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The fullest, most textural, most accurate—most human—account of Oscar Wilde's unique and dazzling life—based on extensive new research and newly discovered materials, from Wilde's personal letters and transcripts of his first trial to newly uncovered papers of his early romantic (and dangerous) escapades and the two-year prison term that shattered his soul and his life. "Simply the best modern biography of Wilde." —Evening Standard Drawing on material that has come to light in the past thirty years, including newly discovered letters, documents, first draft notebooks, and the full transcript of the libel trial, Matthew Sturgis meticulously portrays the key events and influences that shaped Oscar Wilde's life, returning the man "to his times, and to the facts," giving us Wilde's own experience as he experienced it. Here, fully and richly portrayed, is Wilde's Irish childhood; a dreamy, aloof boy; a stellar classicist at boarding school; a born entertainer with a talent for comedy and a need for an audience; his years at Oxford, a brilliant undergraduate punctuated by his reckless disregard for authority . . . his arrival in London, in 1878, "already noticeable everywhere" . . . his ten-year marriage to Constance Lloyd, the father of two boys; Constance unwittingly welcoming young men into the household who became Oscar's lovers, and dying in exile at the age of thirty-nine . . . Wilde's development as a playwright. . . becoming the high priest of the aesthetic movement; his successes . . . his celebrity. . . and in later years, his irresistible pull toward

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another—double—life, in flagrant defiance and disregard of England's strict sodomy laws ("the blackmailer's charter"); the tragic story of his fall that sent him to prison for two years at hard labor, destroying his life and shattering his soul.

With its thirty-three previously unpublished Oscar Wilde letters and its poignant recollections of a man as spontaneous, humane, and sincere as he was prodigiously witty, Vyvyan Holland's memoir of his famous father has come to be regarded as a biographical classic in Wildean studies. Sharply observed, vivid, and dispassionate, it offers not only an unforgettable portrait of Wilde himself, his circle of friends, and his band of persecutors, but also a touching chronicle of Holland's own childhood, of the loneliness he experienced as the son of a remarkable, notorious father and of his emergence from the shadows of cruel injustice and dark scandal.

"Fascinating for the light it sheds on Wilde's Oxford days and on his domestic life." - Atlantic Monthly "A strange chronicle . . . of considerable literary value." - New Yorker "Mr. Holland's vivid glimpses of the aftermath of that cause célèbre of the Nineties [do] a valuable service of his father's memory." - Saturday Review "An essential addition to Wildeana by a witness uniquely qualified to testify" - Library Journal "A biographical tour de force" - Observer

He did not wear his scarlet coat,
For blood and wine are red,
And blood and wine were on his hands
When they found him with the dead,
The poor dead woman whom he loved,
And murdered in her bed.
He walked amongst the Trial Men
In a suit of shabby grey;
A cricket cap was on his head,
And his step seemed light and gay;
But I never saw a man who looked
So wistfully at the day.
I never saw a man who looked
With such a wistful eye
Upon that little tent of blue
Which prisoners call the sky,
And at every drifting cloud that went
With sails of silver by.
The essays in this volume seek to analyze biographical films as representations of historical

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individuals and the times in which they lived. To do this, contributors examine the context in which certain biographical films were made, including the state of knowledge about their subjects at that moment, and what these films reveal about the values and purposes of those who created them. This is an original approach to biographical (as opposed to historical) films and one that has so far played little part in the growing literature on historical films. The films discussed here date from the 1920s to the 2010s, and deal with males and females in periods ranging from the Middle Ages to the end of the twentieth century. In the process, the book discusses how biographical films reflect changing attitudes towards issues such as race, gender and sexuality, and examines the influence of these films on popular perceptions of the past. The introduction analyses the nature of biographical films as a genre: it compares and contrasts the nature of biography on film with written biographies, and considers their relationship with the discipline of history. As the first collection of essays on this popular but understudied genre, this book will be of interest to historians as well as those in film and cultural studies.

