## In al yranal.

## January 18, 1882.

# OSCAR WILDE'S LECTURE.

He makes his bow in a cosinme like Booth's Hamlet-Silk stockings. fancy pumps and knee bre-ches smong his guaint ideas of the brautiful-He reads art critics a lee ture and advises them to hold their tongue-Keats his beau ideal of the per fect poet-Contrast between English and American culture-A bri-liant reception to the young Poot Æsthete.

Carriage after carriage rolled up to Chickering Hall last evening and deposited hand-somely dressed ladies, who had arrived to listen to the locture on "The English Renaisance," by Oscar Wilde. By 8 o'clock every seat in the large auditorium was filled by a miscellaneous audience, brokers and clerks, authors, actors, ministers and tradesmen mingling indiscriminately. Rev Robert Colyer's ruddy face contrasted pleasantly with the cadaverous features of Henry Bergh; the ubiquitous Stephen Masset stood against the wall, while Archibald Forbes, the celebrated war correspondent, occupied a front seat; Theodore Moss, arrayed in immaculate evening costume, loomed up in the balcony, and near by WAS Miss Kute Field. One exquisite young gentleman was conspicuous by reason of his wearing a large subflower. Several ladies carried small-sized conservatories on their dresses. White opera hats were plentital and the "cart-wheel" style slightly represented. The audience, however, was not ultra fashionable, por was it all æsthetic.

At 8.25 Manager Morse stepped to the platform, and the next moment the apostle of æstheticism stood before the audience. At his appeara ce there was a general laugh, which quickly changed to a look of disappointment, for Oscar did not wear pink stockings, and even his admirers were shocked.

Whatever may be Mr. Wilde's usual costume, the one he wore last evening was a novelty to a New York audience. The lec-turer is six feet, one inch high, with a perceptible stoop in the shoulders, and was arrayed in a dresscoat, white Marseilles vest, black knee-breeches, black silk stockings, pumps and a white necktie. On the broad bosom of his shirt were two large studs, each composed of a large diamond surrounded by pearls. The costume was completed by a roMing Byronic collar.

#### MR. WILDE'S APPEARANCE.

Mr. Wilde has a long and somewhat heavy face, which he keeps smoothly shaven, and wears his hair parted in the centre and falling back over his ears. If frowsy light brown hair were substituted for his own dark brown. Mr. Wilde might easily be mistaken for that other æsthetic apostle, l'heodore Tilton. The one advantage possessed by Mr. Wilde's lecture costume is that it is calculated to show off limbs of which no man need be ashamed. The thought, as he walked slowly across the stage, stole over the spectator that "Bun-thome" was a reality. Mausger Morse introduced the lecturer, who advanced to the reading desk, and, opening his printed notes, began to read. Like a majurity of English lectuvers, Mr. Wilde speaks from the throat and with the rising infliction only. This soon becomes monotonous, and, although he is an easy and somewhat graceful reader, the audience soon became wearied. All tendency to ridicule, however, immediately passed away, for it was soon perceived that the lecturer was not at all "lade dab," but a of rhythmical language. man thoroughly in earnest.

For the first hour the audience were very attentive, and frequently laughed at some of the lecturer's hits, but after that time they began to weary, and one after another re-When an hour and a half had passed tired. the entire audience were restless, and when, after the lapse of an hour and three-quarters, Mr. Wilde completed his lecture, there was a universal sigh of relief. Very often during the address a smile flitted across the lecturer's face, which spoke of unusual good nature.

whom belong a sort of divine crookedness and holy awkwardness in drawing all the chief objects of art. To know nothing about their great men is one of the necessary elements of the English education. (Laugh-

ter.) "The pre-Raphaelites were a number of young poets and painters who handed together in London about thirty years since to revolutionize English poetry and painting. They had three things which the English public never forgive-youth, power and en-thusiasm. Satire paid them the homage which mediocrity pays to genius. Their detractors blinded the public, but simply confirmed the artists in their convictions. To disagree with three-fourths of all England on all points is one of the first elements of sunity. (Applause.)

