



NATIONAL ENDOWMENT FOR THE

Humanities

DIVISION OF EDUCATION PROGRAMS

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Education Programs application guidelines at <http://www.neh.gov/grants/guidelines/seminars.html> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Education Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Oscar Wilde and His Circle

Institution: University of California, Los Angeles

Project Director: Joseph Bristow

Grant Program: Summer Seminars and Institutes for College and University Teachers

“Oscar Wilde and His Circle”

Monday 25, June, 2012 - Friday, July 27, 2012

William Andrews Clark Memorial Library, University of California, Los Angeles

TABLE OF CONTENTS

Narrative Description1

Intellectual rationale

Project content and implementation

Project faculty and staff

Participant selection

Institutional context

Budget18

Appendices

Appendix A: Discussion Topics and Readings22

Appendix B: Select Bibliography.....35

Appendix C: Project Director’s Résumé.....39

Appendix D: Workshop Evaluations for “The Decadent 1890s” (2009).....44

Appendix E: Clark Library Accommodations Contacts.....52

Appendix F: Letters of Commitment.....57

Professor Peter H. Reill, Director, UCLA Center for 17th- & 18th-Century Studies

Ms. Nina Schneider, Acting Head Librarian, UCLA William Andrews Clark Memorial Library

Narrative Description

Intellectual Rationale

The program titled “Oscar Wilde and His Circle” aims to build on the successes of two NEH-sponsored summer seminars, “The Wilde Archive” (2007) and “The Decadent 1890s” (2009). Both of these seminars provided colleagues based at different stages of their careers with in-depth and carefully directed experience in developing advanced research in the humanities through the use of a remarkable archive. The archive in question, “Oscar Wilde and His Circle,” is housed at the William Andrews Clark Memorial Library of the University of California, Los Angeles. Like its 2007 and 2009 predecessors, the proposed 2012 seminar—which takes its name from the Clark’s unrivaled collection of materials connected with the life and works of Oscar Wilde (1854-1900)—will be hosted by this highly regarded rare book library, which the University of California, Los Angeles has administered since 1934. The Wilde collection, which local philanthropist William Andrews Clark Jr. developed in the 1920s, contains no less than 6,500 manuscript and printed items relating to the Irish writer and his circle of cultural and literary contacts.

The Project Director, Professor Joseph Bristow, who has arranged many different programs about Wilde and his circle at the Clark Library during the past twelve years, believes that there is great value in offering a second summer seminar on Wilde. The experience of studying in the Clark Library will provide a new group of participants with unique access to a wealth of unpublished documents that throw special light on this legendary Irish writer. Moreover, since Wilde’s works are very widely taught in colleges and universities across the United States, this seminar will have a palpable impact on the development of syllabi that explore his place within the literary world of the 1880s and 1890s. More to the point, in the past few years Professor Bristow has received several queries from colleagues asking if this seminar on Wilde might run again.

Before proceeding to outline the syllabus, it is important to say a few words about the library's special holdings, its rooms and facilities, and the research center that administers it. The Clark Library is a purpose-built, fireproofed library that opened in 1926. Ever since Mr. Clark's demise in 1934, UCLA has continued to develop the library's four main collections, which are devoted to early California, fine printing, seventeenth- and eighteenth-century books, and of course Wilde. Full information about the scope of the Clark Library's holdings can be found at <http://www.humnet.ucla.edu/humnet/clarklib/>. The library, which is located in the Adams District of the city, is roughly twelve miles from UCLA's main campus at Westwood.

UCLA's Center for Seventeenth- and Eighteenth-Century Studies administers all of the numerous academic programs arranged at the Clark Library. Since 1999 the Center has supported some thirteen one- and two-day conferences dedicated to exploring facets of Wilde's career, the achievements of his literary contemporaries during the Victorian *fin de siècle*, and his legacy to the twentieth century and beyond. These conferences have resulted in the publication of three well-received collections of essays, *Oscar Wilde: Contextual Conditions* (University of Toronto Press, 2003), *The Fin-de-Siècle Poem: English Literary Culture and the 1890s* (Ohio University Press, 2005), and *Oscar Wilde and Modern Culture: The Making of a Legend* (Ohio University Press, 2008). A fourth collection, *The Wilde Archive: Traditions, Histories, Resources* will soon be under review for publication by University of Toronto Press. *The Wilde Archive* features thirteen full-length essays by participants in the 2007 summer seminar. The Project Director has edited all of these volumes. A fifth collection, titled *The Decadent 1890s*, which has arisen from both the 2009 summer seminar and the November 2010 conference of that name, is at an early stage of development.

The intellectually demanding program of study for the 2012 summer seminar will provide college-level instructors and advanced graduate students with two related sets of scholarly skills. First, the syllabus offers participants with a special opportunity to study the complete span of

Wilde's lively career from the 1870s to the late 1890s in relation to an unmatched quantity of manuscript sources. Secondly, participants will benefit from the experience of making optimal use of a respected rare book library, where they can enhance their research skills by learning how to identify, locate, and evaluate a range of materials—including not just literary ones but also such sources as playbills, theatre programs, and photographs—housed in a major humanities archive. As Appendix A shows (see pp. 22-34), the comprehensive syllabus concentrates on specific works that reveal how and why Wilde tried his hand at diverse forms of writing, including poetry, lecturing, periodical reviewing, newspaper journalism, magazine editing, the short story, aesthetic fiction, Society comedy, autobiography, and political verse. To be sure, it is not possible in a five-week program of this kind to cover each and every one of Wilde's writings. But the principal objective of the fourteen discussion sessions is to show that Wilde matured as a multi-talented author whose intensely active career underwent many transformations (and, indeed, suffered a number of fits and starts).

The syllabus charts key moments in a remarkably varied career that resulted in very different kinds of writing: his critical and poetic aspirations as an Oxford aesthete (1874-1878); his self-fashioning as a stylish "Professor of Aesthetics" and revolutionary dramatist in London (1879-1881); his widely publicized and highly remunerative year-long American lecture tour (1882); his underrated career as a journalist (which is particularly intense from 1883 to 1890); his emergence as a serious cultural critic (mid-1880s to 1891); his development as an innovative writer of fiction (1888 to 1891); his preeminence as a creator of Society comedies (1892-1895); his experience of a brutal two-year jail sentence (1895-1897); and his poetic intervention into urgent late-Victorian debates about prison reform (1898). In order to illuminate each of these decisive turns in Wilde's professional life, members of the seminar will be directed toward a diverse range of primary and secondary sources. They will have access to each and every periodical, pamphlet, and single-volume edition in which

Wilde published his writings. They will be able to consult many unpublished manuscripts and unique annotated editions—all the way from Wilde’s undergraduate notebooks that contain his preparation for his Classics examinations at Oxford to the corrected proof copy of *An Ideal Husband* (1899).

“Oscar Wilde and His Circle” will open participants’ eyes to published works and unpublished items of correspondence by many of Wilde’s closest contemporaries and acquaintances, including avant-garde publisher John Lane, his sometime protégé, John Gray, and his male lover, Alfred Douglas. Moreover, seminar members will be able to explore the archive’s seventeen large boxes containing satirical cartoons, portrait sketches, postcards, theatre programs, and caricatures—all of which remind us of the extraordinary visual impact Wilde had, at a very early stage of his career, on British and American culture. Besides holding each and every first edition of Wilde’s publications, the Clark Library houses all of the critical volumes in English that have ever been published on Wilde’s oeuvre. A special point of the discussion meetings will be to consider how Wilde has been subject to many different forms of modern critical interpretation, including biographical, feminist, formalist, LGBT, and socialist approaches, as well as ones based in book history, theatre history, and Irish studies. Whenever class members engage with a distinct critical approach to Wilde, they will be encouraged to consider how archival research can inform—and, on occasion, draw into question—some of the claims that particular kinds of scholarship make about Wilde and his work.

