to say that there are many aesthetic elements within “The Happy Prince” that I will discuss later.

When Wilde puts his fairy tales to print with illustrations by Walter Crane and Jacobus Hood, many critics pointed out that these stories were not only meant for child audiences.

For those, who are not familiar with the plot of this story, I may get you a little closer with a brief summary. “The Happy Prince” is a wonderful allegory, quite typical of 19th century English fiction. In the fairy tale, we have a statue of the Happy Prince who once was a real prince. He was happy when alive, because he was kept ignorant of any suffering and sadness outside his palace walls. Upon his death, a statue was made in the honor for him and was covered in gold, had beautiful sapphires for eyes and a ruby attached to his sword-gilt. The placement of the golden statue atop a high hill, allows him to witness the pain and misery of his poor city. Once happy and alive, now weeping statue in the center of the sadness of the citizens.

The other and very important character is one little self-serving swallow, heading to exotic Egypt, that arrives to take shelter beneath this statue. Very soon the swallow is touched by the statue’s kindness and desire to help the others. The little swallow, he becomes the messenger of the Happy Prince’s statue and agrees to remove some of the statue’s

diamonds to bring some financial security and contentment everywhere where it is badly needed. As the statue's gold and diamonds are taken and redistributed among the poor, he is no longer able to see the impoverished around him. The prince is completely run down from the jewels and gold that decorated him and, in accordance to the Victorian mentality, he was not worth attention anymore because, as the story says: "As he is no longer beautiful he is no longer useful."³³ Nevertheless, even without eyes he is not blind anymore to see the sadness and knows that there are others who need every help. Eventually, the swallow lies at the feet of the Happy Prince dying from exhaustion and cold.

Sex played a big role in the fairytales of Oscar Wilde and it was a significant element of Oscar Wilde's pederastic imagination. What is interesting in "The Happy Prince" which is very first story of the collection *The Happy Prince and Other Tales* is the obvious intergenerational and interdimensional bond between two male characters, The Happy Prince and the Swallow. The size and the age is very different. Oscar Wilde was lover of much younger Lord Alfred Douglas and their appearance was divergent too. The tender kiss on the lips of the statue is obviously hidden mark of sexual elements in the fairytale. Clearly the Prince is young due to his life experiences. His only memories involve playing with his companions in the royal gardens, whereas the Swallow could be the adult one, because he travelled all over the world. The Happy Prince is the one who teaches the adult about the people's responsibility. The little Swallow proves to be a good and devoted student as he meets the poverty, sadness, sacrifice every day and stays. The Swallow develops from the self-absorbed, cynical character into romantic and devoted friend. One day the Swallow teaches the Happy Prince about the beauties of "what he had seen in strange lands".³⁴ Now the adult teaches a youth. This fact crates the equality and the harmony between both characters. This harmony seems to be out of author's pederastic imagination. Wilde mentioned that the adult men where those who felt the affection, not the younger ones. What Wilde mentioned on the courtroom is that the adults are attracted to the attributes that they do not possess anymore.

The relationship between the Prince and the Swallow can develop because the Happy Prince needs the Swallow in fulfilling the plan to help the poor people of "his" city. Both characters are living for the others and do not hesitate to sacrifice for the others. The Swallow

³³ Wilde, Oscar. *Complete Works of Oscar Wilde*. New York: New York Harper and Row, 1986. p. 50

³⁴ Wilde, Oscar. *Complete Works of Oscar Wilde*. New York: New York Harper and Row, 1986.

is dying of cold and freezing weather and the Happy Prince is blinded and eventually heartbroken.

\

11 “The Nightingale and The Rose”

From the very beginning of the book, we meet a young man, a student, who is told by lovely professor’s daughter that she would dance with him, if he brought her a beautiful red rose. The boy is really sad because he did not manage to find any roses that she wanted. There were white roses, yellow roses but any red roses were to find. While he was moaning, four creatures from the nature started to listen courteously and began to talk about the boy. Those four creatures were Daisy, a little Lizard, Butterfly and Nightingale.

The bird flied around trying to find a red rose. He found roses in the bushes but none of them was a red rose. Eventually he found a young red rose tree. “My roses are red,' it answered, 'as red as the feet of the dove, and redder than the great fans of coral that wave and wave in the ocean-cavern. But the winter has chilled my veins, and the frost has nipped my buds, and the storm has broken my branches, and I shall have no roses at all this year.”³⁵

To obtain one red rose brings also sacrifice. The rose tree told a Nightingale that if she wanted one single red rose, she had to sing a beautiful song to the tree by moonlight and stain it with her own heart's blood. The Nightingale choose to sing a song with her breast against a thorn; the thorn in her heart and the blood flew into the Rose-tree veins. The Nightingale thinks, that her death is a good price for such love. She sang all night long and pressed closer and closer her heart against the thorn. Soon became the Nightingale’s voice fainter and fainter.

