

THE INTELLIGENCER.

Published daily (Sundays excepted).
NEW & CAMPBELL, PROPRIETORS.
At No. 25 and 27 Fortieth Street.TERMS OF ADVERTISING:
One copy one year, \$3.00 (Three months, \$1.00)
Six months, \$2.00 (One month, \$1.00)
Delivered by carrier in city, 10c per week.TERMS OF SUBSCRIPTION:
One year, \$3.00 (Six months, \$1.50)
Grand reduction to Clubs. Send for sample copy and circulars. Address: NEW & CAMPBELL, Proprietors, 25 and 27 Fortieth Street, Wheeling, W. Va.

WHEELING, W. VA., JANUARY 13, 1882.

Local Subsidies and the Protective Principle.

The *Wheeling Intelligencer* is taking Baltimore to task for advocating measures calculated to encourage industries among us. Its fear is that such measures will operate against Cumberland, Wheeling and other localities, and it gratuitously assumes that the *Sun* is a free-trader, and therefore is not consistent when the question of promoting manufacturing industries comes before it.

We are not protectionists in any just sense when at our own cost, and without appealing to external aid, we seek to remove obstacles to the establishment of industries in Baltimore, and are willing to tax ourselves, if need be, to that end. We know that if we retain taxes in one way we greatly enlarge the basis of taxation in another. In point of fact, in so doing we are simply putting out our money at compound interest.

The *Sun* usually gives, we think, (at least we hope so,) a fair statement of the position of critics or opponents than is contained in the above comments on a recent editorial in the *Intelligencer* in regard to the matter of local protection to manufacturers. In the first place we did not "take Baltimore to task." On the contrary we commended her example. It was the *Sun* we took to task, as far as we took any body, for the seeming inconsistency of its position.That paper says that we gratuitously assume it to be in favor of free trade. If the *Sun* will refer to our article it will observe that we were quite guarded on this point. We referred to it as being opposed to what is known as protection as a policy for the country. We do not understand the *Sun* to deny this. We have published its reply in full and we find no denial in it.We therefore ask that paper now whether we have misrepresented its general position. The *Sun* can say yes or no on this point.The *Sun* says it is not a protectionist. At the expense of other people when it proposes to subsidize manufacturers in Baltimore. Well, suppose we admit this. Is not this same reply made by the protectionists of the country at large? Do they admit that they are protected at the expense of the country at large? Not by a good deal. They use the Baltimore argument. They claim that protection for manufacturers is protection for all—protection for the farmer as well as the manufacturer. They claim to protect the capital and labor of the country—the labor of all, both those directly engaged in the shops and factories of the country and the laborers who till the soil. They claim, in other words, that the benefits of protection find their level like water, distributing themselves throughout the country.We suspect that the *Sun's* position on this whole subject is at least somewhat illustrated by the position of the Hon. Sam Randall, M. C., as we find it set forth in a recent issue of the *Richmond Dispatch*. For the benefit of the *Sun* we will quote it as follows:MR. RANDALL ON THE TARIFF.—I met Mr. Randall yesterday. I spoke to him freely and frankly of the tariff. He will favor free trade, no matter what the Pennsylvania may think about it. "I am a free-trader," he said, Mr. Randall, "but we must deal with the tariff question as one of practical statesmanship."—*New York Letter in Omaha Herald*.Scandalous and practical. Most free-traders are of the same sort. Those from Louisiana are practical enough to vote for a tariff on sugar; those from South Carolina for a tariff on rice; those from Virginia for a tariff on tobacco, furs, peanuts and possibly iron; those from other States for a tariff on whatever their constituents desire to have protected. Yes, there are a great many free-traders in theory who are scarcely less free to be protectionists in practice.—*Richmond Dispatch*.This is a pungent and pointed comment on Mr. Sam Randall, whether it hits the *Sun* or not. We might all afford to be free traders *per se*, if there was nothing for us in protection as parts and parcels of the country, or, in other words, as local participation in the general benefits of protection. No one of us, however, can expect to have an exception made of our specialities. We must combine them all under a general average policy of protection. In this way we make a market for all the labor of the country, and for all the products of the country. Sometimes some particular interest gets more than its share, but this does not affect the general principle of protection, but only the proper application of it. The *Intelligencer* is not now, and never was, an apostle for the excesses of the tariff. It advocates only discriminating duties. It advocates, perhaps, to what might be called the "low church" wing of protectionists, and would be glad to see the tariff so revised as to take away all cases of hardship and all cause of complaint from any section or any interest of the country.Our point with the Baltimore *Sun*, however, affects the general principle of protection, viz.: temporary subsidy or protection for special interests for ultimate general benefits. We understand the *Sun* to advocate this policy for Baltimore, but to antagonize it for the country at large. It would subsidize a special class of interests in Baltimore at the general expense for a term of years, with a view to the ultimate upbuilding of the whole city. What is the tariff policy on a reduced scale? Why not leave manufacturing in Baltimore to adjust itself in accordance with natural laws—local fitness, &c.? Why stimulate it by subsidies? If subsidy is a good local principle, why is it not a good general principle?Oscar Wilde and So-called Estheticism.
A Scotchman once defined metaphysics to be that something which nobody understands, neither the man who talks about it nor the man who listens to it. And so a young lady who had listened to Mr. Oscar Wilde's address on Estheticism in New York the other night replied, when coming out, in answer to a question as to what she thought of it, very artlessly and frankly, "Well, indeed, I did not understand a word of it."

