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Huysmans and George Moore's *A Drama in Muslin*

George Moore was an importer into the English novel not only of French naturalism (with *A Mummer's Wife*, 1885) but also of French symbolism. His third novel, *A Drama in Muslin* (1886), is an excellent early instance of this new trend. Even S.M. Steward, an early critic who disparaged this novel (saying that it "limps along like one of Zola's easy virtuous ladies tricked out in attempts at spurious finery and cheap beads") admitted, somewhat reluctantly, that it is "the first novel in English directly inspired by the symbolist movement in France."¹ It was inspired in particular by Moore's reading of J.-K. Huysmans' *À Rebours* (1884), and in this article I would like to comment on Moore's adaptations of Huysmans' stylistic techniques. But first it is necessary to "place" both novelists in relation to the literary movements in France during the final decades of the nineteenth century.

Huysmans was an original member of *Le Groupe de Médan*, the exponents of naturalism who were followers of Zola in the 1870's. In his review of *L'Assommoir* shortly after it came out in 1876, Huysmans was loud in his acclaim of the novel and of naturalism, voicing the defence of "morbid" subject matter that Oscar Wilde was to echo two decades later: "Art has nothing to do, I repeat . . . with shame or shamelessness. A novel that is dirty is a novel that is badly written, and that is all there is to it."² This belief was not to change, but Huysmans' opinion of naturalism changed drastically. *À Rebours*, his first rebellion against Zola's school, flouted almost every naturalist tenet: it had an exotic, unusual, highly refined main character rather than lower class "types"; it dealt with inner states rather than outward reality; and it was written in an extremely lush and figurative language rather than an impartial mode. It is generally acknowledged to be the first symbolist novel,³ and Arthur Symons referred to it as "the one real, the one quintessential, book which has been produced by the literature vaguely called decadent."⁴ It led, ultimately, to the signing of the

famous "Manifesto of the Five" by Zola's former devotees in 1887.⁵ The reasons for Huysmans' defection are elaborated in his 1903 Preface to *À Rebours*, in which he says that naturalism in 1884 was "condemned to go on repeating itself, marking time for ever on the same spot" and "getting more and more out of breath by dint of turning the mill for ever in the same round,"⁶ and also in Durtal's speech in the opening chapter of *La-Bas* (1891):

Il faudrait, se disait-il, garder la véracité du document, la précision du détail, la langue étoffée et nerveuse du réalisme, mais il faudrait aussi se faire puisatier d'âme et ne pas vouloir expliquer le mystère par les maladies des sens; le roman, si cela se pouvait, devrait se diviser de lui-même en deux parts, néanmoins soudées ou plutôt confondues, comme elles le sont dans la vie, celle de l'âme, celle du corps, et s'occuper de leurs réactifs, de leurs confits, de leur entente. Il faudrait, en un mot, suivre la grande voie si profondément creusée par Zola, mais il serait nécessaire aussi de tracer en l'air un chemin parallèle, une autre route, d'atteindre les en deça et les après, de faire, en un mot, un naturalisme spiritualiste. . . .⁷

Durtal's mention of "l'âme," "le mystère" and "spiritualiste" provides the real key to Huysmans' rejection of naturalism: it was the exhausted materialistic subject-matter to which he objected most strongly. His new subject-matter, the sensual experimentation and soul-searching of the morbid and aristocratic *Des Esseintes*, caused Arthur Symons to hail ecstatically "the astonishing caprice of *À Rebours*, in which [Huysmans] has concentrated all that is delicately depraved, all that is beautifully, curiously poisonous, in modern art. *À Rebours* is the history of a typical Decadent In the sensations and ideas of *Des Esseintes* we see the sensations and ideas of the effeminate, over-civilized, deliberately abnormal creature who is the last product of our society"⁸

Not all readers of the novel were able to share Symons' understanding of and enthusiasm for it, however. Richard Le Gallienne, for example (to whom Symons was replying in "The Decadent Movement in Literature"), defined decadence as "any point of view, seriously taken, which ignores the complete view At the bottom, decadence is merely limited thinking, often insane thinking. . . ."⁹ Another critic who has reservations about the decadent aspect of *À Rebours* was George Moore.