'The Book of the Year, perhaps of the decade, has to be Matthew Sturgis's Oscar' TLS, Books of the Year. NOMINATED FOR THE WOLFSON HISTORY PRIZE 2019. A SUNDAY TIMES BOOK OF THE YEAR. 'Simply the best modern biography of Wilde ... A terrific achievement' Evening Standard. 'Page-turning ... Vivid and desperately moving. However much you think you know Wilde, this book will absorb and entertain you' Sunday Times. 'Wonderfully exciting ... Sturgis's great achievement is to take on board his great flurry of contradictions' Craig Brown, Mail on Sunday. '[Sturgis] is a tremendous orchestrator of material, fastidious, unhurried, indefatigable' Observer. 'Oscar Wilde is more fashionable than ever ... Sturgis's

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account of the hearing at the Old Bailey is as gripping as it is grim' Guardian. 'The Book of the Year, perhaps of the decade, has to be Matthew Sturgis's Oscar which captures the wit, the love-ability, the dramatic genius, the insane self-destructiveness, the originality of Wilde ... [Sturgis] is the greatest chronicler of the 1890s we have ever had' TLS, Books of the Year. Oscar Wilde's life – like his wit – was alive with paradox. He was both an early exponent and a victim of 'celebrity culture': famous for being famous, he was lauded and ridiculed in equal measure. His achievements were frequently downplayed, his successes resented. He had a genius for comedy but strove to write tragedies. He was an unabashed snob who nevertheless delighted in exposing the faults of society. He affected a dandified disdain but was prone to great acts of kindness. Although happily married, he became a passionate lover of men and – at the very peak of his success – brought disaster upon himself. He disparaged authority, yet went to the law to defend his love for Lord Alfred Douglas. Having delighted in fashionable throngs, Wilde died almost alone: barely a dozen people were at his graveside. Yet despite this ruinous end, Wilde's star continues to shine brightly. His was a life of quite extraordinary drama. Above all, his flamboyant refusal to conform to the social and sexual orthodoxies of his day make him a hero and an inspiration to all who seek to challenge convention. In the first major biography of Oscar Wilde in thirty years, Matthew Sturgis draws on a wealth of new material and fresh research to place the man firmly in the context of his times. He brings alive the distinctive mood and characters of the fin de siècle in the richest and most compelling portrait of Wilde to date.

"And I? May I say nothing, my lord?" With these words, Oscar Wilde's courtroom trials came to a close. The lord in question, High Court justice Sir Alfred Wills, sent Wilde to the cells,

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sentenced to two years in prison with hard labor for the crime of "gross indecency" with other men. As cries of "shame" emanated from the gallery, the convicted aesthete was roundly silenced. But he did not remain so. Behind bars and in the period immediately after his release, Wilde wrote two of his most powerful works--the long autobiographical letter *De Profundis* and an expansive best-selling poem, *The Ballad of Reading Gaol*. In *The Annotated Prison Writings of Oscar Wilde*, Nicholas Frankel collects these and other prison writings, accompanied by historical illustrations and his rich facing-page annotations. As Frankel shows, Wilde experienced prison conditions designed to break even the toughest spirit, and yet his writings from this period display an imaginative and verbal brilliance left largely intact. Wilde also remained politically steadfast, determined that his writings should inspire improvements to Victorian England's grotesque regimes of punishment. But while his reformist impulse spoke to his moment, Wilde also wrote for eternity. At once a savage indictment of the society that jailed him and a moving testimony to private sufferings, Wilde's prison writings--illuminated by Frankel's extensive notes--reveal a very different man from the famous dandy and aesthete who shocked and amused the English-speaking world.

Gross Indecency The Three Trials of Oscar Wilde Dramatists Play Service Inc

Reproduction of the original: *Oscar Wilde His Life and Confessions* by Frank Harris

The Picture of Dorian Gray by Oscar Wilde from Coterie Classics All Coterie Classics have been formatted for ereaders and devices and include a bonus link to the free audio book. "Those who find ugly meanings in beautiful things are

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corrupt without being charming. This is a fault. Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope. They are the elect to whom beautiful things mean only Beauty. There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all." ? Oscar Wilde, The Picture of Dorian Gray A man sells his soul for eternal youth and scandalizes the city in Oscar Wilde's The Picture of Dorian Gray.

