

# The Pater Newsletter

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## Editor's Note

Having retired from a professorship at the University of Arizona last May, I now have more time for Pater studies than when I resigned the editorship of *PN* in 1988. Hayden Ward, who is overburdened with other work, was happy to accept my offer to reassume editorial responsibility for the American issues of the newsletter. He will be the Book Review Editor, as he was when I was Co-Editor before, and will continue to be the Business Manager.

## News

You, as a subscriber to *PN* and therefore technically a member of the Pater Society of the U. S. and the U. K., are invited to a conference to be held at the University of West Virginia, August 2-3, 1996. If you would like to present a paper related to the general topic of the conference: "Current Research and Writing on Pater and His Circle" (20 minutes or 40 minutes in length), please send a brief description of your subject to Billie Inman by August 15, 1995. Preliminary notes on the program will be included in the fall 1995 issue of *PN*; a full description of the program, in the spring 1996 issue. In the fall issue, Hayden Ward will inform the membership of local arrangements.

There is no longer a prospect that *The Collected Works of Walter Pater* will be published. After rejections by three publishing companies, the editors have disbanded. However, Gerald Monsman's *Gaston de Latour* (Chapters 1-13), prepared originally for the *Collected Works*, will be published by the ELT Press later in 1995.

## Counterpoise

Richard Dellamora's Response to Ian Small's Note in "Counterpoise," *PN*, Spring 1994

In a recent article in *The Pater Newsletter*, Ian Small raises a number of questions about the methodology of nineteenth-century gay studies, instancing my book, *Masculine Desire: The Sexual Politics of Victorian Aestheticism* (1990), as a case in point.

Professor Small subsumes the book within the "great queers" class of books, earnest tomes, familiar within first-wave gay critique of the 1970s, that attempt to defend sexual and emotional ties between men by listing a long series of artists who are both great and queer. Although *Masculine Desire* may well be termed, as one colleague at Trent put it, "a queer's guide to English literature," it is incorrect to say that I argue that Hopkins and Pater are "great" writers "because they are gay" (5). First of all, neither Hopkins nor Pater were gay; it is anachronistic to say so. Secondly, in the case of Hopkins and others whom I discuss such as Swinburne, I specifically argue that the interest in desire between men occurs in forms that cannot properly be termed homosexual. Much of the fascination of writing *Masculine Desire* lay in the need to devise other ways of talking about investments of desire in the work of the writers whom I was considering. With this crucial point in mind, it is possible to say, using Pater's terms, that the particular erotic "temperament" of writers such as Tennyson and Hopkins does provide a major "motive"--in the

sense both of motif and prompt--to poetic innovation. Again, however, this affirmation does not reduce either literary quality or productivity to some other term; nor does it exclude or subordinate other compelling motives such as Hopkins's devotion to Roman Catholicism. Rather, what is required is an understanding of the interplay of motives.

Small correctly observes that I do not foreground the question of canonicity as is customary in literary studies in a new historicist mode. Subsequent publication by other writers who have read my work with care does address this question. In *Subjugated Knowledges* (1994), to take one example, Laurel Brake provides a series of studies that examine the intersection of sexual politics with practices within English and American publishing of the *fin de siècle*. By insisting that literary texts repay attention as composite discourses, by arguing that they are inevitably caught up in a range of politics outside the control or intentions of their writers, and by attending to a variety of ideological effects they produce, *Masculine Desire* is consonant with the sort of materialist analyses in which Brake and other feminists such as Nancy Armstrong, Cora Kaplan, and Mary Poovey engage. Once the mixed character of literary texts is acknowledged, pedagogical and professional contexts change as teachers and students read the classics differently and the range of material "worth reading" expands. Even in *Masculine Desire*, where I discuss mainly literary texts, a handful of others, such as the anonymous pornographic polemic, *Don Leon*, have a key role to play in establishing the horizon of interpretation.

*Masculine Desire* differs from a good deal of feminist critique, to which it is otherwise indebted, in avoiding the assumption that sexual difference should be thought through a binary model of gender difference. As I argue in the book, writers such as Pater and Swinburne do on occasion think questions of male-male desire through the concept of "becoming-woman"; but they do so in ways that put the masculine-feminine dyad in question. Instead, the wager of *Masculine Desire* is to affirm that the attempt to articulate male-male desire prompts a proliferating set of *different* expressions. In writing the book, I came to realize that, if only readers are prepared to listen, they will find that each writer considers questions of desire differently. This awareness makes one necessarily skeptical about the general reasons that are usually offered for the emergence of homosexuality in the nineteenth century. No matter how persuasive these explanations are on their own terms, none can account for the variety of difference that one finds in reading works by these writers.