Project Content and Implementation

The seminar will meet three times a week, on Monday, Wednesday, and Friday mornings, from 9.30am to 12.30pm. In order for participants to understand the scope of the Wilde archive, the first day will feature two introductory sessions. On Monday, June 25, 2012, the Project Director will explain how each of the thirteen subsequent meetings will proceed. He will clarify what is expected of class members in relation to intellectual exchange. Further, he will draw their attention to the five

helpful guidelines laid down in the document titled “Principles of Civility for NEH Seminars and Institutes.” Moreover, Professor Bristow will provide guidance on the extent to which seminar members are expected to engage with the recommended readings. He will also inform them that at the start of each of our meetings each member of the seminar will have the opportunity to suggest an agenda item for the exchanges that follow. And he will point to the specially developed seminar class website—accessible through UCLA Common Collaboration and Learning Environment (www.ccle.ucla.edu)—as an additional opportunity for discussing our discoveries as the seminar unfolds. Professor Bristow will also mention that it will be important that for some of the discussions that involve almost exclusive use of unpublished documents that the participants make sure they consult with one another so that they do not duplicate their efforts in identifying, assessing, and making short presentations on the archival materials they have found.

Professor Bristow will be available to meet with all participants on an individual basis on Mondays, Wednesday, and Friday afternoons from 2.00pm to 4.30pm each week. On the afternoons of Monday, June 25, Wednesday, June 27, and Friday, June 29, he will schedule thirty-minute meetings with each member of the seminar to discover more about each seminar member’s scholarly interests.

After this first Monday morning session, participants will adjourn to a luncheon provided by the Center for Seventeenth- and Eighteenth-Century Studies. Here they will be introduced to the Director of Center (to be appointed in March 2011), the Assistant Director, Candis Snoddy, and several members of the Clark Library staff: the Head Librarian (to be appointed in March 2011), Nina Schneider (currently Acting Head Librarian), Carol Sommer (Reference Librarian), Scott Jacobs (Reader Services), and Rebecca Fenning (Manuscript and Archive Librarian).

During the afternoon of Monday, June 25, class members will receive instruction from the library staff on how to make the most efficient use of various online and printed catalogs. In

particular, the librarians will show participants the most productive ways of searching with the comprehensive finding-tools to the Wilde archive. (The finding-tools, which Rebecca Fenning has updated in recent years, can be readily accessed through OAC [the Online Archive of California]: [http://www.oac.cdlib.org/institutions/UCLA::Clark+\(William+Andrews\)+Memorial+Library](http://www.oac.cdlib.org/institutions/UCLA::Clark+(William+Andrews)+Memorial+Library). Since it still remains the case that not all of the materials in the archive are searchable by means of the finding-tool, seminar participants will be shown the best methods for navigating through the rather unwieldy original card index, dating from the 1920s. Moreover, participants will become acquainted with UCLA's online catalog, together with its very rich array of e-resources that have relevance to the study of late-nineteenth-century English literature.

Once the participants have become acquainted with the catalogs (as well as useful databases), then the Technical Support Coordinator will explain such matters as the operation of the wi-fi system in the library, sending and receiving e-mail, and the use of printers. He will be on hand every day when the seminar meets. In both 2007 and 2009 he provided an invaluable service, especially when troubleshooting the difficulties that several participants had when downloading the software they needed for the proxy server.

Since the Clark Library is some thirty minutes' driving time from the main campus, and since it can take a while to master the expansive UCLA library system, the summer seminar will employ two Graduate Student Researchers (GSRs) whose main task will be to deliver items held in the main campus libraries to the participants. For the most part, the GSRs will most likely fill requests for copies of journal articles held in the Young Research Library (YRL), as well as secondary works on broad historical topics not included in the Clark Library's main collections. After the initial library session on Monday, June 25, the class members will meet with the GSRs, who will give out their email addresses and contact numbers. Each of the GSRs will be employed for twenty hours per week (three hours of which will be devoted to making the journey between the Clark Library and the

main campus), and they will be available to meet with the participants for an hour on Mondays, Wednesdays, and Fridays. One of the Center's in-kind costs comes in the form of a student enrolled in UCLA's MLIS (Library and Information Science) program to assist with receiving and delivering the participants' book orders within the Clark itself. The seminar members will of course meet with the student assistant.

On Tuesday, June 26, participants will be welcomed to UCLA's main campus. There will be several activities to complete during the morning. To begin with, the seminar members will visit the Center's main office to collect the documents that certify their status as Visiting Scholars. Once they have this paperwork in hand, they will be escorted to the Bruin Online offices to obtain the Bruin Card that will enable them to use all of the UCLA's facilities. Through the ID number provided on their Bruin Cards, the participants will have access to all of the subscription-based databases available through Bruin Online. This card also enables the seminar members to check out books from any of UCLA's libraries. Once the participants have received their Bruin Cards, they will be invited to join a one-hour tour of the Young Research Library (YRL). The English subject librarian, Jennifer Osorio, will explain the layout of the YRL, and she will in turn arrange for our visiting scholars to learn more about the resources of the Department of Special Collections, whose major literary resources include the Sadleir Collection of Nineteenth-Century Fiction.

On the mornings of Wednesday, June 27 and Friday, June 29, participants will gather to address a number of basic methodological challenges that arise specifically from the detailed study of Wilde's twenty-five year career. The focus will be on the ways in which certain critical and related resources can elucidate Wilde's four-year period as an undergraduate at Magdalen College, Oxford—a time when Wilde not only began to fashion himself as a stylish aesthete but also strove to establish himself as an art critic, intellectual, and poet. During the Wednesday morning session, class members will concentrate on the decisive role that Richard Ellmann's imposing 1987 biography,

Oscar Wilde, has played in our understanding of the author's Oxford days, in particular, and his later career, more generally. Participants will have the opportunity to consider the manner in which Ellmann's influential life writing shapes Wilde's personal and professional achievements according to a pattern that involves a gradual rise to fame and a rapid fall from grace. Seminar members will see how Ellmann's *Oscar Wilde*—which was drawn to completion in difficult personal circumstances—is, like most biographies, a somewhat partial account. They will also learn that Ellmann's remarkable scholarship is at times inaccurate, as Horst Schroeder has shown. The Project Director will alert seminar participants to the need to check supposed facts about Wilde's Oxford career not only against Schroeder's lengthy list of larger and smaller errors in Ellmann's research but also against Karl Beckson's useful 1997 *Oscar Wilde Encyclopedia* (this indispensable research tool is listed among the reference materials in Appendix B [pp. 35-38]. (Appendix B, together with the lists of assigned and recommended reading, as well as the Course Reader, will be circulated to participants six weeks before the seminar begins. The Course Reader will also be available in PDF format.)

In order to grasp alternative approaches to interpreting Wilde's Oxford days, the participants will examine a number of images—photographs, sketches, and caricatures—contained in both Merlin Holland's *The Wilde Album* (1997) and several uncataloged boxes (which have contents lists) held in the archive. Seminar members will also consider a number of the most significant social contacts that Wilde made during his Oxford days, including his friendships with William Ward, Ronald Sutherland-Gower, Rennell Rodd, and David Hunter-Blair. All of these contacts have a significant bearing on an urgent matter that scholars have tended to neglect in studies of Wilde's time at Oxford—namely, his interest in converting to the Church of Rome. Class members will have access to unpublished correspondence from Rev. Sebastian Bowden (a leading figure at the Catholic Oratory in London), as well as documents that illuminate how and why Hunter-Blair arranged for

Wilde to have an audience with Pope Pius IX in 1877. Meanwhile, we will make note of Sutherland-Gower's appalled response to Wilde's Catholic pretensions. Sutherland-Gower is a representative of the homosexual subculture with which Wilde would become increasingly acquainted from this time on. Participants will be made aware of Wilde's acquaintance with Oxford don, Walter Pater, whose *Studies in the History of the Renaissance* (1873) had a lasting impact of Wilde's critical appreciation of and contribution to literary aestheticism and Decadence.

