

GENERAL INTRODUCTION

Of all literary qualities the creation of ideas is the most fugitive ... Therefore, let those who have taken firsts at Oxford devote their trite souls to preparing an edition from which everything resembling an idea shall be excluded.¹

Any editor of George Moore's work has to contend with the thought of Moore's posthumous amusement at the endeavour to go one better on this extraordinarily assiduous and indefatigable editor of his own work. '[E]ven if all that your industry could discover from ancient files of newspapers were published,' Moore told Horace Liveright, the New York publisher of the Carra edition, on being asked to supply 'a long list of short stories and articles,' 'a great deal would still remain uncollected.'² As the editors of *The Collected Short Stories of George Moore* we hope to have addressed our formidable task in a way which might have reconciled even Moore himself to the idea of a scholarly edition.

George Moore (1852–1933) was one of the most influential and versatile writers and journalists of the turn of the century and played a crucial role in shaping debates about the literary, artistic and cultural developments of the day. Bridging movements as disparate as naturalism, symbolism and literary Wagnerism, his work is also significant for its concern with emerging psychoanalytical thought of his time. Much of his writing constituted an ongoing experiment in crossing boundaries, generically, thematically, psychologically and conceptually: between autobiography and fiction; Irish, English and French/European authorial subjectivities and masks; gendered and sexed identities; and in relation to processes of writing and continuing revision. Despite his significant impact on *fin-de-siècle* culture and literature, Moore's writings are not readily available. An upsurge in critical interest in the 1970s and 1980s led to the reprinting of some of his short stories and novels, as well as to editions of his letters and seminal bibliographies;³ many of these texts are now out of print again. The limited availability of his works means that Moore does not feature as much as he could, or should, on the university curriculum and the market for Victorian and early twentieth-century literature.⁴

This critical edition builds upon recent scholarly interest in Moore's work⁵ and makes available his to date neglected short-story collections. Moore's stories deal with issues as diverse as *fin-de-siècle* aestheticism, Irish folklore, gender relations and

conflicts, explorations of female and male hysteria, 'new' and 'old' sexualities, the bearing of the past on the present, and the art of story telling. This edition aims to shed new light on the way in which Moore engaged with these issues, in addition to providing an exploration of how he sought continually to improve his texts through an intense and sustained process of rewriting. This is the first edition to bring together all of Moore's published volumes of short stories and place them into an interrelated, intertextual and intellectual context.

Life

George Augustus Moore was born on 24 February 1852 to George Henry Moore (1810–70) and Mary Blake Moore (1830–95) at Moore Hall in County Mayo, Ireland.⁶ Following an unhappy education at the Roman Catholic school of St Mary's College, Oscott (just outside Birmingham) between the ages of 14 and 16, brought to an end by Moore's all-too-willing early departure, and more congenial times spent at home on the family's estates and in exploring Lough Carra, Moore decided in 1868 upon a career as an artist, against the wishes of his father who insisted he pursue a career in the military. At his father's death in 1870 Moore inherited both the family's Irish lands and the right to decide his own future. In his twenty-first year, 1873, he handed his day-to-day responsibilities as a landlord to his mother's brother and moved to Paris. Living a Bohemian life in Parisian studios, and more importantly cafés such as the Nouvelle Athènes, Moore made the connections with artists and writers which would influence his entire writing life. Initially financially secure thanks to the income from his inheritance, Moore met a largely older generation of literary and artistic figures such as Alphonse Daudet (1840–97), Edgar Degas (1834–1917), Stéphane Mallarmé (1842–98), Edouard Manet (1832–83), Claude Monet (1840–1926), Camille Pissarro (1830–1903), Pierre-Auguste Renoir (1841–1919), Ivan Turgenev (1818–83) and Emile Zola (1840–1902). He soon came to realize that he lacked sufficient talent for painting and turned to literature instead. Amongst his first outputs as a writer were two volumes of verse influenced by Charles Baudelaire (1821–67) and Algernon Charles Swinburne (1837–1909), *Flowers of Passion* (1877) and *Pagan Poems* (1881), and with them Moore began his 'lifelong habit of pursuing perfection'⁷ in his rewriting of poems published in the first collection in the second.

1879 is the year in which Moore truly became a writer, and it was through necessity. Increasing friction between the landowners and their tenants in Ireland reduced Moore's income from his inherited estates, hastening his return to London with the intention to make a profession out of journalism and fiction writing. Influenced by his exposure to French literary culture, Moore's determination to bring Zola's Naturalism to the English novel resulted in *A Modern Lover* (1883), banned for its 'explicit' portrayal of the protagonist's sexual encounters, and *A Mummer's Wife* in 1885. The reception of his first novels, particularly on the part of the circulating libraries and their proprietors W. H. Smith and Charles Edward Mudie, prompted

Moore's dissatisfaction with late-Victorian conditions of literary production, the English novel generally and its reading public. His pamphlet *Literature at Nurse; or, Circulating Morals* (1885) attacked the illiberal nature of the monopoly over taste held by men such as Mudie and helped to raise the young Moore's public profile.⁸ The subsequent imprisonment of Henry Vizetelly, the publisher of Moore's first four novels and also of the English translations of Zola in which Moore played a part, demonstrated the dangers of literary experimentation and innovation.⁹

Moore's production levels throughout his career were always impressive. There were novels¹⁰ – *A Drama in Muslin* (1886), *A Mere Accident* (1887), *Spring Days* (1888), *Mike Fletcher* (1889), *Vain Fortune* (1891), *Esther Waters* (1894), *Evelyn Innes* (1898), *Sister Teresa* (1901), *The Lake* (1905), *The Brook Kerith* (1916), *Aphrodite in Aulis* (1930); essays and reviews – *Parnell and His Island* (1887), *Impressions and Opinions* (1891), *Modern Painting* (1893); 'autobiographies' – *Confessions of a Young Man* (1888), *Memoirs of My Dead Life* (1906), the *Hail and Farewell* trilogy (*Ave* (1911), *Salve* (1912), *Vale* (1914)), *Avowals* (1919), *Conversations in Ebury Street* (1924) and the posthumously published *A Communication to My Friends* (1933); and collaborative plays written with Bernard Lopez,¹¹ Pearl Craigie ('John Oliver Hobbes'),¹² Edward Martyn¹³ and W. B. Yeats.¹⁴ His involvement with the various movements of the period 1880–1910 – Realism, Naturalism, Wagnerism, Impressionism, the Irish Literary Revival – demonstrated that Moore could recreate himself in response to pivotal cultural developments. During his years in Dublin (1901–11), for example, he reinvented himself as a key figure in the movement to establish the Irish Literary Theatre (in partnership with Yeats and Lady Gregory) and collaborated with Yeats on *Diarmuid and Grania* in 1901.¹⁵ Tensions, however, always remained, driven by Moore's artistic and intellectual credo of unconditional authenticity which resisted any attempt for permanent co-option to cultural or political causes at the expense of his individuality or belief in the absolute freedom of the human mind: a freedom which of necessity was threatened by institutionalized religion. Thus 1903, the year which saw the publication of his enormously influential Irish short-story collection *The Untilled Field*, also had him renounce, in a letter to the *Irish Times*, the Catholicism which had been a burden to him since his childhood: a double act with which Moore affirmed his commitment to Ireland even as he attacked its religious values.

