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Oscar Wilde
Scrapbook
Vol. 10

Printed on Antique paper, narrow 8vo, with
specially designed Initial Letters and bound in
old-style grey paper boards with white labels.

Pp. 80, price 5s. net.

To Mr.....

Bookseller,

.....

.....

Please send me.....cop....of THE
PRIEST AND THE ACOLYTE, 5s.
net.

Name

Address.....

.....

Date.....190

THE PRIEST AND THE ACOLYTE

WITH AN
INTRODUCTORY
PROTEST BY
STUART MASON

LONDON: AT THE LOTUS PRESS
NINETEEN HUNDRED AND SEVEN

"New Field," College, Winchester, MAY 2, 1908.

The Priest and the Acolyte. With an Introductory Protest by Stuart Mason.
(London: Lotus Press.)

If anyone still imagines that the late Mr. Oscar Wilde was responsible for a story bearing the above title, he should get hold of a copy of the edition that is now before us and read carefully Mr. Stuart Mason's convincing Introductory Protest. We are ignorant of the person or persons to whom the literary public are indebted for this publication, but we are of opinion that he or they would have been more happily advised in publishing the Protest *alone*. Then the story itself could have been allowed to enjoy a decent oblivion.

January 21, 1909.

VARSLITY.

Winchester College Magazine.

The Rare Pageant Number
of '*The New Field*,'

suppressed by the Authorities
immediately after publication
in June, 1908.

Sent post free on receipt of Cheque or P. O. for
5/- (crossed *Barclay & Co., Oxford*).

S.M., c/o Holywell Press, Oxford.

New York Herald

38, Rue du Louvre, Paris.

issue dated 6 Nov. 1907

LE PRETRE ET L'ACOLYTE, d'Oscar Wilde. Traduction de M. Albert Savine. (P. V. Stock.)
Prix: 3fr. 50c.

Voici un nouveau volume de l'œuvre en prose de l'auteur du "Portrait de Dorian Gray."

On y trouvera d'abord "Le Prêtre et l'Acolyte," cette nouvelle que Wilde n'était arrivé à publier que clandestinement; puis les principaux articles d'art et de littérature qu'il écrivit pour la revue "Le Monde de la Femme" ("The Woman's World").

Catholic Herald, Sept. 5. 1908

As administrator of the estate and effects of Oscar Wilde, Mr. Robert Ross's attention has been called "to the very large number of unauthorised reprints of the author's works being offered for sale in various parts of London and the country at the present time." He continues: "I am well aware that for some years subsequent to the late Mr. Wilde's death in 1900, and prior to my appointment as administrator of his estate in 1906, no steps were taken to put a stop to the sale of these unauthorised reprints; and I have no doubt that many of the prints in question have been offered for sale and otherwise dealt in by various members of the book trade in all good faith and under the belief that they were acting within their rights." But Mr. Ross has been advised that steps should now be taken to put a stop to the sale of these unauthorised reprints, and he intimates as much to all concerned.

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ACADEMY

JUNE 26, 1909

ENGLISH HISTORY THROUGH AMERICAN GLASSES.

To the Editor of THE ACADEMY.

SIR,—Your correspondent, Mr. George Stronach, at page 233 implies that Mr. Price Collier, an American writer, is incorrect in giving the year 1649 as the date of Charles II.'s accession to the throne. But, as the legitimate successor of Charles I., Charles II. began to reign from the moment of his father's death on January 30th, 1648 (old style), 1649 (new style). History-tellers who give 1660 as the year of Charles II.'s accession are incorrect unless we are to admit that "worldly men" can "depose the deputy elected by the Lord."

C. S. MILLARD.

June 21st.

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MARCH 6, 1909.

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They are: (1) "An Indiscretion in the Life of an Heiress," published in the *New Quarterly Magazine*, July 1878; (2) "The Waiting Supper," in *Murray's Magazine*, January and February, 1888; and (3) "The Romantic Adventures of a Milkmaid," in the *Graphic* Summer Number for 1883. This last is obtainable in a cheap pirated edition, published in New York.

I am unable to offer any explanation why these charming stories have not been included in Messrs. Macmillan's new eighteen-volume pocket edition of Mr. Hardy's works.

STUART MASON.

March 1.

Bookseller. SEPTEMBER 1908

THE WORKS OF THE LATE OSCAR WILDE.
—Mr. Robert Ross, of 15, Vicarage Gardens, Kensington, W., the administrator of the estate and effects of the late Mr. Oscar Wilde, notifies the trade that anyone being found from this time forward offering for sale or dealing in any unauthorised prints of the late Mr. Wilde's works, legal proceedings will at once be taken to prevent them. He gives the following list of the authorised editions which may be sold in the United Kingdom:—

The Collected Edition of the Works of Oscar Wilde in 14 volumes (including "Dorian Gray," published in Paris) issued by Messrs. Methuen & Co., 1908. It includes all the works mentioned below, in addition to much that has never before been published:—"The Ballad of Reading Gaol." London: Leonard Smithers. All editions dated 1898, none of which bears the author's name. Of the numerous reprints dated 1899, bearing the author's name within square brackets on the title-page [OSCAR WILDE], the only AUTHORIZED edition is that which has the words SEVENTH EDITION on the reverse of title-page. These original editions are all out of print.—"De Profundis." London: Methuen & Co., 1905, 1906, 1907, 1908.—*"The Happy Prince." London: David Nutt, 1888, 1889, 1902, 1905, 1907.—"A House of Pomegranates." (Illustrated by Charles Ricketts and C. H. Shannon.) London: Osgood, McIlvaine, 1891.—"An Ideal Husband." London: Leonard Smithers, 1899.—"The Importance of being Earnest." London: Leonard Smithers, 1899.—*Acting edition. London: Samuel French. (Text not complete.)—"Intentions." London: Osgood, McIlvaine, 1891, 1894. NOTE.—The edition issued by Messrs. Heinemann & Ballester, of Leipzig, and Messrs. Hachette, of Paris, in the "English Library," may not be imported into nor sold within the United Kingdom.—"Lady Windermere's Fan." London: Elkin Mathews and John Lane, 1893. *Acting edition. London: Samuel French. (Text not complete.)—"Lord Arthur Savile's Crime, Sphinx Without a Secret, &c." London: Osgood, McIlvaine, 1891.—"The Picture of Dorian Gray." Lippincott's Magazine, July, 1890. London: Ward, Lock & Co. [1891]; Ward, Lock & Bowden [1894]. *Paris: 1901, 1905, 1908. NOTE.—Of the issue of Messrs. Ward, Lock & Co. only the large paper edition was dated 1891.—"Poems." London: David Bogue, 1881, 1882; Elkin Mathews and John Lane, 1892.—"Ravenna." Oxford: Thos. Shrimpton, 1878. NOTE.—Only those copies are genuine and authorised which have the Arms of Oxford University on cover and title-page.

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METHUEN Two Vols. 12s. 6d. net each.)

entertained the principal members of the friendly societies at the Town Hall. The gathering num-
Last evening the Mayor (Councillor R. G. Foster)
Portsmouth Caledonian Society held a very plea-
sant social gathering on Wednesday evening.

PORTSMOUTH AND SOUTHEAST

Yesterday the weather was fine.
Ideal golf links. Sea angling in full swing.
Beautiful Lowestoft.—Hill, Bk. 2d, Sec. Ad. Com.
Lipton's, 45, London-road North.

Season are the heaviest on record.
Shipments of herrings to the Continent this
coming year.

ing industry, has accepted the mayoralty for the
Mr. H. G. Jones, who is associated with the tra-
distributed by the Deputy Mayor last evening.

Lowestoft won in the team matches against Yar-
mouth, and secured six of the ten prizes, which were
distributed by the Deputy Mayor last evening.

The sea-angling festival proved a great success.
has been enjoyed.

A keen easterly wind has prevailed during the
past few days, but a good deal of bright sunshine

LOWESTOFT.

Lipton's, 69, 71, and 73, High-street.
Chiltonville Hotel.—Best hotel in or near Margate,
sandbank.

were not accepted, is still stranded on a sunken
ceded on Tuesday morning, although their services
The ship to whose aid two Margate lifeboats pro-

Mayn and Mozart.
Dr. Bellerby will deliver a lecture to-night on

Society will be held.
with the Fanciers' Society and the Chrysanthemum

Early next month the annual show in connection
Yesterday the weather was bright and breezy.

MARGATE.

Bodega, Robertson-st., for Wines, Spirits, Cigars.
and 10, Robertson-street.

Lipton's, 8, Wellington-place; 32, Queen's-road;
Queen's Hotel.—Largest & best. New Lounge & Bar.

Leading Hotel, Palace. Terms 9s per day.
in connection with the Council elections.

A strong effort is being made to abolish politics
year.

lakes is offered to all. They are fished only once a
To-day and to-morrow free fishing in the park

annual conversation of the Natural History Society.
On Wednesday 400 people were present at the

the Corporation.
Last night the retiring Mayor gave a banquet to

HASTINGS.

Lipton's, 7, Central-buildings, Pier-avenue.
Grand Hotel.—Fac. due Sit. Gar. Large. Grill-room.

while on active service in South Africa.
the Corporation.

By R. G. Jones
Turner

Scotsman Oct. 19. 1908

MISCELLANIES. By Oscar Wilde. London:
Methuen & Co.

REVIEWS. By Oscar Wilde. *Ibid.*

There is room for two opinions about the propriety of recovering from the wilderness of back numbers some of the fugitive occasional writings of the late Oscar Wilde which fill these two handsomely printed volumes. But this writer has now a special audience of his own, and the volumes are uniform with the complete edition of his heavier works, which is the most conspicuous sign of his posthumous popularity. One of these volumes is made up of reviews of books reprinted chiefly from the columns of the *Pall Mall Gazette*, but also in some instances from Wilde's own paper, the *Woman's World*, and in others from *The Speaker*. Collectively, they have a keen interest for students of contemporary literature, as bringing almost all the prominent productions of the 'eighties of last century within the light of a literary judgment, sometimes affected and precious and flighty, no doubt, yet also sensitive in a rare way to the beauties of poetry and imaginative prose. The other volume is occupied by miscellaneous essays and criticisms on matters of art, by letters to the newspapers, by four lectures, and by two unpublished pieces, one a portion of an essay on historical criticism written for the Chancellor's prize at Oxford, the other a short dramatic fragment, much in the manner and sentiment of "Salome." This volume also includes a valuable bibliography of Wilde's works compiled by Mr Stuart Mason, and a short appreciative introduction from the pen of Mr Robert Ross. So far as the art-criticisms it contains are concerned, the development of taste since they were first published has done much to confirm the soundness of the ideas they promulgate. The "aesthete" is no longer laughed at with such assurance as in the days when Postlethwaite and Bunthorne were fresh. The volumes, for the rest, will be welcomed both by book-lovers and by lovers of literature who can make unprejudiced recognition of their author's powers.

THE WORKS OF OSCAR WILDE.

(METHUEN. Two Vols., 12s 6d net each.)

With these two volumes the publication of the Uniform Edition of the Complete Works of Oscar Wilde is brought to a finish. They are of particular interest, as they contain literary work which has never before been published in book form, and for the most part consist of the author's anonymous opinions of the work of his contemporaries. The volume of Miscellanies includes the second part of the Essay on "The Use of Historical Criticism," the first portion of which appeared in the volume labelled "Lord Arthur Savile's Crime," and has been discovered by Mr. Ross since that volume was produced; the various lectures the author delivered; a fragment of a play, "La Sainte Courtesane," hitherto unpublished; many articles on various subjects, letters written to the Press; and the volume concludes with a bibliography, compiled by Mr. Stuart Mason, which contains every genuine and authorised English edition. This brief description is enough to show the reader how full of interest is the volume.