The very next morning, the young man saw the beautiful carmine rose and took it to the girl and offered her that rose. She did not except it. After arguing with her, the student took the rose and threw it into a gutter. “What a silly thing Love is,' said the Student as he walked away. 'It is not half as useful as Logic, for it does not prove anything, and it is always telling one of things that are not going to happen, and making one believe things that are not true. In fact, it is quite unpractical, and, as in this age to be practical is everything, I shall go back to Philosophy and study Metaphysics.”³⁶

In this words, told by the young man, I can see very much of the author, Oscar Wilde, himself. He went through many disappointing love situations. I really love the way the story is told. This one is undoubtedly one of my favorite fairy tales ever written. It does not lack the fantasy in that the animals can speak to one another, even the trees and not living things can speak and what is more, they can think and negotiate too. On the other hand, this fairy tale

³⁵ Wilde, Oscar. *Complete Works of Oscar Wilde*. New York: New York Harper and Row, 1986. p. 60

³⁶ Wilde, Oscar. *Complete Works of Oscar Wilde*. New York: New York Harper and Row, 1986. p. 67

talks about true love, sacrifice, death and disappointment. From my point of view, it seemed as if this fairytale should be told orally. The way the birds and trees are speaking is quite calming and energizing when you try to visualize what you hear and listen to it at the same time. "...surely Love is a wonderful thing. It is more precious than emeralds, and dearer than fine opals. Pearls and pomegranates cannot buy it, nor is it set forth in the market-place. It may not be purchased of the merchants, 'or can it be weighed out in the balance for gold."³⁷ said the Nightingale. If we fancy that, the picture can be really beautiful.

When talking about the sacrifice of the Nightingale, I can compare it to the sacrifice that Wilde had to experience while he was in the jail for the relationship with Boysie. If we think about it, Oscar himself could stand for the character of the boy and Lord Alfred, his lover, for the professor's daughter.

In "The Nightingale and the Rose" an act of sexualized but non-reproductive penetration figures as the gesture of sacrifice. The Nightingale's penetration produces death, not life. The rose could be possibly the product of love but when we realize that neither the boy nor the girl appreciated the help of the poor Nightingale we can say that this act is tragically unproductive.

³⁷ Wilde, Oscar. *Complete Works of Oscar Wilde*. New York: New York Harper and Row, 1986.

12 “The Devoted Friend”

The story “The Devoted Friend” starts with the scene in the pond where some little ducks are swimming. They are quite disobedient until their mother says: “You will never be in the best society unless you can stand on your heads,’ she kept saying to them; and every now and then she showed them how it was done. But the little ducks paid no attention to her. They were so young that they did not know what an advantage it is to be in society at all.”³⁸ Water-rat, another character which appears in the initial scene says to her that she should be patient with her children. She replies that everyone has to make the beginnings and that parent cannot be patient with their children. Water-rat would rather drown the little ducks for their disobedience. But he does not understand parent’s feelings.

Afterwards he says something, what I found very deep in its quintessence. “Love is all very well in its way, but friendship is much higher. Indeed, I know of nothing in the world that is either nobler or rarer than a devoted friendship.”³⁹ I would love to discuss this cited text later on in this chapter. A Green Linnet, other of animal characters asks what duties of friend are and with this the second story may begin.

Continuing with the brief outlook, another character, the most important one, is Hans. Hans is a very hearted and kind person who has many friends. But to one of them, he is attached the most. His name is Miller, Hugh the Miller. Hans loves his garden, but his friendship with Hugh the Miller is above all. Hugh the Miller always speaks and acts like a real devoted friend. “I think that generosity is the essence of friendship”.⁴⁰ Actually, this man is not a devoted friend at all.

Other characters that appear in the fairy tale are the rest of The Miller’s family, the son and wife, the Blacksmith and the Doctor. Miller’s wife always presents her husband as the most generous person in the world but when his son asks him to bring poor Hans to their home in winter, he replies that if he sees everything they have, he could become very envious. The house of the Miller’s is described as “...our warm fire, and our good supper, and our great cask of red wine...”⁴¹ So it seems that he does not want help at all and cares only about their goods.

³⁸ Wilde, Oscar. *Complete Works of Oscar Wilde*. New York: New York Harper and Row, 1986. p. 71

³⁹ Wilde, Oscar. *Complete Works of Oscar Wilde*. New York: New York Harper and Row, 1986. p. 71

⁴⁰ Wilde, Oscar. *Complete Works of Oscar Wilde*. New York: New York Harper and Row, 1986. p. 103

⁴¹ Wilde, Oscar. *Complete Works of Oscar Wilde*. New York: New York Harper and Row, 1986. p. 53

The first “story” in the book takes place in the pond. The second one commence in quite different setting, the house of Hans that is described as tiny cottage with garden that Hans really love. Another important setting is the moors where Hans eventually dies.

