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Vol. **11**

20 *Diurnal Review January 1905*

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Cotter made a successful Cecil Graham, Mr. Clifford Bown as Lord Augustus Lorton, and Messrs. Sanders, Tassing and Peachey likewise performed well. Turning to the ladies, Miss Florence Hamer admirably sustained the character of Mrs. Erlynne, the adventuress, mother of Lady Windermere. She gave a clever portrayal of the part and always carried the audience with her. The role of Lady Windermere was enacted by Miss Violet Vorley, who has every reason to be proud of a very noteworthy performance. Miss Corsbie was the Duchess, and Miss Helen Grenville Lady Agatha Carlisle. Miss Lilian Lloyds and Miss Russell-Spiers ably sustained minor parts, and Miss Violet Luddington made an exceedingly graceful Lady Plumdale.

...he went about dressed in a bottle green coat with a waist up to his shoulders. When he entered a restaurant people threw things at him. When he drove in the evening to deliver his lectures the windows of his carriage were broken, until a policeman rode on each side of it. Far from objecting to all this, it filled him with delighted complacency. "Insult me, throw mud at me, but only look at me!" seemed to be his creed." Though this is all very unsympathetic it was considered to represent a mood with some faithfulness. Another extract from the same writer throws a sidelight on the aesthetic craze: "I remember, in the early days of the cult of aestheticism, hearing someone ask him how a man of his undoubted capacity could make such a fool of himself. He gave this explanation. He had written, he said, a book of poems, and he believed in their excellence. In vain he went from publisher to publisher asking them to bring them out; no one would even read them, for he was unknown. 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The first two are taken from the issue of February 12, 1881, and they were headed "Maudie on the choice of a Profession," and "Beauty 'Not' at Home." Nearly six pages are taken up with the titles of the articles, the last one as recently as January 3, 1906, called "Our Boxing Office." R. H. Sherard's "Twenty Years in Paris," though April 13, 1895, marked the close of the references to Wilde's remarkable career. Several amusing extracts are also quoted. It was when Wilde turned his powers in the direction of the stage that he achieved the most success. It was swift and brilliant, and the public did not fail to realise that he was a man of extraordinary genius. His first effort was "Lady Windermere's Fan," which was produced by Mr. George Alexander at the St. James's Theatre in the spring of 1892. "It created," says the author, "an unprecedented furor among all ranks of the play-going public, and placed the author at once upon a pedestal in the Valhalla of the Drama, not on account of the plot, which was frankly somewhat 'vieux jeu,' nor yet upon any striking originality in the types of the personages who were to unravel it, but upon the sparkle of the dialogue, the brilliancy of the epigrams—a condition of things to which the English stage had hitherto been entirely unaccustomed. The author was acclaimed as a playwright who had at last succeeded in clothing stagecraft with the vesture of literature, and with happy phrase and nimble paradox delighted the minds of his audience." We have lately seen a revival of "Lady Windermere's Fan," and there is no getting away from the fact that the metropolitan stage just now sadly wants a new playwright. Managers are falling back upon revivals, and two have made a reappearance only this week in London, so that it is quite likely we shall see yet more of the works of Oscar Wilde, who, it must not be forgotten, never in his life wrote a line that was immoral or impure, and that, in short, as the author says, the criminal side of him was only a part of his complex nature, horribly disastrous for himself and his personal life, but absolutely without influence upon his work. At the time of his downfall an extract is worth quoting. "Figuratively speaking but yesterday Oscar Wilde was the man of the hour, and to him, and him alone, we looked for our wit, our epigrams, and our learned and interesting plays. But what a change! To-day, Oscar Wilde, the wit, the epicure, is gone from his world, and is languishing in a dreary cell in Holloway Prison. In short, Mr. Wilde, in a moment of weak-headedness, walked over the side of the mountain of fame, and fell headlong from its height to the morass below, to lie forgotten, neglected and abused." The work contains much that is new. It is divided into seven parts, concluding with the "De Profundis," and is full of widely interesting extracts and incidents that help to throw an entirely different light to the generally accepted one of the life of this extraordinary and brilliant personage. It is printed in large clear type, on stout paper, neatly bound, and is a work that should command a

sorated by ... his full name Mr. Sinclair  
Cotter made a successful Cecil Graham. Mr.  
Clifford Bown as Lord Augustus Lorton, and  
Messrs. Sanders, Tassing and Peachey likewise  
performed well. Turning to the ladies, Miss  
Florence Hamer admirably sustained the char-  
acter of Mrs. Erlynne, the adventuress, mother of  
Lady Windernere. She gave a clever portrayal  
of the part and always carried the audience with  
her. The role of Lady Windermere was enacted  
by Miss Violet Vorley, who has every reason to  
be proud of a very praiseworthy performance.  
Miss Corsbie was the Duchess, and Miss Helen,  
Grenville Lady Agatha Carlisle. Miss Lilian  
Lloyds and Miss Russell-Spiers ably sustained  
minor parts, and Miss Violet Luddington made  
an exceedingly graceful Lady Plimdale.

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Jan. 4. 1906  
**Musical Standard.**

**Strauss' "Salome" in the Concert-Room.**

Many months ago we suggested a concert-room performance in London of Richard Strauss' "Salome," seeing that an operatic performance was impossible and we are glad to be able to say that the composer has been engaged by the directors of the Queen's Hall Orchestra to conduct the greater portion of his music-drama, "Salome," at Queen's Hall, on Thursday evening, March 19. The work in question is dedicated to Sir Edgar Speyer, chairman of the Queen's Hall Orchestra, and the excerpts which will be performed for the first time here under the composer's direction are the scene between Salome and Jochanaan, the Dance of Salome, and the final scene. The "Dance of the Veils" was first heard in England at Queen's Hall on November 22, when it was played by the New Symphony Orchestra, under the direction of Fritz Cassirer. The scoring is particularly full, as in addition to the usual strings, the following fifty instruments are employed: 3 flutes; 1 piccolo; 2 oboes; 1 cor anglais; 1 heckelphone; a bass oboe in C; 2 clarinets in A; 2 clarinets in B; 1 E flat clarinet; 1 bass clarinet; 3 bassoons; 1 contra-bassoon; 6 horns; 4 trumpets; 4 trombones; 1 bass tuba; 4 tympani (2 players); 1 bass drum; 1 side drum; 1 gong; 1 cymbals; 1 tambourine; 1 triangle; 1 castenets; 1 glockenspiel; 1 Zyllophone; 1 celesta; 2 harps; 1 organ. By the way, the Vienna "Neue Freie Presse" learns from Berlin that Dr. Richard Strauss has as good as finished his new Opera, "Electra." The first performance will be given next autumn at the Court Opera, at Dresden, where, it will be remembered, his "Salome" was first staged. Dr. Strauss has taken Hugo von Hoffmannsthal's "Electra" and as he did with Wilde's drama, has, with the exception of a few changes and cuts, set the whole to music.

**Dundee Advertiser. Jan. 6. 1908**

The cult of Oscar Wilde, from a musical point of view, has been rampant in Germany for some time past, and has now reached Britain. The drama "Salome," it will be remembered, was rejected by Sarah Bernhardt in the lifetime of the author; and quite recently was prohibited in New York. It is now announced that the directors of the Queen's Hall Orchestra have engaged Dr Richard Strauss to conduct the greater portion of his music-drama "Salome" on Thursday, 19th March. There will be given the scene between Salome and Jochanaan, the Dance of Salome, and the final scene of Salome.

**Morning Leader. Jan. 6.**

**"THE MYSTERY OF EDWIN DROOD."**

Although lacking in development and steady growth of interest, and burdened with many tedious patches, the play gives Mr Tree an opportunity of displaying his special gifts, which may secure its success with the public. There was much applause during the evening, especially, as already noted, after the second act; and if a few dissentient voices made themselves heard at the finish the general verdict seemed favorable. Made up somewhat after Oscar Wilde, Mr Tree very cleverly suggested the struggle between the good and evil in the man, one might almost style it a case of dual personality. The sinister mesmeric influence he exerted upon Ro-a was well shown; his tour de force in the dream scene has been already commented upon; but perhaps his finest effort was in the third act in the scene with Grewgious. There was subtlety in this; in the concealment of dread, in the attempt to appear undisturbed. And, of course, the confession and death afforded him obvious opportunities, of which he made the most.

A One-Part Play.

**Tribune, Jan. 7.**

"Discoveries." A volume of Essays by William Butler Yeats. Dun Emer Press, Dundrum. 4to. pp. iv., 43. 7s. 6d. net. 200 copies printed.

**THE AUTHOR'S ATTITUDE.**

Then follow the confidences of a lyrical poet whose voice of old often reached us as from the inside of an elfin hill, but who has half emerged, has moved towards the acted drama, has, indeed, written and rewritten such dramas, but still has never made such dramas as those that now he dreams of making. It has yet to be seen if Mr. Yeats has inventive skill answering to the stride that he has taken critically. Time must show if he will make good his "discoveries" in practice. Drama of the sort that he means implies a power, not in him very apparent, of entering into other natures; but, failing drama, we should be well content with a new kind of song or elegy, not so far away and solitary as heretofore, but fuller of that touch of actual life, of intelligible passion, and of tenderness rooted in human ties which his earliest verses and snatches, or the best of them, disclosed. Meantime, the working of Mr. Yeats's thought has itself some of the creative worth which, as Wilde showed in his finest essay, inheres in all living criticism.

**M.A.P., Jan. 11. 1908**

**Some More.**

MR. HUBERT HENRY DAVIES has given us the prize success of 1907. His comedy at the Criterion, *The Mollusc*, has appealed to everybody—because everybody is a mollusc, and everybody secretly prefers his own portrait to anyone else's. Miss Mary Moore has never done anything better (has never had anything better to do) than her Mrs. Baxter, the expert in molluscry; indeed, she and her part are so excellent that one loses sight of the fact, during the entire performance of the play, that Sir Charles Wyndham is only moderately well provided for in Tom Kemp. The comedy was produced in October, 1907. If it is not still at the Criterion in October, 1908, it will be because there are not so many people in the world as statistics boast about. Mr. Beerbohm Tree made some interesting experiments at His Majesty's. He revived Outram Tristram's Russian political drama, *The Red Lamp*, and Oscar Wilde's clever comedy, *A Woman of No Importance*;

**Tribune, Jan. 15.**

**MODERN PROSE.**

In "Nineteenth Century Prose" (Methuen and Co., 6s.) Mrs. Laurence Binyon has made a selection from all the leading prose-writers of the last century. The extracts have been chosen with considerable care, and there is a fine catholicity of range. The great classics of the nineteenth century are represented by such names as Lamb, Macaulay, Carlyle, Walter Scott, and De Quincey. Dickens, Thackeray, George Eliot, and Trollope are representative of mid-Victorian fiction. Newman stands as the typical exponent of the great Catholic movement, while Liberal theology claims such names as F. W. Robertson and Benjamin Jowett. Among the moderns we have Oscar Wilde, Lionel Johnson, Mr. Santayana, and Mr. Rudyard Kipling. Mrs. Binyon, in a graceful and luminous introductory chapter, discusses modern prose and the various influences which have moulded it during the nineteenth century.