From the early years of the twentieth century, and particularly following his move back from Ireland to London in 1911, Moore's writing life, always devoted to the perfection of the narrative, was dominated by his revision of his earlier works and by his increasing concern with writing memoirs and (semi-fictionalized) autobiographies. Dedicated to the dissection of his own life, and notorious for the razor-sharp scrutiny of those whom he encountered, Moore spared no one in pursuit of his art, be it his fellow writers or the various women with whom he had relationships.¹⁶ Several of his early novels were released in 'new' versions as Moore returned to his youthful texts in order to correct his perception of their inadequacies: thus *A Modern Lover* (1883) became *Lewis Seymour and Some Women* (1917), and *A Drama in*

Muslin (1886) was made over as *Muslin* (1915). He was in the process of redrafting his memories of his first ventures into art and literature for *A Communication to My Friends* when he was overtaken by the kidney disease uremia in London in 1933.¹⁷ But nowhere is this desire to rewrite and achieve the perfect telling of the tale more evident than in Moore's short stories.

The Art of Telling Tales

One of the most famous images of Moore, and the one that adorns the cover of his most recent biography, was painted by Edouard Manet in 1879. According to Manet, *Portrait of George Moore* 'was finished in a single sitting, but [Moore] didn't see it that way. He came back and annoyed me by asking for a change here, something different there. I won't change a thing in his portrait. Is it my fault if Moore looks like a squashed egg yolk and if his face is all lopsided?'¹⁸ The belief in the imperative of 'retouching' the portrait, of refining the picture in order to make it more authentic and at the same time add to its aesthetic appeal is both integral and analogous to Moore's artistic practice. No 'single sitting' for him – instead, continual revision and the attendant process of re-visioning and reflecting on the creative process are the hallmark of his work.

Of the three principal themes which determine George Moore's writings and often appear in conjunction with each other – Irishness,¹⁹ Catholicism²⁰ and art – art was without doubt the most central: 'Nothing really matters to me but art,'²¹ he wrote in his *Confessions*, a statement he would reiterate in various configurations until the end of his life. Moore's writings reflect on three central concerns in relation to art. First, the art and act of writing: this is reflected in his experiments with autobiography as fiction as much as in his stylistic experimentations with the art movements of the time. As he himself remarked in typically satirical style, 'Naturalism I wore round my neck, Romanticism was pinned over the heart, Symbolism I carried like a toy revolver in my waistcoat pocket, to be used on an emergency.'²² Second, the figure of the artist is an essential feature of Moore's fiction: from Lewis Seymour, a renegade realist painter and playboy artist in his first novel, *A Modern Lover*, to Hubert Price, a failed playwright trapped by women in *Vain Fortune*; from Ulick Dean, a Celtic mystic and composer modelled on Yeats in *Evelyn Innes* to the Irish 'vagrant'²³ storyteller Alec Trusselby in *A Story-Teller's Holiday* (1918/1928), Moore's novels map developments in turn-of-the-century art – poetry, painting, drama, music, fiction, art criticism – through the aspirations, failures and general fortunes of his artist protagonists. Third, Moore reviewed and renewed the aesthetic and stylistic conception of his works and constantly revised his writings. Most of his texts exist in two, three, sometimes even four or more different versions. In his preface to the third edition of *Vain Fortune*, he admitted to being a 'victim to the disease of rewriting.'²⁴ His memoirs in *Hail and Farewell* offer a psychological context for the compulsion to revise. Moore recalled his incredulity at the public acclaim of *Esther Waters*, attributing his artistic self-doubts to his fundamental lack of belief in himself; a deep-seated lack

of confidence which originated in childhood in his relationship with his parents, in particular his father:

It is difficult for me to believe any good of myself. Within the oftentimes bombastic and truculent appearance that I present to the world, trembles a heart shy as a wren in the hedgerow or a mouse along the wainscoting ... I was trained into [this lack of belief in myself] by my parents at so early an age that it became part of myself ... I do not doubt that my parents loved their little boy, but their love did not prevent them laughing at him and persuading him that he was inherently absurd; and it is not wise to do this, for as soon as the child ceases to take himself seriously he begins to suspect that he is inferior, and I had begun to doubt if I would ever come to much, even before I failed to read at the age of seven, without hesitating, a page of English with the long *ff*'s, whereas my father could remember reading the *Times* aloud at breakfast when he was three. I could see that he thought me a stupid little boy, and was ashamed of me, and as the years went by many things occurred to confirm him in his opinion ... The slight success that has attended my writings did not surprise my relations as much as it surprised me, and ... if the success had been twice what it was, it would not have restored the confidence in myself that I lost in childhood. I am always a novice, publishing his first book, wondering if it is the worst thing ever written ...²⁵

The thematic return, throughout *Hail and Farewell*, to dismissive parental responses to his shortcomings indicates a deep-rooted sense of ineptitude. By continually revisiting and reworking his writings, Moore was forever retracing his early experience of filial inadequacy, and setting the record straight with his father – a quasi-Freudian super-ego whose death, as he admitted in his *Confessions of a Young Man*, had ‘freed’ the then 18-year-old and given him ‘power to create myself – that is to say, to create a complete and absolute self out of the partial self which was all that the restraint of home had permitted’.²⁶ Self-creation is, inevitably, as much about the rewriting of (or authorial severance from) a parental ideal or a family inheritance as it is about the assertion of an individual identity free of a past. Often the earliest critics and reviewers, as the selections from book reviews reproduced in the individual volumes of this edition make clear, did think some of Moore’s work amongst the ‘worst thing[s] ever written’. Such condemnation prompted Moore to return to his texts, to settle the everlasting battle with his father. As a reviewer remarked in 1918, ‘No author who regarded his work as sacred or inspired could have made such extensive changes’ as those Moore undertook to his works throughout his life.²⁷

