

THE PATER NEWSLETTER

A PUBLICATION OF THE INTERNATIONAL WALTER PATER SOCIETY

EDITOR

Lene Østermark-Johansen, University of Copenhagen

DEPUTY EDITOR

Lesley Higgins, York University, Toronto

PRODUCTION EDITOR

Sylvia Vance, Toronto

EDITORIAL BOARD

James Eli Adams, Columbia University
Elisa Bizzotto, IUAV University of Venice
Laurel Brake, Birkbeck College, University of London
Barrie Bullen, University of Reading
Bénédicte Coste, Université Paul Valéry, Montpellier
Stefano Evangelista, University of Oxford
Lesley Higgins, York University, Toronto
Billie Andrew Inman, University of Arizona, Emerita
Catherine Maxwell, Queen Mary College, University of London
Noriyuki Nozue, Osaka City University
Robert Seiler, University of Calgary
Jonah Siegel, Rutgers University
Stefano Evangelista, University of Oxford

BOOK REVIEW EDITOR

Catherine Maxwell, Queen Mary College, University of London

BIBLIOGRAPHER

Kenneth Daley, Columbia College Chicago

ANNOTATORS

Elisa Bizzotto, IUAV University of Venice
Bénédicte Coste, Université Paul Valéry, Montpellier
Kenneth Daley, Columbia College Chicago
Michael Davis, Le Moyne College, Syracuse
Meghan A. Freeman, Manhattanville College
Anne-Florence Gillard-Estrada, Université de Rouen

EDITORIAL CORRESPONDENCE

Lene Østermark-Johansen, Department of English, German and
Romance Studies, University of Copenhagen, 128 Njalsgade, Building 24,
DK-2300 Copenhagen K, Denmark
e-mail: oesterm@hum.ku.dk
tel. (+45) 35 328 583

IWPS OFFICERS

President, Laurel Brake, Birkbeck College, University of London, Emerita
Vice-President, Lesley Higgins, York University, Toronto

INTERNATIONAL WALTER PATER SOCIETY

CORRESPONDENCE

Laurel Brake, Centre for Extramural Studies, Birkbeck College, Russell
Square, London UK WC1B 5DQ
e-mail: l.brake@bbk.ac.uk

Lesley Higgins, York University, Toronto, Ontario, Canada
e-mail: ljhiggins@aol.com
tel. 416 736 2100, x22344

The *Pater Newsletter* (ISSN 0264-8342) is published twice yearly by the International Walter Pater Society. Items appearing in the *Pater Newsletter* may not be reproduced in whole or in part without written permission from the Editor, except in accordance with copyright laws and except for classroom use in colleges and universities.

Current subscription rate is \$30.00 for two years. Subscription can only be purchased or renewed via PayPal at the journal's website: www.paternewsletter.org

The *Pater Newsletter* accepts articles, reviews, conference reports, and notes on Walter Pater. Submissions via e-mail are strongly encouraged, in Microsoft Word format only, please. Manuscripts should include all of the author's contact information and follow the prescription of British MHRA style sheet, downloadable for free: www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml.

© 2013 by The International Walter Pater Society. All Rights Reserved.

THE PATER NEWSLETTER

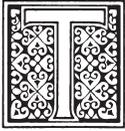
ISSUE 64 FALL 2013

TABLE OF CONTENTS

EDITOR'S NOTE	I
ESSAYS	
<i>A REBOURS: TRANSLATING WALTER PATER INTO FRENCH</i> <i>Bénédicte Coste</i>	5
THE CHALLENGES OF PATER'S 'IMPALPABLE' STYLE: TRANSLATING PATER INTO ITALIAN <i>Maria Luisa De Rinaldis</i>	21
PATER AMONG THE PETTICOATS: NOTES ON THE EARLY RECEPTION AND TRANSLATION OF PATER IN DENMARK <i>Lene Østermark-Johansen</i>	39
AN UNPUBLISHED LETTER OF WALTER PATER <i>Paul Tucker</i>	49
NOTES AND QUERIES	67
INTERNATIONAL WALTER PATER CONFERENCE IN PARIS, JULY 2014	69
CONFERENCE SCHEDULE	69
ABSTRACTS	76
RECENT PUBLICATIONS	
BOOKS	
JASON HALL AND ALEX MURRAY, EDS., <i>DECADENT POETICS: LITERATURE AND FORM AT THE BRITISH FIN DE SIÈCLE</i> <i>J.B. Bullen</i>	97
KATE HEXT, <i>WALTER PATER: INDIVIDUALISM AND AESTHETIC PHILOSOPHY</i>	104
<i>Matthew Bradley</i>	

CATHERINE MAXWELL AND STEFANO EVANGELISTA, EDS., <i>ALGERNON CHARLES SWINBURNE, UNOFFICIAL LAUREATE</i> <i>Nick Freeman</i>	107
CHARLOTTE RIBEYROL, 'ÉTRANGETÉ, PASSION, COULEUR': <i>L'HELLÉNISME DE SWINBURNE, PATER ET SYMONDS (1865–1880)</i> <i>Terry L. Meyers</i>	110
MARIA LUISA DE RINALDIS, <i>CORPI UMANI E CORPI DIVINI.</i> <i>IL PERSONAGGIO DI WALTER PATER</i> <i>Elisa Bizzotto</i>	114
BOOK CHAPTERS	115
ESSAYS	117
ESSAYS WITH NOTABLE REFERENCES TO PATER	119
CONTRIBUTORS	121

EDITOR'S NOTE



HIS ISSUE HAS an unusually international angle, with contributions from Italy, France, Northern America, the United Kingdom, and Denmark, and I hope it reflects the widespread current interest in Pater. Translating Pater into other European languages is the unifying theme of the first three essays, two written by practising translators, and one written by a scholar who for many reasons has never translated into her own language. Translation and reception history are inseparably linked, and ten years after the publication of Stephen Bann's volume, *The Reception of Walter Pater in Europe* (2004), it seemed to me that (re)visiting Pater in Italy, France, and Denmark might be appropriate. Pater in Denmark is still completely unexplored territory, and my own essay on the subject is merely one small contribution to an undoubtedly much larger field. Maria Luisa De Rinaldis has translated Pater's essays on Shakespeare into Italian and positions her own challenges as a translator within the perspective of the two early Italian translations of *The Renaissance*: those of her namesake, Aldo De Rinaldis (1912) and of Mario Praz (1946). Bénédicte Coste is unrivalled as the modern translator of Pater into French, having translated most of Pater's essays within the last decade. Currently, she is finalizing her translation of *The Renaissance*; in her essay she explores her own complex intertextual relationship with Pater, in a close dialogue with Pater the translator and appropriator of many foreign texts. My own myopic study of the Danish 1893 translation of 'A Prince of Court Painters' places it in the context of women's reading clubs and female translators, and reflects briefly on the extraordinary naturalization of Pater's French text into the voice of a late nineteenth-century parochial Danish woman.

A cocktail reception in Ruskinian territory last summer, in the sumptuous surroundings of the Scuola di San Rocco in Venice, provided us with yet another unpublished Pater letter: Paul Tucker kindly took up my invitation to publish an unknown letter in his own possession. His hugely impressive contextualization of

a brief, undated note moves elegantly from the myopic to the panoramic, as he positions Pater solidly within the world of Victorian periodicals. His essay is a lesson in the ever-widening circles of archival work, and I hope we can continue the line of unpublished Pater letters in future issues, even if commissioning may take place under slightly humbler circumstances.

As a new item in the journal we have introduced a 'Notes and Queries' section for very short notices, so let me issue an invitation to all readers to make this part of the *Newsletter* a lively and bustling one. The book review section is, as always, full of reviews of the most recent relevant titles: Mathew Bradley on Kate Hext's recent Pater monograph, Terry Meyers on Charlotte Ribeyrol's book on late Victorian Hellenism, Barrie Bullen on the proceedings from Alex Murray and Jason Hall's 'Decadent Poetics' conference at Exeter in 2011, and Nick Freeman's review of Catherine Maxwell and Stefano Evangelista's Swinburne anthology.

For Pater scholars the great up-and-coming event of 2014 is the International Pater conference hosted in Paris at the Sorbonne University in early July. An editorial meeting about the new *Collected Works of Walter Pater* is followed by three days of intense conferencing, and we are proud to be able to publicize both the conference programme and the abstracts. The material gives us an excellent insight into where Pater studies are moving at the moment, and there are many interesting paths to follow. *The Pater Newsletter* has very kindly been given a thirty-minute slot by the conference organizers at the very end of the programme, as we all very urgently need to discuss the future and future form of the journal. We are now completely out of funds, and this serious issue needs addressing, so let me here stress the importance of your attendance at that brief meeting, even as it comes at the very end of a long conference. We will also be launching the journal's new website at the meeting with a number of new features: an almost complete and searchable full-text archive of back issues of the journal, kindly put at our disposal by Laurel Brake, Carolyn Williams, and myself. It is my hope that this archive will prove a useful resource of the historiography of Pater scholarship, and that it will make available to a much wider readership than previously both bibliographical material and the many excellent essays published in the journal over the years. And, speaking of bibliographical material, Sara Lyons has compiled an extraordinarily comprehensive and up-to-date annotated bibliography of Pater

scholarship which is available on the new website. It is a truly impressive piece of bibliographical work, and I have no doubt that it will be a much treasured tool in the hands of both scholars and students of Pater over the next many years. Sara's work on the bibliography has generously been funded by a special grant from the English Department at Queen Mary College, University of London, and we are deeply grateful for that. My own local department, the Department of English, Germanic and Romance Studies at the University of Copenhagen, has likewise generously invested time and money in the back issues archive, and I owe a special thanks to our research librarian Filip Regner and his research assistant Toke Larsen for having scanned and coded all those many pages of Pater scholarship for us.



ESSAYS

Bénédicte Coste

À rebours: Translating Walter Pater into French

REFLECTING UPON TRANSLATION ISSUES, upon one's desire to translate a particular text beyond commissions, is a dimension rarely discussed in recent studies on translations (Baker 2010). Translating always occurs within a historical, intellectual, and professional context, but there is also a personal dimension to it. Translating is part of a desire that can be rendered more or less explicit, more or less conscious. Translating implies and presupposes some linguistic knowledge, but what kind of knowledge can a translation provide? What is the knowledge of the translator in the sense of Lacan's knowledge of the psychoanalyst?¹ Is translating similar or akin to a critical analysis or a reading of the text? One needs to give 'critical' its etymological meaning, expressing cutting (*krinein*), which also implies gathering, re-assembling. A translator de-composes the text, s/he confronts the relationship of the other to the other tongue, analyses it, and conforms herself or himself to it. George Steiner suggests that,

In a very specific way, the translator 're-experiences' the evolution of language itself, the ambivalence of the relations between language and world, between 'languages' and 'worlds'. In every translation the creative, possibly fictive nature of these relations is tested. Thus translation is no specialized, secondary activity at the 'interface' between languages. It is the constant, necessary exemplification of the dialectical, at once welding and divisive nature of speech. (p. 235)

The translator enacts that 're-experience' from his/her own relationship to language. A translation can therefore be conceived of as an experience with language for the translator. She does not simply translate a set of words, she progressively discovers, conforms herself to the address made to her. Such an approach occurs against a background of mis-recognition, since we rarely focus on ourselves as talking subjects. It is this (false) innocence, this will not to know, as psychoanalyst Jacques Lacan would say (1999, p. 1), that translating as an experience with and of language interrupts or arrests, since we receive the text to be translated through our own relationship to language. What psychoanalysis terms the relationship to language is an irreducible rapport founding each of us as a unique subject, through which the other text, the other relationship to language, to saying, is being read, attended to, and listened to. That is the first lesson a translation may teach us. A second one can be provided by the invaluable knowledge one gains about a writer's writing, including changes in that very writing that also must be assessed and taken into account by the translator. A third and unsurprising lesson is that publishers' demands play an important part in the texts chosen and translated, and that translation eventually involves that third party of the publisher.

Even if unravelling the process of my translation of almost all of Pater's essays into French is impossible, I should say that I undeniably learnt a lot about Pater and his elaborate multi-layered writing. Pater, who was first and foremost a teacher, also taught me to translate and to situate myself as a translator, most especially as regards the textual sources upon which a writer relies. Any reflection upon translation must materialise as practice, but the translator should also be able to explain how she translated texts, in a reverse process, *à rebours* (hence my title). I also use Huysmans's novel title because *The Renaissance*, Pater first book-length study, was the last I came to translate.

Although the majority of Pater's essays had never been translated into French, most of his fictional texts were available, as was the case with *Imaginary Portraits* as early as 1899.² Nearly all of Pater's imaginary portraits were later translated anew (1931, 1985), including *Marius the Epicurean* (1922, 1992), but not the unfinished *Gaston de Latour*. One might argue that until Gerald Monsman's 1995 edition of Pater's second long imaginary portrait, readers and scholars were content to use the book-length version published in 1896, which could easily have been translated into French, especially as it had been favourably reviewed by T. de Wyzewa (1896). Possibly, the diminishing influence and knowledge of Pater in the

twentieth century in France accounts for such an absence. Another, not mutually exclusive explanation, is that *Gaston de Latour* is incomplete, a fact that publishers may have felt as a defect. The existing translations of Pater's imaginary portraits are periodically reprinted,³ thus indicating the existence of a continued French readership of Pater, a subject that has so far remained unexplored. Conversely, but not surprisingly, the majority of his essays remained untranslated for a long time. Only 'Style' (1993) and *Plato and Platonism* have been translated, with *Plato and Platonism* enjoying two translations, the first by S. Jankélévitch (1923) and the second and more recent by J.-B. Picy (1998). A perusal of Stefano Evangelista's invaluable article in *The European Reception of Pater* (2004) shows that translations reflected Pater's reception in Europe, and France was and is no exception.

The first texts by Pater I translated were from *Appreciations* (1889), a later book in Pater's career, and *Miscellaneous Studies*, a series of essays collected by C. L. Shadwell in 1895 (Coste 2003). In retrospect, I did not fully realise how Pater's writing changed at that time; I had no previous experience of book-length translation. The project was an introduction to a writer whose interest for French literature and French sources – among others – interested me for their variety (from Victor Hugo to Octave Feuillet), and which provided quite a challenge to trace. My aim was to convey Pater's intricate sentences to a French-educated readership and to present a somewhat neglected British writer to a necessarily limited readership. After some conversations with my editor, I chose to translate 'Postscript', 'Coleridge', 'Wordsworth', 'Mérimée', 'Pascal', 'Raphael', 'Art Notes in North Italy', 'Notre-Dame d'Amiens', and 'Vézelay'. The aim was to give a selection of Pater's essays on literature and art so as not to pigeonhole him into literary criticism. Such a purpose also materialized in my chosen title, 'Essais esthétiques', which in turn located Pater within a larger field and within the Aesthetic movement.

My second translation, entitled *Shakespeare et le théâtre* (2006), focused on Pater's texts devoted to Shakespeare's plays (*Love's Labours Lost*, *Measure for Measure*, 'Shakespeare's English Kings') and to his review of 'Her Majesties' Servants', which I found worthy of presenting to a French audience.⁴ (Its absence from most studies of Pater still puzzles me.) The third project was a near-complete translation of Shadwell's edition of *Greek Studies*, essays that Pater published from 1876 to 1892, including 'The Myth of Demeter and Persephone I & II', 'Dionysus: A Study', 'The Bacchanals of Euripides', 'The Beginnings of Greek Sculpture. I.

The Heroic Age of Greek Art', 'The Beginnings of Greek Sculpture. II. The Age of Graven Images', 'The Marbles of Aegina', and 'The Age of Athletic Prizemen' (Pater 2010). I did not translate 'Hippolytus Veiled', already beautifully translated by the late Pierre Leyris (Pater 1992). Interestingly, in his version, Leyris also chose to collect some imaginary portraits – 'The Child in the House', 'Emerald Uthwart', 'Hippolytus Veiled', and 'Apollo in Picardy' – that had not been translated after or as a second volume of *Imaginary Portraits* after Neel's 1931 translation.

Subsequently I translated some of Pater's texts from *Appreciations*, and 'Diaphaneité' (2012), under the title *Essais anglais*. Thematic unity was important, which accounts for essays devoted more specifically to British literature: 'Aesthetic Poetry', 'Sir Thomas Browne', 'Charles Lamb', 'Dante Gabriel Rossetti'. Publishers' wishes, existing translations, and my own projects account for what may appear to be a de-composition and re-composition of one of Pater's carefully arranged volumes. In the early 2000s, it was not advisable to translate *Appreciations* into French as such. Yet, the project of translating *The Renaissance* anew was favourably met by editor P. Tortonese from the Classiques Garnier publishing house.

The absence of translations of Pater's essays until the late 1990s to early 2000s may be explained by the lack of a precise or correct edition: *Greek Studies* and *Miscellaneous Studies* were published after Pater's death and may not correspond to his editorial wishes or to his almost endless care for words, although they were reprinted in Macmillan's Library Edition (so far, our sole reliable edition). Another explanation is that translation also depends on the interest in the topics discussed, and until a recent date, Pater's writings on Greek art or on mythology did not elicit scholarly discussions (Keefe and Keefe, Evangelista). In English-speaking countries as in France, Pater is only now beginning to be acknowledged as a mythographer, a gifted Hellenist, a philosopher, and a historian of philosophy.

It is within the context of the rediscovery of Pater initiated in the late 1980s in Britain and in the United States that I situate both my discovery of Pater and my desire to translate him. I have chosen to translate, annotate, and introduce Pater's essays so as to present a somewhat neglected writer to a scholarly readership that may include literary critics, philosophers, and classicists. My overall project has partly been a translation, partly an edition of his essays, fed by most recent studies on Pater in the Anglo-American and French worlds. It has entailed, for instance, presenting the intellectual context of Pater's essays on Greek art and mythology partly through a comparison with other writers to underline his specific approach.

Pater was a studious reader of Ernest Renan (1853; 1992), and of German mythographers K. O. Müller, L. Preller, and K. F. Hermann (1858). He was also a perceptive reader of Ruskin, as well as of studies in comparative mythology by Max Müller, his colleague at Oxford,⁵ and of E. B. Tylor's anthropological studies (1871, 1924). Pater was a keen reader of J. A. Symonds's first volume of *Studies in the Greek Poets* (1873), with its introduction on mythology, just as he had read A. C. Swinburne's 'Hymn to Proserpina' (1866), and seen Dante Gabriel Rossetti's painting *Proserpine* (1874).

My project was not a mere translation, but a presentation of Pater's views on Greek art and mythology. Annotations explained Pater's references to writers and artists, to mythological characters, to monuments or works of art, to other books and studies, and to his other texts. In my introduction, I correlated his works, especially his ideas on archaic Greece and his relationship to mythology, to those of more recent French Hellenists such as P. Vidal-Naquet (1990) and J.-P. Vernant (1992), and distinguished British Hellenists such as A. Snodgrass (1980). Undeniably, some of Pater's views have been proved wrong by following decades of archaeological research. Mythology is a signifying system organising the lives of the Greeks; it is also what I called a 'mytho-genesis' of the subject as Pater envisions it.⁶ Mythology informs Greek art, which Pater discussed in his texts from 'The Beginnings of Greek Sculpture' to 'The Age of Athletic Prizemen'. For Pater, mythology provides an explanation of the order of the cosmos for humans, accounts for their mortality and, through its diversity, does not congeal into a system (as opposed to Christianity at certain times). Mythology, in other words, is translated within and by Greek art. Shadwell's ordering of Pater's texts in 1895 composed a history of ancient Greek art up to Phidias with a degree of coherence that I chose to respect by including the aforementioned texts along his texts on mythology. The portrait of ancient Greece appearing to the reader of *Greek Studies* is that of a polytheist, multifaceted Greece as conceived by a Victorian steeped in Christianity, and conscious of being so, but who succeeded in making paganism resonate, as a 'survival' that cannot but hauntingly come back.⁷ Such a portrait is thus necessarily incomplete, partial, and historical.

Annotating my translation and tracing Pater's sources, I indicated his quotations, whether they appeared within inverted commas or without, as is the case with Pliny's *Natural History* or Pausanias's *Periegesis*. Most especially in the essays on Greek art, I came to measure what I may call Pater's covert manner

of quoting and translating, his ventriloquizing of ancient sources. Pater both translates, unattributed, and quotes from Pliny or Pausanias, leaving his reader (and translator) confronted with an eerily strange excerpt embedded within Pater's text. My translation of Pater's essays on Shakespeare had allowed me to measure more finely Pater's specific (inter)textuality, and his appropriation/rewriting of the texts he was reviewing. With his essays on Greek mythology and Greek art I experienced how his rhetoric is incredibly sophisticated and how fine a Victorian scholar he was. I chose to mention his quotations or allusions in my footnotes. Such a span of time also enabled me to follow more precisely some changes in Pater's manner of writing as he became more influenced by Decadent and Latin-inflected rhetoric. In translating the 1893 edition of *The Renaissance*, I gained valuable insights on Pater's own rhetoric and his relation to language and literature.

The first translation of *The Renaissance* was done by the mysterious F. (Félix) Roger-Cornaz in 1917, an edition no longer in print. Although based on the 1893 edition, the last supervised by Pater, Roger-Cornaz's book abounds in mistakes and errors. It also comes without any critical apparatus or annotations, somehow leaving the French reader with the daunting task of acquiring Pater's impressive literary and artistic knowledge. Another translation purporting to be that of *The Renaissance* was published in 1986; Anne Henry gave an erroneous title to her translation of various excerpts from Pater's texts from 1868 to 1893.

My guiding principles in translating Pater's first book-length study were to provide an interested readership with a modern fully annotated text along with an introduction to Pater. What interested me and what I more fully studied on this occasion was Pater's art of allusion or covert quotation, his manner of appropriating another text, of mixing sources from different times and in different languages. *The Renaissance* was Pater's private rhetorical workshop as a writer, and the techniques he acquired were later used in all his writings. Pater was a comparatively young writer when he penned the essays that make up his study. Although he continuously rewrote them to tone down a bold phrase or to add material according to his own reading, from a stylistic point of view he did not fundamentally alter his syntax. He qualified some of his most impudent phrases but there is a remarkable continuity, for example, between the 1869 version of 'Notes on Leonardo da Vinci' and the 1893 'Leonardo da Vinci'. The different versions of his texts reveal that Pater was consistent with himself and quite finicky.

Another lesson that emerged was that of Pater's strict and sometimes almost awkward reliance on previous texts, mostly in French and German. Donald Hill (1980) and J. B. Bullen (1979, 1994) have traced and listed many of Pater's sources; a reading of the original texts enables one to measure fully the degrees to which he appropriated his sources, sometimes translating almost word for word, sometimes rephrasing the main ideas of his sources in Paterian idiom.

In 'Winckelmann' (1867), Pater freely translates Hegel's *Ästhetik* books I and II: 'Winckelmann, by contemplation of the ideal works of the ancients, received a sort of inspiration, through which he opened a new sense for the study of art. He is to be regarded as one of those who, in the sphere of art, have known how to initiate a new organ for the human spirit' (p. 114).⁸ He also freely translates Winckelmann's *Geschichte der Kunst des Altertums* and relies on a (not so free) personal translation of book II of the *Ästhetik* to account for the development of Greek sculpture. Significantly, the footnotes of the first, 1873 edition disappeared in the next edition. Pater was careful to erase his debts.⁹ He was, however, more precise when strictly translating Madame de Staël's *De l'Allemagne*: "He felt in himself", says Madame de Staël, "an ardent attraction towards the south. In German imaginations even now traces are often to be found of that love of the sun, that weariness of the North (*cette fatigue du nord*), which carried the northern peoples away into the countries of the South. A fine sky brings to birth sentiments not unlike the love of one's Fatherland" (p. 115).¹⁰

Thanks to Hill, we know that Pater could purposefully alter his sources and turn Winckelmann into a speaker of French, 'often selected by him as the vehicle of strong feeling' (p. 121). The alleged foreign speech is used to introduce Winckelmann's homoerotic attachments, which Pater then feigns to translate into English. Such a play with languages is characteristic of his writing. The foreign language is almost always used to veil what cannot be uttered, although 'Winckelmann' has a more homoerotic tone than some of Pater's later texts.

Homoeroticism was not the only motif subject to erasure: aesthetic politics were as well, and possibly were more contentious. A few years later, when Pater wrote 'The School of Giorgione', he hid the possibly infamous name of Baudelaire when presenting the new 'musical law' of his aesthetics: 'one of the chief functions of aesthetic criticism, dealing with the products of art, new or old, is to estimate the degree in which each of those products approaches, in this sense, to musical law' (p. 89). Baudelaire's 'Richard Wagner et Tannhäuser à Paris' provided Pater

with the expression. One should note with Hill, however, that Baudelaire was himself quoting from Wagner's 1860 'Lettre sur la musique'. As for Pater's '*All art constantly aspires towards the condition of music*', one should remember it is a translation of Baudelaire.

Pater also coined the puzzling '*anders-streben*' and attributed it to the 'Germans'. In his *Farbenlehre*, Goethe had indeed mentioned a '*streben*' between the arts tending to painting, but Pater reformulates his idea to conform to the new aesthetics he was promoting in 1877. Still in the same sentence, Baudelaire's 'L'Œuvre et la vie d'Eugène Delacroix' (1863) disappears: 'what critics term an *Anders-streben*—a partial alienation from its own limitations, through which the arts are able, not indeed to supply the place of each other, but reciprocally to lend each other new forces' (p. 85).¹¹ Although Baudelaire's name disappears, the translator has been quite faithful to the original.

A part of the fascination of *The Renaissance* for a translator is that she can see Pater becoming a writer through his use of overt and covert quotations. Before embarking on a study of 'Leonardo da Vinci', I would like to make it clear that Pater is a truly great and innovative thinker who transforms his sources into starting grounds for meditations that are strictly personal and have gained him his rightful status as a gifted late-Victorian essayist. And it is by closely sticking to his sources, echoing turns of phrase while giving them another meaning, that Pater achieved his personal vision at the beginning of his career.

Significantly, by studying how Pater translates his foreign sources we can discover how he wrote, and thereby translate him more effectively into French. As Hill and Bullen have pointed out, Pater made extensive use of Vasari's *Lives*; he relied on Michelet, Goethe, C. Amoretti (1804), A.-F. Rio,¹² C. Clement (1860, 602–43), and on Gautier, Houssaye, and Paul de Saint-Victor (1864). He partially translated these previous texts with the aim of attuning their meaning to his personal views of Leonardo.

Such a purpose is manifest when Pater quotes from Henry Hallam (himself indebted to Venturi) a meaningless clause: '[Leonardo] ... knew ... of the gathering of the equatorial waters above the polar' (p. 70). Hill suggests there must have been a misprint at some point, but from 1869 to 1893, Pater did not correct his sentence. His deliberate obscurity is somehow appropriate to a text underlining Leonardo's personal and intellectual opacity. My translation has followed Pater and I suggest this hypothesis in a footnote.¹³ As early as 1869, an intertextual dimension appears

when Pater translates A.-F. Rio's *De l'art chrétien*, itself quoting some unsourced text by Leonardo da Vinci: 'Nature was "the true mistress of higher intelligences." He plunged, then, into the study of nature. And in doing this he followed the manner of the older students' (p. 66).¹⁴

More often than not, Pater freely translates and mixes texts by Rio, Clément, and others without naming them or referring to their writings. For instance, an excerpt quotes and mixes different sources: 'On the damp wall of the refectory, oozing with mineral salts, Leonardo painted the *Last Supper*. Effective anecdotes were told about it, his retouchings and delays' (p. 76). Pater quotes very precisely from Rio,¹⁵ who himself relied on Bandello's eyewitness account in his *Novelle* (1554). Pater is not simply importing French criticism into Britain, he is translating it into English, as information and phrases carefully mixed and almost anglicised. A case in point is offered by his discussion of the *Bacchus* at the Louvre Museum, which he may have seen in his journey to France in 1864: 'Returning from the latter [*Saint John the Baptist*] to the original, we are no longer surprised by Saint John's strange likeness to the *Bacchus* which hangs near it, and which set Théophile Gautier thinking of Heine's notion of decayed gods, who, to maintain themselves, after the fall of paganism, took employment in the new religion' (p. 76). That the *Bacchus* was not by Leonardo is a minor mistake for the translator who indicates it in a footnote. For a reader of the French, it appears that Gautier does not mention the gods in exile in reference to the *Bacchus* but to *Saint Jean-Baptiste*. Pater inverts pagan and Christian works of art with the effect of conflating both into an iconic though invisible pagan-Christian figure that he promoted all throughout *The Renaissance*. Pater, however, was careful not to include C. Clément's opinion that Leonardo's *Baptist* was overly feminine.¹⁶ More conventionally, Pater followed Clément's view that Leonardo's Christ was a simple individual: 'Christ is the most handsome of men, but nothing in his person reveals a god' (Clément, p. 627).¹⁷

Pater also includes the apocryphal anecdote of the naked Mona Lisa found in the Orléans collection from Clément and Rio without indicating their names: 'the latest gossip (1869) is of an undraped Mona Lisa, found in some out-of-the-way corner of the late *Orleans* collection' (p. 78).¹⁸ Likewise, he does not mention their names in musing on Leonardo's politics: 'No one had ever carried political indifferentism farther; it had always been his philosophy to "fly before the storm"' (p. 81). According to Rio (*Art Chrétien*, p. 240), 'fuir devant l'orage' was the motto

on one of Leonardo's manuscripts; Clément quoted it as 'Fuis les orages' (Clément, p. 643).

Pater is artful in dismissing his sources: such is the case when he discusses Leonardo's personal creed and the presence of Francis the First on his death-bed: 'Two questions remain, after much busy antiquarianism, concerning Leonardo's death—the question of the exact form of his religion, and the question whether Francis the First was present at the time. They are of about equally little importance in the estimate of Leonardo's genius' (p. 82). Vasari had been the first to mention it in his *Lives* but it had been proved false and Rio strongly refuted it,¹⁹ a refutation that Pater does not repeat as his purpose is to declare it unimportant in regard to the more intriguing question of Leonardo's own relationship to death.

Finally, the textual sources of Mona Lisa's portrait by Pater are mainly Clément and Rio, who first questioned the link between the real young bride and Leonardo's fantasy: 'What was the relationship of a living Florentine to this creature of his thought?' (p. 79).²⁰ Clément's evocative portrait of Mona Lisa certainly inspired Pater's portrait of the 'Lady Lisa':

Dans leur immortalité relative, les créations du génie ont cette ressemblance avec celles de la nature, que les années ne les atteignent point, et qu'une éternelle jeunesse est leur partage. Celles-ci se renouvellent de saisons en saisons; les grandes œuvres de l'art conservent d'une manière plus constante et malgré les injures du temps la vivante image de la pensée qui les créa. Les unes comme les autres demeurent, tandis que s'entassent à leurs pieds les débris des générations qui les ont contemplées. Cette image voluptueuse et charmante de Mona Lisa existe depuis plus de trois siècles. Des milliers d'hommes, de tout âge et de toute langue, se sont pressés autour de ce cadre étroit. Ils se sont embrasés aux rayons de ces yeux limpides et ardents. Ils ont écouté les paroles menteuses de ces perfides lèvres. Ils ont emporté aux quatre coins du monde le trait empoisonné dans leur cœur. Aussi longtemps qu'il restera quelques vestiges de cette merveilleuse et funeste beauté, tous ceux qui cherchent à lire les mystères de l'âme sur les traits du visage viendront avec angoisse demander à ce sphinx nouveau le mot de l'énigme

éternelle. Amoureux, poètes, rêveurs, allez mourir à ces pieds !
 Votre désespoir ni votre mort n'effaceront de cette bouche
 railleuse le sourire enchanteur, le sourire implacable qui promet
 la félicité, qui jamais ne donnera le bonheur. (Clément, p. 633)

Clément certainly did give a portrait of a *fin-de-siècle femme fatale* that was adapted, translated, and rephrased by Pater. Significantly Pater does not address readers or viewers, and turns the portrait into a genealogical, transhistorical icon. He is careful to erase that 'bouche railleuse', only to turn Mona Lisa into an embodiment of all men's desires, including evil ones.

The translator makes the continuous experience of the impossibility to translate fully the rapport of the other writer to his/her own tongue. Yet, Pater's rapport is heavily mediated by foreign texts that do appear more often than not as if by transparency, and which the translator's task is to make audible, readable, as palimpsest. When those are in French and aimed at a French readership, I have chosen to use the same words, or the same lexicon as the original. I found myself compelled, however, to indicate Pater's sources in footnotes as he had so well masked or disguised them through his translations-reformulations. They show that Pater was not simply quoting, but using the others' words for purposes all his own.