There are many, quite detailed, descriptions of setting provided by Oscar Wilde. He describes the beauty of the garden, the Miller’s house and on the contrary he describes the wilderness of the moors as if he wanted to make a comparison to his feelings or personal tragedies. “The night was so black that little Hans could hardly see, and the wind was so strong that he could scarcely stand”, “But the storm grew worse and worse, and the rain fell in torrents, and little Hans could not see where he was going, or keep up with the horse. At last he lost his way...”⁴²

“Love is all very well in its way, but friendship is much higher. Indeed, I know of nothing in the world that is either nobler or rarer than a devoted friendship.”⁴³ As you may recall, I used this piece of text as an introduction to my previous analysis. As my diploma thesis is concerning mainly on the gay-related themes, I would like to devote this part of the chapter to the topic of the Devoted Friendship.

⁴² Wilde, Oscar. *Complete Works of Oscar Wilde*. New York: New York Harper and Row, 1986. p. 55

⁴³ Wilde, Oscar. *Complete Works of Oscar Wilde*. New York: New York Harper and Row, 1986. p. 120

13 “The Fisherman and His Soul”

This fairy tale belongs to the second collection of fairy tales written by Oscar Wilde titled *The House of Pomegranates*. I have already mentioned and discussed some facts about it. The story is written, from my point of view, as the response to Christian Andersen *The Little Mermaid*. Christian Andersen strongly influenced Oscar Wilde’s literary creation.

“The Fisherman and His Soul” is short story about a fisherman who fell in love with beautiful mermaid. “She is fairer than the morning star, and whiter than the moon. For her body I would give my soul, and for her love I would surrender heaven.”⁴⁴

He wanted to join her in her life beneath the sea water but obviously this is something impossible for human being. As far as we all know, mermaids are mystical and fantastic creatures. Interesting about this fairytale is, that actually this fantastic, beautiful creature does not have a soul. The young Fisherman does have the soul which keeps him from his charming mermaid. He swore to the mermaid that he will try to get rid of it, and thus he visits a young witch who gave him a magical knife which he is supposed to use, by the moon, to cut the soul from his feet. Soul begged not to separate but Fisherman refused. Soul before leaving told him, that he will return very soon to him. The Soul returned to him the very next year and a year after that and so on. Each time the Soul offered him many of his treasures he found. Every time the fishermen replied that love is above all and is more precious than every treasure on earth.

The third year, the Soul offered to take the young man to see a beautiful lass dancing with naked feet. The Fisherman realized, that mermaids have no feet, therefore he started to be curious. He rejoined the Soul again but there was no dancing girl. The Soul had tricked the fishermen telling him that a man can separate from his soul only one in his life, never ever twice. The knife lost its magical power and did not work.

The end of the fairytale is kind of tragedy. One day after several years, the sea washed up the mermaid’s dead body and the tritons came longing for the Fisherman’s death because he left her. Before the Fishermen died, his heart broke in two halves and his soul entered in. Eventually, the fisherman and the Soul became one man.

This story does not seem to be appreciated by children audience as I have already mentioned in the former chapter. For me this is bitter sweet narrative. The story is tragic but

⁴⁴ Wilde, Oscar. *Complete Works of Oscar Wilde*. New York: New York Harper and Row, 1986. p.53

beautiful. Bound up in the question of homosexuality's non-reproductivity was the link between masturbation and homosexuality. Also masturbation was non-reproductive sex, hence it fell with homosexuality to the category of sodomy. Masturbation was believed to be stupid, timid and frightened of women. At first sight, this story is about normal love relationship between the Mermaid and the Fisherman. The Mermaid is female and the Fisherman is male. If a normal relationship is defined by its reproductivity, then their relationship falls in the category of sodomy too since the relationship is non-reproductive. There is no indication if the mermaid has a vagina, therefore we do not know, if this relation even can be productive. Another erotic aspect can be found in the fact, that the dancing young girl is naked. The mermaid's inability to dance may be a signifier of her inability to make love. But the love of the Fisherman and the Mermaid is so strong that the Fisherman follows her into death. The important moment is, when the flowers, that miraculously grew on their unmarked graves. These flowers can be seen as a product of their love. Hence, it seems that their love and relationship was reproductive after all.

In the story priest refuses to give the Fisherman his blessing just like the Victorians banished homosexual desire. The Priest goes to give the blessing to the sea only when the dead bodies appear on the shore. The Fisherman's love for the Mermaid is unblessed and forbidden. We can point out that this love is something unnatural.

14 “The Young King”

“The Young King” is also a part of the collection *The House of Pomegranates*. The story begins the day before the coronation of the young prince. However, he never lived life as a Prince. He was a son of the king, that is true, but he was never proclaimed to be so, nevertheless he was still heir of the throne. Once he was brought to the royal court, he was given all the treasures and luxury.

