Introduction

1. Iconoclasts: A Book of Dramatists, p. 262.
4. The Eighteen Nineties, p. 196.
5. In Platform and Pulpit, p. 44.
9. Eight Modern Writers, p. 126, and Bernard Shaw and the Theater of the Nineties, p. 27.
11. W. S. Gilbert, Patience; or, Bunthorne’s Bride, in H.M.S. Pinafore and Six Other Savoy Operas, p. 177.
12. [Robert Hichens], The Green Carnation, p. 196.
23. Academy, 12 February 1881, p. 125, and 30 April 1881, p. 327.
27. Chesterton, George Bernard Shaw, p. 63.
28. I recognize the inadequacy of the terms moral aesthete and fin-de-siècle aesthete; the two categories are logically unrelated, one focusing on value and the other on chronology. In searching for accurate terms, I originally called one group the "moral" and the other the "amoral" aesthetes; however, the latter term is not precise, because it seems to refer to a personal attribute rather than to an attitude toward art. "The aesthetes who believed in an amoral art," which is accurate, is too unwieldy, and "the 'art for art's sake' aesthetes" carries too many uncontrollable connotations. On the other hand, strictly chronological classing into "early" and "late" (or fin-de-siècle) aesthetes is not precise, for not only would "early" have to include Morris (d. 1896) and exclude Pater (d. 1894), but it does not suggest the real nature of the aesthetes who insisted on the moral effect of art. To call the fin-de-siècle aesthetes the "decadents" introduces more problems than it solves, for the problem of defining the English decadence is as vexed as the problem of defining English aestheticism. I do not intend to deal specifically with decadence except in those instances—for example, Pater, Wilde, Beardsley—where the decadent is also an aesthete.

Chapter I

2. Platform and Pulpit, pp. 130–44. For Ruskin's proposals for economic reform, see especially "The Roots of Honour" (Unto This Last), which advocates fixed wages and equality of income as first steps in social reform. Julian B. Kaye (Bernard Shaw and the Nineteenth-Century Tradition, pp. 19–22) discusses Ruskin's influence on Shaw's economic and political theory.
4. "Pre-Raphaelitism," 12:388. Ruskin once rejected a Rossetti picture because it was too labored. Sending the picture back, he explained, "The laboured picture will always be in part an exercise—not a result," and told Rossetti, "If you will do me a drawing in three days, I shall be obliged to you; but if you take three months to it, you may put it behind the fire when it is done" (Ruskin: Rossetti: Preraphaelitism, ed. W. M. Rossetti, pp. 29–30).
5. These statements occur, respectively, in Henry James, "Mr. Arnold Bennett Thinks Play-Writing Easier than Novel Writing," Partial Portraits, p. 52; "School," BBC radio talk, 11 June 1937, in Platform and Pulpit, p. 275; and Stephen Winsten, Days with Bernard Shaw, p. 42. C. E. M. Joad cites Samuel Butler as the source of this theory of Shaw, but Ruskin seems an equally likely influence (Shaw, p. 66).
17. For example, Apollodorus does not look or dress like Morris. For a discussion of Apollodorus as character type and for other sources of the portrait, see pp. 112-14.
18. In the preface, p. xx, Shaw says, "When I see that the nineteenth century has crowned the idolatry of Art with the deification of Love, so that every poet is supposed to have pierced to the holy of holies when he has announced that Love is the Supreme, or the Enough, or the All, I feel that Art was safer in the hands of the most fanatical of Cromwell's major generals than it will be if ever it gets into mine."
19. Holman Hunt, at any rate, in Pre-Raphaelitism and the Pre-Raphaelite Brotherhood, 1: 90-91, says that reading Modern Painters led to his and Millais's formulation of the theory that resulted in the P.R.B.

