

Appendix A

**Franz Schubert, *Moments musicaux*, op. 94 (D.780)**

(Schubert 1984)

# Moments musicaux

für das Pianoforte componirt

von

# FRANZ SCHUBERT.

Op. 94.

Serie 11. No 4.

Schubert's Werke.

Moderato.

Heft I.

1.

First system of musical notation, consisting of a treble and bass staff. The treble staff begins with a piano (*p*) dynamic marking. The music features a mix of eighth and sixteenth notes with various articulations.

Second system of musical notation. The treble staff includes a *pp* dynamic marking. The bass staff continues with a steady eighth-note accompaniment.

Third system of musical notation. The treble staff features chords and rests, while the bass staff maintains the eighth-note accompaniment.

Fourth system of musical notation. The treble staff includes a *cresc.* (crescendo) marking, followed by a *f* (forte) marking, and ends with a *pp* (pianissimo) marking. The bass staff continues with eighth notes.

Fifth system of musical notation. The treble staff begins with a *p* (piano) marking. The key signature changes to one flat (B-flat major or D minor) in this system.

Sixth system of musical notation. The treble staff includes a *pp* (pianissimo) marking. The bass staff continues with eighth notes.

Seventh system of musical notation. The treble staff includes a *dim.* (diminuendo) marking. The system concludes with a double bar line and repeat signs.

F. S. III.

First system of musical notation. Treble and bass staves. Dynamics: *p*, *pp*, *cresc.*

Second system of musical notation. Treble and bass staves. Dynamics: *fp*, *f*

Third system of musical notation. Treble and bass staves. Dynamics: *fz*, *fz*, *fz*, *fz*, *1*, *p*

Fourth system of musical notation. Treble and bass staves. Dynamics: *decresc.*, *pp*

Fifth system of musical notation. Treble and bass staves. Dynamics: *pp*, *fp*

Andantino.

Sixth system of musical notation. Treble and bass staves. Dynamics: *p*. Includes a large number '2.' on the left and a large number '4' on the right.

8

*fp* *p* *pp*

This system contains the first two staves of music, numbered 8. The upper staff features complex chordal textures with dynamic markings *fp*, *p*, and *pp*. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

13

*fp*

This system contains the next two staves, numbered 13. The upper staff continues with dense chordal patterns, marked with *fp*. The lower staff maintains a steady eighth-note accompaniment.

17

*pp* *f* *p*

This system contains the next two staves, numbered 17. The upper staff shows a dynamic shift from *pp* to *f* and then *p*. The lower staff continues with eighth-note accompaniment.

21

*pp*

This system contains the next two staves, numbered 21. The upper staff has a more melodic line with *pp* dynamics. The lower staff continues with eighth-note accompaniment.

25

*cresc.*

This system contains the next two staves, numbered 25. The upper staff features a melodic line with a *cresc.* marking. The lower staff continues with eighth-note accompaniment.

30

*p*

This system contains the next two staves, numbered 30. The upper staff has a melodic line with *p* dynamics. The lower staff continues with eighth-note accompaniment.

35

This system contains the final two staves, numbered 35. The upper staff has a melodic line. The lower staff continues with eighth-note accompaniment.

Musical score system 1, measures 41-45. The system consists of two staves, treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features dense chordal textures with many beamed notes. Measure 41 is marked with a dynamic of *pp*. Measure 45 is marked with a dynamic of *f*.

Musical score system 2, measures 46-50. The system consists of two staves, treble and bass clef. The key signature has three flats. The music continues with dense chordal textures. Measure 46 is marked with a dynamic of *pp*. Measure 48 is marked with a dynamic of *cresc.*. Measure 50 is marked with a dynamic of *f*.

Musical score system 3, measures 51-55. The system consists of two staves, treble and bass clef. The key signature has three flats. The music continues with dense chordal textures. Measure 51 is marked with a dynamic of *pp*. Measure 55 is marked with a dynamic of *f*.

Musical score system 4, measures 56-60. The system consists of two staves, treble and bass clef. The key signature changes to two flats (B-flat, E-flat). The music continues with dense chordal textures. Measure 56 is marked with a dynamic of *f*. Measure 60 is marked with a dynamic of *f*.

Musical score system 5, measures 61-65. The system consists of two staves, treble and bass clef. The key signature changes to one flat (E-flat). The music continues with dense chordal textures. Measure 61 is marked with a dynamic of *f*. Measure 65 is marked with a dynamic of *f*.

Musical score system 6, measures 66-70. The system consists of two staves, treble and bass clef. The key signature changes to no sharps or flats (C major). The music continues with dense chordal textures. Measure 66 is marked with a dynamic of *f*. Measure 70 is marked with a dynamic of *p*.

68

*pp* *p*

73

*pp*

78

*pp*

82

*pp* *f* *p* *pp*

86

90

F. S. 111.

Allegro moderato.

3.

*p*

*f* *p*





First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment of chords and eighth notes. Dynamic markings include *f* (forte) and *p* (piano).

Second system of musical notation, continuing the piece. The treble clef has a melodic line with some slurs, and the bass clef has a steady accompaniment. A dynamic marking of *pp* (pianissimo) is present.

Third system of musical notation, showing further development of the melody and accompaniment. The treble clef features more complex rhythmic patterns, and the bass clef continues with its accompaniment.

Fourth system of musical notation, including dynamic markings *ppp* (pianississimo) and *dim.* (diminuendo).

Fifth system of musical notation, featuring a *dim.* (diminuendo) marking in the bass clef.

Sixth system of musical notation, concluding the piece with a final cadence in both staves.

F. S. 111.

Heft II.

Moderato.

4.

*p legato*  
*staccato*  
*pp*  
*Ped.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex, flowing melody in the upper staff and a more rhythmic accompaniment in the lower staff. A *pp* dynamic marking is present in the lower staff.

The second system continues the musical piece with similar melodic and harmonic structures. The upper staff maintains its intricate melodic line, while the lower staff provides a steady accompaniment. The *pp* dynamic is maintained.

The third system shows further development of the musical themes. The upper staff continues with its melodic complexity, and the lower staff's accompaniment remains consistent. A *pp* dynamic marking is visible in the lower staff.