But to our mind the other volume, that of anonymous reviews, is the most interesting of all, as throwing a light on the author which most authors of repute would shrink from. If a man can be judged from his letters, how much more can he be judged from his unsigned contributions to journals. Mr. Robert Ross, in a lively and ably-written preface, shows that he is quite conscious of the temerity of his action in the matter. But he "decided to err on the side of commission, and to include in the uniform edition of Wilde's works everything that could be identified as genuine." Certain it is that this volume contains work which the author never intended should be taken from the pages in which it was buried, and published under his name, and for that very reason we are particularly grateful to the editor for having rescued them. The reviews appeared in the *Pall Mall Gazette* and the "Woman's World" during a period of five years—1885-1890—years when the author was publishing much of his own creative work, which was certainly not spared by the critics of the day. How did such a man—sensitive to criticism, gifted with a rare power of retort, fully conscious of his own merit in comparison with that of his contemporaries—use his opportunity of anonymity? Under his own name he hit hard and unsparingly. How did he treat his fellow-workers when he had the chance of saying what he thought without signing his name? In the whole course of this vastly interesting volume we find no trace of malice, no stabbing in the dark, no unkindness, no injustice, and no desire to break a fly on the wheel. On the contrary, we find kindness, justice, encouragement, quick and generous appreciation of any merit, a gentleness in censure, and a joy in any gleam amid dulness and incompetence, which does our heart good and should be a salutary lesson to all critics. Mr. Wilde was not at that time a success financially; he was bitterly attacked, he was grudgingly recognised; yet this Triton among the minnows shows no bitterness, no impatience, and no desire to "score" at the expense of other workers. It is a lesson, and it is something of a revelation. When he does strike, he does so courteously, and he reserves his blows for those who are able to stand them. To minor poets and to women he is ever generous, sometimes even one feels that his kindness of heart leads him to the "suppression-vari"; at any rate, to the finding of the wheat and ignoring of the chaff. Almost the first review is a laudatory notice of W. G. Wills's "Melchior," followed by a great tribute to that author for his play "Olivia." It is the fashion to sneer at Wills. Mr. Wilde found high praise for him.

But we have no room to mention the innumerable people for whom he has a good word. He judges books on their merits, not from the height of the superior person or the "precious" critic. He pays a noble compliment to the author of "John Halifax, Gentleman," and to many authors and authoresses with whom one might have expected him to be entirely out of sympathy. He never grumbles, nor seeks to mislead the public taste and betray his own standard, but he recognises that literature is of all sorts, and that good is to be found on various levels. Professor Mahaffey comes in for some of his hardest knocks, chiefly because in literature the professor tried to enforce unfairly his own particular views on politics. There is an amusing attack—but wholly genial and justified—on Harry Quilter, that sledgehammer among critics who had no special critical faculty. There is a splendid article on Henley, a perfect appreciation of Walter Pater, not at all a mere act of worship; and scattered through the pages there is mention of most of the books which made any stir during those five years. It is needless to say that the volume teems with good things, crisp phrases which vividly recall the author. He was too great an artist, and had far too acute an intellect, to encourage fustian or lose his head over tinsel. But it is good to find that he was also too large a man to sneer at and crush the little ones who were doing their best, and not to recognise the gold among the glitter. This volume will keep alive the literary history of those five years, and show us the conscientious use a great writer made of his opportunities for pronouncing on his contemporaries. Full of justice full of laughter, is this volume in which Mr. Wilde comes triumphantly through an ordeal most men would fear to face. It is for this reason that we consider the "Reviews" in some ways the most interesting of all the fourteen magnificent volumes. Mr. Robert Ross has performed his intricate task boldly and well, and in his indiscretion has given us an insight into the author's mind which many people and delight all.

By R. G. W. Turner

Daily Telegraph Oct. 23. 1907

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(METHUEN. Two Vols., 12s 6d net each.)

With these two volumes the publication of the Uniform Edition of the Complete Works of Oscar Wilde is brought to a finish. They are of particular interest, as they contain literary work which has never before been published in book form, and for the most part consist of the author's anonymous opinions of the work of his contemporaries. The volume of Miscellanies includes the second part of the Essay on "The Use of Historical Criticism," the first portion of which appeared in the volume labelled "Lord Arthur Savile's Crime," and has been discovered by Mr. Ross since that volume was produced; the various lectures the author delivered; a fragment of a play, "*La Sainte Courtesane*," hitherto unpublished; many articles on various subjects, letters written to the Press; and the volume concludes with a bibliography, compiled by Mr. Stuart Mason, which contains every genuine and authorised English edition. This brief description is enough to show the reader how full of interest is the volume.

But to our mind the other volume, that of anonymous reviews, is the most interesting of all, as throwing a light on the author which most authors of repute would shrink from. If a man can be judged from his letters, how much more can he be judged from his unsigned contributions to journals. Mr. Robert Ross, in a lively and ably-written preface, shows that he is quite conscious of the temerity of his action in the matter. But he "decided to err on the side of commission, and to include in the uniform edition of Wilde's works everything that could be identified as genuine." Certain it is that this volume contains work which the author never intended should be taken from the pages in which it was buried, and published under his name, and for that very reason we are particularly grateful to the editor for having rescued them. The reviews appeared in the *Pall Mall Gazette* and the "*Woman's World*" during a period of five years—1885-1890—years when the author was publishing much of his own creative work, which was certainly not spared by the critics of the day. How did such a man—sensitive to criticism, gifted with a rare power of retort, fully conscious of his own merit in comparison with that of his contemporaries—use his opportunity of anonymity? Under his own name he hit hard and unsparingly. How did he treat his fellow-workers when he had the chance of saying what he thought without signing his name? In the whole course of this vastly interesting volume we find no trace of malice, no stabbing in the dark, no unkindness, no injustice, and no desire to break a fly on the wheel. On the contrary, we find kindness, justice, encouragement, quick and generous appreciation of any merit, a gentleness in censure, and a joy in any gleam amid dulness and incompetence, which does our heart good and should be a salutary lesson to all critics. Mr. Wilde was not at that time a success financially; he was bitterly attacked, he was grudgingly recognised; yet this Triton among the minnows shows no bitterness, no impatience, and no desire to "score" at the expense of other workers. It is a lesson, and it is something of a revelation. When he does strike, he does so courteously, and he reserves his blows for those who are able to stand them. To minor poets and to women he is ever generous, sometimes even one feels that his kindness of heart leads him to the "*suppressio veri*"; at any rate, to the finding of the wheat and ignoring of the chaff. Almost the first review is a laudatory notice of W. G. Wills's "*Malchior*," followed by a great tribute to that author for his play "*Olivia*." It is the fashion to sneer at Wills. Mr. Wilde found high praise for him.

But we have no room to mention the innumerable people for whom he has a good word. He judges books on their merits, not from the height of the superior person or the "precious" critic. He pays a noble compliment to the author of "*John Halifax, Gentleman*," and to many authors and authoresses with whom one might have expected him to be entirely out of sympathy. He never grumbles, nor seeks to mislead the public taste and betray his own standard, but he recognises that literature is of all sorts, and that good is to be found on various levels. Professor Mahaffey comes in for some of his hardest knocks, chiefly because in literature the professor tried to enforce unfairly his own particular views on politics. There is an amusing attack—but wholly genial and justified—on Harry Quilter, that sledgehammer among critics who had no special critical faculty. There is a splendid article on Henley, a perfect appreciation of Walter Pater, not at all a mere act of worship; and scattered through the pages there is mention of most of the books which made any stir during those five years. It is needless to say that the volume teems with good things, crisp phrases which vividly recall the author. He was too great an artist, and had far too acute an intellect, to encourage fustian or lose his head over tinsel. But it is good to find that he was also too large a man to sneer at and crush the little ones who were doing their best, and not to recognise the gold among the glitter. This volume will keep alive the literary history of those five years, and show us the conscientious use a great writer made of his opportunities for pronouncing on his contemporaries. Full of justice full of laughter, is this volume in which Mr. Wilde comes triumphantly through an ordeal most men would fear to face. It is for this reason that we consider the "Reviews" in some ways the most interesting of all the fourteen magnificent volumes. Mr. Robert Ross has performed his intricate task boldly and well, and in his introduction has given us an insight into the author which will surprise many people and delight all.

MISCELLANIES. By Oscar Wilde. London: Methuen & Co.

REVIEWS. By Oscar Wilde. *Ibid.*

There is room for two opinions about the propriety of recovering from the wilderness of back numbers some of the fugitive occasional writings of the late Oscar Wilde which fill these two handsomely printed volumes. But this writer has now a special audience of his own, and the volumes are uniform with the complete edition of his heavier works, which is the most conspicuous sign of his posthumous popularity. One of these volumes is made up of reviews of books reprinted chiefly from the columns of the *Pall Mall Gazette*, but also in some instances from Wilde's own paper, the *Woman's World*, and in others from *The Speaker*. Collectively, they have a keen interest for students of contemporary literature, as bringing almost all the prominent productions of the 'eighties of last century within the light of a literary judgment, sometimes affected and precious and flighty, no doubt, yet also sensitive in a rare way to the beauties of poetry and imaginative prose. The other volume is occupied by miscellaneous essays and criticisms on matters of art, by letters to the newspapers, by four lectures, and by two unpublished pieces, one a portion of an essay on historical criticism written for the Chancellor's prize at Oxford, the other a short dramatic fragment, much in the manner and sentiment of "Salome." This volume also includes a valuable bibliography of Wilde's works compiled by Mr Stuart Mason, and a short appreciative introduction from the pen of Mr Robert Ross. So far as the art-criticisms it contains are concerned, the development of taste since they were first published has done much to confirm the soundness of the ideas they promulgate. The "aesthete" is no longer laughed at with such assurance as in the days when Postlethwaite and Bunthorne were fresh. The volumes, for the rest, will be welcomed both by book-lovers and by lovers of literature who can make unprejudiced recognition of their author's powers.

Glasgow News Nov. 26. 1908

THE WORKS OF WILDE.

We have already lauded in these columns the admirable edition of Oscar Wilde's works which Messrs Methuen are publishing under the careful editorship of Mr Robert Ross, Wilde's friend and literary executor. The last two of the thirteen handsome volumes—"Reviews" and "Miscellanies"—are now to hand, and complete an edition which should be in the possession of every book-lover and student of literature. There are those, of course, who may express dubiety as to the advisability of publishing among a man's collected works compilations of anonymous articles and reviews, letters to the editor, and various other fragmentary writings of apparently fleeting interest. But as literary executor Mr Ross prefers to err on the side of commission rather than omission; and incidentally to baulk those unscrupulous publishers who from time to time, and in various countries, reproduced volumes which purported to contain most or all of Wilde's unpublished writings, and even attributed to him volumes with which he had no connection. Despite the contentions of fastidious critics, there are those who will find in these two volumes of miscellaneous writings matter often more worthy of Wilde than much of the signed and mature literary efforts of later years. Of the reviews, of course, it must be admitted there are many of the least possible interest—save, perhaps, to the unknown authors whose works are thus preserved, like flies in amber. But there are grains of gold among the chaff; and while illuminating phrases and flashes of wit lighten even the review of some novel, poem, or play destined to obscurity from its very birth, there are names to conjure with scattered here and there throughout the volume—Whitman, Swinburne, William Morris, Henley, Walter Pater, Yeats, &c. — names about which Wilde has often noteworthy things to say. Journalism much of this volume may be, but it is excellent journalism, the more excellent perhaps because it was anonymous; and many of his criticisms and valuations of people and things are astonishingly shrewd and far-seeing. The more mature work contained in the "Miscellanies" includes "La Sainte Courtisane," the fragment of an unpublished play (the nearly completed manuscript of which was left by the author in a Paris cab); "The Rise of Historical Criticism," also a manuscript hitherto unpublished; and the text of several lectures, with letters, essays, and criticisms on various subjects. A bibliography is furnished with this volume; and the completion of so notable a tribute to a gifted and unfortunate writer is a matter upon which both editor and publisher are to be heartily congratulated.

REVIEWS. By Oscar Wilde. MISCELLANIES. By Oscar Wilde. (Volumes XII. and XIII. of Uniform Edition of Oscar Wilde's Works). London: Methuen & Co. 12s 6d net each.

SUNDAY TIMES.

NOVEMBER 1, 1908.

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December 3, 1908.

VARSLITY.

OSCAR WILDE.

A list of Books by Stuart
Mason concerning
OSCAR WILDE
will be sent Post-free on
application.

—*—
BIBLIOPHILE PRESS,
149 Edgware Road, W.

