Blurred Lines: Multifaceted Truths Veiled in the Works and Life of Oscar Wilde

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In an essay called "Biography and the Art of Lying," Merlin Holland (Oscar Wilde's grandson) muses, "Biographers . . . have been by turn delighted at the rich pickings and exasperated by the contradictions" of Oscar Wilde's life, ultimately trying to understand "which facets of the Wildean dichotomy were real and involuntary and which were artificial and contrived for effect."[1] The contradictions surrounding Wilde, including those in his works, contribute to his aura of unknowability. In particular, Wilde's aphorisms, lying, and faulty logic suggest that the characters who embrace and give voice to these contradictory ideas have the unique ability to see the truth beneath the façade of unknowability and develop a sense of individualism. Wilde and his characters only begin to understand themselves when they allow art, not life, to dominate them. Truth in Wilde's works is multifaceted and open to different, individualized interpretations. Those who insist on thinking in a binary mindset, in which there is only one correct answer, miss the depth of Wilde and his works.

Before delving into the way in which Wilde uses aphorisms and lying, it is essential to understand aphorisms themselves. Aphorisms are "reconceptions of experience from deceptive surfaces to more fundamental truths."[2] In other words, a phrase that seems contradictory reveals underlying truths. A key element of the aphorism is that it considers a topic "multidimensionally through . . . many pointed and vibrant insights, which oscillate consciousness between its surface and its substance."[3] To find truth in an aphorism, one must view it in different ways simultaneously, seeing both the face value and the meaning it conceals.[4] Wilde's frequent use of aphorisms represents his departure from the sphere of binary thinking. To gain insight from an aphorism, one must consider the multiple facets of the underlying truth, which may cause one reader to garner a truth completely different from that of another reader. The importance of the aphorism lies in the individualized interpretation that it allows. Through his aphorisms, Wilde releases his writing into the realm of multifaceted truths, a place where absolute facts matter far less than the complexity which comprises the truths of an individual.

This value system is particularly evident in "The Critic as Artist," in which Gilbert, speaking frequently in aphorisms, explains to Ernest that criticism is the highest form of art. During the course of their discussion, Gilbert quips, "Education is an admirable thing, but it is well to remember from time to time that nothing that is worth knowing can be taught."[5] Ernest then insists that Gilbert continue his explanation.[6] In this situation, Ernest is the binary thinker: he is searching for the right answer and trying to make sense of Gilbert's argument. He fails to see the irony in Gilbert's comment, "nothing that is worth knowing can be taught," yet he demands that Gilbert continue teaching. Because Gilbert bothers to share his views with Ernest in the first place, it seems unlikely that he believes that the information is not worth knowing. Rather, Gilbert thinks multidimensionally and can see the truth veiled by literal interpretation. Perhaps Gilbert's interpretation is that one must be open to understanding the things that are worth knowing and take an active role in the process by thinking and interpreting things for oneself, as opposed to listening to someone else's views and accepting them as truth. Although

Ernest asks many questions of Gilbert, he falls in the latter category. While Ernest may not always understand Gilbert's claims, he neglects to interpret those claims for himself and instead asks constant follow-up questions in search of a definitive answer. In another instance, after Gilbert announces, "It is because Humanity has never known where it was going that it has been able to find its way," Ernest again seeks only clarification, asking, "You think, then, that in the sphere of action a conscious aim is a delusion?"[7] Dissatisfied with Gilbert's answer, Ernest desires to take their discussion "back to the gracious fields of literature."[8] Though Gilbert provides extensive responses to Ernest's questions, Ernest continually returns to his search for one right answer. Ernest thus remains grounded in his binary mode of thinking, expecting Gilbert to clarify things and give him the supposed right answers. Gilbert exhibits an individualism which Ernest fails to develop. After Ernest presents his initial point of view, Gilbert observes that Ernest's argument "has all the vitality of error and all the tediousness of an old friend."[9] Gilbert spends the rest of the evening refuting most of Ernest's subsequent claims, providing ample evidence to support his own argument. To Ernest's claim that "great artists work unconsciously," Gilbert counters, "All fine imaginative work is self-conscious and deliberate," ultimately concluding, "there is no fine art without self-consciousness, and self-consciousness and the critical spirit are one."[10] Again Ernest asks a follow up question, but Gilbert maintains his position, saying, "For there is no art where there is no style, and no style where there is no unity, and unity is of the individual."[11] With this statement, Gilbert both voices his argument that individualism is necessary to the artistic spirit and highlights his own individualism by maintaining his argument, even using Ernest's questions to strengthen it.