**"Times" Literary Supplement.**

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[Modernism is not here in its theological sense. The book, some of which has appeared in the *Contemporary Review*, the *Daily News*, and the *Nation (Speaker)*, is an attempt to estimate how far the true spirit of romance is alive in our literature and the influences—the scientific spirit, the decadent spirit, and so on—which tend to counteract it. The authors mainly discussed are Dr. Maudsley, Haeckel, Sir Oliver Lodge, and Mr. Blatchford; Mr. Thomas Hardy, as Pessimist; the "Decadents"—Oscar Wilde,

**Morning Post, Jan. 16.**

**ST. JAMES'S THEATRE MATINÉE.**

Mr. George Alexander announces that he will give a special matinée at the St. James's Theatre on Friday, the 31st inst., in aid of the Provision of Meals for Children Fund, which will benefit to the extent of the gross receipts, no deductions being made. All concerned in the matinée, including the orchestra and the staff of the theatre, have given their services for the performance, and the selections from the modern plays are to be given by permission of their several authors or of their representatives. The programme includes the third act of "*Lady Windermere's Fan*,"

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Jan. 4. 1906

# Musical Standard.

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Jan. 6. 1908

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Jan. 6.

"THE MYSTERY OF  
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A One-Part Play.

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# Morning Post,

Jan:  
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# "Times" Literary Supplement.

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284 pp. Lane. 7s. 6d. n.

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# Manchester Guardian,

OSCAR WILDE. By L. C. Ingleby. London: T. W. Laurie. Pp. viii. 400. 12s. 6d. net.

It is not many months since we noticed in these columns the substantial Life of Wilde by his friend Mr. Sherard. It says much either for the public interest in him or for the publisher's enterprise that another Life no less substantial by another friend has been issued after so short an interval by the same firm. We cannot say that Mr. Ingleby's work shows any advance upon Mr. Sherard's in critical temper, while in literary quality it falls rather signally behind it. What it offers beyond the earlier work is chiefly a rather detailed summary and discussion of Wilde's writings, especially of the plays, several of them unknown to English audiences. A smaller volume with less diffuse comments would probably have better served the purpose of popularisation. After being unduly disparaged, Wilde is now in danger of suffering from injudicious vindication. There was poetry in him and there was wit, but neither in such measure as to sustain indiscriminate eulogy, or, we may add, to justify extravagant comparisons. We hold no brief for Mr. Bernard Shaw, but surely an assertion like that which closes one of Mr. Ingleby's chapters, to the effect that to compare "the blatant nonsense that he [Mr. Shaw] foists on a credulous public as wit with the coruscating *bon mots* of his dead compatriot" is like comparing "the fountains in Trafalgar Square to Niagara," must be called equally unjust and inept. Wilde cared far more for beauty, and had a finer instinct for it; in literary charm he is accordingly much richer. But his voluptuous and sensuous effects are rarely without an insidious taint, an indefinable aroma of corruption and decay; while Shaw's wit, making sport like an impish breeze with all our settled traditions, seems the very spirit of eternally vivacious and eternally incorrigible youth. An excellent portrait of Wilde is prefixed to the volume.

C. H. H.

Jan: 16.

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Jan: 25: 1908.

# Liverpool Daily Courier Lady's Pictorial.

Regarded as an attempt to restore Wilde to the high position which public opinion has forced him temporarily to abdicate, Mr Leonard Creswell Ingleby's "Oscar Wilde" (T. Werner Laurie, 12s. 6d. net) is too feverish to be accounted of much value; but as a descriptive catalogue of Wilde's work it has a certain practical utility. Mr. Ingleby is incurably extravagant and defiant, is far too fond of the easy parlour-game of sneering at the Philistines, and, as a critic of literature, is therefore practically negligible ("Were one to take the works of Gyp, Gilbert, Henri Lavedan, and Sheridan and roll them into one," he says of "The Importance of Being Earnest," "one could not even then obtain the essence of sparkling comedy that animates the play;" it is a characteristic foolishness.) But the enthusiasm that spoils him as a critic has made him go carefully through all Wilde's writings and copy out any number of illustrative passages; and his book wins accordingly a secondary value. We wish that its failure to win a first would teach any more of the young Hotspurs who may be meditating opera on the same subject that this particular battle will never be carried through successfully until reason is used instead of rhetoric, cold precision instead of turgid passion. When Professor Churton Collins writes a solemn essay about Wilde, "les epicier" will begin to believe in him. But not an instant before.

In aid of the Hospital for Women, Soho-square, successful performances of *The Importance of Being Earnest* were given at Queens Gate Hall, on two evenings recently,

by the Merrie Andrews Dramatic Society. Generally speaking, the brilliant comedy was played excellently, and most of the performers delivered with the proper point the witty and paradoxical epigrams in which the author has been so imitated so often, and with little success. Mr. T. Wingfield Heale, besides acting as business manager of the enterprise, played with the right amount of seriousness and gravity as the supposed John Worthing, who turns out to be really called Ernest, and to be the elder brother of Algernon Moncrieff, a rôle embodied with mercurial high spirits and a most hearty laugh by Mr. Graham Colmer. The scenes between the creator of the fictitious Ernest and the inventor of the equally imaginary Bunbury went especially well. Miss Elsie Goulding was a very charming, elegant, and nicely-spoken Gwendoline Fairfax; Miss Peggy Ledward made a bright, lively, and girlishly impulsive Cecily Cardew; and Miss Gwendolen Stedman was most lady-like and distinguished of manner and tone as Lady Bracknell, although her facial make-up had been performed unskillfully. Miss Hughes represented Miss Prism with becoming sedateness; but Mr. Kirk Stedman rather overplayed the part of Canon Chumble, the conventional mannerisms of the stage cleric being exaggerated almost to the maximum. Mr. George Hughes gave a very neat and clever sketch of Algernon's meek and accommodating man-servant Fane, and the cast was completed by Mr. Kenneth Ledward in a minor part. Mr. H. B. Tucker had arranged a capital little band, under the direction of Mr. Hal Hill, who had composed an effective overture specially for these representations. *The Importance of Being Earnest* was adequately staged, and Miss Snell had designed cleverly the cover of the programme, representing a Merrie Andrew with cap and bells.

# Ladies' Field, Jan: 10, 1907

In appearance Mr. Tree was strangely arresting, reminding one, with his dark locks and pallid face, in which the eyes alone betrayed the volcano burning within, of Alfred de Musset or of Oscar Wilde in his zenith. Even his Svengali is scarcely more effective than this study of a cultured, artistic passion-ridden man.

Jan: 29.

# Manchester Guardian

THE QUEEN'S FRIEND, by Hélène Vacaresco (T. Werner Laurie, pp. 336), is a lively account of what may be expected to happen when a young Roumanian lady marries an Englishman. Maana Albo might have done very much worse, as the phrase goes, than the Earl of Deepdale, who, we are convinced, was quite the gentleman, careful about sinking into oblivion instead of merely falling asleep, and particular even when he was tired to death about dashing into his evening clothes. The study of Roumanian manners is not very severe. The characters quote Marcel Prévost, discuss Madame le Bary's dresses, and chatter of Madame Bartet, Oscar Wilde, and Rodin with the same easy glibness and pleasant air of culture to which we are quite accustomed in England.

Jan: 28

# Manchester Courier.

We are indebted to Mr. Arthur L. Humphreys, London, for three dainty volumes of interesting matter beautifully printed on hand-made paper, published at 3s. 6d. net each, eminently suited for Christmas presents. "The Young Lady's Chesterfield," by Sir George Saville, is a reprint of "The Lady's New Year's Gift," first published in 1688. "The Soul of Man," by Oscar Wilde, is taken from the "Fortnightly Review."

# Huddersfield Examiner: Jan. 29

The no less gifted German composer, Richard Strauss, had acquired all the amazing technique of Beethoven and Wagner, and put something of his own on top of all. Lately he had rushed rather to the extravagant and bizarre; but he had written many works which would last on account of their sheer beauty. He had been ill advised in allying his superb art to such undeserving opera subjects as Wilde's "Salome," and it was exceedingly difficult to imagine the composer of the Eastern dance (which was one of the examples), with its extravagances and ugly vulgar realisms, as the producer of the lovely song, "All Souls' Day."

# Nation. Jan. 11 '08.

Mr. Tree indeed seems to have been stimulated by Irving's rendering of the dream in "The Bells" as he enacts (in trance) the murder and burial of Edwin Drood. But he employs nothing like the same range of intellectual and physical forces. He has a fine presence, his voice is capable both of depth and of softness, and his make-up closely suggests Dickens's picture of John Jasper, though in the first act it also accidentally recalls the late Mr. Wilde.

# Newcastle Journal Jan. 18.

Mr Arthur L. Humphreys, Piccadilly, is the publisher of very elegant little editions of "The Young Lady's Chesterfield" and Wilde's "Soul of Man." Wilde, in his "Soul of Man" gives a considerable amount of sound literary criticism. The books are issued at three shillings and sixpence net.

# Daily Mail. Jan: 23. 1907

There is to be a special matinee at the St. James's Theatre on Friday, January 31, in aid of the Provision of Meals for Children Fund, when a number of well-known people in the dramatic world have promised their assistance. Among the items on the programme will be scenes from "Lady Windermere's Fan," "The School for Scandal," "The Mollusc," "The Van Dyck," and "The Thief." Among those assisting in the foregoing will be Miss Marion Terry, Miss Lilian Braithwaite, Mr. Eric Lewis, Mr. Cyril Maude and Miss Winifred Emery, Sir Charles Wyndham and Miss Mary Moore, Mr. Beerbohm Tree, Mr. George Alexander and Miss Irene Vanbrugh, as well as a number of others.

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T. W. Laurie. Pp. viii. 400. 12s. 6d. net.

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artistic passion

Jan: 18.

Jan: 24

# Liverpool Daily Courier

Regarded as an attempt to restore Wilde to the high position which public opinion has forced him temporarily to abdicate, Mr Leonard Creswell Ingleby's "Oscar Wilde" (T. Werner Laurie: 12s. 6d. net) is too feverish to be accounted of much value; but as a descriptive catalogue of Wilde's work it has a certain practical utility. Mr. Ingleby is incurably extravagant and defiant, is far too fond of the easy parlour-game of sneering at the Philistines, and, as a critic of literature, is therefore practically negligible ("Were one to take the works of Gyp, Gilbert, Henri Lavedan, and Sheridan and roll them into one," he says of "The Importance of Being Earnest," "one could not even then obtain the essence of sparkling comedy that animates the play:" it is a characteristic foolishness.) But the enthusiasm that spoils him as a critic has made him go carefully through all Wilde's writings and copy out any number of illustrative passages; and his book wins accordingly a secondary value. We wish that its failure to win a first would teach any more of the young Hotspurs who may be meditating opera on the same subject that this particular battle will never be carried through successfully until reason is used instead of rhetoric, cold precision instead of turgid passion. When Professor Churton Collins writes of Wilde, "les epicier" will begin to believe in him. But not an instant before.