The fourth system features more intricate melodic passages in the upper staff. The lower staff continues to provide a solid harmonic and rhythmic foundation. The *pp* dynamic is still present.

The fifth system is characterized by block chords in both staves. The upper staff has a more active melodic line, while the lower staff consists of sustained chords. A *pp* dynamic marking is present in the upper staff.

The sixth system includes a *cresc.* marking in the upper staff, indicating a gradual increase in volume. The lower staff continues with block chords. A *pp* dynamic marking is present in the lower staff.

The seventh system concludes the piece with a *pp* dynamic marking in the lower staff. The upper staff continues with its melodic line, and the lower staff provides the final accompaniment.

F. S. 111.

First system of musical notation, featuring treble and bass staves with a key signature of three flats and a common time signature. The music includes a *cresc.* marking.

Second system of musical notation, continuing the piece with treble and bass staves. It includes *cresc.* and *pp* markings.

Third system of musical notation, featuring treble and bass staves with a *pp* marking.

Fourth system of musical notation, including first and second endings. It features *cresc.*, *pp*, and *mf* markings.

Fifth system of musical notation, featuring treble and bass staves with a *P legato* marking.

Sixth system of musical notation, continuing the piece with treble and bass staves.

Seventh system of musical notation, featuring treble and bass staves.

pp  
Rit.

f

decreso. pp

Coda.

ppp  
ritard.

F. S. 111.

Allegro vivace.

5.

First system of musical notation, measures 1-4. The piece is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a rhythmic pattern of eighth notes with accents, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *f* (forte) at the beginning, *p* (piano) in measure 3, and *fz* (forzando) in measure 4.

Second system of musical notation, measures 5-8. The right hand continues with chords and eighth notes, showing a dynamic progression from *fz* to *ff* (fortissimo) with a *cresc.* (crescendo) marking. The left hand maintains its accompaniment. A slur is present over the right hand in measures 7 and 8.

Third system of musical notation, measures 9-12. The right hand features a series of chords with accents. Dynamic markings include *p* (piano) in measure 9, *fz* in measure 10, *p* in measure 11, and *fz* in measure 12. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with accents. Dynamic markings include *p* in measure 13, *fz* in measure 14, *p* in measure 15, and *pp* (pianissimo) in measure 16. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with eighth notes and chords. The left hand continues with eighth-note accompaniment.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with eighth notes. A *cresc.* marking is present at the beginning of the system. The left hand continues with eighth-note accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats. Dynamics include *f*, *ff*, *ff*, and *p*. Accents are present over several notes.

Second system of musical notation. Dynamics include *ff*, *p*, and *cresc.* (crescendo). Accents are present over several notes.

Third system of musical notation. Dynamics include *f* and *p*. Accents are present over several notes.

Fourth system of musical notation. Dynamics include *cresc.* and *ff*. A slur is present over the right-hand part.

Fifth system of musical notation. Dynamics include *fz* and *p*. Accents are present over several notes.

Sixth system of musical notation, ending with a double bar line. Dynamics include *ff*, *p*, *ff*, *p*, *ff*, *p*, and *ff*. A first ending bracket is present at the end.

F.S. III.

Allegretto.

6. *p* *fp* *p* 9

*f* *p* *pp* 19

*p* *pp* 28

*mf* *fp* *pp* *fp* 37

*pp* *cresc.* *p* 46

*f* *p* *pp* 57



Handwritten number 67 on the right margin. The system contains two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Dynamics include *f* and *ff*. The music features complex chordal textures and melodic lines.

Handwritten number 77 on the right margin. The system contains two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. The key signature changes to two sharps (F-sharp, C-sharp). Dynamics include *p*, *fp*, and *pp*. The music continues with intricate harmonic structures.

**Trio.**

Handwritten number 86 on the right margin. The system contains two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three flats. The time signature is 3/4. Dynamics include *pp*. The section is marked "Trio." and features a more rhythmic and melodic texture.

Handwritten number 95 on the right margin. The system contains two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three flats. Dynamics include *f*. The music is characterized by dense chordal accompaniment and active upper voices.

Handwritten number 105 on the right margin. The system contains two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three flats. Dynamics include *pp*. The texture remains dense and complex.

Handwritten number 115 on the right margin. The system contains two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three flats. The system concludes with a double bar line.

Allegretto D.C.

F. S. 111.

## **Appendix B**

**Oscar Wilde, ‘The Nightingale and the Rose’**

**From *The Happy Prince and Other Stories***

(Wilde 2005: 114-115)

## The Nightingale and the Rose

from *The Happy Prince and Other Stories*

by Oscar Wilde

“She said that she would dance with me if I brought her red roses,” cried the young Student; “but in all my garden there is no red rose.”

From her nest in the holm-oak tree the Nightingale heard him, and she looked out through the leaves, and wondered.

“No red rose in all my garden!” he cried, and his beautiful eyes filled with tears. “Ah, on what little things does happiness depend! I have read all that the wise men have written, and all the secrets of philosophy are mine, yet for want of a red rose is my life made wretched.”

“Here at last is a true lover,” said the Nightingale. “Night after night have I sung of him, though I knew him not: night after night have I told his story to the stars, and now I see him. His hair is dark as the hyacinth-blossom, and his lips are red as the rose of his desire; but passion has made his face like pale ivory, and sorrow has set her seal upon his brow.” “The Prince gives a ball to-morrow night,” murmured the young Student, “and my love will be of the company. If I bring her a red rose she will dance with me till dawn. If I bring her a red rose, I shall hold her in my arms, and she will lean her head upon my shoulder, and her hand will be clasped in mine. But there is no red rose in my garden, so I shall sit lonely, and she will pass me by. She will have no heed of me, and my heart will break.”

“Here indeed is the true lover,” said the Nightingale. “What I sing of, he suffers – what is joy to me, to him is pain. Surely Love is a wonderful thing. It is more precious than emeralds, and dearer than fine opals. Pearls and pomegranates cannot buy it, nor is it set forth in the marketplace. It may not be purchased of the merchants, nor can it be weighed out in the balance for gold.”