On Friday, June 29, the participants will continue their focus on Wilde's Oxford experience by looking at two sets of his writings. To begin with, we will explore several of his shorter and longer works of poetry, which he gathered in *Poems* (1881, revised 1882), together with accomplished long poem, *Ravenna*, which won the University's prestigious Newdigate Prize for poetry in 1878. Some of these early poems concentrate on Wilde's two visits to Italy, first in June-July 1875, and then in March-April 1877. On both occasions, he enjoyed the company of his former tutor from Dublin, J.P. Mahaffy, who proved hostile to Wilde's Catholic interests. Later in seminar, our attention will turn to one of Wilde's early concerted attempts to produce an erudite critical essay. "The Rise of Historical Criticism," which was published posthumously in 1905, was Wilde's ambitious entry for the Chancellor's English Essay Prize at Oxford in 1879. This essay draws extensively on Wilde's knowledge of Herodotus and Thucydides, whose works he studied in depth for his degree in Literæ Humaniores (or "Greats), in which he graduated with a glowing Double First. The Clark Library holds two manuscript notebooks containing the drafts of two parts of this four-part essay. Participants will be able to compare these notebooks with a number of unpublished documents that Wilde composed as an undergraduate, especially the 350-page "Philosophy" notebook which the Clark Library acquired at Christie's, London, in February 2004. The Course Reader will reproduce important sections of the "Philosophy" notebook for discussion.

The opening meeting of the second week of seminar will turn to Wilde's move from Oxford to London. During this busy period, Wilde strove to establish himself as an up-and-coming poet; it was also the time when he strove to secure the production of his political drama, *Vera, or, the Nihilists*, on the London stage. Seminar members will explore how and why his play about Russian anarchism, *Vera*, failed to make it into production at the Adelphi Theatre in December 1881. The archive houses an unpublished notebook which contains an early draft of this play, which eventually opened in New York City, in 1883, to poor reviews.

On Friday, July 6, participants will examine how Wilde's increasing fame led theatre manager Richard D'Oyly Carte to offer Wilde a remunerative contract to conduct a lecture tour of North America. Wilde's lectures were supposed to complement the American production of Gilbert and Sullivan's operetta about the so-called Aesthetic Movement, *Patience*. The assigned readings comprise the transcripts of four of Wilde's lectures, including "The Renaissance of Art," "The House Beautiful," and "The Decorative Arts." The archive contains a wealth of printed sources—including advertising posters, lecture programs, and newspaper clippings—relating to Wilde's lecture tour. The Clark Library holds an almost complete set of the well-known publicity photographs of Wilde in "aesthetic" dress that were taken at Napoleon Sarony's studio in New York City (and then sold in three different sizes). Moreover, the archive houses American collector Richard Butler Glaenzer's collection of documents he collected when preparing a book manuscript, which he never completed, on Wilde's American tour. Glaenzer, who graduated from Yale in 1898, was certainly the most capable researcher among the early American collectors of Wilde's works, and it is regrettable that he had to abandon his life as a scholar when his financial situation changed in 1912.

The third week of seminar will begin with a session that investigates how and why Wilde chose to earn his living as a jobbing journalist for much of the 1880s (though his reviews for periodicals began as early as 1877). Since his journalism comprises his largest mass of writings, it

makes sense to confine seminar discussion to a crucial aspect of Wilde's critical thinking—his development as a serious-minded critic whose ideas no longer repeated but revised Pater's aestheticism. The assigned readings include five of Wilde's articles that engage with aspects of the Aesthetic Movement: the opening of the fashionable Grosvenor Gallery; debates about dress reform; and Selwyn Image's interest in connecting the verbal and visual arts. In addition, participants will look at the increasing hostility that experimental American painter James Whistler eventually expressed toward Wilde. There is no doubt that Wilde, in later works such as "The Decay of Lying," remodeled aspects of Whistler's well-known "Ten O'Clock Lecture" (1885). At this stage of the seminar, it is useful to explore Wilde's conflict with Whistler—which involved Whistler leveling the charge that Wilde plagiarized from him—because it helps to identify a significant aspect of how Wilde would appropriate and refashion ideas devised by some of his most notable cotemporaries. The recommended reading provides background information on Wilde's career as a journalist, his editing of a largely feminist periodical, *The Woman's World* (which covered many "aesthetic" topics), and the scope of the Aesthetic Movement more generally. The Course Reader will reproduce the complete contents of the July 1889 issue of *The Woman's World*.

Wilde's emergence as a serious cultural critic provides the focus of the meeting scheduled for Wednesday, July 11. The assigned reading comprises both parts of Wilde's longest, and most demanding, essay, "The Critic as Artist," together with "The Decay of Lying." In order for class members to understand the intellectual genealogy into which Wilde self-consciously places his bold discussion, they will be strongly encouraged to read closely Matthew Arnold's "The Function of Criticism at the Present Time" (1865), with which Wilde emphatically disagrees.

Wilde emerged as a talented writer of fiction in the late 1880s, when a number of his short stories, including "The Canterville Ghost," began to appear in journals such as *Court and Society Review*. His gifts were acknowledged when the prestigious *Blackwood's Edinburgh Magazine* published

“The Portrait of Mr. W.H.,” the 1889 novella that explores the supposed identity of the young man whose initials features in the love-triangle which Shakespeare charts in his sonnets. This intriguing story is the assigned reading for this discussion. The recommended reading guides participants toward viewing Wilde’s “Portrait” as part of an ongoing debate in *Blackwood’s* about the circumstances surrounding the composition of Shakespeare’s sonnets. (Appropriate volumes of *Blackwood’s* will be available for consultation.) Both “The Canterville Ghost” and “The Portrait of Mr. W.H.” will enable the seminar members to understand the kinds of literary environments in which Wilde placed his work. Under the editorship of Alsager Vian (whose letters from Wilde were sold at auction in September 2010), the *Court and Society Review* published notable works by major Victorian writers, including Wilde’s Irish compatriot George Moore.

Our discussion of “The Canterville Ghost” and “The Portrait of Mr. W.H.” will set the scene for reading, in a very informed manner, his only novel, *The Picture of Dorian Gray*, which made its first controversial appearance in the July 1890 number of the American *Lippincott’s Monthly Magazine*. In many respects, Wilde’s novel, which he extended and revised for publication as a single-volume in 1891, is a repository of ideas he had been developing since the mid-1880s, if not earlier. Moreover, this fascinating story draws on sources—such as Suetonius’s *Lives of the Caesars*, handbooks to the South Kensington Museum, and the historical inquiries of John Addington Symonds—that date back to earlier phases of Wilde’s career. By consulting the Project Director’s 2005 variorum edition of Wilde’s novel, participants will be able to appreciate how at least one of the wittiest lines can be traced to *Vera*. The recommended reading informs seminar members of how and why *The Picture of Dorian Gray* met with such hostility in some quarters of the British press (leading to W.H. Smith’s removal of the July 1890 issue of *Lippincott’s Magazine* from its shelves). Secondary sources will also alert participants to the homosexual scandal known as the Cleveland Street Affair, which broke in the London press just before Wilde started composing his story. Our

discussion will extend to an analysis of some of the poems contained in John Gray's exquisitely bound book of poems, *Silverpoints* (1893), which Wilde originally sponsored. There has been much discussion about the degree to which Gray (a young writer from whom Wilde was eventually estranged) was the prototype of Wilde's ageless protagonist Dorian Gray.