In aid of the performances of given at Queen

by the Merrie speaking, the and most of t point the witty a has been so imit T. Wingfield Ha the enterprise, p and gravity as t to be really call Algernon Moncri spirits and a mos scenes between t inventor of the e well. Miss Elsie nicely-spoken Gv made a bright, liv and Miss Gwend tinguished of mar her facial make- Hughes represent but Mr. Kirk Canon Chamble, cleric being exag George Hughes g non's meek and cast was comple part. Mr. H. B. under the directi effective overture *Importance of I* Miss Snell had d

Jan: 25: 1908.

# Courier Lady's Pictorial.

IN aid of the Hospital for Women, Soho-square, successful performances of *The Importance of Being Earnest* were given at Queens Gate Hall, on two evenings recently,

by the Merrie Andrews Dramatic Society. Generally speaking, the brilliant comedy was played excellently, and most of the performers delivered with the proper point the witty and paradoxical epigrams in which the author has been so imitated so often, and with little success. Mr. T. Wingfield Heale, besides acting as business manager of the enterprise, played with the right amount of seriousness and gravity as the supposed John Worthing, who turns out to be really called Ernest, and to be the elder brother of Algernon Moncrieff, a rôle embodied with mercurial high spirits and a most hearty laugh by Mr. Graham Colmer. The scenes between the creator of the fictitious Ernest and the inventor of the equally imaginary Bunbury went especially well. Miss Elsie Goulding was a very charming, elegant, and nicely-spoken Gwendoline Fairfax; Miss Peggy Ledward made a bright, lively, and girlishly impulsive Cecily Cardew; and Miss Gwendolen Stedman was most lady-like and distinguished of manner and tone as Lady Bracknell, although her facial make-up had been performed unskillfully. Miss Hughes represented Miss Prism with becoming sedateness; but Mr. Kirk Stedman rather overplayed the part of Canon Chamble, the conventional mannerisms of the stage cleric being exaggerated almost to the maximum. Mr. George Hughes gave a very neat and clever sketch of Algernon's meek and accommodating man-servant Fane, and the cast was completed by Mr. Kenneth Ledward in a minor part. Mr. H. B. Tucker had arranged a capital little band, under the direction of Mr. Hal Hill, who had composed an effective overture specially for these representations. *The Importance of Being Earnest* was admirably staged, and Miss Snell had designed cleverly the cover of the programme, representing a Merrie Andrew with cap and bells.

Miss Shell had designed cleverly  
representing a Merrie Andrew v

Ladies' Field, Jan: 10, 1907

In appearance Mr. Tree was strangely arresting, reminding one, with his dark locks and pallid face, in which the eyes alone betrayed the volcano burning within of Alfred de Musset or of Oscar Wilde in his zenith. Even his Svengali is scarcely more effective than this study of a cultured, artistic passion-ridden man.

2019-03-18  
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Jan: 29.

Nation.

Jan. 11 '08.

Mr. Tree indeed seems to have been stimulated by Irving's rendering of the dream in "The Bells" as he enacts (in trance) the murder and burial of Edwin Drood. But he employs nothing like the same range of intellectual and physical forces. He has a fine presence, his voice is capable both of depth and of softness, his manner of speaking closely suggests Dickens's picture of John Jasper, though in the first act it also accidentally recalls the late Mr. Wilde.

# Newcastle Journal

Jan. 18.

Mr Arthur L. Humphreys, Piccadilly, is the publisher of very elegant little editions of "The Young Lady's Chesterfield" and Wilde's "Soul of Man."

Wilde, in his "Soul of Man" gives some of the best literary criticism. The books are issued at three shillings and sixpence net.

Open Access Women's University Library

Jan.

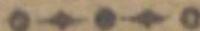
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# Daily Mail.

Jan: 23. 1907

There is to be a special matinée at the St. James's Theatre on Friday, January 31, in aid of the Provision of Meals for Children Fund, when a number of well-known people in the dramatic world have promised their assistance. Among the items on the programme will be scenes from "Lady Windermere's Fan," "The School for Scandal," "The Mollusc," "The Van Dyck," and "The Thief." Among those assisting in the foregoing will be Miss Marion Terry, Miss Lilian Braithwaite, Mr. Eric Lewis, Mr. Cyril Maude and Miss Winifred Emery, Sir Charles Wyndham and Miss Mary Moore, Mr. Beerbohm, Mr. M. Anderson and Miss Irene Vanbrugh, as well as a number of others.

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Jan: 29.

# Manchester Guardian

THE QUEEN'S FRIEND, by Hélène Vacaresco (T. Werner Laurie, pp. 336), is a lively account of what may be expected to happen when a young Roumanian lady marries an Englishman. Maana Albo might have done very much worse, as the phrase goes, than the Earl of Deepdale, who, we are convinced, was quite the gentleman, careful about sinking into oblivion instead of merely falling asleep, and particular even when he was tired to death about dashing into his evening clothes. The study of Roumanian manners is not very severe. The characters quote Marcel Prévost, discuss Madame le Bargy's dresses, and chatter of Madame Bartet, Oscar Wilde, and Rodin with the same easy glibness and pleasant air of culture to which we are quite accustomed in England.

ness and pleasant air of culture to which  
are quite accustomed in England.

Jan: 28

## Manchester Courier.

We are indebted to Mr. Arthur L. Humphreys, London, for three dainty volumes of interesting matter beautifully printed on hand-made paper, published at 3s. 6d. net each, eminently suited for Christmas presents. "The Young Lady's Chesterfield," by Sir George Saville, is a reprint of "The Lady's New Year's Gift," first published in 1688. "The Soul of Man," by Oscar Wilde, is taken from the "Fortnightly Review."

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Huddon's Examiner: Jan. 29

The no less gifted German composer, Richard Strauss, had acquired all the amazing technique of Beethoven and Wagner, and put something of his own on top of all. Lately he had rushed rather to the extravagant and bizarre; but he had written many works which would last on account of their sheer beauty. He had been ill advised in allying his superb art to such undeserving opera subjects as Wilde's "Salome," and it was exceedingly difficult to find a composer of the Eastern dance (which was one of the examples), with its extravagances and ugly vulgar realisms, as the producer of the lovely song, "All Souls' Day."

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# Western Morning News.

OSCAR WILDE. By Leonard Cresswell Ingleby. (12s. 6d. net. T. Werner Laurie, Clifford's Inn.)—The shadow which darkened the closing years of the life of this unhappy man but clever writer is so far beginning to be forgotten that his works are coming to be considered, as in future they ought to be, on their literary and dramatic merits, independently of the personal character of their author. This is as it should be, for if personal character were to be made the test of literary greatness, it might happen that a Tupper would be preferred to Shakespeare, and certainly to either Marlowe or Byron. Mr. Ingleby, however, is not content to assert Wilde's claims to literary recognition, but he also attempts, so far as possible, to rehabilitate him as a man. This is an unnecessary effort of hero worship, but hero worship is in truth the keynote of Mr. Ingleby's volume. Wilde was undoubtedly a very clever, in some respects a brilliant, man, but he was not a great dramatist, his plays—especially "Lady Windermere's Fan," which Mr. Ingleby holds to be his masterpiece—being sadly lacking in action and stage craft, their paucity in which is not sufficiently atoned for by their rather strained epigrammatic smartness. There is much in Mr. Ingleby's volume, however, that is well worth reading, for admirer though he is of the unfortunate leader of the aesthetic cult, he does not hesitate to point out many of the extravagancies and errors which mark his pronouncements on the relations of art to the realities of life. The book, however, is too long for its subject, and would have gained much by judicious compression.

## Tribune. Jan: 28, 1908

"Modernism and Romance." By R. A. Scott-James. London: John Lane, The Bodley Head. 7s. 6d. net.

Other writers without the large soul of Hardy and without the healthy nature which by inheritance and environment gives him what might be called an "English" restraint and sanity in spite of his extreme pessimism, ask the same questions, but answer them differently. They, like Hardy, believe that the old theories of life do not work out. There is something wrong with the arithmetic. Like bad boys, therefore, they rub the sums off the slate, and go out to play. They disobey the laws of life, which seem to them so stupid, and become laws unto themselves. They are the apostles of selfishness, and life is only real to them in so far as it influences their own consciousness. Without spirituality in the theological sense, they are really spiritual materialists. The dead things of the world become living ministers of their emotions. They worship sounds, scents, colours; things beautiful and things ugly give them exquisite pleasure or exquisite pain. Mr. Scott-James, taking for his example Oscar Wilde and Mr. George Moore, calls them the Decadents. They might also be called the Sensuous School, and they have had, and still have, a profound influence on literary art, and not entirely an unhealthy or a useless influence if art may be discussed, in spite of Ruskin, apart from morality.

## Bookseller. Feb: 1908.

From Mr. Arthur L. Humphreys:—

*Books in the House.* By Alfred W. Pollard.

*The Soul of Man.* By Oscar Wilde.

*Topics for Conversation.* By Lady Bell.

*The Young Lady's Chesterfield.* By Sir Geo. Savile.

All of these are reprints from the publications in which they first appeared, a fact in itself testifying to their individual merits. Any book-lover and any one with the merest apology of a library will enjoy Mr. Pollard's "Books in the House." How to buy books, collect, keep, and approximately price them

may be learnt here from one who appears to possess a more than "Lamb-like" knowledge of the subject. Buy only what you can read is Mr. Pollard's axiom, and on this an amusing story is told. To point out some fault in the cover, Mr. Locker Laupson one day took back a volume to his binder, who, after examining it, exclaimed reproachfully, over his spectacles, "Why, Mr. Locker, you've been reading it!" There is such a boom now in Oscar Wilde's works that the reproduction of his "Soul of Man," an article in the *Fortnightly Review*, is sure of a welcome, none the less so because it is frankly Socialistic.

Writing of Robert Browning in "The Critic as Artist," Oscar Wilde said:—"He is the most Shakespearean creature since Shakespeare. If Shakespeare could sing with myriad lips Browning could stammer through a thousand mouths. Even now, as I am speaking, and speaking not against him but for him, there glides through the room the pageant of his persons. There creeps Fra Lippo Lippi with his cheeks still burning from some girl's hot kiss. There stands dread Saul with the lordly male-sapphires gleaming in his turban. Mildred Tresham is there, and the Spanish monk, yellow with hatred, and Blougram, and Ben Ezra, and the Bishop of St. Praxed's. The spawn of Setebos gibbers in the corner, and Sebald, hearing Pippa pass by, looks on Ottima's haggard face, and loathes her and his own sin and himself. Pale as the white satin of his doublet, the melancholy king watches with dreamy, treacherous eyes too loyal Strafford pass forth to his doom, and Andrea shudders as he hears the cousin's whistle in the garden, and bids his perfect wife go down. Yes, Browning was great. And as what will he be remembered? As a poet? Ah, not as a poet! He will be remembered as a writer of fiction, as the most supreme writer of fiction, it may be, that we have ever had. His sense of dramatic situation was unrivalled, and, if he could not answer his own problems, he could at least put problems forth, and what more should an artist do? Considered from the point of view of a creator of character he ranks next to him who made Hamlet. Had he been articulate, he might have sat beside him. The only man who can touch the hem of his garment is George Meredith. Meredith is a prose Browning, and so is Browning. He used poetry as a medium for writing in prose."

