

Chapter 1 : Oscar Wilde and Modern Culture: The Making of a Legend by Joseph Bristow

Oscar Wilde and Modern Culture: The Making of a Legend explores the meteoric rise, sudden fall, and legendary resurgence of an immensely influential writer's reputation from his hectic American lecture tour to recent Hollywood adaptations of his dramas.

It is cultural, in the largest sense of that term. He created an enduring part of the world we all live in. His mother, Jane Elgee Wilde, a poet of some repute in Ireland and no stranger to self-aggrandizement--she claimed, with no evidence, to be descended from Dante--immediately predicted greatness for her second son, just as she had for her first, William Robert Kingsbury Wills Wilde, two years earlier. But she was certainly right about Oscar. It is a constellation of values, attitudes, and poses. It is a mind-set where everyone thinks they could be famous and, even more to the point, should be. It is a belief system in which "celebrity," a word that once referred exclusively to persons of achievement--artists, athletes, politicians, and so on, even criminals, who left their mark on history through their deeds--has expanded its meaning to include persons famous merely for being famous, a status won by manipulating the media. It is the part of modern life we call celebrity culture. Wilde called it into existence in America, where he engaged in a nearly yearlong speaking tour, a tour de force of showmanship--and, more often than not, showboatmanship--that touched down in thirty states, covered approximately fifteen thousand miles, generated more than five hundred newspaper and magazine articles, earned him more money than he had ever earned in his life, and, when it was over, made him the second-most-famous Briton in America, behind only Queen Victoria. Not bad for a writer who, at this point in his career, had only written a self-published book of poems and an unproduced play. This "product launch" was all the more remarkable because Wilde had no training in business and only a little more in public speaking. Heinz, Milton Hershey, and Levi Strauss--Oscar Wilde, whose only product was a self-adoring dandy named Oscar Wilde, may have been the best of them all. Other Europeans--Dickens and Tocqueville, to name but two--had toured our country before Wilde. But they came to learn about America; Wilde came so America could learn about him. Meeting his audiences in an impossible-to-ignore ensemble--satin breeches, black silk stockings, silver-buckled pumps, and a snug velvet coat with lace trim--Wilde sold himself to the American public as a "Professor of Aesthetics," a title for which he had no authentic certification, in roughly one hundred fifty lectures most of them on interior decorating that brought him face to face with farmers, poets, socialites, preachers, factory workers, prospectors, prostitutes, southern belles, Harvard intellectuals, and, if a newspaper account is accurate, a detachment of Texas Rangers who bestowed upon him the rank of colonel. Traveling by rail, carriage, and, when absolutely necessary, mule, Wilde spoke on tasteful home design to crowds ranging from twenty-five to twenty-five hundred, often embellishing his advice with excerpts from his favorite poems. A stranger in a strange land, Wilde crisscrossed the country from the Atlantic to the Pacific, and from Canada to the Gulf of Mexico, at times joined by a valet, business manager, and, according to letters written to friends in London, two secretaries. He was the featured guest at nearly two hundred parties, where he often heard an orchestra play "Oscar Dear! Grant and Jefferson Davis--though not, in this final instance, at the same time. No matter whom he drank toasts with, Wilde was clearheaded about his goal, devising a groundbreaking strategy for manufacturing fame--one that is still used by many aspiring celebrities today, whether they know it or not. Decades before Norman Mailer, Wilde knew the value of "advertisements for myself. Decades before Kim Kardashian, he grasped that fame could be fabricated in the media.

Chapter 2 : Oscar Wilde and Modern Culture: The Making of a Legend Â· Ohio University Press / Swallow

"If Oscar Wilde was, by all accounts, the most desirable guest of his timeâ€”magnetic, provocative, and outrageously funnyâ€”then Joseph Bristow is, on the evidence of this volume (Oscar Wilde and Modern Culture), the most accomplished host of our own age."