In contrast, in the first volume of the *History of Sexuality*, Michel Foucault emphasizes the commonality of homosexual identity as constituted through medical and juridical discourses in the nineteenth century. In *Between Men*, Eve Kosofsky Sedgwick argues that desire between men during this period was mediated, for the most part, in contest over a particular woman, usually with marriage as the object in view. Both approaches comment implicitly on axioms that informed attitudes within gay activism during the post-Stonewall decade of the 1970s. Sedgwick's contention that desire between men is complicit in the subordination of women contradicts the facile assumption at the time that to be sexually interested in other men is to be, *ipso facto*, socially and morally enlightened. Foucault's argument implies that the gay identity that many men feel that they have struggled, against considerable odds, to affirm might well be regarded instead as a result of "the great process of transforming sex into discourse" that he finds in the nineteenth century.<sup>1</sup> Both Foucault's and Sedgwick's approaches undercut the complacent assurance within gay politics that individual subjectivity is autonomous or that gay men have intuitive access to the subjectivities of other gay men as a result of being members of a particular minority. Neither Foucault's nor Sedgwick's view, however, provides a suitable basis for the project of *Masculine Desire*. As I argue at the beginning of chapter one, the subsumption of desire between men into what Sedgwick refers to as "male homosocial desire" (i. e., conventional masculinity) plus her emphasis on the paralyzing effects of "homophobia" and "male homosexual panic" inadvertently create the impression that there were no efforts ongoing to articulate desire between men in ways that necessarily undermined the status quo. It was my finding, to the contrary, that a great deal was going on.

Feminist critics who engage with texts such as Foucault's *Discipline and Punish* (1975) remark that while his texts are extremely useful in analyzing how individuals and groups are defined and controlled, he appears to offer little or no scope for considering how individuals or groups can affect the setting in

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<sup>1</sup>Michel Foucault, *The History of Sexuality: Volume One: An Introduction*, trans. Robert Hurley (New York: Vintage, 1980), p. 22.

which they find themselves.<sup>2</sup> In addressing this difficulty in *Masculine Desire*, I have recourse to the work of Teresa De Lauretis, in order to develop an idea of experience that can accommodate Foucault's analysis of processes of subject-formation while not reducing the subject to their effects. In a long passage that I cite in the introduction, de Lauretis writes:

I use the term [*experience*] not in the individualistic, idiosyncratic sense of something belonging to one and exclusively her own even though others might have "similar" experiences; but rather in the general sense of a *process* by which, for all social beings, subjectivity is constructed. Through that process one places oneself or is placed in social reality, and so perceives and comprehends as subjective (referring to, even originating in, oneself) those relations--material, economic, and interpersonal--which are in fact social and, in a larger perspective, historical. The process is continuous, its achievement unending or daily renewed. For each person, therefore, subjectivity is an ongoing construction, not a fixed point of departure or arrival from which one then interacts with the world. On the contrary, it is the effect of that interaction--which I call experience; and thus it is produced not by external ideas, values, or material causes, but by one's personal, subjective, engagement in the practices, discourses, and institutions that lend significance (value, meaning, and affect) to the events of the world.<sup>3</sup>

In addition to working from de Lauretis's formulation, my argument takes as point of departure Foucault's introduction to *The Use of Pleasure* (1984), the second volume of *The History of Sexuality*. In that essay, which is usually regarded as a turning point in his development, Foucault acknowledges that he came to recognize the inadequacy of the account of experience as a set of consciousness-effects that he had offered in the first volume. Hence he felt a need to shift the focus of his attention: "In order to understand how the modern individual could experience himself as a subject of 'sexuality,' it was essential first to determine how, for centuries, Western man had been brought to recognize himself as a subject of desire."<sup>4</sup> Foucault found that he had to reopen questions as to what terms such as "subject" and "desire" mean.

Small suggests that *Masculine Desire* lacks a general explanation for the emergence of male homosexuality after 1850. In point of fact, I suggest several possibilities. I frame the book with the suggestion that imbalances of power in male-female relations, particularly in the dominant model of gender complementarity in bourgeois marriage, impelled men to turn to other men in search of intimacy. This incitement to masculine desire appears to me to be particularly evident in Tennyson's *In Memoriam* although one can make a similar argument about parts of Whitman's *Leaves of Grass*. At the same time I don't think it right to say that the subordination of women in marriage provoked men to turn to homosexuality. I might equally well have drawn on Foucault's postulate in *The History of Sexuality* that "the strict economy of reproduction" requires the naming and regulation of all deviations from "a genitally centered sexuality" (36). Foucault, however, immediately offers a saving equivocation; he says: "I still do not know whether this is the ultimate objective" (37). For his part, Small suggests that the liberal "ideology of individualism" may account for the development of homosexual identity. Again, I do not disagree--since in the book I argue that Utilitarian ethics subtended the defense of sexual and emotional ties between men, explicitly by Pater and Jeremy Bentham, implicitly by John Stuart Mill. What I do not believe is that there is a single master key that can adequately explain the invention of the male homosexual.

In raising questions of historiography, it is not possible to avoid the ways in which the terms one uses are rendered problematic within contemporary theory and critique. One may not agree with the current formulations, but in accordance with what model does one think *without* them? As Foucault points out, one cannot write history properly without writing the history of the concept. Small's argument can be pursued only if the term *individualism* itself is made the object of historical analysis. This demand precludes the certainty of any single historical explanation since each is subject in turn to genealogical analysis. Questions pertaining to sexuality, citizenship, economics, etc., appear to me to be most productively considered within specific contexts. In recent work I am particularly interested in how the

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<sup>2</sup>Jane Sawicki discusses the problem in "Foucault, Feminism and Questions of Identity," in *The Cambridge Companion to Foucault*, ed Gary Gutting (Cambridge: Cambridge Univ. Press, 1994), pp. 286-313.