There was also the inherent compulsion to write, which Moore figured in terms of a beautiful woman drawing him ever onwards in a kind of ‘thrall’. As he explained to John Freeman in the 1920s when looking back to his earliest works: ‘I simply did not know how to write ... But if you ask why, when I found I couldn’t express myself in prose, I didn’t give prose up ... there’s but one answer ... it was the *story* that held me in thrall, the story that was and is my *Belle Dame Sans Merci*. I’ve always been able to conceive, to invent a story’.²⁸ His intention throughout his writing career, he wrote to Lady Cunard on 24 August 1927, had been ‘to write narratives different from those written by my predecessors’.²⁹ But Moore’s status as either innovator or imitator has

always been a matter of debate. Arthur Symons wrote in 1919 that 'George Moore has been described, with impressive inaccuracy, as the English Zola', underlining the contentious nature of Moore's style and literary merits even at a period when he was an established figure in the literary firmament. Symons went on to elaborate on what he saw as Moore's 'singularly interesting' literary career, and his words, as those of a contemporary, are worth quoting at length here:

At what was practically the outset of his career he gained a certain notoriety; which did him good, by calling public attention to an unknown name; it did him harm, by attaching to that name a certain stigma ... George Moore's literary career has been singularly interesting; his character as a writer is very curious. A man who respects his art, who is devoted to literature, who has a French eye for form, he seems condemned to produce work which is always spotted with imperfection. All his life he has been seeking a style, and he has not yet found one. At times he drops into style as if by accident, and then he drops style as if by design. He has a passionate delight in the beauty of good prose; he has an ear for the magic of phrases; his words catch at times a troubled, expressive charm; yet he has never attained ease in writing, and he is capable of astounding incorrectnesses – the incorrectness of a man who knows better, who is not careless, and yet who cannot help himself. Yet the author of *A Mummer's Wife*, of *The Confessions of a Young Man*, of *Impressions and Opinions*, has more narrowly escaped being a great writer than even he himself, perhaps, is aware.³⁰

Symons's reference to Moore's lack of 'ease in writing' underlines the importance of craft and revision in Moore's literary production. Rewriting, for Moore, was a good thing, in spite of it being a 'disease', because it improved, or aimed to improve, the quality, clarity and artistry of the finished text. The dogged persistence, meticulousness and determination with which Moore focused entirely on his material was something that even those who disliked either the work or the man could not fail to appreciate. George Bernard Shaw, who knew Moore in the early 1880s, recalled:

He was always telling stories about himself and women. In every story there was a room full of mirrors and chandeliers, and the story usually ended with some woman throwing a lamp at George and driving him out of the house. Everybody used to laugh at George and no one believed him, but he had an imperturbable good humour and if you said: 'But George, don't talk such nonsense, you are making it all up', he was not in the least put out or angry but just said: 'Don't interrupt me', and went on as before.³¹

The desire to embellish the autobiographical moment or 'real' event in order to make it a better tale was something which remained consistent in all Moore's writing; Susan Mitchell in her 1916 book on Moore notoriously quipped that 'Some men kiss and tell, Mr Moore tells but doesn't kiss.'³² But what most struck Shaw and others in the early stages of his career was that this talent for exaggerated tale telling as entertainment amongst friends could be turned into sustained, written story telling. When he was alerted by William Archer to 'a most wonderful naturalistic book' (*A Mummer's Wife*) written by a new writer, and was given the name George Moore, Shaw replied:

'Nonsense! ... But I *know* George Moore. He couldn't possibly write a real book. He couldn't possibly *do* anything.' But, he had to concede, 'there it was. He had written it, and then I began to understand the incredible industry of the man.'³³ This 'incredible industry' produced a large body of literary texts 'now almost forgotten by the general public',³⁴ which are perhaps unique in revealing when taken as a whole the process of redrafting, reshaping and re-imagining that went into Moore's *oeuvre*. His urge to rewrite and the self-perception that, just as the individual consciousness may change, so too may the representation of that consciousness in art are themselves, of course, not entirely original. Writers have always revised and rewritten their work; it is part of the nature of the craft. However, Moore's intense self-awareness of the persona of 'George Moore', the authorial figure within the text he narrates, or even the knowledge that the characters in a tale might change and develop in line with the author's own consciousness, mark him out as proto-Modernist. As Virginia Woolf noted in 'A Sketch of the Past', 'What I write today I should not write in a year's time',³⁵ echoing and articulating precisely Moore's recognition of the mutability of artistic taste, authorial drive and the motivations behind literary creation.

Moore's first forays into print were largely journalistic and in his *Confessions* he explains his move from the production of articles to the short story: 'The daily article soon grows monotonous, even when you know it will be printed ... my prose was very faulty, and my ideas were unsettled, I could not go to the tap and draw them off, the liquor was still fermenting; and partly because my articles were not very easily disposed of, and partly because I was weary of writing on different subjects, I turned my attention to short stories. But short stories did not represent my ambition.'³⁶ The suggestion here that it was the usefulness of a particular form at a particular moment which attracted Moore to the short-story genre is interesting, but may be misleading (the *Confessions* are at one level anything but 'confessions'). While it is clear that Moore did not intend to make his name solely through his short stories, it was in them, nevertheless, that he experimented with ideas, played with the psychological make-up of his characters and sought to find ways of articulating that artistic 'ambition' in a small-scale testing ground before launching into a novel on a similar theme. But the process also worked in reverse, as can be seen in the relationship between Moore's first novel in his 'Don Juan trilogy',³⁷ *A Mere Accident* (1887), and its subsequent rewriting into the novellas 'John Norton' in *Celibates* (1895) and 'Hugh Monfert' in the 1922 and 1923 versions of *In Single Strictness*.³⁸ There was, then, something about the form itself which Moore found suited to the exploration of particular themes and issues.

Part of this interest in the short story as a genre might be traced to Moore's exposure to European literature in Paris in the 1870s and 1880s. The influence of figures such as Balzac, Flaubert, Maupassant and above all Zola on Moore's writings is self-evident, but in his criticism from the period the figure of Turgenev also has a prominent position. In an article originally published in the *Fortnightly* in 1888 and later reprinted in his *Impressions and Opinions* (1891), a collection of his periodical pieces on literature and the arts from the 1880s, Moore made it clear that, for

him, it was Turgenev's short stories that displayed the greatest skill in terms of both form and subject matter. Dismissing the Russian author's more famous novel *Fathers and Sons* (1861), Moore argued that 'it is not until we come to the *contes*, the short stories, that we find Turgueneff standing quite alone, towering above all competitors.'³⁹ We might read the subsequent comments Moore made on Turgenev's style as important steps in his own growing awareness of what kinds of insight could be achieved in this genre:

From the first line the narrative rushes forth; there is no hesitation, there is no stop, nor is the reader warned of what is going to happen. This is not necessary, for so perfectly are the events chosen that they follow without jostling or discord, and as each comes into the reader's mind he is surprised at once by its naturalness and unexpectedness. The illusion is complete; it is just, as the phrase goes, like life itself. And what is still more marvellous perhaps is that a mere narrative, I will say a bare narrative, should possess the same intellectual charms as the psychological novel.⁴⁰

