

## **Lecture 7: Aestheticism and Decadence: Oscar Wilde**

**Duration: 3hours**

### **Introduction**

This lecture explores the development of Aestheticism and Decadence in late 19th-century British literature, focusing on the works of Oscar Wilde. These movements emerge as a reaction against Victorian moralism, utilitarianism, and the belief that art must serve a moral or educational purpose. Instead, Aestheticism values beauty, art for its own sake, and sensory experience.

Through close readings of Wilde's *The Picture of Dorian Gray* and *The Importance of Being Earnest*, the lecture examines how Wilde expresses Aesthetic ideals while also critiquing Victorian society. His use of wit, irony, and paradox challenges traditional values and questions the boundaries between appearance and reality, ethics and aesthetics, truth and performance.

The lecture also introduces the key ideas that influence Aestheticism, such as Théophile Gautier's phrase *l'art pour l'art* and Walter Pater's emphasis on style, beauty, and personal experience. Wilde builds on these ideas and turns them into dramatic and literary forms that shape both the Decadent movement and early Modernist thought.

Overall, the lecture presents Oscar Wilde as a writer who not only defends the autonomy of art but also reveals its limitations. His work invites readers to reflect on the pleasures and dangers of beauty, the performance of identity, and the cultural contradictions of his time.

### **Part I. Introduction to Aestheticism and Decadence**

#### **7.1 Historical and Cultural Background**

The late 19th century in Britain witnessed a significant cultural and intellectual shift with the emergence of the Aesthetic and Decadent movements, which radically challenged Victorian moralism, utilitarianism, and didactic artistic values. In contrast to the Realist tradition that sought to expose social injustice and instruct the reader, Aestheticism embraced the primacy of beauty, artifice, and sensual experience. This lecture explores these currents through the lens of

Oscar Wilde, one of the most provocative and sophisticated figures associated with the fin de siècle. Through close reading and critical discussion of *The Picture of Dorian Gray* and *The Importance of Being Earnest*, we will examine how Wilde's works simultaneously exemplify and subvert Aestheticist ideals. Special attention will be given to the philosophical doctrine of "Art for Art's Sake," the tension between aesthetic autonomy and moral accountability, and Wilde's subtle, often ironic critique of the hypocrisies embedded in Victorian social norms. The lesson thus positions Wilde not only as an advocate of aesthetic pleasure but also as a sharp social commentator navigating the contradictions of his age.

## **7.2 Key Philosophical Influences**

The phrase "Art for Art's Sake" (*l'art pour l'art*) originated in French thought, most famously associated with Théophile Gautier, and was later adopted and popularized by British aesthetes such as Walter Pater and Oscar Wilde. At its heart, this credo challenges the traditional Victorian belief that art must serve a moral, didactic, or utilitarian function. Instead, it posits that the value of art lies solely in its beauty, form, and sensuous experience, not in its message or usefulness.

This principle marked a radical departure from prevailing cultural and religious views that saw art as a tool for moral improvement, national pride, or religious instruction. Aesthetes believed that making art subservient to ethical or political aims compromised its purity and independence.

A key figure influencing Wilde was Walter Pater, whose work *The Renaissance: Studies in Art and Poetry* (1873) had a profound impact on the aesthetics of the late Victorian period. Pater famously wrote, "To burn always with this hard, gem-like flame, to maintain this ecstasy, is success in life" (94). This line encapsulates the Aesthetic pursuit of ephemeral, intense, and immediate experiences, with an emphasis on the cultivation of beauty and individual sensation. Pater's emphasis on form, style, and the evanescent moment suggested that aesthetic pleasure was the highest good, influencing Wilde's own literary theories.

## **Part II. Oscar Wilde and the Doctrine of "Art for Art's Sake"**

### **7.3 Wilde's Preface to *The Picture of Dorian Gray***

Oscar Wilde took Pater's ideas further, adding wit, irony, and theatricality. In his preface to *The Picture of Dorian Gray* (1890), Wilde famously stated, "all art is quite useless." This paradoxical statement is not a dismissal of art's value, but rather a declaration of its autonomy. Wilde rejected the view that art should conform to moral norms or political agendas. For him, the function of art was to exist as an aesthetic object, not a moral instrument.