Chapter II

1. Pre-Raphaelitism and the Pre-Raphaelite Brotherhood, 1: 130-31.
5. *William Morris As I Knew Him*, p. 32.
19. “The New English Art Club—Monet at the Goupil Gallery,” in Kalmar, “Shaw on Art,” p. 157. In *The Sanity of Art* (*Essays*, p. 292) Shaw says that Whistler and other impressionists had to exhibit “propagandist samples of workmanship rather than complete works of art” in order to educate the public to look for the artistic qualities rather than subject matter in painting. Whistler, of course, would have disagreed with Shaw’s suggestion that his sketches were incomplete and that they were in any sense “propagandist.”
23. Hueffer, *Memories and Impressions*, p. 169. Graham Hough (*The Last Romantics*, p. 40) notes that the P. R. B. was made up of two almost opposite strains, “one a patient naturalism, the other a flight from actuality into archaic romance.”
25. Preface, *Plays Pleasant*, p. vi. Religion to Shaw does not signify orthodoxy or sectarianism. Shaw’s creative evolution encompasses all sincerely held beliefs, including the Christian socialism of Morell, the revolutionary doctrine of John Tanner, the Catholicism of Saint Joan, even the capitalism of Andrew
Undershaft. Shaw wrote to his friend, Dame Laurentia McLachlan, the Abbess of Stanbrook, that the Jain religion, because of its great number of fantastic images, comes closest to representing the multifaceted unity of God ("The Nun and the Dramatist, George Bernard Shaw to the Abbess of Stanbrook," Atlantic Monthly, 198 [August, 1956]: 76).

26. For an extensive debate about Pre-Raphaelite influence on Shaw, see the exchange of letters between Richard Nickson and me in PMLA 84 (May, 1969): 597-607.

Chapter III

1. Quintessence, Essays, p. 139.
3. Ibid., p. 641. See also Shaw's letter to R. Golding Bright, p. 632: "'Candida' is the poetry of the Wife & Mother—the Virgin Mother in the true sense."
6. Wagnerite, Essays, pp. 213-16. Shaw's description of the conflict in Candida duplicated his account of the theme of the Ring, pp. 221-22: "The only faith which any reasonable disciple can gain from The Ring is not in love, but in life itself as a tireless power which is continually driving onward and upward... growing from within, by its own inexplicable energy, into ever higher and higher forms of organization, the strengths and the needs of which are continually superseding the institutions which were made to fit our former requirements."
7. "Give me my rug... Now hang my cloak across my arm... Now open the door for me" (pp. 93-94). "Well, dear me, just look at you, going out into the street in that state!... Look at his collar! look at his tie! look at his hair! One would think somebody had been throttling you. ... Here! Stand still. [She buttons his collar; ties his neckerchief in a bow; and arranges his hair.] There! Now you look so nice that I think you'd better stay to lunch after all, though I told you you must" (p. 100).
9. Letter to Huneker, Iconoclasts, p. 255 (also in Casebook, p. 165). See also Shaw's letter to The Kansas City Star, 6 January 1900, reprinted in Casebook, p. 170, in which he says that "the poet begins pursuing happiness with a beloved woman as the object of his life"; but he sees "that such happiness could never fulfill his destiny" and goes "out of this stuffy little nest of happiness and sentiment into the grandeur, the majesty, the holiness" of the night.
10. In view of Shaw's later statement that Jesus was "an artist and a Bohemian in his manner of life" (Preface Androcles, p. 23), it is no surprise to find the Christ-figure in Candida an artist. Shaw believed that Jesus's divinity was potentially available to every man, especially to the man of genius, who is a genius by right of his recognition of the godhead within him. See esp. "Why Jesus More than Another?" and "The Peculiar Theology of Jesus," preface, Androcles, pp. 5-6, 41-42.
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5 (London, 1897), p. 80. For Shaw's debt to Carlyle, see Kaye, Bernard Shaw and the Nineteenth Century Tradition, pp. 9-16.


13. Bernard Shaw: Collected Letters, p. 506. Shaw is writing to Janet Achurch, for whom he wrote Candida; he says that the actress needs to become "religious, so that she may recreate herself and feel no need of stimulants." The parallels to "On Going to Church" are obvious.