Moore would himself from the mid-1890s onwards seek to use the short story as a device to convey some of the same themes, concerns and 'intellectual charms' to be found in his novels, with the 'John Norton' narrative cited above as a prime example. Following Turgenev, Moore sought to be part of what he termed the 'thought school' rather than the 'fact school',⁴¹ a phrase which denotes the desire to portray a concern with the 'idea of things, and not the things themselves'.⁴² In many ways this makes the events of the narrative incidental to the idea that is to be conveyed to the reader. A good example of Moore's technique in this mode can be found in his relatively late short story 'Wilfrid Holmes' (*In Single Strictness*, 1922; reproduced in Volume 5 of this edition). It is a very short tale in which, in many respects, nothing happens, for the assumption that drives the events, the decisions and the fears of the eponymous protagonist, prove to be false at the story's end. Yet the text itself is full of the idea and history behind those fears, and readers are left feeling as if Holmes's psyche had been exposed to them in a quasi-clinical context.⁴³ By the time of Moore's final collection, *Celibate Lives*, published in 1927, the intellectual element or 'thought' of the narrative tale had been combined, as Moore wrote in his 'Advertisement', with the sense of 'the melodic line' to be found in the form.⁴⁴ Moore's terminology acknowledged the connection, inherited from his reading of Robert Louis Stevenson, between music and literature, the 'nearest equivalent' between the two arts being found in the idea of 'story'. Thus the melodic telling of an idea through a tale, the interconnectedness between the message and the medium, became the hallmark of Moore's later work.

The ideas Moore sought to express in his shorter fiction were always connected by a determination to explore the singularity, even peculiarity of the individual human condition, no matter how diverse the background or the setting. Moore's Irish tales are concerned with the unfulfilled or troubled life, the narratives in which external forces, particularly the Church, seek to suppress the individual will and desire, while his non-Irish stories speak of the world of the *fin de siècle* and the lives of dissatis-

fied aesthetes and ascetics, loners and lovers, the discontent and the malcontent. His world is, though of the same period, unlike that of his fellow Irish contemporaries Oscar Wilde and George Bernard Shaw, whose popularity and representative status have, in contradistinction to Moore's, never been in question. As the Scottish poet, novelist and translator Edwin Muir (writing as Edward Moore) pointed out in 1918, looking back on the period twenty years before:

Mr. Moore is much nearer in temper to Oscar Wilde than to the realists. He is an aesthete essentially, and a realist only in the second place, and only because he is an aesthete. The province of selected exquisite beauty had been exhausted by Wilde and his school; so Mr. Moore turned to the squalid, the commonplace and the diseased in Life, there to find his 'aesthetic emotion.' This explains the curious effect at once of colour and of drabness in his books. He is a perverted Wilde; doubly a decadent.⁴⁵

'Doubly a decadent': perhaps this is why both Wilde and Shaw took such an instant (and in Wilde's case intense) dislike to Moore and his work. Commenting on Moore to Frank Harris, Wilde, who had known Moore since their childhood,⁴⁶ declared:

George Moore has conducted his whole education in public. He had written two or three books before he found out there was such a thing as English grammar. He at once announced his discovery and so won the admiration of the illiterate. A few years later he discovered that there was something architectural in style, that sentences had to be built up into a paragraph, and paragraphs in chapters and so on. Naturally he cried this revelation, too, from the housetops, and thus won the admiration of the journalists who had been making rubble-heaps all their lives without knowing it. I'm much afraid, Frank, in spite of all his efforts, he will die before he reaches the level from which writers start. It's a pity because he has certainly a little real talent. He differs from Symons in that he has an Ego, but his Ego has five senses and no soul.⁴⁷

The statement that Moore's education was conducted in public might be seen as a cheap shot from Wilde, who himself thrived on his very public existence as a drawing-room wit to fuel the publicity surrounding and interest in his work. Nevertheless it is true that 'George Moore' as a public figure forever in the process of *becoming*, a betrayer of confidences and a publisher of intimacies was one of the faces – or masks – of Moore the writer, who, throughout his life, derived great pleasure from playing the part of *agent provocateur*. This 'George Moore' was as much a work of art, a character in the fiction which is daily life, as Wilde himself was and remains.⁴⁸

Moore's pose, his artistic fascination with recreating the self or multiple 'selves', was endorsed by some of his contemporaries as 'the highest form of man's creative activity',⁴⁹ but to others like Susan Mitchell proved distinctly unnerving.⁵⁰ Yet Moore's frequent return to the moment lived in order to create the moment understood is also about the interpretation, re-interpretation and sympathy that must be given to the human condition. Moore's rewriting of his short stories, as with his autobiographies, is, as the following volumes reveal, about finding better ways of understanding what makes individuals who they are and how they seek to learn,

discover and control their lives in the process. Moore was cruelly honest about this side of his character. As he wrote of Lewis Wellton Hawkins ('Marshall') in his *Confessions*: 'I was conscious that I was growing, and that Marshall, already arrived at maturity, could teach me. And I used him without shame or stint, as I have used all those with whom I have been brought into close contact. I cannot recall a case of a man or woman who ever occupied any considerable part of my thoughts that did not contribute towards my moral or physical welfare.'⁵¹

The dislike of Moore's self-creation exhibited in Wilde's comments was reciprocated in Moore's views on Wilde. Asked by Frank Harris in the 1920s to comment on his compatriot, Moore sought to echo Wilde's criticisms of his own work by implying that, as far as he was concerned, Wilde had also not made the 'level from which writers start':

The first thing you ask is for me to write to you about Oscar Wilde, and this I can do easily, but I am afraid that my opinions regarding him will not please you, or they are not the opinions you hold. You would put him in the first class as a writer, and I should put him in the third or fourth. It is not a long time since I read a book of his called 'Intentions,' and it seems to me very thin and casual, without depth, therefore, unoriginal; no man is original in the surface of his mind; to be original we must go deep, right down to the roots, and Oscar Wilde's talent seems to me essentially rootless: something growing in a glass in a little water. I was struck by his lack of style; by style, I mean rhythm. It is all quite clear and correct but his sentences do not sway. He had a pretty ingenious drawing-room wit, and these qualities enabled him to write plays that are not intolerable to a man of letters, and superficial enough to attract audiences. If I understand your letter rightly you seem to think that Wilde's abnormal impulses mark him out as an interesting subject for literary study. It might be so if Wilde were a great writer. He is that in your opinion, but in my opinion, as I have already said, he is in the third or fourth class and, therefore, not worth troubling about, and I do not think that anybody would have troubled about him if the Marquis of Queensbury had not written him a post card; had it not been for that unlucky post card Wilde and his literature would be sleeping comfortably in the dust at the bottom of an almost forgotten drawer ...⁵²

It is intriguing that it is Wilde's public troubles that Moore perceived as having the effect of awakening the world to Wilde's work; especially so given that Moore's own reputation as an artist rested a great deal on his 'education in public' and the persona he created around the figure of 'George Moore'. Even more interesting is Moore's swift dismissal of Shaw in the lines following this discussion of Wilde: 'You ask me to express opinions about Shaw, and his work, but I can only express my opinion about writers whose aims are the same as mine and you know that Shaw and I have nothing in common.'⁵³ By implication, Moore's comments on Wilde suggest that they did share a common thread, which may well be found in their mutual antagonism about the purposes behind, and the reasons for, their public personae.

