Notes

Exasperated Admiration: Bernard Shaw on Queen Victoria  Pp. 1–22


3. Ibid.


9. An allusion to *Pickwick Papers*.


12. Ibid.

13. Ibid. An irony unknown to Shaw was that after a command performance of Victorien Sardou’s *Dora* (1877) in the English version *Diplomacy* (1878), by B. C. Stephenson and Clement Scott, at Balmoral Castle in 1893, the Queen’s impresario Alec Yorke suggested to actress Elizabeth Robins that the next time she played before Victoria she could do Ibsen: “The Play I’m most anxious to do is *Ghosts!*” Marie (later Lady) Bancroft was horrified at the idea of exposing the Queen to Ibsen: “It’s not a proper thing to do before Her Majesty.” And it would not be done. See Elizabeth Robins, “A Close-Up View of Queen Victoria and the English Stage in 1893,” typescript memoir, Fales Library, New York University.

14. Quotations from the play are from *The Bodley Head Shaw* (London, 1973), II. Unless otherwise noted, all quotations from Shaw plays are from this edition (7 vols.).


16. Ibid.


23. Ibid., II: 817.


26. Shaw to Sylvia Brooke (identified only as “Sylvia”), 16 October 1913, in the Sotheby sale catalogue of 15 December 1986, item 79.


33. *Bernard Shaw’s Letters to Siegfried Trebitsch*, 394.


**His Brother’s Keeper: William Michael**

**and Dante Gabriel Rossetti: 1828–1919**  
**Pp. 23–69**


1. All quotations, unless otherwise noted, are from Stanley Weintraub, *Four Rossettis: A Victorian Biography*.

2. The situation was paralleled in the family by the two sisters, Maria, one year older than Gabriel, and Christina, one year younger than William. Victorian women of their class did not work in menial jobs; however, the plain and unremarkable Maria would become a peripatetic
teacher of Italian while her poetic younger sister, after some desultory governessing, would be excused by frailty and literary talent from further work. Neither would marry.

3. “Lizzy” is my choice for Elizabeth Siddal Rossetti’s nickname. Both Rossetti brothers used “Lizzie” and “Lizzy” interchangeably, and in quotations the spelling of the name may differ from one citation to another.

4. William kept a special seance diary apart from his regular notebook, indicating the sensitivity with which he treated the matter. Extensive quotations from it appear in my *Four Rossettis*. The notebook itself is in the University of British Columbia Library.

5. Mrs. Rossetti and her daughters were never told of the laudanum, nor that the illness was the aftermath of a suicide attempt. “They finished their days,” according to William, “in ignorance of the facts.”

6. Fredeman quotes from or refers to 206 letters and other documents relevant to the months of Rossetti’s breakdown and recuperation.

7. When William published Gabriel’s letter he discreetly omitted the second sentence.

8. Lucy was in her final month of pregnancy. The twins Michael Ford and Mary Elizabeth were born on April 22.

**Disraeli’s *Endymion* and the Unfinished Falconet**  Pp. 70–86


**Disraeli and Wilde’s *The Picture of Dorian Gray***  Pp. 87–96


5. In the William Andrews Clark Memorial Library, Los Angeles, California. My thanks go to the late Karl Beckson and Charles Berst for locating this manuscript for me.


7. The Battle of Leipzig, 16–19 October 1813, a decisive defeat for Napoleon, pitted Austrian, Prussian, Swedish, Russian and other forces against a French army little more than half the allied strength. It marked the end of the Napoleonic empire east of the Rhine.

8. Richard Ellmann, Oscar Wilde (New York: Knopf, 1988), 26; Ellmann also notes that Wilde was reading Disraeli’s fiction as early as 1870, when he was fifteen, and preferred Disraeli to Dickens.


10. Wilde apparently read all of Disraeli, writing from his American travels in 1882—and using Disraeli’s adventurous young men metaphorically—“As for myself, I feel like Tancred or Lothair.” More Letters of Oscar Wilde, Rupert Hart-Davis, ed. (New York: Vanguard, 1985), 43. See letter to George Curzon, 15 February 1882. On another occasion he would compare Curzon himself to Disraeli’s political novice Coningsby.