“The musicians will sit in their gallery,” said the young Student, “and play upon their stringed instruments, and my love will dance to the sound of the harp and the violin. She will dance so lightly that her feet will not touch the floor, and the courtiers in their gay dresses will throng round her. But with me she will not dance, for I have no red rose to give her”; and he flung himself down on the grass, and buried his face in his hands, and wept.

“Why is he weeping?” asked a little Green Lizard, as he ran past him with his tail in the air.

“Why, indeed?” said a Butterfly, who was fluttering about after a sunbeam.

“Why, indeed?” whispered a Daisy to his neighbour, in a soft, low voice.

“He is weeping for a red rose,” said the Nightingale.

“For a red rose?” they cried; “how very ridiculous!” and the little Lizard, who was something of a cynic, *laughed outright*.

But the Nightingale understood the secret of the Student’s sorrow, and she sat silent in the oak-tree, and thought about the mystery of Love.

Suddenly she spread her brown wings for flight, and soared into the air. She passed through the grove like a shadow, and like a shadow she sailed across the garden.

In the centre of the grass-plot was standing a beautiful Rose-tree, and when she saw it she flew over to it, and lit upon a spray.

“Give me a red rose,” she cried, “and I will sing you my sweetest song.”

But the Tree shook its head.

“My roses are white,” it answered; “as white as the foam of the sea, and whiter than the snow upon the mountain. But go to my brother who grows round the old sun-dial, and perhaps he will give you what you want.”

So the Nightingale flew over to the Rose-tree that was growing round the old sun-dial.

“Give me a red rose,” she cried, “and I will sing you my sweetest song.”

But the Tree shook its head.

“My roses are yellow,” it answered; “as yellow as the hair of the mermaid who sits upon an amber throne, and yellower than the daffodil that blooms in the meadow before the mower comes with his scythe. But go to my brother who grows beneath the Student’s window, and perhaps he will give you what you want.”

So the Nightingale flew over to the Rose-tree that was growing beneath the Student’s window.

“Give me a red rose,” she cried, “and I will sing you my sweetest song.”

But the Tree shook its head.

“My roses are red,” it answered, “as red as the feet of the dove, and redder than the great fans of coral that wave and wave in the ocean-cavern. But the winter has chilled my veins, and the frost has nipped my buds, and the storm has broken my branches, and I shall have no roses at all this year.” “One red rose is all I want,” cried the Nightingale, “only one red rose! Is there no way by which I can get it?”

“There is away,” answered the Tree; “but it is so terrible that I dare not tell it to you.”

“Tell it to me,” said the Nightingale, “I am not afraid.”

“If you want a red rose,” said the Tree, “you must build it out of music by moonlight, and stain it with your own heart’s-blood. You must sing to me with your breast against a thorn.

All night long you must sing to me, and the thorn must pierce your heart, and your life-blood must flow into my veins, and become mine.”

“Death is a great price to pay for a red rose,” cried the Nightingale, “and Life is very dear to all. It is pleasant to sit in the green wood, and to watch the Sun in his chariot of gold, and the Moon in her chariot of pearl. Sweet is the scent of the hawthorn, and sweet are the bluebells that hide in the valley, and the heather that blows on the hill. Yet Love is better than Life, and what is the heart of a bird compared to the heart of a man?”

So she spread her brown wings for flight, and soared into the air. She swept over the garden like a shadow, and like a shadow she sailed through the grove.

The young Student was still lying on the grass, where she had left him, and the tears were not yet dry in his beautiful eyes.

“Be happy,” cried the Nightingale, “be happy; you shall have your red rose. I will build it out of music by moonlight, and stain it with my own heart’s-blood. All that I ask of you in return is that you will be a true lover, for Love is wiser than Philosophy, though she is wise, and mightier than Power, though he is mighty. Flame-coloured are his wings, and coloured like flame is his body. His lips are sweet as honey, and his breath is like frankincense.”

The Student looked up from the grass, and listened, but he could not understand what the Nightingale was saying to him, for he only knew the things that are written down in books.

But the Oak-tree understood, and felt sad, for he was very fond of the little Nightingale who had built her nest in his branches.

“Sing me one last song,” he whispered; “I shall feel very lonely when you are gone.”

So the Nightingale sang to the Oak-tree, and her voice was like water bubbling from a silver jar.

When she had finished her song the Student got up, and pulled a note-book and a lead-pencil out of his pocket.

“She has form,” he said to himself, as he walked away through the grove – “that cannot be denied to her; but has she got feeling? I am afraid not. In fact, she is like most artists; she is all style, without any sincerity. She would not sacrifice herself for others. She thinks merely of music, and everybody knows that the arts are selfish. Still, it must be admitted that she has some beautiful notes in her voice. What a pity it is that they do not mean anything, or do any practical good.” And he went into his room, and lay down on his little pallet-bed, and began to think of his love; and, after a time, he fell asleep.

And when the Moon shone in the heavens the Nightingale flew to the Rose-tree, and set her breast against the thorn. All night long she sang with her breast against the thorn, and the cold crystal Moon leaned down and listened. All night long she sang, and the thorn went deeper and deeper into her breast, and her life-blood ebbed away from her.

She sang first of the birth of love in the heart of a boy and a girl. And on the top-most spray of the Rose-tree there blossomed a marvellous rose, petal following petal, as song followed song. Pale was it, at first, as the mist that hangs over the river – pale as the feet of the morning, and silver as the wings of the dawn. As the shadow of a rose in a mirror of silver, as *the shadow of a rose in a water-pool*, so was the rose that blossomed on the topmost spray of the Tree.

But the Tree cried to the Nightingale to press closer against the thorn. “Press closer, little Nightingale,” cried the Tree, “or the Day will come before the rose is finished.”

So the Nightingale pressed closer against the thorn, and louder and louder grew her song, for she sang of the birth of passion in the soul of a man and a maid.

And a delicate flush of pink came into the leaves of the rose, like the flush in the face of the bridegroom when he kisses the lips of the bride. But the thorn had not yet reached her heart, so the rose’s heart remained white, for only a Nightingale’s heart’s-blood can crimson the heart of a rose.

And the Tree cried to the Nightingale to press closer against the thorn. “Press closer, little Nightingale,” cried the Tree, “or the Day will come before the rose is finished.”