The next two meetings—on Wednesday, July 18 and Friday, July 20—advance to what is arguably the highest point of Wilde's career: his three years of success as a leading dramatist who had four Society comedies performed at fashionable theatres in the West End of London. On Wednesday, we will examine George Alexander's role in producing both *Lady Windermere's Fan* (1892) and *The Importance of Being Earnest* (1895) at the fashionable St. James's. Wilde's celebrity increased greatly with the success of *Lady Windermere's Fan*. Yet his renewed prominence in the public eye made emerged at the time when he developed an intimate relationship with Alfred Douglas. Wilde and Douglas' highly visible intimacy became the object of Robert Hichens' supposedly playful satire, *The Green Carnation*, which will be included in the Course Reader. The Course Reader will also contain Douglas' rare bilingual, volume *Poèmes/Poems* (1896), which the Mercure de France published in Paris during Wilde's imprisonment. Several of the poems in this neglected volume relate to Douglas' close relationship with Wilde.

By comparison, the Friday meeting will turn attention to Wilde's *An Ideal Husband*, which opened, under Herbert Beerbohm Tree's management, at the Haymarket Theatre in early January 1895. The archive contains the manuscript and corrected typescript of the 1895 production, together with the corrected proofs of the 1899 edition of the drama. Moreover, the archive houses a comprehensive press file of the 1895 production. Participants will be encouraged to trace the evolution of the play from manuscript to printed copy.

In the final week of the summer seminar participants will concentrate on the closing phases of Wilde's career. On Monday, July 23, they will look at the difficulties Wilde encountered in

Reading Gaol when he approached Governor Isaacson for reading and writing materials. It was only with the installation of Isaacson's successor, the liberal-minded Governor Nelson, that Wilde obtained access to the prison notepaper on which he drafted the document he titled "Epistola: In Carcere et Vinculis." This 30,000-word document is ostensibly Wilde's letter to Douglas. But it has also been characterized as a work of spiritual autobiography, as well as a compassionate plea for prison reform. The assigned reading is *De Profundis*—the somewhat religious title that Wilde's literary executor, Robert Ross, gave to this document in 1905 (when a carefully abridged version of it came before the British public). Besides presenting Wilde as a brilliant autobiographer, this document is of great interest because of its very complicated textual history. It took until 1962 before a reliable edition of the complete text of *De Profundis* came into print. Recently, Ian Small's 2005 variorum edition has been criticized for the principles upon which he has based his copy text. The recommended reading includes Small's important recent edition, together with critiques of it by Nicholas Frankel and Horst Schroeder. The Clark contains a typescript of *De Profundis*, as well as a copy of the holograph edition of the manuscript issued by the British Library in 2000.

The penultimate meeting turns to the last major work that Wilde completed: the long, polemical poem titled *The Ballad of Reading Gaol*, which, among other things, presents a powerful protest against capital punishment. The recommended reading enables participants to see how and why Leonard Smithers proved willing to issue an inexpensive edition of Wilde's poem, which became a runaway success. Wilde's letters to Smithers explain why the volume was first issued, not under Wilde's name, but under the number of Wilde's prison cell ("C.3.3."). Seminar members can explore some of the well-known and lesser-known sources on which Wilde's poem draws—including Shakespeare's *Measure for Measure*, A.E. Housman's lyrics in *A Shropshire Lad* (1896), and Thomas Hood's *The Dream of Eugene Aram* (1829). The archive holds the corrected typescript of Wilde's *Ballad*.

On Friday, July 27, participants will devote the meeting to reviewing what has been achieved in the course of the preceding five weeks of study. Once we have finished our discussion, we will adjourn for luncheon provided by the Center for Seventeenth- and Eighteenth-Century Studies. The staffs of the Center and the Clark Library, together with the Project Director, will bid their formal farewells.

Project Faculty and Staff

The sole member of academic faculty for “The Wilde Archive” is the Project Director, Professor Joseph Bristow, who has been closely involved with many Wilde-related activities at the Clark Library since he joined UCLA in January 1997. His scholarly research on Wilde’s writings dates back to 1991 when he published an edition of *The Importance of Being Earnest* with Routledge. Besides editing two major collections of essays on Wilde, he published the definitive variorum edition of *The Picture of Dorian Gray* with Oxford University Press in 2005. There is no question about Professor Bristow’s preeminence in the field of Wilde studies. As his résumé indicates (see Appendix C, pp. 39-43), he is an accomplished scholar with some four monographs and over a dozen edited books to his name. Since January 2010, he has served as editor of the *Journal of Victorian Culture* (Routledge). In addition, he is editor of the Palgrave Macmillan series titled “Palgrave Studies in Nineteenth-Century Literature and Culture,” which has twenty-nine titles (either in print or in production). His record as a teacher at UCLA is exceptionally strong. His “instructor rating” frequently attains in excess of 8.00 out of a possible 9.00 points. The highly evaluations of the 2009 seminar underline his success as an educator (see Appendix D, pp. 44-51).

Participant Selection

Participants will be selected by the Project Director, together with two colleagues associated with Center, on the basis of their stated need to acquire advanced research skills in using a major archive based in the humanities. Ideally, participants will have an established interest in nineteenth-

century British, American, or European literature, and they will have some knowledge of Wilde's major works. The seminar will particularly welcome participants who have not had the benefit of studying in a rare book library that houses extensive unpublished materials. Applicants will be selected on the basis of the following documents: a 500-word statement of purpose that explains (a) why the Summer Seminar would enhance his or her professional and scholarly skills, and (b) the special contribution that s/he could make to the seminar; a writing sample of 3,000-8,000 words (this may be published work); and a résumé. The Project Director welcomes the opportunity to welcome two graduate students into the seminar, and he will ensure that the students have the opportunity to meet with doctoral candidates at UCLA whose research focuses on Wilde and his circle.

Institutional Context

The mission of the Center for Seventeenth- and Eighteenth-Century Studies at UCLA is to make the unique resources of the William Andrews Clark Memorial Library accessible to anyone who needs to consult them. For the most part, the readership at the Clark Library comprises scholars conducting archival research in the humanities, as well as undergraduate and graduate students developing projects that relate to the collections. The Center sponsors regular cultural events at the Clark, including chamber music concerts and poetry readings. Several institutions, including the nearby University of Southern California, hold classes on its premises.

The summer seminar will take place in the exquisitely decorated drawing room on the main floor in the Clark Library. The drawing room, which features murals in the style of Tiepolo depicting scenes from John Dryden's *All for Love*, provides a pleasant and quiet environment in which to conduct discussions. As in 2007 and 2009, the library staff will arrange this most spacious room so that, on the one side, there is a large space in which all sixteen members of the seminar can sit comfortably in a circle, while, on the other side, there are smaller tables where participants can

pursue their own research when the seminar discussions have ended. Participants are also welcome to use the downstairs reading room. All of the seminar members will have access to a well-equipped kitchen for the purpose of making tea and coffee. In the previous two seminars, the coffee breaks and lunches really helped the group to bond together; they also created useful intermissions between long stretches of truly energetic discussion.