<sup>3</sup>Teresa De Lauretis, *Alice Doesn't: Feminism, Semiotics, Cinema* (Bloomington: Indiana Univ. Press, 1948), p. 159.

<sup>4</sup>Michel Foucault, *The Use of Pleasure*, Volume 2 of *The History of Sexuality*, trans. Robert Hurley (New York: Vintage, 1986), pp. 5-6.

construction of categories such as gender, class, race, nationality or sexuality functions *across* categories. In my new book, *Apocalyptic Overtures* (1994), for instance, I argue that Pater projects an ethic of ardent commitment between men in conscious criticism of the sublimation of masculine desire in the service of Empire.

While the analysis of networks of connection will, I am confident, provoke new and compelling work in Victorian studies, it is important to remember that continual efforts to deny civil status to lesbians and gay men also have implications for academic study. For example, in Toronto, where I write, gay and lesbian citizens experienced a major defeat in May, 1994, after the provincial government formally introduced, then failed to carry legislation to extend spousal benefit legislation to include same-sex couples. Since Ontario's legislature has a parliamentary system, it is virtually unheard of for a government bill to be defeated. Because the validity of same-sex desire is always in question, even in such relatively enlightened places as Toronto, the appropriateness of acknowledging the significance of this motive in nineteenth-century writing continues to be in question both in undergraduate classrooms at Trent and in the alcoves of Victorian studies. Yet the very difficulty makes it that much more important that we acknowledge and reflect on the sexual-aesthetic character of Victorian literature.

Trent University

### The Pater Centenary

CENTENARY CONFERENCE, UNIVERSITY OF KENT, CANTERBURY, JULY 8-10, 1994--"WALTER PATER AND THE CULTURE OF THE *FIN DE SIÈCLE*"

This conference was attended by about eighty scholars. The participants were quite international: two from Italy, Benedetta Bini and Paul Tucker; two from Germany, Wolfgang Kemp and Armin Stadler; two from Japan, Jan Gordon and Katsuyuki Odawara; one from China, Ding Ning; one from Australia, Richard Read; one from Canada, Lesley Higgins; seven from the United States, David Carrier, Denis Donoghue, Billie Inman, Wolfgang Iser, Jay Losey, David Riede, and Jeffrey Wallen; and nine from Great Britain, David Ayers, Howard Booth, Laurel Brake, Barrie Bullen, Duncan Large, Alan Millen, Alex Potts, Liz Prettejohn, and Nicholas Shrimpton. Richard Wollheim, who was scheduled to deliver the opening address, was unable to attend because of illness; Wolfgang Iser's paper was moved to the opening. Stephen Bann and David Lodge, professors at Rutherford College, University of Kent, were organizers and moderators.

It was interesting to see that several of the speakers were informed about Pater because of his ancillary importance to their primary fields. For example, Alex Potts, who has recently published a biography of Winckelmann, spoke on the Greek ideal in Pater and Winckelmann; Liz Prettejohn, of the Courtauld Institute, related Pater's ideas on art for art's sake to English painting in the 1860s and '70s; and Armin Stadler related Pater to Hofmannsthal. Examples of persons attending who did not present papers are David Bowen, formerly an editor for Cambridge University Press, who is extremely well read in Pater studies; Hiroko Hagiwara, who had also attended the conferences at Brasenose College in 1980 and Queen's College in 1988; and a couple named George and Mary Truell, from Devon--he a retired military man and she a literary scholar who has recently taken an M. A. degree at Exeter College. One of the conference events not held at the University of Kent was a visit to King's School, where former Second Master Paul Pollak had arranged a display of Pater materials held in the school archives and an exhibition of photographs, drawings, and printed quotations entitled "The World of Emerald Uthwart: Walter Pater's Schooldays, The King's School, Canterbury, 1853-58."

The following papers read at the conference will appear in Part I of Volume XVII (1995) of *Comparative Criticism*, a yearbook sponsored by the British Comparative Literature Association, edited by Professor Elinor S. Shaffer of the University of East Anglia, who attended the conference, and published by Cambridge University Press: Denis Donoghue, "The Antinomian Pater: 1894-1994"; Richard Wollheim, "Walter Pater: from Philosophy to Art"; Wolfgang Iser, "Enfoldings in Paterian Discourse: Modes of Translatability"; Nicholas Shrimpton, "Pater and the 'Æsthetical Sect,'""; Billie Andrew Inman, "John 'Dorian' Gray and the Theme of Subservient Love in Pater's Works of the 1890's"; David Carrier, "Baudelaire, Pater and the Origins of Modernism"; and Stephen Bann, "Epilogue: On the Homelessness of the Image," with illustrations.