"Oscar Wilde, Art and Morality: A Defence of "The Picture of Dorian Gray"" by Various. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

Book Excerpt: ately. They say she has over twenty thousand a year. Mrs. Windsor is trying to do you a good turn. And I dare say she would not be averse to uniting her first cousin with a future marquis." "H'm!" said Reggie, helping himself to coffee with a rather abstracted air. "It is a pity I am already married," added Amaranth, sipping his coffee with a deliberate grace. "I am paying for my

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matrimonial mood now." "But I thought Mrs. Amaranth lived entirely upon Cross and Blackwell's potted meats and stale bread," said Reggie seriously. "Unfortunately that is only a canard invented by my dearest enemies." "I." "Jim won't be back till very late, I expect," said Mrs. Windsor to her cousin, as they passed through the hall that night about twelve o'clock, after their return from the opera. "I am tired, and cannot go to my parties. Come to my room, Emily, and we will drink some Bovril, and have a talk. I love drinking Bovril in secret. It seems like a vice. And then it is

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The second witty installment in an astonishingly authentic historical mystery series featuring detective Oscar Wilde and his partner in crime, Arthur Conan Doyle It's 1892, and Wilde is the toast of London, riding high on the success of his play *Lady Windemere's Fan*. While celebrating with friends at a dinner party he conjures up a game called "murder" that poses the question: Who would you most like to kill? Wilde and friends -- including Arthur Conan Doyle, Bram Stoker, and poet Robert Sherard (the novel's narrator) -- write the names of their "victims" on pieces of paper and choose them one by one. After leaving the party, Wilde scoffs at the suggestion that he may have instigated a very dangerous game indeed.... The very next day, the game takes an all-too-sinister turn when the first "victim" turns up dead. Soon Wilde and his band of amateur detectives

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must travel through the realms of politics, theatre, and even boxing to unearth whose misguided passions have the potential to become deadly poisons...not only for the perpetrator of the seemingly perfect crimes but also for the trio of detectives investigating them. Richly atmospheric and as entertaining as Wilde himself, this book is the second in a series destined to delight mystery readers and fans of historical fiction alike.

In the summer of 1894 Oscar Wilde spent eight weeks in Worthing, and it was during this family holiday that he wrote his masterpiece, *The Importance of Being Earnest*. The Worthing holiday was a microcosm of Wilde's turbulent life during the three years between his falling in love with Lord Alfred Douglas in 1892 and his imprisonment in 1895. Constance Wilde, lonely and depressed, became emotionally involved with her husband's publisher, to whom she wrote a love letter on the day he visited the Wildes in Worthing. Meanwhile Wilde was spending much of his time with the feckless and demanding Douglas, and with three teenage boys he took out sailing, swimming and fishing. One of these boys was Alphonse Conway, with whom Wilde had a sexual relationship, and about whom he was to be questioned at length and to damaging effect in court six months later when he sued Douglas's father, the Marquess of Queensberry, for libel. This book tells for the first time the full story of the Worthing summer, set in

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the context of the three years of Wilde's life before his downfall. In the final chapter the author reassesses the trials, offering fresh insights into Wilde's attitude to the boys and young men with whom he had sexual relations. There are fifty-six illustrations, over thirty of which are photographs of Worthing as it was in Wilde's time, and three contemporary maps of the town.

In *Staging the Trials of Modernism*, Dale Barleben explores the interactions among literature, cultural studies, and the law through detailed analyses of select British modern writers including Oscar Wilde, Joseph Conrad, Ford Madox Ford, and James Joyce. By tracing the relationships between the literature, authors, media, and judicial procedure of the time, Barleben illuminates the somewhat macabre element of modern British trial process, which still enacts and re-enacts itself throughout contemporary judicial systems of the British Commonwealth. Using little seen legal documents, like Ford's contempt trial decision, *Staging the Trials of Modernism* uncovers the conversations between the interior style of British Modern authors and the ways in which law began rethinking concepts like intent and the subconscious. Barleben's fresh insights offer a nuanced look into the ways in which law influences literary production.

Wilde's witty and buoyant comedy of manners, filled with some of literature's most famous epigrams, reprinted from an authoritative British edition. Considered Wilde's

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most perfect work.