So the Nightingale pressed closer against the thorn, and the thorn touched her heart, and a fierce pang of pain shot through her. Bitter, bitter was the pain, and wilder and wilder grew her song, for she sang of the Love that is perfected by Death, of the Love that dies not in the tomb.

And the marvellous rose became crimson, like the rose of the eastern sky. Crimson was the girdle of petals, and crimson as a ruby was the heart.

But the Nightingale’s voice grew fainter, and her little wings began to beat, and a film came over her eyes. Fainter and fainter grew her song, and she felt something choking her in her throat.

Then she gave one last burst of music. The white Moon heard it, and she forgot the dawn, and lingered on in the sky. The red rose heard it, and it trembled all over with ecstasy, and opened its petals to the cold morning air. Echo bore it to her purple cavern in the hills, and woke the sleeping shepherds from their dreams. It floated through the reeds of the river, and they carried its message to the sea.

“Look, look!” cried the Tree, “the rose is finished now”; but the Nightingale made no answer, for she was lying dead in the long grass, with the thorn in her heart.

And at noon the Student opened his window and looked out.

“Why, what a wonderful piece of luck!” he cried; “here is a red rose! I have never seen any rose like it in all my life. It is so beautiful that I am sure it has a long Latin name”; and he leaned down and plucked it.

Then he put on his hat, and ran up to the Professor's house with the rose in his hand.

The daughter of the Professor was sitting in the doorway winding blue silk on a reel, and her little dog was lying at her feet.

"You said that you would dance with me if I brought you a red rose," cried the Student. "Here is the reddest rose in all the world. You will wear it to-night next your heart, and as we dance together it will tell you how I love you."

But the girl frowned.

"I am afraid it will not go with my dress," she answered; "and, besides, the Chamberlain's nephew has sent me some real jewels, and everybody knows that jewels cost far more than flowers."

"Well, upon my word, you are very ungrateful," said the Student angrily; and he threw the rose into the street, where it fell into the gutter, and a cart-wheel went over it.

"Ungrateful!" said the girl. "I tell you what, you are very rude; and, after all, who are you? Only a Student. Why, I don't believe you have even got silver buckles to your shoes as the Chamberlain's nephew has"; and she got up from her chair and went into the house.

"What a silly thing Love is," said the Student as he walked away. "It is not half as useful as Logic, for it does not prove anything, and it is always telling one of things that are not going to happen, and making one believe things that are not true. In fact, it is quite unpractical, and, as in this age to be practical is everything, I shall go back to Philosophy and study Metaphysics."

So he returned to his room and pulled out a great dusty book, and began to read.

## Symbols of alterity in Oscar Wilde's 'The Nightingale and the Rose'

### 1 Introduction

'The Nightingale and the Rose' is the second of the five fairy tales collected in *The Happy Prince and Other Stories*. It is probably the most well-known of all Wilde's fairy tales and has been adapted for the stage and has been converted into a libretto for an opera (by the composer Elena Firsova) of the same name (Burke-Kennedy 2003: 95). Wilde called the story 'the most elaborate' of the group (Shewan 1977: 43).

Wilde's 'The Nightingale and the Rose' has a number of analogous predecessors. A medieval myth states that the blood of Christ turned all white roses red at the time of his crucifixion (Willoughby 1993: 28-29). There furthermore exist two Persian legends which are both similar to Wilde's story: the first is of a nightingale who leans her breast against a thorn to remember her sorrows; the second is of a nightingale who fell in love with a white rose and sang, pressed against its thorns, until he died – staining the white rose red with his blood (De Vries 1974: 341). Keats mentions a rose in connection with a nightingale in his 'Ode to a Nightingale', a poem which Wilde almost definitely knew, since he admired Keats and even wrote a sonnet 'On the Sale by Auction of Keats's Love Letters' (Keats 1994: 231; Wilde 2005: 290).

Wilde's fairy tale simmers with references to mythology, folklore and the Bible. These references, often created by symbolism, are important in the understanding of the underlying dissidence of the story.

Although 'The Nightingale and the Rose' is not a Symbolist work, it does show a notable influence from the group, as do many of the fairy tales in *The Happy Prince and Other Stories* and, even to a greater extent, *A House of Pomegranates*. Bullock and Trombley's definition of Symbolism – 'complex interplays of a subjective, magical poetic vision and the idea of a timeless, epiphanic image which art pursues and releases by its rhythmic, metaphoric or linguistic action' – finds resonance in 'The Nightingale and the Rose' (Bullock & Trombley 2000: 851). Wilde was influenced by Blake, Poe and Baudelaire, early forerunners of the Symbolist movement, and was a friend and admirer of the Symbolist poet Stéphane Mallarmé, calling him 'cher maître' (Ellmann 1988: 335).

### 2 A précis of 'The Nightingale and the Rose'

A young Student is in search of a red rose to give to the Professor's daughter so that she would dance with him at the Prince's ball the following evening. But there is no red rose in his garden. The Nightingale, having long pondered the mystery of Love, takes immense pity on the Student's predicament and searches throughout the garden for a red rose.



There are white roses and yellow roses, but the red Rose-tree has no roses. The Tree tells the Nightingale that there is a way to produce a red rose, but it is a terrible way. She must sing through the night with her heart pressed against a thorn and when morning comes a rose will have been birthed from her song and stained red by her heart's-blood.

The Nightingale decides to sacrifice herself to get the Student a red rose, since Love to her is better than Life. That night, after flying over the garden one last time and bidding farewell to her old friend, the holm-oak tree, the Nightingale presses her breast against a thorn on the Rose-tree and begins to sing. Her song resounds over hills and vales and grows louder and wilder as the dawn approaches. Finally, as her life ebbs away, a red rose appears.

At noon the Student sees the beautiful rose and marvels at it, thinking that it must have a long Latin name. The Professor's daughter, however, rejects the offering of the rose, stating that it did not cost enough. The rejected Student, angry at the impracticality of Love, throws the rose into a gutter and returns home to his books.

### **3 A list of symbols in 'The Nightingale and the Rose'**

Here follows a list of important symbols in 'The Nightingale and the Rose'.

