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Some Unpublished Oscar Wilde Letters

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Franz Leopold Ranke, the Ranke Library at Syracuse, and the Open Future of Scientific History
By Siegfried Baur, Post-Doctoral Fellow
Thyssen Foundation of Cologne, Germany
Baur pays tribute to “the father of modern history,” whose twenty-ton library crossed the Atlantic in 1888, arriving safely at Syracuse University. After describing various myths about Ranke, Baur recounts the historian’s struggle to devise, in the face of accepted fictions about the past, a source-based approach to the study of history.

Librarianship in the Twenty-First Century
By Patricia M. Battin, Former Vice President and University Librarian, Columbia University
Battin urges academic libraries to “imagine the future from a twenty-first century perspective.” To flourish in a digital society, libraries must transform themselves, intentionally and continuously, through managing information resources, redefining roles of information professionals, and nourishing future leaders.

Manuscripts Processing at Syracuse: An Insider’s View
By Kathleen Manwaring, Manuscripts Processor
Syracuse University Library
After explaining the specialness of special collections, Manwaring compares the processing of books and serials, with their preselected, preorganized content, to the processing of manuscripts, which “reflect the chaos inherent in real life.” The latter requires “total immersion” in order to “discover and reflect the underlying structure of the individual’s life experience” while making his or her papers accessible to scholars.

African Americans and Education: A Study of Arna Bontemps
By Joseph Downing Thompson Jr., Director
John Hope Franklin Research Center for African and African-American Documentation, Duke University
Using the life and work of Arna Bontemps as a case in point, Thompson examines the relationship between the formation of racial identity and the culture of educational institutions themselves, not merely the intellectual, cultural, and political traditions imparted by them.

Black Abolitionists of Central New York: An Intimate Circle of Activism

By Bonnie Ryan, Associate Librarian
Reference Department, Syracuse University Library

In the spring of 1999 Ryan curated an exhibition in E. S. Bird Library titled “Intimate Circles of Activism: Abolitionists of Central New York, 1830–1860.” This article, an offshoot of the exhibition, focuses on letters to activist and philanthropist Gerrit Smith from certain African American abolitionists.

Stephen Crane’s Inamorata: The Real Amy Leslie

By Charles Yanikoski, Independent Scholar
Harvard, Massachusetts

In 1896 Stephen Crane had a love affair with a woman named Amy Leslie. Was she a denizen of the New York underworld, as many scholars have maintained? Or was she, as Yanikoski argues, a Chicago actress, theater critic, and celebrity?

Some Unpublished Oscar Wilde Letters

By Ian Small, Professor of English Literature
University of Birmingham, England

Oscar Wilde scholar Ian Small provides the historical context of four Wilde letters held in the Syracuse University Library.

Cultural History and Comics Auteurs: Cartoon Collections at Syracuse University Library

By Chad Wheaton, Doctoral Student in History, Syracuse University
With Carolyn A. Davis, Reader Services Librarian
Syracuse University Library Department of Special Collections

After discussing the importance of the comics as a subject for scholarly study, Wheaton describes selected cartoonists and genres represented in Syracuse University Library’s cartoon collection. Carolyn Davis provides a complete list of the Library’s cartoon holdings.

Marya Zaturenska’s Depression Diary, 1933–1935

By Mary Beth Hinton, Editor
Syracuse University Library Associates Courier
Selections from the diary of the poet Marya Zaturenska reveal her struggles as a woman and an artist, and provide glimpses of the intellectual scene in New York and London during the depression.

News of Syracuse University Library and of Library Associates

Post-Standard Award Citation, 1998, for David H. Stam
Post-Standard Award Citation, 1999, for Dorothea P. Nelson
Post-Standard Award Citation, 2000, for Kathleen W. Rossman

Recent Acquisitions:
- Thomas Moore Papers
- Kat Ran Press (Michael Russem)
- Margaret Bourke-White Photographs
- The Werner Seligmann Papers


In Memoriam
Some Unpublished Oscar Wilde Letters

BY IAN SMALL

The Department of Special Collections at Syracuse University Library has four letters by Oscar Wilde.¹ Three are unpublished; one has not been published in its entirety and has hitherto only been known from an unauthoritative transcription. The recipients of three of the letters are identified: Lawrence Alma-Tadema, James Knowles, and Frank Harris. The recipient of the fourth is unknown.

The first and most interesting is a long letter to the painter Lawrence Alma-Tadema. The date is uncertain, but there are good reasons to believe that it is either late 1880 or early 1881. The first reason is the address. After his return from his 1882 American tour, Wilde usually gave his address as “16 Tite Street” rather than (as here) “Keats House, Tite Street.” The second reason is the subject of the letter. Around this time Wilde was deeply interested in Greek culture, and despite being relatively unknown, was attempting to establish himself publicly as an authority on it. The subject of his essay for the Chancellor’s Prize at Oxford in 1879 had been “Historical Criticism in Antiquity,” and in the same year he was in correspondence with George Macmillan over the possibility of

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Note: The text of the Wilde letters is © The Estate of Oscar Wilde by whose permission they are here reproduced. This article has been reprinted from English Literature in Transition, 1880–1920 41, no. 4 (1998) with permission. As this Courier went to press, The Complete Letters of Oscar Wilde, ed. Merlin Holland and Rupert Hart-Davis (New York: Henry Holt, 2000), appeared. Three of the Wilde letters at Syracuse are included in that edition.