Since the Clark Library welcomes many visiting scholars each academic year, it maintains a comprehensive list of suitable short-term housing in the nearby area (see Appendix E, pp. 52-56). Suzanne Tatian, the Editor and Site Manager at the Clark Library, has responsibility for updating this list, which will of course be available to participants. Moreover, Ms. Tatian will be able to advise participants on how to make the most efficient use of UCLA's Community Housing List (www.cho.ucla.edu). At present, the monthly rent of a furnished room in a home close to the Clark Library averages \$750, while a one-bedroom furnished apartment is likely to be in the \$1,200-1,750 range. Many of the accommodations featured on the short-term housing list are within walking distance of the Clark Library. In both 2007 and 2009, several participants secured suitable accommodation through website such as www.craigslist.com and www.sabbaticalhomes.com. Participants will be advised that since Los Angeles has limited public transportation, the rental of a car is desirable.

Appendix A

“Oscar Wilde and His Circle”

Summer Seminar, June 25, 2012-Friday, July 27, 2012

This appendix contains a detailed schedule of the discussion topics and readings. Apart from the first day, all of the meetings will be held in the Clark Library’s drawing room from 9.45am to 12.45pm, usually with a twenty-minute coffee break at 11.00am. The Project Director will hold regular office hours from 2.00pm to 4.30pm on Monday, Wednesday, and Friday. He will also be available for consultation at other times during the week by appointment. Participants will be able to meet with the Graduate Student Researchers (GSRs) from 1.30pm to 2.30pm on Monday, Wednesday, and Friday each week. The Technical Support Coordinator will be available each lunchtime and afternoon when the seminar meets. It is important to note that the Clark Library is open Monday to Friday from 9.30am to 4.45pm. The library is not open on the weekend. Since the Clark is a rare book library, users cannot check out volumes from its collections.

Schedule of Discussion Topics and Readings

10.00-12.00 and 1.30-4.30pm, Monday, June 25, 2012

Introduction to the Summer Seminar and to the UCLA William Andrews Clark Memorial Library

The first day of the summer seminar will involve two meetings. In the morning the Project Director, Professor Joseph Bristow, will introduce all of the participants to one another. He will explain both the aims and objectives of the Summer Seminar, the schedule of assigned and recommended readings, his office hours, the NEH document on “Principles of Civility,” the seminar collaborative learning website at www.ccle.ucla.edu, the availability of the GSRs, and the events that will follow during the afternoon. He will inform participants of how to approach the next meeting, which focuses on Wilde’s undergraduate career at Magdalen College, Oxford (1874-1878). In addition, he

will show the participants a sample of the unique manuscript sources held in the Wilde archive housed at the Clark Library. During lunch, which will be funded by the Center for Seventeenth- and Eighteenth-Century Studies (which administers all academic programs held at the Clark Library), participants will have the opportunity to meet the Director of Center (to be appointed in March 2011), the Assistant Director, Candis Snoddy, and several members of the library staff: the Librarian (to be appointed in March 2011), Nina Schneider (Acting Head Librarian), Carol Sommer (Reference Librarian), Rebecca Fenning (Manuscript and Archive Librarian), Scott Jacobs (Reader Services), and Suzanne Tatian (Editor and Site Manager). In addition, the participants will meet with the two Graduate Student Researchers who will be responsible for locating, borrowing, and delivering printed sources held at other libraries within UCLA's extensive library system. In the afternoon, the participants will spend ninety minutes with members of the library staff, who will demonstrate how to make the best use of such resources as UCLA's online library catalog, the online finding-tool relating to the Wilde archive, the extensive range of electronic databases relating to the study of Wilde's career, and the kinds of materials that the Clark Library keeps on open shelves and in the stacks. Like most rare book libraries, the Clark Library has certain idiosyncrasies when it comes to archiving its holdings, and the librarians will enlighten participants on some of its more noteworthy quirks.

Tuesday, June 26, 2012

Main Campus Visit

The participants will be invited to a series of meetings held on the main UCLA campus at Westwood, some twelve miles from the Clark Library. The purpose of this morning session is to introduce the seminar members to the resources of the Young Research Library (YRL), which ranks among the finest university research libraries in the world. Of special interest to the participants will

be the YRL's Department of Special Collections, which contains a number of resources that relate to the seminar syllabus. Besides receiving tours of both the main library and the Department of Special Collections, the seminar members will also be able to register as library users through the Bruin Online office. Once they have registered with Bruin Online, the participants will—with the help of the Technical Support Coordinator—be able to download the software that will give them access to a range of web-based resources to which UCLA subscribes. The “Bruin Card” will also provide seminar members will full access to a range of UCLA's sports and related facilities.

Wednesday, June 27, 2012

Wilde at Oxford (I)

The two meetings dedicated to Wilde's undergraduate years at Oxford will focus on how the Irish writer fashioned himself as an aesthete, a poet, an intellectual, and a potential Catholic convert. The assigned readings for the first of these two discussions of Wilde and Oxford focus on Richard Ellmann, *Oscar Wilde* (Hamish Hamilton, 1987), 16-100, Horst Schroeder, *Additions and Corrections to Richard Ellmann's Oscar Wilde* (Privately Printed, 2002), 8-37, and Merlin Holland, *The Wilde Album* (Fourth Estate, 1997), 31-55. Recommended reading includes Merlin Holland, “Biography and the Art of Lying,” in Peter Raby, ed., *The Cambridge Companion to Oscar Wilde* (Cambridge University Press, 1997), 3-17; Joseph Bristow, “Oscar Wilde: The Man, the Life, the Legend,” in Frederick S. Roden, ed., *The Palgrave Guide to Oscar Wilde* (Basingstoke: Palgrave, 2004), 6-35; consulting uncataloged boxes of caricatures of Wilde (1875-1880); unpublished correspondence from Wilde's undergraduate contemporary, David Hunter-Blair, and Rev. Sebastian Bowden (the Oratory, London); and Walter Pater, “Conclusion” to *Studies in the History of the Renaissance* (Macmillan, 1873).

Friday, June 29, 2012

Wilde at Oxford (II)

This meeting concentrates on Wilde's ambitions to establish himself as a poet with Catholic and aesthetic sympathies and as an intellectual who had a first-rate training in Classics. The assigned reading includes the following poems: "Charmides," "The Burden of Ltys," "Sonnet on Approaching Italy," "Sonnet (Written in Holy Week at Genoa)," "Urbs Sacra Aeterna," "The Grave of Keats," "Sonnet: On Hearing the Dies Irae Sung at the Sistine Chapel," "Italia," "The Grave of Shelley," "At Verona," "Magdalen Walks," "Ravenna" (all in *Complete Works*); "The Rise of Historical Criticism" (*Complete Works*, 1198-1241); selections from the "Philosophy" notebook (Course Reader). Recommended reading includes consulting "Plato's Philosophy" (6-page unpublished notebook); unpublished 20-page notebook relating to preparation for Honours Moderations examination (1876); letters to Oxford friends and to family members, *Complete Letters* (Fourth Estate, 2000), 5-73; and Christofer Foss, "Oscar Wilde and the Importance of Being Romantic," in Joseph Bristow, ed., *The Wilde Archive: Traditions, Histories, Resources* (Toronto: University of Toronto Press, 2012).