#### **3.1 Mythological figures**

##### **3.1.1 Androgynous beings**

One of the oldest classical symbolisms of the rose was its connection with androgynous deities (De Vries 1974: 391). Narcissus was a favourite homoerotic metaphor used by Wilde. One of the varying myths of Narcissus likens him, according to Pellizer (1987: 108, 114-115), to Plato's myth of the *androgynos*. The myth states that Narcissus had a twin sister and that after her youthful death he looked into a pool of water and saw the image of his sister reflected back; it was this image that Narcissus fell in love with. Pellizer (1987: 115) states the platonic myth of the *androgynos* 'provides an extremely vivid picture of how it is possible, via the figures of the *imaginaire*, to reconcile somehow the unity, the identity, the totality of the individual with complementariness, "specularity", or duplicity – with, in a word, "otherness"'. Interestingly, Wilde, with his long hair, silk clothing and aesthetic appearance, was on occasion also alluded to as having androgynous qualities: 'this individual of doubtful sex' (Ellman 1988: 351).

##### **3.1.2 Dionysus**

Dionysus, also known as Bacchus, is the god of, amongst other things, wine and the rose. Dionysus is often linked to Pan in their shared proclivity for revelry and sexual exploits. The rose is not the only connection of Dionysus to Wilde's story: Dionysus draws his followers to self-annihilation; this conscious death-wish is similar to the Nightingale's self-martyrdom. There is an analogy between Dionysus and Christ, due to Christ's self-martyrdom. (De Vries 1974: 136; March 1998: 136-137, 295.)

### 3.1.3 Echo

Wilde refers ambiguously to Echo, both as an auditory occurrence and as a mythological figure: 'Then [the Nightingale] gave one last burst of music [...]. Echo bore it to her purple cavern in the hills'. Echo was a female wood nymph who fell in love with Narcissus. Spurned by him, she kept on repeating the last words he had said. Her love for Narcissus was never reciprocated by the cold youth, and Echo died of love. Only her echoing voice was left. Wilde's reference to Echo, unambiguous enough, strengthens the image of Narcissus in the fairy tale. (March 1998: 142; Pellizer 1987: 113-114; Wilde 2005: 115.)

### 3.1.4 Hyacinth

'His hair is dark as the hyacinth-blossom, and his lips are as red as the rose of his desire', Wilde writes about the student in 'The Nightingale and the Rose'. Like Narcissus and Ganymede, the hyacinth flower (and by implication Hyacinth) is one of Wilde's most notable symbols for homosexual love. Hyacinth was a beautiful youth loved by the bard Thamyris and the gods Zephyrus and Apollo. Hyacinth favoured Apollo but tragically died of his love: while Apollo and Hyacinth were throwing a discus to one another, Apollo's jealous rival Zephyrus deflected the discus, which then mortally wounded Hyacinth. Apollo transformed the blood from Hyacinth's head-wound into a dark-blue flower, the hyacinth, in his commemoration. (March 1998: 206; Wilde 2005: 114.)

### 3.1.5 Narcissus

Both as a flower and as a mythological figure, Narcissus appears frequently in Wilde's oeuvre, often in connection with homosexual love. In 'The Nightingale and the Rose', Narcissus's name is not mentioned, but, after mentioning Echo, Wilde writes how the Nightingale's song 'floated through the reeds of the river'. Narcissus is often likened to reeds, bending like him with their heads over the water; also, Narcissus's spring is in Donacon, which means reed-bed. Narcissus fell fatally in love with his own reflection and died, like Echo, of love. Narcissus and Echo illustrate three kinds of reflexivity: the optical reflexivity of the water Narcissus saw his reflection in, the auditory reflexivity of Echo repeating Narcissus's words, and the situational reflexivity of both Echo and Narcissus dying of love. (March 1998: 264; Pellizer 1987: 108-109; 114; Wilde 2005: 115.)

### 3.1.6 Pan

There is a fleeting reference to Pan when Wilde writes about shepherds sleeping in the hills. Pan was a god of shepherds and flocks and lived in the hills. Wilde refers to Echo's 'purple cavern in the hills' in the same sentence in which the allusion to Pan occurs. Pan, who had a strong sexual appetite for both the male and the female, desired Echo, who rejected him. Furthermore, Pan lived in a cave in the hills of Attica. (March 1998: 295-296; Wilde 2005: 115.)

## 3.2 Allusions to the Bible

### 3.2.1 Christ

‘For she sang of the Love that is perfected in Death, of the Love that dies not in the tomb’ (Wilde 2005: 115). Together with *De Profundis* (1897), the fairy tales contain the most succinct comparisons to Christ of all Wilde’s writings (Willoughby 1993: 16). ‘The Nightingale and the Rose’ is no exception – the links between the Nightingale and Christ, the Nightingale and the Artist, Christ as the Artist, and Wilde and Christ form an elaborate maze within the fairy tale.

Christ is not merely a recurring figure in ‘The Nightingale and the Rose’; he is a symbol of Wilde himself. In his essay ‘Christ and Wilde’, G. Wilson Knight maintains that Wilde was drawn to the artistic necessity of tragedy and found Christ to be the perfect model of this tragedy (Knight 1969: 143). In *De Profundis* Wilde hints at an author-as-protagonist connection between himself and Christ and states that the tragedy of his own life was prefigured and foreshadowed in his oeuvre (Wilde 2005: 349):

Some of it is in *The Happy Prince*, some of it in *The Young King*, [...] a great deal of it is hidden away in the note of doom that runs through the texture of *Dorian Gray*; in *The Critic as Artist* it is set forth in many colours; in *The Soul of Man* it is written down, and in letters too easy to read; it is one of the refrains whose recurring motifs make *Salome* so like a piece of music [...].

The ‘it’ Wilde writes about above is the ‘other half of the garden’ of pleasure, that is, suffering and sorrow (Wilde 2005: 349). If the tragedy of Wilde’s downfall was foreshadowed in his works, he not only implied an analogy but also merited one (Ellmann 1969: 6). Knight notes that Wilde was deeply moved by the story of the young martyr St. Sebastian, and that both Sebastian and Wilde ‘may appear to embrace their martyrdom, [...] but it remains a martyrdom, a crucifixion, a self-exhibition in agony and shame’ (Knight 1969: 144-145). Wilde likened Keats to Christ in his ‘Sonnet on the Sale of Keat’s Love Letters’ of 1885 (Shewan 1977: 197). In *De Profundis* Wilde hints at an association between Shakespeare and Christ (Wilde 2005: 350-351). This is especially interesting considering that, earlier, Wilde had compared *himself* with Shakespeare in *The Portrait of Mr W.H.* (1889): Shakespeare, like Wilde, was married and had two children when he became infatuated with a young man (Ellmann 1988: 297-298).

