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Biography and/or Autobiography: Oscar Wilde's 'Pen, Pencil, and Poison'

Ryo HIDA

1. Introduction

'Under the title "Pen, Pencil, and Poison,"' a journalist of *Birmingham Daily Post** writes, 'Mr. Oscar Wilde gives us a short biography of Thomas Griffiths Wainewright, a man of very artistic temperament [. . .].'[1] This short prose by Oscar Wilde (1854-1900) first appeared in January 1889 in one of the English liberal journals, the *Fortnightly Review**, and subsequently was included in *Intentions* as one of his 'essays and dialogues'[2] in May 1891. As the *Birmingham* writer categorised it, 'Pen, Pencil, and Poison' (hereafter 'Pen') is undoubtedly a biography in the first place, and Wilde himself clearly declares his essay to be a "brief memoir" of Wainewright (1794-1847),[3] who is titled imposingly as 'a poet and a painter, an art-critic, an antiquarian, and a writer of prose, an amateur of beautiful things, and a dilettante of things delightful, but also a forger of no mean or ordinary capabilities, and as a subtle and secret poisoner almost without rival in this or any age.'[4]

Though 'Pen' is formally a biography, it contains little new information about the poisoner. Wainewright 'was somewhat "old news,"' according to Josephine M. Guy, editor of the *Complete Works of Oscar Wilde*, 'by the end of the decade [. . .]. Furthermore, the derivative nature of 'Pen, Pencil, and Poison' — it contains no information about Wainewright other than that easily available from other sources — would surely have made an editor cautious [. . .].'[5] In fact, it seems that it was not treated as an important biography at that time: for instance, *Pall Mall Gazette**, to which Wilde contributed a number of articles, gives its attention not to Wainewright or Wilde, but to 'reviving Wordsworthianism' — in

'Pen,' Wilde refers to the fact several times that Wainewright was a great admirer of William Wordsworth (1770-1850) — and considers 'Pen' 'the most entertaining' sketch among the articles of the *Fortnightly* carrying 'Pen' while regarding Arthur Symons' (1865-1945) article as "the most important."[6] To give another example, a satirical illustrated magazine, *Punch**, comments that 'Pen' 'is not too De Quincey-ish but just De Quincey-ish enough,' mentioning the '*bizarre*' essay, 'On Murder Considered as one of the Fine Arts,' by Thomas De Quincey (1785-1859).[7] It might be true that 'Pen' as a biography stands low in estimation, but a careful reading makes it clear that it compromises Wilde's critical views about various topics such as morality and art, thoughts and events, private and public, an autobiography and a biography, and Wilde and Wainewright. Exploring Wainewright as a subject matter, Wilde disguisedly expatiates upon himself. 'Pen' could be construed as a camouflagic version of Wilde's autobiography concurrently with being Wainewright's biography.[8]

2. Re-writing the History of Victorian Aesthetes

Using Wainewright as a main subject, Wilde camouflagicly mentions Victorian aesthetic figures such as Walter Pater (1839-94), John Ruskin (1819-1900), and Robert Browning (1812-89). Though Wilde makes no direct remark about Pater, readers can easily associate the word "impression" with Pater's art theory. 'As an art-critic,' Wilde writes, Wainewright 'concerned himself primarily with the complex impressions produced by a work of art, and certainly the first step in aesthetic criticism is to realise one's own impressions.'[9] This passage is a rephrasing, or rather, a repeating of Pater's idea,[10] and borrowing Guy's words, Wilde tries to affiliate Wainewright more closely to some salient characteristics of late 19th-century aestheticism.[11]

Wilde alludes to other outstanding personages to make Wainewright queue up at the beginning of the Victorian aesthetes. '[A]s a rule,' Wilde says, Wainewright:

> deals with his impressions of the work as an artistic whole, and tries to translate those impressions into words [. . .]. He was one of the first to develop what has been called the art-literature of the nineteenth century, that form of literature which has found in Mr. Ruskin and Mr. Browning, its two most perfect exponents.[12]

It is apparently obvious that Wilde appreciates Wainewright to the extent that he subsumes him into those eminent figures. Needless to say, Pater and Ruskin, who had a great influence on Wilde, were his mentors in his Oxford days. To Robert Browning, he sent a copy of his first publication, *Poems* (1881) with a respectful letter, which says that a copy of Wilde's poems is 'the only tribute I can offer you in return for the delight and the wonder which the strength and splendour of your work has given to me from my boyhood.'[13] From this point of view, it seems that one of Wilde's main purposes is to re-evaluate Wainewright in the context of Victorian aestheticism.