## Free Lance, Feb: 26, 1908

One of the most interesting matinées of the season was given at the Scala Theatre, at which the Princess of Wales was present, in aid of the League of Mercy. The programme consisted of a pastoral play, "Under the Greenwood Tree," by Major Philip Trevor, and "The Importance of Being Earnest," by Oscar Wilde.

## Standard. Feb: 3, 1908.

### PERSONAL AND SOCIAL.

Under the immediate patronage of the Princess of Wales, who has graciously consented to be present, a theatrical entertainment is being promoted by some of the lady presidents of the League of Mercy, to be held at the Scala Theatre, on the afternoon of Tuesday, February 25. The entertainment will consist of "Under the Greenwood Tree," a children's pastoral play in one act, by Major Philip Trevor, with music by Mr. Howard Carr, and acted by Major Trevor's children, and "The Importance of being Earnest," acted by the Hon. Mary Thesiger, the Hon. Stephen Powys, Miss Harman, and Mr. Ernest and Mr. Arthur Thesiger. Tickets and all information may be obtained of Miss C. Moseley, 101, Park-street, W.

## Daily Express, Feb: 1, 1908

### PRINCESS OF WALES AT CHILDREN'S MATINEE.

### £600 FOR L.C.C. PROVISION OF MEALS FUND.

The Princess of Wales, attended by Lady Katherine Coke and the Hon. Alexander Hood, occupied the box which the King had taken for the remarkable matinee given at the St. James' Theatre yesterday by Mr. George Alexander in aid of the Provision of Meals for Children Fund.

It was certainly a "star" programme. Miss Marion Terry, Miss Lilian Braithwaite, and Mr. Eric Lewis appeared in the third act of "Lady Windermere's Fan,"

## "LEAVES FROM A LIFE."

### Piquant Pen-pictures of Prominent People.

### THE KAISER IN KILTS.

"Nothing extenuate nor set aught down in malice" is the quotation which appears on the title-page of "Leaves from a Life," a book just published by Eveleigh Nash, London. If the Shakespearean extract be intended as an indication of the author's candour, it is well chosen. With the exception that she withholds her own identity she is candour itself. Even on that point there are clues, from which conclusions may be drawn by the curious. For the present it is sufficient to note that the writer was an artist's daughter.

Not quite so pleasant are her recollections of another poet—Oscar Wilde. She says:—

Many a gallant lad owes his damnation to Oscar Wilde; as for me I never liked him; he was sensual looking, and always appeared to exhale an unhappy and disgusting atmosphere, and I was not surprised at his dreadful fate. There have been many attempts made since his death to whitewash his memory. I think his friends would be wiser to let him rest in peace.

## Jan: 31, 1908.

# Western Daily Press.

### LITERARY NOTES.

On February 13th Messrs Methuen will issue the first six volumes of the uniform edition of Oscar Wilde's authentic works. The editor, Mr Robert Ross, Wilde's literary executor, has made arrangements with Mr Charles Carrington, the publisher and owner of the copyright of "Dorian Gray," by which the novel will be issued in exactly the same style and format as the other volumes published by Messrs Methuen. In order that the book may be half-marked as an integral part of the only authorised and complete edition which can be published for a great many years, Mr Ross has added a short prefatory note. "Dorian Gray" will constitute the seventh of the thirteen volumes.

Though Messrs Methuen now own the majority of the Wilde copyrights, many important items belong to Mr John Lane, Mr David Nutt, Mr Arthur Humphreys, and Mr Giles, of Broad Street, Oxford, who have kindly granted a licence to Mr Ross for the publication in Messrs Methuen's limited edition of works which still remain their property. Among the new features of the edition may be mentioned "The Duchess of Padua," a blank verse tragedy in five acts; "The Florentine Tragedy," a one-act blank verse tragedy performed in 1906 by the Literary Theatre Club; while the volume containing "De Profundis" has been augmented by the passages which have hitherto only appeared in the German, with four letters written by Wilde from Reading to his literary executor, with other matter published for the first time, several new poems, and hitherto unpublished essays. Fragments of a lost play, &c. will be included in a volume of miscellanies.

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House of Howard. Feb 22 1905

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"Vampire" (Manchester) 23  
March 1, 1908

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Jissen Women's University Library  
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Standard. Feb: 3. 1908.

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Jan 31. 1908.

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February 1, 1908.

**M. A. P.**

Mr. Mark Twain's white suit is, perhaps, the most effective advertisement since Wilde appeared in long hair, a velvet coat, knee-breeches, a loose shirt with a turn-down collar, a floating green tie fastened in a Lavallière knot, and carrying a sunflower. There is no doubt that Wilde masqueraded in order to advertise himself and his wares. His posings were as premeditated as Mark Twain's. Now, if you scratch the posur you find the charlatan, and it is significant that in the work of Mark Twain, as in the work of Wilde, there is an element of insincerity.

**Birmingham Post** Feb. 5

\* Modernism and Romance. By R. A. Scott-James. (Lane.) 7s. 6d. net.

Mr. Scott-James ranges the writers he discusses under classes which are not mutually exclusive. We have, for instance, one on the philosophers (Dr. Maudsley, Hæckel, Sir Oliver Lodge, Mr. Blatchford and the late Frederic Myers and J. F. Násbet); one on "The Decadents" (Mr. George Moore, Mr. Humecker, and the late Oscar Wilde), one on the popular authors (Miss Corelli and Mrs. Thurston), one on "The Apostles of Protest" (who are Mr. Jack London, Mr. Upton Sinclair, and Maxim Gorki), and so on. They all contain some sound and telling criticism, although the point of view seems now and then sometimes forced.

**Morning Leader** Feb. 8

Before "The Beloved Vagabond."

The first performance of the second act of "Hansel and Gretel," which is to precede "The Beloved Vagabond" next week at His Majesty's, will be given on Tuesday evening. In this presentation Miss Viola Tree will play Hansel, Miss Alice Moffat Gretel, and Miss Jessica Rayne the Sandman and the Dewman. Following his practise with such plays as "A Woman of No Importance" and other non-spectacular productions at His Majesty's, Mr. Tree has closed the gallery; accommodating the gallery public in the back rows of the upper circle. On Saturday nights, however, when so many playgoers would otherwise be turned away disappointed, the gallery will be thrown open as usual.

**NEW AGE. FEBRUARY 15, 1908**

Not to mention that Mr. Tree as Paragot had made himself up not half young enough. The Paragot-Tree fantasy was the fantasy of Tree's Lord Illingworth in Wilde's "A Woman of No Importance," and that is out of date. It is, indeed, only in the second act that the real "Beloved Vagabond" as we know him in the book emerges, and here Mr. Tree was excellent, despite his rather heavy touch on delicate Puck-like things.

**Daily Telegraph Black and White** Feb. 8

**LONDON DAY BY DAY**

The Princess of Wales has promised to attend a matinee, in aid of the League of Mercy, at La Scala Theatre, on Feb. 25, when "The Importance of Being Earnest," by Oscar Wilde, will be acted by many well-known amateurs, including the Hon. Mary Thesiger, Miss Julia Harding, Hon. Stephen Powis, and Mr. Ernest Thesiger. Tickets are obtainable from Miss C. Moseley, 101, Park-street, Park-ane, W.

**The League of Mercy**

Under the immediate patronage of H.R.H. the Princess of Wales (Lady Grand President), who has graciously consented to be present, a theatrical entertainment is being promoted by some of the Lady Presidents of the League of Mercy, to be held at the Scala Theatre, Charlotte Street, Oxford Street, W., on the afternoon of Tuesday, February 25th. The entertainment will consist of *Under the Greenwood Tree*, a children's pastoral play in one act, by Major Philip Trevor, with music by Mr. Howard Carr, and acted by Major Trevor's children, and *The Importance of being Earnest*, by Oscar Wilde, acted by the Hon. Mary Thesiger, the Hon. Stephen Powys, Miss Harman, and Mr. Ernest and Mr. Arthur Thesiger.

The League of Mercy is to benefit by a matinee which will be given on Tuesday, Feb. 25, at the Scala, under the immediate patronage of the grand presidents, the Prince and Princess of Wales, and other Royalties. The programme will consist of *The Importance of Being Earnest*, by Oscar Wilde, preceded by *Under the Greenwood Tree*, a pastoral play for children by Major Philip Trevor.

**Reynolds' Era** Feb. 23

A matinee, in aid of the funds of the League of Mercy, will be given at the Scala, on Tuesday, at two p.m. H.R.H. the Princess of Wales will be present. "The Importance of Being Earnest" and "Under the Greenwood Tree" (not an original title, by the way), will be presented by amateurs. The latter item is a children's pastoral play by Major Philip Trevor, with music by Howard Carr, and will be performed by youthful members of the Trevor family.

**ACADEMY** Feb. 7, 1908

**LIFE AND LETTERS**

WE are grateful to Mr. A. Rogers for a paper published by the Royal Society of Literature in which he rubs a little of the superfluous gilt off Omar Khayâm. At least, the present commentator is grateful, for he has never been able to share—or scarcely to tolerate in silence—the extravagant admiration expressed in England for that famous spinner of platitudes. Mr. Rogers happily supplies great-sounding names among Omar's own countrymen, such as the author of the "Labúhalbáb," and Darlatshah, who gave this view prophetic corroboration. Whatever such classifications are worth, Omar is reckoned in Persia a third-class poet. We are not concerned much with Mr. Rogers's defence of Omar's moral attitude to life. We have never been able to detect any immoral attitude in Fitzgerald's presentment of his works, and a moral standard is not the one by which to judge them. However, Mr. Rogers quotes many quatrains from the cycle of the Rubaiyât, collected under Omar's name in Persia, which indicate a more serious attitude than Fitzgerald's versions.

We join Mr. Rogers in wondering what the object of such quatrains as Mr. Le Gallienne's can be. Written without any knowledge of Persian, they are rather emendations of Fitzgerald than new versions of Omar. Mr. Whinfield's object is plainer, for he possessed some knowledge of Persian which should have enabled him to correct Fitzgerald's inaccuracies. Since Omar is appreciated in Persia far less highly than Fitzgerald in England, Fitzgerald ought to continue "to hold the field." He seems to us, in Oscar Wilde's famous simile, to have stolen from his neighbour's garden a pale, scentless plant, which he endowed in his own garden with pleasant tints and attractive perfume. He deserves all credit for the improvement. His work is an example of the true aim of the translator, into which Mr. Rogers inquires without very much effect. We wish we could congratulate Mr. Rogers on the new quatrains to which he introduces us, but as regards their form, it is really impossible to do so. They were pleasant flowers which his cultivation has reduced to inferior vegetables.