Monday, July 2, 2012

Wilde in London, 1879-1881

This meeting concentrates attention on Wilde's rising celebrity c.1879 as the self-appointed "Professor of Aesthetics," his friendship with artist Frank Miles and their avant-garde circle in Chelsea, and his earliest attempts to establish himself as a dramatist in the metropolis. Assigned reading includes poems which appeared in London journals such as *Time* and *The World* from 1879 onward—"Athanasia," "The New Helen," "Phèdre," "Queen Henrietta Maria," "Portia," "Ave Imperatrix," "Pan. Double Villanelle," "Sen Artysty; or, the Artist's Dream," "Libertatis Sacra Fames," "Impression du Matin," and "Helas!" (all in *Complete Works*); and the drama on political

sedition in Russia, *Vera, or the Nihilists* (1880) (*Complete Works*, 681-721). Recommended reading includes consultation of editions of Wilde's *Poems* (David Bogue, 1881) and the reissue of *Poems* (1892), with different boards, spine and title page (Elkin Mathews and John Lane, the Bodley Head, 1892); reviews of *Poems* and *Vera* in Karl Beckson, ed., *Oscar Wilde: The Critical Heritage* (Routledge and Kegan Paul, 1970, 33-58); Josephine M. Guy and Ian Small, *Oscar Wilde's Profession: Writing and the Culture Industry in the Late Nineteenth Century* (Oxford University Press, 2000), especially 85-90 and 135-77; Nicholas Frankel, *Oscar Wilde's Decorated Books* (University of Michigan Press, 2000), 25-46 and 109-130; Mollie Whittington-Egan, Frank Miles and Oscar Wilde: "Such White Lilies" (High Wycombe: Rivendale Press, 2008); uncataloged boxes containing caricatures of Wilde as "Professor of Aesthetics"; George Du Maurier's caricatures of the Aesthetic Movement in *Punch*; and Frank Miles's unpublished family correspondence with Wilde.

Wednesday, July 4, 2012

Independence Day. No instruction.

Friday, July 6, 2012

Wilde's American Tour, 1882

This meeting will explore why Richard D'Oyly Carte approached Wilde to undertake an arduous year-long lecture tour which complemented the American production of Gilbert and Sullivan's satire on the Aesthetic Movement, *Patience*. Discussion will focus on Wilde's lecture topics and the sources on which he drew. Assigned reading: transcripts of four of Wilde's lectures in America—"The English Renaissance of Art," "House Decoration," "Art and the Handicraftsman," and "The Irish Poets and Poetry of the Nineteenth Century" (copies of these lectures, the first three taken from the 1908 edition of *Miscellanies* and the fourth from the *University Review* [Dublin], 1955, will be circulated

to participants). Participants will have the opportunity to consult the 900 pages of unpublished items collected by American independent scholar Richard Butler Glaenzer in the 1910s. This archive of materials contains information and insights unavailable in any of the printed sources about Wilde's tour of Canada and the United States. Recommended reading: Wilde, "L'Envoi" [introduction Rennell Rodd, *Rose Leaf and Apple Leaf* (1882)], in *Miscellanies*, ed. Robert Ross, *Collected Works*, vol. XIV (Methuen, 1908), 30-41; Lloyd Lewis and Henry Justin Smith, *Oscar Wilde Discovers America* (Harcourt, Brace, 1936); Mary Warner Blanchard, *Oscar Wilde's America: Counterculture in the Gilded Age* (Yale University Press, 1998); Gregory Castle, "Misrecognizing Wilde: Modernism and the Revival on Tour in America," in Bristow, ed. *The Wilde Archive*; Matthew Hofer and Gary Scharnhorst, eds., *Oscar Wilde in America: The Interviews* (Urbana, IL: University of Illinois Press, 2010); Mary Eliza Haweis, *The Art of Beauty* (Harper, 1878) and *The Art of Decoration* (1881); opening shots of Wilde (Director: Brian Gilbert, 1997); Holland, *The Wilde Album*, 60-104; W.S. Gilbert and Arthur Sullivan, *Patience*, in Ian Bradley, ed., *The Complete Annotated Gilbert and Sullivan* (Oxford University Press, 1996), 265-353; uncataloged boxes containing images (notably the publicity photographs taken at Napoleon Sarony's studio in New York) and journalistic pieces of Wilde's American tour.

Monday, July 9, 2012

Wilde the Journalist, 1877-1890

This meeting will help the participants understand that for a period of thirteen years Wilde was a prolific journalist and hardworking editor whose output included a large number of reviews for the *Pall Mall Gazette*, a well-respected, though frequently controversial, London evening paper.

Discussion will concentrate in particular on Wilde's emergence as an "aesthetic" critic—a role that led to serious conflicts with American painter Jimmy Whistler. Assigned reading: "The Grosvenor Gallery" (*Dublin University Magazine*, 1877), "Woman's Dress" (*Pall Mall Gazette*, 1885), "Ideas upon

Dress Reform” (*Pall Mall Gazette*, 1885), “Mr. Whistler’s Ten O’Clock” (*Pall Mall Gazette*, 1885), “The Relation of Dress to Art” (*Pall Mall Gazette*, 1885), “The Unity of the Arts” (*Pall Mall Gazette*, 1885); James Abbott McNeill Whistler, “The Ten O’Clock Lecture” (1885) (some of the aforementioned items appear in *Complete Works*, 942-79, others will be copied and circulated to participants), and *The Woman’s World*, July 1889 (Course Reader). Recommended reading: letters to and from Whistler, in *Complete Letters*, 418-20; Loretta Clayton, “Oscar Wilde, Aesthetic Dress, and Modern Woman: Or Why Sargent’s Portrait of Ellen Terry Appeared in *The Woman’s World*,” and Molly Youngkin, “The Aesthetic Character of Oscar Wilde’s *The Woman’s World*,” in Bristow, ed. *The Wilde Archive*; Lionel Lambourne, *The Aesthetic Movement* (Phaidon Press, 1996); Mary Eliza Haweis, *The Art of Dress* (Chatto and Windus, 1879); Guy and Small, *Oscar Wilde’s Profession*, 14-49; Anya Clayworth, “Introduction,” in Wilde, *Selected Journalism* (Oxford University Press, 2003), ix-xxxi; and the introduction to the Oxford English Texts edition of Wilde’s journalism, ed. John Stokes, Mark Turner, and Russell Jackson (Oxford University Press, 2011).

Wednesday, July 11, 2012

Wilde: The Critic as Artist

This meeting provides the opportunity to analyze Wilde’s emergence as a serious cultural critic in the mid-1880s, a phase of his career which culminates in the publication of his distinguished collection of long essays, *Intentions* (London: Osgood and McIlvaine, 1891). Our attention will focus on two of Wilde’s long dialogic essays. Assigned reading: “The Decay of Lying” and “The Critic as Artist” (Parts I and II), in *Complete Works*, 1071-1092 and 1108-1155. Recommended reading: Matthew Arnold, “The Function of Criticism at the Present Time” (1865); Walter Pater, “Preface” to *Studies in the History of the Renaissance* (1873); Lawrence Danson, *Wilde’s Intentions: The Artist in His Criticism* (Oxford: Clarendon Press, 1997), 127-47; Amanda Anderson, *The Powers of Distance: Cosmopolitanism*

and the Cultivation of Detachment (Princeton University Press, 2001), 147-76; consultation of volumes 25 and 28 of the *Nineteenth Century* (where the earliest versions of “The Decay of Lying” and “The Critic as Artist” appeared).

Friday, July 13, 2012

Wilde, “The Canterville Ghost,” and “The Portrait of Mr. W.H.”