He further argued, "No artist has ethical sympathies. An ethical sympathy in an artist is an unpardonable mannerism of style." (5) These provocative claims assert the artist's detachment from social judgment. Wilde saw the role of the artist as a creator of beauty, not a preacher of values.

While rooted in the Victorian context, the Aesthetic emphasis on autonomy and self-reflexivity laid intellectual groundwork for Modernist art and literature in the 20th century. By advocating art's self-referential nature, Wilde and his contemporaries helped inaugurate a tradition where form, ambiguity, and the questioning of meaning became central artistic concerns.

The doctrine of "*Art for Art's Sake*" (*l'art pour l'art*) emerged in the 19th century as a defiant rejection of the longstanding belief that art should serve moral, religious, or political functions. In Victorian England, literature was widely seen as a tool for moral instruction and social improvement, aligned with the Protestant work ethic and the didactic mission of the middle class. Against this backdrop, the aesthetic movement, drawing inspiration from French thinkers like Théophile Gautier and British intellectuals such as Walter Pater, offered a bold alternative. It insisted that the value of art resided solely in its beauty and its capacity to evoke aesthetic pleasure: independent of any utilitarian purpose. Art, they claimed, should not teach, reform, or moralize; it should simply exist, autonomous and self-referential.

Oscar Wilde became the most flamboyant and articulate advocate of this philosophy in England. His 1890 novel *The Picture of Dorian Gray* opens with a preface that functions as a manifesto of aestheticism, composed of aphorisms that challenge the reader's assumptions about the function of art. Among these, Wilde provocatively declares, "All art is quite useless," and, "No artist has ethical sympathies. An ethical sympathy in an artist is an unpardonable mannerism of style." These statements do not imply nihilism or artistic irresponsibility; rather, they serve to

liberate art from the constraints of moral didacticism. Wilde's intent was to confront the Victorian reader with the radical notion that beauty might not need to justify itself through ethics or instruction. Art, he argued, should be contemplated and appreciated for its own intrinsic aesthetic value, not as a vehicle for sermons or civic virtue.

#### **7.4 The Role of Aesthetic Individualism**

This ideal of aesthetic autonomy is not only theorized but also dramatized in *The Picture of Dorian Gray*. Through the figure of Lord Henry Wotton, Wilde introduces a character whose worldview exemplifies the aesthetic creed. Lord Henry dismisses traditional morality and champions a life devoted to sensation, artifice, and beauty. His many aphorisms: such as "The only way to get rid of a temptation is to yield to it", epitomize the seductive appeal of aesthetic individualism. He urges Dorian Gray to worship his own beauty and to live without guilt or restraint. The novel thus becomes a narrative experiment in which the aesthetic philosophy is not merely discussed, but enacted, and ultimately interrogated. In this way, Wilde not only advances aestheticism but also stages its potential dangers and contradictions.

#### **7.5 Aestheticism and Modernism**

At the heart of Wilde's fiction lies a profound tension between morality and beauty, one that mirrors a larger cultural conflict within late Victorian society. As the century progressed, the pillars of religious faith and moral certainty were beginning to erode under the pressures of secularism, scientific rationalism, and growing philosophical skepticism. Yet Victorian culture still clung fiercely to ideals of virtue, self-restraint, and duty. Wilde's aestheticism, which privileged pleasure, appearance, and the cultivation of the self, flew in the face of these values. His works suggest that beauty and morality are not always aligned; in fact, they may be fundamentally incompatible.

This conflict is most vividly realized in *The Picture of Dorian Gray*, where Dorian must choose between the demands of ethical responsibility and the temptations of aesthetic indulgence. Under Lord Henry's influence, Dorian pursues a life of hedonistic pleasure while remaining physically untouched by sin, his corruption recorded instead on the ever-degrading portrait hidden away in his attic. The painting serves as an allegory of the duality between appearance and essence, surface and depth. While Dorian's outer beauty remains pristine, the

portrait becomes a grotesque mirror of his moral decay. This visual metaphor encapsulates Wilde's broader exploration of the dangers of separating art from ethics. The novel's tragic conclusion suggests that aesthetic detachment may come at the cost of the soul: that beauty pursued in isolation from conscience can ultimately lead to destruction.