Chapter IV

1. "Toward a Theory of Romanticism," PMLA 66 (March, 1951): 5-23. For the Pre-Raphaelite movement as part of the romantic movement, see Louise Rosenblatt, L'Idée de l'art pour l'art dans la littérature anglaise pendant la période victorienne, p. 87. Ruth Z. Temple ("The Ivory Tower as Lighthouse," Edwardians and Late Victorians, p. 30), notes that the romantic movement led to "realism, naturalism, impressionism, symbolism." See also Rose Frances Egan, "The Genesis of the Theory of 'Art for Art's Sake' in Germany and in England," Smith College Studies in Modern Languages, 2 (July, 1921) and 5 (April, 1924).


4. Tennyson's epilogue to the Queen in the Library Edition (1873) of his poems equates French-influenced art with other evils of the age, i.e., loss of faith, soft and cowardly lives, money-lust, etc. Of art for art's sake Tennyson elsewhere wrote "Art for Art's sake! Hail, truest lord of Hell!/Hail Genius, Master of the Moral Will!/The filthiest of all paintings painted well/Is mightier than the purest painted ill!"


9. Ibid., pp. 131-57. Cf. Swinburne, "The Poems of Dante Gabriel Rossetti," Complete Works, 15:43: "There is no progress and no degeneracy traceable from Aeschylus to Shakespeare, from Athenian sculptors to Venetian painters; the gifts of genius are diverse, but the quality is one."

10. The Romantic '90s, p. 74.

11. Arnold, Culture and Anarchy, pp. 55, 64.

12. Pater, Works, 5:38, 182-84. See Rosenblatt, L'Idée de l'art pour l'art, pp. 201-2, for other reasons to distrust this paragraph in "Style." Ruth C. Child, The Aesthetic of Walter Pater (New York, 1940), p. 70, speculates that Pater in this paragraph may have abandoned "his usual attitude" in reaction to Flaubert's extreme position on form over matter.

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1895]: 763) calls Wilde “the living embodiment of the theory of l’art pour l’art.” Chesterton (The Victorian Age in Literature, p. 218) considers Wilde the “captain” of the aesthetes and decadents; Rosenblatt (L’Idée de l’art pour l’art, p. 245) says that Wilde was the most aggressive defender of l’art pour l’art; Hicks (Figures of Transition, pp. 218–31) deals with Wilde as “The Self-Made Symbol”; William Gaunt (The Aesthetic Adventure, p. 125) says that Wilde was aestheticism’s “vehicle or advertisement.” Wilde said of himself: “I was a man who stood in symbolic relations to the art and culture of my age... I awoke the imagination of my century so that it created myth and legend around me: I summed up all the systems in a phrase, and all existence in an epigram” (The Letters of Oscar Wilde, ed. Rupert Hart-Davis [New York, 1963], p. 466).


Chapter V

1. Preface, Blanco Posnet, pp. 374-75. See also “The Law of Change is the Law of God,” preface, Joan, pp. 37-38. Shaw was convinced that “great writers are always evil influences” (Winsten, Days with Bernard Shaw, p. 173).
2. In Portraits, p. 219, and OTN, 1:9-11. See also “Oscar Wilde: A Letter to Frank Harris, published by him in his Life of Wilde, 1918,” Portraits, p. 291. In his conversations with Stephen Winsten recorded in Shaw’s Corner, pp. 98, 190, Shaw maintains that The Soul of Man Under Socialism “anticipated all that I had to say” and says that, in his efforts to free the Chicago anarchists of 1886, Wilde revealed a “great spirit.”
3. Nordau, Degeneration, p. 27.
4. Ibid., pp. 209, 343.
5. Shaw, Selected Non-Dramatic Writings, p. 379.
6. Just as Gautier had praised the beauty of Baudelaire's flowers of evil grown in the soil of decaying civilizations, so Symons, “The Decadent Movement in Literature,” Dramatis Personae, p. 97, praised the work of the decadents, saying of it, “Healthy we can not call it, and healthy it does not wish to be considered.” Critics generally look on Shaw as the epitome of artistic sanity and “normality.” Shaw said to Winsten (Days with Bernard Shaw, p. 103) that most creative men are defective, but “I am possibly the only sane exception.” Maurice Colbourne (The Real Bernard Shaw, pp. 66-71) says that the word best describing Shaw is “healthy,” that “his essential healthy-mindedness and peculiar buoyancy never allowed him to sink into [the fin-de-siecle writers’] bogs of glorified decay,” that “the very mention of his name seems to clear the poisoned air a little,” and that The Sanity of Art “formally buried the corpse” of art for
art's sake. Though Colbourne somewhat overstates the case, he correctly separates Shaw from the decadents.

