

The Pater Newsletter

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Edited alternately by
Billie A. Inman (University of Arizona)
and Laurel Brake (Birkbeck College, University of London)

Editor's Notes

Changes are afoot at Pater Newsletter. After eleven years Billie Inman, now General Editor of the Collected Works of Walter Pater, is retiring as co-editor and Hayden Ward, current Review Editor for PN, has been nominated to replace her. Billie Inman was not merely a founder and editor of PN during that period; she functioned as the centre for Pater scholarship, with news of projects, manuscripts, students and scholars passing to her. Generous and open, and encouraging to young scholars, she inspired trust and was often approached for advice. Her stint and functions as editor of PN may not be as visible as her published writing, but in the history of Pater scholarship her role here has been crucial.

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Offprints of "A Study of 'Apollo in Picardy'" by Hiroko Tamaki, an article (reviewed below) which appeared in English in the Bulletin of Seiwa College in December 1988, are available to readers on request. Please send a stamped addressed envelope to Laurel Brake at CEMS, Birkbeck College, 26 Russell Square, London WC1B 5DQ.

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The last number of PN carried news of the death from leukaemia of Robin Peedell who as Assistant Librarian at Brasenose College Library was well known to those doing research on Pater. A service of thanksgiving for his life was held on November 12 in the College Chapel. Both of the readings attested to Robin Peedell's outstanding qualities: his fresh optimism and his interest in books and unstinting services to those who read them: the first was from Revelation 21.1-7 beginning "I saw a new heaven and a new earth" and the second, read by Bernard Richards, Fellow of Brasenose, was Henry Vaughan's "To his Books" which starts "Bright books! the perspectives to our weak sights". Anyone wishing to make a donation in memory of Robin Peedell is invited to make a contribution to the Leukaemia Research Fund.

NEWS

Some of those who attended the Pater conference in July had the opportunity to examine the collection of material, much of it relating to Pater, given to Brasenose College Library recently by John Sparrow, former Warden of All Souls. Bernard Richards is in the course of preparing an article on the collection to appear shortly.

The second volume of Billie Inman's Walter Pater's Readings is in the last stages of publication and should appear this year.

* * *

"Pater and Greek Sculpture" was the topic of a lecture by Laurel Brake at a University of Wales Colloquium on Literature and the Visual Arts held at Gregynog in March. The paper examined how Pater negotiated the subject of Greek studies in a public forum such as the Fortnightly Review but declined to publish the essays in book form, and how he deployed the varied discourses of art history, classics, (literary) criticism, and homoeroticism in the essays.

* * *

The first volume of the Collected Works of Pater are nearing completion. It has been a great disappointment to learn that the edition's application for a grant from the National Endowment of the Humanities in the United States has just been turned down. A Centre for the edition has been established by the English Department of the University of Arizona at Tucson, and alternate sources of funding are being sought. Suggestions please to the General Editor in Tucson.

* * *

OBITUARY

Ian Fletcher

Ian Fletcher, Emeritus Professor of English at the University of Reading and most recently Visiting Professor at Arizona State University in Tempe, died in Queen Elizabeth Hospital, Birmingham, while waiting for transplant surgery on November 2, 1989 at the age of 68.

Through his influential and pithy monograph on Pater which appeared in 1957 in the British Council Writers and their Work series, Ian Fletcher was at the heart of the revival of Pater studies that began in the 1960s. In the subsequent thirty years his extensive knowledge of the literature and visual art of the late Victorian period drew students, fellow scholars and publishers to him. Shortly before his death, those at the recent Pater conference met Ian Fletcher a last time - when illness was already familiar - and heard him deliver an extraordinary lecture on Pater and Herbert Horne. No-one who heard it will forget the breadth and depth of his knowledge, the many asides, and the witty absorbing digressions. Frail from illness and fighting to retain strength to concentrate, he was nevertheless sufficiently himself to provide an indication of his style and powers to those who had never heard him before.