It is, however, also noticeable that Wilde makes an ironical comment on Ruskin and Browning in his other critical essay, 'Critic as Artist,' which is included in *Intentions* as well as 'Pen.' In the dialogic criticism, Gilbert, a spokesman for Wilde, states rather sarcastically that 'Ruskin put his criticism into imaginative prose, and is superb in his changes and contradictions; and Browning put his into blank verse, and made painter and poet yield us their secret [. . .].'[14] On the one hand, Wilde admired Ruskin and Browning, and, in 'Pen,' he adds Wainewright to the great acclaimed critics. On the other hand, Wilde learns the limitation of their criticisms and is trying to surpass them.

Concerning Pater, Wilde considers him to be out of date, as well. In 'Pen,' he decisively expresses that 'in criticising painters [. . .], he [Wainewright] shows that, to use a phrase now classical, he is trying "to see the object as in itself it really is."'[15] Without mentioning Pater directly, the quotation marks make it clear that the idea was quoted from Pater's and his representative idea of art criticism was labelled classical by his former pupil. The word 'classical' does not necessarily invoke negative meanings,[16] but given the fact that Wilde had already denied Pater's idea before writing 'Pen,' the word should be read negatively. During his lecture tours in the early 1880s, Wilde gave a speech to art school students in England in 1883: he advised the children that '[w]hat you, as painters, have to paint is not things as they are but things as they seem to be, not things as they are but things as they are not.'[17] Under the great influence of Pater, Wilde parodies his mentor's words and tries to establish his own theory in both spoken and written forms. The above-mentioned intertextuality of Wilde's 'Pen' and other works shows that he does not simply reassess Wainewright from a Victorian aesthetic viewpoint but he critically historicises the Wainewright-Pater-Ruskin-Browning

group to make Wilde himself lead the procession. In this sense, Wilde's emphasis is not on 'the old news' of Wainewright, but on the new critical view of himself.

3. Moralising Art vs. De-moralising Art

The *Pall Mall Gazette* review of 'Pen' assumes that it was 'written to show that "[t]here is no essential incongruity between crime and culture,"'[18] and this message is, in other words, about the relation between morality and art, which was a popular, debatable topic in the late Victorian era. A great number of people and journals made mentions of the theme to the extent that *Daily News** in 1882 writes '[a]rt critic may debate for ever about the relations of morality to art.'[19] While writing a memoir of Wainewright, a poisoner and an art critic, Wilde argues this cardinal question in 'Pen' simultaneously.

A number of people thought that morality played an important role in various kinds of art at that time. It was John Ruskin who stood at the forefront of the disputants who attached a great deal of importance to morality in art. He was an art critic who, borrowing Wilde's words, 'estimated a picture by the number of noble and moral ideas that he found in it.'[20] It is not difficult to find figures with the same kind of opinions as his. Henry Nettleship (1839–1893), professor of Latin at Oxford, for example, gave a lecture titled 'The Moral Value of Literature.' '[L]iterature was not a matter of paper and ink,' *The Morning Post** reports his utterance, 'but a human voice speaking to human beings [. . .].' Nettleship, whose idea of morality strongly connected with love, asserted that '[b]ad literature never arose unless there was a demand for' morality, and that the great springs of moral action were 'firstly, the very love of truth, and secondly, the very love of one's neighbour.'[21] The flame of morality leaped not only to paintings and prose fictions, but also to dramas as the column of 'Our London Correspondence' promulgates:

> It is satisfactory to learn [. . .] that Mr. Augustus Harris, of the Theatre Royal, Drury-lane, is a great moralist. [. . .] Good Mr. A. Harris! Happy Drury-lane! Here at last has come the manager who loves his art for morality's sake.[22]

Augustus Henry Glossop Harris (1852–1896), actor and theatre manager, seemed to be

welcomed because of his high morality. Regardless of the genre, the idea 'art for morality's sake' prevailed to some degree in the conservative Victorian period and had a huge impact on the way that art should be.