Our meeting will concentrate on two of Wilde’s most sustained works of fiction to date—“The Canterville Ghost” and “The Portrait of Mr. W.H.”—which first appeared in the *Court and Society Review* and *Blackwood’s Edinburgh Magazine* in 1887 and 1889, respectively. “The Canterville Ghost” is an amusing reflection on what Wilde sometimes called “The American Invasion” of England. The satirical ghost story it tells draws amply on Wilde’s knowledge of the United States. “The Portrait of Mr. W.H.,” by comparison, is a story with scholarly ambitions. It ingeniously constructs an imaginary theory about the love-triangle dramatized in Shakespeare’s sonnets, and in the process it enters into a longstanding debate about the identity of “Mr. W.H.” that once more came to prominence in a number of Victorian periodicals during the 1880s. Discussion will consider Wilde’s interest in scholarship on Shakespeare’s sonnets, his fascination with the cryptic homoeroticism embedded in many of these famous poems, and the hostile reaction that Wilde received in some quarters after his story appeared. Participants will learn about the reasons for the long delay involved in the 1921 publication of the extended version of “Mr. W.H.,” which Wilde had prepared for publication in the early 1890s. Assigned reading: “The Canterville Ghost” and “The Portrait of Mr. W.H.” (*Complete Works*, 184-204 and 302-51). Recommended reading: Horst Schroeder, *The Portrait of Mr. W.H.: Its Composition, Publication, and Reception* (Technische Universität Carolo-Wilhelmina zu Braunschweig, Seminar für Anglistik und Amerikanistik, 1984), and *Annotations to Oscar Wilde, The Portrait of Mr. W.H.* (Privately Printed, 1986); Lawrence Danson, *Wilde’s Intentions*, 102-26; Richard

Halpern, *Shakespeare's Perfume: Sodomy, Sublimity in the Sonnets, Wilde, Freud, and Lacan* (Philadelphia; University of Pennsylvania Press, 2002); Joseph Bristow, "'A Complex Multiform Creature': Wilde's Sexual Identities," in Peter Raby, ed., *The Cambridge Companion to Oscar Wilde*, 195-218, and Rachel Ablow, "Reading and Re-Reading: Wilde, Newman, and the Fictions of Belief," and James Campbell, "Sexual Gnosticism: The Procreative Code of 'The Portrait of Mr. W. H.,'" in Joseph Bristow, ed. *The Wilde Archive*.

Monday, July 16, 2012

Wilde and The Picture of Dorian Gray

In this meeting, the participants will examine the circumstances in which Wilde came to write his only novel, *The Picture of Dorian Gray*, in late 1889 and early 1890. The class will focus on the earliest appearance of the novel in the American *Lippincott's Monthly Magazine* in July 1890, and its subsequent revision and publication in a single volume (designed by Charles Ricketts) by London publisher Ward, Lock & Co. Discussion topics will include Wilde's development of the aesthetic novel, Wilde's interest in male-male desire, Classical learning, dandyish discourse, scientific allusions, and the controversy sparked by the 1890 edition of the narrative, a controversy which resurged in Wilde's libel suit in April 1895. Assigned reading: Wilde, *The Picture of Dorian Gray* (Complete Works, 17-159), Joseph Bristow, "Introduction," in Wilde, *The Picture of Dorian Gray: The 1890 and 1891 Texts*, in *The Complete Works of Oscar Wilde*, vol. 3 (Oxford University Press, 2005), xi-lx, and John Gray, *Silverpoints* (in Course Reader). Recommended reading: Reviews in Beckson, ed., *The Critical Heritage*, 67-86; Matt Cook, *London and the Culture of Homosexuality, 1885-1914* (Cambridge: Cambridge University Press, 2003), 103-116; Richard Dellamora, "Representation and Homophobia in *The Picture of Dorian Gray*," *Victorian Newsletter*, 73 (1998), 28-31; Heather Seagrott, "Hard Science, Soft Psychology, and Amorphous Art in *The Picture of Dorian Gray*," *SEL: Studies in English Literature, 1500-*

1900, 38 (2002), 741-59; Talia Schaffer, "The Origins of the Aesthetic Novel: Ouida, Wilde, and the Popular Romance," in Joseph Bristow, ed., *Oscar Wilde: Contextual Conditions* (University of Toronto Press, 2003), 212-29; Neil Hultgren, "Oscar Wilde's Poetic Injustice in *The Picture of Dorian Gray*," in Bristow, ed. *The Wilde Archive*.

Wednesday, July 18, 2012

Wilde and Society Comedy (I)

This meeting examines Wilde's highly successful decision to write Society comedies for the fashionable St. James's Theatre. Discussion topics will focus on Wilde's main sources (Dumas fils' *Francillon* and W.S. Gilbert's *Engaged*), the kinds of plays performed at the St. James's Theatre under actor-manager George Alexander; the modern sexual politics of the plays; and Wilde's interest in the figure of the dandy. Assigned reading: *Lady Windermere's Fan* and *The Importance of Being Earnest* (*Complete Works*, 420-64 and 357-419), and Robert Hichens, *The Green Carnation* (Course Reader). Recommended reading: Peter Raby, "Wilde's Comedies of Society" in Raby, ed., *The Cambridge Companion to Oscar Wilde* (Cambridge University Press, 1995), 143-60; Felicia Ruff, "Transgressive Props; Or, Oscar Wilde's E(a)rnest Signifier," in Bristow, ed. *The Wilde Archive*; Joel H. Kaplan and Sheila Stowell, *Theatre and Fashion: From Oscar Wilde to the Suffragettes* (Cambridge: Cambridge University Press, 1994); Alexandre Dumas fils, *Francillon: Pièce en trois actes* (Calmann Lévy, 1887); Ellen Moers, *The Dandy* (Viking, 1960); letters to George Alexander in *Complete Letters*, 512-17; reviews in Beckson, ed., *The Critical Heritage*, 119-131; Barry Duncan, *The St. James's Theatre: Its Strange and Complete History, 1835-1957* (Barry and Rockcliff, 1964); and manuscripts and typescript of the plays held in the archive.

Friday, July 20, 2012

Wilde and Society Comedy (II)

This meeting focuses on Wilde's *An Ideal Husband*, which opened in January 1895. The Clark Library holds the manuscript, the corrected typescript, a press file about the 1895 production, and the corrected proofs of the 1899 edition (published by Leonard Smithers). Participants will thus be able to follow the process of composition, production, reception, and (somewhat belated) publication of this work. Assigned reading: *An Ideal Husband* (*Complete Works*, 515-82). Recommended reading: John Paul Riquelme, "Wilde's Anadoodlegram: A Genetic, Performative Reading of *An Ideal Husband*," in Bristow, ed., *The Wilde Archive*. Participants will be encouraged to consult the archive to look at either specific scenes (or parts of scenes) in the manuscript and corrected typescript to detect where key changes were made or the press clippings in order to gauge the reception of the play. On Wilde's relations with Smithers, see James G. Nelson, *Publisher to the Decadents; Leonard Smithers in the Careers of Beardsley, Wilde, Dowson* (Pennsylvania State University Press, 2000), 173-223.

Monday, July 23, 2012

Wilde in Prison: De Profundis

This meeting looks at the 30,000-word document frequently referred to as *De Profundis*, which Wilde completed during the final months of his two-year prison sentence at Reading Gaol (i.e. late 1896 and early 1897). Discussion will focus on how we might best classify this document, the circumstances of its composition, the typescripts that were made, and its complicated publication history which begins in the early twentieth century. Assigned reading: *De Profundis* (*Complete Works*, 980-1059). NB: The fully annotated edition in *Complete Letters* (683-780) is preferable. Ian Small, "Introduction," in Wilde, *De Profundis*—"Epistola: In Carcere et Vinculis," *The Complete Works of Oscar Wilde*, vol. 2 (Oxford University Press, 2005), 1-31. Recommended reading: Regenia Gagnier, *Idylls of the Marketplace: Oscar Wilde and the Victorian Public* (Stanford University Press, 1986), 179-95;

Ellis Hanson, “Wilde’s Exquisite Pain,” in Bristow, ed., *Oscar Wilde: Contextual Conditions*, 101-25; Ian Small, “Love-Letter, Spiritual Autobiography, or Prison Writing? Identity and Value in *De Profundis*,” in Bristow, ed., *Oscar Wilde: Contextual Conditions*, 86-100; Horst Schroeder, unpublished review of Small’s edition of *De Profundis*; and Nicholas Frankel, Review of Small’s edition, *The Wildean* (2006).