We have looked over the various reports

of the lecture in the New York papers, and confess to a share, at least, in the young lady's helpless incapacity, to grasp the exact meaning of the new Apostle of the Beautiful.

The new apostle found it necessary, it seems, in order to illustrate in a concrete way his idea of the beautiful, to get himself up in a very odd style for his lecture. Here is the way, for instance, in which he was dressed:

"A black swallow-tailed coat; a white waistcoat, low cut and double buttoned; black knee-breeches, black silk stockings, low-cut shoes, with buckles; a turndown collar and white silk tie with darning ends; in his space of linen bosom, in the exact center, gleamed a diamond stud. So that, with his long hair parted in the middle and peculiar features, he was picturesque as to his upper and lower parts, and his middle section mathematical and commonplace."

In extension of this get up it may be stated that the young man is only 26 years old, and has been pampered and petted by his rich and aristocratic "mamma," as he calls her.

He professes to be the advocate if not the leader of a new school in England called "the English Renaissance." Heretofore we have heard the expression "Renaissance." It expressed the revival or new birth of a peculiar style of architecture and ornamentation, founded on the antique, that took place in Italy during the fifteenth century, and that was much cultivated in France. The same term was also applied to the revival of classical literature that took place about the same time.

Now we have this English renaissance, which professes to have for its mission a revival of the study of the beautiful in art—in other words, the spreading abroad of an era of estheticism. The play of "Patience" recently witnessed at the Wheeling Opera House, is a take off on this movement. It presents it to the public in its ludicrous aspect, which is the subordination of common sense in life to that which is affected and finical.

"Estheticism," as it is called, is no new craze in the world. It was a matter of the most exhaustive speculation in ancient times—as far back as Plato. There were even various schools of the esthetics, all claiming to have the true idea of the Beautiful. They could not agree, and there has been no accepted formulation of estheticism down to this time. Plato held that beauty is not discoverable (as an attribute) in an other thing, "whether a living being, earth or heaven; for these," said he, "are only beautiful things, not the Beautiful itself." The reader will notice the fine-spun delicacy of this definition. We only quote it to show how very esthetic and volatile is this thing of estheticism.