During the night before the coronation, the young man had three nightmares. Each nightmare changed his soul and personality in some way. In the dreams he is shown, that many of less fortunate people have to sacrifice at creating his robes, jewels and all the luxury stuff he possesses. From this day, he decided to wear ripped clothing as poor people but this led to being not respected by others. People from the upper classes around him felt ashamed of him. But not everything was so negative. Sun rose, everything was shiny and ugliness turned to beauty. “He stood there in the raiment of a king, and the gates of the jewelled shrine flew open, and from the crystal of the many-rayed monstrance shone a marvellous and mystical light. He stood there in a king's raiment, and the Glory of God filled the place, and the saints in their carven niches seemed to move.”⁴⁵

The young king is marvelous philosophical short story. This story claims that the luxury of the rich went through the pain and suffering of poor people. One of the most important topics of this story is self-transformation. The Young King is rounded character as he develops throughout the story. He has three dreams in each of them he sees the pain and sadness. When he decides to change his luxury clothes for ragged clothes he loses respect of the others. When his heart is purified, miracles happen and his ripped clothes change into royal raiment, his sadness disappears from his face and eventually people accept him as their king. As in other tales, also the character of the Young King recognizes his error

⁴⁵ Wilde, Oscar. *Complete Works of Oscar Wilde*. New York: New York Harper and Row, 1986. p.73

15 Conclusion

My first chapters focus on the Victorian Era. The Victorian Era begun in 1837, ended in 1901 and it was a great time of prosperity for Britain. This era lives on today through literature, music and of course art. Queen Victoria, the ruler, was a great inspiration for the people and everybody looked up to her for the inspiration. The people had a lot of good behavior and morals and we can say that this period was very polite and proper. There was also a lot of industrial and scientific progress during the era. Many people were moving to London and middle classes were steadily growing. During this period, the population of England more than doubled in number. The Victorian era was also a time of exploration and great inventions. Another characteristic of the Victorian Era are changing world views and sometimes many people, especially writers, were obliged to speak out against what they believed.

Without doubts, the Victorian period affected literature in wide range. The social advancement often appears in literature. It is also intellectual and educational-based. The period was highly idealized of what is “English” or what does it really mean to be an “Englishman”. Later Victorian literature and writings saw the rebellion against such idealized notions and stereotypes. In reaction to this fact, genre that flourished in these days was a satire. One of the best examples of such reaction are Oscar Wilde’s plays.

Furthermore in my essay, I am concentrating just on Oscar Fingal O’Flahertie Wills Wilde’s life, literary production and influences that had a great impact on his thinking and writing. Oscar Wilde dedicated his life to writing and fighting against the injustices of the Victorian Era. He was born on 16 October, 1854 in Dublin and died on 30 November 1900. He was given a high education and became an Irish essayist, playwright, novelist and poet. This author was a chief spokesman of aestheticism. After the graduation from Oxford University he published one of his most notable and at the same time criticized work titled *The Picture of Dorian Gray*. As a dramatist and his plays including for example *Woman of No Importance*, *The Importance of Being Earnest* or *An Ideal Husband* were very well received by his audience and readers.

One of the main aims of my diploma thesis was to point out key motives and homosexual aspects that often appear in his short stories for children. I was concentrating on

several short stories which are included in the series *The Happy Prince and Other Tales* and *A House of Pomegranates*.

The Happy Prince and Other Tales contains Wilde's engagement with the question of mutuality in pederastic relationships, and the deleterious impact that sex can wreak on the nonsexual elements of pederastic bonds. The almost rhapsodic version of pederasty in "The Happy Prince" is despoiled in "The Devoted Friend" because its pedagogical properties are used by the older man to take advantage of the younger one, and this marks a return to the type of relationship that was evident in "The Nightingale and the Rose". In other words, when the two types of pederasty are asked to cohabit, the vitalizing facets are sullied by the sexual ones.

It is the willingness to follow through on the moments when sexual activity is in the figurative mix that enables the emergence of Wilde's struggle to find a place for sexual activity in pederastic relationships, and the demarcation of these moments enables us to grasp an important feature of Wilde's eros. My reading of *The Happy Prince and Other Tales* thereby profits from interpreting Wilde's fiction in a manner that the etherealizing hermeneutic of queer theory has refused to countenance, and this shows that queer theory is not always the most effective tool for grasping the dynamics of sexual issues in Wilde's fiction, or, indeed, the very presence of such issues. Wilde was a heavy subscriber to the school of aestheticism, which believed in "art for art's sake." His aesthetic views are described in the preface of the book *The Picture of Dorian Gray*. Analyzing *The Happy Prince and Other Tales*, I have to say that there are many aesthetic elements within "The Happy Prince" that I have discussed in my thesis. When Wilde put his fairy tales to print with illustrations by Walter Crane and Jacob Hood, many critics pointed out, these stories were not only meant for child audiences. "The Happy Prince" is a wonderful allegory, quite typical of 19th century English fiction. In the fairy tale, we have a statue of the Happy Prince who once, was a real prince. He was happy when alive, because he was kept ignorant of any suffering and sadness outside his palace walls. Upon his death, a statue was made in the honor for him and was covered in gold, had beautiful sapphires for eyes, and a ruby attached to his sword-gilt. The placement of the golden statue atop a high hill, allows him to witness the pain and misery of his poor city. Once happy and alive, now weeping statue in the center of the sadness of the citizens.