Naturally, Wilde, whose motto was Art for Art's sake, had an objection in his literary activities against Ruskinian way of thinking. While Ruskin proclaims in his masterpiece, *Modern Painters*, that '[p]ainting, or art generally [. . .] is nothing but a noble and expressive language, invaluable as the vehicle of thought,'[23] Wilde directly refutes that 'a painting has no more spiritual message or meaning' and 'it is a beautifully coloured surface, nothing more' in his lecture, 'The English Renaissance of Art.'[24] In 'The Decay of Lying' and 'The Truth of Masks,' which are included in *Intentions*, his strong consciousness of the conflict between art and morality is expressed. In the former literary essay, Wilde criticises Emile Zola (1840-1902) in terms of moral and art:

> [H]is [Zola's] work is entirely wrong from beginning to end, and wrong not on the ground of morals, but on the ground of art. From any ethical standpoint it is just what it should be. The author is perfectly truthful, and describes things exactly as they happen. What more can any moralist desire? We have no sympathy at all with the moral indignation of our time against M. Zola.[25]

It is clear that Wilde felt hostile towards moralists who did not appreciate work of art from the artistic point of view. Also in the latter work, he affirms that, in art criticism, moral grounds were 'always the last refuge of people who have no sense of beauty.'[26]

In 'Pen,' Wilde succeeds in emphasising the uselessness of morality in art though the emphasis is camouflaged well under the shadow of the biographical sketch of Wainewright. Referring to William Carew Hazlitt (1834–1913), author of *Essays and Criticism by Thomas Griffiths Wainewright* (1880), on which Wilde fully depends in collecting biographical information of the subject, he writes that Hazlitt considered Wainewright's love of art and nature a mere pretence and assumption. To Wilde, Hazlitt's idea seems 'a shallow, or at least a mistaken, view. The fact of a man being a poisoner is nothing against his prose. The domestic virtues are not the true basis of art [. . .].'[27] By using Wainewright as a central topic, Wilde skilfully brings his art theory into an uninformative memoir.

Obviously, the genre of biographies involves the problem about how people should interpret the past or history: Wilde applies his belief about morality to a historical sense, also. In 'Pen,' he recalls 'many historians, or at least writers on historical subjects, who still think it necessary to apply moral judgments to history,' and then strongly denies their writing style, calling it 'a foolish habit.' Enumerating historical giants such as Nero (37-68), Tiberius (42 B.C. - A.D. 37), and Caesar Borgia (1475/76-1507),[28] Wilde continues setting forth his idea that historical figures 'have passed into the sphere of art and science, and neither art nor science knows anything of moral approval or disapproval.'[29] For Wilde, both art and history should not be judged for the purpose of gratifying the moral sense. In the Victorian controversy about the relationship between art and morality, Wilde consistently positioned himself to divorce art from didactic intention.

In 'Pen,' it can be said that Wilde shows his theory and simultaneously puts it into practice. Andrew Motion (1952-), who was Poet Laureate of the United Kingdom from 1999 to 2009 and the latest biographer of Wainewright, makes a comment in *Wainewright: The Poisoner* that 'Pen' 'tells the story of Wainewright's life without any of the heated moralizings that are so relished' by Wilde's predecessors.[30] Though it is true that 'Pen' has little new information about the topic, Wilde's critical style makes it a unique memoir.[31]

4. Writing a Double Memoir

It has been shown above that Wilde writes about himself tremendously in the form of a biography about Wainewright, which is resonant with one of Wilde's notions: 'A true artist [. . .] reveals himself so perfectly in his work, that unless a biographer has something more valuable to give us than idle anecdotes and unmeaning tales, his labour is misspent and his industry misdirected.'[32] In this sense, 'Pen' could be interpreted as Wilde's autobiography, considering the ambiguous meaning of the word 'memoir.'

According to the revisions he added to 'Pen,' it seems Wilde intentionally uses the expression 'memoir.' While in the *Fortnightly Review* version of 'Pen,' he writes 'as I said at the beginning of this article' and 'many of the facts contained in this article,' he changed these two phrases into 'as I said at the beginning of this memoir' and 'many of the facts contained in this memoir'[33] in *Intentions*. Interestingly, Wilde never calls 'Pen' a biography,

an article, or an essay, but a memoir in its final version.

In addition to these revisions, the composition of *Intentions* reinforces Wilde's fastidiousness to 'memoirs.' In the very beginning of 'The Critic as Artist,' the dialogic criticism following 'Pen,' he uses memoirs as hand props. A dialogist Gilbert, who plays the piano and whose voice is generally thought to be Wilde's, asks laughing Ernest, 'what are you laughing at?'