In the *Phaedrus* he speaks of "the soul's intuition of the self-beautiful as a reminiscence of its pre-natal state, undefined by union with the body." This definition sublimates the beautiful out of the reach of most of us, we fear—even of Oscar Wilde.There was another ancient philosopher, Aristotle, who had a more practical view of the beautiful. He ignored all conceptions of an absolute beauty. And yet he made fine-spun distinctions between the beautiful and the good; between the beautiful and the fit, and between it and the useful and necessary. But he separated the beautiful from the sensual. He says in his *Rhetoric* that an essential characteristic of the beautiful is the absence of everything in the nature of lust. Two universal elements of beauty he defines to be "symmetry and determinateness." He argues that poetry, music, painting and sculpture are a media that reveal to us much of the beautiful. They crystallize imagination and transmit it. Mr. Oscar Wilde takes the red rose and lily of England as crystallizations of two types of the beautiful in nature, both richly endowed with power to excite the purest phases of imagination.

Coming down to this so-called English renaissance, Mr. Wilde holds with those ancients who taught that beauty had its logical procession. First it took form in imagination, then in poetry, and then in music, painting, sculpture, &c. He illustrated his meaning by saying that the achievements of Greek art were overshadowed by Homer, and those of Italian art by Dante, and "it is in Keats that we discern the beginning of the artistic renaissance of England."

This is as much space as we can devote to the subject of esthetics, ancient and modern, in one issue, and if the readers of the *Intelligencer* understand the subject more intelligently than they did at the outset we shall be happy. The study of esthetics is not to be despised. It is not all of life, as Mr. Wilde would have his followers believe, but it is an important part of it. We judge that the man who defined esthetics to be the study of that which is beautiful, the cultivation of that which is true, and the practice of that which is good, had a clearer conception of the subject than the English Apostle just arrived.DIED.
Entered interest on the morning of January 13, 1882, CARILLA LAYMAN, only child of Edward L. and Jeannette C. Hill, aged thirty years and ten months.

"placed are the pure in heart, for they shall see God."

Funeral services at the house, corner of Fifteenth and Jacob streets, at 2 p. m. on Friday.

BAILLY.—On Wednesday, January 11, 1882, of diphtheria, JAMES BAILLY, only child of William and Fanny C. Bailly, aged seven years.

Funeral from the residence of Capt. Samuel Mason, corner Market and Twentieth streets, on Friday morning at 10 o'clock.

"One fair flower has dropped and faded,
"One sweet angel's voice has fled,
"One fair brow the grave has shaded,
"Little Mary now is dead."NICHOLAS SCHULZ,
1310 MARKET STREET.HAIR AND WAX WORK
MANUFACTORY,
1731 MARKET ST., WHEELING, W. VA.,
at the W. Va. Stencil and Seal Works. ja1

ESTRAY.—WE THE UNDERSIGNED, freeholders of Ohio county, State of West Virginia, have this day, January 8, 1882, on the premises of Joseph Shilling, near Elm Grove, viewed and awarded a white heifer about two years of age and a red cow, value at sixteen dollars.

F. M. ATKINSON,
JOHN B. HARRIS,
GRIFITH HAWK.WANTED.
WANTED—A GIRL TO DO GENERAL
client girl work in a small family. To an efficient, intelligent, and reliable. Apply at 22
Main street, Island. ja1WANTED—MANUFACTURING CON-
and every citizen a business man in Wheeling
orders have been secured for the same. \$100 per
month profit guaranteed. A. S. ARNOLD & CO., 1230
Broadway, New York City. ja1CORN WANTED.
The highest market price paid for white or
yellow corn.
Wheeling Grape Sugar and Refining Com-
pany.
A. C. REIFERT,
Secretary. ja1The first Grand Ball given by the Land League
will be held at
TURNER HALL,
Friday Evening, January 13, 1882.A picture of Hon. Charles Stewart Parrell will be
presented to the best lady visitor present, and a
picture of Robert Emmet will be voted for and
awarded to the most popular gentleman present.
An elegant supper will be served after 10 o'clock,
and will be under the management of the well
known caterer, J. H. Thompson. It will be
given up in elegant style.
Music by T. T. Cockayne's Orchestra. ja1Oscar Wilde and So-called Estheticism.
A Scotchman once defined metaphysics to be that something which nobody understands, neither the man who talks about it nor the man who listens to it. And so a young lady who had listened to Mr. Oscar Wilde's address on Estheticism in New York the other night replied, when coming out, in answer to a question as to what she thought of it, very artlessly and frankly, "Well, indeed, I did not understand a word of it."