Moore first read Huysmans' novel in 1884, two years before the publication of *A Drama in Muslin*. In his review of it the same year, it is apparent that it was the book's style, rather than its content, which appealed to Moore. He speaks of Huysmans' "graces of fancy, imagination, and caprice that never fail to delight the literary gourmet," but calls its subject "a catalogue . . . of whimsical fantasies" filled with "mat-

ter . . . of little interest."¹⁰ Even in *Confessions of a Young Man*, whose hero to some extent apes Des Esseintes, Moore's praise of Huysmans has mainly to do with stylistic concerns: "Huysmans goes to my soul like a gold ornament of Byzantine workmanship; there is in his style the yearning charm of arches, a sense of ritual, the passion of the mural, the window."¹¹ Susan Dick suggests that Moore "more fully appreciated" *À Rebours* on his second reading of it,¹² but his subsequent awkward attempts to write "aesthetic" novels seem to indicate that Moore even then only imbibed the trappings rather than the spirit of decadence.¹³ The subject-matter of *A Drama in Muslin*, therefore, was affected by Moore's reading of *À Rebours* hardly at all. In fact, the only artificial or decadent characters in it (Mrs. Barton, Mr. Barton and Cecilia Cullen) are regarded by the narrator with frank disapproval, and the plot, with its preoccupation with young girls and marriage, is strikingly Victorian.¹⁴ Huysmans' style, however, complete with the colour symphonies, synaesthesia and "correspondances" so dear to the symbolists, is found everywhere, as I shall show.

Moore's objection to naturalism, then, was different from that of Huysmans. While the latter rejected the dreary subject-matter of naturalism, Moore rejected its dreary style: "What I reproach Zola with," he says in *Confessions*, "is that he has no style."¹⁵ To Zola himself Moore described *A Drama in Muslin* as marking a great advance "in language"¹⁶ (my italics) compared with *A Mummer's Wife*. Certainly there is an abrupt change of style between the two novels. Characteristically, they almost seem to be written by two different George Moores. The earlier novel, in accordance with Zola's formula, is written in a mode of flat, factual reportage, with a minimum of figurative language. The precise rendition of physical details aimed for by the naturalists is everywhere in evidence, and passages such as the following are typical:

The storerooms were wildernesses of white. Ridges of vases, mounds of basins and jugs, terraces of plates, formed masses of sickly white, through which rays of light were caught and sent dancing with a blinding brilliancy. Along the wall on the left hand side presses were overcharged with dusty tea-services. They were there as numerous as leaves in a forest. On the right were square grey windows, under which the convex sides of salad bowls, like gigantic snowballs, sparkled in the sun; and from rafter to rafter, in garlands and clusters like grapes, hung countless mugs, gilded, and bearing a device suitable for children. Down the middle of the floor a terrace was built of dinner-plates, the edges burnished with light, the rest being in grey tint.¹⁷

The visual clarity with which such scenes are described is one of the strengths of *A Mummer's Wife*; every effort is made to make the reader "see" the crockery. By contrast, compare the sustained lyricism of the

following descriptive passage from *A Drama in Muslin*, in which Alice, the heroine, and her sister Olive are choosing the cloth for the dresses they will wear to the Castle ball:

Lengths of white silk clear as the notes of violins playing in a minor key; white poplin falling into folds statuesque as the bass of a fugue by Bach; yards of ruby velvet, rich as an air from Verdi played on the piano; tender green velvet, pastoral as hautboys heard beneath trees in a fair Arcadian vale; blue turquoise faille Française fanciful as the tinkling of a guitar twanged by a Watteau shepherd; gold brocade, sumptuous as organ tones swelling through the jewelled twilight of a nave; scarves and trains of midnight-blue profound as the harmonic snoring of a bassoon; golden pink roses and daisies, charming and pure as the notes of a flute; white faille, soft draperies of tulle, garlands of white lilac, sprays of white heather, delicate and resonant as the treble voices of children singing carols in dewy English woods; berthas, flounces, plumes, stomachers, lappets, veils, frivolous as the strains of a German waltz played on Liddel's band.¹⁸