> *Ernest (looking up)*. At a capital story that I have just come across in this volume of Reminiscences that I have found on your table.
>
> *Gilbert*. What is the book? Ah! I see. I have not read it yet. Is it good?
>
> *Ernest*. Well, while you have been playing, I have been turning over the pages with some amusement, though, as a rule, I dislike modern memoirs. They are generally written by people who have either entirely lost their memories, or have never done anything worth remembering; which, however, is, no doubt, the true explanation of their popularity, as the English public always feels perfectly at its ease when a mediocrity is talking to it.
>
> *Gilbert*. [. . .] But I must confess that I like all memoirs. I like them for their form, just as much as for their matter.[34]

Here it is obvious that the word 'memoir' plays an important role in the conversation. Additionally, in the course of writing 'Critic as Artist,' Wilde revised this scene drastically: Ernest's second line above from 'Well, while you' to 'anything worth remembering,' was not what it is now. It was Glibert's part and he said '[h]ow can you read modern memoirs? They are usually written by people who have either entirely lost their memories, or have never done anything worth recording.' In this part, it is intriguing that he changed the phrase 'modern memoirs' to 'modern autobiographies' once and finally he put it back to 'modern memoirs.' These facts clarify Wilde's persistence in the expression 'memoirs.'

In the conversation quoted above, while Ernest casts a cynical look on memoirs, Gilbert expresses a supportive attitude towards them. This is because Gilbert thinks an autobiography — 'the record of one's own soul' — 'is what the highest criticism really is.' A true criticism 'is the only civilized form of autobiography,' he continues, 'as it deals not with

the events, but with the thoughts of one's life; not with life's physical accidents of deed or circumstance, but with the spiritual moods and imaginative passions of the mind.'[35] In this passage, Gilbert gives two types of writings: one is a writing which deals with the thoughts and imaginative passions; the other is one which deals with the events and physical accidents. This dichotomy was one of the features of autobiographies in the nineteenth century. According to John N. Morris's *Versions of the Self*, by the beginning of the nineteenth century, spiritual autobiography became 'the dominant mode of autobiography in the English tradition,' and it is an autobiography which reflects a Romantic sensibility that sets higher value on 'the private and inward' than on 'the public and outward.'[36] Gilbert/Wilde values more an inward autobiography, which 'is more fascinating than history' in Gilbert's words, than a sort of less interesting, outward history or biography.

When it comes to 'Pen,' these two types of writings coexist seamlessly. It is partly true that Wilde adopts 'Wainewright as a kindred spirit, a precursor of aestheticism, and a dandy,' as one modern critic points out.[37] Surely Wilde and Wainewright overlap each other to some degree in 'Pen.' What should not be overlooked, however, is that Wainewright is recognised as the precursor of a shallow publicist whom Wilde despises. One side of Wainewright's literary career 'deserves especial notice.' With this introduction Wilde states that:

> He was the pioneer of Asiatic prose, and delighted in pictorial epithets and pompous exaggerations. [. . .] He also saw that it was quite easy by continued reiteration to make the public interested in his own personality [. . .]. This being the least valuable side of his work, is the one that has had the most obvious influence. A publicist, now-a-days, is a man who bores the community with the details of the illegalities of his private life.[38]

For Wilde, Wainewright was the writer who represented 'what he had for dinner, where he gets his clothes, what wines he likes, and in what state of health he is' to public, which is the very opposite of a writer who creates the highest criticism in the form of a spiritual autobiography. He is depicted as both a critic with the deep wisdom of art and a shallow publicist by Wilde.

It should be noted that Wilde himself was such a figure who exposed his privacy to

public and published critical writings on art. Though Wainewright is a target for Wilde's censure in part, he uses the poisoner's career to spread his idea that there is no essential incongruity between one's shallowness and depth to the public who frequently mocked Wilde because of his eccentric appearance and actions.[39] From this point of view, Wainewright is superimposed on Wilde to show that dual or multiple aspects — both men had various careers and titles — could be found in one person. Fundamental conflicts between thoughts and events, private and public, an autobiography and a biography, one's shallowness and depth, and Wilde and Wainewright camouflagicly reside in 'Pen,' a memoir.

5. Conclusion

Probably no one can deny the fact that 'Pen' is mainly a biography of Thomas Griffiths Wainewright, in which there is a lot of information about him, albeit not new. It is also true that Wilde wrote that memoir to praise Wainewright and affiliate him more closely to the Victorian aesthetic figures to some extent. As opposed to these conventional interpretations of 'Pen,' it is rich in Wilde's critical views and negative comments on Wainewright. Leaving Pater, Ruskin, Browning, and the poisoner to the background, Wilde expresses his critical position about the morality's relation to art: simultaneously his criticism is embodied in the way he treats the subject. In addition to these points, Wilde's adherence to the ambiguous word 'memoir' and the intertextual reading between 'Pen' and 'Critic as Artist' lead to the interpretation of the memoir as a half-biographical and half-autobiographical work.