Covert quotations or allusions appear as defaults and stops in reading one's flow of printed words; as A. Compagnon contended, a quotation is a 'sign' and gestures towards the reader.²¹ The reader more or less consciously deciphers it, or at least has the sense that something reads strangely. Such an experience often occurs when one reads Pater because of the many texts that he relied upon, translated, or rephrased to achieve a singularly original vision. His translator should be expected to trace those half-hidden texts, those half-buried traces that compose Pater's multi-layered textuality. Those traces make his texts truly cosmopolitan, historical, and a gratifying challenge for one to translate or to edit, as the editors of Pater's new complete edition at Oxford University Press already know.

WORKS CITED

- Amoretti, Carlo, 'Memorie storiche su la vita gli studia e le opera di Leonardo da Vinci', *Trattato della pittura du Lionardo da Vinci* (Milan, 1804)
- Baker, Mona, *In Other Words, A Coursebook on Translation*, rev. ed. (London & New York: Routledge, 2010)
- Bandello, 'Novella LVIII', *Novelle* part 1 (1554), *Nouvelles* (Paris: Imprimerie nationale, 2002), 274–275
- Bann, Stephen, ed., *The Reception of Walter Pater in Europe* (London: Continuum, 2004)
- Baudelaire, Charles, 'L'œuvre et la vie d'Eugène Delacroix', 1863, *Curiosités esthétiques, L'Art Romantique et autres Œuvres critiques*, ed. H. Lemaitre (Paris: Garnier, 1962)
- Brake, Laurel, 'Pater the Journalist: *Essays from the Guardian*', *ELT*, 56.4 (2013), 483–96
- Bullen, J. B., 'Walter Pater's Renaissance and Leonardo da Vinci's Reputation in the Nineteenth Century', *Modern Language Review*, 74.2 (1979), 268–80
 —, *The Myth of the Renaissance in Nineteenth-Century Writing* (Oxford: Clarendon, 1994)
- Clément, Charles, 'Léonard de Vinci', *Revue des Deux-Mondes*, XXVI (1–15 April 1860), 602–43
- Compagnon, Antoine, *La Seconde Main ou le travail de la citation* (Paris: Seuil, 1979)
- Evangelista, Stefano, *British Aestheticism and Ancient Greece: Hellenism, Reception, Gods in Exile* (Basingstoke and New York: Palgrave Macmillan, 2009)
- Gauchet, Marcel, *Le Désenchantement du monde* (Paris: Gallimard, 1984)
- Gautier, Théophile, A. Houssaye, and P. de Saint-Victor, *Les Dieux et les semidieux de la peinture* (Paris: Morizot, 1864)
- Hegel, Friedrich, *Werke: Vorlesungen über die Ästhetik* 1, vol. 10 (Berlin: Verlag von Dunder und Humblot, 1835)
- Henry, Anne, *Essais sur l'art et la Renaissance* (Paris: Klincksieck, 1985)
- Hermann, Friedrich, *Lehrbuch der gottesdienstlichen Alterthümer der Griechen*, 2nd ed. (Heidelberg: Akademische Verlagsbuchhandlung des J.C.B. Mohr, 1858)
- Huysmans, Joris-Karl, *À Rebours*, 1885, ed. Marc Fumaroli (Paris: Gallimard, coll. Folio, 1993)
- Keefe, Robert and Janice Keefe, *Walter Pater and the Gods of Disorder* (Athens: Ohio University Press, 1988)
- Lacan, Jacques, *The Seminar of Jacques Lacan. On Feminine Sexuality. The Limits of Love and Knowledge, Book XX*, trans. Bruce Fink (New York and London: Norton, 1999)
 —, *Seminaire XIX, 'Le savoir du psychanalyste'*, unpublished, 1971–72

- Müller, Max, *Lectures on the Science of Language*, 2 vols. (London: Longman, Roberts, & Green, 1864)
 ____, *Mythologie comparée* (Paris: Laffont, coll. Bouquins, 2002)
- Pater, Walter, 'Notes on Leonardo da Vinci', *Fortnightly Review*, XXXV.VI (1 November 1869), 494–508
 ____, *L'Enfant dans la maison*, trans. Pierre Leyris (Paris: Corti, 1992)
 ____, *Essais anglais*, trans. Bénédicte Coste (Grenoble: ELLUG, 2012)
 ____, *Essais sur la mythologie et l'art grec*, trans. Bénédicte Coste (Paris: Houdiard, 2010)
 ____, *Gaston de Latour, The Revised Text*, ed. Gerald Monsman (Greensboro, ELT Press, 1995)
 ____, *Marius l'Épicurien, Roman philosophique. Traduit par E. Coppinger, archiviste-paléographe* (Paris: Perrin, 1922)
 ____, *Marius l'Épicurien*, trans. Guillaume de Villeneuve (Paris: Bourgois, 1992)
 ____, *Platon et le platonisme*, trans. Samuel Jankélévitch (Paris: Payot, 1923)
 ____, *Portraits imaginaires*, trans. Georges Khnopff (Paris: Mercure de France, 1899)
 ____, *Portraits imaginaires*, 1931, trans. Philippe Néel. Rpt. *Portraits imaginaires. Traduction de Philippe Néel avec une introduction de Mario Praz* (Paris: Bourgois, 1985)
 ____, *Portraits imaginaires* (Paris: Petite Bibliothèque Ombres, 2012)
 ____, *Qu'est-ce que le style?*, trans. Christian Molinier (Montpellier: L'Anabase, 1993)
 ____, *Platon et le platonisme: Conférences de 1983*, trans. J.-B. Picy (Paris: Vrin, 1998)
 ____, *Platon et le platonisme*, trans. Samuel Jankélévitch (Paris: Payot, 1923)
 ____, *La Renaissance*, trans. F. Roger-Cornaz (Paris: Payot, 1917)
 ____, *The Renaissance. 1893 Text*, ed. Donald Hill (Los Angeles: University of California Press, 1980)
 ____, *The Renaissance*, ed. Adam Phillips (Oxford: Oxford University Press, 1988)
 ____, *Shakespeare et le théâtre*, trans. Bénédicte Coste (Paris, Le Manuscrit.com, 2006)
 ____, *Textes esthétiques*, trans. Bénédicte Coste (Nîmes: Théâtète, 2003)
- Renan, Ernest, 'Les religions de l'antiquité', 1853. Rpt. in *Études d'histoire religieuse* (Paris: Gallimard, coll. Tel, 1992)
 ____, 'Paganisme', 1857. Rpt. in *Études d'histoire religieuse* (Paris: Gallimard, coll. Tel, 1992), 331–41
- Rio, Alexis-François, *Léonard de Vinci et son école* (Paris: Ambroise Bray, 1855)
 ____, *De l'art chrétien*, 4 vols., nouv. éd. entièrement refondue et considérablement augmentée (Paris: Hachette, 1861–1867)
- Ruskin, John, 'The Queen of the Air', 1869. Rpt. *The Literary Criticism of John Ruskin*, ed. Harold Bloom (New York: Doubleday, Anchor, 1965)
- Snodgrass, Anthony, *Archaic Greece: The Age of Experiment* (London: Dent, 1980)
- Steiner, George, *After Babel: Aspects of Language and Translation* (Oxford: Oxford University Press, 1975, 1998)
- Symons, Arthur, *Selected Letters*, ed. Karl Beckson and John M. Munro (Basingstoke: Macmillan, 1989)
- Tylor, E. B., *Primitive Culture*, 2 vols., 1871 (New York: Brentano's, 1924)
- Vernant, Jean-Pierre, *Mythe et société en Grèce ancienne* (Paris: Seuil, coll. Points, 1992)

—, and P. Vidal-Naquet. *La Grèce ancienne, t 1. Du mythe à la raison* (Paris: Seuil, coll. Points, 1990)

Wyzewa, Théodor de, 'Un roman posthume de Walter Pater', *Revue des Deux-Mondes*, 138 (1–15 November 1896), 458–68

NOTES

¹ See Jacques Lacan, Seminar XIX, 'Le savoir du psychanalyste', unpublished, 4 November 1971.

² Khnopff's translation came with an introduction by Arthur Symons, previously published in *The Savoy* (December 1896) as 'Walter Pater: Some Characteristics'. In 1890 Symons asked Pater to have *Imaginary Portraits* translated into French, but no response, if any, is extant. See Arthur Symons, 'To George Macmillan', 10 May 1890; Arthur Symons, *Selected Letters*, ed. Karl Beckson and John M. Munro (Basingstoke: Macmillan, 1989), p. 66.

³ See Pater, *Portraits imaginaires* (Paris: Petite Bibliothèque Ombres, 2012). This edition is a reprint of Neel's translation.

⁴ Pater's essays had been published in *Appreciations*, except for 'Her Majesties Servants', which was included in the posthumous collection *Essays from the 'Guardian'*.

⁵ Max Müller, *Lectures on the Science of Language* (London: Longman, Roberts, & Green, 1864), 2 vols. Part of Müller's essays were translated and published in French as *Mythologie comparée* (Paris: Laffont, coll. Bouquins, 2002); I used both editions.

⁶ See Introduction, *Essais sur la mythologie et l'art grec*, trans. Bénédicte Coste (Paris: Houdiard, 2010), pp. 106–42.

⁷ In *Le Désenchantement du monde* (Paris: Gallimard, 1984), French historian and philosopher Marcel Gauchet suggests that we cannot have any accurate notion of Greek polytheism, and that the heteronomic Greek society has become inconceivable. Yet, one can argue that Pater succeeds in making us imagine what such a relation to the world may have been in 'The Myth of Demeter and Persephone'. Pater is however conscious of the impossibility to know completely and therefore to understand fully what and who the Greeks were.

⁸ See Hegel, *Werke: Vorlesungen über die Ästhetik* 1, vol. 10 (Berlin: Verlag von Dunder und Humblot, 1835), p. 81.

⁹ One might also consider his suppression of Houssaye's name in the text of 'Leonardo da Vinci', unless one choses to see it as obeying strict rhetorical aims.

¹⁰ Pater translates *De L'Allemagne* de Madame de Staël (1813): 'Il se sentit attiré vers le Midi avec ardeur. On trouve encore souvent dans les imaginations allemandes quelques traces de cet amour du soleil, de cette fatigue du Nord qui entraîna les peuples septentrionaux dans les contrées méridionales. Un beau ciel fait naître des sentiments semblables à l'amour de la patrie.'

¹¹ 'C'est du reste, un des diagnostics de l'état spirituel de notre siècle que les arts aspirent, sinon à se suppléer l'un l'autre, du moins à se prêter réciproquement des forces nouvelles.' Charles Baudelaire, 'L'œuvre et la vie d'Eugène Delacroix,' *Curiosités esthétiques, L'Art Romantique et autres Œuvres critiques*, ed. H. Lemaitre (Paris: Garnier, 1962), p. 424.

¹² Alexis-François Rio, *Léonard de Vinci et son école* (Paris: Ambroise Bray, 1855). Pater relied extensively on this text and some of his sentences are almost plain translation from Rio.

¹³ My translation: 'Il expliqua la lumière atténuée de la partie obscure de la lune, il savait que la mer avait jadis recouvert les montagnes qui contiennent des coquillages et que les eaux équatoriales étaient situées au-dessus des eaux polaires.'

¹⁴ Pater cites A.-F. Rio, *De l'art chrétien*, nouv. éd. entièrement refondue et considérablement augmentée (Paris: Hachette, 1861–1867), 4 vols, vol. III, p. 37. Rio cites Léonard da Vinci without sourcing him.

¹⁵ A.-F. Rio, *De l'art chrétien*, vol. III, pp. 105–8.

¹⁶ 'Ce Saint-Jean est une femme, personne ne s'y trompe' (Clément, p. 633). 'This Baptist is a woman, no one can be deceived by it.'

¹⁷ 'Le Christ est le plus beau des hommes; mais rien dans sa personne ne déçèle un dieu' (translation mine).

¹⁸ See Clément p. 632. Rio also mentioned the painting (*Léonard*, p. 94).

¹⁹ Rio, *De l'Art chrétien*, 'Léonard de Vinci', vol. III, p. 141.

²⁰ See Rio, *De l'Art chrétien*, vol. III, p. 219, and Clément, p. 632.

²¹ '[L]a citation, est un signe interdiscursif fait tel par la répétition, par la citation en tant qu'acte. L'énonciation de répétition a le pouvoir de faire signe, elle fait de l'énoncé un signe dans le même temps qu'elle l'énonce.' A. Compagnon, *La Seconde Main ou le travail de la citation* (Paris: Seuil, 1979), p. 59. My translation: '[T]he quotation is an interdiscursive sign made such by the repetition, by the quotation as an act. The repeated utterance has the power to gesture, it turns what is uttered into a sign at the same time as it utters it.'



Maria Luisa De Rinaldis

The Challenges of Pater's 'Impalpable' Style: Translating Pater into Italian



THE STORY OF HOW PATER'S WORKS spread to Italy through translation starts in 1912, with Aldo De Rinaldis's Italian translation of *The Renaissance*, published by Riccardo Ricciardi in Naples. It was followed one year later by his translation of *Imaginary Portraits*, as advertised in the edition of *Il Rinascimento. Studi d'arte e di poesia*. De Rinaldis (1881 to 1948) was an art critic who moved within the culturally influential environments of Naples and Rome. (There is no connection with me apart from the interest in Pater, a curious coincidence which establishes a sense of continuity, even if only in the suggestion of a name.)

Pater's canon has been translated only partially into Italian, which is a sign of the specialist tenor of his writings. The Italian audience for his fiction remains limited to a select public, and very marginal. If, on the other hand, we consider his art criticism, Pater has a much more significant presence. The publication of *The Renaissance* brought him directly into one of the most vital areas of Italian culture. Besides the two translations of *The Renaissance* by De Rinaldis (1912) and Mario Praz (1946), there are two translations of *Marius the Epicurean*, one by Lidia Storoni Mazzolani (Einaudi 1939) and another by Alberto Rossatti (R.C.S. 2001). There are no fewer than three translations of the *Imaginary Portraits*, one by De Rinaldis (1913), by Praz (1946), and one by Franco Marucci (1994). The centenary of Pater's death also gave rise to a translation of *Greek Studies* by Vittoria C. Caratozzolo (edited in 1994 by Paola Colaiacomo), and a translation

of *Gaston De Latour* by Marucci (Marsilio, 1995). There are no full translations of *Appreciations*, of *Plato and Platonism*, of *Miscellaneous Studies* and *Essays from the Guardian*, and no translation of his manuscript papers.

In his preface to the volume *Il Rinascimento*, De Rinaldis justifies his translation of the ‘stilista delicato e ricco’¹ on the basis that Pater was still virtually unknown in Italy except to a few scholars in the field of English literature. The first text by Pater to reach Italy – the essay on Leonardo da Vinci – actually arrived through a French version published in *Mercure de France* in 1899, and De Rinaldis, aware of the lack of other French translations, stresses the importance of Pater’s work in general culture, not simply in art criticism. *The Renaissance*, which he sees as a preface to Pater’s future works, is presented in ‘veste italiana’ (the garment metaphor, which goes back to the Renaissance, implies a weak sense of the process of translating, as it would imply a change in the ‘external’ aspects of language) as an evocative text, suggesting the emotive link between the artist, or the work of art, and the perceiver. This emphasis on the central role of the individual in art was a critical point he could share with Pater. Mediating between historicism and aestheticism, De Rinaldis’s approach was permeated by Benedetto Croce’s neo-idealism, which aimed at evaluating the lyrical quality of a work of art and the artist’s spirit.² De Rinaldis’s translation of Pater’s *Renaissance* was made just a few years after the publication of his first critical works in line with Croce’s views (*Dell’idea di decadenza nell’arte italiana*, 1907; *La coscienza dell’arte*, 1908), and certainly this perspective, stressing the spiritual in art, is embedded in the target text he produces.³

In a section dedicated to Italy in *The Reception of Walter Pater in Europe*, Eliza Bizzotto traces the development of Italian scholars’ interest for Pater and discusses the relationship between the two translations by De Rinaldis and Praz in terms of datedness and modernity. Praz’s translation has become ‘the standard’ text. She underlines, however, the pioneering nature of De Rinaldis’s task, and attenuates Praz’s criticism of what he sees as the inadequacy of De Rinaldis’s text (Bizzotto 2004, p. 67). Prompted to study English literature by an encounter in Florence with the English writer Vernon Lee, and by other Italian intellectuals (Cane 1983, p. 6), Praz actually modernized and opened up Italian culture to European standards. His volume *La carne, la morte il diavolo nella letteratura romantica* (1930), translated as *The Romantic Agony* (1933), focused on unexplored aspects of the Romantic sensibility, showing there was no discontinuity between Romanticism

and Decadence. Pater is seen as a precursor of Decadence, his *Mona Lisa* passage being an expression of the myth of the *femme fatale*. Paterian antinomies such as pleasure and death, beauty and decay, sepulchral fantasies and a taste for the macabre, are highlighted by Praz, whose reading was to counterpoise moralistic interpretations of Pater's work of that period.⁴

Praz's criticism of De Rinaldis's version of Pater is an exclusively linguistic one, but it seems to be generated by the need to overcome contemporary critical approaches, aiming at establishing a nexus between the aesthetic and the spiritual. Praz successfully proposed radical new 'categories' in literary criticism that were to inform Pater studies for a long time to come.⁵ He expressed his critique of De Rinaldis's translation in the preface to his important volume *Pater. Traduzione e scelta*, published in 1944. Given the difficulty of translating what he terms Pater's 'impalpabile incanto' (Praz 1944, p. xxi), he understands De Rinaldis's vain effort to recreate it in his two translations, but claims that the frequent mistakes often do not allow full comprehension of the texts. Lidia Storoni Mazzolani, on the other hand, was able, Praz argues, to give a 'decorosa veste italiana' to *Marius the Epicurean*. Praz declares that his own strategy in translating was to follow the original as closely as possible, even when the Paterian expression is convoluted, tormented, and abstruse (Praz 1944, pp. xxi-xxii). In a subsequent note to his translation of *The Renaissance* he underlines that a 'shocking' ('impressionante') number of mistakes could be listed in De Rinaldis's *Rinascimento* (Praz 1946, p. xii).

A short discussion of the two translations of *The Renaissance* will highlight their differences and will show how the ideological standpoints of the two 'translators' are reflected in the texts they produce. In De Rinaldis, the translation of 'aesthetics' (p. 2)⁶ and 'morals' (p. 3) with a plural in Italian may be included in the category of these 'mistakes', while the translation of 'the aim of all true criticism whatever' (p. x) with 'il fine d'ogni vera critica qualsiasi' (p. 2) is another illustration of how clumsy his translation can be. On a lexical level, he tends to use words which have the same phonological root as in the original while Praz makes different choices: 'Subjects' (p. xiii) is translated with 'soggetti' (p. 6) by De Rinaldis, with 'argomenti' (p. 5) by Praz; 'many-sided' (p. xiii) is 'multilaterale' (p. 6) in De Rinaldis and 'multiforme' (p. 5) in Praz; similarly 'centralised' (p. xv) is translated by the former as 'centralizzata' (p. 6) and the latter as 'accentrata' (p. 7), while 'valuable' (p. xi) as 'valutabili' (p. 3) and, in Praz, as 'preziosi' (p. 3).

Another instance of this different strategy is provided by the translation of the following phrase: 'the definition of it becomes unmeaning and useless' (p. ix) is by De Rinaldis translated with 'la sua definizione diventa insignificante ed inutile' (p. 2), while by Praz with 'la sua definizione perde senso e utilità' (p. 1). De Rinaldis, moreover, tends to start paragraphs maintaining the same item as in the original and tends to adhere in general to the syntactical structure of the source text, while Praz's version is more target-oriented. De Rinaldis's use of gerunds is part of this somewhat slavish adhesion to the text which Praz avoids by using relative clauses.

There seems to be a major shift in Praz's text towards more neutral lexical choices: 'affecting' (p. xi) is translated with 'commuovere' (p. 4) by De Rinaldis and with 'comunicarci' (p. 3) by Praz. In the phrase 'Few artists work quite cleanly' (p. xii) the adverb is rendered with 'con purezza' (p. 5) by De Rinaldis and with 'con nettezza' (p. 4) by Praz. 'To burn always with this hard, gem-like flame' (p. 251) in De Rinaldis is 'Arder sempre con questa forte fiamma pura come una gemma' (p. 254), while Praz's solution is simply 'Arder sempre di questa salda fiamma gemmea' (p. 248). De Rinaldis seems to insist on the idea of purity, a legacy of Croce's critical stance, and to read Pater in more abstract and moral terms as the following examples further demonstrate:

1873/1895

While all melts under our feet, we may well grasp at any exquisite passion, or any contribution to knowledge that seems by a lifted horizon to set the spirit free for a moment, or any stirring of the senses, strange dyes, strange colours, and curious odours, or work of the artist's hands, or the face of one's friend. (p. 251)

1912

Mentre tutto si mescola o si confonde intorno a noi ben possiamo aggrapparci a qualche passione squisita, a qualche contributo alla conoscenza che per un istante sembri offrire allo spirito la libertà di un vasto orizzonte, a qualche commozione della sensibilità – strane sfumature di toni, strani colori, aromi singolari, opere della mano di artisti, un volto amico. (p. 252)

1946

Mentre tutto si scioglie sotto i nostri piedi, ben possiamo cercar di afferrare qualunque passione squisita, qualunque contributo alla conoscenza che collo schiarirsi di un orizzonte sembri metter lo spirito in libertà per un momento, o qualunque eccitazione dei sensi, strane tinte, strani colori, e odori curiosi, o opera di mano d'artista, o il volto della persona amica. (p. 222)

In De Rinaldis's text the collocation of 'di un vasto orizzonte' after the concept of freedom seems to limit, to define the freedom which, instead, is opened up to the individual in Pater's text. Again 'commozione' is a more abstract word to translate 'stirring' than Praz's 'eccitazione'. Much more incisive in Praz's text is the literary translation of the beginning; the use of 'afferrare', which is more immediate than 'aggrapparci'; the symmetry and rhythm maintained in the last line; and the phonological effect between 'colours' and 'odours'.

The sense of finding an appropriate 'veste italiana' for Pater's text in De Rinaldis's translation is perhaps nowhere more visible than in the way he renders the famous final statement regarding the notion of art for art's sake:

1873/1895

For art comes to you proposing frankly to give nothing but the highest quality to your moment as they pass, and simply for those moments' sake. (p. 253)

1912

[...] giacchè l'arte viene verso di noi a proporci francamente di dedicare agli attimi fuggenti della nostra vita soltanto le nostre qualità più alte, e solamente per amor loro. (p. 254)

1946

Poiché l'arte viene a voi proponendovi francamente di non dare altro che la qualità più eletta ai vostri momenti mentre passano, e non avendo di mira che quei momenti. (p. 250)

In the shift from the second personal plural pronoun to the first one feels De

Rinaldis's own appropriation of Pater. He forces a moral tone onto the text, connecting the idea of quality with one's own personal value, rather than with the intensification of the moments one experiences.

Praz, however, as he acknowledges himself, is using De Rinaldis's translation as a subtext to revise. The subtext emerges in fact when he opts for the same solution as De Rinaldis; to give one example, 'unconnected roads' (xv) is in both translated with 'cammini distinti' (7/6), although this is not the only obvious referential solution. Praz actually revises both Pater's and De Rinaldis's text and produces a more readable version, discarding what in De Rinaldis still comes across as a moral preoccupation of manipulating the readers' emotive reaction to Pater, and writing a more engaging text mainly through the use of well thought-out and, obviously, more modern lexical choices. The translation of the first lines of the passage on *Mona Lisa* seems to evidence again a shift towards better conveying the 'uneasiness' of Pater's writing:

1873

The presence that rose thus so strangely beside the waters, is expressive of what in the ways of a thousand years men had come to desire. Hers is the head upon which all 'the ends of the world are come' and the eyelids are a little weary. (p. 131)

1912

L'apparizione che così stranamente sorge fra le correntie delle acque esprime ciò che nel corso di un millennio gli uomini pervennero a desiderare: suo è il capo sul quale 'convergono tutte le finalit  del mondo' e le palpebre ne sono un poco appesantite. (p. 135)

1946

La presenza che il tal modo sorge si stranamente accanto alle acque,   espressiva di ci  che nel corso di mille anni gli uomini erano giunti a desiderare. Suo   il capo sul quale 'si sono scontrati gli ultimi termini de' secoli' (1) e le palpebre sono un poco stanche. (p. 135)

'Presence' is a more disturbing term than 'apparition' (which has a somewhat

sacred quality), and the use of the verb 'scontrare' calls forth an idea of conflict and struggle.

Pater's aesthetic prose constituted a fascinating model of literariness in his own time, establishing a contiguity between imaginative and critical writing. If we equate literariness with a concern for form, any Paterian text is literary to a greater degree. Pater's preoccupation with form is thus extended naturally to the translator who, even in translating Pater's critical prose, has very little freedom in terms of altering the form. If one considers, moreover, that this prose theoretically approaches the external world through the filter of the perceiving subject who describes, narrates, theorizes, any translation will also reflect the relationship between the authorial first hand and the second hand of the translator, to use Pater's vocabulary in discussing the different layers of *Measure for Measure*, 'an old story told over again'.⁷ The present contribution aims only to give some hints, but further studies could thoroughly explore how Praz has constructed his decadent Pater, how Storoni Mazzolani has inscribed in her translation of *Marius the Epicurean* political anxieties, and how the more recent translations of *Imaginary Portraits* by Franco Marucci, and of *Greek Studies* by Vittoria C. Caratozzolo interpret Pater as a proto-modernist and post-modernist writer.⁸

Two examples will show how the last translations emphasize Pater's modernity:

1887/1910

A kind of degeneration, of coarseness – the coarseness of satiety, and shapeless, battered-out appetite – with an almost savage taste for carnivorous diet, had come over the company. (p. 66)

1913

Una specie di degenerazione e di rozzezza – la rozzezza che nasce dalla sazietà, dagli appetiti scomposti ed agitati – avea fatto conquista di ciascuno, insieme ad un'avidità quasi selvaggia di nutrizione carnivora. (p. 73)

1980

Una specie di degenerazione e di rozzezza – la rozzezza della

sazietà, e dell'appetito informe, strapazzato – con un gusto quasi selvaggio per i cibi carnei, aveva invaso la comitiva. (p. 82)

1994

Una specie di degenerazione, di abbruttimento, l'abbruttimento della sazietà, e dell'appetito cieco e primordiale, insieme a un gusto quasi cannibalesco per la dieta carnivora si era impadronito della comitiva. (p. 76)

Marucci sees the rewriting of classical myth in *Denys l'Auxerrois* as a mark of Pater's modernity (1994, pp. 253–54); his own lexical choices echo *fin-de-siècle* anxieties about the collapse of civilization and also somehow evoke contemporary mythologies of the tribal. The following extracts from the translations of 'Hippolytus Veiled' by Praz and Caratozzolo show a different emphasis when the text deals with the idea of repetition or iterative action:

1873/1910

Close to their dainty existence for a while, he regards it from afar; looks forward all day to the lights, the prattle, the laughter, the white bread, like sweet cake to him, of their ordinary evening meal; returns again and again, in spite of himself, to watch, to admire, feeling a power within him to merit the like; finds his way back at last, still light of heart, to his own poor fare, able to do without what he would enjoy so much. (*GS*, pp. 173–74)⁹

Her misgivings, arising always out of the actual spectacle of his profound happiness, seemed at an end in this meek bliss, the more as she observed that it was a shade less unconscious than of old. (pp. 184–85)

1944

Vicino al loro raffinato tenore di vita per un poco, egli lo considera da lontano; tutto il giorno anela ai lumi, al cicaluccio, al riso, al pane bianco, che per lui è come una focaccia dolce, del loro ordinario pasto serale; e più e più volte, suo malgrado,

torna a osservare, a ammirare, sentendo dentro di sé il potere di meritare tali cose; infine, ancora a cuor leggiere, ritrova il cammino a ritroso verso la sua mensa frugale, capace di far senza di ciò di cui tanto godrebbe. (p. 289)

Le sue apprensioni, che sempre nascevano dallo spettacolo della sua profonda felicità, sembravano al termine in tale blanda beatitudine, tanto più che ella osservava che questa era un poco meno inconsapevole che non un tempo. (p. 298)

1994

Prossimo per qualche tempo alla loro esistenza, egli la considera come la vedesse di lontano; tutto il giorno aspetta le luci, il cicaleccio, le risa, il pane bianco, che per lui è come un dolce, del loro consueto pasto serale; torna e ritorna, suo malgrado, a osservare, ad ammirare, sentendo dentro di sé di meritare altrettanto; infine, col cuore ancora leggero, prende la via del ritorno verso la mensa frugale, capace di fare a meno di ciò di cui tanto godrebbe. (p. 123)

Le sue apprensioni sempre rinascenti allo spettacolo della profonda felicità del figlio, sembrano placarsi in questa blanda beatitudine, tanto più che osservava come questa fosse leggermente meno inconsapevole di un tempo. (p. 131)

There is a greater insistence, in the 1994 translation, on the idea of constant change and of a cyclical movement, through the more emphatic use of 'torna e ritorna' (the idea is implicitly repeated in the same paragraph with 'ritorno'), and later through the use of the iterative 'rinascenti', which is stronger than Pater's solution 'sempre nascevano'. This is perhaps one point where the postmodernist potential of Pater's textuality is made explicit.

The story of my involvement with Pater starts with a translation of his essays on Shakespeare, collectively published in *Appreciations*. I had written my thesis on Shakespeare and when Prof. Colaiacomo (University of Rome 'La Sapienza') suggested that I should translate Pater's essays as the final assignment of a course

in the theory and practice of literary translation, a solid bond was created between my interest in the Renaissance and Pater, a relationship that still informs my research. The translation of Pater's Shakespearean criticism thus marks a starting point, rather than a point of arrival, the origin of many facts, including my first direct – and extremely demanding – engagement with the English language. My experience of translating Pater is in itself limited in range, but I will try, nevertheless, to convey its significance. When I started to follow the rhythm of his elegant prose, I was translating a text which was for me then much more foreign than it is now, and this more external position contributed in determining translational strategies and choices. I would like to briefly discuss the Italian text that I produced starting with the following passage from *Measure for Measure*:

It brings before us a group of persons, attractive, full of desire, vessels of the genial, seed-bearing powers of nature, a gaudy existence flowering out over the old court and city of Vienna, a spectacle of the fullness and pride of life which to some may seem to touch the verge of wantonness. Behind this group of people, behind their various action, Shakespeare inspires in us the sense of a strong tyranny of nature and circumstance. Then what shall there be on this side of it – on our side, the spectators' side of this painted screen, with its puppets who are really glad or sorry all time? What philosophy of life? What sort of equity? (p. 96)¹⁰

Porta dinanzi a noi un gruppo di persone, attraenti, piene di desiderio, vasi delle forze di natura feconde, inseminanti, una fastosa esistenza che fiorisce sulla vecchia corte e sulla città di Vienna, uno spettacolo della pienezza e della forza della vita che ad alcuni può sembrare che tocchi il limite della dissolutezza. Dietro questo gruppo di persone, dietro la loro varia azione, Shakespeare ispira in noi il senso di una forte tirannia della natura e della circostanza. Allora che cosa ci sarà da questa altra parte – dalla nostra parte, la parte degli spettatori, di questo schermo dipinto, con i suoi pupazzi che sono realmente felici o tristi tutto il tempo? Quale filosofia della vita? Quale sorta di equità? (p. 54)

The connotative strength of Pater's text is generally maintained, although the translation of 'pride of life' with 'forza della vita' may somewhat reduce it. The text does not pose significant syntactical problems, yet two small changes facilitate its reception in Italian, the rendering of 'flowering out' with a relative clause and the use of a finite form instead of the infinitive 'to touch'. The final acceleration in the rhythm, echoing Keats's lines in 'Ode on a Grecian Urn', is slightly altered by the use of the phonological equivalent of 'equity' ('equità') which in Italian is differently stressed. Equity is an abstract word elsewhere in the essay translated as 'equilibrio dei sentimenti' (p. 93), and as 'giustizia' (p. 59).