Further, I have discussed the short story titled "The Devoted Friend", "The Fisherman and His Soul", "The Young King" and "The Nightingale and The Rose". Usually, in Oscar Wilde's tales the main characters recognize his errors and achieve something that we can call

a state of grace. This personal achievement we can see in the tale “The Young King” for instance. In other tales such as in “The Devoted Friend”, the characters remain blinded by their self-confidence and arrogance. In “The Fisherman and His Soul” the body and the soul are separated as we can see it in the novel *The Picture of Dorian Gray*.

Oscar Wilde undoubtedly belongs between my favorite, foreign authors. He makes moral affirmations in his short stories for children and the tales reveal levels of human wisdom too. The tales are not written to encourage faith or lecture Christianity but definitely in simple terms, show decency and generosity in human relations.

16 Summary

My first chapters focus on the Victorian Era. The Victorian Era begun in 1837, ended in 1901 and it was a great time of prosperity for Britain. This era lives on today through literature, music and of course art. Queen Victoria, the ruler, was a great inspiration for the people and everybody looked up to her for the inspiration. The people had a lot of good behavior and morals and we can say that this period was very polite and proper. There was also a lot of industrial and scientific progress during the era. Many people were moving to London and middle classes were steadily growing. During this period, the population of England more than doubled in number. The Victorian era was also a time of exploration and great inventions. Another characteristic of the Victorian Era are changing world views and sometimes many people, especially writers, were obliged to speak out against what they believed.

Without doubts, the Victorian period affected literature in wide range. The social advancement often appears in literature. It is also intellectual and educational-based. The period was highly idealized of what is “English” or what does it really mean to be an “Englishman”. Later Victorian literature and writings saw the rebellion against such idealized notions and stereotypes. In reaction to this fact, genre that flourished in these days was a satire. One of the best examples of such reaction are Oscar Wilde’s plays.

Furthermore in my essay, I am concentrating just on Oscar Fingal O’Flahertie Wills Wilde’s life, literary production and influences that had a great impact on his thinking and writing. Oscar Wilde dedicated his life to writing and fighting against the injustices of the Victorian Era. He was born on 16 October, 1854 in Dublin and died on 30 November 1900. He was given a high education and became an Irish essayist, playwright, novelist and poet. This author was a chief spokesman of aestheticism. After the graduation from Oxford University he published one of his most notable and at the same time criticized work titled *The Picture of Dorian Gray*. As a dramatist and his plays including for example *Woman of No Importance*, *The Importance of Being Earnest* or *An Ideal Husband* were very well received by his audience and readers.

One of the main aims of my diploma thesis was to point out key motives and homosexual aspects that often appear in his short stories for children. I was concentrating on

several short stories which are included in the series *The Happy Prince and Other Tales* and *A House of Pomegranates*.

The Happy Prince and Other Tales contains Wilde's engagement with the question of mutuality in pederastic relationships, and the deleterious impact that sex can wreak on the nonsexual elements of pederastic bonds. The almost rhapsodic version of pederasty in "The Happy Prince" is despoiled in "The Devoted Friend" because its pedagogical properties are used by the older man to take advantage of the younger one, and this marks a return to the type of relationship that was evident in "The Nightingale and the Rose". In other words, when the two types of pederasty are asked to cohabit, the vitalizing facets are sullied by the sexual ones.

It is the willingness to follow through on the moments when sexual activity is in the figurative mix that enables the emergence of Wilde's struggle to find a place for sexual activity in pederastic relationships, and the demarcation of these moments enables us to grasp an important feature of Wilde's eros. My reading of *The Happy Prince and Other Tales* thereby profits from interpreting Wilde's fiction in a manner that the etherealizing hermeneutic of queer theory has refused to countenance, and this shows that queer theory is not always the most effective tool for grasping the dynamics of sexual issues in Wilde's fiction, or, indeed, the very presence of such issues. Wilde was a heavy subscriber to the school of aestheticism, which believed in "art for art's sake." His aesthetic views are described in the preface of the book *The Picture of Dorian Gray*. Analyzing *The Happy Prince and Other Tales*, I have to say that there are many aesthetic elements within "The Happy Prince" that I have discussed in my thesis. When Wilde put his fairy tales to print with illustrations by Walter Crane and Jacomb Hood, many critics pointed out, these stories were not only meant for child audiences. "The Happy Prince" is a wonderful allegory, quite typical of 19th century English fiction. In the fairy tale, we have a statue of the Happy Prince who once, was a real prince. He was happy when alive, because he was kept ignorant of any suffering and sadness outside his palace walls. Upon his death, a statue was made in the honor for him and was covered in gold, had beautiful sapphires for eyes, and a ruby attached to his sword-gilt. The placement of the golden statue atop a high hill, allows him to witness the pain and misery of his poor city. Once happy and alive, now weeping statue in the center of the sadness of the citizens.

