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Oscar Wilde

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Archer, William "On An Ideal Husband" Rev. of An Ideal Husband *Oscar Wilde: The Critical Heritage*.

1895: 173-75. Print.

"William Archer believes that Oscar Wilde's play is very entertaining and a charmingly written piece of work when he can show his true wits." Archer was immediately hooked on the heavy dialogue in the play as it was filled with witticisms. He talks about authors with their own trademark in their work, and Oscar Wilde's trademark is his epigrams which "Archer states has no type of substance." The big thing that Archer disagrees about the play is that "it doesn't lack good things, but simply suffers from a disproportionate profusion of inferior chatter" meaning it lacks the speech of the lower class.

James, Henry "Letter to William James on the Triumphant Oscar." *Oscar Wilde: Critical Heritage*. 1895: 183. Print.

Henry James writes a letter to his brother after going to the Haymarket to watch Oscar Wilde's play *An Ideal Husband*. He feared the success of Oscar Wilde and his feeling of Wilde overshadowing him in the theaters. He questions his own plays, wondering how it could compete with a success like *An Ideal Husband*. He would soon come to the point that his work is no match for the great Oscar Wilde

Scott, Clement "On an Ideal Husband." Review of *An Ideal Husband*. *Oscar Wilde: Critical Heritage*. 1895: 178. Print.

In this article, Clement Scott compares Oscar Wilde's play to Sardou's "Dora", a hero being charged with selling a state secret. He says that this plot makes the play less interesting to the playgoer because it has something in it that has already been done before." He calls the play (Oscar Wilde) a success because of the author's method and trick of talk. His dialogue has t the power to make his audience laugh and create an invention called "Oscar Wildeisms" which Scott describes as clever. He uses the idea over and over resulting in constant success.

Shaw, George Bernard "On an Ideal Husband." Rev. of *An Ideal Husband*. *Oscar Wilde: The Critical Heritage*. 1895: 176-77. Print.

In this article, George Bernard Shaw picks apart Oscar Wilde's play *An Ideal Husband* and calls it "an dangerous subject." "Shaw believes that Wilde has a way of making his critics dull," in a sense that they are forced to laugh at his epigrams but in an angrily fashion. Shaw discovers that Oscar Wilde plays with a range of topics in his play such as wit, philosophy, drama, actors and the whole audience. "Shaw thinks that it is useless to describe a play that has point to it, no thesis. It is only a play and nothing more."

Walkley, A.B "On an Ideal Husband" Rev. of *An Ideal Husband*. *Oscar Wilde: The Heritage* (1895): 179-182. Print.

A.B Walkley compares two plays in this article; Oscar Wilde's *An Ideal Husband* and Henry James's *Guy Domville*. He states that the play's success is outweighed by its failures for the promise of the future (179). Walkley believes that this play does not and will not help the drama move forward, meaning that

it does not improve it. Wilde gives the audience a false picture of life and shades away from realism.

“Walkley states that people don’t talk or behave like his stage-personages (181). Oscar Wilde introduces us into a whole different world.

Wells, H.G “On an Ideal Husband” Rev. of *An Ideal Husband*. *Oscar Wilde: The Critical Heritage* (1895):

172. Print.

In this article, critic H.G Wells expresses his feelings towards Oscar Wilde’s play *An Ideal Husband*. He states that the production of the play is very diverting and has an interesting phase in the dramatic development of the author. He details how the characteristic of the play “man beginning in innocence” is carefully portraying Oscar Wilde himself. “Wells states that Oscar Wilde is working his way to innocence as others work their way towards experience.” Behind all of his satirical works, Wilde is showing the world that he too has a heart. Wells calls the play itself very poor and disappointing.