NEW AGE

DECEMBER 17, 1908

OSCAR WILDE IN DIEPPE.

TO THE EDITOR OF "THE NEW AGE."

Probably more myths and legends have grown up around the birth, life, and death of Oscar Wilde than of any man for nearly nineteen hundred years. I will not say that Wilde did not meet and dine with Fritz Thaulow at Dieppe on a certain day in 1897 subsequent to June 21. But from the

fact that I can disprove at least one of the statements attributed to him by Mr. Christian Krogh, and that the story of his asking a favour at a garden party from the Prince of Wales is, to say the least, antecedently improbable, I think it may fairly be assumed that the whole episode is more or less founded on fiction.

Monsieur André Gide visited Wilde at Berneval, near Dieppe, in the summer of 1897. He has described how, at the time of his visit, Wilde was still living in the hotel, and that the Jubilee entertainment to the children had already taken place. Wilde moved into the villa, Châlet Bourgeat, some time in July.

I will, Sir, with your permission, provide you weekly in consummationem "Saeculi Novi" with any quantity of fiction concerning Oscar Wilde (and in every case it shall be "Translated with the author's kind permission") similar to the contents of your article last week.

The stories of his life exhausted, I will then treat you to a series of articles dealing with his imaginary death, and his subsequent appearances to various people, myths with which the American and European papers are filled just now. I have recently seen a full-page illustration depicting Oscar Wilde's resurrection from the tomb. Doubtless we shall soon hear of his assumption.

If, Sir, you had devoted your space to an account of the Dinner given on December 1 to your distinguished contributor, Mr. Robert Ross, at which dinner you were yourself so distinguished a guest, you would have gratified many of your readers. But perhaps you are keeping this as a *bonne bouche* for your penultimate number. STUART MASON.

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NOVEMBER 5, 1908.

WILDE AS CRITIC.

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These two volumes complete the collected works edited by Mr. Robert Ross. The contents have been brought together from many quarters, and they include "everything that could be identified as genuine," the editor having wisely "decided to err on the side of commission" rather than of omission. The volumes are not easy to read through; no books of scraps and snippets ever were. Besides reviews and lectures, they contain all sorts of things—the letters in defence of "Dorian Gray," the recently-discovered conclusion of the academic essay on "The Rise of Historical Criticism," slaps at Whistler, and a fragment of a *Salome*-like drama called "La Sainte Courtisane," with a very odd and interesting theory. Mr. Ross has permitted himself an introduction to each volume, of which we will only say that neither is among the least witty and delightful things between the covers; and the "Miscellanies" conclude with Mr. Stuart Mason's bibliography of everything but those illicit editions which no self-respecting person will henceforth dare to buy.

If we say that these volumes introduce us to a new, or at any rate to a forgotten Wilde, it is not only because they introduce us to Wilde the reviewer, the journalist, the editor of a paper—and a ladies' paper. It certainly is not widely known—or is widely forgotten—that Wilde for some years worked in or for Fleet Street, and worked conscientiously and hard, sometimes in the least interesting provinces of the profession which in later years he scorned and—if with less justice than provocation—reviled. It has been more completely forgotten that among these reviews, "literary notes," and articles written to order, to fill columns and earn guineas, may be found some of his soundest criticism and his most amusing sallies. The vices of paradox and epigram had not yet mastered him; remarkable and much-paragraphed as he already was for his personal eccentricities, he was still full of generous feeling and reverent admiration, and content to do work that was "sound" as well as brilliant. Those, moreover, who have been misled by gossip and newspaper report into believing that he posed and vapoured from one end of America to another will be surprised to find his lectures—especially that on "The English Renaissance"—so full as they are of sound sense, close argument, and serious purpose. We find in them, as in the reviews and critical articles, the Wilde who was certainly the mouthpiece, as he believed himself the leader, of that "aesthetic movement" whose results we are all enjoying to-day; a man with learning which he used

TIMES LITERARY SUPPLEMENT,

modestly, and theories in which he believed, and by which he tried everything, from a novel by an unknown girl or a sonnet by an inferior poet to a work by Swinburne or Pater, or the condition of the arts in a continent. He was accommodating, no doubt. Indeed, his work for his ladies' paper shows a fine sense for what would interest his readers; but he is accommodating without sacrifice of his artistic conscience.

"Personality and perfection" is the catch-word of his criticism. The union of classic and romantic; the particularity and the strangeness of the romantic with the finish and the serenity of the classic. The subject is of no importance (it may as well be "poisonous" as not, so long as the finished work is "perfect"); the essential thing is that the raw material shall be changed by a double action, that of the mind of the artist and that of the laws of the material, into a thing of beauty, when it becomes independent of time and place, of morals, of politics (though politics are not entirely devoid of influence on some of Wilde's criticisms), of everything except itself and the minds that are fit to receive it. In practice, it is rather on the laws of the material than on the working of the artist's mind that Wilde founds his judgments. On Mr. Swinburne's third series of "Poems and Ballads," on Henley's "Book of Verses," on the prose of John Addington Symonds and its effect on his critical judgment, on Bowen's translation of Virgil and the opinions of William Sharp, Wilde's devotion to form and acute appreciation of form gave him the power of writing criticism which is as permanent as it was daring and witty. Of Henley he says that "the faults are deliberate, and the result of much study; the beauties have the air of fascinating impromptus"; and the temptations of Mr. Swinburne and the quality of Watt Whitman are mentioned at length in a leading article on the *Lancet* of October 3 last has been regrettable because the *Lancet* of October 3 last has been connected with the spiritual condition of the Baganda, emphatic terms, is really intended. On another point, context whether the statement, though twice repeated in are at variance; indeed, it seems a little doubtful from the Wakarondo is a verdict with which all other authorities pointed out that his very unfavourable opinion of the section of his flock may seem presumptuous; but it must be and to contradict him on a question of the morals of a Dr. Tucker has known Uganda under twelve Governors, intervention of the Almighty to prevent the journey.

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What we miss—if we miss anything while the mind is constantly amused, informed, and pleased—is something which has, perhaps, become more prominent in criticism since Wilde ceased to write it. That is a closer and more patient attention to the processes of the author's mind. It is not that the relations of form to subject are held of any less importance now than twenty years ago; but, thanks largely to Wilde and his "movement," that importance is so clearly recognized that it forms the starting point for the investigation of the other branch of the process of making a work of art. Nothing could be truer or better than what Wilde has to say about Morris and Pater; but the critics of to-day have much more to say of them than that, and see them not so much in a different as in a fuller light. In two of these reviews, the admirable note on George Sand's letters and that on Symonds's Ben Jonson, the method we refer to may be seen; for the most part what the reader will gain from these papers is a clearer insight into the laws of form and the effect of obedience or disobedience on the force and value of the work produced. The review of Symonds's "Renaissance" is in this respect a masterpiece.

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MISCELLANIES. By OSCAR WILDE. (Methuen, 12s. 6d. net.)

These two volumes complete the collected works edited by Mr. Robert Ross. The contents have been brought together from many quarters, and they include "everything that could be identified as genuine," the editor having wisely "decided to err on the side of commission" rather than of omission. The volumes are not easy to read through; no books of scraps and snippets ever were. Besides reviews and lectures, they contain all sorts of things—the letters in defence of "Dorian Gray," the recently-discovered conclusion of the academic essay on "The Rise of Historical Criticism," slaps at Whistler, and a fragment of a *Salome*-like drama called "La Sainte Courtisane," with a very odd and interesting theory. Mr. Ross has permitted himself an introduction to each volume, of which we will only say that neither is among the least witty and delightful things between the covers; and the "Miscellanies" conclude with Mr. Stuart Mason's bibliography of everything but those illicit editions which no self-respecting person will henceforth dare to buy.

If we say that these volumes introduce us to a new, or at any rate to a forgotten Wilde, it is not only because they introduce us to Wilde the reviewer, the journalist, the editor of a paper—and a ladies' paper. It certainly is not widely known—or is widely forgotten—that Wilde for some years worked in or for Fleet Street, and worked conscientiously and hard, sometimes in the least interesting provinces of the profession which in later years he scorned and—if with less justice than provocation—reviled. It has been more completely forgotten that among these reviews, "literary notes," and articles written to order, to fill columns and earn guineas, may be found some of his soundest criticism and his most amusing sallies. The vices of paradox and epigram had not yet mastered him; remarkable and much-paraphrased as he already was for his personal eccentricities, he was still full of generous feeling and reverent admiration, and content to do work that was "sound" as well as brilliant. Those, moreover, who have been misled by gossip and newspaper report into believing that he posed and vapoured from one end of America to another will be surprised to find his lectures—especially that on "The English Renaissance"—so full as they are of sound sense, close argument, and serious purpose. We find in them, as in the reviews and critical articles, the Wilde who was certainly the mouthpiece, as he believed himself the leader, of that "aesthetic movement" whose results we are all enjoying to-day; a man with learning which he used

modestly, and theories in which he believed, and by which he tried everything, from a novel by an unknown girl or a sonnet by an inferior poet to a work by Swinburne or Pater, or the condition of the arts in a continent. He was accommodating, no doubt. Indeed, his work for his ladies' paper shows a fine sense for what would interest his readers; but he is accommodating without sacrifice of his artistic conscience.

"Personality and perfection" is the catch-word of his criticism. The union of classic and romantic; the particularity and the strangeness of the romantic with the finish and the serenity of the classic. The subject is of no importance (it may as well be "poisonous" as not, so long as the finished work is "perfect"); the essential thing is that the raw material shall be changed by a double action, that of the mind of the artist and that of the laws of the material, into a thing of beauty, when it becomes independent of time and place, of morals, of politics (though politics are not entirely devoid of influence on some of Wilde's criticisms), of everything except itself and the minds that are fit to receive it. In practice, it is rather on the laws of the material than on the working of the artist's mind that Wilde founds his judgments. On Mr. Swinburne's third series of "Poems and Ballads," on Henley's "Book of Verses," on the prose of John Addington Symonds and its effect on his critical judgment, on Bowen's translation of Virgil and the opinions of William Sharp, Wilde's devotion to form and acute appreciation of form gave him the power of writing criticism which is as permanent as it was daring and witty. Of Henley he says that "the faults are deliberate, and the result of much study; the beauties have the air of fascinating impromptus"; and the temptations of Mr. Swinburne and the quality of Walt Whitman are very deftly touched. And it is hardly necessary to say that when he found a good opportunity, like the writings on art of the late Sir Wyke Bayliss, he made the merriest yet deadliest fun of his unhappy subject.

What we miss—if we miss anything while the mind is constantly amused, informed, and pleased—is something which has, perhaps, become more prominent in criticism since Wilde ceased to write it. That is a closer and more patient attention to the processes of the author's mind. It is not that the relations of form to subject are held of any less importance now than twenty years ago; but, thanks largely to Wilde and his "movement," that importance is so clearly recognized that it forms the starting point for the investigation of the other branch of the process of making a work of art. Nothing could be truer or better than what Wilde has to say about Morris and Pater; but the critics of to-day have much more to say of them than that, and see them not so much in a different as in a fuller light. In two of these reviews, the admirable note on George Sand's letters and that on Symonds's Ben Jonson, the method we refer to may be seen; for the most part what the reader will gain from these papers is a clearer insight into the laws of form and the effect of obedience or disobedience on the force and value of the work produced. The review of Symonds's "Renaissance" is in this respect a masterpiece.