'Pater's trade-mark as a writer, of course, consists in his sentences', Edmund Chandler observes (p. 82). The following long sentence offers further scope for analysis:

The irony of kingship – average human nature, flung with a wonderfully pathetic effect into the vortex of great events; tragedy of every day quality heightened in degree only by the conspicuous scene which does but make those who play their parts there conspicuously unfortunate; the utterance of common humanity straight from the heart, but refined like other common things for kingly uses by Shakespeare's unflinching eloquence: such, unconsciously for the most part, though palpably enough to the careful reader, is the conception under which Shakespeare has arranged the lights and shadows of the story of the English kings, emphasizing merely the light and shadow inherent in it, and keeping very close to the original authorities, not simply in the general outline of these dramatic histories but sometimes in their expression. (pp. 107–08)

L'ironia della regalità – natura umana media, lanciata nel vortice di grandi eventi con un effetto meravigliosamente patetico; tragedia di una tempra da giorno qualunque elevata di grado solo in virtù dell'evidenza della scena che non fa che rendere evidentemente sfortunati coloro che vi recitano la loro parte; la voce di un'umanità comune uscita direttamente dal cuore, ma raffinata al pari di altre cose comuni destinate a usi regali

dall'eloquenza di Shakespeare che non fallisce mai; tale è, in maniera inconsapevole per i più, ma abbastanza manifesta al lettore attento, la concezione secondo la quale Shakespeare ha disposto le luci e le ombre della vicenda dei re inglesi, enfatizzando puramente la luce e l'ombra ad essa inerenti, in stretta fedeltà alle fonti originarie non semplicemente nelle linee generali di queste storie drammatiche ma a volte anche nella loro espressione. (pp. 65–66)

The translated passage appears, overall, to be less opaque than the original; this effect is due to small changes in word order (anticipation of 'into the vortex'), syntax ('unfailing' is translated with a relative clause), and lexis: 'straight from the heart' is clarified through the addition of 'uscita', 'wherever' is rendered with 'in ogni punto', which is more concrete and thus reduces the vagueness of the adverb. 'Quality' as 'equity', above, is another abstract word which also occurs at the very beginning of the essay 'Shakespeare's English Kings', in the expression 'the innate quality of his subject' (107), and is there translated with 'qualità' (65). I have rendered it more interpretatively as 'tempria'.

The following is another example of how Pater's text is modified in my translation:

A frightened soul, himself touched with the contrary sort of religious madness, doting on all that was alien from his father's huge ferocity, on the genialities, the soft gilding, of life, on the genuine interests of art and poetry, to be credited more than any other person with the deep religious expression of Westminster Abbey, Henry the Third, picturesque though useless, but certainly touching, might have furnished Shakespeare, had he filled up this interval in his series, with precisely the kind of effect he tends towards in his English plays. (p. 110)

Un animo spaventato, egli stesso preso da una pazzia religiosa di specie contraria, infatuato di tutto ciò che era estraneo alla enorme ferocia del padre, del conforto, le soffice doratura, degli interessi genuini dell'arte e della poesia, persona cui va

ascritta più che ad ogni altra la profonda espressione religiosa di Westminster Abbey, Enrico III, pittoresco sebbene inutile, ma certamente toccante, avrebbe potuto fornire a Shakespeare, se avesse riempito questo intervallo nella sua serie, precisamente il tipo di effetto cui tende nei suoi drammi inglesi. (p. 68)

Repetition and variation are not always maintained, as ‘touched’ is translated with ‘preso’ and ‘touching’ with ‘toccante’, while ‘doting’, which breaks the sequence of the past participles ‘frightened’ and ‘touched’, is translated with another past participle ‘infatuato’; the syntax is diluted by adding ‘persona cui va ascritta’ to translate the non-finite passive ‘to be credited’. The abstract term ‘genialities’ is translated interpretatively again with ‘conforto’.

Past participles and gerunds constitute two problematical aspects of translating from English into Italian. Sometimes the former are rendered with an explicit sentence: ‘though softened, and reduced’ (p. 98) becomes ‘sebbene siano addolciti e riportati’ (p. 57), in line with a general tendency to use finite forms (one which is conducive to the Italian text); ‘[with] that poetry laid upon the “prone and speechless dialect”’ (p. 101) becomes ‘con quella poesia che copre il “prono e muto dialetto”’ (p. 59), while in ‘the most sweet-tongued of them all’ (p. 115), the adjectival past participle is translated with ‘È nel parlare più dolce di tutti’ (p. 73). The non-finite gerund forms are often dealt with through the use of relative clauses: ‘sinking’/ ‘che cade’ (pp. 93/52), ‘flowering out’/‘che fiorisce’ (pp. 96/54), ‘passing’/‘che attraversano’ (pp. 96/54), ‘recoiling’/‘che cade’ (pp. 103/61), ‘refreshing’/‘che vivifica’ (pp. 115/74), ‘being’/‘che è qui’ (pp. 115/74). A relative clause moreover is used to translate an elliptical ‘beyond’ in the phrase ‘along certain channels of meditation beyond the immediate scope of his work’ (p. 95), which becomes ‘lungo determinati canali di meditazione che si trovano oltre la portata immediata del suo lavoro’ (p. 54). The change into a finite form is the adopted strategy also in the following: ‘the skill [...] indicates no coming laxity of hand’/‘l’abilità [...] indica che qui non v’è alcun cedimento di mano’ (pp. 100/59).

Form in Pater has its own pre- and postmodernist meaning. Objects are elaborated and expanded; the topic is constantly modified by adding subordinate sentences, using the opposing ‘but’, the ‘yet’, superlatives and comparatives. Pater’s struggle with definition is inscribed in the use of a number of indefinite

expressions such as ‘something of’, ‘some of’, ‘somewhat’, and phrases such as ‘but still’, ‘it is hard not to’, ‘which is never quite’. One of the strategies used in my translation perhaps reflects the indefiniteness embedded in the text. There is an oscillation in translating the same word or its derivatives using different solutions each time, as ‘homely’/‘home’ (p. 110) become ‘semplice’/‘diretto’ (p. 69), ‘of the graceful, wild creature’/‘less graceful performer’ (pp. 121/116) are rendered ‘della creatura delicata, selvaggia’/‘esecutore meno dotato’ (pp. 79/74). This oscillation, on the one hand, can be read as a reduction of textual coherence and style, but on the other hand the referential instability in the translation conveys the idea of constant transformation and change which is ideologically behind any Paterian text.

The translation contradicts Pater’s text whenever it reduces the density of his hypotactical style and rearranges the English structure through small variations in lexis, word order, and syntax, clarifying when Pater is difficult. The density of the Paterian text is in fact often diluted. Some further examples on a lexical level may serve to illustrate this process: ‘columnar’ (p. 100) is translated as ‘solida come colonna’ (p. 58), ‘unblinded’ (p. 102) ‘a viso scoperto’ (p. 61), ‘its unflinching haste thither’ (p. 71) ‘il suo andare via veloce senza esitazioni’ (p. 113), ‘monumentally enough’ (p. 113) ‘in un modo piuttosto monumentale’ (p. 71), ‘conduct’ (p. 115) ‘modo di condurle’ (p. 74). The Italian has always in these cases at least one item more than the English.

As Tim Parks has commented, there are textual ambiguities in modernist texts which a translator is too ready to disentangle, sometimes because of his/her critical understanding of the text.¹¹ A modernist text is constructed upon the idea of indefiniteness, evanescence of meaning, untranslatability. It is doubly ‘foreign’, as Joyce’s *Ulysses* was when published (Bollettieri & Torresi 2012, p. 37). Enrico Terrinoni, who translated *Ulysses* for a large public, observes that on a lexical level he always tries to opt for the most polysemic option in order to render the ambiguities and openness in the original (2012, p. 51). But if a translation may be analyzed and qualified in terms of the modification of the original, through processes of foreignization or domestication for a large market, I would like to stress that translation is also an act of reading and interpreting (Hermans 2007, pp. 80-81). As Clive Scott has stated, ‘reading and translating are intensely personal acts of self-discovery and self-expression’.¹² Translating Pater was for me the first attempt to appropriate his poetics and his style, filtering them through

my own language, which was at that time at the antipodes of his, being concise, essential, minimal (a different kind of reticence, perhaps). Academically speaking, I have grown up with Paterian readings, continuing to follow his long phrasing, his elaborate, solid style, and I have become more and more familiar with the rhythm of his prose. On a deeper level, one may suggest that Pater is 'translated' whenever his language exercises a deep influence and shapes a way of thinking. An affection is created whenever his poetics launches themes of instability and flexibility, of indecisiveness, and nostalgia for 'the thing' in itself (only linguistically maintained as in a new use of Sternian digressions), showing cultural processes of constructing subjective realities, foreseeing the void of post-modernist phantasmal selves, which are self-defined and self-modified. It is created whenever a poetics of saying and erasing highlights a post-romantic struggle with representation and language itself, and a fear of letting things go. I am fully aware of the inevitability of the interference of the translator, as I am aware of the inevitability of an involvement.

Pater could be translated and retranslated today for larger scopes. There is more critical attention paid to him than in the past, but still reduced access to his work; a collective edition would also be very useful, and would stress the value and importance of his language. Pater could be used in a more incisive way with students of English language and literature. When students of a higher degree course practiced translation of Pater's texts, they often interrupted their reading, slightly disoriented by the length and complexity of the Paterian style. Reading Pater was a difficult task for them because his prose is in such stark contrast to the quick rhythms of today's communication. Pater's style, however, leads into the patterns of thought in a fascinating conflation of old and new. It is from this fascination that I think any translator should engage with an 'original' text. And original, as I have suggested, implies the originating of a vital relationship, the production of an effect. After more than ten years, I realize the limitations of my attempt to translate Pater; today, I would leave more of Pater's density than I did. It is with this debt in my mind that I continue to explore his writing.

University of Salento

WORKS CITED

- Ascari, Maurizio, 'Walter Pater in Italy at the Postmodern *fin de siècle*', *The Pater Newsletter*, 42 (Spring 2001), 18–23
- Bizzotto, Elisa, 'Pater in Italy: a General View', in Stephen Bann, ed., *The Reception of Walter Pater in Europe* (London: Thoemmes Continuum, 2004), 62–86
- Bollettieri, Rosa Maria and Ira Torresi, 'Reforeignising the Foreign: the Italian Retranslation of James Joyce's *Ulysses*', *Scientia Traductionis*, 12 (2012), 36–44
- Cane, Andrea, *Mario Praz critico e scrittore* (Bari: Adriatica Editrice, 1983)
- Chandler, Edmund, *Pater on Style* (Copenhagen: Rosenkilde and Bagger, 1958)
- De Rinaldis, Aldo, 'Nota preliminare', in Walter Pater, *Il Rinascimento* (1912), viii–xii
- De Rinaldis, Maria Luisa, ed. and trans., *Walter Pater critico di Shakespeare* (Lecce: Milella, 1999)
- Dizionario Biografico degli Italiani* (Roma: Istituto dell'Enciclopedia Italiana) 1960–, Vol. 39, ed. Massimiliano Pavan (Roma: Società Grafica, 1991), 125–26
- Kuhiwczak, Piotr and Karin Littau, eds., *A Companion to Translation Studies* (Clevedon, Buffalo, Toronto: Multilingual Matters, 2007)
- Hermans, Theo, 'Literary Translation', in P. Kuhiwczak and K. Littau, eds., *A Companion to Translation Studies*, 77–91
- Marucci, Franco, 'Postfazione', in Walter Pater, *Ritratti Immaginari* (1994a), 246–54
- Parks, Tim, *Translating Style. The English Modernists and Their Italian Translations* (London: Cassells, 1996); trans. as *Tradurre l'inglese* (Milano: R.C.S., 1997), 133–71
- Pater, Walter, *The Renaissance. Studies in Art and Poetry*, 1873 (London: Macmillan, 1910)
- , *Imaginary Portraits*, 1887 (London: Macmillan, 1910)
- , *Greek Studies*, 1895 (London: Macmillan, 1910)
- , *Appreciations. With an Essay on Style*, 1889 (London: Macmillan, 1910)
- , *Il Rinascimento. Studi d'arte e di poesia*, trans. Aldo De Rinaldis (Napoli: Riccardo Ricciardi, 1912)
- , *Il Rinascimento*, trans. Mario Praz (Napoli: Edizioni Scientifiche Italiane, 1946)
- , *Ritratti Immaginari*, trans. Aldo De Rinaldis (Napoli: Riccardo Ricciardi, 1913)
- , *Ritratti Immaginari*, trans. Mario Praz (Milano: Adelphi, 1980/1994)
- , *Ritratti Immaginari*, trans. Franco Marucci (Firenze: Giunti, 1994a)
- , *Studi Greci*, ed. Paola Colaiacono, trans. Vittoria C. Caratozzolo (Roma: Editori Riuniti, 1994b)
- Praz, Mario, ed., *Pater. Scelta e traduzione* (Milano: Aldo Garzanti, 1944)
- , 'Introduzione', in Praz, *Pater. Scelta e traduzione*, ix–xxii
- , 'Opere', in Pater, *Il Rinascimento* (1946), xi–xiii

Veronesi, Matteo, *Il critico come artista. Dall'estetismo agli ermetici* (Bologna: Azeta Fastpress, 2006)

Terrinoni, Enrico, 'Beyond Mutability and Change. Translating Joyce's *Ulysses*: A Study in Ambiguity', *Scientia Traductionis*, 12 (2012), 45–56

NOTES

¹ De Rinaldis is quoting Gabriele D'Annunzio's comment on Pater in his 'Note su Giorgione e su la critica', *Il Convivio*, [Rome], 1 [January], pp. 69–86 (1895). See Bizzotto 2004, p. 64; M. Veronesi 2006, p. 61. Since D'Annunzio does not acknowledge his source, it may be inferred that this comment was well known to specialized audiences.

² *Dizionario Biografico degli Italiani*, pp. 125–26. From the first decade of the twentieth century until the 1950s, the philosophical and critical work of Croce (1866 to 1952) constituted a dominant model in Italian culture.

³ For a discussion of Italian reactions to his *Rinascimento* and for a reconstruction of his involvement in translation thanks to Angelo Conti, a central figure in Florentine cultural life, see Bizzotto 2004, pp. 65–67.

⁴ For a contextualization of Praz's role in the reception of Pater in Italy, see Bizzotto 2004; see also Cane's monograph *Praz critico e scrittore* (1983).

⁵ See Bizzotto 2004, pp. 75–76.

⁶ Page numbers in brackets are from the following editions: Pater 1973 (London: Macmillan, 1895 edn), Pater 1912 (Napoli: Ricciardi), trans. A. De Rinaldis, Pater 1946 (Napoli: Edizioni Scientifiche Italiane), trans. Mario Praz.

⁷ Pater, *Appreciations. With an Essay on Style*, 1889 (London: Macmillan, 1910), p. 171.

⁸ For a contextualization of these translations see Bizzotto 2004 and Ascari 2001.

⁹ Quotes are from *Greek Studies* (London: Macmillan, 1910), Praz, 1944 (Milano: Aldo Garzanti), and Pater, 1994 (Roma: Editori Riuniti), trans. V. C. Caratozzolo.

¹⁰ All references from both the originals and the translations are to M. L. De Rinaldis 1999 (Lecce: Milella); Pater's texts are reproduced from the 1910 Library edition of *Appreciations* (London: Macmillan).

¹¹ Parks 1996/1997. See also his discussion of Nadia Fusini's translation of *Mrs. Dalloway* (133–71).

¹² Scott in Hermans 2007, p. 82.



Lene Østermark-Johansen

Pater among the Petticoats: Notes on the Early Reception and Translation of Pater in Denmark



IN STEPHEN BANN'S VOLUME on the European reception of Walter Pater, Scandinavia glimmers by its almost complete absence among several essays on Pater's Italian, French, German, and Eastern European afterlife.¹ Stefano Evangelista's detailed timeline at the opening of the book bears but one little proof that Pater did indeed reach the northern regions of his own Hyperborean Apollo in its listing of Ingeborg von der Lippe Konow's Norwegian translation of *The Renaissance* of 1913.² But is that really all? As a Danish Pater scholar – and as the only Danish Pater scholar, I have to confess – I have often wondered whether any of my countrymen ever read Pater, and whether he had any impact whatsoever on the culture and literature which his close friend Edmund Gosse was so keenly promoting in the English periodical press in the 1870s and 1880s.³ I know from my work on the Danish reception of Oscar Wilde that such research is extremely complex and full of dead ends, even in the case of such a colourful, controversial, and versatile figure as Wilde.⁴ This present essay in no way attempts to map the full extent of Pater's early reception in Denmark. Rather, I suspect, it is the tip of the proverbial iceberg, as it centres on the only nineteenth-century translation of Pater into Danish, a translation which, I am proud to say, would appear to be the earliest translation of Pater into any foreign language, judging from Evangelista's timeline in Bann's volume. There, Hugo von Hoffmannsthal's 1894 translation of extracts from the Leonardo essay in the *Neue Revue* takes the position as the first piece of Pater to be translated,

followed by Georges Khnopff's 1898 translation of 'Sebastian van Storck' into French, and of all of the four *Imaginary Portraits* a year later.⁵

In 1893 a slim and very unassuming little pamphlet appeared in Denmark under the title *Blade af en ung Piges Dagbog, efter 'Imaginary Portraits' af Walter Pater* (Leaves from the Diary of a Young Girl, after the Imaginary Portraits of Walter Pater). The copy held by the Royal Library derives from the University of Copenhagen library, where the pamphlet had been bound and given a small hand-written label on the cover. Indeed, the neat hand on the label is almost suggestive of the intimate female confessions enclosed in the volume. 'A Prince of Court Painters' (1885) had changed its title in the process of translation. In the 'Preface' to the volume the translator expressed the hope that the contents of the book would justify the new title,⁶ but it is evident that the focus had shifted from Watteau to Pater's anonymous female narrator. My encounter with the book in the reading room of the Royal Library raised a number of questions, and I might as well warn the reader that I shall not be able to answer them all. First of all, who was the first translator of Pater? The title page gave a pseudonym: '-h-', which is even more enigmatic than Pater's anonymous narrator. Secondly, what kind of publishing house was sending Pater onto the Danish market in 1893? Thirdly, why would Pater's Watteau portrait be the first text to be translated into Danish? Could this be attributed to a Danish craze for Watteau, or for the diary form? And fourthly, does Pater read like Pater in Danish? What are the challenges of translating Pater into Danish? The fact that it had taken me over a decade to build up courage to order the volume to the reading room testifies to my anxieties that Pater in Danish would be a disappointing read.

My searches in both printed and digital archives show that '-h-' only published two translations,⁷ both of them in 1893, and both of them with the same publishing house. 'Jydsk Forlagsforretning' had its seat in Aarhus, the regional capital of Jutland, and was a very new publishing house, founded only in 1892 by Johan Albert Bayer (1864 to 1925), who ran his own bookshop in Aarhus from 1889 to 1895. Until 1901, when it was bought up by the domineering Copenhagen publishing house of Gyldendal, Jydsk Forlagsforretning was branding itself on translations of Rider Haggard and Conan Doyle. Thus eight volumes of Sherlock Holmes stories appeared in Danish translation between 1893 and 1898. The two translations which '-h-' produced for the publisher in 1893 were both first-person narratives, both written in the diary form. Apart from the Pater text, the other was

a translation of John Coulson Kernahan's *Dead Man's Diary*,⁸ a text which had been serialized in *Lippincott's Magazine* from February 1890 onwards – in other words very shortly before Oscar Wilde's *Picture of Dorian Gray* appeared there in the July issue. Indeed, Coulson Kernahan (1858 to 1943) became the copy-editor for the 1891 edition of *Dorian Gray*,⁹ and was a writer who moved in circles related to Pater as a friend of Swinburne and Theodore Watts-Dunton.¹⁰ His *Dead Man's Diary* is a text obsessed with sin, as it describes, in almost Dantesque terms, the spirit's encounter with a range of other sinful souls during a brief visit to Hell. The impressionistic prose style, full of heightened sensory impressions of both the natural world and the world of art, contributes towards a dark subjectivity which may have certain similarities to Pater.

There may have been a small craze for the diary form in Denmark in 1893. Peter Nansen's novel *Julies Dagbog* (Julie's Diary) was published the same year; it would appear in an English translation by Richard le Gallienne's Danish wife, Julie, in 1906.¹¹ If one looks at a list of titles appearing in Denmark in 1893,¹² we find translations of Hardy's *Tess of the d'Urbervilles*, of Paul Bourget's *The Disciple* and *Cosmopolis* in between translations from Dickens, Conan Doyle, de Maupassant, and Zola. What strikes one about the late nineteenth-century translations into Danish is first of all that very few of them are anonymous and that the field seems to be dominated by about a dozen translators, so '-h-' stands out from the general picture. A dictionary of pseudonyms gives no clue as to the identity of the translator,¹³ and no account books from the publisher can be found, neither in the business archives in Aarhus, nor in the archives of Gyldendal at the Royal Library.

What emerges from the slim brown volume is a very thorough and faithful translation; nothing has been left out, and the book is provided with a preface introducing Pater to a Danish audience, together with a series of notes at the back, providing primarily biographical information about Watteau's Paris circles (based on the most recent Danish monograph on the French Rococo painter by Emil Hannover, the Deputy Director of the Danish Museum of Applied Arts).¹⁴ The National Art Library at the Danish Royal Academy holds a fair selection of English, German and French titles on Watteau published in the 1870s and 1880s leading up to the bicentenary of Watteau's birth in 1884, but Hannover's monograph is the only one of its kind, and there is not much evidence that the Danes were undergoing a Watteau craze in any way similar to the one experienced by the French and the English in the mid nineteenth-century.¹⁵

The translator's 'Preface', however, indirectly gives us a clue as to why 'A Prince of Court Painters' was chosen as the first text by Pater to find a Danish translation. The 'Preface' quotes extensively from an essay on Pater by a 'Mr Clarke' in a periodical entitled *Litteratur-Revyen*, a weekly journal with a very short life span from 1 October 1887 to 29 December 1888. *Litteratur-Revyen* was published on behalf of Sprogselskabet (the Language Society), a society founded on 11 March 1885 with the purpose of developing and furthering language skills in English, German, and French. Furthermore, the aim of Sprogselskabet was to spread the knowledge of both Danish and foreign literatures to a much wider audience: by providing a library at the centre of Copenhagen, and rooms for conversation classes from 10 am to 11 pm on all days except Sundays, the society formed a hub for language exchange.¹⁶ Mondays and Saturdays were polyglot days, Tuesdays were set aside for English, Thursdays for German, Fridays for French; Danish was only allowed on Mondays, Wednesdays, and Saturdays in a specially designated room. Readings and lectures were organized in foreign languages. Thus Mme Gaugin, the Danish wife of the French painter, gave readings in French, the German Consul Friedrich Johann Bernhard Mann gave readings in German, and George Stephens, the Professor of English at the University of Copenhagen, gave lectures on English and Danish folklore. By June 1886 the society had 348 members, some 200 of whom were women; indeed, if one peruses the list of members, the Copenhagen bourgeoisie (Mr and Mrs Professor, Mr and Mrs High Court Judge, Mr and Mrs Admiral, etc) constitute one cornerstone; another is comprised by a core of female educators, such as Nathalie Zahle and Marie Kruse, who were founding the leading girls' schools and teacher training colleges in the mid nineteenth century. As well, there was a large number of single women, whose professions were simply listed as 'Miss'.¹⁷ Spinsters, young girls training to become teachers, budding anonymous translators – it is difficult to know what private histories were hiding behind the many occurrences of 'Miss' in the list of members.

The dynamic editor of *Litteratur-Revyen* was Mathilde Mann (1859 to 1925), the wife of the German Consul in Copenhagen, who had exceptionally good language skills in French, English, Italian, Danish, Swedish, and Norwegian. She spent the decade from 1885 to 1895 in Copenhagen, before she returned to Germany, and became one of the most esteemed translators into German of Scandinavian literature (I. P. Jacobsen, Selma Lagerlöf, Björnsterne Björnson, Henrik Ibsen, Hans Christian Andersen). The journal she published was

committed to publishing samples of the most recent literature in the three major foreign languages, and listed every week the very latest publications in Berlin, Paris, and London. In her purpose statement published in the very first issue, the editor expressed her clear wish that the samples of foreign literature chosen should be suitable for public consumption and for family reading. She also declared that she had built up a range of foreign correspondents in the major European capitals who would be writing introductory critical essays to precede the literature extracts. In the first issues her London correspondent was Leonora Blanche Lang (1851 to 1933), the wife of Pater's friend and colleague, the poet/ classicist/ anthropologist and critic Andrew Lang (1844 to 1912).¹⁸ L. B. Lang wrote the long introductory note on Vernon Lee, when Lee's 'Don Juan' from her *Juvenilia* appeared in *Litteratur-Revyen* in issue 7, on 12 November 1887. A few weeks later, from 26 November 1887 to 24 December 1887, 'A Prince of Court Painters' was serialized in the Danish journal, only some six months after the publication (in May) of the *Imaginary Portraits* by Macmillan.¹⁹ Of the four portraits in the volume, 'A Prince of Court Painters' was undoubtedly the most suitable for the Copenhagen readership of female educators and spinsters, many of whom might have identified with Pater's anonymous female diarist. One of them may even have chosen to translate it a few years later.

For some reason L. B. Lang did not write the critical note on Pater. After contributing some five or six short essays, she was replaced as the London correspondent by Ellen Mary Clerke (1840 to 1906), a devout Catholic poet, translator, amateur astronomer, and critic, who in the 1880s and 1890s contributed extensively to the *Dublin Review*, the *Gentleman's Magazine* and the *Tablet*. Ellen Mary Clerke was herself a spinster who lived all of her adult life with her more famous sister, the astronomer Agnes Mary Clerke, partly in Florence for ten years and partly in the Kensington district of London. The signature under her essay on Pater was misspelt 'E. M. Clarke', an error corrected in subsequent issues, and at least one reader, '-h-', mistook the gender of the author, perhaps under the presumption that journalists were mainly of the male sex. The 750-word long note engages with Andrew Lang's essay 'Realism and Romance', published in the July issue of the *Contemporary Review* for 1887.²⁰ As the author of *Marius the Epicurean*, Pater is celebrated as a writer of the novel of ideas, belonging to a third category beyond Lang's realism and romance; Pater's interest in religious issues is compared to that of John Henry Shorthouse's novel *John Inglesant* (1881), set in

the midst of the religious and political conflicts of seventeenth-century England. The *Imaginary Portraits* are likened to modern art and dreams, and Pater's ability to touch 'some hidden spring of thought' is evoked in the following passage:

Mr. Pater's latest volume, entitled *Imaginary Portraits*, is a sample of his lighter vein. Here we have a series of short sketches outlined with that shadowy tenderness of touch of which he is a master. In these he gives us in literature, what the modern Impressionist school does in painting, a group of pictures suggestive of feeling rather than of form, and vaguely dreamy as an opium-eater's paradise. He has the secret of touching some hidden spring of thought which opens up a vista in the mind, enabling us to realize scenes and characters remote from our own days and alien to our ordinary sympathies. Thus in *A Prince of Court Painters*, the first of these tales, he transports us to the life of the last century in a remote French town, and gives us scenes from the youth of Watteau, told with the verisimilitude of actual memoirs.²¹

Most of E. M. Clerke's note was translated into Danish and included in the translator's 'Preface' to the 1893 translation. As for *Litteratur-Revyen*, it published Henry James's *Daisy Miller*, R. L. Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*, Paul Bourget's *Mensonges*, and Guy de Maupassant's *Julie Romain* until, in December 1888, it concluded with Wilkie Collins's *Your Money or Your Life*, E. Nesbit's 'Night Song', and a note that no future issues would appear and that subscribers could have their money back. In the meantime, however, Walter Pater had been introduced to a Danish audience, and I suspect that indirectly, we have Mathilde Mann's selection of 'A Prince of Court Painters' for inclusion in *Litteratur-Revyen* to thank for the 1893 translation.

Although I have no proof, I feel almost certain that '-h-' was of the female sex, as was the case with so many nineteenth-century translators. The Danish translation gives us an unusually engaged and engaging female narrator, with even more exclamation marks and dashes than in Pater's text, and the translator has introduced a large number of italicized words, not italicized in the original. The result is that Jean-Baptiste Pater's sister, Marie Marguerite, has a very distinct female voice in the Danish version, possibly even livelier and more emotional

than in the original. Of all Pater texts to translate, 'A Prince of Court Painters' is, perhaps, one of the easiest, partly on the basis of its colloquial language and its predominantly short sentences. The syntax in the confessional and intimate diary format does not pose the same challenge as do many of Pater's essays and other pieces of fiction, and the challenge mainly lies on a stylistic level, in settling on the right vocabulary for Pater's eighteenth-century ingénue. The strong female subjectivity of the text resides in a voice which is both of the eighteenth and of the nineteenth centuries.²² The Paterian persona is so keen to retain an air of control, while, of course, her diary entries reveal her emotional instability with subtle dramatic irony, and the capturing of this delicate balance between knowing and unknowing is one of the main challenges to a translator of this text, no matter what the target language is.

Pater revised his text before including it in the 1887 volume, and one of the significant changes between the 1885 and the 1887 texts is the naturalization of the language. The periodical version is far more Frenchified than the book version; architectural terms, items of furniture, and place names were given in French and italicized in the text, presumably to give it plenty of local colour. Some of this foreignness disappeared in 1887, when *canapé* became 'couch', *fauteuils* 'arm-chairs' and *flambeaux* 'candlesticks'. Yet there was still a considerable amount of italicized French terms left for the Danish translator to grapple with: *Grande Place*, *Hôtel de Ville*, *Rue des Cardinaux*, to give just a few examples. In the 'Preface' to the translation, Pater had been praised, in E. M. Clerke's words, for transporting 'us to the life of the last century in a remote French town'. Yet '-h-' nevertheless chose to do away with all French words altogether and translate everything into Danish, with the result that the text reads like a provincial Danish text, suitable for 'Jydske Forlagsforretning'. Orthographically, the text is still patterned with italics, but they convey the rhythm and stress pattern of the spoken language rather than the cosmopolitan dialogue between English and French that Pater found so appealing and which is so much part of his very idiosyncratic style.

'A Prince of Court Painters' is, of course, deceptively simple and naïve in tone and structure. Pater's usual density in his choice of words also applies to the confessional notes of Marie Marguerite Pater, and '-h-'s translation is diluted Pater and much more wordy Pater. By being such a faithful translator, '-h-' is keen to convey all information given in the original, and not infrequently sentences of thirty-five words swell up to fifty-three words in the process. It matters less in

a text of this character than it would have done in a translation of Pater's dense essays, but inevitably some of Pater's double-edged subtlety vanishes. And yet, in terms of rhythm, cadences, and syntax, 'A Prince of Court Painters' is probably, ironically enough, one of Pater's most Germanic texts, in spite of its setting and powdering of French expressions. The oral, confessional quality of the language makes for a fairly straightforward syntax, easily imitated in Danish, which is a Germanic language. The Latinate syntax, which is such a strong underlying quality of much of Pater's prose, is only rarely seen in the text, and translation of those passages result in a collapse of Danish syntax, quite simply because the translator is not skilled enough. To go back to my original question of whether *Blade af en ung Piges Dagbog* reads like Pater, my final conclusion must be that this early translation is not such a disappointing read after all. It may not read entirely like Pater, but it reads like a late-nineteenth-century Danish version of Marie Marguerite and thus reflects one approach to the difficult craft of translation. Interestingly, to this Danish reader, brought up on nineteenth-century English fiction, Marie Marguerite in Danish garb has a far more archaic voice than in Pater's original. The translation is immensely dated in a way that I have never found Pater's text dated, in spite of its clever dialogue with the whole eighteenth-century confessional genre. This may tell us something about the rapid development of the Danish language over the past century or so, but it may also simply testify to the fact that there is a certain *je ne sais quoi* about Pater which transcends time and cannot be rendered in any other language.

Pater still, to my knowledge, remains largely untranslated into Danish. A century would pass before any Dane took up the challenge again. 'The Child in the House' appeared in a translation by Vagn Lyhne in 1994 in an anthology on nineteenth-century responses to architecture and the Arts and Crafts movement, together with passages from Ruskin, Viollet-le-Duc, Morris, and Bourget.²³ The 'Preface' and the 'Conclusion' from *The Renaissance* appeared in a Danish version together with the Leonardo and Botticelli essays in a *fin-de-siècle* anthology of decadent writings, translated by the editor Lis Norup in 2000.²⁴ This still leaves much of Pater's *oeuvre* as uncharted ground, waiting for a brave person to tackle the task. What I do know is that that person will not be me. I am still in the pursuit of '-h-' and of the vague traces of the nineteenth-century reception of Pater in Denmark. The fact that by 1914 the library of Kvindelig Læseforening (the Women's Reading Club) held a copy of the *Imaginary Portraits, Marius the*

Epicurean, The Renaissance, Plato and Platonism, together with copies of Ferris Greensleet's *Walter Pater* (1905), A. C. Benson's *Walter Pater* (1906), Edmund Gosse's *Critical Kit-Kats* (1896) and W. H. Mallock's *The New Republic* (1877) is proof enough that there is much more to be explored in Pater's circulation amongst the Danish petticoats.²⁵

University of Copenhagen

NOTES

¹ Stephen Bann, ed., *The Reception of Walter Pater in Europe* (London: Continuum, 2004).