#### PRE-RAPHAELISM & RETURN TO NATURE.

"Pre-Baphaelism, above all things, was a return to nature-to draw and paint nothing but what was seen. With the joining of William Morris and Edward Burne Jones to the original band came changes. The latter brought to painting a more exquisite choice ; a more faultless devotion to beauty, a more intense seeking after perfection. He felt that the close imitation of nature was a disturbing element in imaginative art. To Morris we owe poetry, whose perfect precision and clearness of word and vision have not reen excelled in the literature of our country. This revolution was not only one of ideas, but of creations. The poetry of Morris, Swinburne and Rosette shows a style flawless and fearless, a sustaining consciousness of the musical value of each word, a distinct advance in technique, which is the characteristic of all great eras. While, then, the material for workmanship is being elaborated, what people call the poet's inspiration has not escaped the controlling influence of the artistic spirit; not that the imagination has lost its wings, but we have accustomed ourselves to count their innumerable pulsations, to estimate their limitless strength, to govern their ungovernable freedom. In chosing his subjact, the artist is the spectator of all time. Past and present are alike real to him. For him no form is obsolete, no subject out of date; but all things are not fit subject for postry. Into the sacred house of Beauty the true artist will admit nothing which is harsh or disturbing-nothing about which men argue. If he

writes on these subjects, he does so, as Milton expresses it, with his left hand. "Whatever spiritual message an artist brings to his age is a matter for his own soul. It is for us to do naught but accept his teaching. But our restiess modern intellectual spirit is not receptive enough. Only a lew have learned the secret of those high hours when thought is not. The secret of the infigence of Japanese art here in the West is that it has kept true to its primary and poetical conditions, and has not had laid on it the burden of its own intellectual doubtsthe spiritual tragedy of its own sorrows. In its primary aspect a painting has no more spiritual message than an exquisite fragment of Venetian glass. It is a certain inventive and creative handling of line and colon which touches the soul-something entirely independent of anything poetical in the subjectsomething satisfying in itself. And in poetry the pleasure comes from what Keats calls the sensual life of verse—an inventive handling

## ART CRITICS MUST KEEP SILENT.

"And criticism-what place is that to have in our culture? I think the first duty of an art critic is to hold his tongue at all times and upon all subjects. The true critic addresses the public, not the artist ever, the public only. It is the critic's place to teach the public to find in the calm of art the highest expression of their own most stirring passions. 'I have no reverence,' said Keats, for the public or anything in existence but

## BEST AND COMFORT TO THE

"BROWN'S HOUSEHOLD PANACEA has no equal for relieving pain, both internal and external. It cures Pain in the Side, Back or Bowels, Sore Throat, Rheumatism, Toothache, Lumbago and any kind of a Pain or Ache. "It will most surely quicken the Blood and Heal, as its acting power is wonderful." " Brown's Household Panacea, being acknowledged as the great Pain Reliever, and of double the strength of any other Elixir or Liniment in the world, should be in every family handy for use when wanted, "as it really is the best remedy in the world for Cramps in the Stomach, and Pains and Aches of all kinds," and is for sale by all Druggists at 25 cents a bottle. [G26

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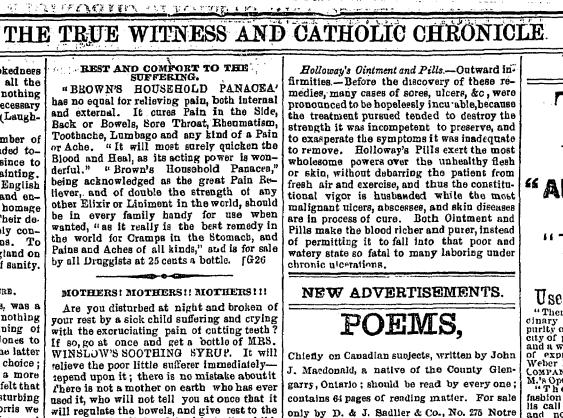
FROGRESS. SCIENCE IN FU Thousands cured Caterr\_ pronchitis, Asthma and Lung dise les by Dr. M. Souvielle's Spirometer, an instrument which conveys medicinal properties direct to the parts effected. These wonderful instruments are used in all first-class hospitals, and are prescribed by leading physicians. Full directions for treatment sent by letter, and instruments expressed to any address. It is on'y since Dr. Sonvielle's invention that lung diseases are no longer feared except in their very last stage. Write for particulars to Dr. M. Souvielle, ex-Aide Surgeon of the French Army, 13 Phillip's Square, Montreal. Read the following notices :---

(From the Montreal Guzette, December 24th, 1880.)