In their case Mr. Le Gallienne has a suitable opportunity for rendering to Omar the services which were quite superfluous in the case of the quatrains already represented by Fitzgerald.

February 1, 1908.

**M. A. P.**

Mr. Mark Twain's white suit is, perhaps, the most effective advertisement since Wilde appeared in long hair, a velvet coat, knee-breeches, a loose shirt with a turn-down collar, a floating green tie fastened in a Lavallière knot, and carrying a sunflower. There is no doubt that Wilde masqueraded in order to advertise himself and his wares. His posings were as premeditated as Mark Twain's. Now, if you scratch the poseur you find the charlatan, and it is significant that in the work of Mark Twain, as in the work of Wilde, there is an element of insincerity.



# Morning Leader.

716.8

## Before "The Beloved Vagabond."

The first performance of the second act of "Hansel and Gretel," which is to precede "The Beloved Vagabond" next week at His Majesty's, will be given on Tuesday evening. In this presentation Miss Viola Tree will play Hansel, Miss Alice Moffat Gretel, and Miss Jessica Rayne the Sandman and the Dewman. Following his practise with such plays as "A Woman of No Importance" and other non-spectacular productions at His Majesty's, Mr. Tree has closed the gallery; accommodating the gallery public in the back rows of the upper circle. On Saturday nights, however, when so many playgoers are disappointed, the gallery will be thrown open as usual.

Ji2549-103 mfn's University Library

*NEW AGE.*

FEBRUARY 15, 1908

Not to mention that Mr. Tree as Paragot had made himself up not half young enough. The Paragot-Tree fantasy was the fantasy of Tree's Lord Illingworth in Wilde's "A Woman of No Importance," and that is out of date. It is, indeed, only in the second act that the real "Belshazzar's Feast" as we know him in the book emerges, and here Mr. Tree was excellent, despite his rather heavy touch on delicate Puck-like things.

Feb. 8. 1908

## LIFE AND LETTERS

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# Daily Telegraph

## LONDON DAY BY DAY

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The Princess of Wales has promised to attend a matinee, in aid of the League of Mercy, at La Scala Theatre, on Feb. 25, when "The Importance of Being Earnest," by Oscar Wilde, will be acted by many well-known amateurs, including the Hon. Mary Thesiger, Miss Julia Harding, Hon. Stephen Powis, and Mr. T. J. ... are obtainable from Miss C. Moseley, 101, Park-street, Park-ane, W.

Jisc 2019-06-18 University Library

Feb:  
14,  
1909

# Black and White

fil:8

## The League of Mercy

Under the immediate patronage of H.R.H. the Princess of Wales (Lady Grand President), who has graciously consented to be present, a theatrical entertainment is being promoted by some of the Lady Presidents of the League of Mercy, to be held at the Scala Theatre, Charlotte Street, Oxford Street, W., on the afternoon of Tuesday, February 25th. The entertainment will consist of *Under the Greenwood Tree*, a children's pastoral play in one act, by Major Philip Trevor, with music by Mr. Howard Carr, and acted by Major Trevor's children, and *The Importance of being Earnest*, by Oscar Wilde, acted by Miss Mary Thesiger, the Hon. Stephen Powys, Miss Harman, and Mr. Ernest and Mr. Arthur Thesiger.

Jissen 2019-06-18 Universitätsbibliothek

Era,

Feb: 15. 1908.

THE League of Mercy is to benefit by a matinée which will be given on Tuesday, Feb. 25, at the Scala, under the immediate patronage of the grand presidents, the Prince and Princess of Wales, and other Royalties. The programme will consist of *The Importance of Being Earnest*, by Oscar Wilde, preceded by *Under the Greenwood Tree*, a pastoral play for children by Major Philip Trevor.

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Jissen Women's University Library  
2019-03-28

# Reynolds'

Feb. 23

A matinée, in aid of the funds of the League of Mercy, will be given at the Scala, on Tuesday, at two p.m. H.R.H. the Princess of Wales will be present. "The Importance of Being Earnest" and "Under the Greenwood Tree" (not an original title, by the way), will be presented by amateurs. The latter item is a children's pastoral play by Major Philip Trevor, with music by Howard Carr, and will be performed by youthful members of the Trevor family.

Jessen Women's University Library

# Belfast News-Letter.

Feb. 6. Military Mail; Feb. 21. 1908

## OSCAR WILDE.

By Leonard Cresswell Ingleby. London: T. Werner Laurie, 13, Clifford's Inn, Fleet Street. 12s 6d.

The author and publisher of this book apparently agree in thinking that another biography of Oscar Wilde was necessary. The first part is on "The Man," and Mr. Ingleby's study is carefully done. He next considers him as a playwright and producer of romantic dramas. In the fourth part he examines Wilde's fairy stories, and the remaining parts are on "The Poet," "The Fiction Writer," "The Philosophy of Beauty," and "De Profundis." Readers who want to know more than Mr. R. H. Sherard told them in his "Life" will turn to this volume with interest. It is attractively produced. The frontispiece is from a crayon portrait by S. Wray.

Liverpool Post. Feb. 7

A VOLUME of considerable size which deals with modern literature is a curiosity. There is somewhat of an idea abroad that we can only judge the value of literature by the perspective of distance. Mr. Scott-James's "Modernism and Romance" is an attempt to pierce through the literature of our time with a view to the discovery, if possible, of the main current of thought which runs below it. At once he faces the idea which will spring to most people's minds. Is modern literature worth the criticism? Of course he is dealing, for the most part, with that class of literature which comes under the heading of "Romance," using the word in its widest sense as signifying every contribution of the enlightened imagination to the study of human nature. Is modern romance worth criticism? Matthew Arnold, of course, regarded criticism as the "disinterested endeavour to learn and propagate the best that is known and thought in the world." Mr. Scott-James protests. Not without reason, he claims that true criticism must take account not merely of the best, but of the worst. It must seek the valuation not only "of that which is destined to live for all time, but also the decadent, the unhealthy, the feeble." This opens up a wide area for consideration. It gives Mr. Scott-James an opportunity to discuss Miss Corelli and Maeterlinck, Oscar Wilde and Henry James, Professor Raleigh and Mrs. Katherine Cecil Thurston. This is catholic with a vengeance.

## Sunday Times

Feb. 16.

The Princess of Wales visited the Exhibition of the Society of Women Artists a few days ago and made several purchases, and seemed pleased with the exhibition. H.R.H. has also promised to be present at an entertainment which will be given at the Scala Theatre on the 25th inst. in aid of the League of Mercy. The Hon. Mary Thesiger, Miss Harman, the Hon. Stephen Powys, and Mr. Ernest Thesiger will take part in "The Importance of Being Earnest."

Feb. 24.

## Morning Advertiser

At the matinee to be given at the Scala Theatre tomorrow, in aid of the funds of the League of Mercy, and which is to be honoured by the presence of the Princess of Wales, the programme will include "The Importance of Being Earnest," by a company of well-known amateurs, and "Under the Greenwood Tree," a children's pastoral play, by Major Philip Trevor, music by Howard Carr. In the latter piece all the characters will be sustained by juvenile members of the Trevor family.

## The League of Mercy.

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"Under the Greenwood Tree," which will be acted by the younger members of his family, assisted by Baroness Clifton, the Hon. C. Grey, and Lord Hay of Kinfauns. This will be followed by Oscar Wilde's comedy, "The Importance of Being Earnest," the cast of which will include the following well-known amateurs: The Hon. Mary Thesiger, Mrs. Charles Enthoven, Miss Juliet Hardinge, Miss Ella Harman, the Hon. Stephen Powys, Mr. Ernest Thesiger, Mr. T. Herbert Wyand, Mr. Branwell, and Mr. Noel Adams.

Truth, February 19. 1908.

A matinee in aid of the League of Mercy is to be given at the Scala Theatre on Tuesday next at two o'clock, under the immediate patronage of the Prince and Princess of Wales, who are respectively Grand President and Lady Grand President. The Princess has notified her intention of being present. The programme consists of Oscar Wilde's play, "The Importance of Being Earnest," and the cast includes the Hon. Mary Thesiger, at one time Lady-in-Waiting to the Princess of Wales, Mr. Ernest Thesiger, Mrs. Charles Enthoven, and Miss Juliet Hardinge. This piece will be preceded by "Under the Greenwood Tree," a pastoral play for children, by Major Trevor. The cast appears to consist principally of the children of the author, who are assisted by the youthful Baroness Clifton, Lord Hay of Kinfauns, and other small scions of the nobility. Tickets are to be sold at the ordinary theatre price, and the profit on each is to go to the credit of the district by which it is sold. I think this is a capital arrangement.

Era, Feb. 29

The Scala Theatre was packed to the doors on the occasion of the matinee on Tuesday in aid of the League of Mercy, the Princess of Wales, Lady Grand President of the League, being present. Major Philip Trevor's charming pastoral play, "Under the Greenwood Tree," formed the first item in the programme, all the principal parts being played by the author's children. Subsequently Oscar Wilde's comedy, "The Importance of Being Earnest," was acted by the Hon. Stephen Powys, Mr. Ernest Thesiger, Mr. E. Herbert Wyand, the Hon. Mary Thesiger, Miss Juliet Hardings, and Miss Ella Harman, who won considerable credit, Mrs. Carl Hentschel and Miss Irene Hentschel, took prominent parts in the working of the matinee.

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Times, Feb. 24

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## Morning Leader

### The Scala Matinee.

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Stage, Feb. 20.

More charity matinees. This time the League of Mercy is to benefit by a matinee to be given at the Scala on Tuesday next, when "The Importance of Being Earnest" will be played by a company of amateurs. Oscar Wilde's amusing play will be preceded by a pastoral play for children by Philip Trevor, entitled "Under the Greenwood Tree."

Stage, Feb. 27.

### GUILDHALL SCHOOL OF MUSIC

The pupils of the elocution class of this school gave a dramatic performance (the 1,224th) on Tuesday evening, February 25, in the pretty theatre attached to the school. The performances of the pupils were of a meritorious character, and reflected great credit on Miss Kate Rorke, the popular teacher. The programme opened with two scenes from "A Woman of No Importance." The interpretation was rather dull and uninteresting, the most noteworthy feature being a clever portrayal of Mrs. Arbuthnot by Miss Marion Robertson. This lady handled the part skilfully, and was especially good in the passionate declamatory passages when reciting the betrayed woman's story. Mr. William Norman as Gerald Arbuthnot submitted a performance which showed much promise, although deportment might be made a special study.

## Manchester Courier

Feb. 18.

### VICTORIAN CELEBRITIES.

PUBLISHED TO-DAY.

"LEAVES FROM A LIFE." London: Eyeligh Nash. 10s. 6d. net.

It is not surprising, considering her intimacy with Shirley Brooks, that we hear much of this leader of the "Punch" circle and of his friends, but in a great degree the anecdotes and descriptions of this portion of the volume have been anticipated by the recent life of that editor, and in some degree, if we mistake not, by the author's father himself. But it is time to turn to the recollections of the more really literary people—Dickens, Browning, Bret Harte, Thackeray, Trollope, Oscar Wilde, and though in many cases these trite little pen pictures add nothing to our knowledge they are at least frank and unembellished.