² *Ibid.*, p. xx. *Renæssancen. Av Walter Pater*. I Oversættelse ved Ingeborg v.d. Lippe Konow (Bergen and Kristiania: John Griegs Forlag, 1913).

³ See the extensive bibliography in Elias Bredsdorff, ed., *Sir Edmund Gosse's Correspondence with Scandinavian Writers, with an Introduction on Sir Edmund Gosse and Scandinavian Literature and Bibliographical Supplements* (Copenhagen: Gyldendal, 1960).

⁴ Lene Østermark-Johansen, 'From Continental Discourse to "A Breath from a Better World": Oscar Wilde and Denmark' in Stefano Evangelista, ed., *The Reception of Oscar Wilde in Europe* (London: Continuum, 2010), pp. 229–44.

⁵ Evangelista in Bann, ed., p. xviii.

⁶ 'En Oversættelse af denne Fortælling gives Læserne i nærværende Bog under en ved Indholdet forhaabentlig retfærdiggjort ændret Titel' (n. p.).

⁷ See Erland Munch-Petersen, *Bibliografi over Oversættelser til dansk 1800–1900 af prosafiktion fra de germanske og romanske sprog* (København: Rosenkilde og Bagger 1976).

⁸ *En Afdøds Dagbog skreven efter Døden*, fra engelsk ved -h- (Aarhus: Jydsk Forlagsforretning, 1893). The book appeared anonymously.

⁹ See the *Complete Works of Oscar Wilde*, III, *The Picture of Dorian Gray*, ed. Joseph Bristow (Oxford: Oxford University Press, 2005), pp. lii–liii for a discussion of the relationship between Wilde and his proofreader.

¹⁰ See the *ODNB* entry on Kernahan.

¹¹ Peter Nansen, *Love's Trilogy: Julie's Diary, Maria, God's Peace*. Trans. Julia [sic] Le Gallienne (London: William Heinemann, 1906).

¹² <http://www.litteraturpriser.dk/1850/sk1850aar1893.htm>, consulted 26 February 2014.

¹³ H. Ehrenkron-Müller, *Anonym – og Pseudonym – Lexikon for Danmark og Island til 1920 og Norge til 1814* (København: H. Hagerup, 1940).

¹⁴ Emil Hannover, *'De Gallante Festers Maler': Antoine Watteau, hans Liv, hans Værk, hans Tid* (København: n. p., 1888).

¹⁵ See K. R. Ireland, 'Aspects of Cythera: Neo-Rococo at the Turn of the Century', *Modern Language Review*, 70:4 (1975), pp. 721–30; Louisa E. Jones, *Pierrot-Watteau: A Nineteenth-Century Myth* (Tübingen, 1984); John Coates, 'Aspects of the Intellectual Context of Pater's Imaginary Portraits', *Yearbook of English Studies*, 15 (1985), pp. 93–108; Gloria Fossi, 'Le vite antiche di Watteau e il ritratto immaginario di Walter Pater' in Elisa Bizzotto and Franco Marucci, eds, *Walter Pater (1839–1894): Le forme della modernità. The Forms of Modernity* (Milan: Cisalpino, 1996), pp. 81–110; Kit Andrews, 'The Figure of Watteau in Walter Pater's "Prince of Court Painters" and Michael Field's *Sight and Song*', *ELT, 1880–1920*, 53:4 (2010), pp. 451–84.

¹⁶ *Love for Sprogelskabet* (København: Fritz Møllers Tryk, 1885); *Foreløbigt Program for Sprogelskabet* (1885) (København: Fritz Møller, 1885).

¹⁷ *Beretning fra Sprogelskabet om dets Virksomhed fra Selskabets Stiftelse, 11. Marts 1885, til d. 1. Juli 1886* (København: Fritz Møller, 1886), pp. 8–16.

¹⁸ Very little is known of the friendship between Andrew Lang and Pater. All letters in Lang's possession were destroyed after his death by his wife, at his request, and there is only one direct reference to him in the published letters of Pater: on 27 November 1872 Pater forwarded an essay 'by my friend Andrew Lang', on the *Chanson de Roland*, to John Chapman, editor of the *Westminster Review*. As Oxford men, with much the same interests, and moving in the same circles, they most likely knew each other well. Cf. *Letters of Walter Pater*, ed. Lawrence Evans (Oxford: Clarendon Press, 1970), p. 11.

¹⁹ The text had first appeared in periodical form: 'A Prince of Court Painters: Extracts from an old French Journal', *Macmillan's Magazine*, 212: 52 (October 1885), pp. 401–14.

²⁰ 'Realism and Romance', *Contemporary Review*, 52 (1887), pp. 683–93.

²¹ E. M. Clarke [sic], 'Walter Pater', *Litteratur-Revyen*, 9 (26 November 1887), p. 103.

²² See Lesley Higgins, 'But Who is She? Forms of Subjectivity in Walter Pater's Writings', *Nineteenth-Century Prose*, 24:2 (1997), pp. 37–65.

²³ 'Barnet i huset' in *Tankebygninger: Arkitektur og Kunsthåndværk 1851–1914*, ed. Vagn Lyhne and Kristian Berg Nielsen (Aarhus: Klim, 1994), pp. 145–59.

²⁴ *I den sidste time: Dekadencens kunst og kritik*, ed. and trans. Lis Norup (København: Husets Forlag, 2000), pp. 37–81.

²⁵ See *Fortegnelse over Kvindelig Læseforenings Bogsamling* (København: Bianco Lunos Bogtrykkeri, 1914). For the Women's Reading Club, see Helle Hvenegård-Lassen, *Et andet hjem: Kvindelig Læseforenings historie 1872–1962* (København: Museum Tusulanums Forlag, 2008).

Paul Tucker

An Unpublished Letter of Walter Pater



THE LETTER FROM WALTER PATER to an unnamed editor of the *Illustrated London News* (hereafter *ILN*), published here for the first time, was acquired by me at a book fair in Oxford around 1980.¹ I found it tipped in to the first volume of a copy of Thomas Bird Mosher's limited reprint of the first edition of *Marius the Epicurean* (1900).² Glued to the front pastedown of the same volume is an engraved armorial bookplate showing three shields³ and the name 'CARVILLE PLUMMER'. Believing Carville to be a first name, I took the former owner of the book (and probably of the letter too⁴) to have been an individual and male. All efforts to identify him, however, failed. Extensive collaborative research involving an ever-widening team of investigators (to whom I am very grateful⁵) has led to the conclusion that the bookplate is probably composite and that the inscription 'CARVILLE PLUMMER' combines the surnames of an English man, William Paul Plummer, and his French wife Louise Caroline Honorine, née Carville (or de Carville, according to some sources).⁶

The letter is written in black ink on a single sheet of white laid paper (22.6 x 18 cm) with no visible watermark. This sheet has been folded once to form four sides, of which the letter occupies the first and third, the others being blank. A single crease running horizontally across all the sides thus formed shows that the folded sheet was then itself folded in two, presumably for insertion in an envelope.

The text reads:

12 Earl's Terrace. W.

June 6th.

Dear Sir,

Excuse my delay in replying to your letter of May 28th, which I have just found on my return here. It would have given me great pleasure to contribute to the *Illustrated London News*, as you so kindly propose, and I hope I may be able to do so some day. At present however, my hands are so full of work already begun, that it would be uncandid to promise anything.

With many thanks,
sincerely yours
Walter Pater.

Like the majority of Pater's published letters (Evans, 1970: xliii), this one poses the problem of its date – or, more precisely, year – of composition. Clearly, though, the range of possible years is limited to the period between August 1885 and July 1893, when Pater and his sisters occupied the house in London's Kensington district from which it was written. Indeed, this much might probably have been inferred had there been no address. The hand is patently a late one, comparable to the specimen letters of 10 February [1887] and 22 January [1894] reproduced by Lawrence Evans (1970, Plates 3, 4). It is especially reminiscent of the rather less tightly regimented characters and disposition of the text on the vertically oriented page of the second.⁷ Again, only in the London years was Pater's reputation high or widespread enough to justify an invitation to contribute to so massively popular a weekly as the *ILN*. And this was a period in which the journalism always basic to his mode of literary production (Brake 1994, 2002; Brake and Demoor 2009a: 482–83) greatly intensified: his periodical publications became more frequent, more evenly (if not more variously) distributed in genre, and more widely placed.

In the twenty years between his admission as Fellow of Brasenose College, Oxford⁸ and the publication of *Marius the Epicurean* (1885), a watershed in his career, Pater contributed twenty-two pieces of writing to a total of five journals. Three long, unsigned review articles in the progressive *Westminster Review* (1866–1868) – a genre and a title to which he did not return – were followed by the group

of thirteen signed essays on Italian Renaissance art, English literature, and Greek art and mythology that Pater published between 1869 and 1880 in the liberal (monthly) *Fortnightly Review*, then edited by John Morley. Meanwhile, with the publication of his first book, *Studies in the History of the Renaissance* (1873), Pater became a Macmillan author, and in the later 1870s *Macmillan's Magazine*, edited by the musicologist George Grove, hosted an essay on 'Romanticism' (1876) and his first experiment in fiction, 'The Child in the House' (1878). Lastly, he also wrote two short book reviews for the *Academy* (1872, 1875), both signed, and two for the *Oxford Magazine* (1883, 1885), the first unsigned, the second signed.

In the nine years between the publication of *Marius* and his early death in 1894, on the other hand, Pater made forty-nine contributions to a total of twelve periodicals, whose variety and, in some instances, very recent foundation, as well as the way the contributions themselves fall into series and phases, are evidence of carefully considered 'publishing tactics' (Brake, 1994: p. 78), not necessarily always defensive in character. Essays continued to appear in *Macmillan's Magazine* (1885, 1886, 1889, 1892), now edited by Mowbray Morris,⁹ and in the *Fortnightly* (1888, 1890, 1892), now under Frank Harris;¹⁰ others came out in the American monthly *Scribner's Magazine* (1889) and in the *New Review* (1890), founded the previous year by the Liberal MP Archibald Grove.¹¹ Subsequently, Pater published in the *Contemporary Review* (1892, 1894), edited by Percy Bunting,¹² as well as in the more 'libertine' (Brake, 1994: pp. 77–78) *Nineteenth Century* (1894), under the *Contemporary's* former editor James Knowles.¹³ Meanwhile, *Macmillan's Magazine*, the *New Review*, and a second American periodical, *Harper's New Monthly Magazine*, published between them seven of his short fictional writings¹⁴ and in 1888 *Macmillan's* serialized part of the romance *Gaston de Latour*, a sixth chapter subsequently appearing on its own, in the guise of a critical essay on Giordano Bruno, in the *Fortnightly* (1889). Lastly, in this same period Pater contributed nineteen book reviews to a variety of monthlies, weeklies, and dailies. Most frequently (for just over four years, from March 1886) these appeared in the 'staid and orthodox' High Church *Guardian* (Seiler, 1980: p. 400; see also Brake, 2012a). Others came out in *Macmillan's Magazine* (1886, 1887) and, following the publication of a statement on the teaching of 'English Literature at the Universities',¹⁵ in the evening paper *The Pall Mall Gazette* (1887, 1888, 1889), edited by the social campaigner and investigative 'New Journalist' W.T. Stead.¹⁶ Reviews by Pater were also published in the *Nineteenth Century* (1889), in

the long-established literary weekly *The Athenaeum* (1889), and in the brand-new *Bookman* (1891); while on the eve of his departure from London Pater reviewed George Moore's *Modern Painting* in the *Daily Chronicle* (1893).

Although these reviews were mostly unsigned, Pater's activity as a reviewer – archly, perhaps defensively, admitted in his personal correspondence¹⁷ – cannot have been unknown to fellow writers and journalists. The Preface to the posthumous edition of *Essays from the 'Guardian'* (1896) opens: 'It has been discovered through the kindness of the present editor of the "Guardian," Mr D. C. Lathbury, that Walter Pater contributed to the pages of that newspaper nine anonymous articles' (in Wright 1975: p. 111), implying that the fact of Pater's authorship might otherwise have remained undetected. This was presumably written by Edmund Gosse, unnamed editor of the volume, who as an old friend and professional journalist, but above all as the author of one of the books reviewed, was certainly aware that Pater had published such 'articles'. But already in 1887 George Moore, not long acquainted with Pater, had written asking him to review *A Mere Accident* in the *Guardian* (Seiler, 1987: p. 112; Evans, 1970: p. 74). And in his notice of the 1896 edition of *Essays*, Arthur Symons was able to furnish an almost complete list of the reviews Pater had contributed to other periodicals (Seiler, 1980: p. 390).

Pater's more conspicuous and (as it may have seemed at the time) more various presence in the press must have encouraged editors to press him for contributions. Unfortunately, his published correspondence contains only the slightest record of his dealings with them (Evans 1970: p. xix¹⁸). Yet we know, from the refusal it prompted (Evans, 1970: pp. 76–77)¹⁹ that in November 1887 one such invitation came from Herbert Horne, co-editor with Arthur Mackmurdo of the *Century Guild Hobby Horse*.²⁰ Again, letters of October 1892 to William Canton, assistant editor of the *Contemporary Review* and *Good Words* (Evans, 1970: pp. 132–134), show the latter had proposed Pater might write something for the second periodical, and that in this case Pater had accepted and thought of submitting an essay on (or maybe 'portrait' of) St Hugh of Avalon, which however seems never to have been written.²¹ Lastly, judging from James Knowles' introductory presentation of the *Nineteenth Century's* 'Noticeable Books' column, to which Pater twice contributed in 1889, he would seem to have done so in response to a direct invitation.²²

This, then, was the context in which Pater came to be invited to write for the *ILN*. Is it possible to determine in which of his eight years of semi-residence in London this happened?

First of all, 6 June always fell within Easter or Trinity Term at Oxford,²³ so the letter must have been written during one of the more or less ‘flying visits’ Pater would make to London, for weekends of varying length, in term-time (Evans, 1970: pp. 103, 127). His published and unpublished correspondence (Evans, 1970; Vernon, 1983; Inman, 1991; Christie’s New York, 1992; Seiler, 1999; Østermark-Johansen, 2011; Coste, 2012; Monsman, 2013) and Oxford library borrowings (Inman, 1990) were thus searched for any record of his whereabouts on the day in question. The only such record found was the one implicit in the reference to ‘my return from London last night’ in a letter to Douglas Ainslie written in Oxford on 7 June [1887] (Evans, 1970: p. 73), proving Pater to have been in London for at least part of the previous day, a Monday.

Pater returned to London on or by 6 June from Oxford (Evans 1970: p. 72). An arrival in London the previous week on, say, Friday 3 June, or even the following day, would be compatible with the wording of the letter, if ‘just found’ is interpreted loosely, i.e. as not referring to the day of writing itself or to the immediately previous day. If, on the other hand, Pater intended the words ‘just found’ more literally and if his expression of regret at not replying sooner was meant sincerely, then this would make 1887 less likely as a possible year of composition. (It would similarly exclude 1888, when he was certainly in London on Sunday 3 June, in time to have found the letter of invitation, which would presumably have been delivered to his home in Kensington on Tuesday 29 May, and to have replied to it before 6 June.²⁴)

One argument in favour of 1887 as the year of composition, though *not* to the exclusion of other years, is that 6 June fell on a Monday, as just stated. Pater’s known correspondence shows that the majority of his letters from Kensington during term-time (see Appendix 2) were written on a Saturday (10 out of 37 letters), or else, with progressively decreasing frequency, on a Monday (8 out of 37), a Sunday (6 out of 37) or a Thursday (5 out of 37). The years in which 6 June fell on these days were, respectively, 1891, 1887/1892, 1886 and 1889. Unfortunately, the pattern is not clear-cut, since the next most frequent day for writing is neither Friday nor Tuesday (both 2 out of 37), as might be expected, but Wednesday (4 out of 37).

Another argument potentially in favour of 1887 is that the phrase ‘my hands are so full of work already begun, that it would be uncandid to promise anything’ is closely echoed in the letter to Herbert Horne written later that year (2 November)

in which Pater rejected the invitation to contribute to the *Century Guild Hobby Horse*: 'alas! my hands are so full of work just now that it would be insincere of me to promise anything as you so kindly propose' (Evans, 1970: pp. 76–77). I do not feel, however, that this can be regarded as conclusive proof that the two letters were written within a few months of each other. The phrase is also echoed, differently modified, in a letter which Lawrence Evans (1970: p. 94 and n.) suggests was addressed to Frank Thomas Marzials and which he tentatively dates to 1889. At this point, the phrase in question begins to appear formulaic. And letters of 1890 and 1891, to Louise Chandler Moulton and to Arthur Symons, in which Pater excuses himself for not being able to carry out or commit to social engagements through pressure of work, look like further variations on a theme.²⁵

But what about the identity of the unnamed editor, someone evidently not personally known to Pater? If it were possible to identify him, this might further weight the case in favour of 1887, or, alternatively, one of the other years that look the most probable judging by the day-of-the-week criterion, 1891 and 1892.

The choice is between John Lash Latey (1808 to 1891), chief Editor of the *ILN* from 1858 to 1890, and Clement King Shorter (1857 to 1926), who succeeded him at the start of 1891. There is no evidence, as far as I am aware, that Pater was acquainted with either; nor that he personally solicited the favourable unsigned review of *Appreciations* in Shorter's 'Books and Bookmen' column for the *Star* (cf. Seiler, 1980: pp. 11, 194–95).²⁶ Pater certainly knew writers who published with Shorter in the *ILN*, such as Edmund Gosse and George Macmillan.²⁷ The same may have been true, though, as regards the *ILN* under Latey, if less immediately evident, as signed articles were introduced under his successor.²⁸

Possibly the publication of *Imaginary Portraits* on 24 May 1887, following quasi-serialization in *Macmillan's Magazine*, prompted Latey to invite Pater to contribute a series of pieces of short fiction to the *ILN*.²⁹ In the late 1880s, in addition to the serial novels which had almost always been a regular feature of the paper (resumed, after a hiatus, in 1883 and including in this period Hardy's *Mayor of Casterbridge* and Rider Haggard's *She*), the *ILN* also published short stories, especially in its Christmas and Summer numbers, by writers such as Bret Harte, Walter Besant, and Rider Haggard again (Law, 2001: pp. 4, 44–46). Otherwise, the kind of contributions that might have been suggested to Pater by Latey would probably have been art exhibition or book reviews, the former, covering the principal annual and temporary exhibitions in London (chiefly the

by now traditional winter loan exhibition of 'Old Masters' at the Royal Academy), appearing much more frequently in the paper than the latter.

The question requires a more thorough examination of all the issues published between 1885 and 1893 than I have been able to make. In taking over from Latey, however, Shorter made a number of changes which do suggest the paper might now have accommodated a writer such as Pater more happily than before. In his posthumously compiled autobiography (Bulloch, 1927: p. 58), Shorter recalls how James Payn, a veteran contributor, had urged him to invest financially in acquiring new literary contributors (according to Brake and Demoor [2009a: p. 303], the *ILN* under Latey and John Timbs before him 'had no star writers'). While generously insisting that 'as a matter of fact, the *ILN* in the 'eighties contained quite as good literature as does any illustrated newspaper of to-day', Shorter's comment on this piece of advice is: 'No more congenial task could have been assigned to me'. And it was one given added urgency no doubt by the paper's imminent Jubilee (it had been founded in 1842). Surviving letters from Edmund Gosse show that he was among the first the new editor attempted to recruit, seemingly as a regular contributor.³⁰ And issues for 1891 reveal a range of significant innovations. The articles are notably more diverse in kind and, as stated above, many – among them established columns such as Payn's 'Our Notebook', Andrew Wilson's 'Science Jottings', and Florence Fenwick-Miller's 'Ladies Column' – are now signed. They include essays and stories by J. M. Barrie,³¹ Andrew Lang,³² Jerome K. Jerome,³³ and George Bernard Shaw,³⁴ as well as short review articles by Gosse,³⁵ George Meredith,³⁶ and William Archer,³⁷ a 'letter' from Florence by Helen Zimmern (who would later translate a story by Verga),³⁸ and a story by George Moore.³⁹ Coverage of the fine arts is also more various, comprising not only, as previously, reviews of the principal annual and temporary exhibitions in London, chiefly the traditional winter loan exhibition of 'Old Masters' at the Royal Academy, but also detailed, illustrated commentary on the large 'Guelph Exhibition' held at the New Gallery in Regent Street,⁴⁰ and articles, also illustrated, focusing on individual exhibits there or on individual acquisitions by the National Gallery.⁴¹

Referring in particular to Pater's involvement with the *Guardian*, George Moore commented, 'when one thinks of it, it seems strange that the most distinguished English prose-writer should have contributed anonymous articles on current literature to a weekly newspaper' (Seiler, 1987: p. 113). What a prize for the new editor of the *ILN* Pater's *signature* would have been! What an eloquent

– and piquant – vindication of quality and status (Brake, 1994: p. 77; Brake and Demoor, 2009b: p. 7) the inclusion of his name on a list of literary contributors that, by the end of 1892, would include Thomas Hardy, Henry James, Arthur Conan Doyle, and Robert Louis Stevenson. Certainly, Pater was no ‘godfather’ to the *ILN*, as he had been to the *Century Guild Hobby Horse*. The paper did, however, publish reviews of the third edition of *Marius* and of *Greek Studies*, by Richard Le Gallienne⁴² and Andrew Lang⁴³ respectively. If these were both substantially qualified, as was its short, respectfully critical obituary note,⁴⁴ Shorter’s brief and not particularly penetrating review of *Appreciations* expressed warm admiration for Pater’s work. This was later reiterated in *Victorian Literature. Sixty Years of Books and Bookmen* (Shorter, 1897: p. 171), which suggests his interest was less in Pater the writer of fiction than in Pater the essayist.⁴⁵

If we assume it was Shorter who approached Pater, say in the first or second (Jubilee) year of his editorship, how does a date of 1891 or 1892 look viewed from Pater’s angle? In 1891, 6 June fell on a Saturday; in 1892, on a Sunday, two out of the three days on which he most frequently dated letters from Kensington during term-time. More significantly, though, these two years, particularly the latter, were ones of intense literary activity for Pater. Benson (1906: p. 156) remarks that 1891 was ‘one of the six, out of the twenty-nine years of Pater’s literary life, in which he published nothing but a review or two; but he was hard at work on his *Plato and Platonism*, which began to appear in 1892’.⁴⁶ The lecture series on which this book was based began on 21 January 1891 (Evans, 1970: p. 116 n). Published as a volume in February 1893, *Plato and Platonism* was in fact ready for printing by December 1892 (Wright, 1975: p. 91; Seiler, 2014: p. 113), three chapters having been published in February, May, and June in *Macmillan’s Magazine* and the *Contemporary Review*. As noted above, only two days prior to 6 June, Macmillan had released the third and extensively revised edition of *Marius the Epicurean* (Seiler, 2014: p. 59), and that same June the first of two instalments of ‘Emerald Uthwart’ appeared in the *New Review*. Pater probably intended to include the story in a second series of *Imaginary Portraits*, about which he had written to William Canton on 22 January 1892 (Evans, 1970: 126) and which, under the Flaubertian title *Three Short Stories*, he was discussing with his publisher by mid-December (Seiler, 1999: p. 113–14). By this time he was planning another, non-fictional three-part work, on religion,⁴⁷ having lectured at Oxford on Raphael in August⁴⁸ and having in October published the doubtless revised version of

his talk in the *Fortnightly*. If one considers that intermittently throughout this period he must have been at work on the unfinished *Gaston de Latour*, it is hardly surprising he should have failed to produce the promised article for *Good Words* mentioned above; his seemingly formal, even formulaic, rejection of the invitation to contribute to the *Illustrated London News* assumes an air of stoic understatement.

There were certainly other very busy years within the range considered. Apart from his 'usual literary work' and college requirements, it must be remembered that *all* the books he had so far published – not just *Marius the Epicurean*, but also *The Renaissance*, *Imaginary Portraits*, and *Appreciations* – were reissued in new editions, *The Renaissance* twice, in this same period. Although the new editions were proposed by his publisher (Seiler, 1999), decisions involving revision seem to have rested entirely with Pater. That those regarding the revision of *The Renaissance* in 1888 and both the compilation and revision of *Appreciations* in 1889 and 1890 proceeded from and entailed acute anxiety has been closely argued by Laurel Brake (2002).⁴⁹ And there is a letter of 22 July [1890] to Louise Chandler Moulton (Evans, 1970: p. 111),⁵⁰ in which Pater explains his having been unable to call on her in language by now familiar: '[I] have been a good deal engaged lately, and also overpowered with work promised, which I should like to finish before I go abroad shortly.' Yet, however stressful, for sheer labour neither the revision of *The Renaissance* nor that of *Appreciations* could surely have compared with the literally thousands of textual changes made for the third edition of *Marius* (Chandler, 1958; Wright, 1975: p. 76). And Brake elsewhere (1996: p. 282) points out that '[a] part from *Marius*, no part of which ever appeared previous to book publication, the number and proportion of new material in *Plato and Platonism* – not previously published – was the highest of all Pater's collected works. Seven out of ten essays were new, over two-thirds, with only three easily rendered suitable for periodical publication.'

All told, therefore, it seems most reasonable to suppose the present letter was written on 6 June 1891 or, more probably, 1892.

University of Florence

WORKS CITED

- Benson, A. C., *Walter Pater* (London: Macmillan & Co. Ltd., 1906)
- Brake, Laurel, *Subjugated Knowledges: Journalism, Gender & Literature in the Nineteenth Century* (London: Macmillan, 1994)
- , 'Pater, Symons and the Culture of the *fin de siècle* in Britain', in Elisa Bizzotto and Franco Marucci (eds.), *Walter Pater (1839–1894): Le forme della modernità / The Forms of Modernity* (Bologna: Cisalpino. Istituto Editoriale Universitario – Monduzzi Editore S.p.A., 1994), 279–97
- , 'The Entangling Dance: Pater after *Marius*, 1885–1891', in Laurel Brake, Lesley Higgins, and Carolyn Williams (eds.), *Walter Pater: Transparencies of Desire* (University of North Carolina at Greensboro: ELT Press, 2002), 24–36
- , 'Pater the Journalist. *Essays from the Guardian*', *English Literature in Transition, 1880–1920*, 56.3 (2012), 1–14
- , 'Censorship, Puffing, "Piracy," Reprinting: British Decadence and Transatlantic Re-Mediations of Walter Pater, 1893–1910', *Modernism/Modernity* 19.3 (2012), 419–35
- Brake, Laurel and Marysa Demoor (eds.), *Dictionary of Nineteenth-Century Journalism in Great Britain and Ireland* (Ghent: Academia Press, 2009)
- , *The Lure of Illustration in the Nineteenth Century: Picture and Press* (London: Palgrave Macmillan, 2009)
- Bulloch, J. M. (ed.), *C. K. S.: An Autobiography: A Fragment by Himself* (Privately printed, 1927)
- Chandler, Edmund, 'Pater on Style: An Examination of the Essay on "Style" and the Textual History of *Marius the Epicurean*', *Anglistica* 11 (Copenhagen: Rosenkilde & Bagger)
- Christie's New York. Sale 7574: Printed Books and Manuscripts including Americana, Christie's New York, 20 November 1992. Lot 89: Autograph Letter Signed ... to the Poet Roden Noel, Brasenose [College, Oxford], 29 December [1872]. Lot 90: Autograph Letter Signed to Marc-André Raffalovich, [London], 4 July [1884]; Autograph Letter Signed to Madame Marie Raffalovich, [London], n.d. [1884]; Autograph Quotation Signed, n.p., 3 May 1887. Lot 91: Two Autograph Letters Signed and One Autograph Letter-Card Signed to Henry J. C. Cust, Editor of the Pall Mall Gazette, Brasenose College, Oxford, 4, 9, and 19 May [1893].
- Codell, Julie F., 'The Century Guild Hobby Horse, 1884–1894', *Victorian Periodicals Review*, 16 (1983), 43–53
- Coste, Bénédicte, 'Two Unpublished Letters from Walter Pater to Paul Bourget', *Pater Newsletter*, 61/62 (2012), 4–20
- Evans, Lawrence (ed.), *Letters of Walter Pater* (Oxford: Clarendon Press, 1970)
- Grant Duff, Sir Mountstuart E., *Notes from a Diary 1892–1895*, 2 vols. (London: John Murray, 1904)
- Inman, Billie Andrew, *Walter Pater and his Reading 1874–1877. With a Bibliography of His Library Borrowings, 1878–1894* (New York and London: Garland Publishing, 1990)
- , 'Pater's Letters at the Pierpont Morgan Library', *English Literature in Transition, 1880–1920*, 34.4 (1991), pp. 407–17
- Law, Graham, *Indexes to Fiction in The Illustrated London News (1842–1901) and The Graphic*

- (1869–1901), *Victorian Fiction Research Guide*, 29 (Department of English, The University of Queensland: Victorian Fiction Research Unit, 2001)
- Makepeace, Walter, Gilbert E. Brooke, and Roland St. J. Braddell, *One Hundred Years of Singapore*, 2 vols. (London: John Murray, 1921)
- Monsman, Gerald, 'Two Letters to George Bainton', *Pater Newsletter*, 63 (2013), 73–75
- Østermark-Johansen, Lene, "Don't Forget your Promise to Come Here Soon": Seven Unpublished Letters from Walter Pater to Oscar Browning', *Pater Newsletter*, 59/60 (2011), 17–31
- Pater, Walter, *Marius the Epicurean: His Sensations and Ideas*, 2 vols. (Portland, ME: Thomas B. Mosher, 1900)
- , *Miscellaneous Studies* (London: Macmillan, 1910)
- Seiler, R. M. (ed.), *Walter Pater: The Critical Heritage*, The Critical Heritage Series (London, Boston and Henley: Routledge and Kegan Paul, 1980)
- , (ed.), *Walter Pater: A Life Remembered* (Calgary: University of Calgary Press, 1987)
- , (ed.), *The Book Beautiful: Walter Pater and the House of Macmillan* (London: The Athlone Press, 1999)
- Shorter, Clement K., *Victorian Literature: Sixty Years of Books and Bookmen* (London: James Bowden, 1897)
- Vernon, Peter J., 'Pater's Letters to André Raffalovich', *English Literature in Transition, 1880–1920*, 26.3 (1983), 192–97
- Worth, George, John, *Macmillan's Magazine, 1859–1907: 'No Flippancy or Abuse Allowed'* (Aldershot: Ashgate, 2003)
- Wright, Samuel, *A Bibliography of the Writings of Walter H. Pater* (Folkestone: Dawson, 1975)

NOTES

¹ I owe Lene Østermark-Johansen and Lesley Higgins a debt of thanks for prompting me finally to publish the letter and for giving me the opportunity to do so. I should also like to thank Laurel Brake and Robert Seiler for helpful comments on a draft of this paper.

² One of the 450 copies of this re-issue printed on Van Gelder paper. Cf. Wright, 1975: p. 78, where the place of publication is mistakenly given as 'Boston, Mass. U.S.A.' and the author of the Foreword in the first volume as 'William Marion Rudy', actually Reedy. At some stage, probably not very long before I bought them, both volumes had been rebound in grey-papered boards, damaged remnants of the original ribbed paper spines, with their distinctive black and red lettering, having been mounted on the new backs.

³ According to the hatching conventions for engraving arms, these may be read as (left) argent, fretty, sable; (centre) gules, three inverted escutcheons, or; and (right) vert, three lions passant, guardant, argent. The authenticity and genealogical significance of these arms remains to be determined.

⁴ To judge from its condition, the letter had long been preserved in the book.

⁵ First and foremost, Laurel Brake, who stressed the importance of identifying the book's owner for charting Pater's posthumous reputation as a decadent (see Brake, 2012b); the booksellers James Fergusson and Arnaud Mignot; the collectors Philip Bishop, an authority on Mosher's publications (www.thomasbirdmosher.net), and Mark Samuels Lasner; Clive Cheeseman and another, unnamed Herald of the College of Arms; Peter Dakin and Anthony Pincott of the Bookplate Society (www.bookplatesociety.org); Arthur Mitchel Fraas, Interim Director of the Penn Digital Humanities Forum; Jane Stemp Wickenden of the Historic Collections Library, Institute of Naval Medicine, Alverstoke; and, last but not least, John Isaac Plummer's great-grandson, Richard Bellamy-Brown.