Moore is not the major player he once was. Part of this might be due to general lack of awareness of Moore's work, which itself originates from the relative unavail-

ability (other than on the second-hand or print-on-demand markets) of all but a few of his texts, a sharp contrast with the omnipresence of new editions of Shaw and Wilde, Joyce and Yeats. The short-story collections *Celibates*, *In Single Strictness*, *Celibate Lives* and *A Story-Teller's Holiday* have not been reprinted or are not available in scholarly editions.⁵⁴ While *A Story-Teller's Holiday* has been praised since its first publication for 'exchange[ing] the restrictions of conventional fiction for the flowing outlines of the folk-story',⁵⁵ and *The Untilled Field* has been recognized as a definitive collection in the history of both the Irish and English short-story tradition, with Richard Allen Cave even declaring that 'modern Irish fiction came into being' through Moore's narratives in that volume,⁵⁶ Moore's other collections have received distinctly less public and critical attention. This may be because their subject matter, like that of many of Moore's novels, remains harder to deal with, exposing as it does the uncomfortable and painful sides of the human condition, especially in terms of familial, emotional and sexual relationships. Yet if Moore's career, to quote Symons again, was 'singularly interesting', then so too is his subject matter, because it is the 'singular life' which intrigued Moore beyond any other subject, especially when this celibacy or loneliness was placed into conjunction with artistic leanings or religious dogma. This is the pre-eminent theme in Moore's short stories, for even those with an Irish setting often have at their heart the conflict between the individual will or consciousness with the larger community or the teachings of the Church. As Adrian Frazier has pointed out, 'Critics who like controversy will have a field day with the works of George Moore.'⁵⁷ The short stories collected in *Celibates*, *In Single Strictness* and *Celibate Lives* in particular have remained controversial. Moore sought to rewrite these texts in order to make issues more explicit but also perhaps more understandable to the everyday experience of his readers. (It is noticeable, for example, that the characters of the individuals portrayed in *In Single Strictness* and *Celibate Lives* are more fragile, vulnerable and in some ways ordinary than those found in *Celibates*.) The importance of the reworking cannot be doubted when one considers that Moore's rewritings typically introduce radical alterations to the original, with the effect of producing a new text with new character constellations and new meanings, all of which in turn affect our perception and reading of the first version of the text. Edwin Gilcher had good reason in characterizing Moore's work as 'a bibliographic jungle',⁵⁸ but it is a 'jungle' in which it is worthwhile venturing to the innermost, and often uncharted, depths.

The Edition

Editing George Moore is indeed impossible without editing the multiple incarnations of Moore's works. This edition places Moore's stories into the wider context of his concern with particular themes and also brings into the centre of the interpretive discussion Moore's reworking of narratives from first published form through to the final version.

Although this five-volume edition is representative of Moore's experiments with the short-story form, there are more 'stories' than we have collected here because 'story' is itself a loose term to use in relation to Moore's publications. There are, for example, multiple character sketches, 'moods and memories' and other material interpolated in his autobiographical writings (*Confessions, Memoirs of My Dead Life, Hail and Farewell, Conversations*) which might be considered stories in their own right. In his correspondence⁵⁹ and conversations with interviewers⁶⁰ in the late 1920s Moore indicated that he was working on another story collection, to be called *In Minor Keys*. David Eakin and Helmut Gerber, who used Moore's suggested title for their own edition of the 'uncollected' stories in 1985, commented that if all Moore's short texts were brought together there might be enough material for 'at least eight or nine volumes';⁶¹ they further highlighted the problem when they commented that because Moore 'constantly revised, rewrote, amalgamated, and rearranged these stories, it is difficult to say how many distinctly separate stories he actually wrote.'⁶²

Our selection criteria, then, were based on the five collections of stories interlinked in style and subject matter (psychological portraits of unstable identities affected by gender unease and sexual dysphoria in *Celibates, In Single Strictness, Celibate Lives*; explorations of the tensions between the individual and the community via the medium of the Irish folktale in its encounter with the European prose story in *The Untilled Field* and *A Story-Teller's Holiday*) which Moore continued to rearrange; and stories published in the periodical press but not collected during his lifetime (many of these were compiled by Eakin and Gerber).

Volume 1, *Celibates*, reproduces Moore's first short-story collection together with the first (serial) version of one of the stories ('Mildred Lawson') and extensive extracts from *A Mere Accident*, the first (novel) version of the central *Celibates* novella. *Celibates* (1895) is a collection of three novella-length stories about *fin-de-siècle* aestheticism, the role of religion in addressing conflicted family and gender relations, sexual repression and 1890s hysteria. The collection begins with the story of the alienated female aesthete Mildred Lawson, moves to a focus on male celibacy and sexual angst in the case of John Norton, a rewriting of Moore's 1887 novel *A Mere Accident*, and concludes with the tale of Agnes Lahens, an adolescent girl who, traumatized by her mother's lack of chastity and her father's helplessness, returns to her childhood convent to seek solace in religion. All three stories haunted Moore's subsequent writing, as testified by his desire to undertake continual revisions even in his collections of the 1920s (see the Introduction to Volume 5). They therefore mark a suitable beginning to this edition both chronologically as Moore's earliest collection and in the way in which their subject matter points to some of the most dominant themes in the volumes which follow.

Volume 2 reproduces Moore's periodical tales across his writing career. While some of these precede and others postdate *Celibates*, most of them are contemporaneous with his first story collection and share some of its central concerns. We have not included stories which were published in revised form in any of Moore's other

collections. Such stories are reproduced or discussed in the editorial apparatus of the volume concerned.

Volume 3 turns to Moore's Irish stories. Moore's collection *The Untilled Field*, originally published in 1903, holds a central place in the history of the twentieth-century Irish short story and was heavily influenced by his experience and exposure to continental developments and innovations in writing technique during his time in France in the 1870s and 1880s. These interconnected narratives of rural Ireland deal with the themes of homeland, escape, exile, idealism, disappointment and disaffection. Moore had previously published several of the stories that appear in *The Untilled Field* in periodicals (some in Gaelic translation) and extensively revised the collection on a number of occasions. We use the 1931 edition because this was the last substantially revised version of the text published in Moore's lifetime, but the volume also includes some of the earlier versions of specific tales where the variations between the 1931 version of the text and a prior incarnation warrant such treatment.