COLLOQUIUM ON THE CENTENNIAL OF THE DEATH OF WALTER PATER  
EASTERN MICHIGAN UNIVERSITY, July 30-31, 1994

James Eli Adams, Sharon Bassett, Laurel Brake, Lesley Higgins, Donald Hill (one of the hosts), Billie Inman, Jay Losey, William F. Shuter (organizer and host), and Hayden Ward participated in this colloquium. Participants were asked to summarize their contributions to the colloquium for *PN*. The summaries that were submitted are the following (slightly edited):

James Adams offered an overview of his recent work on Pater and Victorian rhetorics of masculine identity, with particular emphasis on three broad and neglected affiliations with earlier male writers. 1) In legitimating the spectator's stance as a mode of "manly" discipline, Pater combines a traditional, masculine gendering of intellectual discipline with the rhetoric of early Victorian moral earnestness--most notably in *Marius*. 2) Pater typically associates such intellectual capacity with "a habit of reserve," an emphasis that likewise distinguishes earlier Victorian models of masculine discipline--most notably that of the Oxford Movement. Paterian reserve is typically read as a defense against hostile surveillance, or as coded rendering of transgressive sexuality, but it operates within a more inclusive rhetoric of masculine self-fashioning as an index of both speculative reach and disciplined power--and of the social authority that attends those attributes. 3) As it is the sign of a distinctive intellectual power and commitment, reserve also functions to delimit membership in homosocial elites defined around a shared allegiance--an appeal that links the Oxford Movement to the burgeoning construction of professional societies in later decades of the century. But that solidarity may also be articulated as a historical continuum, in an imagined community defined by homosocial tradition; in this light Pater's construction of "the Hellenic tradition" might be thought of as an alternative version of the "apostolic succession" crucial to Tractarian belief. In both instances, a marginal or dissident masculine identity (marginal in both erotic and intellectual affiliation) is legitimated by conjoint appeal to tradition and to a homosocial collectivity manifested in a shared disciplinary regimen.

Laurel Brake spoke on two of Pater's friends, Ingram Bywater, who was at Queens as an undergraduate with Pater, and C. L. Shadwell, an early pupil of Pater's who went on to a fellowship at Oriel. There is reason to believe that both men remained lifelong friends of Pater's.

**Bywater:** 1) Bywater as bibliophile, collector and supporter of libraries. Shortly after IB was elected to his Fellowship at Exeter in June 1863, he became Librarian of the Oxford Union; he served two terms. Later, like Pater, he served on the Library Committee of the Union. From 1878 he served as Curator of the Taylorian. He was a delegate of the Press from March 1879. In a letter from Bywater to Falconer Madan of May 1913, it is clear that Bywater was a collector of exotica as well as manuscript letters in Greek from the period 1596-1609. 2) Bywater was a liberal; like Pater, he was a non-clerical Fellow, and in respect to debates about University Reform in 1862, he spoke in favour of Reform and increased access. In this and later issues of Reform, he was allied with his close friend Mark Pattison, Rector of Lincoln. Pattison's and Bywater's vision of a reformed university with more Professors and scholarship was not a view shared by Pater.

**Shadwell:** 1) Shadwell was a conservative in University politics, and the view attributed to him by L. R. Phelps in an obituary accords more with Pater's: "What he deprecated was excessive specialization, the absence of broad luminous views." In the *Times* obituary it is alleged that Shadwell thought that there were something "ungentlemanly" in research. As Provost of Oriel after Pater's death, he opposed reforms such as the raising of endowment funds. He also served actively on the Oxford City Council. 2) Shadwell's temperament. His obituaries notably allude to it in sexual language: in the *Guardian* he is characterised as "at least after middle life, habitually frigid," and the *Times* ends "He was singularly dignified, and in his younger days strikingly handsome, both in figure and feature. He never married." These obituaries also foreground the extent to which Shadwell wished to be remembered by (and associated with) his friendship with Pater.

Lesley Higgins, addressing the general subject of "translating" Plato, first quoted from Grant Duff's diary entry for January 4, 1891, in which Duff informs us that "Mr. Pater spent the day with us. . . . [Among the subjects discussed were] Plato, with whom he is, as always, much occupied, and of whose works he thinks a more photographic translation, than we yet have, is a *desideratum* . . ." (Evans 116n). She stated

that Pater was alluding to Benjamin Jowett's *magnum opus*, his translation (with extensive commentaries) of the entire Platonic canon. She then summarized the argument (a comparison of the translation projects of Jowett and Pater) contained in her Autumn 1994 article in *Victorian Studies*, and stated that Pater's Greek quotations, translations of Greek passages, and commentaries on the Greek canon are always addressed to two distinct audiences: those who are familiar with the original texts, and those who are not. She pointed out examples of the intellectual playfulness of Pater's erudition.

On the **Brasenose memorial plaque and its inscriptions** [one of the main subjects of the colloquium] she said that the choice of texts from Plato's *Phaedo* ["because philosophy is the greatest music"] and St. Paul's letter to the Philippians, 4:8 ["whatsoever things are true, whatsoever things are honest, whatsoever things are pure"] was both predictable (another attempt to construct/control Pater's posthumous reputation) and insightful. Predictable choices: because both texts are valedictory, concerned with death and immortality; they ask the reader to consider, What does it mean to die, and, What happens to the soul after death? The Plato text certainly speaks to a major focus of Pater's scholarly work. Also, the *Phaedo* is a dialogue in which, with the exception of a reference to Socrates's fondness for stroking Phaedo's hair, homoerotic incidents, metaphors, or analogies are absent. It is also the most Pauline of dialogues; it not only addresses the question of fundamental virtues in a manner similar to Paul's epistle, but advocates many of the same virtues (among them, truth, holiness, honesty, and purity). The presence of St. Paul's words also reinforces suggestions that Pater returned to Christianity in his later years. Insightful choices: because both the *Phaedo* and the epistle are prison texts; they were written in extremity. The echo of the "Giorgione" essay sounds loudly in the *Phaedo* quotation. But interestingly, the dialogue is one which Pater interrogates in *Plato and Platonism*, overtly disagreeing with Plato and Socrates. Also, Socrates's musings on the interrelatedness of pleasure and pain can be related to the rhetoric and tropes of violence and pain-full pleasure in Pater's later essays and works of fiction. There are some conspicuous absences from the plaque: neither William Morris nor Winckelmann, for example, are represented; there are no allusions to or representatives of French or German culture.

