

The Real Trial Of Oscar Wilde The First Uncensored Transcript Of The Trial Of Oscar Wilde Vs John Douglas Marquess Of Queensberry 1895

This ambitious Handbook takes advantage of recent advances in the study of the history of English to rethink the understanding of the field.

Beautiful Untrue Things explores the astonishing flurry of Oscar Wilde forgeries that circulated in the early twentieth century, offering an innovative reading that considers literary forgery a form of fan fiction.

For centuries English and French theatrical traditions have had an uneasy relationship with one another: mutual admiration, mutual envy, mutual distrust. Just as the fascination of difference lies in the potential for sameness, so these opposed traditions have observed each other at close quarters and invited each other back home. In an unusually detailed and carefully illustrated book, John Stokes explores the reception of the French actress by the English audiences, from the early nineteenth century to the middle of the twentieth - a period when the relationship between England and France was transformed and redefined. Mlle Mars, Sarah Bernhardt and Edwige Feuillere are among the many actresses invoked; prominent English spectators

include William Hazlitt, Charles Dickens, and Oscar Wilde. The result is a vivid coming together of theatre history and cultural studies, and will appeal to scholars of English and French literature as well as students of acting.

Focusing on literary and cultural texts from the late eighteenth century to the early twentieth, Patrick R. O'Malley argues that in order to understand both the literature and the varieties of nationalist politics in nineteenth-century Ireland, we must understand the various modes in which the very notion of the historical past was articulated. He proposes that nineteenth-century Irish literature and culture present two competing modes of political historiography: one that eludes the unresolved wounds of Ireland's violent history through the strategic representation of a unified past that could be the model for a liberal future, and one that locates its roots not in a culturally triumphant past but rather in an account of colonial and specifically sectarian bloodshed and insists upon the moral necessity of naming that history. From myths of pre-Christian Celtic glories to medieval Catholic scholarship to the rise of the Protestant Ascendancy to narratives of colonial violence against Irish people by British power, Irish historiography strove to be the basis of a new nationalism following the 1801 Union with Great Britain, and yet it was itself riven with contention. Contributors: Howard J. Booth, Joseph Bristow,

Ellen Crowell, Nick Freeman, Ellis Hanson, Kate Hext, Kirsten MacLeod, Kristin Mahoney, Douglas Mao, Michèle Mendelssohn, Alex Murray, Sarah Parker, Vincent Sherry

From the advent of cinema, Hollywood's acquaintance with the unbridled truth has been passing, at best. Nonfiction has always been standard fodder for filmmakers, but rare is the screenwriter who ever met a story that couldn't use a touch of embellishment. As early as the silent film era, lawsuits were filed against movie studios for their fictitious depictions of purportedly real events. The moviemakers claim artistic license; as Picasso said, "Art is a lie that tells the truth." When the lie and the truth become inextricably mixed, the effect on the lives of the people involved can be dramatic, even devastating. The first lawsuit claiming a libelous onscreen portrayal of a real person was filed in 1916, and the debate about filmmakers' responsibilities when depicting real people and events has raged ever since. This examination of fact-based films and the law begins with a history of the legal issues surrounding the fictionalization of real events and people. The court case over *The Perfect Storm*--a film that spawned lawsuits from the families of the people depicted in the film--is then explored in depth. The next chapter analyzes fact versus fiction in 13 courtroom dramas, movies for which court documents provide clear historical

records. A chapter devoted to actors so identified with a character that they sought legal acknowledgment of exclusive rights to that fictional persona follows. Notes, a bibliography and an index accompany the text.

The essays in this volume seek to analyze biographical films as representations of historical 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.

This volume presents interpretive essays utilizing a variety of approaches to honor the 160th anniversary of Oscar Wilde's birth, celebrating the writer's genius. This unique collection of scholarship explores a broad spectrum of subjects, including his travels, sexuality, children's literature, jail writings, novel, poetry, individualism, masks, homosexuality, influence on others, and morality. It offers historical, biographical, psychological and sociological perspectives written by international experts and features a broad spectrum of subjects which will appeal to a range of scholars seeking original and alternative approaches to understanding Oscar Wilde, his aesthetics and his influence in a variety of genres in the twenty-first century. The multiplicity of interest in the writer expands across genres, disciplines, cultures and time. Quintessential Wilde examines his intellectual strength in "His Worldly Place," analyzes his ingenious thoughts in "His Penetrating Philosophy," and recounts his enduring place in "His Influential Aestheticism."