We have looked over the various reports

of the lecture in the New York papers, and confess to a share, at least, in the young lady's helpless incapacity, to grasp the exact meaning of the new Apostle of the Beautiful.

The new apostle found it necessary, it seems, in order to illustrate in a concrete way his idea of the beautiful, to get himself up in a very odd style for his lecture. Here is the way, for instance, in which he was dressed:

"A black swallow-tailed coat; a white waistcoat, low cut and double buttoned; black knee-breeches, black silk stockings, low-cut shoes, with buckles; a turndown collar and white silk tie with darning ends; in his space of linen bosom, in the exact center, gleamed a diamond stud. So that, with his long hair parted in the middle and peculiar features, he was picturesque as to his upper and lower parts, and his middle section mathematical and commonplace."

In extension of this get up it may be stated that the young man is only 26 years old, and has been pampered and petted by his rich and aristocratic "mamma," as he calls her.

He professes to be the advocate if not the leader of a new school in England called "the English Renaissance." Heretofore we have heard the expression "Renaissance." It expressed the revival or new birth of a peculiar style of architecture and ornamentation, founded on the antique, that took place in Italy during the fifteenth century, and that was much cultivated in France. The same term was also applied to the revival of classical literature that took place about the same time.

Now we have this English renaissance, which professes to have for its mission a revival of the study of the beautiful in art—in other words, the spreading abroad of an era of estheticism. The play of "Patience" recently witnessed at the Wheeling Opera House, is a take off on this movement. It presents it to the public in its ludicrous aspect, which is the subordination of common sense in life to that which is affected and finical.

"Estheticism," as it is called, is no new craze in the world. It was a matter of the most exhaustive speculation in ancient times—as far back as Plato. There were even various schools of the esthetics, all claiming to have the true idea of the Beautiful. They could not agree, and there has been no accepted formulation of estheticism down to this time. Plato held that beauty is not discoverable (as an attribute) in an other thing, "whether a living being, earth or heaven; for these," said he, "are only beautiful things, not the Beautiful itself." The reader will notice the fine-spun delicacy of this definition. We only quote it to show how very esthetic and volatile is this thing of estheticism.

In the *Phaedrus* he speaks of "the soul's intuition of the self-beautiful as a reminiscence of its pre-natal state, undefined by union with the body." This definition sublimates the beautiful out of the reach of most of us, we fear—even of Oscar Wilde.There was another ancient philosopher, Aristotle, who had a more practical view of the beautiful. He ignored all conceptions of an absolute beauty. And yet he made fine-spun distinctions between the beautiful and the good; between the beautiful and the fit, and between it and the useful and necessary. But he separated the beautiful from the sensual. He says in his *Rhetoric* that an essential characteristic of the beautiful is the absence of everything in the nature of lust. Two universal elements of beauty he defines to be "symmetry and determinateness." He argues that poetry, music, painting and sculpture are a media that reveal to us much of the beautiful. They crystallize imagination and transmit it. Mr. Oscar Wilde takes the red rose and lily of England as crystallizations of two types of the beautiful in nature, both richly endowed with power to excite the purest phases of imagination.

Coming down to this so-called English renaissance, Mr. Wilde holds with those ancients who taught that beauty had its logical procession. First it took form in imagination, then in poetry, and then in music, painting, sculpture, &c. He illustrated his meaning by saying that the achievements of Greek art were overshadowed by Homer, and those of Italian art by Dante, and "it is in Keats that we discern the beginning of the artistic renaissance of England."