Military Mail; Feb. 21.

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Jissen Woordenboek University Library

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Feb. 22, 1908

# Morning Leader

## The Scala Matinee.

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Jissen Women's History Library

Liverpool Pat. Feb. 7

A VOLUME of considerable size which deals with modern literature is a curiosity. There is somewhat of an idea abroad that we can only judge the value of literature by the perspective of distance. Mr. Scott-James's "Modernism and Romance" is an attempt to pierce through the literature of our time with a view to the discovery, if possible, of the main current of thought which runs below it. At once he faces the idea which will spring to most people's minds. Is modern literature worth the criticism? Of course he is dealing, for the most part, with that class of literature which comes under the heading of "Romance," using the word in its widest sense as signifying every contribution of the enlightened imagination to the study of human nature. Is modern romance worth criticism? Matthew Arnold, of course, regarded criticism as the "disinterested endeavour to learn and propagate the best that is known and thought in the world." Mr. Scott-James protests. Not without reason, he claims that true criticism must take account not merely of the best, but of the worst. It must seek the valuation not only "of that which is destined to live for all time, but also the decadent, the unhealthy, the feeble." This opens up a wide area for consideration. It gives Mr. Scott-James an opportunity to discuss Miss Corelli and Maeterlinck, Oscar Wilde and Professor Raleigh and Mrs. Katherine Cecil Thurston. This is catholic with a vengeance,

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# Stage,

Feb. 20.

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Jissen Women's Library

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Feb. 29

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Jissen Women's-03-2012 University Library

# Stage,

Feb. 27.

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Jissen Women's 2019-2021 Library

Feb:  
16.

# Sunday Times

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Feb. 14.

# Sunday Times

Feb.  
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Feb. 19.

# Manchester Courier

## VICTORIAN CELEBRITIES.

PUBLISHED TO-DAY.

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Nash. 10s. 6d. net.

It is not surprising, considering her intimacy with Shirley Brooks, that we hear much of this leader of the "Punch" circle and of his friends, but in a great degree the anecdotes and descriptions of this portion of the volume have been anticipated by the recent life of that editor, and in some degree, if we mistake not, by the author's father himself. But it is time to turn to the recollections of the more really literary people—Dickens, Browning, Bret Harte, Thackeray, Trollope, Oscar Wilde, and though in many cases these trite little pen pictures add nothing to our knowledge they are at least frank and unembellished.

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Feb. 24.

# Morning Advertiser

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Times.

Feb. 24

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Jissen Womersley University Library

Another sad and erratic genius I knew was Oscar Wilde; when he was at Oxford he wrote to me about a sonnet I had had in the "World," and when I met him in a London drawing-room he came up and talked to me in his then most affected style; but I soon showed him I neither cared for symphonies nor neurotics, and when I mentioned casually he was casting pearls before swine . . . he gave a good-humoured laugh and talked delightfully until retrieved by his mother, who was most eccentric to look at, at any rate, and who on that occasion wore no less than three skirts, one above the other, telling us she was afraid if she left them at home her landlady would wear them. She showed them to her hostess one by one, so I am quite certain I am correct in my statement. I always think the mother and son should have been separated, and each given appropriate medical treatment. I am sure Oscar Wilde was a brilliant genius, as sure as I am that he was mad; and that the absurd adulation he received from men and women alike turned his head. He was evil even in the Oxford days, but with the evil of insanity . . . many a gallant lad owes his damnation to Oscar Wilde; as for me, I never liked him; he was sensual looking, and always appeared to me to exhale an unhappy and disgusting atmosphere. . . . The first time I saw him he was fawned on and feted by all; the last time I saw him was in France; he was standing in a little wood by a bicycle, and as I came by his hand went up to his hat. I did not appear to know him, but I shall never forget his face; it was that of a lost soul gazing through the gates of Paradise.

LEAVES FROM A LIFE.  
London: Eveleigh Nash.

Dundee Advertiser.

Some books I make a point of reading at least once a year. One of these is Dickens's "Christmas Carol," that beautiful story that shows us how we ought to think of others rather than of ourselves. Another book for which I have a real affection is "The Greatest Thing in the World," by Henry Drummond, which I consider one of the noblest of sermons and a piece of English composition perfect in its crystal clearness. Other books that are friends of mine are Dickens's "Domby and Son," Thackeray's "Vanity Fair," Hawthorne's "Scarlet Letter," Olive Schreiner's "Story of an African Farm," Sir Walter Scott's "Ivanhoe," Tennyson's "In Memoriam," Hans Andersen's "Fairy Tales," Rhoda Broughton's "Cometh Up as a Flower," Margaret Deland's "John Ward, Preacher," the poems of Whittier and Longfellow, Oscar Wilde's "De Profundis," and Miss Mitford's "Our Village." These are a few, a very few, of my friends.

Feb. 26. 1902.

The Princess of Wales attended a *matinée* which was held yesterday at the Scala Theatre in aid of the League of Mercy, of which her Royal Highness is Lady Grand President. There was a very large audience, and among those present were the Duchess of Somerset, the Marchioness of Sligo, Dora Countess of Chesterfield, Countess Grosvenor, Lady Decies, Lady O'Hagan, Lady Garvagh, Lady Llangattock, the Countess of Cassillis, Lady Brassey, Lady Borthwick, the Countess of Bradford, Lady Thomas, Lady Dimsdale, Lady Constance Gore, the Hon. Elizabeth Powys, the Hon. Mary O'Hagan, the Hon. Eleanor Pakington, the Hon. Elaine Jenkins, the Hon. Mrs. De Beaumont-Klein, Miss Bacon, Mrs. Mateo Clark, Mrs. Carl Hentschel, Mrs. Lumley Holland, Mrs. Jonathan Smith, Miss Leila Bennett, Miss Barrington Foote, Miss Dorothy Hubbard, Miss Joyce Lambert, Miss Lumley Holland, Miss Daisy Rodwell, Miss Elaine Smith, and Miss C. Moseley, the organizer of the *matinée*. The entertainment consisted of *Under the Greenwood Tree*, a children's pastoral play, by Major Philip Trevor, with music by Mr. Howard Carr, and *The Importance of Being Earnest*, in which the Hon. Mary Thesiger, Miss Juliet Hardinge, Miss Ella Harman, Mrs. Charles Enthoven, the Hon. Stephen Powys, Mr. Ernest Thesiger, Mr. E. Herbert Wyand, Mr. Noel Adams, and Mr. Auckland Brannwell appeared.

The Royal Society of Painter Etchers and Engravers opens to-morrow its twenty-sixth exhibition, which in general level of excellence maintains the good average of its predecessors. Several of the older members are unrepresented; for instance, Sir F. Seymour Haden, Mr. Frank Brangwyn, Mr. Robert Macbeth, Professor Legros. Among Sir Charles Holroyd's plates are three in his later manner, in which he sees and treats woodland scenery in a manner wholly different from the method of his earlier work. In "Stickle Ghyll" the tree trunks and roots, in "Dungeon Ghyll" tree roots and boulders, with their substantial grip on mother earth, are drawn with bold, deep lines to suggest essential strength and tenacity; whereas Mr. K. Goff in his studies of pine trees in "The Sentinels" and in the stately avenues around "The Sea Horse Fountain, Borghese Gardens," gives a delightful suggestion of the grace and dignity of those fine air-bathed trees.

Mr. William Holes's Italian sketches "In the Roman Forum" and "M. St. Mark's Venice" show careful sympathetic observation adequately rendered. Of Miss S. Crawford's drawings of "The Tower of London," the most successful in effective treatment of light and shade on old walls, is in that of "The Cradle Tower." For strong direct work and effective economy of labour Mr. Sydney Lee's fine "Ypries Tower, Rye," is an attractive plate; while the most prominent effort to suggest colour and tone in etching is in the work of Mr. Alfred East, especially in his "Evening," where some fine trees design themselves darkly against a luminous after-sunset sky, though the reason of the arched-shaped streaks is not quite obvious. Mr. George Gascoyne's admirable drawing of horses is well demonstrated by the "Morning Gallops," in which a finely-bred horse is ridden at full gallop by a nude horseman, so that the straining muscles of horse and man are in harmonious action. Among the artists whose work is approached with the painter's vision rather than that of the draughtsman are:—Mr. Malcolm Osborn ("The Castle Under the Hill"), Mr. Hugh Paton ("Voorstraatshaven"), Miss M. Kemp Welch ("Scur-na-Gillean"). Of five architectural etchings wrought in direct and effective line may be noted those of a picturesque old street in Troyes, by M. Gustave Leheutre; "Langston Mill," by Mr. Frank Short; "The Martello Tower," by Mr. Charlton; "Ramsgate Harbour," by Mr. Percy Thomas; and an interesting drawing of Crosby Hall by Mr. Menpes. By the last-named artist is a portrait in full face of Mr. R. T. Campbell, remarkable for the expression of concentration in the eyes, and Herr Hermann Struck has sent from Berlin two portraits which show how well he knows how to adapt the quality of his line to suggest the temperament of his sitter; one of Oscar Wilde is drawn with fine supple lines; while that of the powerful head of Theodore Herzl is worked with strong dark strokes. Miss Anna Atry is to be congratulated on the dainty drawing and truthful observation of her charming studies of bees and blossoms.

SCALA THEATRE

"THE IMPORTANCE OF BEING EARNEST."

A Trivial Comedy for Serious People.  
By OSCAR WILDE.

John Worthing, M.P. ....	Hon. STEPHEN POWYS.
Algernon Moncrieff .....	Mr. ERNEST THESIGER.
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Daily Telegraph.

THE LEAGUE OF MERCY.

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Daily Graphic.

CHARITY AT THE SCALA.

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Morning Post Feb. 26. 1902.

\* Modernism and Romance. By R. A. Scott-James, John Lane. 7s. 6d. net.

Mr. Scott-James's book is made up of sixteen related but not connected chapters on "What is Romance?" "Science and Vandalism," "The Decadents" (such as Wilde and Mr. George Moore).

# Glasgow News.

Feb. 22

Another sad and erratic genius I knew was Oscar Wilde; when he was at Oxford he wrote to me about a sonnet I had had in the "World," and when I met him in a London drawing-room he came up and talked to me in his then most affected style; but I soon showed him I neither cared for symphonies nor neurotics, and when I mentioned casually he was casting pearls before swine . . . he gave a good-humoured laugh and talked delightfully until retrieved by his mother, who was most eccentric to look at, at anyrate, and who on that occasion wore no less than three skirts, one above the other, telling us she was afraid if she left them at home her landlady would wear them. She showed them to her hostess one by one, so I am quite certain I am correct in my statement. I always think the mother and son should have been separated, and each given appropriate medical treatment. I am sure Oscar Wilde was a brilliant genius, as sure as I am that he was mad; and that the absurd adulation he received from men and women alike turned his head. He was evil even in the Oxford days, but with the evil of insanity . . . many a gallant lad owes his damnation to Oscar Wilde; as for me, I never liked him; he was sensual looking, and always appeared to me to exhale an unhappy and disgusting atmosphere. . . . The first time I saw him he was fawned on and feted by all; the last time I saw him was in France; he was standing in a little wood by a bicycle, and as I came by his hand went up to his hat. I did not appear to know him, but I shall never forget his face; it was that of a lost soul gazing through the gates of Paradise.