Knight’s aforementioned ‘Christ and Wilde’ goes to the extreme, comparing even Wilde’s character and personality to that of Christ: ‘Resemblances to Christ are clear in Wilde’s Byronic love of children, his egotism blended with humility, his repartee, his utter lack of malice, his forgiveness and Timon-like generosity, his magnanimity, his refusal to save himself, and patient endurance of shame’. Knight attempts to elevate Wilde to the level of sainthood, at one stage ludicrously calling him a ‘homosexual-seraphic’. (Knight 1969: 147.)

The most applicable comparison between Christ and Wilde is to be found in the authorial intent of the writings of Wilde himself, most implicitly in his fairy tales and most explicitly in *De Profundis*, his elegy to sorrow and suffering. The mythologizing (or perhaps canonisation) of Wilde after his death has more to do with Wilde's criminal conviction, imprisonment and early death than with his self-allusions to a comparison between himself and Christ (Ellmann 1969: 6).

### 3.2.2 The Crucifixion

'You must sing to me with your breast against a thorn. All night long you must sing to me, and the thorn must pierce your heart, and your life-blood must flow into my veins, and become mine' (Wilde 2005: 114). Wilde depicts the crucifixion of Christ in the symbolism of, firstly, the Oak-tree and the Rose-tree as images of the crucifix, and secondly, the thorn that pierces the Nightingale's heart as an image of Christ's crown of thorns and nail-pierced hands and feet.

However, it is the subterranean implications that Wilde makes which are of the most significance. The rose thorn, which is linked to the crucifixion of Christ and his 'crown of thorns', symbolises martyrdom and the pain of beauty; this is importantly similar to Wilde's association of love with suffering. The counterpoise between pain and beauty is furthered by the counterpoise between existence and non-existence and ecstasy and anguish. (Cirlot 1971: 341; De Vries 1974: 463.)

### 3.2.3 The Garden of Eden

'In the centre of the garden was standing a beautiful Rose-tree' (Wilde 2005: 114). The tree of the knowledge of good and evil is in the centre of the Garden of Eden (Genesis 2: 16-17; Genesis 3: 3). If Eden is Wilde's garden and the Rose-tree is Christ's cross, a complex analogy can be made: the tree of the knowledge of good and evil brought sin into the world, while Christ's crucifixion brought forgiveness of sin. If Eden's fateful tree and Christ's cross are one and the same thing, Wilde is making an anarchic statement regarding the absurdity and redundancy of the concept of sin in Christianity. This could be very possible, considering Wilde's stance as an anti-moralist (Ellmann 1969: 51).

### 3.2.4 The Song of Solomon

Not only in 'The Nightingale and the Rose', but also in the entire collection *The Happy Prince and Other Tales*, Wilde directly mimics the ornate language, syntax and style of the King James Version Bible's Song of Solomon (Killeen 2007: 42). An example of this is Wilde's repetition of words and clauses: 'As the shadow of a rose in a mirror of silver, as the shadow of a rose in a water-pool, so was the rose that blossomed on the topmost spray of the Tree' (Wilde 2005: 115). Similar unusual repetitions are to be found in the Song of Solomon: 'I rose up to open to my beloved; and my hands dropped with myrrh, and my fingers with sweet smelling myrrh' (Song of Solomon 5: 5).

The peculiar metaphors in ‘The Nightingale and the Rose’ also find their origin in the metaphors of the Song of Solomon. Herewith follows a list of notable examples:

- Wilde (2005: 114): ‘His lips are red as the rose of his desire’.  
Song of Solomon (4: 3): ‘Thy lips are like a thread of scarlet’.
- Wilde (2005: 114): ‘His face [is] like pale ivory’.  
Song of Solomon (5: 14): ‘His body is as bright ivory’.
- Wilde (2005: 114): ‘his lips are sweet as honey’  
Song of Solomon (4: 11): ‘Thy lips, O my spouse, drop as the honeycomb’.
- Wilde (2005: 114): ‘His hair is dark as the hyacinth-blossom’.  
Song of Solomon (5: 11) ‘His locks are bushy, and black as a raven’.
- Wilde (2005: 115): ‘For she sang of the Love that is perfected by Death, of the Love that dies not in the tomb’.  
Song of Solomon (8: 6-7): ‘For love is strong as death [...]. Many waters cannot quench love, neither can the floods drown it’.

It is clear that the Song of Solomon was an inspiration for ‘The Nightingale and the Rose’. Why was Wilde attracted to the Song of Solomon and why did he make reference to it in this particular story? The Bible’s most sensuously depicted love story, the Song of Solomon tells the story of a shepherd and his love, a Shulamite girl (Gaster 1975: 808). Wilde was probably attracted to the story due to its juxtaposition of love and suffering: a large part of the Song of Solomon details the shepherd’s laments stemming from the abduction of his love by the king.

Knight describes an additional reason for Wilde’s love of the Song of Solomon. According to Knight, Wilde saw the allegorical implications of the Song of Solomon and ‘knew both the fascination and the danger of the transcendent housed in the material’. In the Song of Solomon, the imagery associated with the female are related with fertility – fruit, trees, spices and the seasons; imagery associated with the male are related to precious metals and stones such as diamonds, gold, marble, sapphire, silver and topaz. The perfection, endurance and eternity of such metals and stones was a perfection that Wilde saw in young male beauty. Knight holds that Wilde therefore viewed homosexual desire as transcendental to heterosexual desire, since homosexual ‘lust was transcendence; or rather the lust aroused was a *lust for the transcendent*’. The fact that certain homosexual acts were illegal in Victorian England would have probably only added to the transcendence of homosexual desire for Wilde, considering both his fascination with the link between love and suffering, and his stance as a self-proclaimed artist-criminal. (Ellmann 1969: 278, 409; Knight 1969: 139-140.)