Without arguing narrowly for this thread as a thesis, nearly all the essays provide evidence for the claim as Bristow tactfully formulates it in his Preface: His detailed Chronology, Preface, and Introduction constitute one-fifth of the book. Its virtues are evident in the new sense that the volume makes of Wilde in his time and later. The essays are original, detailed, and diverse. Blunt, the poet and Irish Home Rule advocate, did not. Does the photographer who posed Wilde have rights to the image, or is it the possession of the artist in the photo who was posing in another sense? Sebastian as a late-Victorian homosexual icon is particularly resonant. Somerset Maugham, whose *The Constant Wife* takes up the issue under changed social circumstances for women. Moran makes clear that the reports themselves leave us in doubt about the reliability of our main sources concerning the trials. Equally important, in their reflection of changed social attitudes toward homosexuality, are plays by Tom Stoppard, David Hare, and Neil Bartlett, with their differing narratives concerning the role of Alfred Douglas. The last two essays concern film. Matt Cook movingly links the works and compares the lives of Derek Jarman, as writer, independent filmmaker, and gardener, and Wilde: When I attended university in the United States in the s, no text by Wilde was assigned in my literature courses. While I was studying with Richard Ellmann as a graduate student in the late s, he told me that he hoped students would write dissertations with him on Wilde rather than on Yeats and Joyce. I could not accept the invitation, and I do not believe that any of my cohort accepted. We were simply not familiar enough with Wilde, who was a minor figure and not straight. Retrospectively, we see and hear with differently attuned senses that canâ€”with the kind of assistance that *Oscar Wilde and Modern Culture* providesâ€”recover what went unnoticed at the time: The collection reveals incontrovertibly that the volume was considerably more audible to some ears than many of us heard. Parties annexes Note biographique J. Riquelme, Professor of English at Boston University, teaches the literature of the long twentieth century, the Gothic tradition, and literary theory. His work in progress on Wilde includes a speculative genetic reading of *An Ideal Husband* and a book on Wilde and literary modernism.

Chapter 3 : Oscar Wilde Quotes About Culture | A-Z Quotes

Oscar Wilde and Modern Culture: The Making of a Legend explores the meteoric rise, sudden fall, and legendary resurgence of an immensely influential writer's reputation from his hectic American lecture tour to recent Hollywood adaptations of his dramas. Always renowned "if not notorious.

The play was first published in French in February , and an English translation, with illustrations by Aubrey Beardsley , in February Beardsley and the publisher John Lane got drawn in when they sided with Wilde. In a gesture of reconciliation, Wilde did the work himself but dedicated Douglas as the translator rather than having them sharing their names on the title-page. Douglas compared a dedication to sharing the title-page as "the difference between a tribute of admiration from an artist and a receipt from a tradesman. There was another instrument to which I had listened all my life, and I wanted once to touch this new instrument to see whether I could make any beautiful thing out of it. A great deal of the curious effect that Maeterlinck produces comes from the fact that he, a Flaman by grace, writes in an alien language. The same thing is true of Rossetti , who, though he wrote in English, was essentially Latin in temperament. Sheryl Lee starred as the title role alongside Al Pacino. Alice Guszalewicz as Salome in the Richard Strauss opera , c. Richard Ellmann misidentified this photograph in his biography as "Wilde in costume as Salome," the error being finally corrected in The desires of all three are forbidden and recognized as dangerous by those around them, but they are not persuaded to turn away". Skaggs also argues that Wilde is attempting to explore different forms of worship, with Salome, the Young Syrian, and Herod worshiping beauty and serving as contrasts for the religious Iokannan, whose worship revolves around God. She is the incarnation of seductive lust and manipulative power. Biblical images, symbols, and diction are referenced from the Gospels, Isaiah, Song of Solomon and the Book of Revelation. Wilde even gives John the Baptist a more derived biblical Hebrew name with Iokannan. This is the closest Wilde comes to copying the Song, for it says, "[m]any waters cannot quench love, neither can the floods drown it" 8: He uses the sexual power of the dance to construct lustful emotions, which are barred out in the biblical text. The depiction of Salome as a pawn to her mother Herodias diminishes her image as a woman of manipulation, but Wilde portrays her as a woman of power and manipulator creating this femme fatale manifestation. Significance of the Dance[edit] Main article: Dance of the Seven Veils One of the primary concepts that Oscar Wilde altered in his play was the significance that the dance gets emphasised, ultimately putting it at the very core of the play. God did not give us our feet for dancing, but so that we might walk on the path of righteousness. He enters the chasm of human emotion and reveals both the savage and noble heights to which humanity ascends. He explores the deeply ingrained gender ideologies of modernity and the sexual perversities of modern culture," and "by focusing the narrative upon the dancing daughter and empowering her sexuality, Wilde brings new dimension to her character. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. However, it was not the only operatic treatment. A production of the play led to a libel case in , when Allan was accused of promoting sexual immorality. The film, having been a relatively big-budget production exploiting the wildly popular Bara at the height of her "vamping" career, proved quite popular " yet this also contributed to some of the controversy surrounding it. Alla Nazimova , the Russian-American actress, played the protagonist. The play, and most of the later filmed versions, have Herod as the centre of the action, dominating the play. Strong actors have been used to achieve this, such as Al Pacino in his s Circle in the Square production; and in , in a Los Angeles production. Though, aside from seeing characters in striped prison jumpsuits, no scene from the play is actually seen. Spanish painter Gino Rubert created a series of pictures in The player is also allowed at this point to examine their surroundings. Oscar Wilde and Modern Culture: The Making of a Legend. The Importance of Being Earnest and other plays.