10. Ibid. (quoted from Shaw).
12. Widowers' Houses, preface, pp. xvii, xix; appendix 1, p. 112.

In this essay Shaw again insists that "the education that sticks after school is aesthetic education," that "the statesman should . . . rank fine art with, if not above, religion, science, education, and fighting power as a political agency," and that art "has become an instrument of culture, a method of schooling, a form of science, an indispensable adjunct of religion" (pp. 178–200).

Chapter VI

1. A History of Modern Criticism, 4:371; see also p. 411.
3. "Reticence in Literature," The Yellow Book 1 (April, 1894): 205–18. Philip Gilbert Hamerton, "The Yellow Book: A Criticism of Volume 1," The Yellow Book 2 (July, 1894): 181–83, agrees with Waugh. Hamerton isolates Symons's "Stella Maris" as particularly objectionable not only for its "offensive" title but also for its subject: "We know that the younger poets make art independent of morals, and certainly the two have no necessary connection; but why should poetic art be employed to celebrate common fornication?" His admission that art and morality "have no necessary connection" apparently lacks conviction, since he objects not only to "Stella Maris" but to some "grossly sensual stanzas" in Swinburne's "Dolores." The moralists' attitude toward aestheticism changed very little in thirty years; in "Notes on Poems and Reviews" (1866) Swinburne had had to defend "Dolores" from similar hostile criticism.
6. Literature at Nurse was not available to me; my outline is based on the discussion in Malcolm Brown, George Moore: A Reconsideration (Seattle, 1955), pp. 96–98.
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9. Quoted from Shaw in Smith, "The Bishop, the Dancer, and Bernard Shaw," p. 9. There is an echo here of Whistler’s "Ten O’Clock" lecture, in which Whistler says that art never exists for the majority, who have only vulgarity in common.
12. The Savoy, no. 6 (October, 1896), p. 57.
13. For an extensive discussion of this characteristic of Shaw’s art in the early plays, see Charles A. Carpenter, Bernard Shaw & the Art of Destroying Ideals.
15. Preface, Dark Lady, pp. 228-30. Shaw dramatizes this idea in Dark Lady, p. 242, when Shakespeare pleads for a national theater so that playwrights can escape the tyranny of the public, which prefers his “damnable foolishnesses” to his “noble and excellent” plays.