Wednesday, July 25, 2012

Wilde in Exile: The Ballad of Reading Gaol

Our penultimate meeting will discuss the ballad that Wilde started writing about his two-year prison sentence after he left jail on May 19, 1897. Participants will explore how and why the poem was a great success; it became, much to Wilde’s surprise, the bestselling work of his career. Besides investigating the obvious allusions in the poem—notably, passages from the Bible, Shakespeare’s *Measure for Measure* and Coleridge’s *Rime of the Ancient Mariner*—we will consider some of the less obvious sources on which Wilde drew. We will also assess the position of the poem in relation to pressing debates about prison reform in 1898. Assigned reading: *The Ballad of Reading Gaol* (*Complete Works*, 883-99). Recommended reading: Thomas Hood, “The Dream of Eugene Aram” (1829), A.E. Housman’s “On Moonlit Heath, and Lonesome Bank” (in *A Shropshire Lad* [1896]); reviews in Beckson, ed., *The Critical Heritage*, 211-24; Wilde’s two letters, “Some Cruelties of Prison Life,” which appeared in the *Daily Chronicle* in late May 1897 (*Complete Works*, 1060-70); Leonard Nathan, “The Ballads of Reading Gaol: At the Limits of the Lyric,” in *Critical Essays on Oscar Wilde*, ed. Regenia Gagnier (G.K. Hall, 1990), 213-22; Joseph Bristow, “‘All Men Kill the Thing They Love’: The Realistic and Romantic Contexts of *The Ballad of Reading Gaol*,” in Philip E. Smith, ed., *Approaches to Teaching Oscar Wilde* (New York: MLA, 2008), 230-47 and Séan McConville, *English Local Prisons 1860-1900: Next Only to Death* (Routledge, 1995).

Friday, July 27, 2012

Review of Oscar Wilde and His Circle

This meeting will serve as a forum in which all of the participants can reflect on and share what they have learned during the past five weeks—after which we will adjourn for a celebratory lunch sponsored by the Center.

Appendix B

“Oscar Wilde and His Circle”

Select Bibliography

Editions of Wilde’s Works

Collins Complete Works of Oscar Wilde, ed. Merlin Holland. London: HarperCollins, 1994. This is the edition we will use as our first stop when preparing for class. This *Complete Works*, however, is neither “complete” nor entirely accurate. But it provides a convenient, inexpensive single-volume “reading text.” The Project Director will advise participants on which editions of specific works by Wilde should be consulted when they are preparing their research papers.

The Complete Works of Oscar Wilde. General Editor: Ian Small. Oxford English Texts. 3 vols. to date. Oxford University Press, 2000-continuing. This variorum edition promises to be the definitive edition of Wilde’s writings. By 2012 five volumes have appeared: (1) *Poems and Poems in Prose*, ed. Karl Beckson and Bobby Fong; (2) *De Profundis*, ed. Ian Small; and (3) *The Picture of Dorian Gray: The 1890 and 1891 Texts*, ed. Joseph Bristow, (4) *Criticism*, ed. Josephine M. Guy, and. (5) *Journalism*, ed. John Stokes and Mark Turner.

The Collected Works of Oscar Wilde, ed., Robert Ross, 14 vols. London: Methuen, 1908. This remarkable edition contains all of Wilde’s known writings except for “A Few Maxims for the Instruction of the Over-Educated” (*Saturday Review*, 1894). There are some errors in the titles that Ross and his assistant editor, Christopher Sclater Millard, give to some items of journalism.

Criticism

The quantity of secondary sources on Wilde and his circle is vast. Appendix A lists specific critical works that will be of use in each discussion (see pp. 22-34). There is, however, one volume to which I was to draw the participants' particular attention:

Joseph Bristow, ed. *The Wilde Archive: Traditions, Histories, Resources*. Toronto: University of Toronto Press, 2012. This collection contains essays by thirteen out of the fifteen participants in the 2007 summer seminar.

Reference Sources

Karl Beckson, ed., *The Oscar Wilde Encyclopedia*. New York: AMS Press, 1997. The standard reference work.

Stuart Mason [Christopher Millard], *Bibliography of Oscar Wilde*. London: T. Werner Laurie, 1914.

Detailed account of all of Wilde's known publications. Very impressive for its time.

Thomas A. Mikolyzk, ed. *Oscar Wilde; An Annotated Bibliography*. Westport, CT: Greenwood Press, 1993. Lists extensive amount of criticism on Wilde's works.

Ian Small, *Oscar Wilde: Recent Research—A Supplement to "Oscar Wilde Revalued."* Greensboro, NC: ELT Press, 2000. Comprehensive, though at times contentious, survey of recent criticism.

-----, *Oscar Wilde Revalued: An Essay on New Materials and Methods of Research* (Greensboro, NC: ELT Press, 1993).

Robert Tanitch, *Oscar Wilde on Stage and Screen* (London: Methuen, 1999). Provides detailed accounts of cinematic adaptations and stage productions of Wilde's works.

Biographical Studies

Richard Ellmann, *Oscar Wilde*. London: Hamish Hamilton, 1987. This remains the standard biography; it does, however, contain numerous errors of fact and some questionable interpretations of information.

H. Montgomery Hyde, *The Trials of Oscar Wilde*, 2nd Edition. New York: Dover, 1973. Mostly compiled from newspaper reports. The transcript of Wilde's libel trial is far less detailed than the one recorded in Holland's volume (below).

Merlin Holland, *Irish Peacock and Scarlet Marquess: The Real Trial of Oscar Wilde*. London: Fourth Estate, 2003. This volume includes a transcript of the trial in which Wilde sued for libel against the Marquess of Queensberry. The trial includes discussion of Wilde's novel.

Horst Schroeder, *Additions and Corrections to Richard Ellmann's Oscar Wilde*, 2nd edition. Braunschweig: Privately Printed, 2002. Significant corrective to Ellmann's biography.

Letters

The Complete Letters of Oscar Wilde, ed. Merlin Holland and Rupert Hart-Davis. London: Fourth Estate, 2000. Very carefully edited volume. An invaluable resource.

Reviews of Wilde's Works

Karl Beckson, ed., *Oscar Wilde: The Critical Heritage*. London: Routledge and Kegan Paul, 1970. Contains a selection of noteworthy early reviews of Wilde's novel. Useful introduction to late-nineteenth-century periodical reviews.

Course Reader

The Course Reader will contain items that are either not readily accessible or simply unavailable in print or digital form.

Alfred Douglas, *Poems* [Poèmes]. Paris: Mercure de France, 1896. This rare volume contains works that reflect on Douglas' intimacy with Wilde.

John Gray, *Silverpoints*. London: Elkin Mathews and John Lane, 1893. This volume contains the Decadent/Symbolist poems of the young writer who supposedly inspired *The Picture of Dorian Gray*. The book was designed by Wilde's close associate, Charles Ricketts, and its production and reception throw light on aspects of Wilde circle in the early 1890s.

Robert Hichens, *The Green Carnation*. London: William Heinemann, 1893. This satirical novel aimed to poke fun at Wilde and Douglas. Hichens took the title of this work from the artificially colored flower that homosexual men in Paris apparently wore to advertise their sexuality.

Oscar Wilde, "The 'Philosophy' Notebook" (selections), manuscript. This document, which is the largest of Wilde's undergraduate notebooks, shows the extraordinary breadth of his learning. It also helps to explain why Wilde achieved a Double First in Classics at Oxford.

The Woman's World, July 1889 (whole issue). This issue—which is probably last one in this journal that Wilde edited—forms the core of a book chapter by Loretta Clayton, who participated in the 2007 summer seminar.