### 3.3 Other references

#### 3.3.1 The Moon

‘And when the Moon shone in the heavens the Nightingale flew to the Rose-tree, and set her breast against the thorn. All night long she sang with her breast against the thorn, and the cold crystal Moon leaned down and listened’. The moon plays an important role in Wilde’s story, almost to the point of being a character. Like the rose, the moon has an ancient and multifarious symbolic association. The moon is seen as being feminine, due to its regenerative capabilities and its mysterious connection with the female menstrual cycle. In keeping with this, the moon was symbolically linked to goddesses such as Ishtar, Hathor and Artemis. A mythic tradition held that the moon was the Land of the Dead, that it was the place to which the dead went, and from which they returned in reincarnated form. Due to its association with the night (similar to that of the nightingale), the moon has an ambivalence in that it is both a protection and a token of danger and horror. The moon has some masculine qualities, yet is predominantly feminine. This led to the moon being associated with bisexuality and the androgynous. (Cirlot 1971: 215-216; De Vries 1974: 326; Wilde 2005: 114-115.)

#### 3.3.2 Nightingales

The image of the nightingale is rich in symbolic meaning. The nightingale has been the harbinger of unrequited love and a symbol for a love-death (German *Liebestod*) from the time of Greek and Roman antiquity, with Sappho, Virgil and Ovid alluding to this symbolism. In more recent times, Milton, Keats, T.S. Eliot and Dylan Thomas have used the nightingale as a symbol for unrequited love and death from love. (De Vries 1974: 341.)

#### 3.3.3 The Oak tree

‘But the Oak-tree understood, and felt sad, for he was very fond of the little Nightingale who had built her nest in his branches’. The Oak-tree is the only acquaintance of the Nightingale that understands her actions and the greatness of the sacrifice she makes. Before sacrificing herself, the Nightingale sings her *chant de cygne* to the old Oak-tree. The oak tree is an emblem of the crucifixion of Christ, since the crucifix is traditionally made from oak. The fact that both the oak tree and the rose tree are metaphors of Christ’s cross could mean that the sacrifice (crucifixion) of the Nightingale was always already inevitable, since she had ‘built her nest in [the Oak-tree’s] branches’. (De Vries 1974: 347-348; Wilde 2005: 114.)

#### 3.3.4 Pomegranates

‘Surely Love is a wonderful thing [...]. Pearls and pomegranates cannot buy it, nor is it set forth in the marketplace’ (Wilde 2005: 114). The Greeks held a belief that the pomegranate was created from the blood of Dionysus (Cirlot 1971: 261). In classical mythology the pomegranate is a symbol of death and resurrection (De Vries 1974: 371).

Amongst the Mesopotamians and Hebrews, pomegranates were thought to give sexual potency (Gaster 1975: 812). The Song of Solomon, which has been shown to have exerted influence on Wilde's story, refers to pomegranates numerous times, often alluding to it in thinly veiled terms: 'I would lead thee, and bring thee into my mother's house, who would instruct me: I would cause thee to drink of spiced wine of the juice of my pomegranate' (Song of Solomon 7: 2).

### **3.3.5 Roses**

The rose has complex and multifaceted symbolic associations. Most important of these are its symbolism for the female generative process, divine love, and the aspiration towards transcendence. The association of the rose with the female, often frankly sexual in nature, is reminiscent of the femininity of the moon. A red rose symbolises passion, desire, shame, embarrassment, death and martyrdom. Mysticism connected to the rose is found in Greek mythology, the Song of Solomon and in the works of Dante, Spenser, Blake, Yeats and Lorca. In Wilde's *Salome*, the roses, like the moon, change from virginal white at the beginning of the play to red at the end, symbolising lust, blood and death. (De Vries 1974: 391-393; Willoughby 1993: 27.)

### **3.3.6 Shadows**

'She swept over the garden like a shadow, and like a shadow she sailed through the grove' (Wilde 2005: 114). The word 'shadow' appears six times in Wilde's story. The shadow is an alter ego, a being's proof of its own existence. This is similar to seeing a face reflected in a mirror, or (like Narcissus) in water. (Cirlot 1971: 290.)

### **3.3.7 Oscar Wilde**

An interesting example of a direct word-play on his own name is found in 'The Nightingale and the Rose': 'Bitter, bitter was the pain, and wilder and wilder grew her song, for she sang of the Love that is perfected by Death, of the Love that dies not in the tomb' (Wilde 2005: 115). It is unlikely that Wilde, who as a keen epigrammatist was very sensitive to onomatopoeic inflection, did not intentionally play on his own name ('wilder and wilder'). The topic of Wilde's biographical references and the possibility that he is the nightingale/Christ is discussed in detail in 4.3.2.1.

## **3.4 Representations of alterity in the symbols**

### **3.4.1 Alterity in mythological symbolism**

The subversive connotations inherent to a large proportion of mythological figures – Ganymede, Dionysus and Oedipus spring to mind – have the effect that the incorporation of mythological elements and allusions in a literary work is not as strikingly dissident as, for instance, the subversive allusions to the Bible. However, another dimension of alterity is reached when symbols of Classical mythology entwine with symbols of the Bible, as occurs in Wilde's 'The Nightingale and the Rose'. Additionally, the naivety of the genre

in which all of this happens, the fairy tale, adds not only another stratum of intrinsic connotations to the story, but also intensifies the extremity of the dissidence. The shock of the realisation of the dissidence is greater because it is so unexpected: in Wilde's fairy tale the toad does not become a prince, the prince becomes a toad.

The pervasiveness of Wilde's homosexuality in his life and work is inevitably a major part of both the image of Wilde and of Wilde studies. Criticism of his oeuvre suffers from an overly sexual approach, even though a level of homoeroticism akin to Wilde's is found in the works of other writers of his time and before him. Wilde practiced considerable caution in hiding his homosexuality in his work. His homoerotic allusions are often cryptic; this is one of the reasons why mythology plays such an important role in his work. Mythological references to figures such as Narcissus and Hyacinth, two of Wilde's favourite homosexual insinuations, are both meek and ambiguous, the latter due to the fact that both references could allude to either mythological figures or merely to innocent flowers. Wilde's incorporation of Pan and Dionysus, symbols of sexual decadence and desire, at a moment in the fairy tale where the nightingale is singing her final song and where some of the most touching prose appears, creates an unsettling sense of literary necrophilia.

