

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

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.

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.

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."

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.

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

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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.

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.

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

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.

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.

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

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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.

Presents the text of a drama focused on the trial and imprisonment of Oscar Wilde

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.

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

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 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*.

An overview of British poetry from 1830 to 1901, with a glossary of literary terms and guide to further reading.

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 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

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technological innovations from the kaleidoscope to the cinema. Essays also chart the complex and fruitful interchanges with writers in America, Europe and the Empire, highlighting the geographical expansion of literature in English. This Companion brings together the most important aspects of this prolific and popular period of English literature.

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.

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 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.

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.

"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 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"--

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.

"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

In 1958, Bible scholar Morton Smith announced the discovery of a sensational manuscript-a second-century letter written by St. Clement of Alexandria, who quotes an unknown, longer version of the Gospel of Mark. When Smith published

the letter in 1973, he set off a firestorm of controversy that has raged ever since. Is the text authentic, or a hoax? Is Smith's interpretation correct? Did Jesus really practice magic, or homosexuality? And if the letter is a forgery . . . why? Through close examination of the "discovered" manuscript's text, Peter Jeffery unravels the answers to the mystery and tells the tragic tale of an estranged Episcopalian priest who forged an ancient gospel and fooled many of the best biblical scholars of his time. Jeffery shows convincingly that Smith's Secret Gospel is steeped in anachronisms and that its construction was influenced by Oscar Wilde's *Salomé*, twentieth-century misunderstandings of early Christian liturgy, and Smith's personal struggles with Christian sexual morality.

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. 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.

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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.

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.

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.

Publishes for the first time the author's original, uncensored typescript, in an annotated edition with 60 color illustrations.

This collection offers 15 critical essays on Annie Proulx's short story "Brokeback Mountain" and its controversial film adaptation by screenwriters Larry McMurtry and Diana Ossana and director Ang Lee. Each essay explores the short story, the film, and the sociocultural phenomenon that followed the release of the motion picture in December 2005. This anthology includes selections from

traditional perspectives and from postmodern angles, including women's studies, gender studies, queer studies, sexuality studies, ethnic studies, and American studies. Many of the essays focus primarily on the film, its critical reception, its stars, its director, its soundtrack, and its cultural implications.

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.

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.

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

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