The obituaries which appeared in the Times and the Independent on

November 7, 1988 are informative, and I have supplemented my personal knowledge from them in what follows. Ian was born in 1920, and began his working life as a librarian in Lewisham. Because his degree work at London University was interrupted by war service (in the Middle East and Cairo), he had no first degree when he began lecturing at Reading in 1956 nor when he got his Ph.D in 1965 for a thesis entitled Union and Beauty: A Study of Some Later Nineteenth Century Periodicals. But he had published an edition of Lionel Johnson's poems in 1953; and editions of Victor Plarr and John Gray, and books on Yeats and Beardsley, bibliographies of Wilde and Symons, as well as anthologies were to follow. In 1965 too, he married Lorraine Hollyman and they had two daughters. As a younger man Ian was a poet, publishing Orisons in 1948, Picaresque and Metaphysical in 1947 and Motets in 1962, and contributing to a number of poetry magazines in post-war London.

Paterians are much indebted to Ian Fletcher for his teaching, his enthusiasm for the field, and his publications. His general dissemination of knowledge and wit on the subjects of Aestheticism and Decadence, and the authors associated with them, was fundamental in helping shape late Victorian studies and its scholars in contemporary Britain and America.

REVIEWS

Edited by Hayden Ward (West Virginia University)

An Informative Index to the Writings of Walter H. Pater, by Samuel Wright. West Cornwall, CT: Locust Hill Press, 1987. Pp.xvi + 460. \$40.

Samuel Wright's weighty index is a welcome and useful addition to Pater scholarship. He frankly admits in the "Preface" that its conception springs from his desire to produce a companion reference source to his 1975 bibliography of Pater's published and uncollected writings. Both works, he adds, are designed to enhance the "complete enjoyment" of Pater's writings and are the direct result of years of personal satisfaction that his work with Pater has provided. Wright's rather candid acknowledgement of his deep personal attachment to Pater's works sets the tone for a cautious appreciation of his index, for it speaks to the needs of both the scholar in search of documentation and specifics, and of those less singularly directed who might simply prefer to browse randomly through a range of topics from "Aaron" to "Zones" that occupied Pater during his publishing years.

One obvious topic that consumed much of Pater's time was Plato. A careful study of Pater on Plato, however, as Wright points out, requires not only familiarity with Plato and Platonism but also with at least nine other sources, all cited in the index for quick reference. The Plato entry also serves to provide us with a quick look at both the strengths and weaknesses of Wright's methodology. It includes a helpful subsection on "General and minor references," such as Pater's observation in Appreciations (p. 6) that "Prose is...mystical and intimate with Plato" (all standard references are to the 1910 edition; works not in the 1910 edition are keyed to specific abbreviated titles). Other subsections in the Plato entry are "Platonic commentary," "The Philosophy of Plato," "Borrowings and influences," "Dialogues of Plato," and "Authorities consulted." Some subsections are further subdivided: for instance, the subsection on "Platonic commentary" includes eighteen headings beginning with "aesthetics/art" and ending with "wars of aggression". Most entries are also cross-referenced, although with some inconsistency. For example, the heading "Aesthetics" lists "Plato; Platonic Commentary; aesthetic/art," while the heading "Nature" does not refer to "Platonic Commentary," under which "Nature" is

a topic. Also, in the "Plato" entry is the rather odd subsection entitled "Authorities consulted", which cites Lewis Campbell's 1893 review of Plato and Platonism and Gilbert Murray's 1898 History of Ancient Greek Literature. Why they are the only "authorities" cited is not clear.

The strength and also the weakness of this index is in its thoroughness and its impossible aspiration towards comprehensiveness. Wright is to be congratulated for his effort, however, and it seems unlikely that this index, particularly given its sweeping scope, will ever be superseded. One can quibble over the choice of some of the subheadings and their inconsistencies, but the scholarly usefulness of the index becomes notably apparent when new influences and possible new avenues of approach to Pater's work come to light and require further investigation. One such possibility emerged recently in Paul Barolsky's discussion, in Walter Pater's Renaissance, of Gautier's notes in a neglected guidebook to the Louvre on the sixteenth-century Mannerists, particularly Parmigianino, and on the similarity of Gautier's judgments to Pater's comprehension of sixteenth-century Mannerism (pp. 51-5). The immediate question, of course, is, was Pater familiar with Gautier's guidebook and did he even know the works of Parmigianino? Wright's index is a reliable preliminary reference source in the search for the answer. The index also provokes such questions as what did Pater think of nineteenth-century philology? Was he familiar with the association between ethnology and comparative philology that was emerging at the time? How many times does he mention Comte and in what context? Does he ever refer to antinomianism?