Volume 4 continues the Irish theme by reproducing Moore's *A Story-Teller's Holiday* (1928), which includes *Ulick and Soracha* (a text that initially appeared separately in 1926 and was subsequently incorporated into the revised, two-volume edition of *A Story-Teller's Holiday*). Originally published privately for subscribers in 1918, these volumes contain a series of stories of love, sex, sinfulness and desire in a medieval Ireland populated by monks and nuns, in conjunction with European-influenced contemporary narratives of sexual frustration and gender confusion. Inspired by the German scholar Kuno Meyer's (1858–1919) information that in Ireland it was once believed that individuals could earn a higher status in heaven in proportion to the magnitude and number of the temptations they had resisted in life, Moore set about writing his tales of sensuality and frustrated desire. Moore provided a framing narrative in which the author-narrator meets a fern-gatherer called Alec Trusselby, with whom he begins a competition about which of them can tell the best story – the folkloric-influenced Trusselby or the European modernist 'Moore'. In their shared subject matter (sex, celibacy, desire, temptation) the stories of Trusselby and Moore illustrate Moore's own understanding of the timeless nature of human concerns about morality and mortality. Tinged with sadness but also undeniable humour, *A Story-Teller's Holiday* draws together the diverse range of Moore's interests and provides a good connecting text between the 'celibate lives' of Volumes 1 and 5 and the Irish dimension of Moore's work in Volume 3.

The final volume of the set returns us to the themes of family relations, identity and sexual repression in Moore's work as explored in Volume 1's *Celibates*. In reproducing the 1922 edition of *In Single Strictness* we nevertheless reveal how Moore changed the text when he republished it as *Celibate Lives* in 1927. We therefore include the story 'Albert Nobbs' (which replaced the central 'Hugh Monfert' narrative, itself a rewriting of the 'John Norton' story in *Celibates*) from the latter volume together with the earlier version of 'Priscilla and Emily Lofft' ('Emma Bovary', from

Lippincott's Magazine (1902)). The alternative 1923 ending of 'Hugh Monfert' is reproduced in the Appendices.

All the volumes contain, in addition to a full list of textual variants across editions published in Moore's lifetime, extracts from earlier versions of a particular story where the changes are extensive, contextual material (such as letters from Moore concerning the text) and contemporary reviews.

Moore's *Memoirs of My Dead Life* contains a short narrative entitled 'Bring in the Lamp' in which the reader is entreated to 'Think of the writer of stories!' Moore allows us an example of this writer's consciousness in a moment when he thinks on the subject of the lastingness not only of story but of life itself. Moore tells us that

stories are often briefer even than the men who write them, and are certainly born for no other end than to be forgotten. In twenty years, in five, perhaps in a week, I may be among the gone, sooner than the flowers in my garden; so wherefore do I rue that these strings of words will not be read by men always? We are being forgotten day by day, and our stories are less than we.⁶³

What we hope to achieve with this edition is an illustration of the undiminished vibrancy of Moore's stories. 'Nothing would more amuse Moore,' John Eglinton wrote in 1929, 'than to be taken with absolute seriousness';⁶⁴ this seriousness, however much the thought might have entertained Moore, is what his work deserves.

Editorial Principles

In Volumes 1, 2 and 5 we print the first published texts. We reproduce the *first* version of a story if the later version/s contain/s no significant alterations; the *last* version if it does; all or a number of versions if the alterations are so considerable as to change the nature of the text. Where Moore undertook more notable changes to a particular text (such as in the alternative endings to the 'Hugh Monfert' texts of 1922 and 1923) the altered, later versions are reproduced in the respective volume's Appendices. In Volumes 3 and 4 we use the last English editions of *The Untilled Field* and *A Story-Teller's Holiday* published in Moore's lifetime.

The Bibliographical Note following each volume's Introduction gives full information on the various editions produced during Moore's lifetime, and how these changes are accommodated in the texts printed in this edition. In the case of variants, we reproduce complete texts for significant reconceptualizations – these are then discussed in the introductions to the individual volumes; provide extracts in the case of limited, but significant changes (as, for example, a different ending); and discuss less significant changes to an original version in the Textual Variants section of the apparatus. Reviews are reproduced in chronological order; where a month but not a day is given, the review precedes all others published in that month.

Ann Heilmann and Mark Llewellyn

Notes

1. George Moore, *Confessions of a Young Man*, annotated edn of 1916 (Harmondsworth: Penguin, 1939), p. 177.
2. George Moore, 'Apologia pro Scriptis Meis', in the Carra edn of *Lewis Seymour and Some Women* (New York: Boni & Liveright, 1922), p. xxiii.
3. Edwin Gilcher (comp. and ed.), *A Bibliography of George Moore* (Dekalb, IL: Northern Illinois University Press, 1970; now available from Colin Smythe); David B. Eakin and Robert Langenfeld (eds), *George Moore's Correspondence with the Mysterious Countess* (Victoria, BC: University of Victoria, English Literary Studies, 1984); Robert Langenfeld (ed.), *George Moore: An Annotated Secondary Bibliography of Writings About Him* (New York: AMS Press, 1987); Edwin Gilcher (comp. and ed.), with Robert S. Becker and Clinton K. Krauss, *Supplement to A Bibliography of George Moore* (Gerrards Cross: Colin Smythe, 1988); Helmut E. Gerber, with the assistance of O. M. Brack (eds), *George Moore on Parnassus: Letters (1900–1933) to Secretaries, Publishers, Printers, Agents, Literati, Friends, and Acquaintances* (Newark, DE: University of Delaware Press, 1988).
4. Colin Smythe's George Moore series – which includes *A Drama in Muslin*, *The Untilled Field*, *Selected Plays* by George Moore and Edward Martyn, edited by David B. Eakin and Michael Case, and Richard Allen Cave's edition of *Hail and Farewell* – has done much to keep Moore in print. Many of Moore's writings are available via the internet print-on-demand facility; this services the needs of scholars but is unsuitable for curricular purposes.
5. See Elizabeth Grubgeld, *George Moore and the Autogeneous Self: The Autobiography and Fiction* (Syracuse: Syracuse University Press, 1994); and Adrian Frazier's magisterial biography, *George Moore 1852–1933* (New Haven, CT: Yale University Press, 2000); as well as two recent international George Moore conferences, hosted by the University of Cork in March 2005 ('George Moore: Literature and the Arts') and the University of Lille, France, in March 2007 ('George Moore: Across Borders').
6. The biographical information presented here largely derives from Joseph Hone, *The Life of George Moore* (London: Victor Gollancz, 1936); Frazier, *George Moore*; Edwin Gilcher's article on 'George Moore' in the *Oxford Dictionary of National Biography (ODNB)* (Oxford: Oxford University Press, 2004), and Moore's own autobiographical works. Additional biographical information, where appropriate, is referred to in the introductions to each of the volumes of this edition.
7. Gilcher, 'George Moore', *ODNB*.
8. See Mark Llewellyn and Ann Heilmann, 'George Moore and Literary Censorship: The Textual and Sexual History of "John Norton" and "Hugh Monfert"', *English Literature in Transition*, 50 (2007). See also Pierre Coustillas, *Literature at Nurse, Or Circulating Morals: A Polemic on Victorian Censorship* (Sussex: Harvester Press, 1976).
9. For an account of the Vizetelly trial, see Ernest Alfred Vizetelly, *Emile Zola, Novelist and Reformer: An Account of His Life and Work* (London: John Lane, 1904); for details of Moore's involvement with the translations of Zola, see pp. 249–50; see also Frazier, *George Moore*, pp. 98–9.
10. We give here the date of first publication, although a large number of Moore's novels were rewritten at later dates.
11. For Moore's collaboration with Bernard Lopez (1817–96, 'M. Duval' in the *Confessions*) on *Martin Luther*, and his inspiration for his first play, *Worldliness* (modelled on his triangular, unconsummated relationship with Lewis Welldon Hawkins, called 'Marshall' in the *Confessions*, and his lover Alice Howard), see *Confessions*, pp. 45–6, pp. 80–1; Hone, *Life of George Moore*, pp. 59–62; and Frazier, *George Moore*, pp. 33–5.
12. Pearl Richards was the daughter of a wealthy American. She spent her childhood in Britain and was educated in London and Paris. In 1887 she married a banker, Reginald Walpole Craigie, with whom she had a son, but whom she divorced in 1895, having converted to Catholicism and taken the name 'Mary-Teresa' in 1892. The pseudonym 'John Oliver Hobbes' is supposedly derived from the forenames of her father and Cromwell and the surname of the philosopher Thomas Hobbes; Craigie recounted several different stories about her pseudonym choice, see Margaret Maison, *John Oliver Hobbes: Her Life and Work* (London: Eighteen Nineties Society, 1976), p. 7. Hobbes was