Chapter VII

3. Table-Talk of G. B. S. (New York, 1925), p. 64. Shaw returns to the idea of divine inspiration in preface, Buoyant Billions, pp. 3-4, and in preface, Farfetched Fables, p. 66. But see Wisten, Days with Bernard Shaw, p. 224: “Like Trollope I worked daily at my writing without waiting for inspiration.”
4. Shaw’s Corner, pp. 153-55. See above, pp. 4-5, for Shaw’s theory of the effortless nature of artistic creation.
5. Bernard Shaw and Mrs. Patrick Campbell, p. 89.
6. Dante Gabriel Rosetti: His Family Letters, 1:416-17. Cf. Rossettiti’s advice, p. 417, to Hall Caine: “Conception, my boy, fundamental brain-work—that is what makes the difference in all art. Work your metal as much as you like but first take care that it is gold and worth working.”
9. Quoted from the Daily Telegraph in Renée M. Deacon, Bernard Shaw as Artist-Philosopher, p. 66.
11. Preface, Major Barbara, p. 230. As an example Shaw says that he contrives to let Bill Walker know that Bodger and Undershaft can pay conscience-money when Bill cannot.
13. Although the idea of music as an expression of perfection is at least as old as the Pythagoreans, the idea probably entered the aesthetic movement
from the French aesthetes. Gautier’s poem “Symphonie en Blanc Majeur” is no doubt, as Wilde notes (“The Critic as Artist,” pp. 216–17), an influence on Whistler’s use of the musical analogy in naming his paintings “Nocturnes” and “Symphonies.” Baudelaire’s “Notes nouvelles sur Edgar Poe” equates poetry and music; and Verlaine’s “Art Poétique” says that verse should soar like music, else it is ‘mere literature.’ Pater uses the analogy in “The School of Giorgione,” and Wilde echoes it in “The Decay of Lying,” “The Critic as Artist,” and the preface to The Picture of Dorian Gray. Symons (The Symbolist Movement in Literature, pp. 87–88, 125) speaks of Verlaine’s influence and also refers to “Wagner’s ideal, that ‘the most complete work of the poet should be that which, in its final achievement, becomes a perfect music.’ ”


15. Winsten, Days with Bernard Shaw, p. 27, and Shaw on Theatre, p. 186.


18. Winsten, Shaw’s Corner, p. 218. See also “My Way with a Play,” Shaw on Theatre, p. 269: “I needed no murder: I could get drama enough out of the economics of slum poverty.”


20. Pater, Works, 2:56. Pater is describing Apuleius’s Metamorphoses in this passage, but he describes Euphuism similarly.


23. P. 400. See also Pater, Marius, in Works, 1:103: Flavian’s “uncompromising demand for a matter, in all art, derived immediately from lively personal intuition” and saved his art “from lapsing into mere artifice.” Symons (“What Is Poetry?” Studies in Prose and Verse, p. 194) says, “In art, there must be a complete marriage or interpenetration of substance and form.”


Chapter VIII


4. “A Dramatic Realist,” Shaw on Theatre, p. 34.


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Chapter IX

2. P. 381, et passim. Richard Le Gallienne (“What’s Wrong with the Eighteen-Nineties?” Bookman 54[September, 1921]: 3) says that the men of the 1890s “sowed the seed of every kind of freedom of which we are now reaping the whirlwind.”
3. Hueffer, Memories and Impressions, p. 166.
6. P. 46. Although Dowson here asserts the possibility of personal dissoluteness and artistic purity, the novel demonstrates otherwise, perhaps unintentionally. The exact nature of Oswyn’s disreputable behavior is never clear, unless addiction to cigarettes and absinthe and a tendency to deliver lectures on art and tirades against the insipidity of bourgeois taste can be considered “disgraceful, indescribable.” Furthermore, Oswyn befriends the hero and heroine. In contrast, Dick Lightmark, the impressionist painter in the novel, like many other villains in Victorian literature, is a betrayer of women and a second-rate artist, who courts success and finally stoops to stealing Oswyn’s idea for a painting. Oscar Wilde depicts an artist of a somewhat virtuous bent in Basil Hallward, the ill-fated painter of the portrait of Dorian Gray; Hallward begs Lord Henry Wotton not to sully Dorian’s innocence. What these two contradictions between aesthetic theory and artistic practice imply is that there is a great deal of truth in Richard Le Gallienne’s thesis that the decadents loved “to pose as mysteriously wicked,” but that the 1890s is really a period of innocence (The Romantic ’90s, p. 165).

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12. [Hichens], p. 3.


Chapter X


5. Immaturity, p. 106. See especially Hueffer, "Anarchists and Grey Frieze," Memories and Impressions, pp. 133-60. Curiously, his description of Shaw's dress is almost identical to Shaw's description of Scott's; Hueffer says, p. 143: "I think Mr Shaw does not 'dress' at all nowadays, and in the dress affected, at all events by his disciples, the gray homespuns, the soft hats, the comfortable bagginess about the knees, and the air that the pockets have of always being full of apples, the last faint trickle of Pre-Raphaelite influence is to be perceived."