The contributors explore 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. Publishes for the first time the author's original, uncensored typescript, in an annotated edition with 60

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color illustrations.

1895

"The partition of Ireland in 1921, and the birth of Northern Ireland as a political entity, was the work of one man above all. Edward Carson, born in Dublin in 1854, was a brilliant lawyer whose cross-questioning of Oscar Wilde at his libel trial brought about Wilde's downfall. An inspiring orator and a heavyweight at Westminster, his defence of Unionism in the years before the First World War, and of the rights of Ulster not to be swamped in an independent Ireland, made a united Ireland a political impossibility. While some of his actions were denounced in England as close to treason, Carson's idealism and religious tolerance were untypical of the sectarianism that marred the later history of Northern Ireland. Carson: The Man Who Divided Ireland is the first modern biography of a major figure in both British and Irish politics."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

The Art of Scandal advances a relatively simple claim with far-reaching consequences for modernist studies: writers and readers throughout the early twentieth century revived the long-despised codes and habits of the roman á clef as a key part of that larger assault on Victorian realism we now call modernism. In the process, this resurgent genre took on a life of its own, reconfiguring the intricate relationship between literature, celebrity, and the law. Sean Latham summons cases of the novel's social notoriety--and the numerous legal scandals the form provoked--to articulate the material networks of reception and circulation through which modernism took shape, revealing a little explored

popular history within its development. Producers as well as consumers used elements of the controversial roman á clef, a genre that challenges the idea of fiction as autonomous from the social and political world. In turn, this widespread practice provoked not only a generative aesthetic crisis, but also a gradually unfolding legal quandary that led Britain's highest courts to worry that fiction itself might be illegal. Modernism sat squarely, for a time, between literature and the law. With skillful close readings aided by extensive archival research, Latham illuminates the world of backbiting, gossip, litigation, and sensationalism through chapters on Oscar Wilde's trial, Joyce's Ulysses, celebrity salons, and Parisian bohemia. Original, colorful, and perceptive, *The Art of Scandal* both salvages the reputation of the roman á clef form and traces its curious itinerary through the early twentieth century. Seeking out the best new interdisciplinary work, this series explores the cultural bearings of literary modernism across multiple fields, geographies, symbolic forms, and media.

The phenomenon of celebrity burst upon the world scene about a century ago, as movies and modern media brought exceptional, larger-than-life personalities before the masses. During the same era, modernist authors were creating works that defined high culture in our society and set aesthetics apart from the middle- and low-brow culture in which celebrity supposedly resides. To challenge this ingrained dichotomy between modernism and celebrity, Jonathan Goldman offers a provocative new reading of early twentieth-century culture and the formal experiments that constitute modernist literature's

unmistakable legacy. He argues that the literary innovations of the modernists are indeed best understood as a participant in the popular phenomenon of celebrity. Presenting a persuasive argument as well as a chronicle of modernism's and celebrity's shared history, *Modernism Is the Literature of Celebrity* begins by unraveling the uncanny syncretism between Oscar Wilde's writings and his public life. Goldman explains that Wilde, in shaping his instantly identifiable public image, provided a model for both literary and celebrity cultures in the decades that followed. In subsequent chapters, Goldman traces this lineage through two luminaries of the modernist canon, James Joyce and Gertrude Stein, before turning to the cinema of megastar Charlie Chaplin. He investigates how celebrity and modernism intertwine in the work of two less obvious modernist subjects, Jean Rhys and John Dos Passos. Turning previous criticism on its head, Goldman demonstrates that the authorial self-fashioning particular to modernism and generated by modernist technique helps create celebrity as we now know it.