¹ I am very grateful to Ms. Kathleen Manwaring, the manuscript supervisor of the Department of Special Collections at Syracuse University Library, for bringing these letters to my attention. I am also grateful to Syracuse University and Mr. Merlin Holland, Oscar Wilde’s grandson, for permission to print them.
translating Herodotus and Euripides. In late 1880 and early 1881 Alma-Tadema was working on his picture Sappho and Alcaeus (opus CCXXIII, 1881). By this time he had achieved considerable fame (and earned a great deal of money) for his meticulous rendering of classical subjects; indeed Alma-Tadema’s desire for absolute historical accuracy led him to undertake detailed research for many of his works.

It seems likely that he had asked Wilde’s advice over the accurate rendering of the Greek names which appear in Sappho and Alcaeus. Wilde’s letter refers to a prior meeting and suggests that there was some form of social acquaintance between the two men. Indeed, Vern Swanson, Alma-Tadema’s cataloguer, mentioned that Alma-Tadema met Wilde at about this time, but this letter apart there is no evidence of any friendship or correspondence between the two men. However, Wilde’s friendly disposition towards Alma-Tadema (and interest in his work) is borne out by a favourable mention, probably of Alma-Tadema’s The Women of Amphissa (opus CCLXXVIII, 1887), in an anonymous notice in the Court and Society Review in 1887:

Take, for instance, the Tadema (No. 31). Here is all the archeological detail so dear to this industrious painter; all the cups of polished metal, the strangely embroidered robes, and the richly veined marbles, that exemplify so clearly the “rights of properties” in art; and the one thing that was wanting in Mr Tadema’s work has been added, the passionate interest in human life and the power to portray it.

Sappho and Alcaeus depicts a marble exhedra set beside a deep-blue sea on the island of Lesbos in which Sappho and some companions listen to the poet Alcaeus of Mitylene playing a kithara. Inscribed in Greek on the backs and the bases of the seats in the exhedra are the names of the members of Sappho’s sisterhood. The legible names are as follows:


[Mnasi]dika[,] Gongyla of Colophon[,] Atthis
Errina of Telos[,] Gyriannos[,] Anactoria of Miletos

It appears that Alma-Tadema took Wilde’s advice over the spelling of these names, but rejected Wilde’s suggestion to include some lines of Sappho’s poetry in order to “strike that literary note.” Alma-Tadema may also have rejected (or perhaps misunderstood) Wilde’s advice about the significance of Greek orthography and the relationship between the Aeolic and the Attic dialects. In expounding the difference between the Aeolic dialect (that associated with Lesbos, and therefore with Sappho and the Alcaeus) and other Greek dialects, Wilde was merely reiterating what would have been routinely taught at Oxford. So Evelyn Abbott (a pupil of Benjamin Jowett at Balliol) and E. D. Mansfield in their influential Primer of Greek Grammar: Accidence authoritatively stated that:

There are three principal dialects of Greek:—
(1.) Aeolic, divided into Asian or Lesbian Aeolic (Sappho, 611 B.C., Alcaeus, 606 B.C.) and Boeotian Aeolic (Pindar, in parts, 490 B.C.)
(2.) Doric, spoken in parts of the Peloponnesus . . .
(3.) Ionic, divided into (a.) Old Ionic, the language of the Homeric poems . . . (b.) New Ionic (Herodotus, 443 B.C., Hippocrates, 430 B.C.)
An offshoot of the Ionic was the Attic—the ordinary dialect of Athenian writers.4

Ironically a later reviewer of a book on Alma-Tadema complained that in Sappho and Alcaeus Alma-Tadema had used the Attic rather than the Lesbic (Aeolic) form of the Greek alphabet.5 Of course, in

the absence of the "enclosed list" which Wilde mentions, it is impossible to know whether the mistake the reviewer refers to was Wilde's or Alma-Tadema's. It is worth noting, however, that despite Wilde's care to render accurately what he terms the "curious" shapes of Aeolic script, his inscription in the letter is, to a reader not educated in Greek, somewhat confusing. It is also possible that Alma-Tadema may have been misled by Wilde's opening distinction between stone inscriptions and writing on paper or parchment which suggested that differences in orthography were not historical but due to the material or medium used. Significantly in *Sappho and Alcaeus* the names on the seats are inscribed in stone. Wilde's suggestion about the accurate spelling of names ("Mnasidika" and "Gyrinnos") refers to a fragment of Sappho which a contemporary editor, Henry Thornton Wharton, translates as: "Mnasidica is more shapely than the tender Gyrinno." The reference to Catullus's famous ode, *Ad Lesbiam* ("Ille mi par esse deo videtur"), is to his imitation of Sappho. It was widely translated into English in the nineteenth century by, among others, William Ewart Gladstone and John Addington Symonds. It is also worth noting that Alma-Tadema had taken Catullus as the subject for an earlier classical picture, *Catullus Reading his Poems at Lesbia's House* (opus LXXX, 1870).