January 16 1909

The great Mr. Horatio Bottomley's beautiful scheme for obtaining financial assistance from the public for the purposes of his defence does not seem to have survived the comments we made on it last week. At any rate, we can find no mention of it in the current issue of his noble journal. Ever since we took the liberty of refusing to insert in our advertisement columns the prospectus of the *John Bull* company the rage against us of Mr. Bottomley and his gallant lieutenant, the rejected of Constantinople, has gone on increasing in a truly alarming manner. This week we are pained to find that Mr. Bottomley has come to the conclusion that the editor of this paper is no gentleman. This is a crushing blow, especially coming from such a source, and he is feeling duly chastened. Curiously enough, the same indictment has been brought against him before now on at least two occasions: once by a taxi-cabman disturbed at his tea and compelled unwillingly to face the cold blasts of a winter's evening; and at another time by a bibulous butler, whose undue fondness for a cheerful glass had provoked rebuke. The evidence against him is accumulating in a disquieting fashion. Meanwhile, we note that Jim Crow does not deny the soft impeachment which we brought against him last week—namely and to wit, that when he stated in his paper that he had "received" for review copies of Oscar Wilde's collected works he was not writing with that strict accuracy which we are accustomed to expect from the friends of Mr. Bottomley. However, the matter is a small one, and as Mr. Bottomley has apparently withdrawn the wonderful financial scheme whereby the "burden" of his costs at the Guildhall should "fall on his own shoulders" and yet be wiped up by public subscription, we may dismiss him for the time being. We note, in this connection, that Messrs. Odhams, who are also associated in business with Mr. Bottomley, will

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"The Truth about 'Mr. and Mrs. Davenport,'" Mr. Mason adds, "is as follows. The plot was admittedly Wilde's, and he sketched out the scenario. The play was then sold to Mr. Frank Harris, who has always acknowledged Wilde's share in it; but the piece was entirely transformed, and except for one or two situations in it, there was very little left of Wilde's idea. I published this explanation four years ago in my 'Oscar Wilde: A Study'; and it has never been contradicted or questioned."

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DAILY NEWS,
JUNE 24, 1910.

SEPTEMBER 10, 1910

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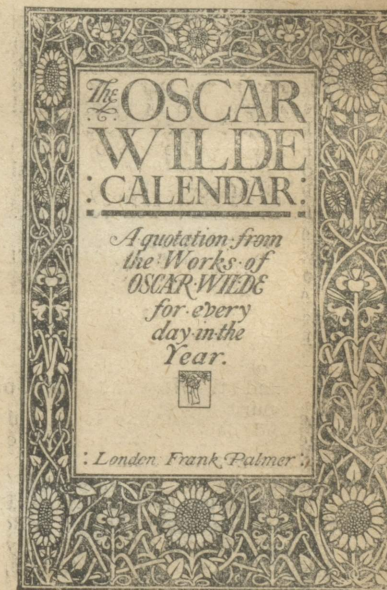
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(Preface to the second edition of // Lavengro.")

Observer 26/11/10

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Publishers' Circular

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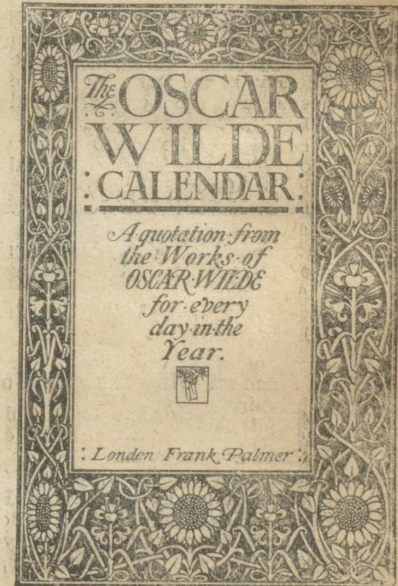
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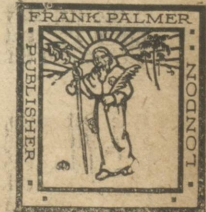


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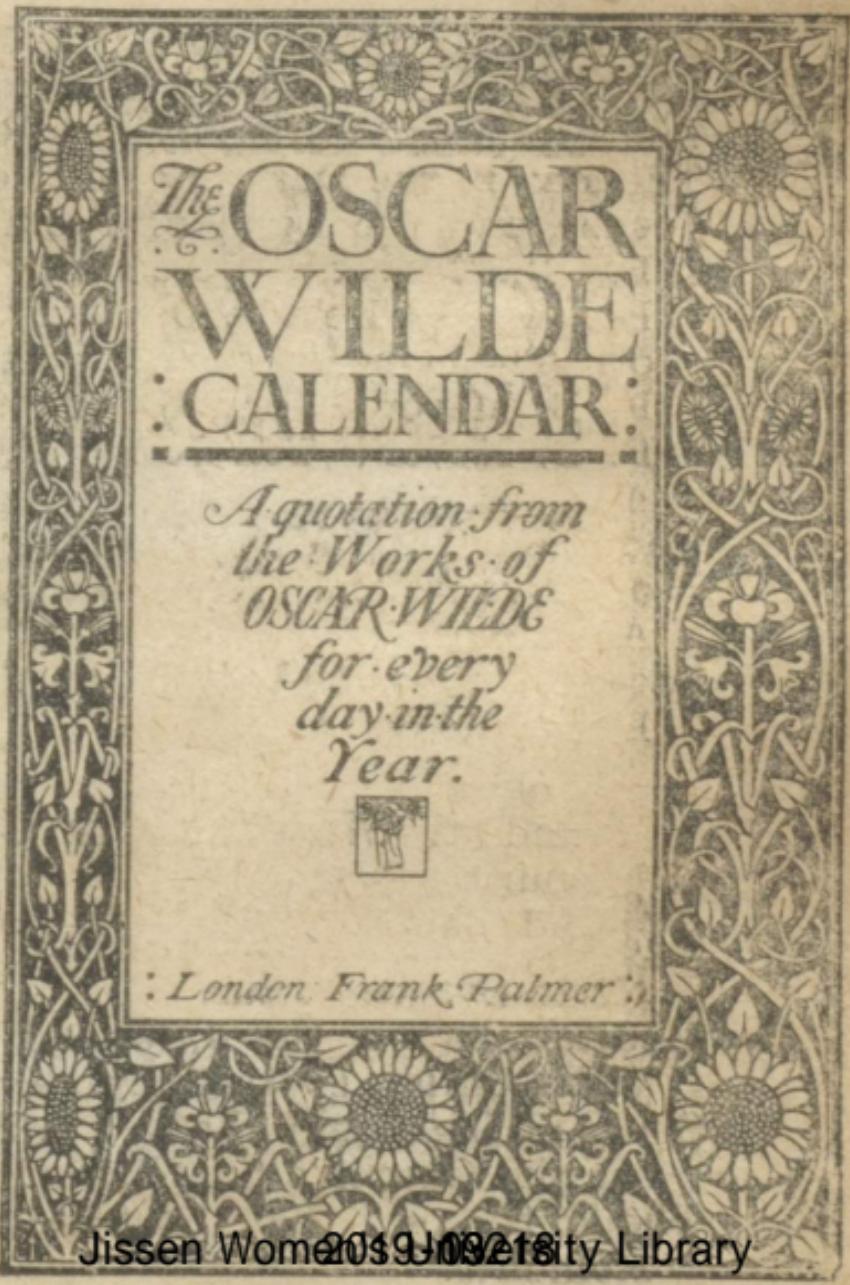
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Mr. Frank Palmer's Publications

MR. FRANK PALMER, 14, Red Lion Court, Fleet Street, E.C., is shortly publishing some very attractive and nicely got-up calendars, "The G. B. Shaw Calendar," "The Oscar Wilde Calendar," and "A Calendar of Philosophy." The first two contain quotations from the works of the writers whose names they bear, with portraits, and the "Calendar of Philosophy" is compiled by Florence Farr from the works of great writers.



The OSCAR
WILDE
: CALENDAR :

*A quotation from
the Works of
OSCAR WILDE
for every
day in the
Year.*



: London, Frank Palmer :

Jissen Women's University Library

Reduced print of Cover.

Part from the works of great writers.

OF LITERARY
ARTISTIC AND
PERMANENT INTEREST.

Ready Oct. 20th 2019-03-18

Jissen Women's University Library

193



A GOOD BOOK.

OSCAR WILDE—THE LAST OF THE DANDIES.*

I HAVE before me a very dainty calendar bearing the name of Oscar Wilde, and although I sat down to write this review more than an hour ago it is only by force I am able to stop dipping into its fascinating pages. Epigram is a habit with us now, but every epigram of Wilde has the passion of a first love. As Chesterton has finely said, "An epigram is often a truth seen too clearly and instantaneously to bear translation into a long rigmarole." The epigrams of Wilde are truth, white hot, and they are like a match to set a bonfire blazing. You are astonished to discover what huge disturbance has made this puny splutter of sulphur.

* An Oscar Wilde Calendar. 1s. net. Frank Palmer.

November 16, 1910

Birmingham Post

THE OSCAR WILDE CALENDAR. Arranged by Stuart Mason. 1s. net. Palmer.

A quotation from the works of Mr. Oscar Wilde for every day in the year. Some of the extracts are taken from unpublished manuscripts, others are traditional. There are frontispiece and other portraits of Mr. Wilde, whose remark that "a bad book is very dear at a shilling" holds no terrors for the present volume.

November 16, 1910

Dundee Courier

"The Oscar Wilde Calendar" is a neat little volume of quotations from Wilde's works for every day in the year. They are typical of the man, revealing, with all his power of epigram, how intense was his insight into human nature. The quotations have been selected with judgment, and the Calendar is instructive as well as interesting. (Frank Palmer, London. 1s.)

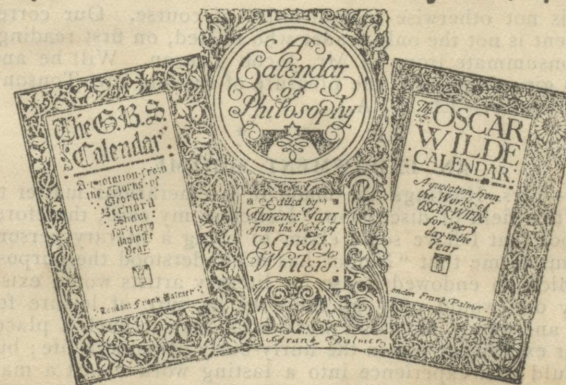
Manchester Guardian 20 DEC 1910

Lastly, we may commend "The Oscar Wilde Calendar" and "A Calendar of Philosophy" (Frank Palmer), for the daily quotations, especially from Wilde, have been selected with taste and are very interesting.

THREE ATTRACTIVE CALENDARS

1/- each.

By Post, 1/1.



Facsimile of Covers.

THE G.B.S. CALENDAR. Compiled by MARION NIXON. Contains a quotation for every day in the year from the Works of George Bernard Shaw.

Printed throughout in Red and Black, and bound in Simili Vellum, with Portrait. Fcap. 8vo. 92 pp.

THE OSCAR WILDE CALENDAR. Compiled by STUART MASON. Contains a quotation from the Works of Oscar Wilde for every day in the year, with some unrecorded sayings.

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THE CALENDAR OF PHILOSOPHY. Edited by FLORENCE FARR from the Works of Great Writers.

Printed throughout in Etching Brown and Blue, and bound in Simili Vellum, with 5 full-page drawings by W. S. Lear. Demy 8vo, 64 pp.

1s. each; by post, 1s. 1d.

Send for Attractive Illustrated Leaflet.

Clarion 23 DEC 1910

A Wilde Calendar.

A quotation from the works of Oscar Wilde for every day in the year, with some unrecorded sayings, selected by Stuart Mason. Full title: "The Oscar Wilde Calendar." Frank Palmer, 1s. net.

* * *

Scotsman 22 DEC 1910

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Manchester Guardian

20 DEC 1910

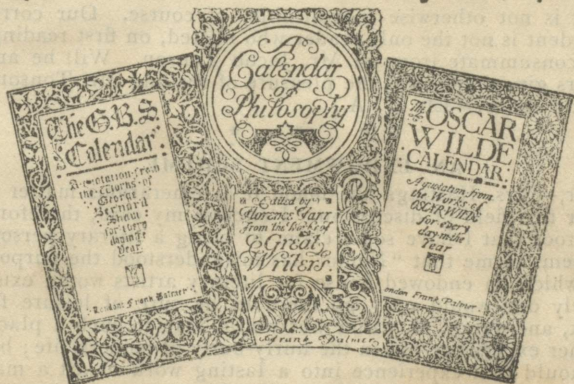
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2019-03-Jiissen Women's University Library 198

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Friendship is that is the wonderful thing.

Crying is the only thing in women but the ruin of pretty ones.

Everyone is born a king, and most people die in exile, like most kings.

There are moments when one has to choose between living one's own life—fully, entirely, completely—or dragging out some false, shallow, degrading existence that the world in its hypocrisy demands.