Following Oscar Wilde's trials for committing acts of gross indecency with men, he lost his family, his freedom and his will to live. This book sets out to examine how Victorian society could allow, or indeed, need this to happen.

Presents "Reading Wilde, Querying Spaces: An Exhibition Commemorating the 100th Anniversary of the Trials of Oscar Wilde." Notes that the exhibit consists of first editions, photographs, periodicals, letters, and ephemera from the Fales Collection of English and American Fiction. The exhibit was compiled by graduate students in the Victorian Studies Group at New York University (NYU). Offers access to the 10 sections of the exhibit. Links to the home page of Bobst Library and to other NYU Libraries, as well as to a catalog of essays written by the students.

'A remarkable book... the breadth and depth of research is astonishing' Emma Thompson 'An illuminating study... fascinating' Independent Hailed as a gay icon and pioneer of individualism, Oscar Wilde's insistence that 'there should be no law for anybody' made him a staunch defender of gender equality. Throughout his life from his relationship to his extraordinary mother Jane and the tragedy of his sister Isola's early death to his accomplished wife Constance and a coterie of other free-thinking writers, actors and artists, women were a central aspect of his life and career. Wilde's Women is the first book to tell the story of his female friends and colleagues who traded witticisms with Wilde but also give him access to vital publicity and whose ideas he

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gave expression through his social comedies. Author Eleanor Fitzsimons reframes Wilde's story and his legacy through the women in his life including such fascinating figures as Florence Balcombe who left him for Bram Stoker, actress Lillie Langtry (for a while an inseparable friend) and his tragic and witty niece Dolly who bore a strong resemblance to the writer and loved fast cars, cocaine and foreign women. Full of fascinating detail and anecdotes Wilde's Women relates the untold story of how the writer played a vitally sympathetic role on behalf of many women and how they supported him in the midst of a Victorian society in the process of changing forever. 'I have put my genius into my life but only my talent into my work'. So said Oscar Wilde of his remarkable life – a life more complex, more erotic, more troubled and more triumphant than any of his contemporaries ever knew or suspected. Neil McKenna's The Secret Life of Oscar Wilde charts fully for the first time Oscar's astonishing erotic odyssey through Victorian London's sexual underworld. Oscar Wilde emerges as a man driven personally and creatively by his powerful desires for sex with men, and Neil McKenna argues compellingly and convincingly that Oscar's Wilde's life and work can only be fully understood and appreciated in terms of his sexuality. The book draws of a vast range of sources, many of them previously unpublished, and includes startling new material like the statements made to the police by the male prostitutes and blackmailers ranged against Oscar Wilde at his trial which have been lost for over a century. Dazzlingly written, The Secret Life of Oscar Wilde meticulously and brilliantly

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reconstructs Oscar Wilde's emotional and sexual life, painting an astonishingly frank and vivid portrait of a troubled genius who chose to martyr himself for the cause of love between men.

The 35 most famous trials of the 20th century, as recorded by the people who were there including Truman Capote, Norman Mailer, Brian Masters, Damon Runyon and other star turns in true crime writing. Among the cases featured: the longest ever US trial, of deadly duo Bianchi and Buono for the Hillside Stranglings of 12 young women; Brady and Hindley - the iconic case of multiple child murder by a couple obsessed with sadism, Nazism and pornography; America's trial of the 1990s - O.J. Simpson; the media frenzy around Bruno Hauptmann's alleged kidnap and murder of the infant son of American hero, Charles Lindbergh; gagged press during the 1968 trial of eleven-year-old Mary Bell, convicted for killing two little boys; Oscar Wilde - one of the earliest trials to earn blanket press coverage; and the nine-month trial of 'one of the most evil, satanic men who ever walked the face of the earth', Charles Manson.