Keats House,
Tite Street,
Chelsea.

Dear Mr. Tadema,

There is a good deal of difficulty in obtaining a really correct idea of Greek writing at the time of Sappho: Sappho is so early, 610 B.C., that we have no inscriptions at all contemporary—and the earliest Aeolic coin is about 550. Taking this as my starting point and following out the Aeolic shapes of the letters, which are quite different from the Attic—I have drawn out the enclosed list—which is as accurate probably as one can get it.

The early shapes are curious and I imagine conditioned by the material on which they wrote—paper or parchment—as opposed to the later

forms when stone inscriptions became usual: and the lines consequently more rigid and straight, and, it seems to me, less beautiful.

I have written Mnasidika instead of Mnasidion as in your letter; all the M.S.S. read Mnasidika in the line from Sappho, and besides Mnasidion is a man’s name. Gyrinno is the Aeolic form for Gyrinna.

I remember your talking about Catullus the other night—one of the most beautiful of his poems is taken from a still extant song of Sappho’s beginning

\[
\text{(only a blot)}
\]
\[\text{GAMETAN FOIKRINOS}\]

I don’t know if you will care to strike that literary note and scrawl it on your marble?

I hope that whenever you want any kind of information about Greek things in which I might help you that you will let me know.

It is always a pleasure for me to work at any Greek subject—and a double pleasure to do so for any one whose work mirrors so exquisitely and rightly, as yours does, that beautiful old Greek world.

Believe me

Sincerely yours

Oscar Wilde

* * *

The second Wilde letter in the Syracuse collection is addressed to James Knowles, editor of the *Nineteenth Century*. It concerns the first publication of Wilde’s essay “The True Function and Value of Criticism” (the more familiar title of the book version of the essay is “The Critic as Artist”). The first part of Wilde’s dialogue had appeared in the *Nineteenth Century* in July 1890. Around 16 August 1890 Wilde wrote to Knowles complaining that he had received no proofs for the second part of the essay; he had obviously expected it to appear in the August number of the magazine. The next known letter to Knowles is dated 9 September 1890 and refers to the publication of the second part of the dialogue in the September issue. In it Wilde complains about omitted material.7 The letter in the Syr-

cuse collection is the missing item in the sequence published by Hart-Davis. It refers to the proofs, where Wilde discovers for the first time Knowles’s decision to omit Wilde’s long account of Dante (a passage which Wilde subsequently restored in *Intentions*).

16, Tite Street,
Chelsea. S.W.

Dear Mr. Knowles,

I have very great reliance on your literary judgment, and have cut out the additions I made to my article—of course with regret, but still ready to recognise your point of view, fully and frankly. Of course I am disappointed that you did not let me know earlier about the matter, as the second part should have immediately followed the first. This I think was agreed between us. Two months is far too long a gap.

However, that cannot be helped now.

Believe me

Truly

Oscar Wilde

* * *

The recipient of the third letter is unknown. The letter is also undated, but the address suggests the summer (June–September) of 1893, when Wilde was staying in Goring:

The Cottage
Goring-on-Thames.

Dear Sir,

I am at present in the country, but am coming up to town tomorrow and if possible will look in during the course of the evening at your conversazione.

Wishing your club every success, I remain

Truly yours

Oscar Wilde.

* * *

The last letter in the Syracuse collection is one of thanks to Frank Harris for some unspecified act of generosity (probably a gift of money). The letter was partly printed by Hart-Davis in *The Letters of Oscar Wilde*; he tentatively dates it 7 March 1898.8 The source of

Hart-Davis's text was not the holograph MS, but a copy of it “taken from Maggs’s catalogue 269 (1911), supplemented by the Anderson Galleries catalogue of 19 November 1931.” The final paragraph was omitted, and there are a number of differences in punctuation between the Maggs/Hart-Davis form of the letter and the MS.

Hotel de Nice,
Rue des Beaux-Arts.
Paris.

My Dear Good Friend,

Just a line to thank you for your generosity, and the sweet way by which you make your generosity dear to one. Many can do acts of kindness, but to be able to do them without wounding those who are helped in their trouble is given only to a few: to a few big, sane, large natures like yours.

I long to see you, and catch health and power from your presence and personality.

The Mercure de France is going to publish my poem here, with a prose translation by a young poet who knows English, so I have something to think of besides things that are dreary or dreadful, and I am starting on a play, so perhaps there is something for me in the future.

With a thousand thanks,

Your sincere and grateful friend

Oscar Wilde

9. Ibid., 713.