11. The chapters of Venetia (X and XI in the Complete Works) quoted from are XXVII and LXXVIII.

Collecting the Quarrels:
Whistler and The Gentle Art of Making Enemies  


2. From the MS European diary of Thomas Sergeant Perry, entry for 15 August 1888, in the Colby College Library.


5. Joseph and Elizabeth Pennell, The Life of James A. McNeill Whistler (Philadelphia: J. B. Lippincott, 1908), II: 100–13, chap. 34. This biography has most of the details about the
pursuit of Ford not otherwise credited below, and is supplemented here by Octave Maus, “Whistler in Belgium,” The Studio, 32 (1904), 7–23, on the Antwerp trial.


8. Whitelaw Reid’s role, as well as George Smalley’s remark, are from Life of Whitelaw Reid, Royal Cortissoz, ed. (New York: Charles Scribner’s Sons, 1921), I: 131–32.


14. D. B. Wyndham Lewis, “Whistler,” English Wits, Leonard Russell, ed. (London: Hutchinson, 1940), 87. Bayliss, a minor artist rather than an influential critic like Taylor or Quilter, succeeded Whistler as president of the Royal Society of British Artists in 1888, when in reaction to Whistler’s attempt to reform the staid group and remake it in his own image, he was ousted. His quarrels with all three are highlights of both versions of The Gentle Art of Making Enemies.


Oscar Wilde and The Green Carnation: Narcissus Exposed  Pp. 111–123


The Critic in Spite of Himself: Oscar Wilde  Pp. 124–144

Source: The references to Wilde’s texts are to Literary Criticism of Oscar Wilde, Stanley Weintraub, ed. (Lincoln: University of Nebraska Press, 1968).

2. Ian Small documents this in two books: *Oscar Wilde Revalued* (Greensboro: ELT Press, 1993) and *Oscar Wilde: Recent Research: A Supplement to ‘Oscar Wilde Revalued’* (Greensboro: ELT Press, 2000).


4. Another contemporary writer who would seize the early-career foothold of a women’s magazine was Arnold Bennett, who became assistant editor of *Woman* in 1893 and editor in 1896. One of his duties, also, was the book criticism page, which he wrote under the name of “Barbara.” For the same publishers (Cassell) he briefly produced a literary column for *Hearth and Home* signed “Sarah Volatile.” By 1898 he no longer needed the editorial income and was making his living as a writer.


7. In Le Sage’s novel, one of the tasks of Gil Blas is to copy out the homilies of the Archbishop, who makes Gil Bias promise to tell him when the homilies appear to be declining in quality. After the Archbishop has a stroke, the homilies do deteriorate, and the Archbishop is told so by Gil Blas. He is fired for his pains, teaching him the unwisdom of being truthful.


11. Ibid.

12. Wilde’s first and last review columns appeared in the *Pall Mall Gazette* on 14 October 1884 and 24 May 1890.


15. “No one survives being over-estimated, nor is there any surer way of destroying an author’s reputation than to glorify him without judgment and to praise him without tact.”


17. Bradshaw was an English railway timetable named for a nineteenth-century printer.

18. *A Woman of No Importance*. Wilde had used the quip earlier in *Dorian Gray*: “Dry goods! What are American dry-goods?” asked the Duchess, raising her large hands in wonder, and accentuating the verb. “American novels,” answered Lord Henry, helping himself to some quail.

19. Oscar Wilde to Robert Ross, 6 April [1897], in *The Letters of Oscar Wilde*, 520.

20. *Lord Arthur Savile’s Crime*, “Pen, Pencil and Poison,” “The Portrait of Mr. W. H.,” and all the plays are additional cases in point.