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**Yorkshire
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2019-03-18

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205

Nowadays people know the price of everything and the value of nothing.

The world has been made by fools that wise men should live in it.

A man cannot be too careful in the choice of his enemies.

Married life is merely a habit.

Formerly we used to canonise our great men, nowadays we vulgarise them.

Society often forgives the criminal, it never forgives the dreamer.

A man can be happy with any woman as long as he does not love her.

Only those should sing of death whose song is stronger than death is.

Men marry because they are tired, women because they are curious; both are disappointed.

The man who could call a spade a spade should be compelled to use one.

The proper basis for marriage is a mutual misunderstanding.

Death and vulgarity are the only two facts that one cannot explain away.

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Publishers' Circular

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Yorkshire Daily Post

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PARADOXICAL
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"The world has been made by fools that wise men should live in it."

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"Those characteristic British faces that once seen are never remembered."

"Damien was Christlike when he went out to live with the lepers, because in such service he realised fully what was best in him. But he was not more Christlike than Wagner when he realised his soul in music; or than Shelley when he realised his soul in song."

"The longer I live the more keenly I feel that whatever was good enough for our fathers is not good enough for us."

"Whenever a man does a thoroughly stupid thing, it is always from the noblest motives."

"The best way to make children good is to make them happy."

Bookseller 23 DEC 1910

"The Oscar Wilde Calendar."—In this tasteful little brochure, which has been admirably printed with red lines, Mr. Frank Palmer, of Red Lion Court, has produced a Calendar which is sure to prove very welcome to the many admirers of Oscar Wilde's work. The extracts and quotations, one for each day of the year, have been made with sympathy and judgment, and the venture should prove a very distinct success. It has been very attractively and beautifully

2019-03-18

Northern Whig

published by Frank

Palmer, Red Lion Court, London. Price 1s net. It is furnished with sayings and mottoes for every day in the year. The same publisher sends out, price 1s net, "The Oscar Wilde Calendar," with a quotation from the works of this writer for every day in the year, and with some unrecorded sayings selected by Stuart Mason.

Evening Courier

13 MAY 1912

HALIFAX.

APHORISMS FROM OSCAR WILDE.

Originality, like beauty, is a fatal gift.
Travel improves the mind wonderfully, and does away with all one's prejudices.
Women are meant to be loved, not to be understood.

The Houndsditch Murders.

TO THE EDITOR OF "THE STAR."

Sir,—I am sorry to see that "The Star" uses the word Anarchists when referring to the persons who are charged with complicity in the murder of policemen in Houndsditch. This is simply playing into the hands of the Yellow Press. The "Daily News" this morning admits that "the wanted men are not political Anarchists," but "members of an expert gang of foreign housebreakers." It is a vulgar error, in the first place, to take it for granted that a person holding Anarchist views politically is necessarily in favor of armed violence. If that were so, what name should be applied to the Orangemen of Ulster just now? The original meaning of the Greek word Anarchia is simply "the state of a people without government"—surely the ideal condition—though I admit that the meaning later became confined to "lawlessness." But to call every alien burglar an Anarchist is just as foolish as such headings as the following would be: "Free Trade Shoplifters at Sainsbury's," or "Tariff Reform Tramp Robs Children of Food."—Yours, etc.,

C. SCLATER-MILLARD.

29 Dec.

JAN 9 '11

"The Philosopher and the Sentimentalist" of Miss Marie Corelli's contribution to the "Daily Graphic" were talking in a garden in which

there were roses in such lavish quantity that they seemed to literally blaze.

Our Sherlock Holmes deduces, from the fact that the roses split their infinitive in this way, that the garden was Miss Marie Corelli's garden.

JAN 10 '11

Mr. C. Sclater-Millard writes: "You make merry this evening over a split infinitive of Miss Marie Corelli's, but surely the following from 'The Star' of Saturday is the longest on record: 'To wilfully (that is, where there is room to pull aside) obstruct and delay a tramcar,' etc. This beats the famous example which Mr. Arnold Bennett gives in his 'What the Public Wants.' Very well, then—we beg to (politely but firmly, and at the risk of splitting another infinitive) claim the record."

Francis Lane, Priest.

The death of the Rector of Whissonsett deserves more notice than a passing announcement in the obituary column of *The Church Times*, for he was in many ways a remarkable man. Born seventy-six years ago, Francis Charles de Lona Lane was a son (another being Mr. Henry Murray Lane, Bluemantle Pursuivant) of the late Canon Charles Lane, rector of Wrotham, Kent, to the curacy of which parish Francis Lane was ordained in 1857. Being compelled to leave his University prematurely, owing to ill-health, he was the recipient of an honorary degree from the Archbishop of Canterbury. Eight years after his ordination he was appointed to the vicarings of Whissonsett and Horningtoft, out-of-the-way villages in the East Devon district of Norfolk, and there he remained for some five-and-forty years, resigning only in 1909.

Francis Lane was fond of telling stories about his early days in Norfolk. One was this. Soon after his arrival at Whissonsett Rectory the roof of Horningtoft Church collapsed, and the rector, having in those days considerable private means, set about the repairing of it at his own charges. The Bishop, happening to visit the place, saw the men at work on the roof, and inquired if a faculty had been applied for. "My lord," said Lane, "the roof fell in without a faculty, and it must go on without one."

Another small difference with his diocesan had a much more curious result. At Whissonsett Mr. Lane had occasion to administer the sacrament of baptism to a grown-up person. The Bishop of Norwich, on hearing of it afterwards, drew the rector's attention to the first rubric in the office for "the ministration of baptism to such as are of riper years," and emphasized his displeasure with the staccato retort, "Keep the rubrics, Mr. Lane; keep the rubrics." On the following Sunday, therefore, the zealous priest announced from the pulpit to his people that in future they would see a considerable change in the conduct of the church services; that, as the Bishop had insisted on the necessity of the rubrics being carefully adhered to, he felt it his duty to introduce certain ancient uses and ceremonies at the Communion Service. Accordingly, Lane began wearing coloured vestments forthwith; and, forty years ago, that required considerably more courage than it does to-day. Needless to say, this custom he maintained till the end.

Francis Lane was descended lineally from Colonel Lane of Bentley, the brother of the famous Jane Lane, who assisted Charles II. to escape after the Battle of Worcester. To this day the family of Lane bears on its shield the arms of England on a canton, a privilege granted by Charles II. on his Restoration. The motto of the Lanes is "Garde le Roy."

C. S. M.

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"The longer I live the more keenly I feel that whatever was good enough for our fathers is not good enough for us."

"Whenever a man does a thoroughly stupid thing, it is always from the noblest motives."

"The best way to make children good is to make them happy."

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30 DEC 1910

Northern Whig

published by Frank

Palmer, Red Lion Court, London. Price 1s net. It is furnished with sayings and mottoes for every day in the year. The same publisher sends out, price 1s net, "The Oscar Wilde Calendar," with a quotation from the works of this writer for every day in the year, and with some unrecorded sayings selected by Stuart Mason.

Jessen Woerds University Library

Evening Courier

13 MAY 1912

HALIFAX.

APHORISMS FROM OSCAR WILDE.

Originality, like beauty, is a fatal gift.

Travel is never a selfish thing, and does away with all one's prejudices.

Women are meant to be loved, not to be understood.

Jissen Women's University Library

Bookseller

23 DEC 1910

"The Oscar Wilde Calendar."—In this tasteful little brochure, which has been admirably printed with red lines, Mr. Frank Palmer, of Red Lion Court, has produced a Calendar which is sure to prove very welcome to the many admirers of Oscar Wilde's work. The extracts and quotations, one for each day of the year, have been made with sympathy and judgment, and the venture should prove a very distinct success. It has been very attractively and beautifully produced.

Jessie's Women's University Library

The Houndsditch Murders.

TO THE EDITOR OF "THE STAR."

Sir,—I am sorry to see that "The Star" uses the word Anarchists when referring to the persons who are charged with complicity in the murder of policemen in Houndsditch. This is simply playing into the hands of the Yellow Press. The "Daily News" this morning admits that "the wanted men are not political Anarchists," but "members of an expert gang of foreign housebreakers." It is a vulgar error, in the first place, to take it for granted that a person holding Anarchist views politically is necessarily in favor of armed violence. If that were so, what name should be applied to the Orangemen of Ulster just now? The original meaning of the Greek word Anarchia is simply "the state of a people without government"—surely the ideal condition—though I admit that the meaning later became confined to "lawlessness." But to call every alien burglar an Anarchist is just as foolish as such headings as the following would be: "Free Trade Shoplifters at Selfridge's," or "Tariff Reform Tramp Robs Children of Food."—Yours, etc.,

G. SCHLATER MILLARD.

Francis Lane, Priest.

The death of the Rector of Whissonsett deserves more notice than a passing announcement in the obituary column of *The Church Times*, for he was in many ways a remarkable man. Born seventy-six years ago, Francis Charles de Lona Lane was a son (another being Mr. Henry Murray Lane, Bluemantle Pursuivant) of the late Canon Charles Lane, rector of Wrotham, Kent, to the curacy of which parish Francis Lane was ordained in 1857. Being compelled to leave his University prematurely, owing to ill-health, he was the recipient of an honorary degree from the Archbishop of Canterbury. Eight years after his ordination he was appointed to the vicarings of Whissonsett and Horningtoft, two out-of-the-way villages in the East Devon district of Norfolk, and there he remained for some five-and-forty years, resigning only in 1909.

Francis Lane was fond of telling stories about his early days in Norfolk. One was this. Soon after his arrival at Whissonsett Rectory the roof of Horningtoft Church collapsed, and the rector, having in those days considerable private means, set about the repairing of it at his own charges. The Bishop, happening to visit the place, saw the men at work on the roof, and inquired if a faculty had been applied for. "My lord," said Lane, "the roof fell in without a faculty, and it must go on without one."

Another small difference with his diocesan had a much more curious result. At Whissonsett Mr. Lane had occasion to administer the sacrament of baptism to a grown-up person. The Bishop of Norwich, on hearing of it afterwards, drew the rector's attention to the first rubric in the office for "the ministration of baptism to such as are of riper years," and emphasized his displeasure with the staccato retort, "Keep the rubrics, Mr. Lane; keep the rubrics." On the following Sunday, therefore, the zealous priest announced from the pulpit to his people that in future they would see a considerable change in the conduct of the church services; that, as the Bishop had insisted on the necessity of the rubrics being carefully adhered to, he felt it his duty to introduce certain ancient uses and ceremonies at the Communion Service. Accordingly, Lane began wearing coloured vestments forthwith; and, forty years ago, that required considerably more courage than it does to-day. Needless to say, this custom he maintained till the end.

Francis Lane was descended lineally from Colonel Lane of Bentley, the brother of the famous Jane Lane, who assisted Charles II. to escape after the Battle of Worcester. To this day the family of Lane bears on its shield the arms of England on a canton, a privilege granted by Charles II. on his Restoration. The motto is "Garde le Roy."

C. S. M.

JAN 9 '11

"The Philosopher and the Sentimentalist" of Miss Marie Corelli's contribution to the "Daily Graphic" were talking in a garden in which

there were roses in such lavish quantity that they seemed to literally blaze.

Our Sherlock Holmes deduces, from the fact that the roses split their infinitive in this way, that the garden was Miss Marie Corelli's garden.

Jissen Worden - University Library

JAN 10 '11

Mr. C. Schlater-Millard writes: "You make merry this evening over a split infinitive of Miss Marie Corelli's, but surely the following from 'The Star' of Saturday is the longest on record: 'To wilfully (that is, where there is room to pull aside) obstruct and delay a tramcar,' etc. This beats the famous example which Mr. Arnold Bennett gives in his 'What the Public Wants.'" Very well, then—we beg to (politely but firmly and at the risk of splitting another infinitive) claim the record.

Jissen Wom 2019-03-28 University Library

DECEMBER 21, 1910.

ROLLER SKATING ON THE
FOOTPATH.THE HOME SECRETARY
SYMPATHETIC.REFUSAL TO APPROVE A
BY-LAW.