This is as much space as we can devote to the subject of esthetics, ancient and modern, in one issue, and if the readers of the *Intelligencer* understand the subject more intelligently than they did at the outset we shall be happy. The study of esthetics is not to be despised. It is not all of life, as Mr. Wilde would have his followers believe, but it is an important part of it. We judge that the man who defined esthetics to be the study of that which is beautiful, the cultivation of that which is true, and the practice of that which is good, had a clearer conception of the subject than the English Apostle just arrived.DIED.
Entered interest on the morning of January 13, 1882, CARILLA LAYMAN, only child of Edward L. and Jeannette C. Hill, aged thirty years and ten months.

"placed are the pure in heart, for they shall see God."

Funeral services at the house, corner of Fifteenth and Jacob streets, at 2 p. m. on Friday.

BAILLY.—On Wednesday, January 11, 1882, of diphtheria, JAMES BAILLY, only child of William and Fanny C. Bailly, aged seven years.

Funeral from the residence of Capt. Samuel Mason, corner Market and Twentieth streets, on Friday morning at 10 o'clock.

"One fair flower has dropped and faded,
"One sweet angel's voice has fled,
"One fair brow the grave has shaded,
"Little Mary now is dead."NICHOLAS SCHULZ,
1310 MARKET STREET.HAIR AND WAX WORK
MANUFACTORY,
1731 MARKET ST., WHEELING, W. VA.,
at the W. Va. Stencil and Seal Works. ja1

ESTRAY.—WE THE UNDERSIGNED, freeholders of Ohio county, State of West Virginia, have this day, January 8, 1882, on the premises of Joseph Shilling, near Elm Grove, viewed and awarded a white heifer about two years of age and a red cow, value at sixteen dollars.

F. M. ATKINSON,
JOHN B. HARRIS,
GRIFITH HAWK.WANTED.
WANTED—A GIRL TO DO GENERAL
client girl work in a small family. To an efficient, intelligent, and reliable. Apply at 22
Main street, Island. ja1WANTED—MANUFACTURING CON-
and every citizen a business man in Wheeling
orders have been secured for the same. \$100 per
month profit guaranteed. A. S. ARNOLD & CO., 1230
Broadway, New York City. ja1CORN WANTED.
The highest market price paid for white or
yellow corn.
Wheeling Grape Sugar and Refining Com-
pany.
A. C. REIFERT,
Secretary. ja1The first Grand Ball given by the Land League
will be held at
TURNER HALL,
Friday Evening, January 13, 1882.A picture of Hon. Charles Stewart Parrell will be
presented to the best lady visitor present, and a
picture of Robert Emmet will be voted for and
awarded to the most popular gentleman present.
An elegant supper will be served after 10 o'clock,
and will be under the management of the well
known caterer, J. H. Thompson. It will be
given up in elegant style.
Music by T. T. Cockayne's Orchestra. ja1Oscar Wilde and So-called Estheticism.
A Scotchman once defined metaphysics to be that something which nobody understands, neither the man who talks about it nor the man who listens to it. And so a young lady who had listened to Mr. Oscar Wilde's address on Estheticism in New York the other night replied, when coming out, in answer to a question as to what she thought of it, very artlessly and frankly, "Well, indeed, I did not understand a word of it."

We have looked over the various reports

of the lecture in the New York papers, and confess to a share, at least, in the young lady's helpless incapacity, to grasp the exact meaning of the new Apostle of the Beautiful.