The differences between the two passages are obvious. The verbal lushness with which the latter is rendered calls attention to the description itself, rather than to what is being described; the dominant metaphor, comparing the various dress materials to the sounds of various musical instruments, emerges as the important effect. This passage, frequently cited as an instance of Moore's literary piracy, has its origin in the description of Des Esseintes' "orgue à bouche" in *À Rebours*:

Du reste, chaque liqueur correspondait, selon lui, comme goût, au son d'un instrument. Le curaçao sec, par exemple, à la clarinette dont le chant est aigrelet et voluté; le kummel au hautbois dont le timbre sonore nasille; la menthe et l'anisette, à la flûte, tout à la fois sucrée et poivrée, piaulante et douce; tandis que, pour compléter l'orchestre, le kirsch sonne furieusement de la trompette; le gin et le whisky emportent le palais avec leurs stridents éclats de pistons et de trombones, l'eau-de-vie de marc fulmine avec les assourdissants vacarmes des tubas, pendant que roulent les coups de tonnerre de la cymbale et de la caisse frappés à tour de bras, dans la peau de la bouche, par les rakis de Chic et les mastics!

Il pensait aussi que l'assimilation pouvait s'étendre, que des quatuors d'instruments à cordes pouvaient fonctionner sous la voûte palatine, avec le violon représentant la vieille eau-de-vie, fumeuse et fine, aiguë et frêle; avec l'alto simulé par le rhum plus robuste, plus ronflant, plus sourd; avec le vespéto déchirant et prolongé, mélancolique et caressant comme un violoncelle; avec la contrebasse, corsée, solide et noire comme un pur et vieux bitter. On pouvait même, si l'on voulait former un quintette, adjoindre un cinquième instrument, la harpe, qu'imitait par une vraisemblable analogie, la saveur vibrante, la note argentine, détachée et grêle du cumin sec.¹⁹

A comparison of these two passages reveals differences as well as similarities. Employing Baudelaire's theory of "correspondances," in

which the stimulations of various senses were rendered in terms of each other, Huysmans creates the effect of a sensual orgy, comparing the tastes of the liqueurs to the sounds of the instruments. The discrimination with which the nuances are distinguished is at once effete and sensual, as befits the decadent and febrile *Des Esseintes*. Moore's passage, on the other hand, is comparatively straightforward, almost humorous,²⁰ in its descriptive effect. It lacks entirely the sensuous intensity of Huysmans' passage, as well as its underlying angst. Also, whereas Huysmans' description is of a literal event, however bizarre, Moore's description remains at the level of metaphor, however extended. Huysmans' influence, which pervades *A Drama in Muslin* throughout, remains stylistic rather than substantive.

Oddly enough, however, such a lush figurative style suited Moore's Victorian subject-matter, with its many descriptions of sumptuous functions and finery. The lush synaesthetic descriptions have the very effect of overwhelming the senses which is appropriate to the "marriage market" tableaux. In the crowded "Drawing Room" scene, for example, Moore gives us a striking confusion of odours and tastes:

Momentarily the air grew hotter and more silicious; the brain ached with the dusty odour of poudre de ris, and the many acidities of evaporating perfume; the sugary sweetness of the blondes, the salt flavours of the brunettes, and this allegro movement of odours was interrupted suddenly by the garlicky andante, deep as the pedal notes of an organ, that the perspiring arms of a fat chaperon slowly exhaled. (173)

This is succinct and effective, constituting a pointed commentary on the hectic hothouse atmosphere in the room. It is certainly not as innocuous in its descriptive effect as the "dress material" passage—the "garlicky andante" exhaled by the "perspiring arms of a fat chaperon" emphasizes the sour note introduced by "silicious" and "acidities"—and the narrator's irony is subtly apparent.