At a recent meeting the Stoke Newington Borough Council adopted a by-law prohibiting roller-skating on the footpaths in the borough, and forwarded it to the Home Secretary for his approval. Last night the Council had before it a letter from Mr. Churchill embodying his reply. Writing under date Nov. 22, the Home Secretary says he regrets that, after careful consideration, he is not prepared to allow the above by-law, made by the Council, to come into force; as he was of opinion that opportunities such as roller skating afforded for outdoor exercise for the young people were so badly wanted in London that it would be a mistaken policy in the present circumstances, at any rate, to stop this pastime. The Home Secretary suggested that, with a view to avoid the necessity for disallowing the by-law by Order in Council, the Borough Council should formally withdraw the by-law.

On the recommendation of the General Purposes Committee, the Council decided to reply that the action of the Council in passing the by-law was based on urgent complaints of annoyance caused to the public by the practice of roller skating on public footways; that in its opinion the footways are an unsuitable and dangerous place for roller skating; that the school playgrounds, parks, and open spaces are much more suitable for the purpose, and that the Council is not prepared to take the responsibility of withdrawing the by-law.

DECEMBER 28, 1910.

Skate.

(With apologies to C. S. Calverley.)
(The Home Secretary is of opinion that opportunities such as roller skating affords for outdoor exercise for the young are so badly wanted in London that it would be a mistaken policy in the present circumstances, at any rate, to stop this pastime. He has, therefore, declined to approve of a by-law passed by the Stoke Newington Borough Council.—"Daily News," Dec. 21.)

Skate, skate, for it's not yet too late:
While you have leave from the Office of State.

Hark how the Newington Councillors prate
While the Home Secretary bids them to wait!

Skate, skate, Ronald and Kate.
Are not the pavements as smooth as a slate?

What though you tumble and injure your pate?

What though the space that you take up
should belate

Newington Councillors walking in state?
Skate, skate, with your dear little mate:

Are not the roads kept by some Public Rate?

Skate, skate on the Borough Estate,
Leave not the roads nor the pavements vacate.

Skate with your mate, with Ronald or Kate.

All heedless of how your sports suscite
Newington's Mayor and Town Councillors' hate.

Skate, as the swells in the skating-rinks skate,

While of boys and of joys and of toys you dilate,

And leave the Town Councillors all to their fate.

Skate, ay, in the crowded road skate:
Was it not made for you? Be up to date.
True that the goods you were bid to await
May be forgotten or taken home late;
Still, do not wait: skate, my boy, skate,
And let the Newington Councillors rate.
Churchill is Home Secretary of State!

C. S. M.

Daily News

28 NOV 1910 Hackwood.

TO THE EDITOR OF "THE STAR."

Sir,—In reference to the query in Wednesday's "Star" relating to my note of Monday, I beg to send the following. Referring to a wood that was on the area of Hackwood mansion and pleasure grounds at the period of the reign of Elizabeth and earlier, there is this in "Beauties of England and Wales" (Vol. VI., "Hampshire," p. 274) (1805).—

It was then appropriated to the favorite diversion of hawking, and the name it seems originally to have borne was Hawking Wood; though now, by a corrupt abbreviation, rendered Hackwood.

"Beauties" was compiled by Edward Wedlake Brayley and John Britton, both prominent antiquaries, archeologists, and topographers of their day.—Yours, etc.

YOUR CORRESPONDENT.

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Sir,—I was careful in my letter on Wednesday not to deny the accuracy of your correspondent's derivation of "Hackwood" from "Hawking Wood." I asked him merely on what grounds he based his statement.

I beg leave to quote the following extracts, which seem to show that there is no good ground for deriving "Hackwood" from "Hawking Wood."

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"John Walloppe has blocked up the highway from Hachewode towards Kempshot, to the common detriment, etc. Fined 12d. The same John has unjustly appropriated to himself a portion of the soil of the lord king from Hachewode towards Kempshot," etc. Ibid. 1440. (This "same John" Walloppe was an ancestor of the present Lord Portsmouth.)

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C. SCLATER-MILLARD.

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[Mr. Sclater-Millard seems to make his point very convincingly. We are also much interested in the evidence that in the fifteenth century the merry game of land-grabbing was being carried on.—Ed. "Star."]

STAR.

21 Nov., 1910.

Lord Lansdowne (who was accompanied by Lady Lansdowne), after last week's excitement in the Lords, spent the week-end with Lord Curzon of Kedleston at Hackwood, Basingstoke. This mansion was designed by Inigo Jones. It was the seat of the Paulets, Dukes of Bolton, a branch of the noble house of Winchester, the sixth and last of whom died at Hackwood in 1795.

In the time of the third Duke, a gay old dog, that district of Hampshire was much scandalised by the frequent visits to Hackwood of Lavinia Fenton, an actress. In 1728, when Gay's "Beggars' Opera" was first staged in London, she made a great hit as Polly Peacham, and was thenceforth known professionally as Polly Peacham.

It was then the third Duke of Bolton became desperately enamored of her. His unhappy wife, the Duchess, died in 1751, and the ancient roud married Polly Peacham. He did not long survive the union, and was succeeded by his brother. Hackwood, it may be remarked, is a corruption of "hawking wood." Lord Curzon leases the place from Lord Bolton, who is descended from a natural daughter of the fifth Duke.

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Sir,—A writer in the "Mainly About People" column in "The Star" states that "Hackwood" (the name of Lord Curzon's residence near Basingstoke) "is a corruption of 'Hawking-wood.'" I shall be glad to know on what authority he makes this statement. From the fifteenth century onwards the name has been spelt in various ways, such as Hachewode, Hachewood, Hatchwood, Hackewod, Hackwode, Hackwood, etc., none of which spellings seems to lend any support to your contributor's contention.—Yours, etc.,

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Skate, as the swells in the skating-rinks
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While of boys and of joys and of toys you
dilate,

And leave the Town Councillors all to
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Skate, ay, in the crowded road skate:
Was it not made for you? Be up to date.
True that the goods you were bid to await
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Jissen Wor2019-06-28 City Library

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There seems, therefore, no alternative but for loyal Churchmen in the division to abstain from voting, or, in protest, to support the Radical candidate.

C. S. MILLARD.

Jan. 9.

Mr. C. Slater-Millard writes: " 'Mainly About People' is incorrect in saying that the present Lord Basing's grandfather was 'a Sussex Rector.' He was the late Mr. William Lutley Slater, a Hampshire squire, who lived from January, 1789, to December, 1885. The 'Sussex rector' referred to is probably of the Slater family, some members of which have recently incorporated the 'c' into their name."

Our paragraph was merely a generation wrong. Lord Basing's "long line of clerical ancestors" terminated with his great-grandfather, the Rev. Bartholomew Lutley Slater, Rector of Whittington, and not with his grandfather.

"THE THREE WAY-FARERS."

(To the Editor of "The Daily News.")

Sir,—Mr. Thomas Hardy's dramatisation of his story "The Three Strangers" is not a new play, as your Dorchester correspondent would lead one to suppose. It was produced under the title of "The Three Wayfarers" at Terry's Theatre on June 23rd, 1893. STUART MASON.

Oct. 5.

"Observer."

FOX HUNTERS AND POULTRY FARMERS.

Sir,—In a leading article dealing with "the relations between fox-hunters and poultry farmers" it is stated that "the basis on which the whole sport" of fox-hunting "rests is in danger of being forgotten," that basis being "that foxes are beasts of prey which do an immense amount of damage," etc.

In the summer of 1909 the East Galway Hunt imported from the Continent sixteen young fox cubs. I had the pleasure of seeing them unpacked from hampers, labelled "Dogs, With Care," and I helped to feed them daily for some weeks until they were put out into the coverts ready to be hunted in the autumn. Whether this method of providing quarry is usual in other hunts I am unable to say, but it seems rather to dispose of the theory on which your leading article to-day is based.

I notice that the Rev. E. A. Milne, at the Bicester Show, on September 3, stated that "there is only one thing worth living for at the present time in England, and that is fox-hunting." There are others equally entitled to consideration who look upon the "sport" merely as providing relaxation for the rich unemployed—"the unspeakable in pursuit of the uneatable."—Yours faithfully,

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Sept. 15.

"LADY WINDERMERE'S FAN."

[TO THE EDITOR OF "THE OUTLOOK."]

SIR,—Your dramatic critic "P. P. H." complains that "an extraordinary trick has been played with the conclusion of Wilde's first act" of *Lady Windermere's Fan*, in that the relation of Mrs. Erlynne to Lady Windermere is revealed to the audience in Windermere's last soliloquy. He adds that he does not know when the alteration was made. It was made with Wilde's (probably amused) consent after the first performance, in order to gratify the susceptibilities of an English audience, which does not like to be kept in the dark. It has never appeared in the printed version of the play in the same way as the scene of the Search in the Army Lists, always excised on the stage, can still be read in Act III. of *The Importance of Being Earnest*. When Wilde published his plays he made light of stage traditions. But may I express my sympathy with "P. P. H." in hearing the line spoken? I had hoped that Sir George Alexander would have "cut" it, now that the play is a classic.—I am, Sir, yours, &c.,

EDWARD BROWN.

The Motor Club, October 23.

[TO THE EDITOR OF "THE OUTLOOK."]

SIR,—Your dramatic critic "P. P. H." refers to the "extraordinary trick" which "has been played with the conclusion to Wilde's first act," and quotes the concluding passage from the printed text of the play to show that it is different from the acting version. But the change was made as long ago as February 22, 1892, on the second night of the original production. Wilde gave (in the *St. James's Gazette*, February 27, 1892) his reasons as follows:—

"All my friends, without exception, were of opinion that the psychological interest of the second act would be greatly increased by the disclosure of the actual relationship existing between Lady Windermere and Mrs. Erlynne—an opinion, I may add, that had previously been strongly held and urged by Mr. Alexander. As to those of us who do not look on a play as a mere question of pantomime and clowning, psychological interest is everything: I determined consequently to make a change in the precise moment of revelation."

The letter was evoked by the charge that the author had made the change in obedience to the critics of some of the Sunday papers; but Wilde goes on to declare that his determination "was entered into long before" he "had the opportunity of studying the culture, courtesy, and critical faculty displayed" by the journals referred to.—I am, Sir, yours, &c.,

Oxford, October 25.

STUART MASON.

CHURCH TIMES January 13, 1911

Sir,—At the recent General Election the clergy were invited to exhort their people to support Unionist candidates on the ground that only by the retention of the House of Lords could the sanctity of marriage be maintained. Many clergymen, doubtless, did so, though in sympathy with much of the present Government's Social Programme. But the by-election in the Horncastle division of Lincolnshire places Churchmen in an awkward dilemma. The Conservative candidate, Captain A. G. Weigall, was recently married to the daughter of the late Sir John Blundell Maple, her husband (Baron Eckstein), from whom she obtained a divorce, being still alive.

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Daily News Oct. 6. 1911

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Jessen Women's University Library

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The Motor Club, October 23.

[TO THE EDITOR OF "THE OUTLOOK."]

SIR,—Your dramatic critic "P. P. H." refers to the "extraordinary trick" which "has been played with the conclusion to Wilde's first act," and quotes the concluding passage from the printed text of the play to show that it is different from the acting version. But the change was made as long ago as February 22, 1892, on the second night of the original production. Wilde gave (in the *St. James's Gazette*, February 27, 1892) his reasons as follows:—

"All my friends, without exception, were of opinion that the psychological interest of the second act would be greatly increased by the disclosure of the actual relationship existing between Lady Windermere and Mrs. Erlynne—an opinion, I may add, that had previously been strongly held and urged by Mr. Alexander. As to those of us who do not look on a play as a mere question of pantomime and clowning, psychological interest is everything: I determined consequently to make a change in the precise moment of revelation."

The letter was evoked by the charge that the author had made the change in obedience to the critics of some of the Sunday papers; but Wilde goes on to declare that his determination "was entered into long before" he "had the opportunity of studying the culture, courtesy, and critical faculty displayed" by the critics.

Sir, yours, &c.,

Oxford, October 25.

STUART MASON.

Publishers' Circular

14 SEP 1912

Letters to the Editor

We do not hold ourselves responsible for the opinions expressed by our Correspondents.