Ernest, on the other hand, does not possess this strong individualism. He remarks, "But surely, the higher you place the creative artist, the lower must the critic rank," to which Gilbert asks, "Why so?"[12] In his response, Ernest concedes one of Gilbert's claims, saying, "I quite understand now, and indeed admit most readily that it is far more difficult to talk about a thing than to do it," but Ernest argues that the maxim "applies only to the relations that exist between Art and Life, and not to any relations that there may be between Art and Criticism."[13] Ernest demonstrates that he possesses his own opinions, but as soon as Gilbert counters Ernest's claim, Ernest returns to asking constant follow-up questions and summarizing Gilbert's argument.[14] After Gilbert completes yet another argument, Ernest condenses it and asks for confirmation that he understands Gilbert's theory.[15] Ernest provides another such summary after the pair takes a break for supper.[16] By simply regurgitating the points Gilbert makes, Ernest does not discover the underlying truths for himself.

Although Ernest grasps only the truths at the surface of his discussion with Gilbert, the conversation is in no way devoid of meaning. In support of his argument, Gilbert asserts, "The tendency of creation is to repeat itself. It is to the critical instinct that we owe each new school that springs up, each new mould that art finds ready to its hand."[17] The critical instinct, then, is responsible for fresh ideas in the world of art. A fascinating parallel lies between this argument and the art of the aphorism. In "Aphorisms and Clichés: The Generation and Dissipation of Conceptual Charisma," Murray Davis describes the life cycle of the aphorism and notes the "decline of their conceptual charisma into cliché until a surprising modification restarts the aphorism-cliché cycle."[18] Just as Gilbert summarizes the life cycle of art movements and the necessity of the critical instinct in creating new ones, so Wilde uses aphorisms to spark new

ideas and truths from tired clichés and antiquated thinking, as well as from ideas that simply contradict each other.

These new ideas, however, are only accessible to those who dig beneath the surface instead of simply accepting the contradictory reality as gospel. In "The Masks of Oscar Wilde," B.H. Fussell argues that for Wilde, art is "a kind of disguise which by indirection finds direction out and which compels 'belief' in its own fictive reality by means of style."[19] Fussell may as well be describing the relationship between Ernest and Gilbert. Wilde's artful use of aphorisms to support Gilbert's argument coerce Ernest into believing in this fictive reality. Ernest highlights this idea when, in response to a drawn-out monologue by Gilbert, he says, "While you talk it seems to me to be so."[20] This quotation is the perfect embodiment of the Wildean characters who fail to see truth within the aphorisms they face. Perhaps entranced by the style and cleverness with which Gilbert speaks, Ernest accepts the artistic value of Gilbert's argument, although Ernest still does not interpret it for himself. At least in this moment, Ernest abandons his search for proof that what Gilbert says is truth, creating the opportunity for Ernest to appreciate the style of Gilbert's argument rather than being engrossed in proving it logically. Captivated by the artistic and linguistic style, Ernest believes in the fictive reality that Gilbert creates by way of his indirection and aphorisms. In essence, as long as the truth is veiled by the artful use of the aphorism, Wilde and his like-minded characters have no trouble convincing those who are actually willing to listen to believe in what they say, at least while they are saying it. Many characters and real people, however, are unwilling to listen.