Other instances of symbolist techniques, such as the description of the women's shoulders in the same scene, also create an ambivalent impression:

To appease their terrible ennui, the men gazed down the backs of the women's dresses stupidly. Shoulders were there, of all tints and shapes. Indeed, it was like a vast rosary, alive with white, pink, and cream-coloured flowers; of Maréchal Niels, Souvenir de Malmaisons, Mademoiselle Eugène Verdiers, Aimée Vibert Scandens. Sweetly turned, adolescent shoulders, blush white, smooth and even as the petals of a Marquise Mortemarle; the strong, commonly turned shoulders, abundant and free as the fresh rosy pink of the Anna Alinuff; the drooping white shoulders, full of falling contours as a pale Madame Lacharme; the chlorotic shoulders, dead white, of the almost greenish shade that

is found in a Princess Clementine; the pert, the dainty little shoulders, filled with warm pink shadows, pretty and compact as Countess Cecile de Chabillant; the large heavy shoulders full of vulgar madder tints, coarse, strawberry colour, enormous as a Paul Neron; clustering white shoulders, grouped like the blossoms of an Aimée Vibert Scandens, and, just in front of me, under my eyes, the flowery, the voluptuous, the statuesque shoulders of a tall blonde woman of thirty, whose flesh is full of the exquisite peach-like tones of a Mademoiselle Eugene Verdier, blooming in all its pride of summer loveliness. (172-73)

The shoulders themselves are beautiful, but like the “dress material” passage this “colour symphony” is seemingly endless, and its very length causes it to have an ironic rather than a sensuous effect. Such passages have undoubtedly caused Moore’s critics to disparage his style in *A Drama in Muslin*; Jean C. Noël calls Moore’s use of the theory of correspondances “désastreux”²¹ and A.J. Farmer notes his “imitation assez laborieuse de Huysmans.”²² I think that these passages serve a subtler purpose than mere description, however. Moore’s Huysmansesque borrowings often contain a strong element of parody, both of the subject-matter of the novel *and* of symbolist techniques. The overwhelming and finally boring profusion of shoulders exactly conveys the sense of enervation of the young men gazing at them as well as of the women baring them, and the extravagance of the description creates its own ironic commentary on the excessiveness of such displays. But it is also highly likely that Moore is subtly parodying such colour symphonies themselves, especially in light of his somewhat derogatory remarks about the symbolists’ theories of colour and “correspondances” in *Confessions*:

According to M. Ghil . . . it would appear that the syllables of the French language evoke in us the sensations of different colours; consequently the timbre of the different instruments. The vowel *u* corresponds to the colour yellow, and therefore to the sound of flutes. Arthur Rimbaud was, it is true, first in the field with these pleasant and genial theories; but M. Ghil informs us that Rimbaud was mistaken in many things, particularly in coupling the sound of the vowel *u* with the colour green instead of with the colour yellow. M. Ghil has corrected this very stupid blunder and many others . . .²³

Another noteworthy aspect of Moore’s colour symphony of shoulders is its “painterly” quality: distinctions are made among the various shades of flesh tones with reference to the colours of a painter’s palette (“blush white,” “chlorotic . . . deadly white, . . . almost greenish,” “warm pink shadows,” “vulgar madder tints,” etc.) Such vivid and precise colour images (recollecting Moore’s artistic attempts at the beginning of his career) are found throughout the novel. It is with a

painter's eye, for example, that Moore compares May and Olive in their new dresses:

May had just stood up to show off her skirt. She was a superb specimen of a fat girl; and in a glow of orange ribbons and red hair she commanded admiration . . . Then Olive stood up: she was all rose, and when, laughing, with a delicious movement of the arms she hitched back her bustle, she lost her original air, and looked as might have done the Fornarina when not sitting in immortality. It was the battle of blonde tints: Olive, with primroses and corn; May, with a cadmium yellow and red gold. (48)

Such vignettes are slightly different from the "impressionistic" descriptions (such as that of the piles of crockery) in *A Mummer's Wife*. In that novel, in true naturalistic fashion, most of the descriptions were of natural objects in various lights; in *A Drama in Muslin* it is usually artificial objects which are so described, and colour, rather than light, is emphasized. Take, for example, the dazzling picture Moore gives us of Olive as she is presented to the Lord-Lieutenant:

What white wonder, what manifold marvel of art! Dress of snow satin, skirt quite plain in front. Bodice and train of white poplin; the latter wrought with patterns representing night and morning: a morning made of silver leaves with silver birds fluttering through leafy trees, butterflies sporting among them, and over all a sunrise worked in gold and silver thread; then on the left side the same sun sank amid rosy clouds, and there butterflies slept with folded wing, and there birds roosted on bending boughs; veils of silver tissue softened the edges of the train, and silver-stars gleamed in the corn-coloured hair, and the long hands, gloved with white undressed kid, carried a silver fan. She was adorably beautiful and adorably pale; and like some wonderful white bird of downy plumage she sailed through the red glare, along the scarlet line, unto the weary-looking man in maroon breeches. (175)

This is a "symphony in white and silver" rather than an impression. It is effective, but in a different way than the "crockery" passage. Irony is apparent in the exaggerated lyricism. Also, despite the careful and minute description, the overall impression is confused; the reader becomes immersed in the details and therefore fails to "see" Olive very clearly. A similar observation might be made of the description of the sunset which occurs in the first chapter of the novel, which is even more amorphous and indistinct:

The brown sails were now filled with the glories of the sunset; the air was full of languor and sorrow, and the evening had all the mystic charm of the corpse of a fragile maiden poetised by the ravages of a long malady, perfumed and prepared, according to some antique rite, for a jewel-bespangled bier; eyelids and cheeks painted, hands set in sculptured poses—the finger-nails tinted with rose. Cloud draperies, striped with orange and garnished with crimson fringes, trailed as the pageant

moved; and overhead the firmamental blue was stretched like a pall of turquoise-tinted silk. From the deeps of the sky the music of colour was chanted, and delicious but inaudible harmonies vibrated through the golden soul of the twilight. . . . (16)

This mystical vagueness, of course, was an important part of the symbolist aesthetic; as A.J. Farmer points out, "les images indéçises, essentiellement suggestives, portent la marque de la technique symboliste."²⁴ In addition to the colour symphony in the sunset passage, there is also a curious inversion in the controlling metaphor: nature is described here in terms of artificiality—the sunset is likened to the draperies surrounding a painted corpse. This provides a nice contrast to the passage describing Olive's dress (itself an artificial object), in which much mention was made of the natural objects embossed on it—leaves, birds, trees, butterflies, clouds, stars and plumage. This artificializing of nature echoes Des Esseintes' obsession with artificiality (represented by his natural-cum-artificial plants and his gem-studded tortoise, for instance), which was to become a preoccupation of the "fin-de-siècle" mentality (Wilde's "The Decay of Lying" is probably the most famous example), and again there is a hint of parody in Moore's allusion.

In contrast to the rich colours of the "social" scenes, dark, threatening tones are used to depict the poverty-stricken Irish tenants whose plight constitutes the novel's secondary plot. Even these potentially "naturalistic" subjects, however, are rendered in Huysmansesque images. As Alice, Olive and Mrs. Barton return from a visit, they see from their carriage that

Around them the barren country lay submerged in shadows; the ridge of the uplands melted into the drifting grey of the sky, and every moment the hearth-fire of a cabin started into or disappeared from sight. They burned, steadfast and solitary, in the dim wastes that stretched from hill to hill, or were seen in clusters between the dark blowing foliage of the roadside poplars; and as the carriage passed, on a doorway full of yellow light, the form of a man was often sketched in menacing black. (51)

There is nothing matter-of-fact or neutral about such descriptions. Moore appears to have rejected completely the naturalists' precise, flatly-rendered descriptions in favour of Huysmans' vague, sensual ones.