Chapter 4 : Oscar Wilde and Modern Culture: The Making of a Legend - Google Books

Oscar Wilde and Modern Culture: The Making of a Legend explores the meteoric rise, sudden fall, and legendary resurgence of an immensely influential writer's reputation from his hectic

Unfortunately, Wilde is also known for the tragic circumstances of his death. England at the time was a swirl of homophobia. In , Wilde was charged under this law, and the trial included exchanges in which his literary career and works were used as evidence against him. Wilde was sentenced to hard labor for two years. The highly successful run of *The Importance of Being Earnest* was brought to an end and his family possessions and house were sold. Wilde died destitute in Paris at the age of 46 despite being a literary genius of his age. He is known today for his works, his trials, and for his smart, cutting, or inspirational quotes. While many of the quotes that swirl around are misattributed, most of them are from his works, and put simply, they rule. Here are forty-two Oscar Wilde quotes for your enjoyment. Who can calculate the orbit of his own soul? The man who would call a spade a spade should be compelled to use one. That is what Fiction means. One should always have something sensational to read in the train. How terrible they were! How clear, and vivid, and cruel! One could not escape from them. And yet what a subtle magic there was in them! They seemed to be able to give a plastic form to formless things, and to have a music of their own as sweet as that of viol or of lute. Was there anything so real as words? If he did, he would cease to be an artist. Only a great man can write it. One is not getting what one wants, and the other is getting it. If the cave-man had known how to laugh, History would have been different. Everybody is clever nowadays. The thing has become an absolute public nuisance. I wish to goodness we had a few fools left. It is only by language that we rise above them, or above each otherâ€”by language, which is the parent, and not the child, of thought. I feel rather frightened. I am so afraid he will look just like every one else. When it is looked upon as vulgar, it will cease to be popular. Regret, denial, or forgetfulness could do that. But the future was inevitable. Live the wonderful life that is in you! Let nothing be lost upon you. Be always searching for new sensations. Be afraid of nothing. He does not think his natural thoughts, or burn with his natural passions. His virtues are not real to him. His sins, if there are such thing as sins, are borrowed. What does Plato say is the highest end that man can attain here below? To sit down and contemplate the good. Perhaps that will be the end of me too. A life without it is like a sunless garden when the flowers are dead. The consciousness of loving and being loved brings warmth and richness to life that nothing else can bring.

Chapter 5 : Joseph Bristow (ed.), Oscar Wilde and Modern Culture: The Making of a Legend

Get this from a library! Oscar Wilde and modern culture: the making of a legend. [Joseph Bristow;] -- The contributors explore the meteoric rise, sudden fall and legendary resurgence of an immensely influential writer's reputation from his hectic American lecture tour to recent Hollywood.