Wilde uses similar tactics to contradict and conceal multifaceted truths in his early society plays, but Fussell considers the main flaw in these plays to be "the fact that theme, action, and language are not congruent with one another" and that the "continual pattern of concealment and exposure . . . is confused by masks of incongruent styles."[21] One such mask is the "mathematically exact" style with which "Wilde exploits the disparities between a rigid social structure and the chaotic emotional and moral realities beneath."[22] The term "mathematically exact" is revealing because it connotes precision and the idea of the binary: in mathematics, truths are fundamental, not multifaceted. The idea that Wilde fails when he approaches the setup of his plays in a mathematically exact fashion provides a key link to the problem with the binary: when Wilde, his characters, and his audiences use binary, right or wrong thinking to examine contradictions, they fail to find truth. Lord Caversham from *An Ideal Husband* is one such thinker. In one exchange with his son, Lord Goring, he comments, "London Society . . . has gone to the dogs, a lot of damned nobodies talking about nothing," to which his son responds, "I love talking about nothing, father. It is the only thing I know anything about."[23] Instead of addressing this statement, Lord Caversham moves on, claiming that his son is "living entirely for pleasure," but Lord Goring counters, "What else is there to live for, father? Nothing ages like happiness."[24] Lord Caversham, clearly irritated and unable to make sense of his son's aphorisms, declares, "You are heartless, sir, very heartless."[25] This exchange demonstrates both the flaw in binary thinking and value of thinking in broader terms. Lord Caversham, who wants to understand why his son is "wasting [his] life as usual," fails to interpret Lord Goring's aphoristic responses.[26] Lord Goring, on the other hand, highlights one of the virtues of speaking in aphorisms: he knows that his words will be lost on Lord Caversham, but he speaks his mind anyway, and whether he does so simply to annoy his father or because he honestly cannot understand his father's binary mindset is open to interpretation.

Understanding the way in which Lord Goring's responses flip his father's ideas around is essential to understanding the art and merit of the aphorism. In "Oscar Wilde's *The Woman's World*," Stephanie Green illuminates the effect Wilde had as editor of a women's magazine, stating, "Briefly, Wilde provided a link between the marginal world of femininity and the subversive climate of decadence, blurring the boundaries that kept transgression contained."[27] One of the paradoxes of this magazine, Green argues, is that it "proved that women could be intelligent and successful, showed them freedom and adventure and then told them that their highest duty was to stay at home."[28] Wilde's turn as editor is yet another display of his ability to see multiple sides to a story at once. Though Wilde would surely denounce an attempt to apply an example of his choices as an editor to his other literary works, the parallels between the contradictory messages in his magazine and in his other works are difficult to ignore.

Wilde creates a similar space in which he blurs "the boundaries that kept transgression contained" in *The Picture of Dorian Gray*. Dorian exists in a world of contradictions, in complex relation to the rest of the world. Although "those who had been most intimate with him appeared, after a time, to shun him," the shadow of these implications does not tarnish his public image; in fact, the "whispered scandals only increased, in the eyes of many, his strange and dangerous charm."[29] In her essay "The Dialectics of Dandyism," Elisa Glick asserts that "Wilde situates [Dorian] not outside the public sphere, but in the dialectical relation between public and private, appearance and essence" and in that way, Wilde "constitutes Dorian Gray not simply as a dandy but as a queer . . . because he exists in the space between modernity's dialectical contradictions."[30] Sexuality thus becomes one of the truths that exists in the midst of contradiction. Glick ultimately argues that Dorian's downfall stems from trying to eradicate the divisions between "public/private, production/consumption, and appearance/essence," suggesting that he eradicates himself instead "because he fails to recognize that to be queer is to be perpetually suspended between the structural contradictions of capitalism."[31] Dorian thus fails to accept the multifaceted truths within the contradictions surrounding him, as well as the truths within the contradictory image between his physical self and the portrait.

Dorian falls in love with the idea of Sibyl Vane while watching her play numerous Shakespearean women, seeing her "die in the gloom of an Italian tomb, sucking the poison from her lover's lips," and "wandering through the forest of Arden, disguised as a pretty boy in hose and doublet and dainty cap."[32] He focuses on her existence as an actress and artist, qualities that he believe set her apart from other women, as he reflects, "Ordinary women never appeal to one's imagination . . . There is no mystery in any of them."[33] Despite previously remarking that the actress is never Sibyl Vane but rather the characters she plays, Dorian later professes his desire to "place her on a pedestal of gold, and to see the world worship the woman who is [his]."[34] By claiming that he wants to marry Sibyl, Dorian implies that he wants to know and love Sibyl the person as well as Sibyl the actress, but he seems to believe that these two are one and the same, that to know Sibyl the actress is to know the truth of Sibyl Vane.[35] He interprets the fundamental, true Sibyl through the lens of her often contradictory characters, and when her love for him prevents her from acting well, Dorian tells Sibyl, "I loved you because you were marvellous, because you had genius and intellect, because you realised the dreams of great poets and gave shape and substance to the shadows of art."[36] Dorian fails to find the fundamental truth for which he searches. The individual truths to be found within the contradictions in Dorian's

life, such as the idea of his own sexuality, are the ones for which Dorian should have been searching.