**Beardsley Before *The Yellow Book***  **Pp. 145–162**

**Sources:** Colette at her high stool, writing, to recollect Beardsley’s image, was caricatured in *La Vie Parisienne*, 9 May 1908. The absurd attribution of the parentage of Alan Odle to Beardsley is reported by Gloria G. Fromm in *Dorothy Richardson* (Urbana: University of Illinois Press, 1977). There are many spellings of Malory’s Arthurian epic. The volume in twelve monthly parts illustrated by Beardsley for J. M. Dent in London (1893) is *Le Morte Darthur*. An outstanding success, it appeared in many different editions, some with other spellings. Beardsley’s grotesque sexual imagery has been observed and evaluated by many critics. The best of them is Ian Fletcher in his *Aubrey Beardsley* (Boston: Twayne, 1988) and other related writings. Beardsley’s “Planchette” excuse for no longer being “the same woman” is in an undated letter to “Mrs. Lawson” (probably Elizabeth Lawson of Cheyne Walk, a noted hostess), reproduced in the Paul Richards catalogue #96 (1979). Further data on the early Aubrey Beardsley is from Stanley Weintraub, *Aubrey Beardsley. Imp of the Perverse* (University Park: Pennsylvania State University Press, 1976).

**Another Look at *The Yellow Book***  **Pp. 163–181**

**Sources:** The extracts and references to contributions in the thirteen volumes of *The Yellow Book*, 1894–1897 refer primarily to those extracted for anthologizing in my edition, *The Yellow Book: Quintessence of the Nineties* (Garden City: Doubleday, 1964), for which this essay, since revised, appeared as a preface. Hesketh Pearson on “*The Beardsley*” is quoted from Jack Smithers, *The Early Life and Vicissitudes of Jack Smithers* (London: Martin Secker, 1939). Joseph Conrad’s sending a story to *The Yellow Book* after it had expired is reported by Frederick Karl in *Joseph Conrad: The Three Lives* (New York: Farrar, Straus, & Giroux, 1979). Other sources are cited within.

**Beardsley and *The Savoy***  **Pp. 182–213**

1. Beardsley did not like the tendencies represented by Wilde either, scrawling over a page in his sketchbook “Oscar Wilde the Swine,” and—after a crude gibbet—“to the cross!”

2. Nearly a year later, in what may have been a delayed reference to such uproar as occasioned by John Bull, Beardsley wrote Smithers about a painful extraction he had submitted to, and drew the tooth, with three long roots, to prove it (“Greatly reduced from the original drawing,” he quipped), adding “Comme ça”; and beneath that, “You see even my teeth are a little phallic.”

3. An interesting medieval analogue which Beardsley knew is *The Romance of the Rose*, with its opulent anatomical imagery. The great Old French narrative poem ends with the lover, his “staff unshod,” entering “the sacred place”—a “sort of tower” supported by two limblike ivory columns, a “sanctuary” hidden by “a shroud / That curtained the fair relics.” (Translation from Jean de Meun by Harry W. Robbins [New York, 1962].)
4. Beardsley had gone slightly farther in Venus and Tannhäuser, the unexpurgated and literarily undisciplined original of Under the Hill. But the wildly Rabelaisian longer manuscript’s first eight chapters had only sufficed for four refashioned chapters of the Savoy text; and Beardsley’s health had called a halt to the original near the end of the Dieppe-inspired tenth chapter, where Tannhäuser, touring Venus’s domain, observes a game of petits chevaux at her Casino, listens to Rossini’s “Stabat Mater” at her Opera House, and visits the studio of the artist De La Pine, who paints the pair and has them (with Cosme the barber) to dinner that evening.

5. Beardsley gives himself away on a page in one of his sketchbooks, which, in its entirety, reads

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Shaw’s Lady Cicely and the Remarkable Mary Kingsley  Pp. 214–221


3. Mary Kingsley, Travels in West Africa (1897); all quotations from Miss Kingsley are from this edition.

4. Ellen Terry and Bernard Shaw: A Correspondence, Christopher St. John, ed. (New York: Putnam’s, 1932), 245 (3 August 1899); 241 (12 July 1899).


7. Ibid., 179.


1. A showroom for novelties in vision.


1. When the third edition appeared in 1887, the author’s real name was on the title page.

2. Victor Mallet, in editing Marie Mallet’s letter for publication, misspelled or misread *Taquisara as Jaquissara*.