On the subject of **masculinity, homoeroticism, and the construction of a sexualized identity**, she suggested that commentators should be more precise or specific when utilizing the terms *homosociality* (Eve Kosofsky Sedgwick's term for the operations and privileges of male same-sex bonds within patriarchal cultures: social formations, the "paths of male entitlement," and male exclusivity); *homoeroticism* (same sex erotic desire and attachments; personal and textual expressions and representations); and *homosexual/homosexuality* (genital practices; political strategies of self-avowal). Some critics are forgetting or overlooking Foucault's fundamental argument that it is important to separate or at least distance *identity* and *sexual preferences/ practices*--not to be bound to the late 19th Century institutionalization of "sexuality."

Billie Inman reported on **references to Pater in '90s magazines with a Uranian cast**: *The Spirit Lamp: An Aesthetic and Literary Magazine*, edited at Oxford by Lord Alfred Douglas, 1892 and 1893; *The Artist and Journal of Home Culture*, edited in London by Charles Kains Jackson, 1888-1894; and *The Chameleon*, edited by John Francis Bloxam, 1894. *The Spirit Lamp* published an anonymous piece, part essay and part anecdote, entitled "A High Street Reverie," on 3 June 1892, in which Pater is said to be, like Byron, the founder of a movement that has degenerated: "Mr. Pater ["the real head and founder" of "the æsthetic school and cult," p. 72] is a man of learning and insight. His essay on Winckelmann in his 'Studies in the Renaissance' is already classic on the subject. But his school has reached a Nadir . . .," since "his followers have not his force, his dignity nor his manner" (75). Later the same year, 6 December 1892, the *Spirit Lamp* published Lionel Johnson's very appreciative review of C. L. Shadwell's translation of Dante's *Purgatory* and Pater's Introduction to it (106-111). There also appeared in *The Spirit Lamp* on 6 June 1893 an appreciative comment on Pater in A. R. Bayley's discussion of Shelley's and Sir Philip Sidney's critical principles, entitled "The Defence of Poetry." Bayley states that Sidney "had he the opportunity" would have placed "the maker of *Marius the Epicurean*" "among his third division of Poets," those who "imitate to teach and delight, and to imitate, borrow nothing of what is, hath been, or shall be: but range only reined with learned discretion, into the divine consideration of what may be, and should be" (73).

*The Artist and Journal of Home Culture*, showing the same high respect for Pater, published in its "Books of the Month" on 1 April 1893 an appreciation of *Plato and Platonism* that placed it above all other books published that month, including Wilde's *Salomé*. John Gray's *Silverpoints*. and J. A. Symonds's *Michael Angelo*. In fact, the reviewer anticipated Pater's own evaluation of *Plato and Platonism* by stating:

"It is the most valuable work which Mr. Walter Pater has given to literature" (p. 118). *The Chameleon* published a signal tribute to Pater in November 1894 in an obituary of James Anthony Froude, signed A: "He [Froude] may not stand before us an absolutely accurate historian, but he has shown us men and women, and described them in language so classical and style so exquisite as have been surpassed by one modern author alone, Mr. Walter Pater" (p. 17).

During the discussion on **Frederick William Bussell**, Inman read a letter from Bussell to **André Raffalovich** written on 29 April 1920, which she had found among the Raffalovich papers at the John Rylands Library in Manchester. In this letter Bussell offers to sell Raffalovich for £50 the piano which he had bought in a sale of Pater's effects "on his lamented death." He states: "I don't know that he ever played on it himself, but he used to enjoy hearing La Motte [?] & others play & took pride in its unique history" -- "it was made March 1870 for Empress Eugenie . . . soon passed to Lady Palmerston, thence to the Paters." Inman also read Bussell's will, in which he stated, in part: "I give devise and bequeath all my property and effects of whatever kind and wherever situated to my dear wife Mary Winifred and appoint her to be the sole Executrix of my Will." In case his wife preceded him in death, his books were to be "offered as a gift to such Educational College or School as shall need them and will take them as a whole."