After killing Basil, Dorian searches again for a single truth as he attempts to absolve his conscience of guilt. Wilde notes, "It is said that passion makes one think in a circle."[37] Dorian uses this thinking in an attempt to justify his actions, for he can only be satisfied if he can reconcile his actions with a logical motive. Dorian grapples with thoughts and emotions relating to the murder, and "shaped and reshaped those subtle words that dealt with soul and sense, till he found in them the full expression, as it were, of his mood, and justified, by intellectual approval, passions that without such justification would still have dominated his temper."[38] Dorian thus requires a logical reason in order to convince himself that killing Basil was right. He concludes, "Ugliness was the one reality," and thus that the "very vileness of thief and outcast" of the opium den is "what he needed for forgetfulness."[39] Although Dorian fixates on forgetfulness as the one thing that will save him, once he arrives at the opium den and meets another man whose life he has ruined, Dorian realizes that he is "prisoned in thought" and reflects, "Memory, like a horrible malady, was eating his soul away."[40] Dorian must therefore come to terms with the fact that the truth in which he thought he could find solace does not exist. Before stabbing the portrait at the end of the novel, Dorian ruminates upon how this action "would kill the past and when that was dead he would be free."[41] "It would," his thoughts continue, "kill this monstrous soul-life, and, without its hideous warnings, he would be at peace."[42] As Glick argues, this thinking causes his death.[43] By insisting that there is a way out, one right thing to do that will save him, Dorian unwittingly slashes the truth of his existence. He looks for fundamental truths as he tries to connect contradictions, but fails to understand that these truths are nonexistent.

Another way in which Wilde toys with perception to create a false reality is through the use of faulty logic. This style is never clearer than in *The Portrait of Mr. W. H.* In the text, Erskine presents the narrator with a theory advocated by his deceased friend, Cyril Graham, stating that the Mr. W. H. to whom Shakespeare's sonnets are dedicated is a man named Willie Hughes. The evidence Graham provides to support his theory is circumstantial at best. He discovers the surname of his supposed Mr. W. H. through what he suspects is a pun. Erskine remembers, "In the original edition of the Sonnets 'Hews' is printed with a capital letter and in italics, and this, [Graham] claimed, showed clearly that a play on words was intended."[44] Importantly, Erskine notes that Cyril Graham's theory was garnered "purely from the Sonnets themselves, and depending for its acceptance not so much on demonstrable proof or formal evidence but on a kind of spiritual and artistic sense, by which alone he claimed could the true meaning of the poems be discerned."[45] Graham does not need any outside evidence to prove the theory to himself—he finds individualized truths within the text of the sonnets. Still, this is not Graham's sole aim. He wants to use only Shakespeare's text as evidence, but to Erskine, who demands a fundamental truth—did a person named Willie Hughes exist and did Shakespeare dedicate his sonnets to Hughes?—the proof Graham provides is not enough. For this reason, Graham, desperate to convince Erskine of the validity of his theory, commissions the forgery of a portrait that he claims to be a depiction of Willie Hughes, hoping this will be enough to convince Erskine to believe in the same truth in which he believes. The logic on which Graham's proof depends is faulty, when considered through a binary, mathematical mindset. As Erskine remarks, "You start by assuming the existence of the very person whose existence is the thing to be proved."[46] For this reason, the very core of Graham's proof is negated in the eyes of

Erskine—not to mention that the rest of the proof does not follow a linear, logical path based in fact either, as Graham develops it purely through his interpretation of the sonnets. Though his logic is faulty in the world of the binary, Graham finds individualized truth within the text. Erskine, representing that binary world, fails to see any truth in the theory until Graham presents the portrait. Erskine claims that without the portrait, "the entire theory would fall to the ground," as it does for Erskine when he discovers the forgery.[47]