6. Immaturity, p. 149. See also p. 285: "Being a master in my trade means being an apprentice for life."


8. Immaturity, p. 135. Harriet is not echoing the Philistine position only: Ruskin objected to art produced by effort and study; and Millais is reported to have said to W. B. Scott, apropos of an Italian engraving inscribed "From Nature," in which every leaf and every pattern on the girl's dress was rendered
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exactly, "That's P. R. B. enough, is it not?... It's all nonsense; of course nature's nature, and art's art, isn't it? One could not live doing that!" (Autobiographical Notes of William Bell Scott, 1:278).

9. A Punch cartoon (31 May 1879, p. 249) has a "Philistine Father" saying to his artist son, "Why the dickens don't you paint something like Frith's 'Derby Day'—something Everybody can understand, and Somebody buy?" W. P. Frith, a member of the Royal Academy, was a popular painter best known for "The Derby Day" (1858); he was a witness against Whistler at the Whistler-Ruskin trial.

10. Immaturity, p. 388. This statement echoes Rossetti's "Hand and Soul" (pp. 26, 31) in which the painter fails when he uses "cold symbolism and abstract impersonation" because he "wouldst say coldly to the mind what God hath said to the heart warmly."


14. Unsocial Socialist, p. 220. Agatha's description of the book she is reading, except the number of volumes, describes An Unsocial Socialist: the denouement is near; two people are in love, and Agatha does not know whether they will marry for "this is one of your clever novels. I wish the characters would not talk so much" (p. 221). In this scene Trefusis proposes marriage to Agatha and is accepted.

15. Appendix to Widower's Houses, p. 112.

Chapter XI

1. For Marchbanks as Shelley, see especially Duerksen, "Shelley and Shaw," PMLA 78(March, 1963): 121; also Huneker, Iconoclasts, p. 246; Kaye, Bernard Shaw, p. 129; Spink, "The Image of the Artist," Shaw R 6(September, 1963): 85; Audrey Williamson, Bernard Shaw, p. 117. Henderson (George Bernard Shaw, p. 443) quotes a review of an early performance of Candida (from Manchester Guardian, 15 March 1895) which states that Marchbanks was "got up to look like Shelley." Spink (p. 86) says that Marchbanks is like Douglas, and King ("The Rhetoric of Candida," MD 2[September, 1959]: 75) suggests Morris. Burton (Bernard Shaw, p. 231) and Bentley ("The Making of a Dramatist," TDR 5[September, 1960]: 15) see Shaw as the model.


5. Ibid., pp. 63, 81.

6. Shaw had earlier in Love among the Artists dramatized the idea that the artist must avoid domestic entanglements. In this novel, Edward Conolly (the hero of The Irrational Knot) reappears to give Mary Sutherland advice about marriage to a genius; he tells her that "heroes are ill adapted to domestic pur-
poses" and that "a man who is complete in himself needs no wife"; he speaks with authority because he is a genius whose marriage was a failure. In The Irrational Knot Shaw anticipates another Candida motif when Conolly explains to his wife that he does not object to the poet's love for her. Marian asks, "And do you like men to be in love with me?" He answers, "Yes. It makes the house pleasant for them, it makes them attentive to you, and it gives you a great power for good. When I was a romantic boy, any good woman could have made a saint of me. Let them fall in love with you as much as they please. Afterwards they will seek wives according to a higher standard than if they had never known you. But do not return the compliment, or your influence will become an evil one" (p. 234).

7. Marchbanks has some affinities with the Pre-Raphaelites: in the opening scene of act 3, he has been reading to Candida about an angel; my guess is that Shaw's allusion is to Coventry Patmore's The Angel in the House, with its idealization of domestic life. Patmore was a friend of the Pre-Raphaelites and a contributor to The Germ and the Pre-Raphaelites read and admired his poetry. Marchbanks uses a medieval literary motif, the "sword between us" (p. 124), in describing his resolve to remain sexually uninvolved with Candida. Neither Candida nor Morell understands what he is talking about.