Wright's index is not, as he claims, a survey of Pater's mind. Nothing so logocentric could possibly hope to encompass the complex, tangled associations of Pater's decentered philosophical and aesthetic vision. However, the special value of the index is that it makes easier research into the contradictions and paradoxes of that vision.

Franklin E. Court
Northern Illinois University

Language and Decadence in the Victorian Fin de Siecle, by Linda Dowling. Princeton, N.J: Princeton University Press, 1986. Pp.xvi + 294. \$32.50.

In the beginning was the word, perhaps, but it was never chronologically anterior. The dictum means only that all was always expressible and itself an expression; the relation between language and meaning, thought, or even reality was always a close one. Prior to the great secularizing movement of the last two centuries, it was "human language participating in the divine intelligence" and "the entirely orthodox assumption that language derives from thought" (p. 6) that held sway as Europe's notions of language. So Linda Dowling puts it near the start of her very useful book.

The main thesis in this book is that late Victorian Decadence can be properly understood only as a reaction to the decline of this traditional view. Our view of Decadence as one "of rouge and gaslight and orchids and patchouli" (p. xi) must give place to a view of Decadence responding to the continental philology which swept England in mid-century, and which threatened to undermine the most treasured ideas of language as living and as the basis of the ancient and advanced civilization which the queendom of Victoria was then imposing on a fortunate empire and world.

There are five sections in the book. The first describes a linguistically more or less healthy state of affairs in the aftermath of the Romantics. For Wordsworth the living language of rural life served as a guarantee that words are the very expression of the heart. For Coleridge, however, far more directly influenced by the German philology of Herder than the Wordsworths were, dialect is by its very nature diversified across regions. So, for him, a whole civilization can only be culturally strong if its collective national essence has a language maintained in very good repair by gifted individuals. This, of course, is the famous Wordsworth-Coleridge argument about poetic diction. But what Dowling brings out tellingly is the way a deep anxiety about language was already cutting across this argument. Wordsworth's "language of the heart" belief runs into the fact that language is always already material too and that hearts are silent. Yet Coleridge's aim to protect language, literature and civilization from the merely colloquial or accidental, is itself a concession that language and life are not after all so indissolubly tied.

The second section intriguingly shows the process of decay that inevitably followed. The Victorians eagerly espoused the new philology in scientific support of their own language, yet this support was itself what made "language" come to be seen as a separate thing, even a blind mechanism following laws of its own. Hence those great texts of Victorian life and thought -- the King James Bible, Shakespeare, Milton -- instead of being props of our civilization (the logos itself), themselves suddenly needed propping up, needed apology and defence. Scientific theories of the origins of language abounded, the OED was set in hand with considerable misgiving, and neologism offered to enrich language but in fact showed all the more its artificial nature.

Against this background, says Dowling, we should read Pater, to whom in the third section she devotes nearly forty pages, mainly on Marius and the essay "Style." The turning-point -- perhaps the literary turning-point of the century -- is Walter Pater, whose project had little to do with milk-skinned youths or a bright green tie, and the lasting assumption that Renaissance in his major work is a distraction. This distraction is giving way now as Pater's stock rises, though whether this change is wholly due to affinities with the foundations of post-structuralism might be difficult to say. Despite allusions to Derrida, Foucault and Deleuze, Dowling says little on the point. She does claim that Pater accepted the decline of English as a living language. He took the line of least resistance and deliberately constructed his classical euphuistic prose without regard to language's active pulse. Like Coleridge he saw a clerisy, but now a cloistered and even fugitive one. This judgment by Dowling does square well with one's sense of Pater, whose lifelong singlemindedness and "chivalric, sacred, ritual service to the national language" (p. 140) belie any idea that he would have intentionally fathered the Beardsleys and Moores who disciplined him.