The faulty logic that Cyril Graham uses in his proof is important to understand yet another of Wilde's methods of lying, but it becomes even more meaningful when considered in connection to Wilde's libel trials. In "A Matter of Style: On Reading the Oscar Wilde Trials as Literature," Marco Wan notes, "In [*The Portrait of Mr. W. H.*], Cyril Graham interprets the sonnets in an attempt to show that Shakespeare displayed a homosexual infatuation towards a boy-actor in real life, just as [Wilde's prosecutor, Edward Carson] interprets *The Picture of Dorian Gray* in an attempt to show that Wilde was the kind of person who would commit sodomy with other men."[48] Both men's interpretations go against a notion that Wilde expresses in "The Critic as Artist," in which he claims, "…the aesthetic critic rejects these obvious modes of art that have but one message to deliver, and having delivered it become dumb and sterile, and seeks rather for such modes as suggest reverie and mood, and by their imaginative beauty make all interpretations true, and no interpretation final."[49] Thus, what separates Graham and Carson from this concept is the assumption that their interpretation is the only true interpretation of the texts they examine. Wan goes on to reflect in his essay that "just as Cyril Graham becomes increasingly obsessed and increasingly frustrated with his interpretative task, Carson seemed to become increasingly desperate and increasingly frustrated in his attempt to use Wilde's writings as a reflection of Wilde's actual desires."[50] Wan argues that Carson bases his questioning on the realist notion that art imitates life, and that Carson's use of Wilde's literature as evidence against him reflects a structure of "binary logic, a logic of either/or."[51] Wilde's defense and philosophy, on the other hand, reflect his belief that "artistic truth is not constrained by the binary logic of truth in the courtroom; different readings of a text, even if contradictory, can have equal validity."[52] Carson's refusal to consider the multifaceted truths in Wilde's texts thus makes it more difficult, though not impossible, for him to use the texts as evidence against Wilde, whose works are firmly planted in the multidimensional world of aestheticism and transcend binary understanding.

Wilde's responses to Carson's interrogation provide the most striking evidence of Wilde's use of aphorisms to create multifaceted truths. In "Re-Presenting Oscar Wilde: Wilde's Trials, *Gross Indecency*, and Documentary Spectacle," S. I. Salamensky argues that through the structure of Wilde's responses during his cross-examination, "The aphorism takes the form of educative revelation of individual thought," but because Wilde separates himself from the opinions he seems to express in his writings, "the aphorism appears less a personal statement than a *persona* statement: the witticism of the social actor Wilde."[53] If this is the case, Wilde's responses are a prime example of life imitating art, a belief he promotes in his works and one which handily prevents his written works from being used against him, since to say that Wilde's work is a representation of his life would be to assume instead that art imitates life. Wilde thus attempts to turn the binary thinking exhibited by Carson against him, as Wan notes.[54] H. Montgomery Hyde's version of the trial transcripts offers the following exchange:

> "Listen, sir," said Carson, picking up a copy of *The Chameleon*. "Here is one of the 'Phrases and Philosophies' which you contributed to this magazine: 'Wickedness is a myth invented by good people to account for the curious attractiveness of others.' You think that is true?"
> "I rarely think anything I write is true."[55]

Though it may seem that Wilde is being obstinate in refusing to own his words, he remains grounded in the aesthetic space in which he writes, consistent in his rejection of the binary interpretation of his works. For someone like Carson, who wants to interpret Wilde's works as though they are realistic, Wilde's written works must be a reflection of his true beliefs. Wilde, master of the aphorism, believes that there are multiple interpretations to his works, none truer than another. Salamensky notes, "Wilde continuously hijacked the mode of discourse from that of criminal investigation to salon-type chitchat, blurring prosecutable with legally-irrelevant information, and consistently shifted the investigation's topic from the material or bodily to the ideal."[56] Wilde thus sets up an aphoristic crossroads, forcing his prosecutors to makes sense of a space which to them, as binary thinkers, contains no fundamental truths about Oscar Wilde. Wilde imitates art: like his own characters such as Gilbert from "The Critic as Artist," Wilde turns what others believe to be truth back upon themselves, creating a new space in which fundamental truth is nonexistent and a binary, either/or interpretation is impossible.

On an intellectual level, Wilde's ability to repackage Carson's supposed truths is a victory. In the courtroom, however, binary thinking is the prevailing force, and although Wilde's wordplay somewhat detracts from Carson's goal, Wilde only delays the inevitable. In a society and justice system that values fundamental truths over multifaceted truths, Wilde is not welcome. The binary view holds the power in court, and Carson uses this to his advantage. Carson's commitment to uncovering the underlying truth along with Wilde's deviance from the binary norm thus ensure that Wilde receives a prison sentence.