Featuring innovative research by emergent and established scholars, *The Fin-de-Siecle Poem* throws new light on the remarkable diversity of poetry produced at the close of the nineteenth century in England. Opening with a detailed preface that shows why literary historians have frequently underrated fin-de-siecle poetry, the collection explains how a strikingly rich body of lyrical and narrative poems anticipated many of the developments traditionally attributed to Modernism. Each chapter in turn provides insights into the ways in which

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late-nineteenth-century poets represented their experiences of the city, their attitudes toward sexuality, their responses to empire, and their interest in religious belief. The eleven essays presented by editor Joseph Bristow pay renewed attention to the achievements of such legendary writers as Oscar Wilde, John Davidson, Ernest Dowson, Lionel Johnson, and W.B. Yeats, whose careers have always been associated with the 1890s. This book also explores the lesser-known but equally significant advances made by notable women poets, including Michael Field, Amy Levy, Charlotte Mew, Alice Meynell, A. Mary F. Robinson, and Graham R. Tomson. The *Fin-de-Siecle Poem* brings together innovative research on poetry that has been typecast as the attenuated Victorianism that was rejected by Modernism. The contributors underscore the remarkable innovations made in English poetry of the 1880s and 1890s and show how woman poets stood shoulder-to-shoulder with their better-known male contemporaries. Joseph Bristow is professor of English at the University of California, Los Angeles, where he edits the journal *Nineteenth-Century Literature*. His recent books include *The Cambridge Companion to Victorian Poetry*, *Oscar Wilde: Contextual Conditions*, and the variorum edition of Oscar Wilde's *The Picture of Dorian Gray*.

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.

What is a mixed movie? A film to which artists of various nationalities contribute. Popular examples are "Land of the Pharaohs," "The Bridge on the River Kwai," "Casino Royale" and "The Sundowners." British players like Errol Flynn, Stewart Granger, Rex Harrison and James Mason have always been welcome in Hollywood. Not so well known are the numerous examples of American actors who lent their talents to British films, such as Robert Ayres, Phyllis Kirk, Mona Freeman, Frank Sinatra, Carol Lynley, William Bendix, Russ Tamblyn, William Holden, Raquel Welch, Joan Crawford, Gene Tierney, Van Johnson, Vincent Price, Tab Hunter, Alex Nicol, Zachary Scott, and Wayne Morris, to mention but a few such appearances that are detailed in this book.

Sodom on the Thames looks closely at three episodes involving sex between men in late-nineteenth-century England. Morris Kaplan draws on extensive research into court records, contemporary newspaper accounts, personal correspondence and diaries, even a pornographic novel. He

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focuses on two notorious scandals and one quieter incident. In 1871, transvestites "Stella" (Ernest Boulton) and "Fanny" (Frederick Park), who had paraded around London's West End followed by enthusiastic admirers, were tried for conspiracy to commit sodomy. In 1889-1890, the "Cleveland Street affair" revealed that telegraph delivery boys had been moonlighting as prostitutes for prominent gentlemen, one of whom fled abroad. In 1871, Eton schoolmaster William Johnson resigned in disgrace, generating shockwaves among the young men in his circle whose romantic attachments lasted throughout their lives. Kaplan shows how profoundly these scandals influenced the trials of Oscar Wilde in 1895 and contributed to growing anxiety about male friendships. Sodom on the Thames reconstructs these incidents in rich detail and gives a voice to the diverse people involved. It deepens our understanding of late Victorian attitudes toward urban culture, masculinity, and male homoeroticism. Kaplan also explores the implications of such historical narratives for the contemporary politics of sexuality.

With readings of novels by Thomas Hardy, Anthony Trollope, Oscar Wilde, Bram Stoker, Henry James, and others, this work explores the relationship between illicit sex and the postal service in Victorian Britain.

Explores the lasting cultural and political impact of the events of this remarkable year, which included Oscar Wilde's libel suit against the Marquess of Queensberry and its disastrous repercussions.