We are pleased to notice that a great many of our best citizens have bought Dr. M. Souvielle's Spirometer, which is used for the cure of those terrible diseases known by the name of Nasal Catarrh, Bronchitis and Asthma, and it is so highly spoken of as if those instruments and preparations were in. fallible in the cure of such complaints, and to satisfy our curiosity, we visited Dr. M. Sauvielle at his office, 13 Phillips' Square, Montreal, and gave a thorough examination of his invention, so that we can speak with our own authority of it. We think that such a method, which conveys medicinal proper. ties direct to the organs affected by those distressing diseases, cannot fail to be a benefit to humanity, instead of pouring drugs into the stomach and deranging digestion. These wonderful instruments, with their contents, were invented by Dr. M. Souvielle after long and careful experiments in chemical analysis, and used in hundreds of cases treated by him in the hospitals of Europe. We find the Doctor a well learned gentleman, and he invites physicians and sufferers to try his instrument free of charge.

Common Sense in Medicine. (Montreal Star, January 5, 1881.) Dr. M. Souvielle, the Parisian physician

and inventor of the Spirometer for the scientific treatment of diseases of the lungs and air passages, who recently took up his residence among us, is meeting with excellent success. Already the doctor has had hunlreds of patients, who have given his system



Dame street Montreal. 21 D

**PROVINCE OF QUENEC, DISTRICT OF** MONTREAL. Superior Court. No. 1670. Dame Feloulae Goyet dit Hellsle, of the Cluy and District of Moutreal, wife of Antolue Yon, builder, of the same place, has instituted against her said husband an action for separation as to property. Montreal, 3rd January. 1883 Montreal, 3rd January. 1883 T. & C. C. DE LORIMIER, 225 Plaintiil?s Attorneys'.



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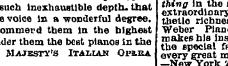
"As cong-bird after song-bird, from the in-imitable Gerster to our own dear Louise Rel-logg, and artist after artist leaves our shores, the last kindly *adjess* for m the deck of the parting steamer is in-variably wafted to Weber."

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"For many years—in fact from the time of the peerless Parepa Rosa, Nilsson, Patli, Albani, and hundreds of others—Weber has thus been singled out by them all. Partly, no doubt, this is due to his kindness to them, but

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is at once harmless and effectual, for preserving the hair. It restores, with the gloss and freshness of youth, faded or gray, light, and red hair, to a rich brown, or deep black, as may be desired. By its use thin hair is thickened, and baldness often though not always cured. It checks falling of the hair immediately, and causes a new growth in all cases where the glands are not decayed; while to brashy, weak, or otherwise diseased hair, it inparts vi ality and strength, and renders it pliable

The audience were quick to respond to the points made by Mr. Wilde, and when he eaid :

#### HE REFERS TO " PATIENCE."

"You have listened to my friend Arthur Sullivan's opera of "Patience" for three hundred nights, surely you can listen to me for one night;" there was a hearty laugh, in which Mr. Wilde joined. The sentiment that "childrey should be trained in a simpler school," evoked loud applause. At the close there were several rounds of applause, and the lecturer was recalled.

The 'ecture, atthough finely written, is not went floundering about in a sea of immaterial matters.

Among the audience were Judge Field, Mrs. Thomas Vise, Judge Brady, Robert B. Roosevelt, Mrs. Arthur Wallack, Mrs. Les-Mr. and Mrs. Robert Hoe, Miss Colgate and Edward Woolsey.

#### EXTREMIC FACULTY OF GOETHE.

Mr. Wilce commenced by saying :--

" Among he many debts which we owe to the supreme asthetic faculty of Goethe is beauty in term the most concrete possible; to realize it, 1 Loan, slways in its special manifestations. So, in the lecture which I have the honor to deliver before you, I will not try to give you any abstract definition of beauty, any such universal formula for it as was sough by the philosophy of the Eighteenth century, still less to communicate to you that which in its essence isincommunicable-the virtue by which a particular picture or poem affects us with a 'inique and special joy ; but rather to point out to you the general ideas which characterize the great English renaissance of art in this coatury. This renaissance has beer, described as a more revival of Greek modes of thought, and again as a mere revival of mediaval feeling. It is really from the union of Hellenism, in its breadta, its the passionate colin of the romantic spirit spend our lives searching for the secret of that springs the at of the Nineteenth century in England, is from the marriage of Faust and Helen of Troy sprang the beautiful boy Euphorion.