Jay Losey addressed the issue of **homoeroticism/homosexuality**, arguing that writers like Pater and Wilde created a counter-discourse to the prevailing Victorian homophobic discourse. Both Pater and Wilde employ the language of institutional power partly to disguise their meaning (to the uninitiated) and partly to reveal their sexuality identity. This identity is refashioned in their work, particularly in *Marius the Epicurean* and *The Picture of Dorian Gray*. He indicated that the Pater-Wilde connection is complicated, especially in Pater's review of the 1891 *Dorian Gray*. Pater seems to be distancing himself from the flamboyant Wilde, but at the same time identifying with Wilde's boldness. It's this boldness in Pater's discourse, beginning with "Diaphaetè" and ending with *Plato and Platonism* that suggests Pater's insistence on both problematizing late-Victorian discourse on homosexuality and making a case for its "naturalness." He concluded by arguing that Pater did not change his attitude on homosexuality, an attitude most clearly revealed in the "Winckelmann" essay. Instead, he refashioned his æsthetic male-male desire to appear conventional and to play out, however reluctantly, his role as cultural spokesman.

Bill Shuter spoke on four subjects. **Pater and Jowett on translating Plato**: We know from "Style" that Pater held firm views on the translating of Plato, who, he thought could be rendered "by an exact following, with no variation in structure, of word after word, as the pencil follows a drawing under tracing-paper." G. B. Grundy and Grant Duff report that Pater was critical of Jowett's retranslations. Pater's own translations in *Plato and Platonism* illustrate his conviction, but reviewers didn't like them.

**William Blake Richmond**: Selected by Shadwell, Bywater, and Bussell to design Pater's memorial plaque, Richmond (1842-1921) was a portraitist and painter of classical subjects who held the Slade professorship at Oxford for four years after the resignation of Ruskin in 1879. He remembered Pater as "difficult to know" but also as "a mine of valuable and charming rarities."

**Philippians 4:8**: The verse at the foot of the plaque provided the text of the Speech Day sermon preached by A. P. Stanley to the boys of King's School on 5 August 1858, the day Pater took formal leave of his school.

**Plato**: The reviews of *Plato and Platonism* by literary men and by classical scholars, Pater's desire to publish his lectures as periodical essays before they appeared as a volume, and the large number of self-quotations in the lectures from his earlier writings indicate that Pater drew a less rigid distinction between his academic and his literary activity than we might suppose. The reshuffling of texts between academic and literary contexts suggests that Pater's earlier lectures on Plato served as the crucibles in which were distilled materials that have survived only in other contexts.

THE EIGHTH LEIDEN OCTOBER CONFERENCE, OCTOBER 27-28, 1994--"BEAUTY AND THE BEAST:  
WALTER PATER, CHRISTINA ROSSETTI, R. L. STEVENSON, AND THEIR CONTEMPORARIES"

This conference commemorating three British authors who died in 1894 was sponsored by the English Department of the University of Leiden, organized by Professor Wim Tigges and Post-Doctoral Research

Associate Peter Liebrechts, and attended by approximately one hundred students and instructors from the University of Leiden and visiting scholars. Fifteen scholars, from the Netherlands, Germany, England, Ireland, Scotland, and the United States, read papers, most of which will be published in *Proceedings of the Eighth Leiden October Conference* by Editions Rodopi BV (Amsterdam/ Atlanta GA) in 1995. Unfortunately, two speakers from France who had been scheduled to read during the Pater session were unable to attend because of an automobile accident (no serious injuries). Abstracts of the three papers delivered during the Pater segment, written by the speakers for the conference brochure, follow:

**Laurel Brake, "After *The Renaissance*: Pater's Cancelled Book. *Dionysus* and Gay Discourse in the 1870s"**  
This is a paper about the moment of the mid-70s when Pater, fresh from the success of *Studies in the History of the Renaissance*, was exploring directions for his subsequent work and his next book. Despite being pulled up by Jowett and others in February 1874 for sexual impropriety, between 1874 and 1878 Pater went ahead and published signed articles in the controversial area of Greek studies, as well as pursuing in print his established interests in Renaissance art and writing and Romanticism. While the four essays on ancient Greek myth and culture represent an apparently new *period* for Pater, they may be regarded as a continuation of his experiments with gay discourse in *Studies*. Pater's publishing decisions in this period appear contradictory, chary and plucky: while he censored *Studies* in 1877, deleting the offending "Conclusion," he proposed to the same publisher at the same time a new book which would include the Greek pieces. Its initial title in April 1877, "*The School of Giorgione*" and *Other Studies*, echoing the subject of the first book and its title, the succeeding title, "*Dionysus*" and *Other Studies*, emended in November 1878 while printing, foregrounded Pater's new period and project. That the Greek essays coincided with Pater's teaching remit at Oxford makes his project as confrontational about "the new culture" as the Wilde trials seventeen years later: it engages directly and defiantly with the charges against *Studies* by critics and his Oxford colleagues. By the end of November, for reasons to be discussed, Pater withdrew the book and the type was broken up.

It is this early and vitiated foray of Pater's work into the explicit project of gay discourse that I shall be considering, and the implications for his future work. Self-censorship proved an abiding element of Pater's conduct of himself as a writer; an infinitely deferred project, these and the other Greek studies were never published in Pater's lifetime; it remained for C. L. Shadwell to rush them into print immediately after Pater died, perhaps as his tribute to his lifelong friend. *Greek Studies* appeared in the window between Pater's death in July 1894 and the Wilde trials a year later; it is doubtful that Shadwell would have risked the book after the trials. These suppressed essays bear an interesting relation to the *lectures* Pater did collect and publish late in life, on *Plato and Platonism*. At the same time Pater continued throughout his life to develop gay discourse in a range of fictional and nonfictional settings and periods, but not under the banner of Greek Studies and not, as far as is known, in the gay press, preferring the cover of the *Fortnightly Review* and Macmillan's.