The nineteenth century witnessed unprecedented expansion in the reading public and an explosive growth in the number of books and newspapers produced to meet its demands. These specially commissioned essays examine not only the full range and variety of texts that entertained and informed the Victorians, but also the boundaries of Victorian literature: the links and overlap with Romanticism in the 1830s, and the

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1895
Oscar Wilde, 1854-1900

- The Picture of Dorian Gray
- Lady Windermere's Fan
- A Woman of No Importance
- Salomé
- An Ideal Husband
- The Happy Prince and Other Tales
- A House of Pomegranates
- De Profundis

Nicholas Frankel presents a revisionary account of Oscar Wilde's final years, spent in poverty and exile in Europe following his release from an English prison for the crime of gross indecency between men. Despite repeated setbacks and open hostility, Wilde--unapologetic and even defiant--attempted to rebuild himself as a man, and a man of letters. This significant collection of essays examines the cultural, literary, philosophical and historical representation of beauty in British, Irish and American literature. Contributors use the works of Charles Dickens, T S Eliot, W H Auden and Stephen Spender among others to explore the role of beauty and its wider implications in art and society.

Domestic issues, chastity, morality, marriage and love are concerns we typically associate with Victorian female characters. But what happens when men in Victorian novels begin to engage in this type of feminine discourse? While we are familiar with certain Victorian women seeking freedom by moving beyond the domestic sphere, there is an equally interesting movement by the domestic man into the private space through his performance of femininity. This book defines the

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domesticated bachelor, examines the effects of the blurring of boundaries between the public and private spheres, and traces the evolution of the public discourse on masculinity in novels such as Bronte's *Shirley*, Braddon's *Lady Audley's Secret*, Eliot's *Daniel Deronda*, and Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*. This bachelor, along with his female counterpart, the New Woman, opens up for discussion new definitions of Victorian masculinity and gender boundaries and blurs the rigid distinction between the gendered spaces thought to be in place during the Victorian period.

One of the most famous love affairs in literary history is that of Oscar Wilde and Lord Alfred Bosie Douglas. As a direct consequence of this relationship, Wilde underwent three trials in 1895. In this text, Merlin Holland presents the original transcript of the Wilde versus Queensberry trial.

This collection of essays stems from the conference 'Internationalism and the Arts: Anglo-European Cultural Exchange at the Fin de Siècle' held at Magdalene College, Cambridge, in July 2006. The growth of internationalism in Europe at the fin de siècle encouraged confidence in the possibility of peace. A wartorn century later, it is easy to forget such optimism. Flanked by the Franco-Prussian war and the First World War, the late nineteenth and early twentieth centuries were marked by rising militarism. Themes of national consolidation and aggression have become key to any analysis of the period. Yet despite the drive towards political and cultural isolation, transnational networks

gathered increasing support. This book examines the role played by artists, writers, musicians and intellectuals in promoting internationalism. It explores the range of individuals, media and movements involved, from cosmopolitan characters such as Walter Sickert and Henri La Fontaine, through internationalist art societies, to periodicals, performance, and the mobility of the Arts and Crafts Movement. The discussion takes in the geographical breadth of Europe, incorporating Belgium, Bohemia, Britain, France, Germany, Hungary, Italy, Norway, Poland, Russia and Slovakia. Drawing on the work of scholars from across Europe and America, the collection makes a statement about the complexity of European identities at the fin de siècle, as well as about the possibilities for interdisciplinary research in our own era.

Oscar Wilde had one of literary history's most explosive love affairs with Lord Alfred "Bosie" Douglas. In 1895, Bosie's father, the Marquess of Queensberry, delivered a note to the Albemarle Club addressed to "Oscar Wilde posing as sodomite." With Bosie's encouragement, Wilde sued the Marquess for libel. He not only lost but he was tried twice for "gross indecency" and sent to prison with two years' hard labor. With this publication of the uncensored trial transcripts, readers can for the first time in more than a century hear Wilde at his most articulate and brilliant. The Real Trial of Oscar Wilde documents an alarmingly swift fall from grace; it is also a supremely moving testament to the right to live, work, and love as one's heart dictates.