Further, I have discussed the short story titled "The Devoted Friend", "The Fisherman and His Soul", "The Young King" and "The Nightingale and The Rose". Usually, in Oscar Wilde's tales the main characters recognize his errors and achieve something that we can call

a state of grace. This personal achievement we can see in the tale “The Young King” for instance. In other tales such as in “The Devoted Friend”, the characters remain blinded by their self-confidence and arrogance. In “The Fisherman and His Soul” the body and the soul are separated as we can see it in the novel *The Picture of Dorian Gray*.

Oscar Wilde undoubtedly belongs between my favorite, foreign authors. He makes moral affirmations in his short stories for children and the tales reveal levels of human wisdom too. The tales are not written to encourage faith or lecture Christianity but definitely in simple terms, show decency and generosity in human relations.

17 Resumé

První kapitola mé diplomové práce se týká uvedení do problematiky, kterou se v dané práci budu zabývat. Má diplomová práce se týká literární tvorby irského autora Oscara Wilda, který se věnoval jak psaní prózy, básní, tak i divadelních her. Oscar Wilde byl velmi dobrým studentem filologie na univerzitě v Dublinu a Oxfordu, kde se také seznámil s dekadentními názory, které se poté také značně odrážely v jeho literárních dílech.

V následujících kapitolách se budu snažit zachytit nejdůležitější okamžiky v životě Oscara Wilda a to zejména jeho literární tvorbu, ale také jeho životní vztahy a přátelství s lidmi, které měly značný dopad na jeho následující tvorbu. Dvě kapitoly mé závěrečné magisterské práce pojednávají o Wildově vztahu k Lordu Alfredu Douglasovi, který byl považován za velmi blízkého, až skandálního přítele zmiňovaného autora a také zmíním Waltera Patera. Walter Horatio Pater byl literární kritik a esejista anglického původu, který se stal stejně jako Oscar Wilde hlavní postavou hnutí dekadentů, kteří proklamovali krásu literární tvorby. Mnoho z jejich názorů vysoce šokovaly prudérní společnost a morálku viktoriánské Anglie.

V mé diplomové práci také nechybí kapitola, ve které se zabývám právě těmito dekadentními názory, které byly pro mnohé velmi šokující a nestravitelné. Dekadence se objevila jak v literatuře, tak i v umění. Je to označení uměleckých směrů, které navazovaly na období romantismu, které se poprvé objevilo ve Francii a to v polovině 19. století. V literární tvorbě a to hlavně v románové tvorbě, se velmi rozmohl realismus, satira v zachování mravů a také humor. Humorem také velmi disponoval Oscar Wilde a to zejména v jeho divadelní tvorbě, do které můžeme zařadit bravurní divadelní hru, *Jak je důležité míti Filipa*, která má podtitul *lehkovážná komedie pro vážné lidi*. Osmá kapitola mé závěrečné práce se týká právě tohoto díla a to hlavně vymyšleného jména jednoho z hlavních postav. V této kapitole jsem uvedla jisté argumenty, proč hrdina vystupuje pod vymyšleným pseudonymem a také jsem uvedla mé názory a spojitosti s Oscarem Wildem.

Dále se pak má diplomová práce zabývá klíčovými motivy a prvky homosexuality, které jsou přítomné téměř ve všech dílech irského autora. Zejména se pak zaměřím na krátké povídky pro děti, ale i dospělé, které byly vydány ve dvou dílech titulovaných *Šťastný princ a jiné pohádky* (1888) a dále *Dům granátových jablek*, které bylo vydáno roku 1891. Z obou děl jsem si vybrala ty povídky, ve kterých byly prvky homosexuality dle mého názoru nejvíce zakomponované. Je nutno sdělit, že se tato problematika ovšem netýká pouze a jen pohádek

