

## CONTENTS

*List of Illustrations* xiii

*Preface* xvii

### Part One

#### Chapter 1 — Masks

“A Defence of Cosmetics” 3

The Background 6

“Nobody has any idea where these decadents will stop” 12

Dandyism 17

#### Chapter 2 — The Beerbohm Period

“Max” 23

Controversies 32

Oscar Wilde 42

### Part Two

#### Chapter 3 — Mirrors

The Exposure of Illusion 57

“Words for Pictures” 61

Critics as Artists 66

Rossetti and The Mirror of the Past 72

Part Two (continued)

Illusion in Plays 76

George Bernard Shaw 83

Henrik Ibsen 90

Chapter 4 — Caricature

The Impulse to Caricature 95

Artist and Subject 101

Distortion 105

Visual Metaphor 113

Society 122

Caricature and Parody 135

Part Three

Chapter 5 — Parody

Henry James 141

A Christmas Garland 156

The Parodic Voice 162

Zuleika Dobson 169

Chapter 6 — The Seventh Man

“Where the yellow spot is I’m pointing to,  
that’s where it hurts” 187

Seven Men 190

At Ease in Zion 207

“Stil alive in th twentieth senchri” 214

Notes 219

Bibliographical Note 263

Bibliography 267

Index follows page 284

## ILLUSTRATIONS

Asterisks appear in the text to indicate that a given illustration under discussion can be found in one of the plates listed below.

### Frontispiece

Max Beerbohm, 1939, photograph by Cecil Beaton

### Plates following page 10

- I Self-caricature, 1899
- II Aubrey Beardsley, 1896  
Oscar Wilde and Alfred Douglas
- III "Rudyard Kipling's Soul"  
John Davidson, 1907
- IV "Ho-Tei," by Hokusai
- IV-V "Death of St. Peter Martyr," by Giovanni Bellini
- VI "The Small Hours in the 'Sixties at 16, Cheyne Walk"
- VII "Genus Beerbohmiense"
- VIII George Bernard Shaw and Max Beerbohm, 1913  
"Cecils in Conclave"

### Plates following page 74

- IX Roger Fry, 1931
- X The Duke of Cambridge, 1896, emended 1920  
Rudyard Kipling, 1896, emended 1920
- XI Arthur Wing Pinero, 1896, emended 1920  
Lord Rosebery, 1896, emended 1920