Wilde's critique is subtle and multi-layered. He neither wholly endorses nor completely rejects aestheticism; instead, he invites the reader to reflect on its ethical consequences. In this sense, Wilde's work is deeply ironic: he defends the autonomy of art while simultaneously revealing its moral implications. Scholars such as Richard Ellmann and Isobel Murray have noted that Wilde's aestheticism is always shadowed by a moral awareness, even if that awareness is cloaked in wit and paradox. In Wilde's world, beauty is powerful; but it is not innocent.

### **Part III. Primary Text Analysis**

#### **7.6 *The Picture of Dorian Gray* (1890, rev. 1891)**

Oscar Wilde's *The Picture of Dorian Gray* is the only novel he wrote, and it remains his most controversial work. First published in *Lippincott's Monthly Magazine*, it provoked significant outrage for its perceived immorality, particularly due to its homoerotic subtext and the hedonistic philosophy it explores. In response to the public outcry and the critical disapproval, Wilde revised the novel in 1891. He included a preface to defend his artistic philosophy, as well as toned down certain homoerotic implications that were more overt in the initial publication. The novel's initial reception reflected the conservative moral climate of Victorian society, but Wilde's defense positioned the work as an artistic exploration rather than a moral guide.

The novel centers on Dorian Gray, a young and beautiful man who becomes enchanted by Lord Henry Wotton's hedonistic philosophy, which promotes the pursuit of beauty and pleasure as the highest goods in life. In his vanity and desire to preserve his outward appearance, Dorian makes a Faustian bargain: he wishes that his portrait would age instead of him, allowing him to remain young and beautiful while his soul degrades. As Dorian indulges in a life of excess, corruption, and vice, the portrait gradually transforms, reflecting the consequences of his immoral actions, while he remains unscathed. The portrait becomes a mirror of his conscience, hidden from society, thus embodying the duality of his existence.

##### **7.6.1 Key Themes**

- **The Faustian Bargain:** Wilde's novel evokes the classical myth of Faust, in which Dorian sacrifices his soul for the promise of eternal youth and indulgence in pleasure. This theme reflects the dangers of excessive materialism and the moral consequences of ignoring the deeper spiritual and ethical dimensions of life.
- **The Double:** The portrait serves as a visual representation of Dorian's inner self, a duality that allows him to live outwardly as a charming, innocent figure while inwardly sinking into degradation. The double is a recurring motif in literature that underscores the tension between public persona and private identity, a theme Wilde explores through the contrast between Dorian's outward beauty and his inner moral decay.
- **Moral Consequences of Aestheticism:** Wilde critiques the philosophy of aestheticism, which elevates beauty above all else. Dorian's fall suggests that a life devoted solely to beauty and pleasure without regard for ethics can lead to ruin, thus dramatizing the potential dangers of a detached approach to art and life.

### **7.6.2 Key Quote for Analysis**

“The books that the world calls immoral are books that show the world its own shame.” (Wilde 248) This statement by Wilde encapsulates his stance on art. Wilde sees literature as a reflection of society's vices and hypocrisies, suggesting that works deemed immoral often challenge societal norms by exposing the darkness beneath the surface of conventional morality. Rather than being a guide to virtuous living, Wilde's art is meant to provoke critical self-reflection.

### **7.6.3 Criticism of Aestheticism**

While Wilde defends the autonomy of art and the idea that beauty should not be subordinated to moral or didactic concerns, *The Picture of Dorian Gray* presents a cautionary tale about the detachment of aesthetics from ethics. As critic Richard Ellmann points out, the novel is both a celebration of aestheticism and a critique of its potential dangers. The tragedy of Dorian's life shows that a pursuit of beauty without moral consideration ultimately leads to self-destruction.

## **7.7 *The Importance of Being Earnest* (1895)**

### 7.7.1 Background

Wilde's *The Importance of Being Earnest* is perhaps his most famous and enduring play, celebrated for its witty dialogue, sharp satire, and subversive critique of Victorian society. Subtitled "*A Trivial Comedy for Serious People*" it mocks the pretensions of the Victorian upper class, particularly their obsession with social status, propriety, and marriage. The play highlights the absurdity of the Victorian moral code, suggesting that what is deemed of "grave importance" in society may, in fact, be trivial.