Oscara Wilda, ale i ostatní prózy a to například díla *Obraz Doriana Graye*, jehož první vydání bylo publikováno v roce 1891 a je to také Wildova jediná novela. Mezi povídky, které v mé závěrečné práci analyzuji, patří „Šťastný Princ“, „Rybář a jeho duše“, „Slavík a růže“, dále pak „Oddaný přítel“ a „Mladý král“. Krátká povídka „Šťastný princ“ je smutná povídka se silným morálním podtextem. Tento příběh je příběhem o nezlomném přátelství mezi sochou šťastného prince a vlaštovičkou, která svou obětí a laskavým srdcem ukázala, kam až taková láska může vést. „Slavík a Růže“ pojednává o podobném tématu, jako předchozí povídka. Také se zde zmiňuje láska a bolestivá oběť pro tuto lásku. Je to překrásný příběh se srdceryvným koncem. Povídka „Mladý král“ navazuje na motivy utrpení, bohatství vyšších vrstev a chudobě, která sužuje poddané. Příběh je dokreslen mnoha metaforami a pestrými alegoriemi. V neposlední řadě se má diplomová práce zabývat povídkou titulovanou „Rybář a jeho duše“, která vypráví příběh o tom, jak lidé touží po něčem velmi nejistém a přitom ztrácejí to, co v jejich životě jisté je. V této povídce se objevují i magické prvky odrážející se v tanci čarodějníc za úplňku, nebo přítomnosti ďábla. Poslední povídkou, na kterou je hlouběji zaměřena má pozornost je „Oddaný přítel“, která vypráví, jak je již viditelné z názvu povídky, o hlubokém přátelství, pro které je hrdina schopný udělat téměř vše. Z této povídky je velmi očividné mravní ponaučení, kterým se Oscar Wilde snaží varovat své čtenáře i posluchače. V mé diplomové práci se objevuje samostatná kapitola, která se hlouběji zaměřuje na tuto danou problematiku.

Z detailní četby a zkoumání těchto děl je očividné, že je veškerá problematika zmiňovaná v mé závěrečné práci velmi aktuální i v dnešní době a mnohá díla Oscara Wilda se tak mohou stát velkou inspirací.

18 Anotace

Eliška Repecká

Katedra Anglistiky a Amerikanistiky

Studijní obor: anglická filologie – španělská filologie

Název: Klíčové motivy v pohádkách pro děti od Oscara Wilda

Vedoucí práce: PhDr. Matthew Sweney M.A.

Počet znaků (včetně mezer): 109 058

Počet titulů použité literatury: 34

Klíčová slova: Viktoriánská literatura, homosexualita, dětské povídky, drama

V této diplomové práci se zaměřím na klíčové motivy v pohádkách Oscara Wilda. Blíže se pak zaměřím na prvky homosexuality a dalších osobních problem odražejících se v autorově literární tvorbě. Dále pak zahrnu kapitolu, která se bude věnovat pojmu Greek Love a také Walteru Paterovi, jehož názory měly značný vliv na tvorbu Oscara Wilda.

Abstract

Eliška Repecká

The Department of English and American Studies

Options: English philology – Spanish philology

Title: The Key Motives in Oscar Wilde's Fairytales

Chief of Work: PhDr. Matthew Sweney M.A.

Number of Features (including gaps): 109058

Number of Secondary Sources: 34

Key Words: Victorian literature, homosexuality, children stories, drama

Firstly, my diploma thesis will be focused on key motives in chosen fairy tales written by Oscar Wilde. Furthermore, I will be analyzing the homosexual aspects that have an obvious impact on Oscar Wilde's literary production. I will also mention the concept of Greek Love, Dandyism and Walter Pater's influence on Oscar Wilde.

19 Bibliography

Primary Sources:

Wilde, Oscar. *De Profundis*. Olomouc: Votobia, 1995. Print.

Hart-Davis, Rupert. *Selected Letters of Oscar Wilde*. Great Britain: J.W. Arrowsmith Ltd, Bristol. Print.

Wilde, Oscar. *Plays, Prose Writings and Poems*. London: David Cambell Publishers Ltd., 1991. Print.

Wilde, Oscar. *The Picture of Dorian Gray*. Great Britain: Wordsworth Editions Limited Cumberland House. 1992. Print.

Wilde, Oscar. *Complete Works of Oscar Wilde*. New York: New York Harper and Row, 1986. Print.

Secondary Sources:

Adut, Ari. "A Theory Of Scandal: Victorians, Homosexuality and the Fall of Oscar Wilde." *American Journal of Sociology*, vol. 111, no.1 (2005): 213-248. Web. 19. Nov. 2015.

Baker, Paul, *Fantabulosa: A Dictionary of Polari and Gay Slang* (London; New York: Continuum, 2002)

Bristow, Joseph, "'A Complex Multiform Creature': Wilde's Sexual Identities", in *The Cambridge Companion to Oscar Wilde*, ed. by Peter Raby (Cambridge: Cambridge University Press, 1997), pp. 195-218

Campman, L. "Greek Love and Love for All Things Greek: Gay subtext and Greek Intertext in Works by Oscar Wilde 2015. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=edsair&AN=edsair.od.....101..466babd2df

20834e556ad861cc502885&site=eds-live&authtype=shib&custid=s7108593.