Dowling cites Nietzsche's remark that "the tendency of Decadence is ever toward an anarchy of atoms" (p. 135), and the bulk of the rest of the book switches from the tracing of ideas to a one-by-one treatment of post-Pater fin-de-siècle writers. Lionel Johnson's refined Celticism, Ernest Dowson's deliberately sheer verse with no sense, and Arthur Symonds' equally intentional music-hall sensationalism show how this severance from a deeply rooted view of language led to a search for whatever free-floating clusters of language could be used as a basis for poetry. These are the "disembodied voices" of the title of this section, and the talking-head quality of some post-traditional poetry is still with us in the late twentieth century. The book's fifth section ties the narrative up fairly enough with Yeats, given after Pater the most space in the book. Yeats's ambivalent stance toward both the surreal riches of the Decadence, as well as its precarious nature as a

basis for an Irish literature, are resolved in his willful attempt to "hammer my thoughts into a unity," a phrase not cited by Dowling but coming to mind here as germane.

I have not remotely done justice to the rich texture of this excellent book. Dowling's powerful but subtle phrase-making (e.g. how The Waste Land "admitted base elements of the new incoherence", p. 200), her resilient control of detailed research material, and, perhaps most memorably, the unobtrusive way she captures the flavor of a decade or short period. One remembers the emotional opportunist Max Muller in his Oxford period; F. D. Maurice's eager trips with the latest philological news back from Coleridge at Highgate to his tutor J. C. Hare in the Apostles' Cambridge of Tennyson and R. C. French; the lurid glamor of alleyways and music-halls later on; and Matthew Arnold's rather inconsistent gloom at the way things were going, along with his own espousal of the OED-like work of the French Academy. This volume is worth a velvet patch on my bookshelf, as I imagine it will be on that of many Paterians and other specialists in the nineteenth-century.

J. P. Ward
University of Wales, Swansea

Recent Publications

Compiled and annotated by Anne Varty (Pembroke College, Oxford)

Books

Birch, Dinah. Ruskin's Myths. Oxford, Clarendon Press, 1988.

The Cambridge Guide to Literature in English. Ed. Ian Ousby. Cambridge, Cambridge University Press, 1988. Entries under: Pater, Walter (Horatio); Aesthetic Movement; Marius the Epicurean; Studies in the History of the Renaissance.

Meisel, Perry. The Myth of the Modern. A Study in British Literature and Criticism after 1850. New Haven and London, Yale University Press, 1987.

Tintner, Adeline R. The Book World of Henry James: Appropriating the Classics. Ann Arbor/London; UMI. Research Press, 1989.

Essays

Harris, Wendell. "The Continuously Creative Function of Arnoldian Criticism." Victorian Poetry, 26, i and ii (Spring-Summer, 1988), 117-33 (significant references to Pater)

Harris, Wendell. "Ruskin and Pater - Hebrew and Hellene - Explore the Renaissance." Clio, 17 (Winter, 1988), 173-85.

Hoagwood, Terence Allan. "Hopkins's Intellectual Framework: Newman, Pater,

and the Epistemological Circle." Studies in the Literary Imagination, 21:2 (Fall 1988), 23-39. Newman and Pater are presented as 'personal mentors' of Hopkins, who "personify the poles of a philosophical opposition that appears in Hopkins's life". These poles are certainty and doubt. Yet Hoagwood argues for "a similar way of thinking" in all three men and calls "this conceptual structure the epistemological circle". "The epistemological circle is a set of arguments whereby subject and object or thought and thing are enclosed within a larger unit...it is a circumference that encloses the knower and the known." All three men understand the problematic dichotomies of Western thought (mind/body etc.) but "refuse to honour that traditional structure of oppositions". Newman's arguments for certain belief in God are outlined. Pater's skepticism is outlined (from "The History of Philosophy": 1879 MS; "The School of Giorgione" and the "Conclusion" to the Renaissance; Plato and Platonism). "Pater's argument does not...concern the private enjoyment of art so much as epistemic constraints,...arguments that identify all objects with our perceiving subjectivities." The final section of the essay concerns "Hopkins: Incarnation and the Epistemological Circle". Arguing from poems, prose and journals, Hoagwood shows Hopkins's debt to his mentors. "each poem, in its own metaphorical forms, draws together knower and known, sign and signified, divinity and humankind, creator and the glory of created things."