The new apostle found it necessary, it seems, in order to illustrate in a concrete way his idea of the beautiful, to get himself up in a very odd style for his lecture. Here is the way, for instance, in which he was dressed:

"A black swallow-tailed coat; a white waistcoat, low cut and double buttoned; black knee-breeches, black silk stockings, low-cut shoes, with buckles; a turndown collar and white silk tie with darning ends; in his space of linen bosom, in the exact center, gleamed a diamond stud. So that, with his long hair parted in the middle and peculiar features, he was picturesque as to his upper and lower parts, and his middle section mathematical and commonplace."

In extension of this get up it may be stated that the young man is only 26 years old, and has been pampered and petted by his rich and aristocratic "mamma," as he calls her.

He professes to be the advocate if not the leader of a new school in England called "the English Renaissance." Heretofore we have heard the expression "Renaissance." It expressed the revival or new birth of a peculiar style of architecture and ornamentation, founded on the antique, that took place in Italy during the fifteenth century, and that was much cultivated in France. The same term was also applied to the revival of classical literature that took place about the same time.

Now we have this English renaissance, which professes to have for its mission a revival of the study of the beautiful in art—in other words, the spreading abroad of an era of estheticism. The play of "Patience" recently witnessed at the Wheeling Opera House, is a take off on this movement. It presents it to the public in its ludicrous aspect, which is the subordination of common sense in life to that which is affected and finical.

"Estheticism," as it is called, is no new craze in the world. It was a matter of the most exhaustive speculation in ancient times—as far back as Plato. There were even various schools of the esthetics, all claiming to have the true idea of the Beautiful. They could not agree, and there has been no accepted formulation of estheticism down to this time. Plato held that beauty is not discoverable (as an attribute) in an other thing, "whether a living being, earth or heaven; for these," said he, "are only beautiful things, not the Beautiful itself." The reader will notice the fine-spun delicacy of this definition. We only quote it to show how very esthetic and volatile is this thing of estheticism.

In the *Phaedrus* he speaks of "the soul's intuition of the self-beautiful as a reminiscence of its pre-natal state, undefined by union with the body." This definition sublimates the beautiful out of the reach of most of us, we fear—even of Oscar Wilde.There was another ancient philosopher, Aristotle, who had a more practical view of the beautiful. He ignored all conceptions of an absolute beauty. And yet he made fine-spun distinctions between the beautiful and the good; between the beautiful and the fit, and between it and the useful and necessary. But he separated the beautiful from the sensual. He says in his *Rhetoric* that an essential characteristic of the beautiful is the absence of everything in the nature of lust. Two universal elements of beauty he defines to be "symmetry and determinateness." He argues that poetry, music, painting and sculpture are a media that reveal to us much of the beautiful. They crystallize imagination and transmit it. Mr. Oscar Wilde takes the red rose and lily of England as crystallizations of two types of the beautiful in nature, both richly endowed with power to excite the purest phases of imagination.

Coming down to this so-called English renaissance, Mr. Wilde holds with those ancients who taught that beauty had its logical procession. First it took form in imagination, then in poetry, and then in music, painting, sculpture, &c. He illustrated his meaning by saying that the achievements of Greek art were overshadowed by Homer, and those of Italian art by Dante, and "it is in Keats that we discern the beginning of the artistic renaissance of England."

This is as much space as we can devote to the subject of esthetics, ancient and modern, in one issue, and if the readers of the *Intelligencer* understand the subject more intelligently than they did at the outset we shall be happy. The study of esthetics is not to be despised. It is not all of life, as Mr. Wilde would have his followers believe, but it is an important part of it. We judge that the man who defined esthetics to be the study of that which is beautiful, the cultivation of that which is true, and the practice of that which is good, had a clearer conception of the subject than the English Apostle just arrived.DIED.
Entered interest on the morning of January 13, 1882, CARILLA LAYMAN, only child of Edward L. and Jeannette C. Hill, aged thirty years and ten months.

"placed are the pure in heart, for they shall see God."

Funeral services at the house, corner of Fifteenth and Jacob streets, at 2 p. m. on Friday.