A Drama in Muslin was the only one of Moore's novels in which he made such direct use of symbolist stylistic devices. They are nowhere in evidence in the latter aesthetic novels or in *Esther Waters*. Like many of Moore's stylistic experiments, such symbolist techniques finally reappear in a subtler, more integrated form in his much later "melodic

line." Passages such as the following sound image from *The Brook Kerith*, for instance, bear a clear resemblance to the extended metaphors I have just discussed:

... suddenly from among the myrtle bushes a song arose. It began with a little phrase of three notes, which the bird repeated, as if to impress the listener and prepare him for the runs and trills and joyous little cadenzas that were to follow. A sudden shower of jewels, it seemed like, and when the last drops had fallen the bird began another song, a continuation of the first, but more voluptuous and intense; and then, as if he felt that he had set the theme sufficiently, he started away into new trills and shakes and runs, piling cadenza upon cadenza till the theme seemed lost, but the bird held it in memory while all his musical extravagances were flowing, and when the inevitable moment came he repeated the first three notes.²⁵

Moore himself was critical of his style in *A Drama in Muslin*, calling it the style of a man "a little over anxious to possess himself of a vocabulary which would suffer him to tell all he saw, heard, smelt, and touched . . . a headlong, eager, uncertain style."²⁶ It is indeed the style of a man infatuated with beauty, both sensual and verbal, undoubtedly in reaction to the self-enforced plainness and literalness of *A Mummer's Wife*. On the whole, the symbolist techniques in *A Drama in Muslin* are an interesting adaptation. A curious blend of ordinary Victorian subject-matter and Huysmans' exotic style, Moore's third novel remains, as A. Norman Jeffares puts it, "an unreasonably neglected novel"²⁷ and one of Moore's best early works.

NOTES

1. S.M. Steward, "J.-K. Huysmans and George Moore," *The Romanic Review*, XXV, 3 (July-Sept. 1934), 197-99.
2. J.-K. Huysmans, "Émile Zola et *L'Assommoir*" (1876), reprinted in George J. Becker, ed., *Documents of Modern Literary Realism* (Princeton: Princeton University Press, 1963), p. 235.
3. See, for example, Melvin J. Friedman, "The Symbolist Novel: Huysmans to Malraux," *Modernism*, ed. Malcolm Bradbury and James McFarlane (Harmondsworth: Penguin Books, 1976), p. 454.
4. Arthur Symons, *Studies in Two Literatures* (London: Leonard Smithers, 1897), p. 300.
5. "The Five" were Paul Bonnetaine, J.-H. Rosny, Lucien Descaves, Paul Margueritte and Gustave Guiches. These authors, who signed the "Manifeste des Cinq contre *La Terre*" (*Figaro*, Aug. 18, 1887), claimed to be Zola's disciples, but according to George Becker, they were unknown to Zola and may have acted as a result of "a cabal led by Daudet or Goncourt out of jealousy toward Zola" (*Documents of Modern Literary Realism*, p. 344).
6. J.-K. Huysmans, "Preface," *Against the Grain* (New York: Illustrated Editions, 1931), pp. 53, 56.
7. J.-K. Huysmans, *La-Bas* (Paris: Tresse & Stock, 1891), p. 6. " 'We must,' he thought, 'retain the documentary veracity, the precision of detail, the compact and sinewy language of realism, but we must also dig down into the soul and cease trying to explain mystery in terms of our sick senses. If possible the novel ought to be compounded of two elements, that of the soul and that of the body, and these ought to be inextricably bound together as in life. Their inter-reactions, their conflicts, their reconciliation, ought to furnish the dramatic interest. In a word, we must follow the road laid out once and for all by Zola, but at the same time we must trace a parallel route in the air by which we may go above and beyond . . . A spiritual