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London: Eveleigh Nash.

# Dundee Advertiser.

54  
28

Some books I make a point of reading at least once a year. One of these is Dickens's "Christmas Carol," that beautiful story that shows us how we ought to think of others rather than of ourselves. Another book for which I have a real affection is "The Greatest Thing in the World," by Henry Drummond, which I consider one of the noblest of sermons and a piece of English composition perfect in its crystal clearness. Other books that are friends of mine are Dickens's "Dombey and Son," Thackeray's "Vanity Fair," Hawthorne's "Scarlet Letter," Olive Schreiner's "Story of an African Farm," Sir Walter Scott's "Ivanhoe," Tennyson's "In Memoriam," Hans Andersen's "Fairy Tales," Rhoda Broughton's "Cometh Up as a Flower," Margaret Deland's "John Ward, Preacher," the poems of Whittier and Longfellow, "Profundis," and Miss Mitford's "Our Village." These are a few, a very few, of my friends.

Glasgow Herald  
Feb. 24. 1908

The Royal Society of Painter Etchers and Engravers opens to-morrow its twenty-sixth exhibition, which in general level of excellence maintains the good average of its predecessors. Several of the older members are unrepresented; for instance, Sir F. Seymour Haden, Mr Frank Brangwyn, Mr Robert Macbeth, Professor Legros. Among Sir Charles Holroyd's plates are three in his later manner, in which he sees and treats woodland scenery in a manner wholly different from the method of his earlier work. In "Stickle Ghyll" the tree trunks and roots, in "Dungeon Ghyll" tree roots and boulders, with their substantial grip on mother earth, are drawn with bold, deep lines to suggest essential strength and tenacity; whereas Mr K. Goff in his studies of pine trees in "The Sentinels" and in the stately avenues around "The Sea Horse Fountain, Borghese Gardens," gives a delightful suggestion of the grace and dignity of those fine air-bathed trees.

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Feb. 20.

# Morning Post,

## SCALA THEATRE

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By OSCAR WILDE.

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Algernon Moncrieff .....	Mr. ERNEST THESIGER.
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# Daily Graphic.

7th.  
16

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Jissen Women's University Library

# Daily Telegraph.

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# Morning Post

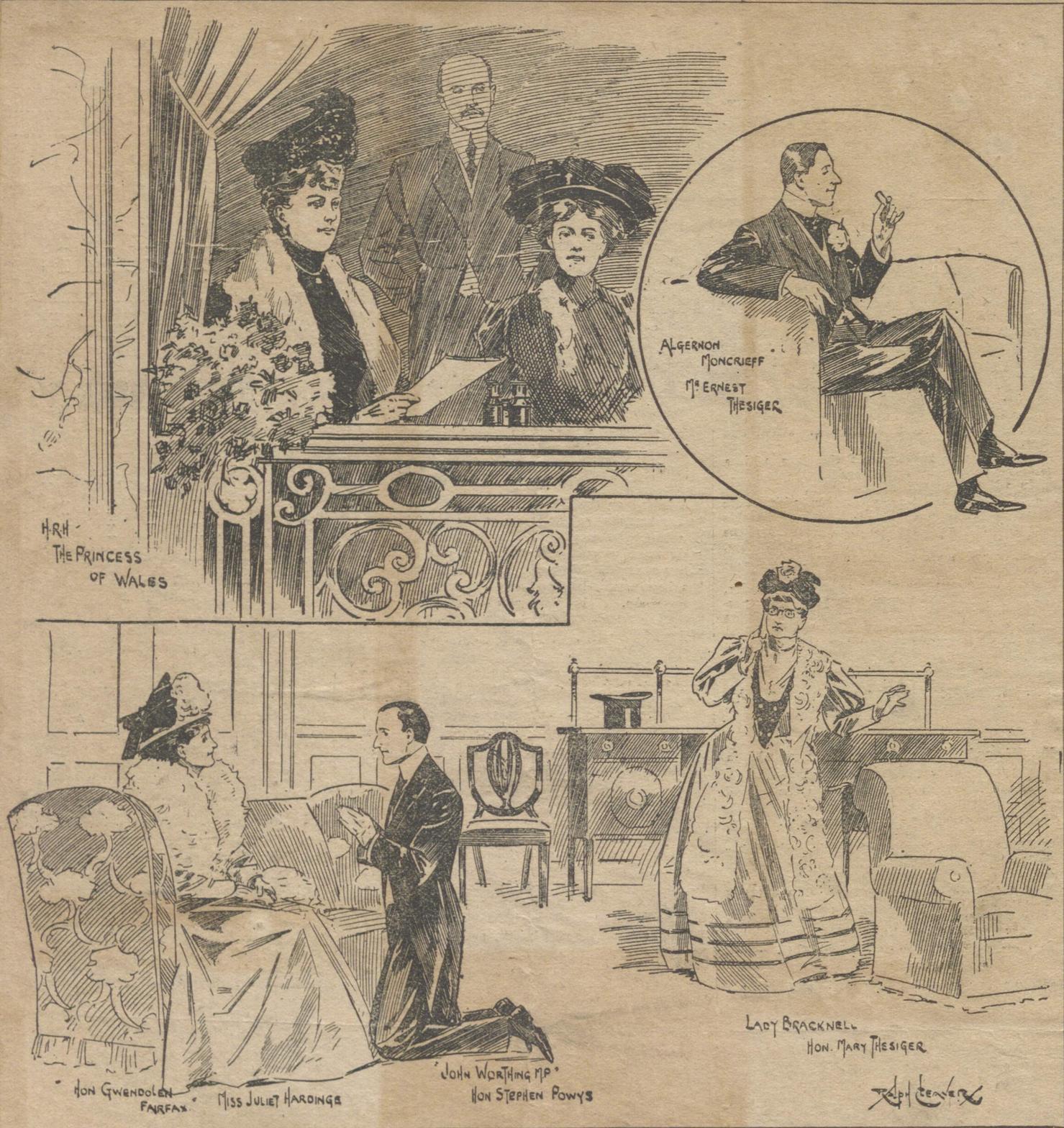
7/16/21

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THE PRINCESS AND A FAVOURITE CHARITY.



SKETCHES AT YESTERDAY'S AMATEUR PERFORMANCE AT THE SCALA THEATRE FOR THE LEAGUE OF MERCY.

DAILY TELEGRAPH

With the laudable idea of introducing the works of dramatists which are seldom presented on the English stage, there was produced last evening, under the auspices of the New Stage Club, a couple of one-act comedies entitled "The Farewell Supper" and "Literature." It is about three years since this organisation, which is supported by amateurs and professionals devoted to dramatic art, gave its first performance of "The Philanderer," by Mr. G. Bernard Shaw, and Oscar Wilde's "Salome," and these have been followed by five other productions.

Star. March 2, 1908

THE SHADOWY THIRD.

The late Mr. Oscar Wilde told me that he once asked Ouida what she herself considered the especially strong point in her own work and the chief secret of its success. The lady's answer may have been a joke, but it had much conviction and some point in it:—"I am the only living English writer," she said, "who knows how two dukes talk when they are by themselves."—"Fortnightly Review."

Observer March 1

The Scala Theatre was the scene of a very interesting matinee and some well-known amateurs gave a performance of "The Importance of Being Earnest." The Princess of Wales was present in the Royal box, and with her came Lady Mary Forbes Trefusis and Mr. Alec Hood. The whole entertainment was got up for the League of Mercy, and amongst those to be seen in stalls and boxes were the Duchess of Somerset, Lady Cassilis, Lord O'Hagan with his mother Lady O'Hagan, Baron and Baroness de Meyer, Lady Decies, Lady Llangatock and others interested in the charity. At the conclusion of the performance the Princess of Wales took tea with a number of the committee, and a large sum of money was raised by the performance.

THE PRINCESS AND A FAVOURITE CHARITY.



H.R.H.  
THE PRINCESS  
OF WALES

ALGERNON  
MONCRIEFF  
M<sup>rs</sup> ERNEST  
THESIGER



HON GWENDOLEN  
FARFAX MISS JULIET HARDINGE

JOHN WORTHING M.P.  
HON STEPHEN POWYS

LADY BRACKNELL  
HON. MARY THESIGER

*Ralph Baynes*

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March

2

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Star.

March 2, 1908

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2019-03-28

# Observer *March 1st*

The Scala Theatre was the scene of a very interesting matinée and some well-known amateurs gave a performance of "The Importance of Being Earnest." The Princess of Wales was present in the Royal box, and with her came Lady Mary Forbes Trefusis and Mr. Alec Hood. The whole entertainment was got up for the League of Mercy, and amongst those to be seen in stalls and boxes were the Duchess of Somerset, Lady Cassilis, Lord O'Hagan with his mother Lady O'Hagan, Baron and Baroness de Meyer, Lady Decies, Lady Llangattock and others interested in the charity. At the conclusion of the performance the Princess of Wales took tea with a number of the committee, and a large sum of money was raised by the performance.

ART AND MORALS.

Oscar Wilde. By LEONARD CRESSWELL INGLEBY. (London: T. Werner Laurie, 12s. 6d. net.)

This appreciation of the poet, dramatist and high-priest of aesthetics, who made such a sad wreck of himself when at the zenith of his fame, such as it was, is offered to the public as a complement to Mr. Sherard's "Life." The author admits to the full the shame and horror of Oscar Wilde's plunge into the abyss, but pleads for the tempering of judgment with charity, and suggests that his moral degeneration was in part at least the result of a kind of madness operating on a will weakened by indulgence. Mr. Ingleby's point of view is well summed up in the concluding paragraph of his study of the man, apart from his literary work, in which he says:—

In regarding the whole field of the poet's life, as far as it can be known to others, one finds him to be a sweet and noble nature with much of the serenity of "highness" which accompanies a great genius, yet obscured, soiled, overlapped, and periodically destroyed by a terrible and riotous madness, both of talk and of thought. It is a facile and a dangerous thing to attribute all the good and noble actions of any man to his "real self," and to say that all the evil he wrought and did came from madness or irresponsibility. If such a doctrine were to be generally accepted and believed, laws would lose their raison d'être, punishment would become a mockery and society would inevitably end. Yet possibly it may be that some few souls exist and have existed of whom such a statement may be true. If such exceptions do exist and have existed, then surely Oscar Wilde was one of them. There seems to be no explanation of him but just this; and if we do not accept it, I at any rate cannot see any other.