⁶ William Paul Plummer was born at 'Hollybank', Headington, Oxford in 1883, the son of the astronomer William Edward Plummer (1849 to 1928), who from 1873 or 1874 (accounts vary) was Senior Assistant to Professor Charles Pritchard at the new Oxford University Observatory. William Paul's uncle, John Isaac (1845 to 1925), and his elder brother Henry Crozier Keating (1875 to 1946), were also astronomers, the latter himself an Assistant at the Oxford Observatory, the former for many years (1891 to 1911) attached to that of Hong Kong. William Paul also found work in the Far East, where by 1910 he was employed as assistant by Derrick and Co. of Singapore, a firm of accountants, secretaries, and auditors of which he became a partner in 1913 (Makepeace, Brooke and Braddell, 1921: 11, pp. 193–94). On 5 August 1930, now in France, he married Louise Caroline Honorine Carville (born in 1885 at Torigni-sur-Vire, Lower Normandy) in Caen. Curiously, although the official registration of marriage states that Louise was a divorcée, formerly married to Serge Seletzky, an announcement in the *Times* (9 August 1930) identifies her as the widow of Colonel Count Alexander de Kosterev. The same announcement gives the newly-married couple's address as the Château, Feuguerolles-sur-Orne (now Feuguerolles-Bully, Calvados). They evidently continued to live here during part of the year at least for the remainder of the decade: notices in *Le figaro* dating between 1932 and 1937 record Mme William Plummer's seasonal *déplacements* between Paris and various localities including Feuguerolles. Indeed, in August 1933 the paper reported a 'garden-party' given there by 'Mrs William Plummer' assisted by her daughters (clearly from a previous marriage). Louise seems to have been a writer: *Le bonhomme normand* for 18–22 March 1944 refers to 'Mme Carville-Plummer' as a well-known local author (though the Bibliothèque Nationale de France does not seem to hold any books by her) and also as the dedicatee of a poem by Marc Chesneau, published in his *Reflets dans l'âme* (1942). Intriguingly, she is also cited in the Caen edition of *L'Ouest-Éclair* for 28 January 1933, along with the Purist painter Amédée Ozenfant and the writer Charles Vildrac and others, as a friend of the French Socialist writer and pacifist Henri Guilbeaux (1886 to 1938). As such she testified at one of the hearings that led to Guilbeaux's acquittal from the death sentence that had been passed on him when tried by default in 1919. William Paul died 'suddenly' in Britain, at Keswick, on 15 April 1944 and was interred at Crosthwaite Church. The announcement in the *Times* for 20 April was inserted 'for his wife Louise Plummer, of Calvados' by Henry Crozier. Richard Bellamy-Brown kindly informs me that Louise Plummer died in Paris, at 28 rue du Docteur-Blanche, on 20 May 1956 (see the *London Gazette* for 30 October 1956). The 'CARVILLE PLUMMER' bookplate occurs in several volumes currently (December 2013–March 2014) offered for sale by booksellers in Britain, France, and Denmark: Austin Dobson, *Poems on Several Occasions*, 2 vols. (London: Kegan Paul, 1895); *Amelia, Tom Jones* and *Mr Jonathan Wild the Great* by Henry Fielding (all London: Routledge, 1884); Victor Frond, *Panthéon des illustrations françaises aux XIXe siècle* (Paris: Abel Pilon, n.d.); Ralph Nevill, *Old Sporting Books*, a bibliography of first and rare editions published by *The Studio* in 1924 (Nevill incidentally was the son of the writer Lady Dorothy Nevill, a correspondent of Pater's [Evans, 1970: p. 120 n]); R. S. Surtees, *Plain or Ringlets?* (London: Bradbury & Agnew, 1892); a Golden Cockerel Press edition of Swift's *Selected Essays* (1925); and a Bodley Head edition of Wilde's *Salomé* with illustrations by Aubrey Beardsley (1930). According to Philip Bishop, along with some of the foregoing, two further books, also carrying the 'CARVILLE PLUMMER' bookplate, have been sold at auction in recent years: *Imitations of Original Drawings by Hans Holbein*, published by J. Chamberlaine (1812) and a Golden Cockerel edition of Swift's *Miscellaneous Poems* (1928).

⁷ Unfortunately, Evans does not give any information about the quality, dimensions, folding or orientation of the paper used by Pater.

⁸ See the announcement, dated 6 February, in the *London Standard*, Tuesday, 7 February 1865, p. 3.

⁹ After a short period in which the periodical was edited by John Morley. Morris's esteem for his 'contributor' Pater, whom he found 'particularly clever' when finally meeting him in April 1886, is recorded in letters to A. V. Baillie (Worth, 2003: 163). If the Wellesley attribution to Morris of the article 'Some Commonplaces on the Commonplace' (*Macmillan's Magazine*, 52 [August 1885], 272–79) is correct, then he would seem to have regarded Pater in a different light prior to his appointment as editor: in the article the celebrated description of Leonardo's *Mona Lisa* is singled out and quoted at length as a characteristic sample of undoubtedly eloquent but ultimately fantastic and uninformative contemporary criticism (pp. 276–77).

¹⁰ After a more conservative interregnum under T. H. S. Escott.

¹¹ In its first issue for 1890, the *New Review* (2.8 [January 1890], 6–21) had participated in the current debate on the moral constraints affecting the 'inception, publication and dissemination' (Brake, 2002: 26) of the novel, publishing a symposium on 'Candour in English Fiction' with contributions from Walter Besant, Eliza Lynn Linton, and Thomas Hardy.

¹² Bunting was one of the founders of the National Vigilance Association in 1885 (see Brake, 2002).

¹³ Here he published two essays of what should have been 'a series, to be ready at intervals, on "Some Great Churches of France"' (Evans, 1970: 148). In sending Knowles the first essay, on Notre Dame d'Amiens, for his consideration, Pater specified that this 'might appear without the general title'.

¹⁴ The 'series' of four that appeared in *Macmillan's Magazine* between October 1885 and May 1887 were collected to form the volume *Imaginary Portraits* in 1887.

¹⁵ This appeared in a 'discussion' pursued over sixteen separate issues of the *Gazette* between October 1886 and March 1887 and comprising thirty-eight statements from eminent writers, scholars, ecclesiastics, and politicians including Thomas Huxley, Max Müller, William Morris, John Addington Symonds, William Gladstone, J. A. Froude, Matthew Arnold, Alfred Lord Tennyson, Oscar Browning, and F. J. Furnivall. Pater's statement (Saturday, 27 November 1886; Evans, 1970: 68–69), published in an honourable fourteenth position, shows that like many of the others it was expressly solicited.

¹⁶ Also associated with the National Vigilance Association and an originator, with the Liberal MP Henry Labouchère, of the Criminal Law Amendment Act of 1885.

¹⁷ On 7 June 1888 he wrote to Sir Mountstuart Grant Duff, 'I sometimes, a little to my own surprise, find myself a contributor to *The Guardian*, where I lately reviewed "Robert Elsmere"' (Evans, 1970: 84).

¹⁸ Evans mistakenly includes, among editors with whom Pater must have corresponded but letters to whom have not survived, 'Morley's successors at the *Fortnightly*'. Letter 198 in his collection, however, is a letter to Frank Harris, who published four essays by Pater in the *Fortnightly*: 'Style' (1888), 'Giordano Bruno' (August 1889), 'Prosper Mérimée' (December 1890), and 'Raphael' (October 1892). A request for a review of Wilde's *Dorian Gray* for the *Fortnightly* was circumspectly refused (Seiler, 1987: pp. 137–38).

¹⁹ Pater to Herbert Horne, 2 November [1887]: 'I hope the deserved prosperity of the "Hobby Horse" may continue; but, alas! my hands are so full of work just now that it would be insincere of me to promise anything as you so kindly propose, and I should be so glad to do so, were there any likelihood of my being able to fulfil my promise.'

²⁰ Published quarterly from 1884 (and again from 1886) by the Century Guild of Artists as a vehicle for the expression of 'its thought on subjects bearing on art, as they rise before the public mind', and more specifically to 'emphasize the *Unity of Art*' (see the statements found above the tables of contents in numbers for 1886 and 1887, respectively). For the Century Guild, Pater, Rossetti, and Blake formed a 'holy trinity' (Codell, 1983: 48). A few months after he was approached by Horne, in January 1888, the magazine carried what was ostensibly a review of *Imaginary Portraits* but in fact and avowedly a reflection by Selwyn Image on 'some characteristics of Mr. Pater's works' (*Century Guild Hobby Horse* 2

[1888], 14–18; Seiler 1980: 182–86). In the very next number ‘The School of Giorgione’ served John Addington Symonds as his text in the essay ‘Is Music the Type or Measure of All Art?’ (2 [1888], 42–51). This in turn was followed two years later by Lionel Johnson’s ‘A Note, upon Certain Qualities in the Writings of Mr Pater; as Illustrated in his Recent Book [*Appreciations*]’ (4 [1890], 36–40; Seiler, 1980: 220–24); while in 1891 Selwyn Image contributed an account of Pater’s lecture on Prosper Mérimée (5 [1891], pp. 29–34).

²¹ Canton hankered after this contribution even after the author’s death made its delivery unlikely, if not impossible. Towards the end of 1895 he informed readers of his ‘Bits about Books’ column in *Good Words* that approximately two years before he died, Pater had written in a letter to him (12 October 1892; Evans, p. 133), ‘I think anything like a delicate and really sensitive treatment of England or English things [, in prose or verse,] very attractive; but how rare it is!’. Canton continued: ‘Shortly after the date of this letter, if not earlier, Mr Pater contemplated some account of Hugh of Lincoln [i.e. St Hugh of Avalon]. Whether it was ever begun, and whether it realised, as indeed it must have done so far as it was completed, the delicate and sensitive treatment he found so rare, we shall learn doubtless in due course’ (*Good Words* [December 1895], pp. 357–60 [p. 357]). It was with evident disappointment he reported two years later: “Gaston de Latour” is unhappily the last of Mr. Pater’s contributions to literature. Whatever other fragments of his work survive, they are too incomplete for publication’ (*Good Words* [January 1897], 69–72 [p. 70]).

²² *Nineteenth Century* 25 (February 1889), pp. 213–15 (p. 213): ‘The Editor has invited a certain number of his friends to send him from time to time, in the shape of letters to himself, remarks upon any books which in the ordinary and natural course of their reading may strike them as being worth special attention. [...] He hopes in this way to obtain fresher and more spontaneous criticism than can possibly be always produced under the prevailing system of “noticing” books “sent for review”.’

²³ These normally ran without a break. In 1886, however, although Trinity Term began as usual on a Saturday, 12 June, Easter Term ended exceptionally *two* days earlier, on Thursday, 10 June (see Appendix 1).

²⁴ On 3 June [1888] he wrote from Kensington to Arthur Symons and to Norman MacColl (Evans, 1970: 83–84). Uncertainty over the date of a letter to William Canton, written from Kensington on ‘Monday’, which Evans (1970: 131n) tentatively (but very tenuously) assigns to 31 May 1892 (in fact a Tuesday), disallows the exclusion of 1892 on similar grounds.

²⁵ See Evans, 1970: 111, 116–17: ‘[I] have been a good deal engaged lately, and also overpowered with work promised, which I should like to finish before I go abroad shortly;’ ‘I should much like: – but am so over-burdened (my time, I mean) just now, with pupils, lectures, and the making thereof, besides my usual literary work, that I can hardly *promise* to be disengaged this week.’

²⁶ Pater was aware of the review, a cutting of which he sent to Arthur Symons around 22 November 1889, apparently more for the sake of the engraved portrait it included than for the text (Evans 1970: 102 and n). He does not give any indication he knew who its author was.

²⁷ For Gosse, see below in the text and note 29. I am grateful to Laurel Brake for pointing out that George Macmillan published a travel article on Greece in the *ILN* for 6 June 1891.

²⁸ Previously only the serial novels carried the author’s name.

²⁹ The day before the publication of *Imaginary Portraits* Pater himself, in a letter to William Sharp (Evans, 1970: 72), voiced the possibility of ‘some future similar series’, to include ‘The Child in the House’.

³⁰ In a letter of 22 December 1890 (Brotherton Collection, University of Leeds) Gosse congratulates Shorter on his appointment but declines his invitation, offering however to contribute occasionally to the paper under Shorter’s editorship.

³¹ Barrie’s first contribution, ‘The Wicked Cigar’, appeared 21 February 1891.

³² Lang’s first contribution, ‘Pleasures and Pains of Golf’, appeared 17 January 1891.

³³ Jerome’s ‘Dreams’ was published 7 February 1891.

³⁴ On 12 December 1891 Shaw published an article on the Mozart Centenary.

³⁵ ‘Verses of Occasion. By Edmund Gosse’ appeared 2 May 1891.

³⁶ ‘Fragments of the Iliad in English Hexameter Verse’ appeared 18 April 1891.

³⁷ His review of a book by Annie Payson Call, *The Gospel of Repose*, was published 11 April 1891.

³⁸ ‘From the City of Flowers’ was printed on 4 April 1891, ‘Jeli the Herdsman’; whereas the translation from Verga was issued in two parts the following year, 4–18 June (see Law, 2001: 29).

³⁹ ‘Mr. Cronin’s Dream’, published 29 August 1891.

⁴⁰ See the notices published on 3, 10, 24 and 31 January and on 28 February.

⁴¹ For example, the portrait of Don Adriano Pulido Pareja formerly ascribed to Velasquez and now thought to be by Juan Bautista Martínez del Mazo, which had been acquired the previous year (see the issue for 21 February 1891).

⁴² In ‘The Book Beautiful’, published 1 October 1892, Le Gallienne expressed his puzzlement at Pater’s extensive revision of his text. This, in the *Illustrated London News*, was the (so far as I know) unrecorded first printing of Le Gallienne’s essay, later reprinted by the author in *Retrospective Reviews. A Literary Log* (1896) and by Thomas Bird Mosher in his 1900 reprint of the first edition of *Marius*.

⁴³ Lang’s rather supercilious review of the posthumously published volume of essays appeared 9 March 1895.

⁴⁴ See the issue for 4 August 1894: ‘Mr. Walter Pater’s death is a serious loss to real literature. With a style which suffered somewhat from excess of architecture, Mr. Pater maintained a classic tradition of English prose, and exercised a considerable influence over a generation of Oxonians. To light-minded parodists he was the prophet of what is called the “precious” school, but his wide culture and his constant stimulus to intellectual life counted for not a little among the higher elements of University discipline. Mr. Pater had a distinguished career at Oxford, and became a Fellow of Brasenose in 1864 at the age of twenty-three. In 1873 he published the book by which he is best known, “The Studies in the History of the Renaissance,” a subject which lent itself to all the resources of a fastidious taste. His most characteristic work is “Marius the Epicurean,” which illustrates with the greatest effect his constant aim to rarefy, so to speak, “the elements of distinction in life,” and leaves the everyday changes and accidents to the coarser atmosphere of the humdrum. Undoubtedly Mr. Pater carried this theory to an extreme which bordered perilously on the ridiculous. The commonplace in life has sometimes a deadly humour which rises and mocks at such an aspiration as that of burning “always with a gem-like flame.” Absolutely sincere himself, Mr. Pater was the important cause of much affectation in others, but when the average influences which shape characters at Oxford are considered it cannot fairly be denied that Pater’s deep love of literature and unflagging pursuit of the ideal in thought and expression exercised a beneficial authority. His last work was an edition, published in 1893, of his lectures on “Plato and Platonism.”’

⁴⁵ ‘Arnold was a great critic, and so also was Walter Pater, whose “Marius the Epicurean” and “Imaginary Portraits” should have ranked him with writers of imagination were it not that criticism was his dominant faculty. Pater has been described [by William Sharp; Seiler, 1980: 116] as “the most rhythmical of English prose writers, and his “Renaissance: Studies in Art and Poetry,” and his “Appreciations” give him a very high place among the writers of our time.’

⁴⁶ His only publication in 1891 was the signed review of *The Picture of Dorian Grey* in the *Bookman* ([November 1891], 59–60).

⁴⁷ Described in some detail to Sir Mountstuart Grant Duff (1904: i, 134; Evans, 1970: xxxi): its three ‘divisions’ were to be entitled *Hebrew and Hellene*, *The Genius of Christ*, and *The Poetry of Anglicanism*.

⁴⁸ In place of a lecture on Leonardo (1975: 183)? Cf. Pater 1910: 38.

⁴⁹ Brake analyses “late” Pater in terms of the struggle to maintain personal and intellectual integrity while yet evading criticism and exposure in a political climate marked by ‘the enhanced regulation of sexuality itself and its literary representation’ (27).

⁵⁰ My thanks to Robert Seiler (personal communication) for pointing this out to me.

Appendix 1: Oxford Terms

	Michaelmas	Hilary/Lent	Easter	Trinity
1885–1886	10.10 – 17.12	14.1 – 17.4	28.4 – 10.6	12.6 – 10.7
1886–1887	11.10 – 17.12	14.1 – 2.4	13.4 – 27.5	28.5 – 9.7
1887–1888	10.10 – 17.12	14.1 – 24.3	4.4 – 18.5	19.5 – 7.7
1888–1889	10.10 – 17.12	14.1 – 13.4	24.4 – 7.6	8.6 – 6.7
1889–1890	10.10 – 17.12	14.1 – 29.3	19.4 – 23.5	24.5 – 5.7
1890–1891	10.10 – 17.12	14.1 – 21.3	1.4 – 15.5	16.5 – 11.7
1891–1892	10.10 – 17.12	14.1 – 9.4	20.4 – 3.6	4.6 – 9.7
1892–1893	10.10 – 17.12	14.1 – 27.3	5.4 – 19.5	20.5 – 8.7

Appendix 2: Published letters dateable to specific days and written from Kensington, arranged by days of the week

	<i>term</i>		<i>vacation</i>	
Sunday	18.10.[85] 3.6.[88] 24.3.[89] 24.11.[89] 5.7.[91] 3.4.[92]	Evans 1970: 63 ————— 83 ————— 93 ————— 103 ————— 118 Evans 1970: 173; Seiler 1999: 109	8.1.[88] 19.7.[91] 9.8.[91] 16.8.[91] 10.1.[92]	Evans 1970: 78–80 ————— 118 ————— 121 ————— 121–22 ————— 125
<i>total</i>	6		5	

Monday	11.10.[86] 23.5.[87] 21.1.[89] 18.3.[89] 10.6.[89] 22.6.[91] 22.2.[92] [?31=30.5.92]	Vernon 1983: 195 Evans 1970: 72 ————— 90–91 ————— 92 ————— 95 ————— 117 ————— 128 ————— 131	3.10.[87] [24.12.88] 27.7.[91] x 3 21.12.[91] 4.1.[92]	Evans 1970: 76 ————— 89 ————— 119–20 ————— 124 ————— 124
<i>total</i>	8		7	
Tuesday	[?13.12.92] [?20.6.93]	Evans 1970: 136 ————— 140	9.8.[87] 17.7.[88] x 2 7.8.[88] 2.10.[88] x 2 24.12.[89] 7.1.[90] 22.7.[90] x 2 5.8.[90]	Evans 1970: 75 ————— 86 Inman 1991: 412–413 ————— 87 ————— 88 Inman 1991: 413 ————— 105 ————— 107 ————— 111 ————— 112
<i>total</i>	2		11	
Wednesday	24.6.[91] 22.6.[92] 1.3.[93] 5.7.[93]	Evans 1970: 118 ————— 132 ————— 138 ————— 142	6.10 [87 = 86] 17.7.[89] 31.7.[89] 7.8.[89] 31.12.[90]	Evans 1970: 76 (cf. Vernon 1983: 197n) ————— 98 ————— 99 ————— 100 ————— 116
<i>total</i>	4		5	
Thursday	23.6.[87] 5.4.[?88] 4.7.[89] 14.1.[92] 28.1.[92]	————— 73 ————— 82 ————— 97 ————— 125 ————— 126	2.8.[88] 18.7.[89] 30.3.[93] 13.7.[93]	Evans 1970: 87 ————— 99 ————— 138 ————— 143
<i>total</i>	5		4	

Friday	17.6.[87] 22.1.[92]	Evans 1970: 73 ————— 126	9.8.[89] 1.8.90	Evans 1970: 100 ————— 112
<i>total</i>	2		2	
Saturday	11.12.[86] 30.4.[87] [22.2.90] 22.3.[90] 31.10.[91] 20.2.[92] 17.12.[92] [1.7.93] 1.7.[93] x 2	Vernon 1983: 195 Evans 1970: 71 ————— 108 ————— 109 —————122-23 —————127-28 ————— 136 ————— 140 ————— 141	29.12.[88] x 2 [12.4.90] 9.8.[90]	Evans 1970: 89-90 ————— 110 ————— 113
<i>total</i>	10		3	
<i>sum total</i>	37		35	

NOTES AND QUERIES

CATHERINE MAXWELL'S EXHIBITION REVIEW 'Pater and the Pre-Raphaelites' in the *Pater Newsletter* 63 sparked off the following note:

Another Pre-Raphaelite painting which Pater may have seen is *The Favourites of the Emperor Honorius*, by J. W. Waterhouse, exhibited at the Royal Academy in 1883. There seems to be a reference to the painting in *Gaston de Latour: The Revised Text* ('XI: The Tyrant') ed. G. Monsman (Greensboro, N.C.: ELT Press, 1996) p. 119:

And had not that other delightful young Byzantine [sic] emperor, kept the grey-beard ministers waiting, while he fed his favourite pigeons, studied their dietetic whims, their markings, their dainty tumbles over the jasper floor, an achievement of nature, a spectacle for infinite power, infinite leisure, worth surely all protocols, movement of armies and the like; all the world beside.

The anecdote of Honorius and his avians is recounted by Procopius (*De Bello Vandalico* III.2. 25–26), then by Gibbon (*Decline and Fall* XXIX) and, according to Peter Trippi, *J. W. Waterhouse* (London and New York: Phaidon, 2002), in Willkie Collins's *Antonina: Or the Fall of Rome* (1850), p. 48. Pater may have been inspired to insert 'Byzantine' above the line in his manuscript reference to Honorius – who was actually a Roman Emperor in the West – by the strong and continuing associations of the imperial seat at Ravenna, the scene of the anecdote, with the later Byzantine regime in Italy.

Ronald J. Kopnicki

AS VISITORS TO THE JOURNAL'S website www.paternewsletter.org may have observed, we are currently in the process of making available as searchable PDF files a complete archive of all back issues of the *Pater Newsletter* from its very first issue in 1977 to the present. Laurel Brake and Carolyn Williams have kindly added to my own archive to fill out most gaps in the collection, but there is still one important gap that needs filling. We do not have access to the issues published from the Fall 1996 to the Fall of 1999, and I would be most grateful if any reader in possession of those issues would be willing to make them available for full-text scanning and hence for dissemination amongst a wide readership on the internet. The relevant back issues should be sent to my departmental address:

Dr Lene Østermark-Johansen
Department of English, Germanic and Romance Studies
University of Copenhagen
128 Njalsgade, Building 24
DK-2300 Copenhagen S
Denmark

The Editor

International Walter Pater Conference
Paris, France
Sorbonne University, 4–5 July 2014
‘Walter Pater: Continuity and Discontinuity’

ORGANIZERS

Bénédicte Coste, University of Burgundy – TIL

Anne-Florence Gillard-Estrada, University of Rouen – ERIAC

Martine Lambert-Charbonnier, Paris-Sorbonne University – VALE

Charlotte Ribeyrol, Paris-Sorbonne University – VALE

www.vale.paris-sorbonne.fr/FR/Page_colloque_detail.php?P1=15

THURSDAY, 3 JULY

9.00–9.30 AM | WELCOME

Pascal Aquien, Vice-President, Paris-Sorbonne University

9.30–10.30 AM | SESSION 1: PATER IN AND OUT OF HIS TEXTS

Chair: *Laurel Brake* (Birbeck, University of London)

Lesley Higgins (York University) and *David Latham* (York University): ‘The Later Pater: The Choice of Copy-Text for *The Collected Works of Walter Pater*’

Joseph Bristow (University of California, Los Angeles): ‘“What an interesting

period ... is this we are in!": Walter Pater and the Synchronization of the "Aesthetic Life"

10.30–11.00 AM | COFFEE BREAK

11.00–12.30 PM | SESSION 2: PATER IN AND OUT OF HIS TEXT

Chair: *Lene Østermark-Johansen* (University of Copenhagen)

Stefano Evangelista (Trinity College, University of Oxford): 'Walter Pater's Love of Letters'

Kenneth Daley (Columbia College Chicago): 'The Problem of "Feuillet's La Morte"'

Robert M. Seiler (University of Calgary, Canada): 'The Book as Aesthetic Object'

12.30–14.00 PM | LUNCH BREAK

14.00–15.30 PM | SESSION 3: DIS/CONTINUOUS ART CRITICISM

Chair: *Barrie Bullen* (Royal Holloway College)

Pascal Aquien (Paris-Sorbonne University): 'A Reading of the *Mona Lisa*'

Elizabeth Prettejohn (University of York, UK): 'Pater and Sculpture: Between Ancient and Modern'

Anne-Florence Gillard-Estrada (University of Rouen): 'Walter Pater and Contemporary Art Critics: Dis/Continuities'

15.30–16.00 PM | COFFEE BREAK

16.00–17.00 PM | SESSION 4: POLITICAL MASCULINITIES

Chair: *David Latham* (York University)

Michael Davis (Le Moyne College): 'Castration, Incorporation and Queer Historiography in "Notes on Leonardo da Vinci"'

Noriyuki Nozue (Osaka City University): 'Pater's Political Playing with Englishness in "Emerald Uthwart"'

17.00–18.00 PM | KEYNOTE ADDRESS

Chair: *Charlotte Ribeyrol* (Paris-Sorbonne University)
Lene Østermark-Johansen (University of Copenhagen): “‘What came of him?’: Change and Continuity in Pater’s Portraits’

18.00–19.30 PM | COCKTAILS

FRIDAY, 4 JULY

9.30–10.30 AM | SESSION 5: LIFE AND (AFTER)LIVES OF PATER

Chair: *Frédéric Regard* (Paris-Sorbonne University)
Martine Lambert-Charbonnier (Paris-Sorbonne University): ‘Discontinuity in biography: are there different Paters?’
Elisa Bizotto (IUAV University of Venice): ‘Dis-continuous Minds: Madness in Pater and After’

10.30–11.00 AM | COFFEE BREAK

11.00–12.30 PM | SESSION 6: PATER’S NEW SENSATIONS

Chair: *Catherine Delyfer* (University of Toulouse II-Le Mirail)
Rachel Teukolsky (Vanderbilt University, USA): ‘Walter Pater and Sensation’
Catherine Maxwell (Queen Mary, University of London): ‘Air and Atmosphere in Walter Pater’
Nicholas Manning (Paris-Sorbonne University): ‘Unimpassioned Passion: Inner Excess and Exterior Restraint in Pater’s Rhetoric of Affect’

12.30–14.00 PM | LUNCH BREAK

14.00–15.00 PM | SESSION 7: WRITING LIVES – SELF AND OTHER

Chair: *Carolyn Williams* (Rutgers University)

Kit Andrews (Western Oregon University): 'Walter Pater's Lives of Philosophers: the Discontinuities of Life and Thought'

Ulrike Stamm (Humboldt-Universität): 'Pater and the Dis/continuities of Cultural Alterity'

15.00–15.30 PM | COFFEE BREAK

16.00–17.00 PM | KEYNOTE ADDRESS

Chair: *Martine Lambert-Charbonnier* (Paris-Sorbonne University)

Laurel Brake (Birbeck, University of London): 'Pater and the new media: the "child" in the "house"'

VISIT TO THE LOUVRE MUSEUM IN THE EVENING

SATURDAY, 5 JULY

9.30–11.00 AM | SESSION 8: INTERTEXTUALITY AS DISCONTINUITY

Chair: *Stefano Evangelista* (Trinity College, University of Oxford)

Carolyn Williams (Rutgers University, USA): 'Textual Time Zones'

Thomas Albrecht (Tulane University, New Orleans): 'Cosmopolitanism in "Joachim du Bellay"'

Daichi Ishikawa (Keio University, Tokyo): 'A Great Chain of Curiosity: Pater's "Sir Thomas Browne" and its Nineteenth-Century British Context'

11.00–11.30 AM | COFFEE BREAK

11.30–13.00 PM | SESSION 9: GOING FOREIGN – PATER ABROAD

Chair: *Kenneth Daley* (Columbia College Chicago)

Bénédicte Coste (University of Burgundy): 'Walter Pater: French Continuity and Discontinuity'

Jonah Siegel (Rutgers University): 'Pater's Houses: The Afterlives of an Image'

Sylvie Arlaud (Paris-Sorbonne University): 'Walter Pater's reception in *fin-de-siècle* Vienna'

13.00–14.00 PM | LUNCH BREAK**14.00–15.30 PM | SESSION 10: PATER AND 19TH-CENTURY BELIEFS**

Chair: *Claire Masurel-Murray* (Paris-Sorbonne University)

Adam Lee (Sheridan College): 'Trace, Race, And Grace: The Influence of Ernest Renan's *Souvenirs d'enfance et de jeunesse* on Pater's *Gaston De Latour*'

Sarah Lyons (University of Kent): 'Only the Thorough Sceptic Can be the Perfect Saint: Altruism, Agnosticism and Pater's *Marius the Epicurean*'

Dominique Millet-Gérard (Paris-Sorbonne University): 'Walter Pater: Beauty as a "poetic principle" of continuity'

15.30–16.00 PM | COFFEE BREAK**16.00–17.30 PM | SESSION 11: NEW PATER CRITICISM**

Chair: *Lesley Higgins* (York University, Canada)

Dennis Denisoff (Ryerson University, Canada): "'One continuous shelter": Pagan Ecology in *Marius the Epicurean*'

Megan Becker-Leckrone (University of Nevada): 'Criticism in the Wilderness'

Amanda Paxton (York University, Canada): 'The Theory of the Moment in a Comparative Perspective: Coleridge, Pater, and Bergson'

17.30–18.00 | MEETING OF *Pater Newsletter* CONTRIBUTORS AND SUBSCRIBERS**CONFERENCE DINNER**

DISTINGUISHED SPEAKERS

PASCAL AQUIEN, PARIS-SORBONNE UNIVERSITY

'A reading of the *Mona Lisa*'

Pascal Aquien is the Vice-President of Paris-Sorbonne University

LAUREL BRAKE

'Pater and the new media: the "child" in the "house"'

Laurel Brake is Professor Emerita of Literature and Print Culture at Birkbeck, University of London. Her research interests are media history, gender, digital humanities, and Walter Pater. She is the author of *Subjugated Knowledges*, *Walter Pater, Print in Transition* and a number of co-edited collections on Pater and on the press over the past three decades. Recent print and digital work includes *ncse* (Nineteenth-Century Serials Edition) and *DNCJ* (*Dictionary of Nineteenth-Century Journalism*), co-edited with Marysa Demoor, and recent articles on ephemera, supplements, journalism networks, Swinburne and journalism, and W. T. Stead. With Jim Mussell, Roger Luckhurst, and Ed King she co-edited, *W.T. Stead, Newspaper Revolutionary*, and co-edited with Jim Mussell a special number on Stead for *19: An Interdisciplinary Journal*. She is the editor of a volume of journalism in the *Collected Works of Walter Pater*, and serves on the advisory boards of *Media History*, *Victorian Periodical Review*, *Esprit* (a network of scholars in Europe writing on European periodicals) and NINES. Currently, she is also working on *Ink Work*, a biography of Walter Pater, Clara Pater and print culture, and an edited collection of articles on the *News of the World*.

LENE ØSTERMARK-JOHANSEN

'"What came of him?": Change and Continuity in Pater's Portraits'

Lene Østermark-Johansen, Reader of English at the University of Copenhagen and a Fellow of the Danish Royal Academy, is the author, most recently, of *Walter Pater and the Language of Sculpture* (2011), and has just completed the very first critical edition of Walter Pater's *Imaginary Portraits*, to appear in the MHRA Critical Texts series in 2014. She will also be editing the *Imaginary Portraits* in the

forthcoming collected edition of Pater's works. Her current critical work revolves around the genres of literary and visual portraiture. She has published articles on Swinburne, Pater, and Wilde. In the pre-Paterian stages of her career, she worked on Anglo-Italian relations: her monograph *Sweetness and Strength: The Reception of Michelangelo in Late Victorian England* was published in 1998, and in 2005 she co-edited, with John Law, a collection of essays entitled *Victorian and Edwardian Responses to the Italian Renaissance*. She is the editor of the *Pater Newsletter*.