BAILLY.—On Wednesday, January 11, 1882, of diphtheria, JAMES BAILLY, only child of William and Fanny C. Bailly, aged seven years.

Funeral from the residence of Capt. Samuel Mason, corner Market and Twentieth streets, on Friday morning at 10 o'clock.

"One fair flower has dropped and faded,
"One sweet angel's voice has fled,
"One fair brow the grave has shaded,
"Little Mary now is dead."NICHOLAS SCHULZ,
1310 MARKET STREET.HAIR AND WAX WORK
MANUFACTORY,
1731 MARKET ST., WHEELING, W. VA.,
at the W. Va. Stencil and Seal Works. ja1

ESTRAY.—WE THE UNDERSIGNED, freeholders of Ohio county, State of West Virginia, have this day, January 8, 1882, on the premises of Joseph Shilling, near Elm Grove, viewed and awarded a white heifer about two years of age and a red cow, value at sixteen dollars.

F. M. ATKINSON,
JOHN B. HARRIS,
GRIFITH HAWK.WANTED.
WANTED—A GIRL TO DO GENERAL
client girl work in a small family. To an efficient, intelligent, and reliable. Apply at 22
Main street, Island. ja1WANTED—MANUFACTURING CON-
and every citizen a business man in Wheeling
orders have been secured for the same. \$100 per
month profit guaranteed. A. S. ARNOLD & CO., 1230
Broadway, New York City. ja1CORN WANTED.
The highest market price paid for white or
yellow corn.
Wheeling Grape Sugar and Refining Com-
pany.
A. C. REIFERT,
Secretary. ja1The first Grand Ball given by the Land League
will be held at
TURNER HALL,
Friday Evening, January 13, 1882.A picture of Hon. Charles Stewart Parrell will be
presented to the best lady visitor present, and a
picture of Robert Emmet will be voted for and
awarded to the most popular gentleman present.
An elegant supper will be served after 10 o'clock,
and will be under the management of the well
known caterer, J. H. Thompson. It will be
given up in elegant style.
Music by T. T. Cockayne's Orchestra. ja1Oscar Wilde and So-called Estheticism.
A Scotchman once defined metaphysics to be that something which nobody understands, neither the man who talks about it nor the man who listens to it. And so a young lady who had listened to Mr. Oscar Wilde's address on Estheticism in New York the other night replied, when coming out, in answer to a question as to what she thought of it, very artlessly and frankly, "Well, indeed, I did not understand a word of it."

We have looked over the various reports

of the lecture in the New York papers, and confess to a share, at least, in the young lady's helpless incapacity, to grasp the exact meaning of the new Apostle of the Beautiful.

The new apostle found it necessary, it seems, in order to illustrate in a concrete way his idea of the beautiful, to get himself up in a very odd style for his lecture. Here is the way, for instance, in which he was dressed:

"A black swallow-tailed coat; a white waistcoat, low cut and double buttoned; black knee-breeches, black silk stockings, low-cut shoes, with buckles; a turndown collar and white silk tie with darning ends; in his space of linen bosom, in the exact center, gleamed a diamond stud. So that, with his long hair parted in the middle and peculiar features, he was picturesque as to his upper and lower parts, and his middle section mathematical and commonplace."

In extension of this get up it may be stated that the young man is only 26 years old, and has been pampered and petted by his rich and aristocratic "mamma," as he calls her.

He professes to be the advocate if not the leader of a new school in England called "the English Renaissance." Heretofore we have heard the expression "Renaissance." It expressed the revival or new birth of a peculiar style of architecture and ornamentation, founded on the antique, that took place in Italy during the fifteenth century, and that was much cultivated in France. The same term was also applied to the revival of classical literature that took place about the same time.

Now we have this English renaissance, which professes to have for its mission a revival of the study of the beautiful in art—in other words, the spreading abroad of an era of estheticism. The play of "Patience" recently witnessed at the Wheeling Opera House, is a take off on this movement. It presents it to the public in its ludicrous aspect, which is the subordination of common sense in life to that which is affected and finical.