Wilde's story's fleeting mentioning of Echo, the lamentable wood-nymph, strengthens the allusion to Narcissus and makes his mythological nature unequivocal. Wilde liked to compare himself with people he admired, such as Christ, Chatterton and Shakespeare (Ellmann 1988: 285, 297-298). A comparison between Wilde and Narcissus could have been deliberate, since *The Portrait of Dorian Gray*, an unashamed reworking of the myth of Narcissus, has often been said to be autobiographical on Wilde's part (Wilde 2005: 7). If Dorian is Narcissus and Wilde, then Wilde is by implication Narcissus. Why would Wilde portray himself as Narcissus? Perhaps Wilde did it not only because of his self-proclaimed egotism, but also because of his own purposefully androgynous appearance (Ellmann 1988: 351).

### 3.4.2 Alterity in Biblical symbolism

The logic of alterity is a logic of difference, a difference more significant in the shadow between the two furthestmost points of the alterity than in the alterity itself. Alterity does not need the subservience of being viewed as the Other in an Other/Self juxtaposition: alterity alone exhibits its own duplicity. Alterity's duplicity is one of good and evil, ego and alter ego, sensible Self and *Doppelgänger*. Christ and Dionysus stand face to face, but Dionysus is Christ's 'spectacular double' (Derrida 1998: 189, 194).

Wilde's strong admiration for Christ, exhibited in much of his work, is in 'The Nightingale and the Rose' seen to be not an admiration for a Christ who was a moralist and religious icon, but for a Christ who was the outcast – an outcast who offered redemption but did not redeem himself even though he could, thus exemplifying the turbulent middle ground between redemption and defeat. Ellmann (1988: 299) states, 'the incidents often begin with disfigurement and ends [...] in transfiguration'. In 'The



Nightingale and the Rose' the linear shift from disfigurement to transfiguration is knotted into an inextricable orb and the two become one: disfigured transfiguration.

The gnarled roughness of Wilde's rose-tree crucifix succinctly portrays his image of Christ. For Wilde, Christ has a homoerotic connotation; he is possibly the ultimate figure of masculinity and yet, utterly devoid of virility, is also a representation of feminine alterity. According to Lash (1995: 6) the saviour/redeemer, who has the power to perform acts of redemption on a massive scale, is 'a motif quite alien to the calling of the hero'. Christ was not a hero, even though he had heroic capabilities. Lash comments, 'the distinction is crucial because the entire complex of redemptive theology in the West, derived from the saviour mythos of Indo-Iranian dualism, distracts and detracts from the true ancestry of the hero'. Likewise, Wilde's nightingale (notably feminine) is heroic, but not a heroine: she could never have been a heroine since she was a redeemer. As a nightingale, Christ, Wilde, Love, the Artist, she was always doomed from the beginning. The impossibility of redemption, of climax, is inevitable. The femininity of the passivity which Christ displayed by his self-martyrdom is made explicit – in a compassionate portrayal – in Wilde's fairy tale.

For all the virtuousness of Christ's crucifixion and the innocence of the nightingale, Wilde's story never ceases to subtly display pictures of decadence, dissidence and desire. The sensuality of Solomon's poem of love, the Song of Solomon, creates a hair-splitting poise between the sexual and the sacred. Solomon's love story runs subliminally parallel to the student's love story, which, like Solomon's, contains imagery of physical lust: roses and pomegranates symbolise reproductive organs while the sun and moon have long represented cosmic copulation and fertility.

The juxtaposition of Biblical decadence with the image of Christ heightens the sense of alterity, since Christ is the ultimate Other, yet alterity needs an element of subversion in order to exist, and what better subversion to sow around Christ than Biblical decadence. Wilde was well known for the paradoxes in his writing; he stated that the Bible was full of paradoxes and was a source of inspiration for him in this matter: 'What greater enormity could there be than "Blessed are the poor"?' (Ellmann 1988: 349).

### **3.4.3 Alterity in other symbols**

Much of the symbolism in 'The Nightingale and the Rose' is allusive, referring to mythological and Christian figures and themes which in turn designate symbolic significance. But a considerable amount of the symbolism in the fairy tale has a direct symbolic significance. This significance is then transcendental by default: in other words, a symbol such as the moon has a meaning that is almost intrinsic and instinctive to anyone raised in the Western cultural tradition, if not the whole world. The potency and depth of the meaning varies, but, for example, associating the moon with regeneration can be said to be a social trope, similar (although on a more specific plane) to Chomsky's theory of universal linguistic 'deep structures' (Lyon 1977: 96).

Does the commonness and ordinariness of the meanings of many of the symbols found in Wilde's fairy tale (such as the oak tree, the moon and roses) negate the Otherness of these symbols? No, because when the context in which they appear is taken into consideration, the symbols take on an alterity by their place within the story.

#### 4 Conclusion

In Wilde's 'The Nightingale and the Rose' the representation of alterity has been shown to include the following:

- decadence in Biblical subversion;
- disfigured transfiguration;
- disobedience to a traditional fairy tale ending;
- homoerotic symbolisation, importantly including Hyacinth, Narcissus and Pan;
- the juxtaposing of the pagan and the sacred;
- the portrayal of Wilde's self-made Christian heresy;
- the union between love and suffering; and
- Wilde's choice of the fairy tale genre, with its femininity, naivety and restrictions to heroism; and
- Wilde/Artist as martyr and Christ/Messiah.

The particularities of the Victorian fairy tale genre, together with the fact that Wilde wrote his stories perhaps primarily for children, lend a sinister aftertaste to 'The Nightingale and the Rose'. Many of the symbols in Wilde's fairy tale, such as the narcissus, the pomegranate, and the persona of Christ feature in much of Wilde's writings, and Wilde's friends and admirers could have been aware of the hidden meanings and allusions the author lent to these symbols.

It is very important to note that Wilde was very well read and was highly perceptive and sensitive to the use of words. Therefore, if something is alluded to in his writing, it is likely that the allusion is meaningful and intentional. Wilde wrote, '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' (Wilde 2005: 7).

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