It is not easy to technically differentiate the biographical descriptions from autobiographical ones because they encroach on each other at their borders. When writing about Wainewright on the surface, Wilde also writes about himself. When praising the poisoner effusively, Wilde also despises him secretly. By disguising his intentions, Wilde clearly articulates his own personality. About Wainewright's series of fanciful pseudonyms, Wilde makes remarks that 'A mask tells us more than a face. These disguises intensified his personality.'[40] Wilde, whose view is that 'the critic has at his disposal as many objective forms of expression as the artist has,'[41] puts his criticism into a memoir in camouflage.

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***APPENDIX**

Birmingham Daily Post (1857-): A broadsheet newspaper, which was founded by John Frederick Feeney and John Jaffray, was a leading provincial daily and liberal unionist newspaper, aimed specifically at the business and professional classes of Birmingham, and the surrounding Midland towns.

Fortnightly Review (1865-1954): Founded by a proprietorial collective — including Anthony Trollope, Frederic and Edward Chapman, E. S. Beesly and James Cotter Morison — the magazine sought to create a new middle-class reading market, one that would accept serial fiction alongside weighty articles and reviews.

Pall Mall Gazette (1865-1923): Established in 1865 by George Smith, this elegant little two-column daily evening tabloid was printed on good paper and sold for 2d, later 1d for its elite readership.

Punch (1841-2002): Published weekly right through the nineteenth century, its 12-page double column issues, each costing 3d for the first instance, comprised text, full-page wood engraved cartoons, a variety of wood-engraved vignette comic illustration dropped into the text and a range of visual embellishments.

Daily News (1846-1912): Announced in *Punch* as a 'Morning Newspaper of Liberal Politics and thorough Independence,' it was launched in 1846 under the editorship of Charles Dickens. It was published by Bradbury and Evans and sold for 5d.

Morning Post (1772-1937): It was founded as a morning daily, in part to be a medium for advertising. In 1876, Algernon Borthwick bought the paper and consolidated its imperialist and conservative tone. He reduced the price from 3d to 1d and increased its circulation. During his editorship, leader writers included Andrew Lang and Alfred Austin.

For further information, see Laurel Brake and Marysa Demoor, ed., *Dictionary of Nineteenth-Century Journalism: In Great Britain and Ireland* (Gent: Academia, 2009).

NOTES

1 'No Title,' *Birmingham Daily Post*, January 2, 1889, 7.

2 Letter to an Unidentified Publisher (May 1890) in *The Complete Letters of Oscar Wilde*, ed. Merlin Holland and Rupert Hart-Davis (New York: Henry Holt, 2000), p. 425.

3 Oscar Wilde, 'Pen, Pencil, and Poison,' in *The Complete Works of Oscar Wilde*, ed. Josephine M. Guy, Vol. 4 (Oxford: Oxford UP, 2007), pp. 105-22 (p. 105).

4 Wilde, 'Pen, Pencil, and Poison,' p. 105.

5 Guy, p. xxxi.

6 'The Reviews for January,' *Pall Mall Gazette*, January 2, 1889, 7.

7 'Our Booking-Office,' *Punch*, January 5, 1889, 12. Italic original.

8 The idea of camouflage in literature greatly owes to Patrick Deer's *Culture in Camouflage*. Patrick Deer, *Culture in Camouflage: War, Empire, and Modern British Literature* (Oxford: Oxford UP, 2009).

9 Wilde, 'Pen, Pencil, and Poison,' p. 109.

10 Pater claims in *The Renaissance* that '[t]o see the object as in itself it really is, has been justly said to be the aim of all true criticism whatever; and in aesthetic criticism the first step towards seeing one's object as it really is, is to know one's own impression as it really is, to discriminate it, to realise it distinctly.' Walter Pater, *The Renaissance: Studies in Art and Poetry*, ed. Adam Phillips (Oxford: Oxford UP, 1986), p. xxix.