"Estheticism," as it is called, is no new craze in the world. It was a matter of the most exhaustive speculation in ancient times—as far back as Plato. There were even various schools of the esthetics, all claiming to have the true idea of the Beautiful. They could not agree, and there has been no accepted formulation of estheticism down to this time. Plato held that beauty is not discoverable (as an attribute) in an other thing, "whether a living being, earth or heaven; for these," said he, "are only beautiful things, not the Beautiful itself." The reader will notice the fine-spun delicacy of this definition. We only quote it to show how very esthetic and volatile is this thing of estheticism.

In the *Phaedrus* he speaks of "the soul's intuition of the self-beautiful as a reminiscence of its pre-natal state, undefined by union with the body." This definition sublimates the beautiful out of the reach of most of us, we fear—even of Oscar Wilde.There was another ancient philosopher, Aristotle, who had a more practical view of the beautiful. He ignored all conceptions of an absolute beauty. And yet he made fine-spun distinctions between the beautiful and the good; between the beautiful and the fit, and between it and the useful and necessary. But he separated the beautiful from the sensual. He says in his *Rhetoric* that an essential characteristic of the beautiful is the absence of everything in the nature of lust. Two universal elements of beauty he defines to be "symmetry and determinateness." He argues that poetry, music, painting and sculpture are a media that reveal to us much of the beautiful. They crystallize imagination and transmit it. Mr. Oscar Wilde takes the red rose and lily of England as crystallizations of two types of the beautiful in nature, both richly endowed with power to excite the purest phases of imagination.

Coming down to this so-called English renaissance, Mr. Wilde holds with those ancients who taught that beauty had its logical procession. First it took form in imagination, then in poetry, and then in music, painting, sculpture, &c. He illustrated his meaning by saying that the achievements of Greek art were overshadowed by Homer, and those of Italian art by Dante, and "it is in Keats that we discern the beginning of the artistic renaissance of England."

This is as much space as we can devote to the subject of esthetics, ancient and modern, in one issue, and if the readers of the *Intelligencer* understand the subject more intelligently than they did at the outset we shall be happy. The study of esthetics is not to be despised. It is not all of life, as Mr. Wilde would have his followers believe, but it is an important part of it. We judge that the man who defined esthetics to be the study of that which is beautiful, the cultivation of that which is true, and the practice of that which is good, had a clearer conception of the subject than the English Apostle just arrived.DIED.
Entered interest on the morning of January 13, 1882, CARILLA LAYMAN, only child of Edward L. and Jeannette C. Hill, aged thirty years and ten months.

"placed are the pure in heart, for they shall see God."

Funeral services at the house, corner of Fifteenth and Jacob streets, at 2 p. m. on Friday.

BAILLY.—On Wednesday, January 11, 1882, of diphtheria, JAMES BAILLY, only child of William and Fanny C. Bailly, aged seven years.

Funeral from the residence of Capt. Samuel Mason, corner Market and Twentieth streets, on Friday morning at 10 o'clock.

"One fair flower has dropped and faded,
"One sweet angel's voice has fled,
"One fair brow the grave has shaded,
"Little Mary now is dead."NICHOLAS SCHULZ,
1310 MARKET STREET.HAIR AND WAX WORK
MANUFACTORY,
1731 MARKET ST., WHEELING, W. VA.,
at the W. Va. Stencil and Seal Works. ja1

ESTRAY.—WE THE UNDERSIGNED, freeholders of Ohio county, State of West Virginia, have this day, January 8, 1882, on the premises of Joseph Shilling, near Elm Grove, viewed and awarded a white heifer about two years of age and a red cow, value at sixteen dollars.

F. M. ATKINSON,
JOHN B. HARRIS,
GRIFITH HAWK.WANTED.
WANTED—A GIRL TO DO GENERAL