Though Wilde and his characters may seem unknowable through the haze of aphorisms and faulty logic, it is only through these contradictions that they can be understood. Merlin Holland notes that it is important to biographers to understand which aspects of the contradictions surrounding Wilde were real and which were artificial, "but for Wilde, who confessed that he lived in permanent fear of not being misunderstood, it becomes equally important that [they] should not."[57] Through characters like Ernest and Lord Caversham, Wilde highlights that one who thinks in the binary can never find fundamental truth in his words or those of his more sophisticated characters. Unlike Dorian Gray and Cyril Graham, one must accept, as Wilde does, that there are always multifaceted truths and alternate interpretations. There is not one real Ernest, Lord Caversham, Dorian, or Cyril Graham to know, for just like Wilde, they exist in a multitude of interpretations.

Endnotes

[1] Merlin Holland, "Biography and the Art of Lying," *The Cambridge Companion to Oscar Wilde*, ed. Peter Raby (Cambridge: Cambridge UP, 1997), 3.
[2] Murray Davis, "Aphorisms and Clichés: The Generation and Dissipation of Conceptual Charisma," *Annual Review of Sociology*, Vol. 25, No. 1 (1999), 245.
[3] Ibid., 255
[4] Ibid., 248
[5] Oscar Wilde, *Complete Works of Oscar Wilde*, ed. J. B. Foreman, (New York: Perennial Library, 1989), 1016.
[6] Ibid., 1016.
[7] Ibid., 1023.
[8] Ibid., 1024.
[9] Ibid., 1013.
[10] Ibid., 1020.
[11] Ibid.
[12] Ibid., 1026.
[13] Ibid.
[14] Ibid., 1026-1030.
[15] Ibid., 1030.
[16] Ibid., 1032.
[17] Ibid., 1021.
[18] Davis, "Aphorisms and Clichés: The Generation and Dissipation of Conceptual Charisma," 245
[19] B. H. Fussell, "The Masks of Oscar Wilde," *Sewanee Review*, Vol. 80 (1972), 124-126.
[20] Wilde, *Complete Works of Oscar Wilde*, 1025.
[21] Fussell, "The Masks of Oscar Wilde," 129.
[22] Ibid.
[23] Wilde, *Complete Works of Oscar Wilde*, 490.
[24] Ibid.
[25] Ibid.
[26] Ibid.
[27] Stephanie Green, "Oscar Wilde's *The Woman's World*," *Victorian Periodicals Review*, Vol. 30, No. 2 (1997), 110.
[28] Ibid., 112.
[29] Wilde, *Complete Works of Oscar Wilde*, 112.
[30] Elisa Glick, "The Dialectics of Dandyism," *Cultural Critique*, Vol. 48 (2001), 134.
[31] Ibid., 154.
[32] Wilde, *Complete Works of Oscar Wilde*, 51.
[33] Ibid.
[34] Ibid., 53, 68.
[35] Ibid., 68.
[36] Ibid., 75.
[37] Ibid., 141.
[38] Ibid.
[39] Ibid.
[40] Ibid., 143.
[41] Ibid., 167.
[42] Ibid.
[43] Glick, "The Dialectics of Dandyism," 154.
[44] Wilde, *Complete Works of Oscar Wilde*, 1157.
[45] Ibid., 1156.
[46] Ibid., 1161.
[47] Ibid., 1159.
[48] Marco Wan, "A Matter of Style: On Reading the Oscar Wilde Trials as Literature," *Oxford Journal of Legal Studies*, Vol. 31, No. 4 (2011), 723.
[49] Wilde, *Complete Works of Oscar Wilde*, 1031.
[50] Wan, "A Matter of Style: On Reading the Oscar Wilde Trials as Literature," 723.

[51] Ibid., 718.
[52] Ibid., 719.
[53] S. I. Salamensky, "Re-Presenting Oscar Wilde: Wilde's Trials, Gross Indecency and Documentary Spectacle," *Theatre Journal*, Vol. 54, No. 4 (2002), 580.
[54] Wan, "A Matter of Style: On Reading the Oscar Wilde Trials as Literature," 718.
[55] qtd. in Salamensky, "Re-Presenting Oscar Wilde: Wilde's Trials, Gross Indecency and Documentary Spectacle," 580.
[56] Salamensky, "Re-Presenting Oscar Wilde: Wilde's Trials, Gross Indecency and Documentary Spectacle," 580.
[57] Holland, "Biography and the Art of Lying," 3.