It is mainly, however, with Wilde as the artist in letters that Mr. Ingleby is concerned. He asserts that never in his life did Wilde write a line that was immoral or impure, and that he was a "brilliant" and "extraordinary" genius, whose work emanates from one of the "most artistic and powerful brains of modern times." With one or two exceptions, his opinion of Oscar Wilde merits as a literary craftsman is always expressed in this high-pitched key of eulogy. Mr. Ingleby finds it necessary to condemn as essentially unsound and dangerous the doctrine of Wilde's Philosophy of Beauty, that art has nothing to do with morality.

CENSURE AND PRAISE.

He is even more severe on the ethics of "Poems in Prose" (1894), for he stigmatises some of the allegories—those "which give colour to the whole"—as "blasphemous and horrible: horrible with the insane pride of one who has not realised his imminent fall, who has (? not) realised the horror of his mental attitude no less than the life he was proved to have been leading at the time." This work, he reminds the reader,

... was written at a time when enormous, sudden and overwhelming success had thrown him entirely from his mental balance, and had filled him with an even greater egotism than he ordinarily had. At the time these fables or allegories were produced Oscar Wilde was at the height of his success.

Yet in the sured collene techni the which consisted mainly in reading a news Church, his politics "a kind of Toryism," "inspiring adherent of the Establishment," "nine years of age, Allingham, sen, was an voice and movement," "died when he was only a "thin, pale, delicate" woman, "gentle in his mother, whom he recollected as an invalid, merchant and farmer, lived until 1866; but there in the time of Elizabeth. His father, having migrated from England and settled in Ballyshannon, co. Donegal, his father William Allingham was born in 1811.

BEAUTIFUL BOOKS. The Royal Navy. Painted by T. MAN G. WILKINSON, R.B.A., R.I. Described by H. WILKINSON. (London: A. and C. Black, 20s.) The Upper Anguline. Painted by J. HARDWICK LEWIS. Described by S. G. MUSSON. (London: A. and C. Black, 6s.) The glorious pageant of the sea is a very large subject which has been very worthily and very beautifully portrayed in a volume of which Mr. Norman G. Wilkinson's pictures are of course the chief but by no means the sole attraction. The actual history of the Royal Navy really begins from the Tudor era, when Henry VII. started it by building the Great Harry, but there were royal ships in the reign of King Alfred, and one of these Mr. Wilkinson has illustrated, with a view of the completeness and artistic variety of his gallery of ships. The Henry Grace de Dieu, 515, is again a fine exemplification of bygone naval power, treated with archaeological accuracy, but nothing is so romantically picturesque as the old wooden walls of England which are pictured here bearing round the French ships at the battle of the Nile or in the weather line following Lord Nelson's flagship into action at Trafalgar. Mr. Wilkinson's pictures therefore which have the special attraction of being novel to the bulk of readers is those which deal with the transition from the time of three deckers, to the days of the ironclads, and the efforts of generations of artists, and the ironclads of to-day, are visible to all who choose to go and see them or to look at photographs of them. The section of Mr. Wilkinson's pictures therefore which have the special attraction of being novel to the bulk of readers is those which deal with the transition from the time of three deckers, to the days of the ironclads, and the efforts of generations of artists, and the ironclads of to-day, are visible to all who choose to go and see them or to look at photographs of them.

stage or in the study, what he achieves in the production of but four modern comedies, can only premise that to-day he would have "arrived at the meridian of his art."

"SALOME." A good deal of space is given to the much-discussed "Salomé," which Mme. Bernhardt accepted for production at the Palace Theatre in 1892, but was prevented giving by the prohibition of the Censor. Bernhardt took the play back to Paris, promising to bring it out at Porte St. Martin, but this promise was not fulfilled before the author's arrest, and then she declined to produce it at all. The play was first performed at the Théâtre Libre in 1896, and "Convict 33" wrote a pathetic letter of thanks to M. Luigne Poë. "It is something," he says, "that at a time of disgrace and shame I should still be regarded as an artist." Mr. Ingleby's comments on Mme. Bernhardt's attitude in this matter might well have been more pertinent.

After two years at Osborne the cadet passes to the principle is continued to the end. tion of plane triangles. and in mathematics have reached to the advanced would attain to under ordinary a con- dant and hydrostatics as a boy and a half from Osborne to Dartmouth are as far as that boys, when they pass at fourteen not merely interested in their work. The thorough character, but the boys are taught to be

Daily News Feb. 11th.

"Culture is half way to heaven." - GEORGE MEREDITH. Please write at once to Messrs. METHUEN for their List of New Books. It is well illustrated and very interesting. Send also for their List of New Novels.

THE WORKS OF OSCAR WILDE. Messrs. METHUEN have much pleasure in announcing that they commence, on February 13, the publication, in Twelve Volumes, of a Uniform Edition of the Works of Oscar Wilde. The books are reprinted from the latest editions issued under the superintendence of the Author, and in many cases they contain his last corrections. They are published by authority of his Literary Executor, THE DUCHESS OF PADUA is a New Play, and the other Books have been out of print for some years, and are now practically unobtainable. The Edition is limited to 1,000 Copies for Great Britain and America, and is printed on hand-made paper, demy 8vo. The price of each volume is 12s. 6d. net. There is also an Edition, limited to 80 Copies, for Great Britain and America, on Japanese vellum, 42s. net each Volume. The whole Edition will be soon sold.

THE FIRST SIX VOLUMES ARE: THE DUCHESS OF PADUA. A long play hitherto unpublished. SALOME, AND OTHER PLAYS. This volume includes a lately discovered play, "A Florentine Tragedy," and "Vera," an early work. "Salome" is in the original French. LADY WINDERMERE'S FAN. A WOMAN OF NO IMPORTANCE. AN IDEAL HUSBAND. THE IMPORTANCE OF BEING EARNEST.

Daily Telegraph

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The chapter on Wilde's Fairy Stories shows him at his best. Mr. Ingleby remarks that in these exquisite volumes "it may be seen that Oscar Wilde had visions sometimes of the celestial city, where the angels of the little children do always behold the face of the Father. And if (he adds), as other chapters of this volume may seem to show, the vision splendid died away and faded all too soon, purgatorial pain came to the author, as to the star-child in his story, and he who could build for his soul a lordly pleasure house, and was driven forth from it, may enter it again when he has purged his sin."

Of the comedies, romantic dramas, and novels Mr. Ingleby gives useful analyses, and supplies some interesting details with regard to certain missing manuscripts. He speaks in eulogistic terms of Oscar Wilde's qualities as a dramatist, of the brilliance and sparkle of his dialogue; and points out the great advance he made in constructive art in the interval between "Lady Windermere's Fan" and "The Importance of being Earnest." What would he have achieved under happier conditions?

He was moving onwards. He was making theatrical history. He was becoming a power. And we who now read, mark, learn, be it on the stage or in the study, what he achieved in the production of but four modern comedies, can only premise that to-day he would have "arrived" at the meridian of his art.

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### ART AND MORALS.

Oscar Wilde. By LEONARD CRESSWELL-INGLEBY. (London: T. Werner Laurie, 12s. 6d. net.)

This appreciation of the poet, dramatist and high-priest of aesthetics, who made such a sad wreck of himself when at the zenith of his fame, such as it was, is offered to the public as a complement to Mr. Sherard's "Life." The author admits to the full the shame and horror of Oscar Wilde's plunge into the abyss, but pleads for the tempering of judgment with clarity, and suggests that his moral degeneration was in part at least the result of a kind of madness operating on a will weakened by indulgence. Mr. Ingleby's point of view is well summed up in the concluding paragraph of his study of the man, apart from his literary work, in which he says:—

In regarding the whole field of the poet's life, as far as it can be known to others, one finds him to be a sweet and noble nature with much of the serenity of "highness" which accompanies a great genius, yet obscured, soiled, overlapped, and periodically destroyed by a terrible and riotous madness, both of talk and of thought. It is a facile and a dangerous thing to attribute all the good and noble actions of any man to his "real self," and to say that all the evil he wrought and did came from madness or irresponsibility. If such a doctrine were to be generally accepted and believed, laws would lose their *raison d'être*, punishment would become a mockery and society would inevitably end. Yet possibly it may be that some few souls exist and have existed of whom such a statement may be true. If such exceptions do exist and have existed, then surely Oscar Wilde was one of them. There seems to be no explanation of him but just this; and if we do not accept it, I at any rate cannot see any other.

It is mainly, however, with Wilde as the artist in letters that Mr. Ingleby is concerned. He asserts that never in his life did Wilde write a line that was immoral or impure, and that he was a "brilliant" and "extraordinary" genius, whose work emanated from one of the "most artistic and powerful brains of modern times." With one or two exceptions, his opinion of Oscar Wilde's merits as a literary craftsman is always expressed in this high-pitched key of eulogy. Mr. Ingleby finds it necessary to condemn as essentially unsound and dangerous the doctrine of Wilde's Philosophy of Beauty, that art has nothing to do with morality.

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He is even more severe on the ethics of "Poems in Prose" (1894), for he stigmatises some of the allegories—those "which give colour to the whole"—as "blasphemous and horrible: horrible with the insane pride of one who has not realised his imminent fall, who has (? not) realised the horror of his mental attitude no less than the life he was proved to have been leading at the time." This work, he reminds the reader,

... was written at a time when enormous, sudden and overwhelming success had thrown him entirely from his mental balance, and had filled him with an even greater egotism than he ordinarily had. At the time these fables or allegories... were produced Oscar Wilde was at the very height of his success, and of his almost insane responsibility. Yet in the workmanship even of these censured writings he sees nothing but excellence—they are "triumphant examples of technical accomplishment and mastery." In the "Intentions" he finds "perfection of art." The book may be "marred here and there by over-elaboration and ornament;" but in some of its passages he seems to recognise a beauty too rare for words. Thus, after quoting from "the marvellous and inspired pages" which treat of the Divine Comedy, he exclaims:—

Do not these words strike almost the highest, purest, and most beautiful note that any writer of prose has struck throughout the centuries? In English, at least, I know of nothing more rapt and ecstatic. It is above criticism, and the man wrote it must for ever wear in our minds one of those laurels that artistic achievement bestows.

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### IMPORTANT NOTICE.

**I**n Feb. 20 appeared ON NOTHING, AND KINDRED SUBJECTS, by HILAIRE BELLOC, M.P. Feap. 8vo, 5s. The essays in this book deal with the Loss of Youth, of Manuscripts, with Death, with the Sufferings of the Rich, the Love of Dogs, Winged Horses, Fools, Politicians, and the Art of Coming to an End.

**T**HE WORKS OF OSCAR WILDE. Messrs. METHUEN have much pleasure in announcing that they have begun the publication, in 12 Volumes, of a uniform edition of the works of OSCAR WILDE. The books are reprinted from the latest editions issued under the superintendence of the author, and in many cases they contain his last corrections. They are published by the authority of his literary executor. A prospectus with full particulars will be sent on application. The binding is by C. Ricketts. The first six volumes are:

THE DOCTOR IN HIS STUDY. THE UNPUBLISHED. SALOME, AND OTHER PLAYS. LADY WINDERMERE'S FAN. A WOMAN OF NO IMPORTANCE. AN IDEAL HUSBAND. THE IMPORTANCE OF BEING EARNEST.

Feb 28

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