the author of numerous successful novels from *Some Emotions and a Moral* (1891) through to *The Dream and the Business* (1906). Craigie and Moore co-authored Hobbes's first play, *Journeys End in Lovers Meeting* (1894); Act I of their first collaborative effort, *The Fool's Hour*, was published in *The Yellow Book's* initial issue earlier that year. The exact reason for the split between Moore and Craigie that occurred either later in 1894 or early in 1895 has not been discovered, although Moore (in a probably largely fictionalized memoir in the 1920s) refers to a meeting during which Craigie suddenly announced she no longer wished to see him, giving no reason for this decision. From the wreck of their friendship was born Moore's short story 'Mildred Lawson' published in the collection *Celibates* (1895; reproduced in Volume 1) and, almost thirty years later and long after Pearl Craigie's death in 1906, the revised version published as 'Henrietta Marr' (see *In Single Strictness*; reproduced in Volume 5); between these two short stories there were also Moore's novels *Evelyn Innes* (1898) and *Sister Teresa* (1901), both also thought to be based in part on the character of Craigie.

13. Edward Martyn (1859–1923) was a playwright and like Moore came from the Irish landowning class. A misogynist and devout Catholic, Martyn was the inspiration and model for one of Moore's most unsettled male characters, John Norton (see the Introduction to Volume 1). Like Moore, Martyn was acquainted with W. B. Yeats, with whom he frequently disagreed on matters of religion and spirituality, although he was a large funder of the Irish Literary Theatre. The author of plays including *The Heather Field* (1899), *Maeve* (1900), *The Tale of a Town* and *An Enchanted Sea* (both 1902), Martyn also wrote nationalistic pamphlets such as *Ireland's Battle for her Language* (1900). The first president of Sinn Féin, the party he co-founded, Martyn's main legacy was his financial support for the artistic projects of the Irish Literary Renaissance. He died of a brain tumour in December 1923. See John Kelly, 'Edward Martyn', in *ODNB*.
14. Moore collaborated with Yeats (1865–1939) during the period in which he was involved with the Irish Literary Theatre. Although their friendship was sealed in part through controversy and not least because Yeats recognized that Moore 'was obviously a world-class troublemaker' whom he though he could put to use in his own cause (see Frazier, *George Moore*, pp. 290–2), it was Moore's troublemaking which meant the 'sound of their [friendship] tearing apart would be long and loud' (p. 312). The falling out between the two writers occurred over the use of a real-life tale, that of the poet and prophet Philip Francis Little, as the basis of a new collaborative venture. When Moore and Yeats decided not to write the piece together a wrangle occurred over which of them could use the plot, with Moore even threatening a lawsuit in the process (Frazier, *George Moore*, p. 321). A wary friendship was re-established briefly in 1904, but any chance of a lasting one was destroyed by Moore's unflattering portrayal of Yeats in his publication of the autobiographical volumes later collected as *Hail and Farewell*. For further information, see Roy Foster, *W. B. Yeats: A Life, vol. I: The Apprentice Mage* (Oxford: Oxford University Press, 1998), pp. 250–3, 267–70, 507–9.
15. Moore's other contributions to Irish literary life in this period are discussed in greater detail in the Introduction to Volume 3 of this edition.
16. The longest and most intense affair was with Lady Maud Cunard (1872–1948). Moore may have been the father of her daughter, the poet Nancy Cunard (1896–1965). See Frazier, *George Moore*, pp. 259, 263–4, 420, 429, 453–4.
17. Hone recounts that when Moore was 'persuaded to his bedroom' two days before he died, he went 'regretting nothing except that *Madeleine de Lisle* [his final novel] and *A Communication to My Friends* remained unfinished' (*Life of George Moore*, p. 452).
18. As recorded by Antonin Proust and cited in Frazier, *George Moore*, p. 64.
19. Like Robert Louis Stevenson, G. B. Shaw and Oscar Wilde, Moore was an Irish writer who spent most of his life outside his native country, in Britain and in France.
20. As an atheist Irish writer Moore was deeply concerned with the crippling impact of rigid religiosity and dogma on art, life and (especially Irish) identity.
21. Moore, *Confessions*, p. 196.
22. *Confessions*, 2nd edn, cited in Patrick Bridgwater, *George Moore and German Pessimism* (Durham: University of Durham, 1988), p. 40.
23. In 'Apologia pro Scriptis Meis', Moore refers to Alec Trusselby's stories as 'yarns told by an Irish vagrant in his own rustic English', in the Carra edn of *Lewis Seymour and Some Women*, p. xxxii.