Ryals, Clyde de L. "The Concept of Becoming in Marius the Epicurean." NCL 43 (Sept. 1988), 157-74. Ryals seeks to demonstrate the connection between the "Conclusion" to The Renaissance and Marius. The link is "the philosophical doctrine of becoming" which marks both texts as works in "an ironic mode". He proceeds to show "how as a fiction of romantic irony Marius mixes genres, styles and modes; avoids closure and determinate meaning; deconstructs the invented fictional world that it pretends to offer; mirrors its author and itself; is distrustful of language; and is permeated by a sense of aesthetic and metaphysical play." Ryals presents Marius's self-consciousness in terms of the relationship between spectator and actor in drama. He traces this metaphor through the phases of Marius's development: the religion of Numa; Epicureanism; Stoicism; Christianity. "In Christianity he encounters that "bold paradox" (II, 102), that philosophical irony, of a true Heracliteanism that treats death as birth." Ryals concludes by considering the ambiguous significance of Marius's death and links these ambiguities with the novel's emphasis on the protean quality of language itself.

Tamaki, Hiroko. "A Study of 'Apollo in Picardy' by Walter Pater." Bulletin of Seiwa College 16 (December 1988), 317-37. This article views "Apollo in Picardy" as Pater's last imaginary portrait, and asks why Pater created such a "fantastic fiction" in the early 1890s while he was producing scholarly work like Plato and Platonism. Interpreting the process of Saint-Jean's changing mind as the "main protagonist" and establishing Apollo as an image of malignancy as well as outward beauty, Tamaki suggests that Saint Jean's decline is indicated to Victorian readers by Apollo's evil, but that the decline is due to the influence on the Prior of Apollo's bright side. Tamaki goes on to claim that the development of the plot of Marius shows a similar response of a protagonist to new ideas -- confusion and disturbance as well as exhilaration -- which moves toward hope in death. In the contemporary lectures on Plato and Platonism, Hiroko Tamaki finds the same "affirmative attitude towards doubt". (LB)

Book Reviews

Court, Franklin E. "Pater and Reception Aesthetics," Walter Pater: The Aesthetic Moment. By Wolfgang Iser. Trans. David Henry Wilson. Cambridge, Cambridge University Press, 1987. In ELT 31:4 (1988), 475-77. The translation of Iser's 1960 text is welcomed. It can be read metacritically as a 'seminal production' in the development of reception theory and anticipates Iser's later work in this field (The Implied Reader, 1974; The Act of Reading, 1978). Pater's 'desire to legitimize autonomous art' provided Iser at the time of writing with a means to counter New Critical methods and the book's treatment of the subject of legitimation remains for Iser its principal value.

Harris, Wendell V. The Sensible Spirit: Walter Pater and the Modernist Paradigm by F. C. McGrath (Tampa: University of South Florida Press, 1986). In Modern Language Quarterly 47 (September 1986; published Nov. 1988), 331-4. While Harris believes that McGrath's insights and arguments are more suitable to several good essays than a full-length book, he thinks that McGrath's account enhances familiar views of Pater: McGrath shows the manifestation of Paterian relativism, subjectivism and skepticism in early twentieth-century literature in "an unusually broad spectrum of ways", makes explicit Pater's rejection of transcendentalism and absolutism, and reminds us of easily overlooked qualities of Pater's work. (LB)

Inman, Billie Andrew. Walter Pater and the Gods of Disorder by Robert and Janice A. Keefe (Athens: Ohio University Press, 1988) in Nineteenth-Century Literature 43 (March 1989), 539-42. A witty sceptical review.