THE STORY: In early 1895, the Marquess of Queensberry, the father of Wilde's young lover, Lord Alfred Douglas, left a card at Wilde's club bearing the phrase posing somdomite. Wilde sued the Marquess for criminal libel. The defense denounced Wild Oscar Wilde and Modern Culture: The Making of a Legend explores the meteoric rise, sudden fall, and legendary resurgence of an immensely influential writer's reputation from his hectic 1881 American lecture tour to recent Hollywood adaptations of his dramas. Always

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renowned—if not notorious—for his fashionable persona, Wilde courted celebrity at an early age. Later, he came to prominence as one of the most talented essayists and fiction writers of his time. In the years leading up to his two-year imprisonment, Wilde stood among the foremost dramatists in London. But after he was sent down for committing acts of “gross indecency” it seemed likely that social embarrassment would inflict irreparable damage to his legacy. As this volume shows, Wilde died in comparative obscurity. Little could he have realized that in five years his name would come back into popular circulation thanks to the success of Richard Strauss’s opera *Salome* and Robert Ross’s edition of *De Profundi*. With each succeeding decade, the twentieth century continued to honor Wilde’s name by keeping his plays in repertory, producing dramas about his life, adapting his works for film, and devising countless biographical and critical studies of his writings. This volume reveals why, more than a hundred years after his demise, Wilde’s value in the academic world, the auction house, and the entertainment industry stands higher than that of any modern writer.

Sitting up reading late at night, the author reflects on the links between the homosexual of the 1980s and his counterparts of a century ago, between gay lives today and those of Oscar Wilde, his friends, lovers and acquaintances. Many books have been written about Oscar Wilde. *Who Was That Man?* is unique - the acting out of a love-hate relationship between Wilde and a gay Londoner of today. Neil Bartlett has grabbed history by the collar and made bitter love to it. I can think of no other way to describe this fantastic personal meditation on Oscar Wilde and the last hundred years of English homosexuality. At the very moment gay existence is endangered by disease and a renewed puritanism, Bartlett has embraced what was alien and criminal or merely clinical and loved it into poignant life - Edmund White

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Documents the case in which dancer Maud Allan brought action against a right-wing MP for libellous remarks concerning her performance of Wilde's Salome

Explores how the characters in Oscar Wilde's plays, though not specifically gay, epitomize today's image of the effeminate male, how they relate to British theatrical fops and other characters since early modern times, how the representation of same-sex passion was altered by Wilde's expose and trial as a homosexual, and how the stereotype of the gay man became established in the 20th century. Annotation copyright by Book News, Inc., Portland, OR

The trials of Oscar Wilde and Alfred Taylor, held in Central Criminal Court ; and the trial in a libel action brought against Lord Queensberry in the Marlborough Street Police Court, London. Presents a fictionalized interview with Oscar Wilde, where the colorful literary figure discusses such topics as his sexual preferences and his famous trial and imprisonment.

While imprisoned, Wilde wrote this long letter of recrimination to his lover, Lord Alfred Douglas. It offers fascinating insights into Wilde's life in prison and the background and psychology of a notorious affair.

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enjoy this valuable book.

Originally published in 1898, “The Ballad of Reading Gaol” is a poem written by Oscar Wilde. Composed after his release from the titular prison whilst he was in exile in Berneval-le-Grand, the poem deals with the hanging at Reading Goal of Charles Thomas Wooldridge, a 30-year-old man who was imprisoned for cutting his wife's throat. Within the poem, Wilde narrates the execution in full and explores the brutal nature of the punishment that all inmates must endure. Oscar Fingal O'Flahertie Wills Wilde (1854–1900) was an Irish poet and playwright who became one of the most popular in London during the 1880s and 1890s. Well-known for his sharp wit and extravagant attire, Wilde was a proponent of aestheticism and wrote in a variety of forms including poetry, fiction, and drama. He was famously imprisoned for homosexual acts from 1895 to 1897 and died at the age of 46, just three years after his release. Other notable works by this author include: “Picture of Dorian Gray” (1890), “Salome” (1891), and “The Importance of Being Earnest” (1895). Ragged Hand is proudly republishing this classic poem now complete with a specially-commissioned new biography of the author.

In February 1895 Oscar Wilde was at the height of a brilliant career. Yet in a few short months he would be disgraced, imprisoned and bankrupted.

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'As good as being in the gallery. Enthralling.' Peter Ackroyd, The Times The original transcript of the famous Wilde vs Queensberry trial, containing previously unseen details and exchanges. With extensive footnotes and a new introduction, this definitive account is a dramatic read that will delight Wilde enthusiasts and the general reader.

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