24. George Moore, 'Prefatory Note' to the 3rd edn of *Vain Fortune* (London: Walter Scott, 1895), p. vi.
25. George Moore, *Ave* (Uniform edn, 1933; London: William Heinemann, 1947), vol. I of *Hail and Farewell*, pp. 61–2. This sense of inadequacy was also expressed in his correspondence and in conversation with friends and family. Thus he wrote to his mother of his fear of having a 'dash of genius' only: 'We are the unfortunates who finish alone in the fight and upon whose bodies others ascend the peak of genius.' Similarly, Vincent O'Sullivan 'found him ... uncertain to an almost irritating point about the worth of his books.' (Both cited in Hone, *Life of George Moore*, pp. 150, 208.) For the first letter, to Mary Blake Moore, 8 April 1883, see also Robert Stephen Becker, 'The Letters of George Moore, 1863–1901' (PhD thesis, University of Reading, 1980), p. 232.
26. Moore, *Confessions*, p. 24.
27. J. S. Watson, Jr, 'A Story-Teller's Holiday', *Dial*, 65 (14 December 1918), p. 535 (p. 304, Volume 4 of this edition).
28. Moore, cited in John Freeman, *A Portrait of George Moore in a Study of His Work* (London: T. Werner Laurie, 1922), pp. 72–3.
29. George Moore to Lady Cunard, 24 August 1927, in Gerber, with Brack (eds), *George Moore on Parnassus*, p. 730.
30. Arthur Symons, 'Studies in Realism: Sketch Estimates of George Moore, George Gissing and Others', *Vanity Fair* (April 1919), p. 35.
31. G. B. Shaw, cited in Charles Morgan, *Epitaph on George Moore* (London: Macmillan & Co., 1935), pp. 15–16.
32. Susan L. Mitchell, *George Moore* (Dublin: Maunsel & Co., 1916), p. 47.
33. G. B. Shaw, cited in Morgan, *Epitaph on George Moore*, pp. 15–16.
34. Gilcher, 'George Moore', *ODNB*.
35. Virginia Woolf, 'A Sketch of the Past', *Moments of Being: Autobiographical Writings*, new edn, ed. Jeanne Schulkind, intro. Hermione Lee (London: Pimlico, 2002), p. 87.
36. Moore, *Confessions*, p. 200.
37. The other novels are *Spring Days* (1888) and *Mike Fletcher* (1889).
38. See Llewellyn and Heilmann, 'George Moore and Literary Censorship', and the Introductions to Volumes 1 and 5 in this edition.
39. George Moore, 'Turgueneff', *Fortnightly Review*, 43 (1 February 1888), p. 247 (p. 148, Volume 2 of this edition); repr. in *Impressions and Opinions* (London: David Nutt, 1891), p. 88.
40. Moore, 'Turgueneff', *Fortnightly Review*, pp. 247–8 (p. 148, Volume 2); *Impressions and Opinions*, pp. 89–90.
41. Moore, 'Turgueneff', *Fortnightly Review*, p. 238 (p. 148, Volume 2); *Impressions and Opinions*, pp. 68–9. In contemporaneous letters Moore was more explicit in his condemnation of Romance and adventure writers like Rider Haggard. Writing to Henry Barnett (editor of the *Court and Society Review*) on 30 March 1887, he distinguished between 'Realism' and 'Romance', the 'literary school and the illiterate school', Haggard falling into the latter, Zola into the former. See Becker, 'Letters of George Moore', p. 405.
42. Moore, 'Turgueneff', *Fortnightly Review*, p. 238 (p. 146, Volume 2); *Impressions and Opinions*, p. 69.
43. For a detailed discussion of 'Wilfrid Holmes', see the Introduction to Volume 5.
44. 'Advertisement', *Celibate Lives* (London: William Heinemann, 1927), p. vi (p. 260, Volume 5 of this edition).
45. Edward Moore (Edwin Muir), *We Moderns: Enigmas and Guesses* (London: George Allen & Unwin, 1918), p. 189 (p. 299, Volume 4 of this edition).
46. Hone, *Life of George Moore*, pp. 24–5.
47. Frank Harris, *Oscar Wilde* (New York: Dorset Press, 1989), pp. 278–9.
48. For a brief discussion of the analogies between Moore's, Wilde's and Pater's masks, see Patrick Bridgwater, *Anglo-German Interactions in the Literature of the 1890s* (Oxford: Legenda, 1999), pp. 186–7; see also ch. 9 on 'Masked Men: Nietzsche, Pater and Wilde'.
49. Watson, 'A Story-Teller's Holiday', p. 536 (p. 305, Volume 4).

50. Moore 'never loses sight of any of his selves in any of his works, but returns continually to write new prefaces to old books, reanimating in turn each of his dead memories' (Mitchell, *George Moore*, p. 16).
51. Moore, *Confessions*, p. 39.
52. George Moore to Frank Harris, no date given, *Moore versus Harris* (Chicago, IL: privately printed, 1925), pp. 10–11.
53. *Ibid.*
54. *In Single Strictness* was reprinted in the Short Story Index Reprint Series by Ayer Co. in 1972 but is now out of print. *Celibates* is available via print-on-demand only. *A Story-Teller's Holiday* and *Celibates Lives* have not been reprinted since the 1920s.
55. John Eglinton (William K. Magee), 'George Moore and Holy Ireland', *Dial*, 86 (April 1929), p. 341 (p. 339, Volume 4 of this edition); see also Anthony Farrow, *George Moore* (Boston, MA: Twayne, 1978), p. 143.
56. Richard Allen Cave (ed.), 'Introduction', *The Untilled Field* (London: Colin Smythe, 2000), p. vii.
57. Frazier, *George Moore*, p. xix.
58. Gilcher, 'George Moore', *ODNB*.
59. See his letters to J(ames) R. Wells, 9 February 1927; and to Maud Cunard, 24 August 1927; both in Gerber, with Brack (eds), *George Moore on Parnassus*, pp. 729–30, 745.
60. See Lawrence C. Groom, 'Mr George Moore: An Interview', *New York Herald Tribune* (16 October 1927), sec. vii, p. 9 (see pp. 138–40, Volume 2 of this edition); and John Austin, 'Hail, My Farewell!', *T.P.'s Weekly* (12 November 1927), p. 70 (see pp. 140–2, Volume 2 of this edition).
61. David B. Eakin and Helmut Gerber (eds), *In Minor Keys: The Uncollected Stories of George Moore* (London: Fourth Estate, 1985), p. 13.
62. *Ibid.*, p. 11.
63. George Moore, *Memoirs of My Dead Life*, rev. edn (London: William Heinemann, 1928), p. 201.
64. Eglinton, 'George Moore and Holy Ireland', p. 339 (p. 338, Volume 4).