Inman, Billie Andrew. "Pater Remembered," Walter Pater: A Life Remembered. By R. M. Seiler. In ELT 31:3 (1988), 312-18. 'Within the covers of this book the student has most of the texts upon which biographical writing on Pater has been based.' It contains the most detailed chronology of Pater's life to date. The notes are helpful. Inman finds the Introduction at odds with the body of the text for it draws conclusions not substantiated by the evidence which follows. Pater was neither so enigmatic nor so repressed as Seiler claims. Inman points out that the section "Bernard Berenson, Pater's Influence, 1931-49" is not adequately documented by the two pieces it contains. She suggests that this section could have been omitted and replaced by an expanded presentation of Pater's Oxford milieu. As alternative pieces for such an expansion Inman suggests: "Aestheticism," Oxford and Cambridge Undergraduate Journal, 1876; "Aestheticism and Intolerance: A Protest," Blackwell, 1882 (anon.). Inman also regrets the exclusion of two further pieces of interest: an account of the King's School Feast Day which mentions Pater's participation, in the Kentish Gazette, 10 August 1858; and Alexander Michaelson (Andre Raffalovich), "Walter Pater: In Memoriam," Blackfriars, 9 [Jan. 1928], 467.

Keefe, Robert. "Walter Pater," Walter Pater: The Critic as Artist of Ideas. By William E. Buckler. In ELT 31:3 (1988), 318-19. "Buckler's new work is thoughtful, graceful, but ultimately disappointing." It provides a "corrective" to the Bloomian critique of Pater. Ruskin hardly figures, instead Pater is seen as heir to Arnold and untroubled by the inheritance. Pater appears as his own, and Buckler's, "aesthetic man". The work seems more typical of 1950s American intellectual conservatism than of the 1980s, taking little stock of more recent approaches, and aims to present Pater "as he really was".

Dissertations

Wallen, Jeffrey. "Aesthetic vision and revision: Walter Pater's portraiture." The John Hopkins University, 1987. DAI 49-A, No. 3 (September 1988), 514-A. Order No. DA 8807486. This examines the consequences of Pater's redefinition of the role of the critic. It opens with a discussion of Pater's use of quotation; continues with an "analysis of the figures of the self in Pater's writing"; concludes that "Pater's portraiture...enables a critical understanding of the workings of art and criticism that is not bounded by the constraints of his "aesthetic" outlook."

Brief Mention

Crawford, Robert. Arthur Symons: A Life. By Karl Beckson. In Notes and Queries 35:3 (Sept. 1988), 394-95. "While Beckson presents Symons as a man who 'helped shape...early Modernism in England', Symons plays only a minor part in the recent paradigms of Modernism offered by Langenbach, Menand, and Schwartz. On the other hand, it is one of Symons's many contacts, Walter Pater, who is coming to appear more and more important to the phenomenon we call Modernism. Beckson writes well about Pater and Symons..."

Fletcher, Ian. Oscar Wilde. By Richard Ellmann. New York, Alfred A. Knopf, 1987. In ELT 31:3 (1988), 309-12. "Ellmann...consistently misunderstands or undervalues Pater and this affects the reading of Pater's relationship to Wilde.... On Salome...Herod remains, as in the early essay on the play, the moral centre. The question can be posed as to whether Ellmann now believes his earlier reading where Oscar (played by Herod) remains unable to decide whether to shack up with Ruskin (played by Iokanaan; previously playing in a piece by Flaubert) or the sinuous Pater (played by Salome)."

Gervais, David. "The Critic as Reader: Proust on Ruskin," On Reading Ruskin: Prefaces to "La Bible d'Amiens" and "Sesame et les Lys" with Selections from Notes to the Translated Texts. Trans. and ed. Jean Autret, William Burford and Phillip J. Wolfe and with an introduction by Richard Macksey. Yale University Press. In The Cambridge Quarterly, 17:3, 256-63. Gervais states that the value of "these essays lies in what they have to say about the experience of reading in general"...."On the one hand, and perhaps in part through the influence of Pater, [Proust] believed that the critic's main task was to reveal a writer's 'special traits' and enable the reader 'to recognise them as the essential features of the genius of the writers.'....On the other hand, Proust's methods are much less possessive and connoisseur-like than this makes them seem."

Hay, Eloise Knapp. "Proust, James, Conrad and Impressionism." In Style, 22:3 (Fall 1988), 368-81. Hay claims that Brunetiere, James, Conrad and Proust have a view of "impressions" antithetical to that of Pater. Pater "assigned" a "privileged place" to impressions and he "derived his theory from David Hume. For Pater and Hume, only the actual, transient impression is "real," its intellectualised derivatives all being pale ghosts or shadows, nonessences...." The "Conclusion" to The Renaissance is cited as evidence of Pater's view. "Proust's task as artist goes far beyond this," states Hay. Then Conrad's Preface to The Nigger is cited, "The supreme cry of Art for Art, itself, loses the exciting ring of its apparent immortality", and is seen as a rejoinder to Pater's "Conclusion".