Oscar Wilde in modern culture Does anyone really see the point of having this section? If we keep reverting Uncylopedia , why do we allow equally meaningless and irrelevant stuff here? I like the Monty python sketch, but it is not really relevant to Wilde. The question is whether the things being mentioned are well-known enough. It serves no encycloedic function. Funny though it is, very few people know about Uncylopedia, so because it is directly related to Wilde it is mentioned as an external link. So let this die. It seems Uncylopedia is specifically targeted while other equally obscure or slight references are allowed to stand. I would either remove the whole thing or actually try to come to an agreement whether Uncylopedia should be mentioned and no, what we have now is not an agreement. Dozens of people have added the reference while the same handful repeatedly revert it citing some imaginary consensus. References to Oscar Wilde in popular culture. I could only think of one category Category: During the nomination to feature status of San Francisco-Oakland Bay Bridge there was discussion about the trivia section see the bottom of the page and it was suggested that the trivia section be moved to San Francisco-Oakland Bay Bridge in fiction and film , which I did and the article reached feature status. Recently San Francisco-Oakland Bay Bridge in fiction and film was successfully nominated for deletion the arguments being that it should be merged into the parent article! I often see the same problem with lists and categories. The lists come up at AFD and get deleted with the discussion that it should be a category. The category then comes up at CFD and the reason is that it should be a list. To prevent this cyclical waste of time and effort, we need to have cleared guidelines for these things and admins need to be empowered to enforce the guidelines, even over the will of the masses if they cannot raise a good argument to the contrary. The people who do featured article reviews like demanding changes to articles. Oscar Wilde is a big, big deal on Uncylopedia. Shoudl that be mentioned? It is mentioned, on Uncylopedia. Its a fact about Uncylopedia, not about Oscar Wilde. Just go to the previous good version, click "edit" then click "save". I suspect it was an accident rather than actual malice. Jeremy The entry says "He was convicted on May 25, of "sodomy and gross indecency" and sentenced to serve two years hard labor in a London prison. There he wrote the famous poem The Ballad of Reading Gaol", but http: Unless I remember incorrectly. Megalon episode of Mystery Science Theater , a character in the movie was named and frequently referenced as Oscar Wilde for wearing a very similar haircut. Uncylopedia is far more known than many of the others in that list, so it certainly is more part of "modern culture" than them, and the made-up Wilde quotes there are very prominent. Assuming Uncylopedia is notable enough, I see no problem. Wilde may be very important to people interested in Uncylopedia, but Uncylopedia is not generally very important to people interested in Wilde. Just mentioning that fact some where might be very inresting to someone intrested in Wilde. Please get some perspective -- the number of people worldwide who even know this Uncylopedia website exists is probably in the thousands, at most. I am removing the mention from the body of the article -- Uncylopedia seems to have its own article, so keep the Internet meme discussions there. Something to think about I have fixed the Ballmer page. Some of the items mentioned there are considerably more obscure than Uncylopedia. Oscar Wilde Oscar Wilde in modern culture. Wikipedia is not about to add every little quirk of various internet groups to articles. It may be worth mentioning on the wiki article on Uncylopedia , but asside from that it has no place in this article. I think this is inappropriate, and the kind of thing that it detracts from Wikipedia. You should include the info on Uncylopedia! I went ahead and included it! And I once again removed it per the conversation on this talk page. What if someone did a report on Wilde and need to take about him in pop culture. I personally lack the insight into the issue to have an opinion, but it looks like public opinion leans against mentioning this as more than an external link. Sure, mention it at uncylopedia. We now have an article References to Oscar Wilde in popular culture , and clearly this belongs there, not in the article about theman himself. Needless to say that I believe the last line should be removed asap the only reason Im

not doing it myself is because there has already been so much discussion A link to the uncyclopedia. Can you tell me how you feel, RepublicanJacobite? We need to sort this out once and for all, here and now. The fact that Uncyclopedia has "adopted" Oscar Wilde as their "patron saint" or something is of no relevance to the man himself, who died fully years before its existence. The question that should be asked as to its relevance is not whether the folks at Uncyclopedia like Wilde, but whether that information offers anything in the way of a greater understanding of Wilde himself. I argue that it does not, that it is, in fact, the most trivial piece of information in that particularly section, if not the entire article. The mention of his importance on Uncyclopedia serves to further illustrate his legacy, as does a lot of his section. Should that be deleted as well? If you think other things in the article are also irrelevant, they too should be eliminated. Why is Uncyclopedia irrelevant with regard to Oscar Wilde, when the numerous references to and quotes from him that exist on the site clearly point to his notability there? Am I mistaken in my understanding of this section? Gilbert and Sullivan basing an operetta on Oscar Wilde from completely disposable factoids e. Guess this is what happens when one tries to help Wikipedia.

Chapter 6 : Project MUSE - Oscar Wilde and Modern Culture

"The Complete Works of Oscar Wilde: Novel, Short Stories, Poetry, Essays and Plays", p, GENERAL PRESS To give an accurate description of what has never occurred is not merely the proper occupation of the historian, but the inalienable privilege of any man of parts and culture.

Chapter 7 : Oscar Wilde and Modern Culture : Joseph Bristow :

3 Oscar Wilde and Modern Culture is the product of 'Wilde at ', a conference held in at the William Andrews Clark Library, University of California, Los Angeles.

Chapter 8 : Talk:Oscar Wilde/Archive 3 - Wikipedia

Dive into Oscar Wilde's larger-than-life personality, writing, and impact on modern culture with books that explore his life, imprisonment, and creations.

Chapter 9 : How Oscar Wilde Invented Celebrity Culture In America | HuffPost

Oscar Wilde's symbolist tragedy SalomÃ© has had a rich afterlife in literature, opera, dance, film, and popular culture. Salome's Modernity: Oscar Wilde and the Aesthetics of Transgression is the first comprehensive scholarly exploration of that extraordinary resonance that persists to the present.