Bibliography of Oscar Wilde

DEAR SIR,—A Bibliography of Oscar Wilde on which I have been engaged for several years is nearly ready for the press. May I, through your columns, ask publishers to draw my attention to any anthologies which they may have published containing extracts from Wilde's poems or prose works? I have collected a very large number, but I fear it is impossible to make my list complete without the co-operation which I now ask for.

Yours faithfully,
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September 7th.

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Jissen W2010-03-18 23:44 University Library

Western Press 3 FEB 1912

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Dundee Advertiser

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Spring (1912) Publications

ART & MORALITY: A record of the discussion which raged on the publication of "Dorian Gray." Edited by STUART MASON.

F'cap 8vo. Green Cloth, uniform with the complete edition of Oscar Wilde. With facsimiles of original manuscripts, title pages, etc., and a bibliography.

Sport & Natural History.

Florida Trails (continued).

play to all these qualities to charm the reader. The latter is carried along easily—to touch on just a few of the subjects—into the mysteries of the turpentine camp, into the grape-fruit groves, among the orange trees, and the bananas, to Palm Beach, out to Pelican Island, along the coast, down the Indian River, among the alligators, down among the Florida Keys, with many a vivid description of the birds and

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Daily News 24 JUL 1912 Nottingham Guardian

31 JUL 1912

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London Budget 28 JUL 1912

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EVENING STANDARD

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Observer

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2019-2023 Women's University Library 241

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F R A
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Nottingham Guardian

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Athenaeum 12 OCT 1912

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Pall Mall Gazette

16 OCT 1912

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Tatler. 16 OCT 1912

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Evening Standard 8 OCT 1912

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Sunday Times

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3 NOV 1912

HOSPITAL

NOVEMBER 2, 1912.

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Western Daily Press

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4 NOV 1912

Athenaeum

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Jessen 2019-03-16 River 251 Library

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Evening Standard

8 OCT 1912

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Palmer. 5s. net.

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2019.03.18 Women's University Library 256

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It is worth noting that the review of "Dorian Gray" in our columns of April 30, 1891, follows a review of the original three-volume edition of Meredith's "One of our Conquerors." "A stern sense of duty," says our reviewer, "has enabled us to trudge painfully through the howling wilderness of words" in "a novel which we should find some difficulty in briefly characterising if Mr Meredith did not himself, in the heading of one of his chapters, supply a summary of the whole work—"Through the vague to the infinitely little." A review of George Meredith's "There and Back" forms a third outstanding item in a remarkably interesting column.

Western Morning

News 7 NOV 1912

OSCAR WILDE: ART AND MORALITY. By Stuart Mason. (Frank Palmer. 5s. net.)—A little volume certain of welcome from the increasing Oscar Wilde cult. Mr. Mason in 1907 published all the letters and reviews on "The Picture of Dorian Gray" under the same title. Only a small number of copies were printed, and it has been out of print for some time. This is a new edition including fresh material and further correspondence, the bibliography has been brought up to date, and facsimiles of title-pages and of the original manuscripts have been added. "Dorian Gray" was Wilde's only novel and its appearance aroused great storm. One critic declared that with a subtle power it portrayed "the gilded paganism which had been staining these latter years of the Victorian epoch with horrors that carry us back to the worst incidents in the history of ancient Rome; and in the tragic picture of Dorian Gray's life, given up to sensuous pleasure, with its mingled culture and corruption, Mr. Wilde has performed a service to his age." The mechanism of the story was hailed as even more ingenious than that of "Dr. Jekyll." Others, scenting veiled improprieties in Wilde's paradoxes, were shocked, denounced the novel for its esoteric prurience, and suggested that either the Treasury or Vigilance Society might take action. Robert Buchanan and so eminent a critic as Walter Pater, however, praised the work. Mr. Mason goes fully into the whole matter, and quotes the cross-examination of Wilde by Sir Edward Carson and his re-examination by Sir Edward Clarke in reference to the novel in the libel action the author brought against the Marquis of Queensberry, and also the reference to it in the trial which resulted in Wilde being sent to prison. The frontispiece is a portrait of Oscar Wilde, by "Oliver Paque," known to Plymouthians as W. H. Pike.

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Book a Det.

By Rev. Mr.

Repters Rev.

Heathcliff 15th Nov '12

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West News

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Western Morning News

7 NOV 1912

OSCAR WILDE : ART AND MORALITY. By Stuart Mason. (Frank Palmer. 5s. net.)—A little volume certain of welcome from the increasing Oscar Wilde cult. Mr. Mason in 1907 published all the letters and reviews on "The Picture of Dorian Gray" under the same title. Only a small number of copies were printed, and it has been out of print for some time. This is a new edition including fresh material and further correspondence, the bibliography has been brought up to date, and facsimilies of title-pages and of the original manuscripts have been added. "Dorian Gray" was Wilde's only novel and its appearance aroused great storm. One critic declared that with a subtle power it portrayed "the gilded paganism which had been staining these latter years of the Victorian epoch with horrors that carry us back to the worst incidents in the history of ancient Rome ; and in the tragic picture of Dorian Gray's life, given up to sensuous pleasure, with its mingled culture and corruption, Mr. Wilde has performed a service to his age." The mechanism of the story was hailed as even more ingenious than that of "Dr. Jekyll." Others, 'scenting veiled improprieties in Wilde's paradoxes, were shocked, denounced the novel for its esoteric prurience, and suggested that either the Treasury or Vigilance Society might take action. Robert Buchanan and so eminent a critic as Walter Pater, however, praised the work. Mr. Mason goes fully into the whole matter, and quotes the cross-examination of Wilde by Sir Edward Carson and his re-examination by Sir Edward Clarke in reference to the novel in the libel action the author brought against the Marquis of Queensberry, and also the reference to it in the trial which resulted in Wilde being sent to prison. The frontispiece is a portrait of Oscar Wilde, by "Oliver Paque," known to Plymothians as W. H. Pike.

SUNDAY TIMES, NOVEMBER 9, 1919.

TO THE EDITOR.

Sir,—Your correspondent, Rev. C. Poyntz Sanderson, may be assured that bullying and bad language by non-commissioned officers is not confined to the Brigade of Guards. I enlisted voluntarily in 1916, at the age of forty-three, in a "Public Schools" battalion of the Royal Fusiliers. I was put into a squad of recruits and drilled by a lance-sergeant of eighteen. One morning, failing to catch the word of command, owing to a high wind and the noisy practising of the regimental band, I continued marching instead of coming to the halt. "Why the 'ell don't you 'alt when I tell you to?" "Sorry, sergeant," I replied, "I didn't hear what you said." "Then get your ears cleaned, you b——y conscript!"

The commonest word of abuse, as every soldier knows, was "bastard," usually with an absolutely unprintable epithet prefixed.

London, N.W., Nov. 2.

C. S. M.

CLIQUE, January 22, 1921.

CORRESPONDENCE.

To the Editor of THE CLIQUE.

"FRERE SAUVAGE."

DEAR SIR.—"Frère Sauvage" was a pseudonym used by William Wilde (1852—1899), the elder son of Sir William Wilde. He was a journalist on the *Daily Telegraph* and is said to have compiled the official report of the Parnell Commission. His writings appeared also in the *World*, *Kottabos*, *Dramatic Review*, *Pan*, and other periodicals of the 'eighties; but nothing that he wrote is of any permanent value or interest, and he is remembered only as the elder brother of Oscar Wilde, the famous dramatist.

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December 4, 1920

THE OUTLOOK

OSCAR WILDE.

TO THE EDITOR OF "THE OUTLOOK."

SIR,—In his article under the above heading in THE OUTLOOK last week Mr. E. T. Raymond states that on the "very evening" of the day (May 25th, 1895) when Oscar Wilde was sentenced to two years' imprisonment "two theatres were full of people chuckling over jests of almost wicked brilliance which he had turned and re-turned," etc. Mr. Raymond is in error, for no play by Wilde was performed in London on that evening. "The Importance of Being Earnest" was withdrawn from the St. James's on May 8th, to be followed three days later by the production of Mr. Henry Arthur Jones's "Triumph of the Philistines." "An Ideal Husband" was withdrawn from the Theatre Royal, Haymarket, on April 6th (the day after Wilde's arrest, though this was only a coincidence), and was transferred to the Criterion a week later, being finally withdrawn on April 27th, exactly four weeks before Wilde's conviction.

Mr. Raymond also states that managers "played Wilde's plays, but they struck his name out of the bill." The only manager who acted in this way was the late Sir (then Mr.) George Alexander.

Mr. Raymond is probably in the happy position of being too young to remember the events of that particular "evening in the early summer of 1895," or he would not have written that "one line" on the newspaper placards referred to Wilde's sentence. I happen to possess some half-dozen posters of that period, and in each case the whole placard is devoted to Wilde's trial with the exception of a single line at the foot in small type bearing the legend "All the Winners," or "To-day's Racing."

Mr. Raymond concludes his interesting article by saying that "the real moral of Wilde's tragedy is not the obvious one," and suggests that Wilde should have had "some honest trade to begin with." The late W. E. Henley, in the *Scots Observer* as long ago as July 12th, 1890, gave Wilde the same advice in almost the same words when he recommended him to "take to tailoring (or some other decent trade)"; but if such advice had been followed, is it not possible that "the world would be the poorer" by the lack of comedies which, in spite of their being "rather monotonous in their brilliancy," are, as Mr. Raymond admits, "among the best in the language"?—Your obedient servant,
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TELEPHONE—CITY 4963.

For

Dur

32

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hobbies. Ryl. 8vo. 9½ X 6½, pp. 542, 5s. net
 Burn (G. F.).—First stage practical plane and
 solid geometry. 3rd edit., cr. 8vo. pp. 292, 2s.
 (Organized science ser.). CLIVE, Oct. 11
 Burr (Reginald C.).—The Song of the Shepherd
 King. 8vo. 8 X 5, pp. 104, 1s. net
 THYNNE, Nov. 11
 Caffyn (Kathleen).—"Iola".—The Fire-seeker.
 Cr. 8vo. 7½ X 4½, pp. 416, 6s. NASH, Nov. 11
 Caine (William).—Old enough to know better.
 Cr. 8vo. 7½ X 4½, pp. 320, 6s.
 GREENING, Nov. 11
 Caleb (C. C.).—Song divine: the Bhagavad-Gita.
 2s. 6d. net
 Nov. 11
 Calvert (Albert R.).—Cook's Handbk. for Spain.
 7s. 6d. net
 Nov. 11
 Cambridge University Calendar (The)—1911-12.
 Cr. 8vo. 9s. net
 CAMB. UNIV. PRESS, Nov. 11
 Cambridge University—Ordinances of the Uni-
 versity of Cambridge to 30 September 1911.
 Prepared (by the direction of the University
 the Senate) by the Registrar of the University
 of Cambridge. Demy 8vo. pp. 806, 7s. 6d.
 CAMB. UNIV. PRESS, Oct. 11
 Camron (Margaret).—The Pretender person.
 Cr. 8vo. 7½ X 5, pp. 394, 6s. HARPER, Nov. 11
 Canary Islands, Du Cane (F. and F.). 7s. 6d. net
 Nov. 11
 Cancer, Enzyme treatment of, Beard (J.). 7s. 6d.
 net
 Nov. 11
 Captain Curley's boy, Hornibrook (I.). 1s.
 Nov. 11
 Carey (Rosa N.).—Mollie's prince. 12mo. 7d. net
 HUTCHINSON, Nov. 11
 Garols: Ancient and Modern. Books 1 and 2.
 ca. 6d.
 MORGAN & S., Nov. 11

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 ings,
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 CIRCUS,

THE ABERDEEN UNIVERSITY RECORD
 RECORD.
 ABERDEEN UNIVERSITY WAR
 RECORD.
 For which a sum of £6,000 is needed.
 devoted to the College Athletic Ground Fund.
 once. The proceeds of the lecture will be
 lege Office, and application should be made at
 University College, London, or from the Col-
 Chemical and Physical Society (Miss Tookay),
 can be obtained from the Hon. Secretary,
 College. Tickets (price 5s. 9d., 3s., and 1s. 3d.)
 day, March 21, at 5.15 p.m., at University
 have consented to repeat the lecture on Mon-
 Garwood at University College, the professors
 delivered by Professors J. N. Collie and E. J.
 special reference to Mount Everest," recently
 the lecture on "Himalayan Exploration, with
 In view of the large demand for tickets for
 MOUNT EVEREST.
 all over the country.
 THE HILL IS TO BE SHOWN IN WEEKLY INSTALLMENTS

13, 1921
 The Aberdeen University Record of
 War Service will be published in the course
 of the summer by the University Press,
 Aberdeen, the editor being Miss M. D. Allan-
 dyce. The committee in charge are also pro-
 ceeding with the detailed plans for the memo-
 rial window by Mr. Douglas Strachan, and
 the oak panels, bearing the names of the
 fallen, which have been designed for the ante-
 chapel of the University, King's College. The
 Record will contain some 3,000 names and
 the brief biographies (mostly with portraits)
 of 337 who lost their lives. Towards the
 total estimated cost of between £9,000 and

For

B S Millard

Durrant's Press Cuttings,

St. ANDREW'S HOUSE,

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AND

3, ST. ANDREW STREET, HOLBORN CIRCUS,
E.C.