**Peter Costello (University of Dublin), "George Moore and R. L. Stevenson in the Light of Pater's *Æsthetic*"**  
The conjunction in 1894 of the publication of *Esther Waters*, the climax of George Moore's early manner, with the deaths of both Walter Pater and Robert Louis Stevenson, allows us to consider three very disparate literary figure (all representative nevertheless of the period) in relation to each other and to the literary climate of the 1890s.

Pater's *æsthetic* interests are seen as exerting a social influence on the early attitudes of Stevenson and the later style of Moore, while their diverging and developing interests in both romance and realism provide a critique of the limitations of Pater's views.

**Billie Inman, "Walter Pater's Versatility as a Critic"** In 1873, Pater enunciated in the "Preface" to *The Renaissance* the ideas upon which his most familiar mode of *æsthetic* criticism was based, and he never ceased practicing this mode of *æsthetic* criticism--note, for example "The Genius of Plato," written in this mode and published in the year before his death. However, "*Measure for Measure*," written in 1874, which concentrates on the *realistic* content of the play, not on its *æsthetic* appeal, is an example of *mimetic* criticism; and in "The School of Giorgione," 1877, Pater redefined *æsthetic criticism*, changing its meaning significantly by emphasizing the process of *creating* rather than the process of *perceiving* art. During the late 1870s and the 1880s, *expressive criticism* was his dominant mode. In "Coleridge," 1889, he defined the

*philosophic* mode of criticism, which he had introduced in practice in "Sir Thomas Browne," in 1886; and in "Style," the introductory essay in *Appreciations*, 1889, he recommended the redefined mode of *aesthetic criticism*, which he combined with the *expressive*, *philosophic*, and *mimetic* modes. In works of the 1890s, "Prosper Mérimée," "Raphael," and *Plato and Platonism*, he applied the *historic* mode, which he defined in *Plato and Platonism* and applied in a symphony of modes of criticism. Pater was not shackled by critical theory, æsthetic or otherwise. His theoretical statements were always generalizations based on his own earlier practice, and after enunciating a theory, he did not feel compelled to practice it exclusively. He used aesthetic, mimetic, expressive, philosophic, and historic modes of criticism whenever they seemed to him the appropriate means to illuminate his subject.

WALTER PATER (1839-1894): LE FORME DELLA MODERNITÀ, UNIVERSITÀ DEGLI STUDI  
DI VENEZIA, 1 e 2 DICEMBRE 1994

Of the seventeen participants in this conference, only two (Barrie Bullen and Laurel Brake) were from British universities, and none was from a university in the United States or any Continental European country besides Italy. Further, it appears that, unlike a considerable number of the participants at the conference in Canterbury, the participants in this conference were specialists in Pater's works as such. One can only conclude that Pater *lives* in Venezia, Firenze, Genova, Roma, Pisa, Viterbo, and Bologna. The four sessions in the conference, organized by Franco Marucci, Director of the Department of Anglo-Germanic Literature and Civilization, treated Pater on figurative art, his fiction, his thinking, and his "*Pleiade*" (with papers on Pater and James, Burne-Jones, and Wilde). The two scholars from Italy who participated in the conference at Canterbury also participated in this conference--Benedetta Bini (the University of Viterbo) reading "*Genius Loci*": il pellegrinaggio [pilgrimage] di Emerald Uthwart," and Paul Tucker (the University of Pisa) reading "Pater's 'Modern Painters': the MS Fragment on Corot and the French Landscape School."

**A Note: Searching for the Paters of Heidelberg and Dresden**  
Billie Andrew Inman

On 31 October 1994, I visited the Stadtarchiv in Heidelberg, by appointment, and was shown the city's address book for 1858-1864 (*Angabe ihrer Wohnungen und Gewerbe in alphabetisch Ordnung, 1858 und 1859* [drawn up in November 1857]; the same for 1860 and 1861, drawn up in November 1859; and the same for 1863 and 1864, drawn up in November 1862--all bound together. In the alphabetical order for 1860 and 1861 (only) I found "Patters, Misses, aus England, Plöckstrasse 26." Thus Hester Elizabeth Mary Pater (Aunt Bessie), Hester Maria Pater, and Clara Ann Pater were residing at Plöckstrasse 26 in November 1859 and were no longer residing there, or at any other address in Heidelberg, in November 1862.

Plöckstrasse was then and is now one of the principal streets in what is known today as Heidelberg's Old Town, running the length of it, from west to east. Hauptstrasse runs parallel, one block north. The section of the address book that is arranged by streets instead of residents shows Friedrich Mai at Plöckstrasse 26 and 28 and at Leopoldstrasse 29. It seems therefore that Friedrich Mai owned rental houses at these addresses. According to the alphabetical list of residents, J. Pietsch resided at Leopoldstrasse 29. Leopoldstrasse is today Friedrich-Ebert-Anlage, which runs roughly parallel to Plöckstrasse, one block to the south. Evidently Pietsch and the Paters rented lodgings from Mai.