- naturalism!" (*Down There*, trans. Keene Wallis [New York: University Books, 1958], pp. 4-5).
8. Arthur Symons, "The Decadent Movement in Literature," *Harper's New Monthly Magazine*, LXXXVII, 522 (Nov. 1893), 866.
 9. Richard Le Gallienne, Review of Churton Collins' *Illustrations of Tennyson*, in *Aesthetes and Decadents of the 1890's*, ed. Karl Beckson (New York: Random House, 1966), pp. 134-35.
 10. George Moore, "A Curious Book," *St. James's Gazette*, Sept. 2, 1884, 6.
 11. George Moore, *Confessions of a Young Man*, Susan Dick, ed. (Montreal: McGill-Queen's University Press, 1972), p. 169.
 12. *Ibid.*, p. 254 n. 3.
 13. See Holbrook Jackson, who remarks that Moore only "played at decadence" (*The Eighteen Nineties: A Review of Art and Ideas at the Close of the Nineteenth Century*, New York: Capricorn Books, 1966, p. 63) and S.M. Steward, who contends that "Moore's affinity with Huysmans does not go farther than a certain sensuous sympathy. Because he could never follow Huysmans into that unrelieved brutality which was the genesis of inevitable reaction, Moore could never make that strange transformation of spirit which Huysmans made . . . From Huysmans he gained an interest in aestheticism, learned the technique of spiritualist naturalism, and tried to sprinkle his page with gold. Even Huysmans, however, was not thaumatourge enough to design for him a gown which could conceal the English squire beneath it. (Steward, "J.-K. Huysmans and George Moore," 206).
 14. See Judith Mitchell, "George Moore's Victorian Novel: *A Drama in Muslin*," *English Literature in Transition*, Vol. 25, no. 4 (1982), 211-24.
 15. Moore, *Confessions*, p. 110.
 16. Joseph Hone, *The Life of George Moore* (London: Victor Gollancz, 1936), p. 119.
 17. George Moore, *A Mummer's Wife* (London: Walter Scott, 1893), p. 63.
 18. George Moore, *A Drama in Muslin* (London: Walter Scott, 1893), p. 162. All references in the text are to this edition.
 19. J.-K. Huysmans, *A Rebours* (Paris: Fasquelle, n.d.), pp. 77-78.
 "Indeed, each and every liqueur, in his opinion, corresponded in taste with the sound of a particular instrument. Dry curacao, for instance, was like the clarinet with its piercing, velvety note; kummel like the oboe with its sonorous, nasal timbre; creme de menthe and anisette like the flute, at once sweet and tart, soft and shrill. Then to complete the orchestra there was kirsch, blowing a wild trumpet blast; gin and whisky raising the roof of the mouth with the blare of their cornets and trombones; marc-brancy matching the tubas with its deafening din; while peals of thunder came from the cymbal and the bass drum, which arak and mastic were banging and beating with all their might.
 He considered that this analogy could be pushed still further and that string quartets might play under the palatal arch, with the violin represented by an old brandy, choice and heady, biting and delicate; with the viola simulated by rum, which was stronger, heavier, and quieter; with vespetro as poignant, drawn-out, sad, and tender as a violoncello; and with the double bass a fine old bitter, full-bodied, solid, and dark. One might even form a quintet, if this were thought desirable, by adding a fifth instrument, the harp, imitated to near perfection by the vibrant savour, the clear, sharp, silvery note of dry cumin" (*Against Nature*, trans. Robert Baldick [Baltimore: Penquin Books, 1959], pp. 58-59).
 20. Hone reports that the Miss Robinsons played a joke on Moore by adding and reading aloud to him the following sentence: "Everything was represented there, from the light clarinette of the embroidered lace handkerchief to the profound trombone of the red flannel pantaloons." To their delight, Moore "fell into the trap and defended the phrase which he had never used" (*The Life of George Moore*, p. 120).
 21. Jean C. Noël, *George Moore: l'homme et l'oeuvre (1852-1933)* (Paris: Didier, 1966), p. 131.
 22. Farmer, *Le Mouvement esthétique et "décadent" en Angleterre (1873-1900)* (Paris: Librairie ancienne Honoré Champion, 1931), p. 90.
 23. Moore, *Confessions* p. 86.
 24. Farmer, *Le Mouvement esthétique*, pp. 91-92.
 25. George Moore, *The Brook Kerith: A Syrian Story* (New York: Boni and Liveright, 1923), p. 124.
 26. George Moore, "Preface," *Muslin* (New York: Boni and Liveright, 1922), pp. ix-x.
 27. A. Norman Jeffares, *George Moore* (London: F. Mildner & Sons, 1965), p. 17.