Publishers' Circular,

St. DUNSTAN'S HOUSE, FETTER LANE, E.C.

(Published by Sampson, Low, & Co.)

Cutting from issue dated.....18 Nov.....11

Letters to the Editor

We do not hold ourselves responsible for the opinions expressed by our correspondents.

Forged Letters of Oscar Wilde

DEAR SIR,—A few years ago you were good enough to insert a letter of mine dealing with pirated editions of Oscar Wilde's works. May I now through your columns draw the attention of booksellers and autograph dealers to the fact that there is on the market at the present time a large number of holograph letters purporting to have been written by Oscar Wilde during the last few years of his life? Though in many cases the forgeries are clumsily executed, in others they are sufficiently skilful to deceive anyone except an expert. A few months ago one was catalogued at Sotheby's and withdrawn at the last moment when attention was drawn to the fact that it was not genuine. Still more recently a batch of similar letters was rejected by the same auctioneers. All the forged letters which I have seen are apparently by the same hand. Most of them are headed *Ave des Beaux Arts*; a genuine letter of Wilde's at that period, if it bore any address at all, would have been written from the *Rue des Beaux Arts*. Many of the forged letters are illegible in parts: Wilde's writing, though undoubtedly it deteriorated towards the end of his life, is scarcely ever difficult for an educated person to decipher. The forged letters sometimes contain a sentence or two from a genuine letter—possibly from one which has been catalogued and quoted.

Though it may not be possible to bring home these forgeries to their originator, I hope this letter will put buyers on their guard and so put an end to the production of these forgeries.

I have examined dozens of letters written by Wilde at different periods of his life, and have carefully collated a great many of his literary manuscripts so that I can confidently decide what is genuine and what is forged. If any of your readers has in his possession any Oscar Wilde manuscript of the genuineness he is in doubt, I shall be happy to offer my services, free of charge, to decide the question for him.

I may add that I have seen also "presentation copies" of Wilde's books with forged inscriptions.

Your obedient servant,

STUART MASON,

6, Molyneux House,
Molyneux Street, W.

Nov. 9th.

SERVER, SUNDAY, MARCH 13, 1921

OSCAR WILDE AT HARVARD.

Sir,—Your reviewer of "Echoes of the 'Eighties" may rest assured that the story of Oscar Wilde and the "sixty young students from Harvard University, all wearing knee-breeches and black silk stockings, and each of them with a huge sunflower in his button-hole," is quite true. It was an enterprise of the Freshman class. I myself was present and saw them file in, each in the well-known conventionally languorous "stained glass attitude" then attributed to the "aesthete." It had been their intention to make their entrance after Wilde had begun his lecture, but, unfortunately, the lecturer had got wind of this and refused to appear until they were seated. He addressed some remarks specially to them, which I have long since forgotten, but I remember that they impressed me at the time as displaying unnecessary vexation. It was a joke well conceived and well carried out.

On another occasion within my own knowledge a kind of incongruous greatness was thrust upon Mr. Wilde, of which he presumably remained in happy ignorance. It happened by pure accident that I was in the same day Pullman with him travelling through New York State, while he was on his lecture tour. Wilde was in all his glory of knee-breeches, velvet, and hair descending to his shoulders. The train stopped for dinner at some station, where each of us left it for a short stroll on the platform, and I overheard a conversation between two railway porters anent this—to them—strange apparition.

"Say, Bill, who is that chap?" said the first.

The other assumed an air of unmeasured superiority.

"Him? Why, don't you know him? That's Buffalo Bill."

He was perfectly serious about it. To those who remember the style of coiffure affected by the late Colonel Cody this confusion of persons will be readily understandable.

Yours faithfully,

W. MUMFORD.

8, Ampton-street, W.C.1.

March 6, 1921.

Sir,—In a notice of "Echoes of the 'Eighties" your reviewer quotes the story of the sixty young students from Harvard University who attended Wilde's lecture "all wearing knee-breeches and black silk stockings, and each of them with a huge sunflower in his buttonhole." But the point of the story is that on that particular evening Wilde appeared on the platform in conventional evening dress, and the laughter was therefore turned against those who hoped to "guy" the lecturer.

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STUART MASON.

116
O Wilde
TELEPHONE—CITY 4963.

For

Durrant's Press Cuttings,
St. ANDREW'S HOUSE,
32 TO 34, HOLBORN VIADUCT,
AND
3, ST. ANDREW STREET, HOLBORN CIRCUS,
E.C.

Bookman.

27, PATERNOSTER ROW, E.C.

(Messrs. Hodder & Stoughton, Publishers.)

Cutting from issue dated X mas 1912

OSCAR WILDE.
ART AND

From The Old Colleges
(Batsford).



TELEPHONE—CITY 4963

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E.C.

The Nottingham Guardian.

SOUTH SHERWOOD STREET, NOTTINGHAM.

(Thomas Foreman & Sons, Publishers.)

Cutting from issue dated Apr 29 1912

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TELEPHONE—CITY 4963

For

G. Wilde

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AND

3, ST. ANDREW STREET, HOLBORN CIRCUS,
E.C.

The "Nation,"

14, Henrietta Street, Covent Garden W.C.

(The Speaker Publishing Co., Ltd.)

Cutting from issue dated.....*5 Apr*.....191³

* * *
Two new volumes are shortly to be added to the series of "Dictionaries of Famous Authors," published by Messrs. Routledge and Kegan Paul. One is "A Dictionary of Romance and the Romantic Writers," by Mr. Lewis Spence, and the other "A Dictionary of the Works of Oscar Wilde," by Mr. Stuart Mason, who has already compiled a bibliography of Wilde's writings.
* * *

TELEPHONE—CITY 4962.

For

O. Wilde

112

Durrant's Press Cuttings,

St. ANDREW'S HOUSE,

32 TO 34, HOLBORN VIADUCT,

AND

3, ST. ANDREW STREET, HOLBORN CIRCUS,
E.C.

Cutting from the *Theatrical*

Date *25 October 1912*

Address of Journal

OSCAR WILDE: ART AND MORALITY. By Stuart Mason. (Frank Palmer. 5s. net.)

This "Record of the discussion which followed the publication of 'Dorian Gray'" (the novel whose whole idea was, to use Wilde's own description, borrowed from Shakespeare's Sonnets) is something more and something less than it purports to be; for added to the discussion is a bibliography so complete as to impress one with the triviality of bibliographies in relation to the work of an artist. Who desires to know that Lord Henry, in the original version of the story, said "I am all expectation, Basil," on page eight, but omitted to make the remark in the revised edition? or that Mr. Hichens refers to the book on pages fifty-eight and fifty-nine of "The Green Carnation"? The discussion itself is of some interest, but could have been wisely compressed into a brochure of the more

important newspaper reviews, and Oscar Wilde's replies.
* * *

For

B. J. Dillard

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Durrant's Press Cuttings,

St. ANDREW'S HOUSE,

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AND

3, ST. ANDREW STREET, HOLBORN CIRCUS,
E.C.

Cutting from the *Theatrical*

Date *25 October 1912*

Address of Journal

OSCAR WILDE: ART AND MORALITY. By Stuart
Mason. (Frank Palmer. 5s. net.)

This "Record of the discussion which followed the publication of 'Dorian Gray'" (the novel whose whole idea was, to use Wilde's own description, borrowed from Shakespeare's Sonnets) is something more and something less than it purports to be; for added to the discussion is a bibliography so complete as to impress one with the triviality of bibliographies in relation to the work of an artist. Who desires to know that Lord Henry, in the original version of the story, said "I am all expectation, Basil," on page eight, but omitted to make the remark in the revised edition? or that Mr. Hichens refers to the book on pages fifty-eight and fifty-nine of "The Green Carnation"? The discussion itself is of some interest, but could have been wisely compressed into a brochure of the more

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Cutting from *Literary Supplement*
TIMES (Daily),

Printing House Square, EC

Dated *Apr 9* 1914

Mr. Werner Laurie hopes to have ready next month the long-announced "Bibliography of Oscar Wilde," by Stuart Mason, to which Mr. Ronald Ross has contributed an introductory note. The work includes a complete list of Wilde's anonymous contributions to the Press, several of which are now reprinted for the first time. It contains also the unpublished scenario of the lost play, *The Cardinal of Avignon*, and the suppressed dedication to "The Ballad of Reading Gaol." Among the illustrations are facsimiles of title-pages, original manuscripts, and unpublished cartoons of Aubrey Beardsley and Max Beerbohm.

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For

O Wilde

Durrant's Press Cuttings,

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Athenæum.

BREAM'S BUILDINGS, CHANCERY LANE, E.C.

(Published by John. C. Francis.)

Cutting from issue dated *21 Feb 1914*

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MARCH 22, 1913.]

THE TABLET.

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SIR,—Your reference on p. 348 to Oscar Wilde's reception into the Church prompts me to ask if any of your readers can corroborate the following statements made by the late Father L. C. Prideaux Fox, C.M.I., who published a series of articles, under the heading of "People I have Met," in an American periodical called *Donahoe's Magazine* in 1905. In the April number for that year is a portrait of Lady Wilde, beneath which is printed, "Whose son, Oscar, I baptized." In the following number—May, 1905—Father Fox gave further particulars:—

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Father Fox died shortly after these articles appeared. The late Father Matthew Russell, S.J., told me last year that he made inquiries at Glencree, but could get no confirmation of the story, and that it struck him that "the old priest was sometimes drawing on his imagination."

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Catholic Discharged Female Prisoners' Aid Society.—The annual meeting of the Catholic Discharged Female Prisoners' Aid Society was held last week at 9, Henrietta Street, Dublin. The Very Rev. J. E. Flynn, C.M., was in the chair, and there was a large attendance of subscribers. The Report showed a considerable increase in the good work. Three years ago the Society had but one large house, and for inmates only; now it has a second house, which is used also for non-resident and intermittent workers, who receive paid employment, food and clothing there; a fine new laundry, with electric motive power, has been built in the grounds of No. 9, at a cost of £1,362, on the plans of Mr. Joseph Geoghegan, C.E. Many poor girls and women who have never been in prison, but whose circumstances exposed them to danger, have been engaged as assistants. Another house has just been acquired by the Sisters for the purpose of a Night Refuge for Women. The Report was adopted on the motion of the Rev. John Carr, C.M., who referred to the great development of the Society's work. The Very Rev. Chairman laid stress on the protection afforded by the institution to the menaced faith of the poor. In proposing the re-election of the President (Count Plunkett) and the Committee, which was adopted, the Rev. Father O'Keefe, S.J., spoke eloquently of the unhappy condition from which the poor girls discharged from prison were rescued by the Sisters of Charity of St. Vincent de Paul. The Rev. John Grimley, P.P., was moved to the second chair. Count Plunkett, in proposing a vote of thanks to Father Flynn, said that it might be a dangerous thing if the girls in the Home were treated with rigour, but the Sisters made them forget the stamp of the prison, took them into their confidence, encouraged them to develop a feeling of self-respect, and prepared them to take employment and find their place in the world outside. The Sisters remained the friends of these girls, and received them again in the Home while they were looking for fresh situations. Father Grimley an-

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