Oscar Wilde at Home


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From the preface to *The Picture of Dorian Gray*

“The artist is the creator of beautiful things. To reveal art and conceal the artist is art's aim. Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault. Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope. They are the elect to whom beautiful things mean only beauty. There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all. All art is at once surface and symbol. Those who go beneath the surface do so at their peril. Those who read the symbol do so at their peril. It is the spectator, and not life, that art really mirrors.”

Notwithstanding this admonition, with hindsight, Wilde’s work seems replete with coded references to his own history. One finds oneself wondering if his wife Constance attracted the same level of gossip as Lady Windermere, and whether she reacted to Bosie’s presence in her home as Lady Wotton does to Dorian. Does the studied triviality of *The Importance of Being Earnest* conceal coded references to other kinds of double-lives. Not to mention the saucy symbolism of *The Remarkable Rocket!* This performance is above all a celebration of how the lasting popularity of Wilde’s work transcended his own tragic end, but it also explores how life and art are inextricably interlinked, for all Wilde’s protests to the contrary.

“A truth in art, Oscar Wilde remarked, is one whose contradiction is also true; and much the same could be said of Wilde’s own brilliant, blighted career… As a celebrity who was secretly homosexual, Wilde lived out a conflict between his public identity and his private self; and this fissure between the two is interestingly typical of his age” *Terry Eagleton*

**PROLOGUE**

*The Main Entrance Hall*

**Oscar Fingal O’Flahertie Wills Wilde** – Donal Morgan  
**Constance Wilde, née Lloyd** (his wife) – Julie Lamberton  
**Speranza Wilde** (his mother) – Antoinette Morelli  
**Lord Alfred Douglas** (Bosie) – Sydney Bull

**FLORENCE COURT HOUSE (Ground Floor)**

‘LADY WINDERMERE’S FAN’ (1892)  
*Drawing Room, Dining Room & Countess’s Room*

**Lady Windermere** – Stephanie Dale  
**Lord Darlington** – Richard Croxford  
**Lord Windermere** – Stefan Dunbar  
**Mrs Erlynne** – Antoinette Morelli  
**Parker** – Curtis Reed/Marcus Crawford/Jack Breen

Lord and Lady Windermere seem to be the perfect society couple. But the town is rife with rumour. Who is the mysterious Mrs Erlynne? What hold does she have on Lord Windermere? And should Lady Windermere be told?

‘THE IMPORTANCE OF BEING EARNEST’ (1895): A Trivial Comedy for Serious People  
*Library & Venetian Room*

**Lane** – Curtis Reed/Marcus Crawford/Jack Breen  
**Algernon Moncrieff** – Stefan Dunbar  
**Jack Worthing/Ernest** – Patrick McBrearty  
**Lady Bracknell** – Antoinette Morelli  
**Cecily Cardew** – Julie Lamberton  
**Gwendolen Fairfax** – Stephanie Dale

Ernest wants to marry Gwendolen and Cecily wants to marry Ernest until a complex web of false identities is quite exploded and the shallow mask of manners so evident in *Lady Windermere’s Fan* is stripped away.

‘THE PICTURE OF DORIAN GRAY’ (1891)  
*Dining Room & Servants Stairs*

**Basil Hallward** – Richard Croxford  
**Lord Henry Wotton** – Donal Morgan  
**Dorian Gray** – Sydney Bull  
**Lady Henry Wotton** – Julie Lamberton

“How sad it is! I shall grow old, and horrible, and dreadful. But this picture will remain always young. If it were only the other way! If it were I who was to be always young, and the picture that was to grow old! For that—for that—I would give everything! I would give my soul for that!”
"REQUIESCAT" by Oscar Wilde (1881)

Read by Richard Croxford

FLORENCE COURT HOUSE (First Floor)

"THE REMARKABLE ROCKET" (1888)

Countess’s Room

Oscar – Donal Morgan

“Every one, in fact, was a great success with the singular exception of the Remarkable Rocket. He was so damp (with crying) that he could not go off at all. So he sank deep into the mud, and began to think about the loneliness of genius.”

Production Team

Stage Manager – Bronagh McFeely
Costume Design – Enda Kenny
Costume Assistant – Holly Nedeljkovic
Sound Design – Sydney Bull
Incidental Music – Clara Schumann
Sound Operator & Double Bass – Seth Taylor
Documentation – Gerard Donnelly
Company Manager – Eamon Quinn
Director – David Grant

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Oscar Wilde (1854-1900)

1864 Enters Portora Royal, Enniskillen
1871 Goes to Trinity College, Dublin
1884 Marries Constance; settles in Chelsea
1885 Elder son, Cyril, born
1886 Younger son, Vyvyan, born
1888 The Happy Prince and Other Tales
1891 The Picture of Dorian Gray
1892 Lady Windermere’s Fan
1895 The Importance of Being Earnest
1898 Death of Constance
1899 Dies in Paris

From l-r: Stephanie Dale (Lady Windermere & Gwendolen Fairfax), Curtis Reed (Parker & Lane), Patrick McBrearty (Jack Worthing), Stefan Dunbar (Lord Windermere & Algernon Moncrieff), Antoinette Morelli (Lady Bracknell & Mrs Erlynne), Richard Croxford (Lord Darlington & Basil Hallward), Donal Morgan (Oscar Wilde and Lord Wotton), Sydney Bull (Lord Alfred Douglas & Dorian Gray), Julie Lambert (Constance Wilde, Lady Wotton & Cecily Cardew).

FLORENCE COURT HOUSE

1st-4th May 2015

A WILDE WEEKEND

by Douglas Ernest

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Things are serious when we talk, and what we mean and love we can, depends on the code that has been softened by OSCAR WILDE.