#### THE FIRST TRACE OF RENAISSANCE.

"I trace the first jendencies of the modern renaissance to the French Revolution, and the desire for perfection which lay at the base of that revolution found in a young English poet its most complete and flawless realization. Phidias and the achievements of Greek art are foreshadowed in Homer; Dante prengures for us the passion and color and in-tensity of Italian painting; the modern love of landscape dates from Rousseau and it is Meagher, Mrs John Lillie, Mrs M E W Sherfigures for us the passion and color and inof landscape dates from Rousseau; and it ie In Keats that one discerns the beginning of the artistic renaissance of England. Byron was a rebel and Shelley a dreamer, but in the calmness and clearness of his vision, his self. control, his unerring sense of beauty, and his recognition of a separate realm for the imagination, Keate was the pure and serene artist, the forerunner of the pre-Raphaelite school, and so of the great romantic movement of which I am to speak. If you ask pre-Raphaelites, you will hear something the return, showing that 500 persons are about an eccentric lot of young men, to living in the Vaticun.

Eternal Being, the memory of g the Principle of Beauty.' (Applause.) "Such, then, is the spirit which I believe

to be guiding and underlying an English Renaissance; but it is incomplete. There can be no great sculpture without a beautiful national life, and no drama without a poble national life. The commercial spirit of England has killed both beauty and nobility. The drama is the meeting place of art and life; it is the product of a period of great, united energy. It is impossible without a noble public. Shelley felt how incomplete the movement was in this direction, and has shown in one great tragedy by what terror remarkably brilliant. There were few new and pity he would have purified our age. He points advanced, and the few material facts has had no worthy imitators. has had no worthy imitators.

"It is rather to you that we turn to perfect what we have begun. There is something Hellenic in your new world. You are young no hungry generations tread you down, and the past does not mock you with the ruins of ter Wallack, Frederick Gould, Parke Godwin, a beauty, the secret of whose creation you have lost. It is not an increased moral sense which your literature needs. Indeed, we should never talk of a moral or an immoral poem. Poems are either well written or badly written; that is all. All good work aims at a purely artistic effect. Love art for that he was the first to teach us to define its own sake, and then all things that you need will be added to you. This devotion to beauty is the test of all great civilizations; it is what makes the life of each citizen a sacrament and not a speculation.

#### THE NOBILITY OF INDIVIDUALS.

" Lastly, the English renaissance is an immense attempt to reassert the nobility of the individual. I remember William Morris; I have tried to make each of my workers an artist; and when I say an artist I mean a man.

"And as regards those to whom, as to myself, the end of life is not action, but thought; the passion for beauty which is engendered by the decorative art will be more satisfactory than any political enthusiaem, any ecstacy or sorrow of love. For art comes to you, professing inankly to give nothing but the highest qualities to your moments as they pass; sanity of purpose, its calm possession of and simply for those moments as they pass; beauty, with the intensified incividualism, and simply for those moments the second of the second o life. Well, the secret of life is art."

#### A RECEPTION TO OSCAR.

Immediately after the lecture, Mr. Wilde entered a carriage and was conveyed to the residence of Mrs. John Mack, No. 365 Fifth avenue, where a reception was tendered him. Among the guests present were Commissioner MacLean, General F Heron, Miss Parmelia Mack, Miss Bhoda Mack, Nelson J Water-bury, Jr; Miss Waterbury, Miss Jenkins, of Natchez ; Mrs John Bigelow, J W Alexander, Algernon S Sullivan, General M T McMahon, D G Crowley, wife and daughter, Constant man, Louisse Alcott, Professor TA Brainard and wife, Lady Duffus Hardy and daughter, Mrs Egbert Guernsey, Professor McDonald, J W Brooks, Miss Annie Stephens, Mrs. Travis Mrs. Dr. Howe, Miss Jones and Gen. eral Yates.

## THE CENSUS OF THE VATICAN.

. Roxs, Jan. 12 .- The Pope has declined to comply with the law requiring him to fill up nine-tenths of the British public about the the census paper, but a Monseigneur filled up

a trial, and, so far as we have learned, with both satisfaction and benefit. Dr. Souvielle makes a departure from the usual methods of treating diseases of the air passages. He contends that the proper mode of treating them is by inhalation and absorption, not by ponring drugs into the stomach and thus upsetting and disarranging one part of the system in the hope of benefitting another. This argument certainly has the advantage of being common sense, which is always the best kind of sense. The doctor certainly has the courage of his opinions and confidence in his system, for he gives a standing invitation to physicians and sufferers to visit him and test his instruments free of charge. His office is at 13 Phillip's Square, Montreal.