The play follows the lives of two young men, Jack and Algernon, who invent fictitious identities in order to escape their social responsibilities. Jack adopts the name "Ernest" to court Gwendolen, while Algernon uses the persona of "Bunbury" to avoid unpleasant obligations. The comedic plot revolves around the confusion and mistaken identities that arise from these deceptions, which ultimately lead to a series of absurd revelations. The resolution of the play comes with the revelation that both men's identities are, in fact, fabricated, and the characters' romantic entanglements are resolved in a farcical manner.

### 7.7.2 Key Themes

- **Identity and Deception:** Central to the play is the theme of fluid and performative identity. The characters assume false names and roles, playing with the notion that identity is not fixed but something that can be constructed and manipulated according to social convenience. This theme critiques the rigid, superficial nature of Victorian societal norms.
- **Satire of Social Norms:** Wilde critiques various aspects of Victorian society, particularly the institution of marriage, class distinctions, and the moral hypocrisy inherent in the social structure. The play exposes the absurdity of how these institutions are valued by society.
- **Language as Play:** Wilde's use of epigrams and paradoxes is central to his critique of Victorian norms. His characters speak in witty, ironic, and paradoxical statements that expose the inconsistencies and hypocrisies in their social conventions. Through language,

Wilde mocks the seriousness with which the Victorians approach matters of trivial importance, such as marriage and status.

### **7.7.3 Key Quote for Analysis**

“In matters of grave importance, style, not sincerity, is the vital thing” (100).

This line from the play encapsulates Wilde's critique of Victorian values, particularly the obsession with appearances. It highlights the importance placed on outward presentation over sincerity or truth, thus inverting the conventional moral order. Wilde suggests that how something is perceived (its "style") often outweighs its intrinsic value or truth in Victorian society.

## **7.8 Critique of Victorian Hypocrisy**

The character of Lady Bracknell represents the hypocrisy and superficiality of Victorian social morality. Her obsession with status and her authoritarian approach to matters of love and marriage illustrate the absurdity of rigid class hierarchies and the performative nature of "respectability." Through characters like Lady Bracknell, Wilde lampoons the Victorian ideals of morality and class, suggesting that these values are arbitrary and often contradictory.

In both *The Picture of Dorian Gray* and *The Importance of Being Earnest*, Wilde uses satire, wit, and irony to critique the social and moral structures of his time, presenting a nuanced exploration of identity, morality, and the dangers of excess. Through these works, Wilde challenges the Victorian obsession with outward appearances and exposes the deeper contradictions within the society's conventions.

## **Conclusion**

This lecture on the exploration of Oscar Wilde's *The Picture of Dorian Gray* and *The Importance of Being Earnest* has highlighted the complexities of Aestheticism and Decadence, as well as Wilde's sharp critique of Victorian morality, identity, and social hypocrisy. Through his use of irony, paradox, and wit, Wilde invites us to question rigid moral codes, the pursuit of beauty detached from ethics, and the performative nature of social norms. Your creative engagement with Wilde's themes in modern contexts shows how deeply relevant his ideas remain in the age of social media and digital self-curation.



In our next lecture, The Modernist Break, we will examine how literature responded to the disillusionment and upheavals of the early 20th century. We will begin with the poetic innovations of Gerard Manley Hopkins, whose experimental use of rhythm and language anticipates key aspects of Modernist poetics. We will then turn to H.G. Wells, whose speculative fiction captures the anxieties of modernity, scientific progress, and social transformation. Together, we will trace how Victorian certainties gave way to Modernist fragmentation and experimentation, marking a decisive shift in literary history.

## 7.9 Evaluation Task

Choose a pivotal scene from *The Picture of Dorian Gray* and rewrite it in a modern context. You could reimagine Dorian as an Instagram influencer obsessed with perfect filters, Lord Henry as a YouTube lifestyle coach promoting #YOLO aesthetics, or the portrait as a deepfake AI image that tracks emotional and ethical degradation.

## 7.10 Works Cited

- Ellmann, Richard. *Oscar Wilde*. Vintage, 1988.
- Gautier, Théophile. *Preface to Mademoiselle de Maupin*. 1835.
- Pater, Walter. *The Renaissance: Studies in Art and Poetry*. Macmillan, 1873.
- Wilde, Oscar. *The Importance of Being Earnest*. 1895. Edited by Michael Patrick Gillespie, W. W. Norton, 2006.
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