9. North's translation, in Julius Caesar in Shakespeare, Shaw and the Ancients, ed. G. H. Harrison (New York, 1960), p. 91. In using this anecdote from Plutarch's Life, Shaw modified it by removing the erotic motive, adding comic touches such as the boat's sinking and the bundle's being hoisted up by a crane, and substituting for the "flockbed" a rare and beautiful carpet from the shop of Apollodorus. See George W. Whiting, "The Cleopatra Rug Scene: Another Source," Shaw R 3 (January, 1960): 15; Whiting suggests that Shaw may have been influenced by Gérome's "Cléopâtre apportée à César dans un tapis".


12. Shaw uses amateur frequently in his novels as a synonym for the dabbler in art, the faddist, the nonartist; see The Irrational Knot, p. 10; Love among the Artists, pp. 61, 141, 175; An Unsocial Socialist, p. 201.


14. Man and Superman, p. 151. The Statue uses these identical words in confessing the lies he told women; his defense to Juan is, "I really believed it with all my soul at the moment. I had a heart; not like you" (p. 122). An analysis of Octavius's character would not be complete without noting that Shaw says in the Epistle Dedicatory, "Octavius I take over unaltered from Mozart," and authorizes an actor of Tavy to sing "Dalla sua pace" if he can. Indeed, Shaw's Octavius owes much to Mozart's Don Ottavio, who is also somewhat
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fatuous, platitudinous, and weak, and who believes that love cures grief. Don Ottavio, infatuated with Donna Anna, is controlled by her and seeks revenge on Don Giovanni because Anna tells him to; Anna, it may be noted, lies to Ottavio about the details concerning her father's death. Shaw takes the scene in which Ann rejects Tavy's marriage proposal because of her father's recent death almost verbatim from II.iv, of Don Giovanni, where Anna answers Ottavio's proposal with, "Oh, Dei! che dite, / In se tristi momente?"

15. Shaw's reference to Wilde's story is not a casual one: the story parallels Octavius's situation in Man and Superman. In the story the nightingale idealizes love and is willing to die for love. But the bird is deceived: he sacrifices his life to provide a rose for two true lovers; then the girl rejects the rose for another suitor's jewels, and the discouraged lover throws away the rose, declares love "silly," and resolves to study philosophy. The rose falls into a gutter and is run over by a cart wheel. Octavius's belief in true love is similarly unrealistic: he sacrifices his happiness in the service of love without ever learning the truth about the acquisitive woman and her cynical lover (who, like Wilde's student, renounces love for the sake of metaphysics).


Chapter XII


2. Winsten, Days with Bernard Shaw, p. 83.


4. See the preface of Overruled, p. 166: "No necessary and inevitable operation of Human Nature can reasonably be regarded as sinful at all, and . . . a morality which assumes the contrary is an absurd morality, and can be kept in countenance only by hypocrisy."

5. The death of Ftatateeta in C&C is an example of a justifiable killing, in Shaw's eyes; see also the preface of Major Barbara, p. 239; and the preface of On the Rocks, pp. 143-66.

6. Doctor's Dilemma, pp. 126-27. Shaw presents a similar dilemma in Major Barbara when he brings the good but poor man, Peter Shirley, into conflict with the unscrupulous rich man, Undershaft; in Major Barbara Shaw finds for the blackguard, who has world-changing power and no conscience.

7. Shaw characteristically gives no precise information about the kind of art produced by his artists but instead gives only other's reactions to the art. In Love among the Artists the quality of Jack's music, of Madame Szczymplica's playing, and of Madge Brailsford's acting is known primarily by the comments of other characters; likewise the name but not the nature of Elinor McQuinch's novel is given in The Irrational Knot, and in Candida, Candida, not the audience, has heard Marchbanks's poetry.

