Guest post by Robert Langenfeld, Editor and Publisher of 'English Language in Transition, 1880-1920' and ELT Press.

From “The Intentional Strategy in Oscar Wilde’s Dialogues” by D. J. Thomas in 1969 and the often downloaded “In a mirror that mirrors the soul: Masks and Mirrors in Dorian Gray” by Donald R. Dickson in 1983 to two articles in 2014 that reconsider Wilde as Irishman (Richard Haslam’s “The Hermeneutic Hazards of Hibernicizing Oscar Wilde’s The Picture of Dorian Gray” and Anne Markey’s “Wilde the Irishman Reconsidered: ‘The Muses care so little for geography!’”), Oscar continues to be a prominent figure in the volumes of English Literature in Transition, 1880-1920.

We begin 2015 with another important addition to the scholarship, Laurence Dumortier’s “Oscar’s Wilde’s Multitudes: Against Limiting His Photographic Iconography.” It explores how the overrepresentation of Wilde’s aesthetic period has influenced our understanding of him as “a cultural figure, particularly as a queer icon.” Dumortier argues that the “overprivleging of the 1882 Sarony session in Wilde’s iconography reflects a contemporary understanding of Wilde’s persona, but it also constrains understanding, doing insufficient justice to Wilde’s complexities and variations over time.”

It’s all here at MUSE—over fifty articles and nearly 100 book reviews—because the complete run of ELT, from 1957 to the present, is readily available.
Wilde is represented in the books of ELT Press as well. Ian Small's Oscar Wilde Revalued (1993) and Oscar Wilde: Recent Research, A Supplement to 'Oscar Wilde Revalued' (2000) survey research in the important decade of the 1990s, the beginnings of the "gay" Wilde, the "Irish" Wilde, and "Wilde and Consumerism." Though out of print, both books are still valuable to researchers and sought after—available only at UPCC.

Josephine Guy and Ian Small's Studying Oscar Wilde: History, Criticism, and Myth (2006) remains a timely, original discussion. They are interested in the tension between Wilde's enduring popularity with the general reading public and his status among academics as a complex, politicized writer attuned to philosophical currents associated with modernity. The book challenges a number of commonly held views while examining Wilde's lesser-known writings, such as "The Cardinal of Avignon," arguing that these "failed" works provide important insight into the reasons for Wilde's popular success.

Dig into Wilde in these ELT articles:


Bruder, Anne. "Constructing Artist and Critic Between J. M. Whistler and Oscar Wilde: 'In the best days of art there were no art-critics."", 47.2 (2004), 161-80.


Buckler, William E. "Wilde's 'Trumpet Against the Gate of Dullness': 'The Decay of Lying',' 33.3 (1990), 311-23.


Clayworth, Anya. "Oscar Wilde and Macmillan and Co.: The Publisher and the Iconoclast," 44.1 (2001), 64-78.


Davis, Eugene W. "Oscar Wilde, Salome, and the German Press 1902-1905," 44.2 (2001), 149-80

Dickson, Donald R. "'In a mirror that mirrors the soul': Masks and Mirrors in Dorian Gray," 26.1 (1983), 5-15.


White, Leslie. "Wilde, Browning and the 'New Obscurity'," 42.1 (1999), 4-22


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