11 Guy, p. 415.

12 Wilde, 'Pen, Pencil, and Poison,' p. 111.

13 Holland and Hart-Davis, p. 111.

14 Oscar Wilde, 'Critic as Artist,' in Guy, pp. 124-206 (p. 187).

15 Wilde, 'Pen, Pencil, and Poison,' p. 110.

16 Guy refers to this 'classical' in his commentary: 'His [Wilde's] comment that the "phrase" is now "classical" may relate to the fact that it had also been Pater's point of departure in the preface to *The Renaissance* [. . .].' Guy, p. 428.

17 Oscar Wilde, 'Lecture to Art Students,' in *The Collected Works of Oscar Wilde: Miscellanies*, ed. Robert Ross, Vol. 14 (London: Routledge, 1993), p. 318.

18 'The Reviews for January,' p. 7.

19 'No Title,' *Daily News*, November 14, 1882, 4.

20 'Mr. Oscar Wilde in York: "The Value of Art in Modern Life,"' *York Herald*, October 11, 1884, 4.

21 'No Title,' *Morning Post*, October 14, 1889, 2.

22 'Our London Correspondence,' *Liverpool Mercury*, August 25, 1882, 5.

23 John Ruskin, *Modern Painters*, in *The Complete Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, Vol. 3 (Tokyo: Hon-no-tomosha, 1990), pp. 27-324 (p. 87).

24 Oscar Wilde, 'The English Renaissance of Art,' in Ross, pp. 243-77 (p. 261).

25 Oscar Wilde, 'The Decay of Lying,' in Guy, pp. 72-103 (p. 79)

26 Oscar Wilde, 'The Truth of Masks,' in Guy, pp.207-228 (p. 209).

27 Wilde, 'Pen, Pencil, and Poison,' p. 120.

28 Wilde mentions the same historical giants in his early criticism: '[. . .] "ein edle und gute natur" ["a noble and fine nature"] is claimed for Tiberius, and Nero rescued from his heritage of infamy as an accomplished dilettante whose moral aberrations are more than excused by his exquisite artistic sense; and charming tenor voice.' Oscar Wilde, 'Historical Criticism,' in Guy, pp. 3-67 (p. 7).

29 Wilde, 'Pen, Pencil, and Poison,' p. 121.

30 Andrew Motion, *Wainewright: The Poisoner*, (London: Faber and Faber, 2000), p. 291.

31 The theme about a biography/biographer and morality was discussed heartily in the beginning of the twentieth century. For one example, Sidney Lee writes: 'The biographer is a narrator, not a moralist, and candour is the salt of his narrative. He accepts alike what clearly tells in a man's favour and what clearly tells against him. Neither omission nor partisan vindication will satisfy the primary needs of the art.' Sidney Lee, 'Principles of Biography (1911),' in *Victorian Biography: A Collection of Essays from the Period*, ed., Ira Bruce Nadel (New York: Garland, 1986), p. 41.

For another example, in *Aspects of Biography*, André Maurois claims: 'Yes, all moral preoccupation in a work of art, whether it be a novel or a biography, kills the work of art. As soon as we attempt to prove something, we prove nothing.' André Maurois, *Aspects of Biography*, trans., Sydney Castle Roberts, (New York: Frederick Ungar, 1966), p. 144.

32 Oscar Wilde, 'A Cheap Edition of a Great Man (1887),' in *The Complete Works of Oscar Wilde*, ed. John Stokes and Mark W. Turner, Vol. 6 (Oxford: Oxford UP, 2013), pp. 146-49 (p. 147)

33 Wilde, 'Pen, Pencil, and Poison,' p. 115, 120.

34 Wilde, 'Critic as Artist,' p. 124.

35 Wilde, 'Critic as Artist,' pp. 154-55.

36 John N. Morris, *Versions of the Self: Studies in English Autobiography from John Bunyan to John Stuart Mill* (New York: Basic, 1966), pp. 3-6.

37 Norbert Kohl, *Oscar Wilde: The Works of a Conformist Rebel*, trans., David Henry Wilson (Cambridge: Cambridge UP, 1989), p. 118.

38 Wilde, 'Pen, Pencil, and Poison,' pp. 114-115.

39 Wilde self-consciously advertised himself by wearing unique clothes and behaving as a stereotypical hyper-aesthete, which led him to both public fame and ridicule. I have discussed this point in 'From a "Brilliant Clown" to a Brilliant Writer: Oscar Wilde and his Lecture Tours in the 1880s' (MA diss., Keio University, 2013).

40 Wilde, 'Pen, Pencil, and Poison,' p. 107.

41 Wilde, 'Critic as Artist,' p. 187.