8. Henderson, George Bernard Shaw, p. xxix. Stanley Weintraub says that Beardsley provided Shaw with Dubedat's profession and his fatal illness (Beardsley, p. 91).
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13. Ibid., p. 104; Henderson, *George Bernard Shaw*, p. 608. Shaw furthermore said that he knew others, specifically two clergymen and a retired colonel, who, like Dubedat, had no “aggressive vices” but were consciousless regarding money and sex (Pearson, *G.B.S., A Full Length Portrait*, p. 104). Winsten (*Days with Bernard Shaw*, p. 84) says that Shaw dismissed “rather petulantly” the question of why he portrayed Dubedat as an artist, when the original was a scientist. There are a number of feasible reasons for Shaw’s irritation at Winsten’s question, one of which is that the character of Dubedat was only suggested by Aveling and was never meant to be a faithful portrait, another is that Aveling is not the only source for the portrait.


15. Ibid., 7:74.


19. Preface, *Dark Lady*, p. 212. Shaw dramatizes this pride in *Dark Lady*, pp. 237-38, in Shakespeare’s outburst against the suggestion that he is “a base-born servant.”

20. P. 241. The preface of *Dark Lady* (p. 219) also stresses Shakespeare’s artistic pride: “‘Not marble, nor the gilded monuments /Of princes, shall outlive this powerful rhyme’ is only one out of a dozen passages in which he (possibly with a keen sense of the fun of scandalizing the modern coughers) proclaimed his place and his power in ‘the wide world dreaming of things to come.’”

Chapter XIII


2. *Love among the Artists*, p. 94. When accused of impatience, Jack recoils, saying, “‘My impatience! . . . I, who have hardened myself into a stone statue of dogged patience, impatient!’ He glared at her; ground his teeth; and continued vehemently” (*Love among the Artists*, p. 95). For Cyril Scott’s similar reaction to criticism of his irascibility, see above, p. 89.

3. Robert Hogan (“The Novels of Bernard Shaw,” *ELT* 8[1965]: 83) calls Jack “a Henry Higgins of genius.” The course of the students’ training in *Love among the Artists* and *Pygmalion* is the same. After Madge learns “to speak the English language with purity and distinctness” (p. 101), she has to acquire a “complete method” of acting by practice and study; after she has perfected the method, she begins “to think of taking a pupil, feeling that she could make an actress of any girl, the matter being merely one of training” (p. 121). Eliza must perfect the art of social intercourse by patient and studious practice. She succeeds so well that Pickering says that her style is almost too

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good, i.e., better than the real thing, for many real aristocrats "think style comes by nature to people in their position, and so they never learn. There's always something professional about doing a thing superlatively well" (p. 266). And like Madge, Eliza threatens to take a pupil herself (p. 293). Finally, Madge's confession of love for Jack brings a lecture on the art based on shamming and the art based on truth, just as Eliza's bid for approval brings a lecture on life based on sensual and romantic ideals and a life based on ascetic and aesthetic ideals.

4. Pygmalion, p. 296. See above, p. 27.
5. Ibid., p. 216. Note the woman / nurse and the man / child comparison again.

Chapter XIV

2. Winsten, Days with Bernard Shaw, pp. 23, 184.
3. "The Critic as Artist," Wilde, Works, p. 233; and The Autobiography of William Butler Yeats, p. 93. Dietrich correctly observes that Shaw's mask did not hide reality, for "hypocrisy is pretending to be something you are not, whereas Bernard Shaw pretended to be something he really was" (p. 71).

5. Winsten, Days with Bernard Shaw, p. 57.

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and Shaw, or Leaves from a Typographical Family Tree,” Independent Shavian 3 (Spring, 1965): 44–46. One could cite as other instances of Shaw’s aesthetic sensitivity his demand for correctly and beautifully pronounced English, and his respect for a beautiful handwriting.

13. Winsten, Shaw’s Corner, p. 182.