Helmling, Steven. Oscar Wilde. By Richard Ellmann. In The Kenyon Review 10:4 (Fall 1988), 124-26. "But Wilde is more than merely "the artist": he is also "the critic," in ways that exfoliate into another important twentieth-century phenomenon, the art-consumer, the tutored sensibility for whom the exercise of finely cultivated powers of appreciation is a kind of creativity, even a vicarious participation in genius.... Wilde in this regard supersedes Pater to the extent, again, that what Pater promotes as a piety, Wilde enunciates with tongue in cheek."

Kiely, Robert. Discovering Modernism: T.S.Eliot and His Context. By Louis Menand. New York and Oxford, Oxford University Press, n.d. In English Language Notes 25 (March 1988), 88-92. "Menand is less concerned with showing Eliot's debt to Ruskin, Pater and Wilde (or even Coleridge and Arnold) - though he does this effectively - than in showing how Eliot took old ideas and used them in new ways."

Landow, George P. The Victorian Mirror of History. By A.Dwight Culler. London and New Haven, Yale University Press, 1985. In Modern Philology 85:3 (Feb. 1988), 339-41. "Chapters on Matthew Arnold, Ruskin, Browning, the Pre-Raphaelites, and Pater conclude this learned, often valuable survey that is characterized by the refusal, announced in its opening pages, to force its wide range of materials to fit any rigid thesis."

Livingstone, James C. Beauty and Belief: Aesthetics and Religion in Victorian Literature. By Hilary Fraser. Cambridge, Cambridge University Press, 1986. In Prose Studies 11:2 (Sept. 1988), 103-4. "Dr Fraser sees a rather too unqualified decline in the conception of the relation between beauty and belief since the Oxford Tractarian appropriation of the English Romantic theological aesthetic. The downward course is traced through Gerard Manley Hopkins, Ruskin and Arnold to Pater and Wilde, the latter two finally transmuting Christianity into a subjective religion of art.... Dr Fraser rightly points out the difficulty of determining the exact position of Pater and Wilde with regard to Christianity. She concludes, nevertheless, that their aesthetic relativism adds up to little more than a religion of art. About Wilde's position I cannot comment, but Pater's later writings, and especially the unpublished MSS on religion, give one pause. The issues, again, may be more complex."

McSweeney, Kerry. The Lucid Veil: Poetic Truth in the Victorian Age. By David W.Shaw. Madison, University of Wisconsin Press, 1987. In Victorian Studies 31:3 (Spring 1988), 461-62. "The subject of the seventh and final chapter is the influence of Hegel's aesthetics and theory of knowledge upon Victorian critics like Sydney Dobell, E.S.Dallas, Walter Pater, and W.P.Ker."

Perloff, Marjorie. A Genealogy of Modernism: A Study of English Literary Doctrine 1908-1922. By Michael H.Levenson. Cambridge, Cambridge University Press, 1984; The Matrix of Modernism: Pound, Eliot and Early Twentieth-Century Thought. By Sanford Schwartz. Princeton, Princeton University Press, 1985. In The Modern Language Review 83 (July 1988), 650-52. Levenson states that "for Conrad and Pater, consciousness is still the source of meaning and value".

Stokes, John. Decadent Style. By John J.Reed. Athens, Ohio University Press, 1985. In The Modern Language Review 83 (July 1988), 648-50. Passing reference to Pater's Imaginary Portraits.

Todorov, Tzvetan. "Poetic Truth: Three Interpretations" (F.W.Bateson Memorial Lecture), Essays in Criticism 38 (April 1988), 95-113. The essay deals with 'poetic truth' in Baudelaire, T.S.Eliot and Lessing. Pater is mentioned as one who enters into Eliot's view of what 'poetic truth' might be. Todorov states "Pater professes the philosophy of the dandy who seeks to make his life into a work of art" (105).

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