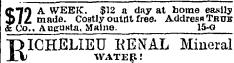
HON. J. A. CHAPLEAU, COMMANDER OF THE ORDER OF ST. GREGORY THE GREAT.

The Hon. J. A. Chapleau, Prime Minister of Quebec, has just been made the recipient of one of the highest honors in the glft of His Holiness the Pope; he has been named Commander of the order of St. Gregory the Great. The Premier during his sojourn in France last summer, took occasion to visit the Eternal City and to pay his homage to the Roman Pontiff. At the time Leo XIII. was suffering from an indisposition and was unable to grant an audience to the Canadian statesman. His Holiness, however, found means to intimate to the Premier his appreciation of this act of deference and respect.

The order of St. Gregory the Great is the first of the three orders of Roman chivalry still in existence, the two others being the Order of Pius IX. and that of St. Sylvestre. Under the late Pontificate the members of the Order of Plus IX, had precedence. Since the advent of Leo XIII. the Order of Gregory the Great takes the first St. Two other Canadians have been rank. made Commanders of this Order before the Hon. Mr. Chapleau by Pius IX; they were the late Jacques Viger and the late Ohas. Wilson. At present Sir Hector Langevin, Messrs. G. Drolet, G. Desilets and A. Prendergast are Chevaliers of the same Order. This Order was created in 1831 by Pope Gregory XVI., and its object is to reward civil and military services rendered to the Church.

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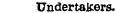


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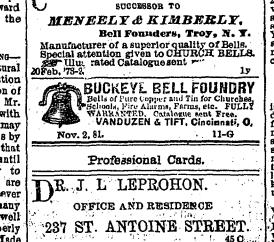
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L. T. FOSTER. **HENDALL'S SPAVIN OUBE.** WILTON, Minn., Jan. 11, 1881. B. J. KENDALL'S O. Gents:-Having got a horse book of you by mail a year ugo, the con tents of which persuaded me to try Kendall's Spavin Cure on the hind leg of one of my porses, which was badly swollen and could not be reduced by any other remedy. I got two bottles of Kendall's Spavin Cure of Preston & Ludduth. Druggists, of Waseca. which com-pletely cured my horse. About five years ago 1 had a three year old colt sweenled very bad. I used your remedy as given in your book with-out rowelling, and I must say, to your credit, that the colt is entirely cured, which is a sur-prise not only to myself, but also to my neigh-bors. You sent me the book for the 'riffing aum of 25 cents, and it I could not get another like it I would not take twenty five dollars for it. Yours, truly, GEO MATHEWS.

# Yours, truly, GEO MATHEWS. KENDALL'S SPAVIN OURE. ON HUMAN FLESH.

ON HUMAN FLESH. PATTEN'S MILLS, Washington Co., N. Y., Feb 21st, 1878.-DEAR SIR:-The particular case on which I used your Kendall's Spavin Core was a malignant arkie sprain of sixteen months' standing. I had tried many things, but ia vain. Your Spavin Cure put the foot to the ground again, and, for the first time since hurt, in a natural position. For a family liniment it ex-ceeds everything we ever used. REV. M. P. BELL.

ceeds overything we ever used. Yourstruy, REV. M. P. BELL, Pastor of M. E. Church Patten's Mills, N. Y KENDALL'S SPAVIN CURE is sure in its effects, mild in its action, as it does not bilster, yet it is penetrating and power-ful to reach every deep seated pain or to re-move any bony growth or other enlargements, swellings and any lam-ness and all enlarge-ments of the joints or limbs, or for rheuma-tism in man and for any purpose for which a limment is used for man or beast. It is now known to be the beast limment for man ever used, acting mild and yet certain in its effects. Send, address for Tilustrated Circular, which we think gives positive proof of its vitues. "Price \$1 per bottle, or six bottles for \$5. All Druggists have it or can get it for you, or if will be sent to any address, on receipt of price, by the proprietors, DR. B. J. KENDALL & CO., Enosburg's Falls, VL SOLD BY ALL DRUGGISTS EVERYWHERE Lyman; Sons & Co., Montreal, WHOLESALE AGENTS.

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