'Critical Commentary', in Oscar Wilde, *The Importance of Being Earnest and Related Writings*, ed. by Joseph Bristow (London: Routledge, 1992), pp. 202- 31

Castle, Terry, *The Apparitional Lesbian: Female Homosexuality and Modern Culture* (New York: Columbia University Press, 1993)

Cohen, Philip K., *The Moral Vision of Oscar Wilde* (Rutherford, NJ: Fairleigh Dickinson University Press, 1978)

Craft, Christopher, 'Alias Bunbury: Desire and Termination in *The Importance of Being Earnest*', *Representations*, 31 (1990), 19-46

Croft-Cooke, Rupert, *Feasting with Panthers: A New Consideration of Some Late Victorian Writers* (London: W.H. Allen, 1967)

D'Arch Smith, Timothy, *Love in Earnest: Some Notes on the Lives and Writings of English 'Uranian' Poets from 1889 to 1930* (London: Routledge & Kegan Paul, 1970)

Davidson, James, *The Greeks and Greek Love: A Radical Reappraisal of Homosexuality in Ancient Greece* (London: Weidenfeld & Nicolson, 2007)

Duffy, John-Charles, 'Gay-Related Themes in the Fairy Tales of Oscar Wilde', *Victorian Literature and Culture*, 29 (2001), 327-50

Fisherman, Martin, 'The Happy Prince and Other Tales'. *Explicator* 60.3 (2002): 142. *Publisher Provided Full Text Searching File*. Web. 19 Nov. 2015.

Harris, Jason. "Oscar Wilde's Fairy Tales: Origins and Contexts, by Ane Markey The Christian Goddess: Archetype and Theology In The Fantasies Of George McDonald, By Bonnie Gaarden." *Victorian Studies* 55.4. (2013): 736-738. *Academic Search Completed*. Web. 19 Nov. 2015.

Hesketh, Pearson. "Wilde's THE HAPPY PRINCE AND OTHER TALES And A HOUSE OF POMEGRANATES." *Explicator* 60.3 (2002): 142. *Publisher Provided Full Text Searching File*.

Kaye, Richard A., 'Gay Studies / Queer Theory and Oscar Wilde', in *Palgrave Advances in Oscar Wilde Studies*, ed. by Frederick S. Roden (Basingstoke and New York: Palgrave Macmillan, 2004), pp. 189-223

Kaylor, Michael Matthew, *Secreted Desires: The Major Uranians: Hopkins, Pater and Wilde* (Brno, Czech Republic: Masaryk University, 2006)

Kohl, Norbert, *Oscar Wilde: The Works of a Conformist Rebel* (Cambridge: Cambridge University Press, 1989)

Matzner, Sebastian, 'From Uranians to Homosexuals: Philhellenism, Greek Homoeroticism and Gay Emancipation in Germany 1835-1915', *Classical Receptions Journal*, 2 (2010), 60-91

Martin, Robert K., 'Oscar Wilde and the Fairy Tale: "The Happy Prince" as Self-Dramatization', *Studies in Short Fiction*, 16 (1979), 74-77

McFarnon, Emma: *The Victorian's Surprising Liberal Attitude Towards The Homosexuals*, 7th April 2015, London

Mills, Robert, 'Male-Male Love and Sex in the Middle Ages, 1000-1500', in *A Gay History of Britain: Love and Sex between Men Since the Middle Ages*, ed. by Matt Cook, with Robert Mills, Randolph Trumbach and H.G. Cocks (Oxford: Greenwood World Publishing, 2007), pp. 1-44

Nassaar, Christopher S. "Wilde's THE HAPPY PRINCE AND OTHER TALES And A HOUSE OF POMEGRANATES." *Explicator* 60.3 (2002): 142. *Publisher Provided Full Text Searching File*. Web. 19 Nov. 2015.

Nussbaum, Martha c.: *The Bondage and Freedom of Eros*> John J. Winkler (1990), *the Constraints of Desire: The Anthropology of Sex and Gender in Ancient Greece*. David M.

Halperin (1990), *One Hundred Years of Homosexuality and Other Essays on Greek Love*. Philosophical Interventions: Reviews 1986-2011, Oxford University Press, 2012. Web

Percy, William Armstrong, *Pederasty and Pedagogy in Archaic Greece* (Urbana, IL:University of Illinois Press, 1996)

Pequigney, Joseph, Review of David M. Halperin, *Saint Foucault: Towards a Gay Hagiography*, *Journal of Homosexuality*, 35 (1998), 95-105

Ruggaber, Michelle. "Wilde's The Happy Prince and A House of Pomegranates: Bed Time Stories for Geown-ups." *English Literature in Transition, 1880-1920*, vol. 46, no. 2, 01 Jan. 2003: 140-153. *Academic Search Completed*. Web. 19 Nov. 2015.

Sinfield, Alan, "'Effeminacy' and 'Femininity': Sexual Politics in Wilde's *Victorian Network* Volume 4, Number 2 (Winter 2012)

Wilde, Oscar: *The First Collected Edition of Oscar Wilde, 1908-1922*
Ed. Robert Ross, London of Pall Mall. Print.