Presents the text of a drama focused on the trial and

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imprisonment of Oscar Wilde

From the divine right of Charles I to the civil rights struggle of Rosa Parks, 25 non-fiction stories provide a panorama of people whose actions helped form our legal system and our world. Constitution makers, Civil War enemies, Irish rebels, World War II Nazis, murder and passion, art and prejudice appear in a page-turner that reads like a mystery novel. Did Dr. Samuel Mudd participate in the Lincoln assassination? Was Captain Charles McVay III responsible for the sinking of the USS Indianapolis? Did Levi Weeks kill pretty Elma Sands? Read about unknown founder James Wilson and Hitler's lawyer, Hans Frank. Discover the back stories of landmark cases and enjoy the cross examination and trial skills of lawyers in top form.

The life and work of Thomas Eakins (1844–1916), America's most celebrated portrait painter, have long generated heated controversy. In this fresh and deeply researched interpretation of the artist, Amy Werbel sets Eakins in the context of Philadelphia's scientific, medical, and artistic communities of the 19th century, and considers his provocative behavior in the light of other well-publicized scandals of his era. This illuminating perspective provides a rich, alternative account of Eakins and casts entirely new light on his renowned paintings. Eakins' modern critics have described his artistic motivations and beliefs as prurient and even pathological. Werbel challenges these interpretations and suggests instead that Eakins is best understood as an artist and teacher devoted to an exacting and profound study of the human body, to equality for women and men, and to middle-class meritocratic and Quaker philosophies.

?This book examines plays produced in England in the 1890s

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and early 1900s and the ways in which these plays responded to changing perceptions of marriage. Bernard Shaw, Oscar Wilde, and other late-Victorian dramatists challenged romanticized ideals of love and domesticity, and, in the process, these authors appropriated and rewrote the genre conventions that had dominated English drama for much of the nineteenth century. In their plays, theater became a forum for debating the problems of traditional marriage and envisioning alternative forms of partnership. This book is written for scholars specializing in the areas of Victorian studies, dramatic literature, theater history, performance studies, and gender studies.

The most significant resource for any researcher wishing to understand the finer details of Oscar Wilde's remarkable career, the "Oscar Wilde and His Circle" archive at the University of California, Los Angeles houses the world's largest collection of materials relating to the life and work of the gifted Irish writer. *Wilde Discoveries* brings together thirteen studies based on research done in this archive that span the course of Wilde's work and shed light on previously neglected aspects of Wilde's lively and varied professional and personal life. This volume offers fresh approaches to well-known works such as *The Picture of Dorian Gray* while paying serious attention to his lesser known writings and activities, including his earliest attempts at emulating the English Romantics, his editing of *Woman's World*, and his fascination with anarchism. A detailed introduction by the volume editor ties the essays together and illustrates the distinctive evolution of research on this great writer's extraordinary career.

"Lost Causes stages a polemical intervention in the discourse that grounds queer civil rights in etiology -- that is, in the cause of homosexuality, whether choice, "recruitment," or biology. Reading etiology as a narrative form, political

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strategy, and hermeneutic method in American and British literature and popular culture, it argues that today's gay arguments for biological determinism accept their opponents' paranoia about what Rohy calls "homosexual reproduction"-that is, nonsexual forms of queer increase--preventing more complex ways of considering sexuality and causality. This study combines literary texts and psychoanalytic theory--two salient sources of etiological narratives in themselves -- to reconsider phobic tropes of homosexual reproduction: contagion in *Borrowed Time*, bad influence in *The Picture of Dorian Gray*, trauma in *The Night Watch*, choice of identity in James Weldon Johnson's *Autobiography of an Ex-Colored Man*, and dangerous knowledge in *The Well of Loneliness*. These readings draw on Lacan's notion of retroactive causality to convert the question of what causes homosexuality into a question of what homosexuality causes as the constitutive outside of a heteronormative symbolic order. Ultimately, this study shows, queer communities and queer theory must embrace formerly shaming terms -- why should the increase of homosexuality be unthinkable? -- while retaining the critical sense of queerness as a non-identity, a permanent negativity"--

A Sense of Shock examines the various, complex relations between impressionist texts and contexts in modern British and Irish works by Bowen, Conrad, Ford, James, Wilde, Woolf, and others, to argue that literary impressionism was an emphatically historical phenomenon.

The Advocate is a lesbian, gay, bisexual, transgender (LGBT) monthly newsmagazine. Established in 1967, it is the oldest continuing LGBT publication in the United States.

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