ABSTRACTS

Thomas Albrecht, Tulane University

'The Cosmopolitanism of Joachim du Bellay'

This paper engages in the current critical debate among Pater scholars about the usefulness and appropriateness of the term cosmopolitanism for understanding Pater's writings. Specifically, it contributes to this debate by considering whether the ethical dimension of Pater's aesthetics can be defined as a form of cosmopolitanism.

The presentation focuses on Pater's essay about the sixteenth-century French poet and critic Joachim du Bellay in *The Renaissance*. It may seem counterintuitive to engage with the question of Pater's cosmopolitanism via an essay about a writer whose characteristic 'virtue' Pater defines in terms of nativism: an intense appreciation of the beauty and power of a native place, of a living vernacular French language, and of a localized natural world. Yet the paper makes the case that the du Bellay essay is relevant to any consideration of the relationship between cosmopolitanism and Pater's writings. Pater's account of du Bellay's sojourn in Rome is particularly helpful in this regard, imagining du Bellay as a modern, Baudelaire-like sensibility wandering aimlessly amidst the fragmentary ruins of the ancient city, filled with *ennui* and producing poems Pater suggestively calls 'pale flowers'.

But the paper not only examines the extent to which Pater defines du Bellay (and by extension himself) in terms of a modern cultural cosmopolitanism. It also asks whether Pater's essay and *The Renaissance* more generally can be defined in terms of cosmopolitanism in the philosophical, ethical sense of an unconditional responsibility. It thereby attempts to pinpoint an elusive ethical strand in *The Renaissance*, a strand to which Pater alludes in the 'Conclusion', and which as per his suggestion there he makes more explicit in *Marius the Epicurean*.

Kit Andrews, Western Oregon University

‘Walter Pater’s Lives of Philosophers: the Discontinuities of Life and Thought’

Pater’s biographical writings, historical and imaginary, may most often depict lives of artists and writers, but Pater’s lives of philosophers constitute a curiously persistent thread throughout his *oeuvre*. In essays and short stories, this thread brings together his treatments of Pico della Mirandola in *The Renaissance*, the Spinozist Sebastian van Storck in *Imaginary Portraits*, and the Kantian Samuel Taylor Coleridge in *Appreciations* (whose ‘singular intellectual happiness’ Pater found in his ‘inborn taste for transcendental philosophy’). In his more extended works, this relation between the sensations of an individual’s experience and the ideas of systematic philosophy plays itself out through Marcus Aurelius in *Marius the Epicurean*, as it does through Montaigne in *Gaston de Latour*. To some extent, the culminating articulation of Pater’s ongoing investigation may be his most explicit and most developed philosophical work, *Plato and Platonism*. But even after radically resituating Plato’s idealism within the twin gravitational forces of the lives of Socrates and Plato, Pater restages this force field once again in the essay on Pascal he was working on at his death.

A prominent aspect of this Paterian biographical-philosophical sub-genre is the effort to overcome the distance between the variegations of life and the structures of thought. As early as his 1868 review of William Morris’s poetry, Pater warns against the pitfalls of ‘acquiescing in a facile orthodoxy, of Comte, or of Hegel, or of our own.’ Twenty-five years later, in *Plato and Platonism* (1893), he champions what he claims as an alternative, more inclusive, type of philosophy: the essayistic philosophical form of Plato’s dialogues, with their ‘essentially informal [...] un-methodical, method.’ Although fascinated with the potential of essayistic philosophy to bridge the gap between life and thought, Pater also remained preoccupied with the peculiar forms this distance may assume in the tensions between the lives philosophers led and the philosophies they constructed. By considering Pater’s lives of philosophers as a continuous thread in his works, this paper will trace his efforts to recover a continuity from the discontinuities of life and thought.

Sylvie Arlaud, Paris-Sorbonne University

‘Walter Pater’s reception in *fin de siècle* Vienna’

In November 1894, the young Austrian poet Hugo von Hofmannsthal published an essay about the life and works of Pater in *Die Zeit*. Pater would from then on become, alongside Swinburne, Ruskin, Arnold, and Wilde, a key figure in Hofmannsthal’s reflections about criticism as a way to lead out of a form of art which seems incapable to relate to the past in a creative way. In his essay, Hofmannsthal focuses on three representative Paterian works, presented as a mirror of Young Vienna. *The Renaissance* and *Imaginary Portraits* allow him to reinstate the imagination as a major critical and historical tool, and to show a new way to apprehend the place of the subject in the critical process. *Marius the Epicurean* can be read as the failure of all the promises Hofmannsthal saw in the first two books.

Each text was a source of inspiration for the young poet; Hofmannsthal tried his own imaginary portrait in his famous imaginary *letter* from 1902; his reservations about *Marius the Epicurean* found their way into the secluded world of beauty in the *Tale from 672th night* (1895). The present contribution would like to put Hofmannsthal’s reception of Pater in a wider context and explain how, shortly after his death, his essay shaped a Viennese Pater who might not be consistent with the French or the British Pater of the same period. It will therefore be necessary to consider other intermediaries, like Stefan George, Rudolf Kassner, Karl Kraus or Leopold von Andrian, as well as the translators and publishers who contributed to Pater’s reception in order to verify the coherence of this reception pattern.

Megan Becker-Leckrone, University of Nevada, Las Vegas

‘Walter Pater in the Wilderness’

As a specialist in the history of critical theory *and* late-nineteenth-century literature, with an emphasis on Pater’s aestheticism, I am intrigued by Pater’s role – his afterlife, so to speak – in ushering in the formalist and New Critical theory that dominated criticism for half of the twentieth century. It is easy to track the re-emergence of Pater as a figure of study *for* literary critics of differing persuasions, but harder to trace his role *among* literary critics. I borrow my title from Geoffrey Hartman’s *Criticism in the Wilderness: The Study of Literature Today* (1980), in which he examines just the period of time I hope to sketch in

my own paper: namely, from Pater's death to Hartman's present (in his book) to our own. I am interested, specifically, in the dialectical, pendular, shifts from aesthetic or impressionist criticism to the formalism or supposed objectivism (arguably spearheaded by the profoundly influential pronouncements of T. S. Eliot) of the Anglo-American New Criticism. Hartman's general claim is that Eliot generated a 'gulf between *philosophic* criticism and *practical* criticism' by 'rag[ing] finely against the dissociation of sensibility from thought', of 'intellect from emotion' (4), that set up the conditions for a new sense that the task of the critic was, could be, and should be, 'objective', a discipline in itself, distinct from the stew of philosophy, art criticism, and subjective expression that Pater's work, retrospectively, came to represent. Hartman makes the provocative claim that Eliot's disdain and denigration of the 'philosophical criticism' with which his own sympathies lie remained robust in continental Europe all along. This is the tradition to which, Hartman argues, Pater has all along belonged, even in the midst of dominating efforts to make literary study analogous to a science, formal or formalizable, pedagogically 'practical' but also necessary. What Pater called 'aesthetic criticism', or the 'critical spirit', belongs to the intellectual tradition that brought us Nietzsche (it is significant that J. Hillis Miller calls Pater 'the English Nietzsche' around this same time), but also Lukács, Benjamin, Heidegger, and Derrida.

Elisa Bizzotto, IUAV University of Venice

'Dis-continuous Minds: Madness in Pater and After'

The theme of madness is pervasive in Pater's fiction and recurs in his criticism. According to Robert Keefe, Pater's perception of the subject was pioneering, since the 'Conclusion' to *The Renaissance* made the English aware 'of the discontinuities of the self' before the advent of Charcot, Janet, and Freud. His views can thus be interpreted in terms of breaking with prior notions and, on the other hand, envisioning new ideas that particularly affected the representations of madness in British literature of the 1890s.

Pater's interest in madness was possibly enhanced by his brother's job as a psychiatrist in an asylum for the insane. Although quite detached from the rest of the family, William Pater was brought closer to them by his final illness. Posthumous thoughts on William, 'who quitted a useful and happy life' in April 1887, as stated in *Appreciations*, might have led Pater to reconsider issues that

had always fascinated him. His later fiction explores the theme of madness from even newer perspectives, frequently insisting on its contiguity with art and religion. (The representations of madness are set in historical periods of cultural transformation, often the late Middle Ages or the late-Victorian era, in which radical disruptions occur despite the disturbing permanence of the past.) These approaches were subsequently shared by Oscar Wilde, Arthur Symonds, Ernest Dowson, Vernon Lee, and Eugene Lee-Hamilton, whose fictional characters – mostly authorial projections – tend to manifest mental disorder through artistic expressions, fervent mysticism or asceticism.

By establishing a rupture with previous images of madness, Pater initiated a continuum with aestheticist and decadent literature on the topic at thematic, rhetorical and symbolic levels.

Joseph Bristow, University of California, Los Angeles

“What an interesting period . . . is this we are in!”: Walter Pater and the Synchronization of the “Aesthetic Life”

Walter Pater’s unpublished fragment ‘The Aesthetic Life’ (c. 1893) is his boldest attempt to imagine the possibility that a discerning male subject might thrive in the sordid world of urban modernity. For Pater, this prospect is especially urgent in a late nineteenth-century intellectual culture that has sadly capitulated to two deadening beliefs in the ‘unchangeable’: on the one hand, the fact-based demands of modern scientific rationalism, which proceeds ‘from point to point within the sensuous boundary’, and on the other hand, the persistence of outmoded forms of spirituality, which assert the truth of ‘unseen realities’ that are ‘wholly correspondent to man’s aspirations’. Gone, in Pater’s view, is ‘the magnificent free thought of creation.’ In particular, ‘creative energy’ and the ‘imagination’ appear to have little room in a present tethered to the dismaying study of suffering, whether in the shape of scientific inquiries into an ‘incurable disease’ or in the religious ‘master’ figure of Lazarus, miraculously raised from the dead. In Pater’s view, the only pleasures that such bleak philosophies will tolerate are those of others. In no respect do these forms of science and religion capture ‘the unsophisticated presentations of eye and ear’, the lively and enjoyable responsiveness of the human subject to the ‘cheerfully lit world of sense.’

This summary of Pater’s unfinished essay draws into focus the problems that sometimes emerge in his aesthetic historicism – which frequently strives to find

a subject whose evolved sense-perceptions might synchronize with the amassing and 'heterogeneous' layers of culture that lurk beneath the surface of an otherwise ugly modernity. The purpose of Pater's essay is to ensure that this ideal male subject, whose presence already in principle exists, can enjoy an almost Darwinian 'fit' with a cultural heritage that is richer by far than any that has preceded him. Yet it is equally clear that there are marked discontinuities between the ugly city, the dominant 'inferential' philosophical modes of thought, the 'deposit of all ages' that whose heterogeneity dwells within the present, and the evolved male subject who has yet to realize his ability to coordinate all of these contending forces. As Pater exclaims, 'What an interesting period . . . is this we are in.' Yet the 'aesthetic life' somehow eludes this 'interesting' moment, perhaps because it must always remain out of sync with the present to which it should belong.

Bénédicte Coste, University of Burgundy

'Walter Pater: French Continuity and Discontinuity'

This presentation reassesses the relationship of Walter Pater to France and to French writers by distinguishing between his relationship to a place, which he visited on several occasions, and his relationship to French literature, of which he was an avid reader. In his essays as well as in his fiction, Pater establishes what could be termed a discontinuous relationship to French culture eerily divorced from contemporaneity and yet steeped in it. A reader of French new fiction embodied by Zola and the Goncourt brothers, he mainly concentrated on established and canonical writers such as Hugo, Mérimée and Pascal, or the now lesser-known Octave Feuillet and Ferdinand Fabre. France also provided him with museums abounding in Renaissance paintings, as well as with modern paintings that he could have seen in the Salon de Paris or the *Salon des Refusés*, newly created by Napoleon III in 1863. I shall thus concentrate on tracing the tenuous and discontinuous link between Pater and French culture that fed his writings from the beginning.

Kenneth Daley, Columbia College

'The Problem of "Feuillet's *La Morte*"'

Since the publication of the second edition of *Appreciations* (1890), readers and critics have questioned, and most have lamented, Pater's decision to replace 'Aesthetic Poetry' with 'Feuillet's *La Morte*', a review of the contemporary French

novel that Pater first published in December 1886 in *Macmillan's Magazine*. In relation to the other essays in the volume, the review seems a very different kind of work – more a typical Victorian book review than a Paterian appreciation – stringing together a series of passages from the novel with little of Pater's own commentary and expression; 'significant only of a certain catholicity of taste, and bear[ing] but few traces of his own temperament', according to A. C. Benson in 1906; 'it is rather a problem why he eventually included this study in the *Appreciations* at all.'

With an eye toward the conference theme of continuity/discontinuity in Pater's work, this paper takes up the problem of 'Feuillet's *La Morté*'. The review essay itself has received scant critical attention. Might we draw any connection between it and the rest of the book? Or is it utterly anomalous, a radical discontinuity? What relation, if any, does 'Feuillet's *La Morté*' have with 'Aesthetic Poetry', an essay that Pater reworked considerably from its earlier 1868 incarnation, attenuating his earlier anti-religious expressions, expunging those he could not revise. Is the Feuillet essay consistent with Pater's apparently changed attitude toward Christianity and religious belief? What does Pater's editorial decision suggest about his (changing?) attitude toward French fiction as an object of censorship in the English periodical press?

Michael Davis, Le Moyne College

'Castration, Incorporation, and Queer Historiography in "Notes on Leonardo da Vinci"'

For a number of years now I have been tracing Pater's development as a queer theorist. Following a foray into Pater's 1869 essay 'Notes on Leonardo da Vinci' at the last Pater conference at Rutgers, when I treated Pater's famous passage on the Medusa's head as an image of same-sex ideation, I have since revisited Pater's prior, 1868 essay, 'Poems by William Morris'. My presentation, a re-reading of 'Notes on Leonardo da Vinci', will show not only the continuity in Pater's thinking about the subject of same-sex desire from the one essay to the other, but also and moreover the discontinuity. In 'Notes on Leonardo da Vinci', Pater turns for the first time to a queer artist and analyzes now for the first time the growth of the queer artist's mind, to re-appropriate Wordsworth's famous phrase and conceit. In describing that growth, Pater constructs a substantial psychoanalysis of Leonardo, together with an analysis of the ways in which cultural forms and practices

participate in the formation of sexual subjectivity – supplementing the knowledge he had constructed in ‘Poems by William Morris’ (and engaging in psychoanalytic readings of Leonardo’s art, much as Freud later will). Pater’s thinking comes to a head first in the image of the Medusa’s head, in which he takes full measure of the significance of the psychoanalytic principle of castration particularly as it figures in queer subjectivity. But in tracing the growth of Leonardo’s mind he is also of course developing his own ‘latent intelligence’, his own queer theorizing, and thus the Medusa’s head functions also as a self-reflexive image. Pater’s thinking comes to a second major head in the head of the *Mona Lisa*: ‘hers is the head upon which “all the ends of the world are come.”’ Like his meditation on the Medusa’s head, Pater’s meditation on the *Mona Lisa* marks a major moment in his development of a queer theory. Whereas the former is largely concerned with the fantasy of castration (a cutting off from the body), the latter is largely concerned with a fantasy of incorporation (a withdrawal into the body) – in both cases, notably, the female body. Whereas in the earlier essay he had subscribed to a largely Hegelian model of history that was linear, developmental, and teleological, he now advances a ‘incorporational’ model that is non-linear, non-translational, and all-inclusive. In the *Mona Lisa* Pater imagines a queer subject free and at large in an unlimited queer landscape that is at once spatial and temporal.

Dennis Denisoff, Ryerson University

“One Continuous Shelter”: Pagan Ecology in *Marius the Epicurean*’

The hero of Walter Pater’s *Marius the Epicurean* is surprisingly inert for somebody who is supposed to be on a journey. He delays for three days before even beginning his travels, and then comes across as far less the adventurer on a path to self-discovery than a piece of driftwood caught in a stream. ‘Surrender[ing] himself, as he walked, to the impressions of the road’, Marius does not actively choose to venture forth to Lucca, so much as find that his journey ‘brought him’ there. And Lucca itself is full of lethargic cottagers who, having lingered a moment on the threshold of their homes, ‘went to rest early’ (160). The lethargy of the novel’s characters, I wish to suggest, accords with Pater’s exploration of the permeable boundaries of the self, the human, and the nonhuman. More specifically, I wish to turn to recent eco-pagan scholarship to argue that Pater’s novel, more than simply referencing elements of classical paganism, outlines a pagan notion of ecological

continuity that was both historical and engaged with the pagan interests of his own time.

In *The Renaissance*, Pater famously criticizes those who go ‘to sleep before evening’ (250), such as the locals of Lucca in *Marius the Epicurean*. The listlessness of Marius and the other humans in the novel, however, is countered by the energy of the environment itself. Even after the villagers have gone to rest, ‘there was still a glow along the road through the shorn cornfields, and the birds were still awake about the crumbling grey heights of an old temple: [...] you could hardly tell where the country left off in it, and the field-paths became its streets.’ Pater portrays the rural and the urban as part of a single, unselfconscious ecology that fuses animals, plants, and architecture. He does not mark this ecology as explicitly pagan; rather, he presents a trans-species comingling that accords with the earth-based, animist spirituality on which classical and Victorian paganism was founded. Thus, in Lucca, ‘the rough-tiled roofs seemed to huddle together side by side, like one continuous shelter over the whole town’ (160) – reconfiguring its individual denizens into a mutually reliant, ecological network that includes both natural and cultural elements.

Stefano Evangelista, Trinity College, University of Oxford

‘Walter Pater’s Love of Letters’

By his own admission, Walter Pater was a bad letter-writer. He did not have a large circle of correspondents and the letters that have come down to us (collected and edited by Lawrence Evans in 1970) are mostly perfunctory in nature: business-like, formal, bland. Few of them reveal much about Pater’s intellectual life, his reading, travels, friendships or emotions. Pater seems either to have disliked letterwriting or to have mistrusted the epistolary genre as a medium of intimacy. It is partly due to the thinness of his extant correspondence that Pater has proved such an elusive subject for biographers and critics (including recent queer critics), the absence of an epistolary archive contributing to the myth of Pater as ‘the mask without the face’, made popular by Henry James.

Yet, Pater seems to have been very interested in reading new editions of collected letters, and he drew on them repeatedly in his work as critic. This paper examines Pater’s use of letters with specific reference to ‘Winckelmann’ (1867) and ‘Style’ (1888). Both essays appeared, in their original periodical publication, partly as reviews of volumes of correspondence, respectively by Winckelmann and Flaubert.

The epistolary pre-history of these essays was erased by Pater as he collected them in volume form; but, even in their revised versions, 'Winckelmann' and 'Style' rely on citations from letters to reveal some of their most radical meanings, especially relating to sexuality. In my analysis I will pay particular attention to the productive tensions (or, to put it in the language of the conference theme, the continuities and discontinuities) between the epistolary and essayistic forms, the textual status of letters as intermediaries between the private and public spheres, and the role of intimacy in Pater's construction of his biographical subjects.

Anne-Florence Gillard-Estrada, University of Rouen

'Walter Pater and Contemporary Art Critics: Dis/Continuities'

This paper exploits some of the fascinating corpus of periodical art criticism of the early 1860s onward, concentrating in particular on the reception of contemporary representations of antiquity. In the wake of Elizabeth Prettejohn's examination of art for art's sake and Rachel Teukolsky's study of Victorian art writing, I hope to contribute to the exploration of contemporary art criticism through the study of recurrent notions such as the 'indeterminate', the 'undefined', the 'obscure' or the 'sub-conscious', as well as through the dialectical emphasis on human form and on the human psyche. Such criticism in fact denotes tensions between the surface and what lies underneath, or between constructions of the ancients' subjectivity and modern subjectivity – concerns that are central in the writings of some painters as well. Beyond the oft-mentioned formalist rupture with the 'subject', however, or with narrative and morality, Pater and a number of other prominent art critics exposed discontinuities as far as the conception of the human subject was concerned. Indeed, both the human form, which is so significant in these canvases, and critical discourses relating to them, evoke complex meanings. Such representations recurrently appear as unfathomable while criticism turns into poetical recreations that give special value to creative suggestiveness. That mode of writing becomes a near-verbalization of the erotic fantasies and the anxieties that were precisely at stake within the decidedly opportune and yet highly paradoxical 'Greek' subject.

Lesley Higgins and David Latham, York University

'The Later Pater: The Choice of Copy-Text for the *Collected Works of Walter Pater*'

Is a comma really so very different from a semi-colon? Does the meaning of an entire paragraph actually depend upon one word, or one phrase, that has been altered? Does it matter if a quotation appears in the original language or a new English translation? Yes, this paper will argue, when Walter Pater is the person wielding the editorial red pencil.

Considering the future directions of scholarship for Victorian literature, Andrew Stauffer warns that no author 'will long command serious critical attention without solid editions upon which new generations of readers can be raised', adding that such 'editorial work and textual criticism are not optional, second-order exercises to be performed after critical fame is secure: they are absolutely fundamental to establishing the existence of a [writer] for a modern audience of critics and students' (p. 527). Our presentation outlines which issues are not only 'absolutely fundamental' in Paterian textual studies, but also, the most seriously contentious.

Our first exercise in designing the scholarly edition of Pater's *Collected Works* for Oxford University Press was to compare different editions of the texts published during Pater's life. The conference presentation will focus on this preliminary study of textual variants, because it will change the way in which many of us have been reading Pater. What we have learned will dispel the myths that the first iteration was always his best because he was 'fresher' when closer to his original inspiration, and that he too often shied away from controversy when he revised his works. *Marius the Epicurean* is especially relevant to an analysis of Pater's approach to the creative recasting of a text. We will also focus on the exceptional revisions that have troubled us, revisions that raise questions about Pater's judgement and dictate the need for flexibility in our choice of copy-texts.

As this presentation will demonstrate – as the evidence of Pater's manuscripts and publications vividly insists – he was always *substantively* reconsidering his texts, actively pursuing a threefold commitment to relativity, aesthetic pleasure, and self-fashioning. To appreciate Pater's editorial work requires one to rethink the boundaries between correction and creativity, revising and revisioning. One must redefine, in fact, what 'editing' means.

Daichi Ishikawa, Keio University

'A Great Chain of Curiosity: Pater's "Sir Thomas Browne" and its Nineteenth-Century British Context'

It has been twenty years since Linda Dowling, in a brief note to her 1994 book, attended to Matthew Arnold's classification of the word 'curiosity': namely, curiosity as 'a high and fine quality of man's nature, just this disinterested love of a free play of the mind on all subjects, for its own sake', and as 'a rather bad and disparaging one'. My paper attempts to reveal how Pater helped to rehabilitate the positive aspect of curiosity in late nineteenth-century Britain and then Europe, with particular emphasis on his recurrent notion of curiosity, sympathy and (as Matthew Potolsky has emphasised) community, which permeates his essays such as 'Sir Thomas Browne', 'Leonardo da Vinci', 'Charles Lamb', and others. As Pater suggests, 'Browne's works are of a kind to directly stimulate curiosity about himself'. Entangled in a great chain of 'English men of letters' including Samuel Johnson, S. T. Coleridge, Charles Lamb, Leslie Stephen, J. A. Symonds, Edmund Gosse, Lytton Strachey, and Geoffrey Keynes, Pater consciously or unconsciously formed part of the long nineteenth-century enthusiasm for Browne, 'the humourist, in the old-fashioned sense of the term, [...] to whom all the world is but a spectacle in which nothing is really alien from himself'. At least in the Victorian period, this curious vogue for Browne was nurtured in authoritative book form and also by the rapidly developing media of periodicals. It is therefore not incidental that Symonds's article on Browne appeared in the *Saturday Review* on 25 June 1864 (between Pater's 'Subjective Immortality' and 'Diaphaneité'), and was to form, with revisions, the introduction to his Camelot Classics edition of Browne's writings of 1886, the same year Pater's essay on Browne was published in the *Macmillan's Magazine*. Symonds's letter of 13 June 1886, writing: 'I read Pater's essay.[...]The best passage was a curious discourse upon Browne's "Letter on the Death of a Friend"', obliquely testifies how the nature of their literary correspondence directed the discussion about curiosity and its textual transmission through culture between the epoch of 'concentration' and that of 'expansion', the continuous and the discontinuous.

Martine Lambert-Charbonnier, Paris-Sorbonne University

'Discontinuity in biography: are there different Paters?'

Different biographical approaches have resulted in various pictures of Walter Pater – or different 'Paters' – being drawn, according to changing preoccupations and critical methods. These pictures are discontinuous or even contradictory, sometimes conjuring up a solitary and ascetic character, then presenting him as an aesthete with repressed desires and homoerotic inclinations. More recently, he has been portrayed as an ambitious man, responsive to the ideas of his time and keen to make his own contribution to literature. The biographer wishing to write the life of Walter Pater is faced with discontinuity in the reports and interpretations of his character. Moreover, in the case of someone who wrote critical and imaginary lives of many characters, his own essays are precious, though discontinuous, sources of information, suggesting – although indirectly or even fictionally – self-portraiture. The concept of 'process', as defined by sociologist Norbert Elias and reinterpreted by Idalina Conde for the specific field of biography, paves the way for a possible synthesis: it views the biographical narrative as an ongoing construction gradually integrating different levels of figuration, whether factual or symbolical. Elias' concept of history as being open to a 'horizon of possibilities' is particularly relevant for Pater, who cultivated open-mindedness and sought as many influences as possible from various times and cultures. The emphasis on interaction and on reception, which fits in with Laurel Brake's approach to Pater's biography, will allow us to develop further the image of Pater as a man involved with the intellectual and artistic issues of his time.

Adam Lee, Sheridan College

'Trace, Race, and Grace: The Influence of Ernest Renan's *Souvenirs d'enfance et de jeunesse* on Pater's *Gaston De Latour*'

La foi a cela de particulier que, disparue, elle agit encore. La grâce survit par l'habitude au sentiment vivant qu'on en a eu. On continue de faire machinalement ce qu'on faisait d'abord en esprit et en vérité. Après qu'Orphée, ayant perdu son idéal, eut été mis en pièces par les ménades, sa lyre ne savait toujours dire que 'Eurydice! Eurydice!'
(Renan, *Souvenirs*)

Critics have long noted Renan's influence on Pater, especially in his first published essay, 'Coleridge's Writings' (1866), in which Renan is credited with possessing the 'relative spirit'. Billie Inman and others have found Renan's *Vie de Jésus* (1863) to be particularly influential in exposing to Pater the metaphysical weakness of Christian dogmatism. More recently, acknowledging this early similarity between the two writers, John Coates in *Pater as Controversialist* (2011) argues that a separation between them emerges when Pater's writings from the mid-1880s reveal a greater sympathy towards Christianity. Yet, remarkable similarities can still be traced between Renan's memoir *Souvenirs d'enfance* (1883) and Pater's novel *Gaston de Latour* (1888).

Both books are personal narratives of a youth's development to manhood, whose character is defined by physical, emotional, and intellectual influences, often recognized as traces of the past. Both protagonists grow up surrounded by ecclesiastical architecture: Renan amid the ancient seminary of Tréguier, and Gaston (like Pater) in the shadow of a famous cathedral. Both characters are affected by a particular blend of race. Renan explains he is Gascon on his distaff side, allowing him to smile at life's difficulties, while on his father's side he is a Celt from Breton, rendering him an idealist. The opening pages of *Gaston* foreground 'race' as a determinant to character more than any of Pater's works, although the picture is complicated, as his reference to the Biblical Esau and his stolen birth-right suggests. Gaston is said to be from the northern region of Beauce, while his name means a man from Gascony; spending time in Montaigne's tower, as '*de Latour*' might suggest, further makes him an intellectual son of Bordeaux.

Both Renan and Gaston, born into a strong clerical tradition, within and without (race and place), feel an early calling towards the priesthood, which, although later mitigated, continues to inform their character. The lyre of Orpheus, struck through their early experiences, continues to resonate: calling for Renan to remain a 'priest in spirit', calling Gaston towards an unfulfilled return.

Sara Lyons, University of Kent

“Only the Thorough Sceptic Can be the Perfect Saint”: Altruism, Agnosticism, and Pater's *Marius the Epicurean*

As Thomas Dixon has recently shown, the popularisation of Auguste Comte's coinage, 'altruism', helped to render the case for an exclusively secular morality tenable and even compelling in the late Victorian period. Nonetheless, the

secularist agenda inscribed within the term meant it was initially greeted with suspicion by the devout, who often regarded it as an attempt to 'out-Christian' Christianity. In Britain, 'altruism' was also frequently conflated with 'agnosticism', and some perceived both terms as sly pieces of secularist code which, when cracked, simply amounted – in Frances Power Cobbe's assessment – to a kind of 'magnanimous atheism'. In 1877, Cobbe mocked the transvaluation of Christian values by which the 'agnostic' claimed the moral high ground: 'If we are to accept his own statement of the case, the Agnostic has completely turned the front of the theological battle. It is now the Pagans who have seized and hold aloft the sacred Labarum of Duty and Self-sacrifice. [...] Only the thorough sceptic, we are assured, can be the perfect saint.'

Focussing primarily on *Marius the Epicurean* (1885), my paper will analyze how Pater understood the distinction between secular and Christian ethics, particularly in relation to atonement theology and to ideals of altruism and self-sacrifice. The scandal over the 'Conclusion' to *The Renaissance* in 1873 stemmed partly from a perception that his aestheticism represented a novel and peculiarly selfish variety of atheism; for instance, the Bishop of Oxford claimed that Pater's acolytes would come to believe that 'it is folly to disturb themselves for the sake of others' and to dismiss 'self-sacrifice' as 'mere moral babble'. *Marius* has often been read as a complex palinode to the 'Conclusion', partly because its eponymous hero appears to find Epicurean philosophy lacking in moral depth and dies an exemplary Christian, at least insofar as he sacrifices his life for the sake of a friend. Yet, *Marius* remains resistant to the idea of martyrdom even as he dies a martyr, and never renounces his Epicurean faith in the primacy of pleasure. Indeed, Pater suggests that *Marius's* martyrdom is meaningful precisely because he sacrifices a life whose pleasures he appreciates fully and because he anticipates no 'miraculous, poetic' reward; he is truly a Christian martyr because he remains an Epicurean.

I trace affinities between the paradoxical, truly-Christian-because-Epicurean nature of *Marius's* martyrdom and John Stuart Mill's critique of Christian ideals of self-sacrifice in *Utilitarianism* (1861). More broadly, I will suggest that the interpretive difficulties that *Marius* poses for the modern reader – particularly the question of whether it ought to be read as a Christian novel – can be clarified when it is situated in relation to debates over 'altruism' and 'agnosticism' that animated the periodical press in the late 1870s and 1880s.

Nicholas Manning, Paris-Sorbonne University

'Unimpassioned Passion: Inner Excess and Exterior Restraint in Pater's Rhetoric of Affect'

In spite of his claim that 'the essence of all artistic beauty is expression', passion is rarely presented in Pater's criticism as playing an expressive or communicative role in either aesthetic experience or critical appraisal. In contrast to the critical 'disinterest' central to Matthew Arnold's criticism, with its requirement of a generalized emotional equilibrium, excessive passion for Pater is rather a key part of the subjective mitigation of art within the individual mind.

This internalized emotion gives rise to what Pater, in *Plato and Platonism*, calls a state of 'unimpassioned passion': an apparent affective disconnect, common to both the guardians of Plato's Republic and the silently suffering Laocoön, which contrasts inner affective activity with outward, expressive passivity. Rather than the negative passivity of an expressivist model, however – according to which inner emotions which are not expressed become frustrated or lost – Pater presents such internalized passion as a positive, continuous source of lived and aesthetic intensity.

Pater's predominant use of 'passion' rather than 'emotion' in his discussions of art and literature is revealing. This primary distinction, reflected in the terms' respective etymologies, between passivity (*passio*) and activity (*motio*), frame two forms of affective engagement. We may see this Paterian model as an explicit revolt against the persuasive conception of *pathos* deployed by Plato in his condemnation of Sophistic rhetoric, and an attempt to cultivate an internal, subjective affect more closely linked to *ethos* (or in Paterian terms, 'temperament' and 'sensibility'). As Susan Jarratt has observed, 'rather than act within a community to shape effective knowledge for the group, the Paterian rhetorician reports on knowledge already achieved through observation and internal intuition.' To found a rhetoric of emotion on a private encounter with language and the self is to propose a vision of both rhetorical appraisal and affective mitigation at profound odds with the communicative, persuasive, and thus potentially manipulative role of *pathos* common to much late nineteenth-century thought.

Although this Paterian affective model seems initially to highlight a rupture between interior affect and exterior expression, Pater makes use of it to generate an aesthetic continuity of inner, invisible passion and outward restraint, which traverses Western art and philosophy from Plato's *Republic*, through Hellenic

sculpture (Winckelmann's consideration of *Laocoön*), up to the 'temperance' of Renaissance art. Paterian 'passion', while appearing to instigate a profound affective discontinuity (as per a model of affect which values interpersonal communication), thus rather initiates an internalized meeting of subject and world, which occurs during the personal *kairos* of the ecstatic, aesthetic moment.

Catherine Maxwell, Queen Mary, University of London

'Air and Atmosphere in Walter Pater'

Following on from my recent article 'Paterian Flair: Walter Pater and Scent' (2012), this paper will examine the related ideas of 'air' and 'atmosphere' in Pater's writings, terms which can indicate a particular physical environment or a sense of place and its associated emotional tenor, but which are also used more figuratively, transcending narrow categories of time and place, to describe the ambience of a particular writer's work, the characteristic quality of a group of writers, or the spirit of an age or movement. This paper will consider the way in which Pater uses ideas of 'air' or 'atmosphere' throughout his *oeuvre*, starting with the essays included in *Studies in the History of the Renaissance* (1873) through to *Plato and Platonism* (1893), paying special attention to continuity and discontinuity (or innovation) in his usage. I shall show how ideas of influence and 'sentiment', a word of which Pater is particularly fond, are intricately bound up with his language of atmosphere, a case in point being his essay on 'Joachim du Bellay'. I will also consider the synaesthetic qualities of Pater's language as part of a larger meditation on his favoured expressive terminology, a terminology that tends to hover tantalisingly between literal, physical reality and figurative, spiritual, and metaphysical meaning.

Dominique Millet-Gérard, Paris-Sorbonne University

'Walter Pater: Beauty as a "Poetic Principle" of Continuity'

Through a combined reading of *Marius the Epicurean* and some of Pater's essays on aesthetics, I will examine how Beauty is the main principle of continuity among antiquity, the Middle Ages, the Renaissance, and modern times. Pater's idea of the Beautiful will be defined as a philosophical concept as well as a contemplative experience of beautiful things – whether natural or artistic – including the part they play in the narrative. Pater's idea of beauty is deeply 'incarnated', which is probably his main point of contact with Christian aesthetics (especially Roman

Catholic liturgy). Taking into account Pater's paradoxical fascination for some sort of ugliness, violence, and provocation, I shall try to explain why Hans Urs von Balthasar, the learned Jesuit who wrote a superb essay on Hopkins, denies Pater any access to what he calls 'theological aesthetics'.

Noriyuki Nozue, Osaka City University

'Pater's Political Playing with Englishness in "Emerald Uthwart"'

'Emerald Uthwart' (1892) is quite challenging to Pater scholars. As Lawrence Evans states, it is 'enigmatic' and 'one of Pater's most elusive stories'. I will suggest the importance of this later imaginary portrait in terms of its exploration and subtle criticism of military manliness and British imperialism. To do so, I will focus on 'English', an adjective employed so often throughout, with its implications slightly changing according to the context. Pater's continuity and discontinuity with then-contemporary conservatives and 'Little Islanders' will also be investigated.

In a paragraph that summarizes the protagonist's life and death, the narrator emphasizes the 'English' features of his native village, its earth, flowers, houses, and landscape; but, at the end of the same segment, the adjective is replaced by the definitive article. This prefigures a change in Emerald's mind, from his earlier satisfaction with 'English' surroundings, to an indifference to anything called such. This is also the case when Emerald's last homecoming is described.

Public school education, very 'English' again, seems to transform the young boy's mind and body, making him ready for military activities. Initially, the narrative seems sympathetic to martial virtues, discipline, and *esprit de corps*. This reading, however, is questioned by several brief episodes: Emerald's inability to understand the 'triumph' of war; his struggle to face death 'manfully' as a civilian, but not a military officer. When Emerald returns to 'the scene of his disgrace, of the execution' but passes over it 'unrecognized' (because of 'some change [...] in himself'), his indifference to war and its glory is revealed. Pater is daringly anti-English in suggesting that Emerald's honour is regained.

Amanda Paxton, York University

'The Theory of the Moment in a Comparative Perspective: Coleridge, Pater, and Bergson'

The 'moment' is an aesthetic touchstone for both Samuel Taylor Coleridge and Walter Pater, albeit in diametrically opposed ways. My presentation correlates

Pater's and Coleridge's respective notions of temporal dis/continuity with Henri Bergson's theory of 'duration' (*durée*) and the related notion of 'the virtual', a term used by present-day theorists to designate the quality of latent possibilities rather than concretely manifest realities. For Coleridge, art is a tool with which to fix the unfixable virtual, foreclosing ongoing temporal continuity into a singular, discontinuous moment. For Pater, art enables one to abandon oneself fully to the continuities of time and to what Deleuze calls the 'coexistent multiplicities' within the becomings inherent in duration. This consideration of each writer in relation to duration will expand our understanding of Pater's concept of the 'moment' as articulated in the 'Conclusion' to *The Renaissance*.

Bergson's 'duration' posits each experience as being informed by all prior moments, with time constituting a continuous swarm of virtual potentialities that contribute to each instant's manifestation. In the essay 'Coleridge's Writings', Pater also declares as much: 'Nature [...] provide[s] that the earlier growth should propel its fibres into the later, and so transmit the whole of its forces in an unbroken continuity of life.' He notes that Coleridge, intuiting yet resisting this process, is caught in 'a situation of difficulty and contention' in his Romantic effort to 'apprehend the absolute'. Taking 'Kubla Khan' as a case study, I will suggest that art functions for Coleridge's speaker as a medium through which to pursue a *discontinuous* absolute by attempting to pinpoint a finality to the Bergsonian 'moment', to contain what Coleridge calls the 'Dread Book of Judgment' within an aesthetic Pleasure Dome, and to 'reclaim the world of art as a world of fixed laws' that can themselves stabilize the process of history into insularity.

I will also argue that, in the 'Conclusion' to *The Renaissance*, Pater inverts Coleridge's attempt to rigidify the moment, and instead posits art as a vehicle for experiencing continuity rather than discontinuity. The resulting model of the moment reveals proliferating webs of infinitely related continuities arising from one another. Although Modernists are familiar with the significance of Bergson's work for writers such as Virginia Woolf, my paper suggests that Coleridge and Pater, *avant la lettre*, were grappling with the implications of emergent, non-linear models of time.

Elizabeth Prettejohn, University of York

'Pater and Sculpture: Between Ancient and Modern'

When Walter Pater's two-part essay 'The Beginnings of Greek Sculpture' first appeared in 1880, not even an archaeologist would have been able to predict the momentous shift that was about to take place in the understanding and appreciation of ancient sculpture. In the late 1870s, archaic sculptures were just beginning to emerge from the excavations of the French on Delos and the Germans at Olympia, and it was not until 1886 and beyond that new excavations on the Acropolis at Athens brought to light the important series of archaic female figures at first called 'Maidens', later 'korai'. These archaic finds would not only transform the scholarly study of ancient sculpture, but would also make a profound impact on the practices of the painters and sculptors of the first modernist generation of the early twentieth century. Those developments were still in the future when Pater began his phase of work on ancient sculpture, and in his essays of 1880 he refers instead to the recent discoveries of Heinrich Schliemann at Mycenae and Troy. This paper will argue, however, that Pater's essays create intellectual structures of great subtlety and sophistication for the understanding and appreciation of pre-classical sculpture. His ways of thinking about the very earliest ancient art may paradoxically have shown the way for artistic modernism in the next generation. In his writings on ancient sculpture from 1880 onwards, Pater partly revises the earlier view of his essay on Winckelmann of 1867. Yet he also draws closer to Winckelmann's achievement as he had himself described it. Like Winckelmann, he is able to provide significant insight into works of ancient art that had not yet come to light; again like Winckelmann, his explorations of the art of antiquity are of the utmost relevance to that of modernity.

Robert M. Seiler, University of Calgary

'The Book as Aesthetic Object'

The edition of letters that I have undertaken, for the *Collected Works of Walter Pater*, builds on the *Letters of Walter Pater* (1970), which was systematically researched and meticulously edited by the late Lawrence Evans and handsomely published by the Clarendon Press. Evans' edition, the only collection of its kind, has been out of print for some time. I am picking up where Evans left off, as it were, and will strive to produce a text that will be judged comprehensive, accurately transcribed, and adequately annotated.

In this presentation I reflect on several interrelated questions: How important is the theme running through *The Book Beautiful: Walter Pater and the House of Macmillan* (1999) to Volume 9 of the *Collected Works of Walter Pater*? How central is Pater's interest in the 'aesthetic book' movement and his concern that his own books be beautiful (as revealed in his correspondence with his publisher) in the context of his entire correspondence? Is it the major theme or are there others that are equally important? In short, what are the major themes of Pater's correspondence? As well, how do these themes relate to one another?

Such a project is not without challenges. For example, determining what constitutes a comprehensive collection of Pater's correspondence is problematic. Early biographers offered opposing views on the matter. In *Walter Pater* (1906), A. C. Benson claimed that Pater wrote few letters and never kept a diary (p. 185), whereas in *The Life of Walter Pater* (1907), Thomas Wright declared (I. ix) that Pater wrote an enormous number of letters, as many as 400 to one friend. If, as Evans speculates (p. xvii), we assume that, from the age of nineteen, Pater wrote one letter per week, that is, above social notes and business letters, he would have written more than 1,800 letters.

The letters that have survived seem all the fewer when we think of the collections of, say, D. G. Rossetti, A. C. Swinburne, and Oscar Wilde. My edition will reprint (a) the 272 letters that Evans published in *Letters of Walter Pater*; (b) ten of the letters I printed in *Walter Pater: A Life Remembered* (1987); (c) 189 letters published in *The Book Beautiful*; and (d) 35 fugitive (autograph) letters that have surfaced in recent years, of which about 20 have appeared in articles, for a total of about 500 letters to 95 correspondents. Five letters will be published for the first time. This edition will also include (in Appendix A) 45 fragments of letters that appear in biographies, memoirs, and miscellaneous works.

As we know, Pater's letters are fairly routine and business-like, often perfunctory, even those addressed to his closest friends (he admitted that he was a poor letter-writer). They nevertheless enrich our understanding of his character and personality: they throw light on such important topics as his social life; his mentoring, in terms of counselling young writers, reading their manuscripts, and writing testimonials; his take on public events, including controversies; his career as a philosopher at Brasenose College; the conception, composition, publication, revision, and reception of his works, especially his campaign to produce books as aesthetic objects (the Pater-Macmillan letters figure hugely in this collection) and his efforts to forestall negative criticism.

It is on this last topic – Pater’s enthusiasm for the idea of books as aesthetic objects and his dedication to producing beautiful books – that I focus. In short, I propose to reflect on Pater’s preoccupation with ‘giving my book[s] the artistic appearance which I am sure is necessary for [them]’ (*LWP*, p. 10), as revealed in his correspondence.

Jonah Siegel, Rutgers University

‘Pater’s Houses: “The Afterlives of an image”’

Homesickness may be the most clearly marked disease in Pater. Nostalgia experienced as something like a physical fact is the source of the uneasy motion that motivates so many of his most memorable figures, from Florian in ‘Child in the House’, to Marius, who needs to bury his own home and ancestral shrines before his narrative can come to an end, to Winckelmann, who faces down a strange ‘inverted home-sickness’ when he leaves Rome for Vienna on his ill-fated final voyage. Unsurprisingly, it is above all the inversion of homesickness caused by Rome that we may read as most typical. The longing for *nostos* is not in that sense a simple organic metaphor for Pater; what is desired is not a return to a natural source, but to a place made or claimed as home.

This paper is an analysis of returns to the figure of the home by three readers of Pater who relayed his sensibility to the twentieth century. It is interested in the continuity of the writer’s work in other authors, in other texts, and especially in the ways in which the metaphor of the home becomes filled in and made something different. Works by Vernon Lee, Mario Praz, and Ernst Robert Curtius acknowledge and play with the imagination of culture they inherited from their acknowledged precursor, in particular the ways in which the figure of the house allows for a particularly poignant vision of cultural transmission or continuity after a period of rupture. And so, while I will touch on Vernon Lee’s rewritings of ‘The Child in the House’, and on her creation of a home in Florence that could be taken as a version of the ideal laid out in *Marius* when Praz saw it in the 1920s, my focus will be on the evocations of Pater in two texts shaped by the trauma of the Second World War: Praz’s *The House of Life* (1958) and Curtius’s *European Literature and the Latin Middle Ages* (1948).

Ulrike Stamm, Humboldt-University

'Pater and the Dis/Continuities of Cultural Alterity'

In Pater's writing, the question of influence plays an important role, as has been shown in *Walter Pater: Transparencies of Desire*. Pater's historical thought seems to be obsessed with the idea of the transference of ideas from one period to another or from one geographical unit to another. As 'strangeness' generally is presented as a positive factor, and cultural translation as a process in which it is precisely the contact between diverse cultural worlds that has an invigorating effect, one could conclude that Pater has a positive concept of alterity. Viewed in connection with the fact that Pater's thought developed at the time of high colonialism, favouring the idea of decisive borders between cultures and following the ideal of cultural integrity, it is furthermore remarkable that the idea of the unity of culture does not play a prominent role for Pater.

On the other hand, Pater does not see cultural translation as an unproblematic process. He has a clear understanding of the problems inherent in the transference of ideas, which either can become a sort of hollow imitation producing a culture of dead artificiality or can turn out to be only a form of projection. The appropriation of the other and the fascination of the foreign can in this way obstruct access to one's self, and therefore not allow for real alterity. This projective relationship towards the foreign is therefore similarly fated to result in destruction as are all xenophobic notions of the other, and Pater shows that both approaches prevent a productive reception that enables new cultural developments.

In my paper I want to follow up these questions, asking especially which model of cultural transference he presents. In this way, I want to read Pater in the context of recent postcolonial theories, situating his thought in the historical time of colonialism and exploring his reaction to some main concepts of imperialism. One final question will be whether one of the main problems preventing cultural contact in Pater's literary world is the fact that the tension between the self and the other is lost as the other is actually absorbed by the self. If this were the case, alterity, which at first sight seems to be so favoured in Pater's imagination, would be more or less excluded as the difference between self and other disappears.

Rachel Teukolsky, Vanderbilt University

‘Walter Pater and Sensation’

‘Sensation’ is a word that pervades Pater’s writings and serves as a cornerstone to his aesthetic philosophy. His embrace of sensation, sensuousness, and other forms of erotic embodiment has often been interpreted as his rebellion against restrictive Victorian social and religious codes. Yet, despite sensation’s significance for Pater, few scholars have considered his potential links to the ‘sensation’ phenomenon of the 1860s, made notorious by the sensation novels of Wilkie Collins and Mary Elizabeth Braddon, among others. Pater’s essays began to be published in the late 1860s, when the sensation craze was still hotly debated in the public sphere. In this paper, I consider both the surprising continuities and revealing discontinuities between these two different, yet related, kinds of ‘sensations’.

The current scholarly divide between aestheticism and sensationism reflects modern assumptions about high art versus mass culture. Paterian sensation is seen as the preserve of the educated aesthete, looking at art with a kind of reflective detachment. Mass-cultural sensation, by contrast, has been coded by critics from the 1860s to the present day as a more inappropriate somatic response to thrills and chills – the body unregulated and animalistic. Yet in some senses this divide between high and low is more entrenched now than it was in the nineteenth century. For an 1873 reviewer of Pater’s *Renaissance*, “The housemaid who revels in the sensation novels of the “London Journal” holds with Mr. Pater – only less consciously – that it is the pulsations that make life worth the living.’ Victorian critics were aware that Pater’s promotion of physical pleasure brought him dangerously close to the provinces of mass culture (aligned with women, working-class people, and others defined through bodily excess). The paper will argue that Paterian sensation (especially in *The Renaissance*) does have ties to more mass-cultural incarnations, found not only in novels but also in paintings, melodramatic theatre, and other kinds of thrilling spectacles. Yet I will also explore important discontinuities, such as Pater’s focus on men, versus the usually female focus of sensation arts; and the role of *asceticism* in potentially mitigating some of Pater’s sensational tropes.

Carolyn Williams, Rutgers University

'Textual Time Zones'

In *Transfigured World*, I concentrated on two of Pater's favourite visual representations for the relations between continuity and discontinuity: one, the seemingly progressive time-line with 'high' points nevertheless representing revivals of the classical past; and the other, the composite figure of 'relief', in which a figure is raised against a flat background in order to suggest the interpenetration of past and present, continuity and change (a topic lately renewed and extended brilliantly by Lene Østermark-Johansen). More recently, I have come to these issues by thinking about music and visualization in Pater in relation to the 'tableau moment' of melodrama (in 'Walter Pater, Film Theorist'). In that essay I find coherence between Pater's emphasis on visualization in the moment and the aesthetic patterning of melodrama that leads directly into cinema. It seems possible that narrative with intermittent, punctual visualization should be understood as a nineteenth-century period style.

I would like to begin with a few reflections on past work – and the ways I have found to approach the conference theme. Then I would like to turn to the question of literary genre, particularly to the way Pater uses intertextuality as an interdisciplinary or inter-generic marker of discontinuity, within the overall continuity of his present text. I will use *Marius the Epicurean* as a test case, returning to the question of Pater's profoundly aesthetic 'vision' of history through the way he handles allusion, quotation, citation, and intertextuality. As all lovers of Pater know, he does not allow intertexts to be buried or 'absorbed' within his present text so much as he sets them off, displaying them as disruptive, letting the seams show as he moves us from one textual time zone to another. Thus is the old set off against the new, and the disruption of moving from present text to past text (and back) is both jarring and beautiful.

RECENT PUBLICATIONS

BOOKS

HALL, JASON DAVID AND ALEX MURRAY, EDS. *DECADENT POETICS: LITERATURE AND FORM AT THE BRITISH FIN DE SIÈCLE*. BASINGSTOKE: PALGRAVE MACMILLAN, 2013. XVI + 215 PP. £50.00.



WRITING TO HENRY SIDGWICK in 1885, John Addington Symonds said that Pater's style had the effect on his nerves like the presence of a 'civet cat'. The civet cat exudes a strong scent that includes methyl indole, and although (as Catherine Maxwell informs us in her article on decadent perfume) the indole group of scents was not one that particularly appealed to Pater, his sensitivity to the aroma of language, his precocity, his love of exquisite artifice, and what Nick Freeman elsewhere calls his 'harem of words' (pp. 85–6), was probably not sufficiently 'virile' for Symonds. Havelock Ellis, however, seriously believed that he could detect a decadent by his or her obsession with smell. 'It is certain', he said, 'that a great many people who are sexually neurasthenic are particularly susceptible to olfactory influences' (p. 205). But as the authors of this intelligent group of essays often point out, it is not as easy to sniff out a genuine decadent as Ellis might have believed; in the course of this book many are outted to whom previously not a whiff of decadence had clung. But David Weir's 1995 theorization still holds. 'Decadence', he observed, 'is like the mystical sphere whose circumference is everywhere but whose center is nowhere: naturalism, Parnassianism, aestheticism, and the rest are all arrayed "around" decadence, but they do not point toward a common center.

In another sense, the center and the circumference are the same: decadence as an independent movement is a sphere close and contracted upon itself' (p. 68). Although the idea that decadence has no common centre is echoed and re-echoed by the contributors to *Decadent Poetics*, the missing middle does nothing to detract from the fascinating richness of the insights they communicate.

The collection opens with close attention to the minutiae of language – metrics, prosody, rhythm. Joseph Bristow invites us to examine Housman's *A Shropshire Lad* (1896) in terms of its classical antecedents and its decadent preoccupation with the desirability of *thanatos*. Then Meredith Martin contemplates the way in which decadence explored the borders between poetry and prose – notably in Swinburne's long, snaking and swinging lines. She quotes his 'Hendecasyllabics' which, she suggests, is an important antecedent poem 'recognizably written in both a thematic and formal decadent style' (p. 53). As the volume progresses, so its scope widens, moving beyond the word and the line to embrace structures and themes. William Greenslade, for example, deals with the seven stories that go to make up Hubert Crackanthorpe's collection *Wreckage* (1893) and his mediation between decadent and naturalist writing strategies, between the creation of the Paterian 'exquisite artifice' and the appearance of a Zolaesque record of unmediated fact. In yet another fruitful conjunction, Dennis Denisoff examines the way in which a hugely popular writer like Marie Corelli in her novel *A Romance of Two Worlds* (1886) traced the points of contact between spiritualism and decadence. This interaction, Denisoff suggests, occurs at a convergence around 'the recognition of a role for art and non-normative modes of communication in realizing the transmutational potential of the self' (p. 187). Finally, in a thematic *coup de théâtre*, everything disappears in a puff of smoke in the *per fumum* of Catherine's Maxwell's wonderful meditation on the significance of decadent fragrance.

In their substantial and reflective introduction to the collection, Alex Murray and Jason David Hall set out some of the parameters and limits of their volume. Anticipating what follows they point out that decadence has 'always been marked by perpetual ambiguity and its own terminological restlessness' (p. 14), so in order to bring it into focus they claim to have excluded European decadence, and have turned their back on decadent tendencies in music and the visual arts. The synaesthetic tendencies of decadence, however, persistently undermine their good intentions. In his treatment of the late nineteenth-century epideictic mode, Matthew Potosky fully acknowledges Baudelaire's influence on Swinburne; in

her account of Swinburne's and Michael Field's verse dramas, Ana Parejo Vadillo shows how they drew inspiration from Wagner's theory, music, and staging. *The Art-Work of the Future* (1849), she states, 'gave late nineteenth-century poetic drama a new lease of life' (p. 121). What is most striking, however, is just how widespread in the late nineteenth century was this now-overlooked and largely ignored genre. Swinburne, it appears, wrote twelve such works, and Michael Field an astonishing nineteen. Swinburne's gigantic enterprise in this field, *Bothwell* (1874), is Shakespearean in its plot devices and Wagnerian in its vast and sprawling structure, and yet in *Decadent Poetics* it rubs shoulders at a point where Ellis Hanson treats Wilde's taut, succinct, and Symbolist *Salome* (1893/94) to Lacanian analysis. Unalike as they are, both texts, it seems, qualify as decadent, as does the curious Parnassian collection, Gleeson White's *Ballads and Rondeaux, Chants Royal, Sestinas, Villanelles, &c* (1887). Marion Thain points out how the appearance of aesthetic withdrawal in the quaint vocabularies, the old-fashioned forms, and the historically self-conscious themes of these poems in fact veil a peculiar and direct version of Victorian modernism. 'Helped by subject matter that is entirely formulaic in its tropes,' she observes, 'Parnassian poetry has an affinity with the repeatable commodity of the machine-age, and the incessant repetitious rhythm of the machine itself' (p. 71).

But what of Walter Pater in all this? Though no single essay is dedicated to Pater he is the *éminence grise* or presiding deity of *Decadent Poetics*. Ironically, although Pater was never interested in being connected with the term 'decadent', his attitudes and values receive honourable mention in almost all of the ten chapters that go to make up the volume. He is, states Meredith Martin, 'the writer we associate most with inspiring the discursive build-up to English literary decadence via its relation to literary aestheticism' (p. 52); his 'knowing deployment of nuance' and his sensitivity to the subtleties of etymology, says Nick Freeman, raised the consciousness of a whole group of late nineteenth century poets to the fine distinctions of vocabulary. Pater, in his formulation of 'art as life', suggests Ana Parejo Vadillo, provided the inspiration for Swinburne's verse drama; she points out how Katharine Bradley and Edith Cooper asked Pater's permission to use his phrase 'the tragic Mary' as the title of one of their plays. A number of writers identify how Pater, in giving musical form precedence among the arts, opened the way for art that prioritized form over meaning. Finally, Catherine Maxwell reminds us how Pater's argument for the primacy of sensuous experience

– ‘strange dyes, strange colours, and curious odours’ – is taken up by Wilde’s Lord Henry, who tells Dorian: ‘when the odour of *lilas blanc* passes suddenly across me [...] I have to live the strangest month of my life again’ (p. 219).

Decadent Poetics is filled with (in Pater’s sense) curious things and curious juxtapositions. Michael Field, A. E. Housman, Marie Corelli, Hubert Crackanthorpe, and the Parnassian poets make strange bedfellows but the sensitivity and intelligence with which they are brought together by authors and editors alike make this a fascinating and engagingly aromatic volume.

J. B. Bullen
University of Reading

HEXT, KATE. *WALTER PATER: INDIVIDUALISM AND AESTHETIC PHILOSOPHY* (EDINBURGH: EDINBURGH UNIVERSITY PRESS, 2013). x + 220 pp. £70.



THIS IS A STYLISH, LYRICAL BOOK, written with personality and flair. It takes some courage, in an academic monograph on Pater’s relationship with philosophy, to write in the slightly loose, semi-fictional register more familiar from crossover work: ‘Dappled light on wet cobblestones and light drizzle in the air. Against the glare of a low sun an incongruent pair is silhouetted, wandering west along Brasenose Lane. One is relatively tall and big-boned, with a slight stoop, the other short and delicate, and they are engaged in hushed but earnest conversation’ (p. 64). (In case you had not guessed, Hopkins and Pater). These stylistic choices do take some getting used to, but what looks initially like an odd mismatch between subject and tone turns out to be much more appropriate than the early indications promise. Hext is committed to arguing for the centrality of the individual to Pater’s thinking, and what she successfully delivers here is a self-consciously individual – and refreshingly personal – take on that subject.

Her principal aim is to argue, *contra* Angela Leighton, that far from dissolving the individual in some nihilistic Heraclitean solution, exploring the concept of the individual actually lies at the centre of all Pater’s philosophical endeavours. When materialist philosophy seemed to have laid waste the idea of the experiencing

individual subject (a tradition in which Leighton firmly placed Pater in *On Form* (2007)), Hext's Pater is constantly, almost romantically, drawn to it. In her telling Pater is consistently fascinated that, in a world where we can only be certain of the truth of our own impressions, we are equally 'left unable to understand the nature of the *self* who is having these impressions' (p. 2). And if the individualist centre cannot hold, that is part of the point; in her view it is for Pater always a 'faltering' centre (p. 1), an 'ironic enquiry' (p. 2). On the whole, Hext forwards a striking thesis which uses the idea of the individual to remind us that Pater is far more than simply a radical materialist. Her use of manuscript sources – particularly the c. 1893 fragment 'The Aesthetic Life' and Pater's notes on 'The History of Philosophy' – are also illuminating for those (like this reader) who are not familiar with them.

I have two main reservations about Hext's working through of this argument. The first is not so much what she says about Pater as what she says (or does not say) about philosophy – which is repeatedly berated for its static systematizing even as it is boiled down to a series of static systems. Pater is represented as an 'unconventional' philosopher (p. 12) who commits to the general principles of philosophical exploration but resists and undermines these kinds of fixity, with varying results. Yet, this contrast too often depends on an overly fixed sense of philosophy itself, and certainly a very narrow one. To take an obvious example, in the chapter on sensuality, Hume's theories of sensation and Kant's aesthetics are considered, but Hume's writings on taste – or indeed on aesthetics more generally – are never mentioned, either in this chapter or indeed in the book at large, even when Hext quotes Pater in 'The Aesthetic Life' writing in an entirely Humean vein about taste and 'the faculty of selection' (p. 178). It may or may not be true that 'sensation proves far more problematic for Pater than it ever was for Locke or Hume' (p. 86), but it is difficult to shift the feeling that the types of thinking against which all this Paterian ambiguity and nuance are being (often favourably) compared are being given too short a shrift. Indeed, Adam Smith's extended meditation, in *The Theory of Moral Sentiments* (1759), as to how we might actually build our sense of individuality out of other people (I look at you, think you look like a coherent individual self, and then map that structure back on to my own jumble of sensory experience) does not even make the index.

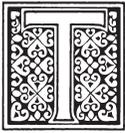
My second anxiety is a simpler one (and may well be the cause of the first), which is that perhaps a little too much was attempted here, despite this being a

single-author study on a writer whose corpus is not large. The habit of hypostasizing concepts and movements affects other areas too – ‘Victorian Progress’ and ‘Victorian Doubt’ receive ominous capitals (pp. 39, 185) – and ten chapters of about thirty pages each on themes as complex as time, evolution, metaphysics, and ethics, obviously risks making compromises. ‘The Scope of the Paterian Body’, for example, does not seem anything like as large in scope as it should be, running at little over a page of text in total (pp. 126–27). In addition, Hext has a tendency to argue from relatively small sections of Pater’s writing and then jump quite rapidly between them, often across texts and genres. This gives a welcome energy, but it can make things feel fractured. I certainly liked the book best when it drew breath and was most sustained and focused in its claims – showing, for example, that for all the Humean dissolution of identity on show in the ‘Conclusion’ to *The Renaissance*, its overall tone is that of an individual intelligence under intense pressure of break-up, overwhelming the self with ‘the very phenomena that had, in Hume’s *Treatise*, made individuality possible’ (p. 32). Less successful are beautifully crafted readings of small passages and arguments that seem to float free of Pater. Hext’s fascinating use of light as a shifting and ambiguous metaphor in Pater’s *oeuvre*, for example, is based substantively on two short sentences in ‘Diaphaneité’ and ‘Winckelmann’, but becomes a springboard for her own impression of ‘Pater’s imagery of light’ overall (pp. 69–72). This method, together with her prose style, can leave her sounding frustratingly vague. To conclude, as she does in her chapter on time, that Pater ‘engages with, resists, and reinterprets the shape of time under the conditions of modernity’ (p. 161) feels like she has not left too many bases uncovered.

All this, of course, is a very Paterian way of going about things and it is the book’s weakness and strength. In her introduction, Hext sums up what she sees as the distinction between Paterian thinking and more conventional philosophizing: ‘Certainly, the nature of his thought is idiosyncratic: shifting, apparently contradictory, and, in places, tinged in purple. It is not what philosophic thought is meant to be. But this is, in part, the point’ (p. 6). I can’t agree that this is a fair representation of philosophic thought: but it stands as a worthy description of Hext’s always lively and stimulating book.

Matthew Bradley
University of Liverpool

MAXWELL, CATHERINE AND STEFANO EVANGELISTA, EDs. *ALGERNON CHARLES SWINBURNE, UNOFFICIAL LAUREATE*. MANCHESTER: MANCHESTER UNIVERSITY PRESS, 2013. 256 PP. £70.



THE SWINBURNE CENTENARY CONFERENCE at London University in July 2009 was the largest event dedicated to the poet for more than twenty years, and brought together scholars from Britain, Europe, North America, and Australia for two days of lively and occasionally heated discussion. Catherine Maxwell and Stefano Evangelista's collection of essays arising from the conference is necessarily a more sober affair, but equally stimulating.

Beginning with an introduction by the editors, who helpfully summarize the book's aims and content, *Unofficial Laureate* comprises eleven essays examining different aspects of Swinburne's life, work, and cultural contexts. It also reproduces some intriguing visual matter, such as W. E. F. Britten's illustration for 'Carols of the Year' (*Magazine of Art*, January 1893), and several manuscript pages from 'The Flogging Block', Swinburne's epic celebration of ritualized chastisement. Swinburne studies are clearly in rude health, and the collection is filled with convincing readings, thoughtful arguments, and perceptive insights from established scholars and early career researchers alike.

The editors divide the book into three sections – 'Cultural Discourse', 'Form', and 'Influence' – titles which highlight their concern with the close reading of Swinburne's words, and the detailed engagement with questions of literary tradition and experiment which has long been a feature of Swinburne scholarship. The contributors make determined efforts to stitch the poet into the fabric of Victorian culture instead of treating him as an eccentric one-off, the man Henry Adams memorably called 'a crimson macaw among owls'. Sarah Lyons's reading of the relationship between Swinburne and Robert Browning is illuminating, as is Dinah Roe's essay on what she calls 'the unlikely poetic affinity' (p. 157) between him and Christina Rossetti. Swinburne's creative legacy is also addressed to intelligent effect, with Sarah Parker linking his Sapphic enthusiasms to the poetry of Amy Lowell, and Catherine Maxwell reading him alongside the man whose treatment of his work in *The Sacred Wood* (1920) and elsewhere did his

reputation such harm: T. S. Eliot. Those who regret Eliot's influence on subsequent perceptions of Swinburne and other Victorians will enjoy Maxwell's judicious account of the relationship between his generally negative view of Swinburne and that of John Drinkwater. Eliot publicly derided Drinkwater's verse, but the Georgian's *Swinburne: An Estimate* (1913) seems to have influenced him more thoroughly than he cared to admit.

No one would deny that Swinburne's poetry poses formidable technical challenges, but Herbert Tucker is more than equal to them in 'What goes around', his discussion of *A Century of Roundels* (1883). What some have dismissed as virtuosity for its own sake is revealed to be a much more profound meditation on the nature of creativity and inspiration, an abiding concern with what Tucker terms 'reverberation: a harboured difference maturing within the iteration of the same' (p. 132). Marion Thain's 'Desire Lines: Swinburne and Lyric Crisis' also considers the roundels, investigating what she regards as a collision between the Victorian lyric and onrushing modernity. She is particularly engaging on the generic slipperiness of *Poems and Ballads* (1866). Yopie Prins's 'Metrical Discipline', a consideration of 'The Flogging Block' that builds on her arguments in *Victorian Sappho* (1999), provides skillful close reading of works that rarely receive academic elucidation, though her discussion of flagellation is coy at times, and not all readers will be convinced by her claim that Bertram 'Barebum' Birchington's initials 'call attention to the two butt-cheeks exposed in the letter B' (p. 104). Burlington Bertie and Brigitte Bardot may be sceptical where such suggestions are concerned, but the author of 'The Flogging Block' would doubtless have appreciated *Unofficial Laureate* being dedicated to Professor Dinah Birch.

The contextual essays that comprise the book's opening section are again filled with productive ideas. Stefano Evangelista usefully addresses Swinburne's complex relationship with French literature and criticism, a topic often glossed over in more general accounts of his influences, while Charlotte Ribeyrol explores his 'liminal and transgressive excursions into marginal Hellenic territories' (p. 52). Readers of Pater will find her discussion of revisionary classicism to be of particular interest. Julia Saville asks whether Swinburne really became 'an insular jingoist' (p. 33), tracking the mutation of his republican ideals through a series of marine poems in *Songs Before Sunrise* (1871) and often using 'tropes of dark, stormy seas [...] to suggest the turmoil of revolution and overwhelming adversity' (p. 38). Laurel Brake turns away from Swinburne's poetry to look in detail at his journalism from

1857 to 1875, supplying a masterly account of his relationship with the mid-late Victorian media. Her essay, 'A Juggler's Trick?', signals an important new direction for Swinburne studies.

Unofficial Laureate takes its title from Oscar Wilde's claim that, although Swinburne never officially succeeded Tennyson, he occupied the post by virtue of his peers' acclaim: 'He whom all poets love is the Poet Laureate always' (p. 1). Wilde's comment hails Swinburne as a quite different 'unofficial Laureate' from the one Kipling would become a few years later, and this collection takes him at his word, foregrounding Swinburne's literary relations and influence rather than addressing his pronouncements on national and international politics. As such, it makes an excellent counterpart to Yisrael Levin's edited collection, *A. C. Swinburne and the Singing Word* (Ashgate, 2010), not least because its contributors are equally unapologetic about their engagement with Swinburne's later work but without recourse to special pleading. Between them, the two books do a fine job of broadening our understanding of Swinburne's contribution to Victorian (and post-Victorian) literary culture, unearthing some gems from the Putney years and stressing the importance of his critical writing as well as his groundbreaking poetry.

In the opening to *A Study of Shakespeare* (1880), Swinburne remarked that, 'For two hundred years at least have students of every kind put forth in every sort of boat on a longer or shorter voyage of research across the waters of that unsounded sea.' Much of Swinburne's own ocean remains inadequately charted, with more to be said about topics such as his fiction, his unpublished poetry, his correspondence, and his creative collaborations with Simeon Solomon, D. G. Rossetti, and Benjamin Jowett, among others. Nevertheless, there seems to be no shortage of voyagers willing to set sail upon this vast and often stormy sea, and *Unofficial Laureate's* talented crew will surely bring back more treasures in due course. The book will be of interest to anyone working in late Victorian and modernist studies, and is heartily recommended.

Nick Freeman
Loughborough University

RIBEYROL, CHARLOTTE. *‘ÉTRANGÉTÉ, PASSION, COULEUR’: L’HELLÉNISME DE SWINBURNE, PATER ET SYMONDS (1865–1880)*. GRENOBLE: ELLUG, 2013. ILLUS. 264 PP. £18.88



THE BOOK *‘Étrangeté, Passion, Couleur’: L’Hellénism de Swinburne, Pater et Symonds (1865–1880)* is an enormously satisfying, even admirable, work to review and, for students of Victorian (and Modernist) literature, to read and to learn from. Maître de Conférences en Littérature Britannique du XIX^e Siècle at the University of Paris-Sorbonne, Charlotte Ribeyrol has produced a tightly written, richly documented, and fully compelling account of Hellenism as received and reshaped by Algernon Charles Swinburne, Walter Pater, and John Addington Symonds, each in his own way a man who stood aslant to the dominant values of Victorian England.

Ribeyrol’s argument is precisely focused, as the limitations of writers and dates in the title suggest, and is one that she has rehearsed in earlier essays, including a fine one in English, ‘Swinburne: A Nineteenth-Century Hellene?’, in the commemorative collection *Algernon Charles Swinburne: Unofficial Laureate*, edited by Catherine Maxwell and Stefano Evangelista (reviewed above). Just as that volume more broadly maps a continuity from Swinburne to Modernism, especially a Modernism rich in women’s voices, so Ribeyrol’s book makes a similar move in an epilogue, surveying briefly but evocatively connections between the Hellenism constructed by the writers she explores and Virginia Woolf, Vernon Lee, and H. D. The coda reprises her themes, developing them with rich implications for the flow of values between her Victorians and the Modernist women writers:

Loin d’être une tour d’ivoire parnassienne, cet hellénisme inclusif, qui valorise les marges au détriment du centre, s’est donc construit autour d’une polyphonie discursive, en s’imposant par son interaction permanente avec les interrogations de la modernité [...] C’est par la révélation scandaleuse des ombres du modèle antique que Swinburne, Symonds, et Pater ont

ainsi pu jouer le rôle pré-nietzchéen de ‘passeurs de l’Antiquité grecque vers les rivages de la modernité’. (p. 218)

[Far from being a Parnassian ivory tower, this expansive Hellenism, which valorizes the marginal more than the central, is built around a discursive polyphony with a vital, permanent interrogatory connection to modernity [...]. It is through their fearlessly outrageous explorations into the shadows of classical antiquity that Swinburne, Symonds, and Pater are able, even before Nietzsche, to play their part in ‘importing Greek antiquity to the borders of Modernism’.]

The thesis (and signature erudition) of the book is manifest in the opening chapter, a swift, dense, and fascinating survey of Victorian Hellenism and its enrichment and deepening complications from Romantic writers, the Pre-Raphaelites, and Swinburne, Pater, and Symonds, all with an eye to the implications for the rise of Aestheticism. Ribeyrol presents her three authors as presenting ‘une résistance éminemment romantique [...] à la dictature grandissante d’un modèle classique lumineux et sans nuance’ (p. 10) [a highly Romantic resistance [...] to the overbearing standard model of antiquity that lacks shades, shadows, and nuance]:

Cette étude entend ainsi réévaluer la dimension résolument subversive du modèle hellénique qui se fait jour dans l’oeuvre de Swinburne, Symonds, et Pater. L’ouvrage s’articule autour de quatre parties reflétant les multiples perceptions d’une Grèce antique sans cesse réinventée. (p. 21)

[This study therefore undertakes to re-evaluate the decidedly subversive dimension of the Greek world as it emerges in the work of Swinburne, Symonds, and Pater. The book takes up four traits that reflect the multiple perceptions of an ancient Greece being constantly reinvented.]

The first characteristic Ribeyrol explores is ‘un espace-temps indéfini et utopique de survivances, qui suscite la nostalgie d’être né trop tard (*opsimos*) et le désir

de retour et de réminiscence vers un chez-soi fantasmé' [a hazy space/time of idealized recollections which generates a sense of nostalgia, of having been born too late (*opsimos*) along with a reminiscent wish to revisit this internalized fantasy]. The second follows, a Greece that is a country 'essentiellement liminaire peuplé d'êtres doubles, hermaphrodites ou androgynes, figés dans un printemps adolescent' [essentially liminal, peopled with double beings, whether hermaphrodite or androgynous, frozen forever in an early spring]. The third involves her authors' hyperaesthesia, 'sensations décuplées – intensité du regard et du toucher – qui traduit le *poikilos* antique, symptôme de différence, de dissidence aussi, mais surtout de bigarrure chromatique parasitant le mythe de la blancheur winckelmannienne' [sensations deepened tenfold – intensities of vision and touch, which convey the classical *poikilos* as signs of difference and dissidence too but especially as a rich medley of colours complicating the myth of a Winckelmannian whiteness]. The fourth is the shared conviction that 'la pureté hellénique ne saurait être qu'artistique. Seule compte en effet la figure de l'artiste-*demiourgos*, régénéré au contact de ses précédents mythiques' [true Hellenism could be nothing but artistic, with each artist a demiurge reborn from his mythical forbearers] (pp. 21–22). Ribeyrol invites the reader to join her in 'un parcours, une invitation à une 'périégèse', autant description que voyage, à travers une Grèce imaginaire et étrangère dont il faudra soulever les voiles et révéler les ombres' [a tour, an invitation to a perambulation, as much an exploration as a voyage, across a strange and imagined Greece where we will look behind veils to discover the shadows and shades] (p. 22).

The clarity and confidence of the initial chapter anticipate the stimulation of the following sections, which take up a rich succession of ideas that Ribeyrol elucidates with a formidable but graceful command of primary and secondary texts – footnotes to each page are extensive, markers of the breadth and depth of reading behind her penetrating insights. She moves deftly through the writings in prose and poetry of Swinburne, Symonds, and Pater, of course, but also through wide-ranging citations of nineteenth-century writers, artists, and critics, supplementing those too with materials from other contemporary documents, historians (literary and otherwise), cultural commentators, and modern theorists (the bibliography to the book is itself a treasure).

To do justice in a short review to Ribeyrol's command of her subject and the aplomb with which she moves is not easy. But I might seize, almost at random,

just several pages of one part of her argument, the opening paragraphs of Chapter Nine, 'La Grèce, lieu de l'hyperesthésie' [Greece, a place of hyperaesthesia], where she takes up 'Colour-blindness'. In the first lines she links the interest of aesthetes in Daltonism to contemporary investigations of colour, citing works by William E. Gladstone, Grant Allen, and Havelock Ellis. She considers the comments of Gladstone in his work on Homer as to the Victorian sense that the Greeks lacked the richness of colour perception of later times, and contextualizes that comment in Gladstone's Anglo-ethnocentrism. Then, she moves easily to Symonds's account, in a letter, where he recalls a conversation among his father, Gladstone, Woolner, and Tennyson on terms for colour in the *Iliad*, comments on Symonds's slight deformation of Gladstone's position, and then segues into a paragraph from Symonds's own essay on 'Colour-Sense and Language'. The next lines incorporate an insight from Jacqueline Lichtenstein's 1989 study, *La Couleur éloquente*, and then bring in a Victorian dispute on colour between Ruskin and the followers of Darwin (pp. 153–56).

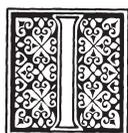
Or, to choose another example, consider Ribeyrol's exposition of a related trope, synaesthesia. Within two pages she moves from Havelock Ellis's connection of that state to Symonds's homosexuality to similar linkages in the 1880s made by Krafft-Ebing, Sachs, and Galton to an analysis, guided by a comment of Jerome McGann on Swinburne's own use of synaesthesia, of revisions in a line of Swinburne's manuscript of 'Ave atque Vale', and moves then to lines in 'Laus Veneris' with comments informed by William Empson (pp. 159–61).

The point is the richness of Ribeyrol's mind and argument and her effortless movement among a wealth of writers and ideas as she advances her readings. These examples could be duplicated with the choice of any pages from her text. The result is indeed to participate in a voyage, or rather a guided adventure, of discovery. Fools admire, of course, and people of sense approve, but reading Ribeyrol is exhilarating. Her work – important work – is a masterpiece of scholarly criticism.

A final note: the colour illustrations, the majority of the eleven by Simeon Solomon, Edward Burne-Jones, and Lawrence Alma-Tadema, are of necessity small, but are of a high quality and, located at the front of the book, present an enticing portal to the intellectual and artistic tour Ribeyrol guides.

Terry L. Meyers
College of William and Mary

DE RINALDIS, MARIA LUISA, *CORPI UMANI E CORPI DIVINI. IL PERSONAGGIO DI WALTER PATER* [HUMAN AND DIVINE BODIES. THE CHARACTER IN WALTER PATER] (LECCE-BRESCIA: PENSA MULTIMEDIA, 2010), 145 PP. €15,00



IN HER FINE VOLUME, De Rinaldis focuses on Pater's notion of character by considering its pictorial, statuary, and mythical nature. In the late nineteenth century, character began to express what she terms 'ontological instability', which, she argues, is typical of Pater's work, frequently conveyed through the intersections of writing and other media. A case in point is the motif of the animated statue, pervasive at the time and brought to unsurpassed sophistication in Pater's *Mona Lisa*, his rendering of the *femme fatale*. At the same time, his *Mona Lisa* exemplifies the dialogue between the sister arts and modern media in the photographic and filmic presentation of the subject. Considerations of female character are likewise prompted by Pater's analysis of divinity in Botticelli, in whose Madonnas and goddesses he emphasizes seriality and disharmonic beauty, thus contrasting Winckelmann's vision of ancient art as based on individuality and balance, and anticipating Warburg's ideas on movement. Male character in Pater is best represented by the figure of Dionysus, who appears as a sequence of different, even opposing shapes, finally suggesting a consumption of myth. Objectified and nonfunctional, Pater's Dionysus is no longer a resistant body; instead, he tends to immateriality and dissolution. Another masculine type is the sculptured figure of the athlete, whose treatment points to Pater's ambivalent reading of Greek sculpture as both motion and inaction while interpreting bodies as fragmentary, thus indicating a rupture with classicism. De Rinaldis recognizes in Pater persistent evidence of changes in the mimetic conception of character that was typical of nineteenth-century fiction. His modalities of representation signal a dissolution that will reach fuller expression in Modernism.

Elisa Bizzotto

BOOK CHAPTERS

MAXWELL, CATHERINE, 'SHELLEY'S ALCHEMY, PATER'S TRANSFORMATIONS', IN *LEGACIES OF ROMANTICISM: LITERATURE, AESTHETICS, LANDSCAPE*, ED. BY CARMEN CASALIGGI AND PAUL MARCH-RUSSELL (HOBOKEN: TAYLOR AND FRANCIS, 2013), PP. 85–100.

When we confront the dense, rich, often elusively allusive surface of the Paterian text, Catherine Maxwell bids us remember that Walter Pater did not simply reference those writers whose ideas inspired him – he transformed them, using their works as fuel to feed the 'hard, gem-like flame' of his particular critical consciousness, in such a way that the more influential they were to his own aesthetic theories, paradoxically the less visible they often are in his canon. To exemplify this point, Maxwell takes as her subject Pater's incorporation of the poetry and literary and art criticism of Percy Bysshe Shelley, who, as she points out, did not receive nearly so much overt attention as his Romantic peers Wordsworth and Coleridge, but whose 'language and imagery and aesthetic thought have permeated Pater's writing far more deeply than his few scattered references to the poet might seem to imply' (pp. 86, 89, 98). Maxwell begins with an allusion to Shelley found in Pater's essay on Leonardo, later excised from the 1893 edition of *The Renaissance*. Following the trail from there, she establishes Shelley's poem 'On the Medusa of Leonardo da Vinci in the Florentine Gallery' as a 'precursor text' that both anticipates and shapes Pater's own 'interpretation of the Medusa' and 'helps Pater to formulate his conception of a Romantic Leonardo' (pp. 86, 88, 89). The article then expands its focus to consider more broadly how Shelley's conceptualization of creative production as a quasi-alchemical transmutation of 'contrasting qualities' or 'antithetical elements' informs Pater's 'own fascination

with the union of opposites, and specifically strangeness with beauty' in art (pp. 89, 92). A mediating force in Pater's reception of Shelley, Maxwell argues, is Algernon Swinburne, whose 'absorption of Shelley and his own interest in "the identities of contraries" as a structuring principle for great art [...] undoubtedly reinforce[d] Pater's own Shelleyan inheritance' (p. 94). The article concludes with a meditation on how Pater's inheritance of Shelley's 'alchemical' vocabulary for artistic creativity provided him with the language to articulate his belief in 'the power of art to preserve what is precious' and the artist's and aesthete's ability to 'process the raw condition of life to extract its moments of virtue' (p. 96).

Meghan Freeman

ØSTERMARK-JOHANSEN, LENE, 'PATERIAN INTERIORS' IN *AESTHETIC LIVES: NEW EXPERIENCES, NEW SUBJECTS OF POETRY, NEW FORMS OF ART*, ED. BY BÉNÉDICTE COSTE AND CATHERINE DELYFER (HIGH WYCOMBE: RIVENDALE PRESS, 2013), PP. 97–118.

Lene Østermark-Johansen's paper starts with a stimulating description of Pater's rooms at Brasenose, which enables her to draw an analogy between real and fictional spaces and to highlight the dialectics between inside and outside and their relation to the self. The aesthetic harmony of Pater's interiors was characterized by a careful process of artistic selection that emphasized the monochromatic. They were also sites in which Pater both directed his gaze inward and engaged with the world. The relation of 'exchange, dialectics and plasticity' between private and public enables Østermark-Johansen to explore the notion of the mask: unlike James's image, the mask does not seal the interior but rather moulds the exterior. She then dwells on Pater's manuscript of 'The Aesthetic Life', in which a modern aesthete turns the ugly surfaces of the urban world into art thanks to a selective and aestheticizing process that further underlines the dialectics between aesthetic and ascetic and surface and soul, which is central to her argument. Østermark-Johansen finally examines some of Pater's imaginary portraits to assert that the notion of Aesthetic life is governed not by the colours of hedonism but by Apolline white, muted colours, monochromes and even a ghostly whiteness.

Anne-Florence Gillard-Estrada

ESSAYS

BRAKE, LAUREL, 'PATER THE JOURNALIST: *ESSAYS FROM THE GUARDIAN*', *ELT*, 56.4 (2013), pp. 483–496.

In a tightly argued essay focused on the publication history and critical reception of *Essays from The Guardian* (edited by Edmund Gosse and first published privately by the Chiswick Press in 1896), Laurel Brake explores a number of distinct but closely related issues: the posthumous management of Pater's writing and reputation; the relation between literature and journalism in the mid-1890s; the High Church affiliation of *The Guardian* and its position in late nineteenth-century print culture; Pater's voluntary, ongoing association with the Anglo-Catholic oriented weekly; Pater's life as a commercial writer, and his participation in the common review practice of puffing.

Kenneth Daley

ØSTERMARK-JOHANSEN, LENE, 'PATER AND THE PAINTERLY: *IMAGINARY PORTRAITS*', *ELT*, 56.3 (2013), pp. 344–354.

Østermark-Johansen focuses on Pater's literary portraits and their relation to painting, specifically pictorial portraiture. She notes some apparent differences – the expression 'imaginary portrait', for instance, is oxymoronic, since the adjective contradicts likeness, a basic requisite of portraiture. Another incongruity lies in the rapport between figure and background in Pater's portraits: while in pictorial portraits emphasis is laid on the individual, in Pater, setting and sitter appear as a whole. Pater's idea of literary portraits – condensed in the famous 'what came of him?' – implies development. His stories, however, resemble pictorial portraiture in capturing lives that inevitably end in death.

To investigate the genre and its ambiguities, Østermark-Johansen applies linguistic/structuralist perspectives that explain the apparently conflicting nature

of Pater's texts by collocating them in the interstices between art criticism and fiction. Like a consummate painter, Pater sketches but then erases his characters and answers the crucial question 'What came of him?' by affirming his divine power as a writer whose fictional 'brief lives' – ultimately derived from *The Renaissance* – always conclude with death. It is in their connection to existential finitude that imaginary portraits finally resemble pictorial portraiture.

Elisa Bizzotto

SIMPSON, JULIET, 'BOURGET'S OXFORD AESTHETES: TOWARDS DECADENT COSMOPOLITANISM', *COMPARATIVE CRITICAL STUDIES*, 10.2 (2013), PP. 183–197.

This article gives a synthetic presentation of an oft-neglected book by French writer Paul Bourget, *Sensations d'Oxford* (1883), an important milestone in understanding Bourget's vision of both Decadence and cosmopolitanism. Simpson defines his cosmopolitanism both as an inner vision of a cultured, sophisticated elite, and as a cultural *fin de siècle* fact that was sustained by the numerous travels Bourget undertook across Europe. Before he wrote the studies that were later collected in *Essais de psychologie contemporaine*, Bourget travelled extensively to Britain and spent some time in Oxford. If British poetry of the nineteenth century came to represent poetic innovations that gave the term 'decadence' a derogatory meaning Bourget wanted to counterbalance, Oxford functioned for him as 'a suggestive trope linking cosmopolitanism and elite intellectual, "Decadent" refinement' (p. 184). The highly ritualized place and inhabitants embodied 'the consummate cultural aesthetic anomaly' (p. 189), which he tried to recreate in his *Sensations d'Oxford* as a series of inner perceptions. Discarding the usual mores and writing of the traveller, the 'sensations' of Oxford include discussions of distinguished poets like Percy Bysshe Shelley, a former Oxonian, or Dante Gabriel Rossetti, which allow Bourget to explore both real and unreal presences.

Simpson mentions Bourget's contact with A. O'Shaughnessy, Walter Pater, Vernon Lee, and John Payne during his 1881–83 sojourns in Britain. Similarities between Bourget and Pater's sensations as exemplified in *Marius the Epicurean* are discussed. Noting that Bourget had read *The Renaissance* by 1884, Simpson suggests Bourget may have read *Marius* in manuscript. The hypothesis certainly deserves further investigation.

Bénédictte Coste

ESSAYS WITH NOTABLE REFERENCE TO PATER

MAHONEY, KRISTIN, 'VERNON LEE AT THE MARGINS OF THE TWENTIETH CENTURY: WORLD WAR I, PACIFISM, AND POST-VICTORIAN AESTHETICISM', *ELT*, 56.3 (2013): 313-342.

This essay argues that Vernon Lee resisted World War I, social science wartime discourses, and the reconceptualization of the human subject as being essentially belligerent, by drawing upon and reviving the alternative language of Victorian aestheticism, particularly the language of Pater, and re-deploying an alternative, aesthetic view of human subjectivity. Much of the essay engages in an extended analysis of Lee's annotations of various contemporary texts in order to demonstrate Lee's active intellectual resistance to the war and the arguments of those problematic emerging discourses. Eventually, however, it does come round to locating the source of her resistance in Pater, citing passages from *Marius the Epicurean* and the 'Conclusion' to *The Renaissance* that privilege more supple modes of perceiving experience and being in the world, what the author calls 'hyperkinetic sensitivity', modes that in their resistance to received ideas, habits of thought, and 'facile orthodoxies' might make for an alternative foundation for the human subject and an alternative foundation for ethics. The essay even traces Lee's 'aloofness' as well as her emphasis on the value of music in the formation of the ethical subject to Pater, though less convincingly. The essay argues, in short, that Lee delivers a Paterian aesthetic critique of and rejoinder to some of the more pernicious, more reactionary developments of modernism.

Michael Davis

PRASCH, THOMAS, 'CLASHING GREEKS AND VICTORIAN CULTURE WARS: EURIPIDES VS. ARISTOPHANES IN LATE-VICTORIAN DISCOURSE', *VICTORIAN STUDIES*, 54.3 (SPRING 2012): 464-473.

This essay demonstrates how, on the one hand, a number of the more progressive writers in the late nineteenth century associated with aestheticism and 'homoeroticism', including most notably Pater and Wilde, attempted to rehabilitate Euripides (out from under Aristophanes's famous critique at the beginning of *The Frogs*) and promote him as an important figure for modern, liberal thought, and how, on the other hand, three undergraduates at Oxford responded by reviving and redeploing Aristophanes in a satirical play published in 1894 called *Aristophanes at Oxford O. W.*, which lampoons Oscar Wilde and his sexuality. The author identifies Pater as the first to advance the virtues of Euripides, citing three essays published between 1879 and 1889, 'Study of Dionysus', 'The Bacchanals of Euripides', and 'Hippolytus Veiled: A Study from Euripides' (later published in *Greek Studies*, 1895). He also traces the influence of Pater's writings on Euripides directly to Wilde and others. While Pater might have initiated the rehabilitation of Euripides, it seems it was Wilde who bore the brunt of the reaction.

Michael Davis

CONTRIBUTORS

ELISA BIZZOTTO, a lecturer in English literature at IUAV University of Venice, has written on Pater, Wilde, Vernon Lee, Beardsley and Pre-Raphaelitism, and is especially interested in genre, gender, myth, inter-art and comparative approaches. She is the author of *La mano e l'anima. Il ritratto immaginario fin de siècle* (2001), and has co-edited the first Italian edition of the Pre-Raphaelite magazine *The Germ* (2008). Currently, she is co-authoring a book on Pre-Raphaelite aesthetics.

MATTHEW BRADLEY, lecturer in English at the University of Liverpool, is currently writing a book on decadence and apocalypse. He has published a number of articles on the relation between the Aesthetic movement and theology; he was also principal editor and compiler of the Gladstone Reading Database at Gladstone's Library. His edition of William James's *Varieties of Religious Experience* is forthcoming from Oxford World's Classics.

J. B. BULLEN, Professor Emeritus at the University of Reading, holds the Chair of English Literature and Culture in the Department of English at Royal Holloway University of London. He has a longstanding interest in the relations between word and image in the nineteenth century, and has recently published *Rossetti: Painter and Poet* (2012), *Thomas Hardy: The World of His Novels* (2013), and a chapter on Rossetti and spiritualism in *The Oxford Handbook of Victorian Poetry* (2013). He is editing *The Renaissance* for the Oxford edition of *The Collected Works of Walter Pater*.

BÉNÉDICTE COSTE teaches Victorian literature at the University of Burgundy. She is the author of *Walter Pater critique littéraire: The Excitement of the Literary Sense* (2010) and of *Walter Pater, esthétique* (2011), and has translated most of his essays into French. She is currently engaged in translating *The Renaissance*.

KENNETH DALEY is the author of *The Rescue of Romanticism: Walter Pater and John Ruskin* (2001), and several essays on Ruskin, Pater, and Keats. He currently serves as Chairperson of the English Department at Columbia College in Chicago. He is the Bibliographer for the *Pater Newsletter*.

MICHAEL DAVIS, an Associate Professor of English at Le Moyne College in Syracuse, New York, specializes in Victorian and Modern literature with particular interests in sexuality, aesthetics, psychoanalysis, and narrative theory. He is currently completing a study of Pater ('Walter Pater's "Latent Intelligence" and the Conception of Queer Theory') and a book on Virginia Woolf tentatively entitled 'Dating Mrs Dalloway: Self-Reflexion, Suicide, and the Ends of Modern Fiction.' He is also interested in contemporary critical and cultural theory.

MEGHAN A. FREEMAN is an Assistant Professor in the Department of English, Manhattanville College. She has published on Charlotte Brontë, Nathaniel Hawthorne, Edgar Allan Poe, and contemporary crime fiction, and is currently at work on a project concerning museum culture and performances of spectatorship in nineteenth-century British and American literature.

ANNE-FLORENCE GILLARD-ESTRADA is a lecturer at Rouen University, where she teaches nineteenth-century British literature and painting. She has published a number of articles on Walter Pater's works and is currently working on Aesthetic painting and its reception in the art criticism of the period.

LESLEY HIGGINS is a Professor of English at York University, Toronto, where she specializes in Victorian and Modern literature, poetry, and feminist studies. In 2002, she published *The Modernist Cult of Ugliness: Aesthetic and Gender Politics* and co-edited *Walter Pater: Transparencies of Desire*. More recently, with Elicia Clements, she co-edited *Victorian Aesthetic Conditions: Pater Across the Arts* (2010). She is the co-general editor of the *Collected Works of Gerard Manley Hopkins*; her edition of Hopkins's *Oxford Essays and Notes*, was published in 2006, and Hopkins's *Dublin Notebook*, in 2014. Together with David Latham, she is the co-general editor of *The Collected Works of Walter Pater* for Oxford University Press.

CATHERINE MAXWELL is Professor of Victorian Literature at Queen Mary, University of London. She has published the monographs *The Female Sublime from Milton to Swinburne: Bearing Blindness* (2001), *Swinburne* (2006), and, most recently, *Second Sight: The Visionary Imagination in Late Victorian Literature* (2008). She has co-edited, with Patricia Pulham, Vernon Lee's *Hauntings and Other Fantastic Tales* (2006) and *Vernon Lee: Decadence, Ethics, Aesthetics* (2006). She has guest edited the special issue 'Victorian Literature and Classical Myth', *Victorian Review* 34 (Fall 2008), and, with Stefano Evangelista, the special issue 'The Arts in Victorian Literature' of the *Yearbook of English Studies* 40.1 and 40.2 (2010). Her co-edited volume *Algernon Charles Swinburne: Unofficial Laureate* is just out and is reviewed in this issue of the *Pater Newsletter*.

TERRY L. MEYERS is Chancellor Professor of English at William and Mary College, Williamsburg. His main research interest is Victorian poetry; he has published extensively in the field, with monographs on and editions of the works of William Sharp/Fiona Macleod, Sidney Alexander, and Algernon Charles Swinburne. He is the editor of *The Uncollected Letters of Algernon Charles Swinburne*, 3 vols. (2004) and is currently involved in editing the *Complete Poems of Swinburne* for a five-volume edition to be published by Pickering & Chatto in 2017.

LENE ØSTERMARK-JOHANSEN, Reader at the University of Copenhagen, is the author of *Walter Pater and the Language of Sculpture* (2011) and *Sweetness and Strength: The Reception of Michelangelo in Late Victorian England* (1998), the editor of *Nose Book: Representations of the Nose in Literature and the Arts* (2000) and, with John Law, has edited *Victorian and Edwardian Responses to the Italian Renaissance* (2005). She has also published on Pater's Leonardo and Luca della Robbia essays, on Pater and Heraclitus, and Pater and Euphuism. She has just completed the first critical edition of Pater's *Imaginary Portraits* to appear in the MHRA Critical Texts series in 2014, and will edit the volume for *The Collected Works of Walter Pater*.

MARIA LUISA DE RINALDIS (graduate of the University of Rome 'La Sapienza', M.Phil. in Translation Studies, University of Warwick) is an Associate Professor in English literature at the University of Salento. Her research has mainly focused on the Renaissance and on Walter Pater. Her publications on Pater include *Corpi umani e corpi divini. Il personaggio in Walter Pater* (2010); 'Pater e le appropriazioni

vittoriane di Shakespeare' (*Memoria di Shakespeare*, 2005); *Walter Pater critico di Shakespeare* (1999). She is the author of *Giacomo Castelvetro, Renaissance Translator* (2003) and edited *Englishing. La traduzione nel Rinascimento inglese. Prefazioni e scritti* (2004). She has recently started to research a book on the ethic of happiness in early-modern literature.

PAUL TUCKER teaches at the University of Florence. His research interests include the history of art criticism and collecting, and the linguistic and rhetorical analysis of art-critical/historical texts. Recent publications include studies of justificatory arguments in writing on art (in *Variation and Change in Spoken and Written Dialogue*, eds. J. Bamford *et al*, 2013) and of the relation between art and psychoanalysis in the aesthetic of Adrian Stokes (<http://www.tate.org.uk/research/publications/tate-papers> [19 November 2013]). He has just completed a critical edition of Ruskin's *Guide to the Principal Pictures in the Academy of Fine Arts at Venice* (1877), to be published by Electa, and is currently editing for The Walpole Society the correspondence of Charles Fairfax Murray with Frederic Burton and Wilhelm Bode.

SYLVIA VANCE holds a D.Phil. from the University of Oxford, where she taught for a number of years. She now lives in Toronto and is a production editor for academic journals.