In his *Life of Walter Pater*, Thomas Wright gives the Heidelberg address of the Paters as 26 Anlagen (I, 162). This address is a near miss. Since Anlageplatz was between Plöckstrasse 24 and 26, the Paters probably had a window at the side of their house looking out on this plaza, which ran to Leopoldstrasse. Today Anlageplatz is Friedrich Platz. Not one of Heidelberg's pretty plazas now, at its Plöckstrasse end there is a row of blackened Grecian columns standing tall but serving no function. Vocationally, men who owned property on Plöckstrasse in 1860 were primarily carpenters, masons, farmers, shop-keepers, and doctors (*Dr.* or *Dr. med.*). Friedrich Mai was a chimney-sweep master.

In the nineteenth century a considerable number of famous men resided on Plöckstrasse, and several important institutions were located there. A plaque on the house at Plöckstrasse 65 states: "In diesem hause wohnte David Friedrich Strauss von 1854. Bis. 1860." In the block between No. 26 and No. 65, on the even-numbered side of the street, a plaque states: "Hier wohnte von Januar 1817 bis September 1818

Georg Wilhelm Friedrich Hegel." At the western end of the street was the St. Annakirchhof (cemetery); at the eastern end, St. Petrikerche, the neo-Gothic church that served the University. Across the street from St. Peter's Church was an institution for disabled people; the Universitätsbibliothek now stands at this location. The Englische Kirche was located fairly near the Paters, at Plöckstrasse 44, in a building that had formerly housed the Lutheran Hospital. Just across Anlageplatz, at Plöckstrasse 24, was the Evangel.[isch] Spitalgebäude [Evangelical Hospital Building].

A. C. Benson's statement in *Walter Pater* that Pater's aunt "took his sisters [aged 18 and 21] to Heidelberg and Dresden, to complete their education" (p. 9) is misleading. In *Higher Education of Women in Europe*, published in 1890, Helene Lange shows that Germany came in last among European nations in admitting women to institutions of higher learning: it excluded women, even in 1889 (p. xxiv). There is one well-known exception. Russian Sónya Kovalévsky was allowed to matriculate at the University of Heidelberg in 1869, to study mathematics, but she was reputed to be a genius in mathematics, was married to a scholar, and, as George Eliot reported in her diary after meeting Sónja Kovalévsky [quoted in *Sónya Kovalévsky: Her Recollection of Childhood, with a Biography by Anna Carlotta Leffler* (New York, 1895), p. 172], "studied by special permission," which she obtained with the help of Gustav Robert Kirchhoff, the famed physicist (who when the Paters were residing in Heidelberg was experimenting with spectral analysis one block due north of them, on Hauptstrasse). Of course, the Pater women could not have lived in Heidelberg without extending their learning informally and becoming conversant in the German language, but that they studied in an institution is extremely unlikely.

Dr. Ursula Perkow, an historian at the Universitätsbibliothek Heidelberg, told me that during the nineteenth century, and until World War I, there were English "colonies" in many German cities, including Heidelberg and Dresden, partly because of the relative inexpensiveness of living in these cities. The Paters needed to live inexpensively. Dr. Perkow has written a book on the English colony in Baden-Baden (*Die englisch-amerikanische Gemeinde in Baden-Baden, "Residents and Visitors"* [Baden-Baden: Arbeitskreis für Stadtgeschichte, 1990]) and has begun research for a book on the English colony in Heidelberg. She said that as a result of my inquiries she would be alert to any reference to the Paters and would share with me any information that she discovered about them. She also said that if Hester and Clara Pater worked as governesses, as Pater scholars have often supposed, they probably would have advertised in the local newspaper, not by name, but as refined young women from England residing in Heidelberg at Plöckstrasse 26.

Since Elizabeth Pater was instrumental in moving the Pater family to Harbledown in 1853 so that Walter could attend King's School, Canterbury, she perhaps understood that it would be advantageous to Walter during his college years to visit one of the most scholarly cities on the Continent for extended periods of time without incurring the usual expenses of travel. She might therefore have had two reasons for moving to Heidelberg: to save on living expenses and to help Walter extend his education. Dr. Horst Neu-Zuber, Leiter der Benutzungsabteilung of the Universitätsbibliothek Heidelberg, informed me by letter, in response to questions, that Walter Pater, as a student from Oxford University, would have been able to study in the Library during his visits to Heidelberg in 1858, 1859, and 1860, but that the Library has no records of registrations or borrowings from that period.

When I visited the Stadtarchiv in Dresden (Neustadt) on 4 November, I was shown address books for the years 1861, 1862, 1863, and 1864, each in a separate volume, *Adress-und Geschäfts-Handbuch der Königlichen Haupt-und Residenzstadt Dresden für das Jahr 1861 [et al.]*. No Paters (or Patters) are listed in any of these volumes. The 1863 book, where it seems that the Pater women would be listed, was printed on 14 December 1862, fourteen days before Elizabeth Pater died. The Paters might not have been in residence long enough to qualify for listing this year, or they might have been living in a hotel or an institutional building that did not qualify as a residence, or, of course, there might be some other reason for their not being listed.

Section IV of the 1863 Dresden address book lists organizations. The Englische Gemeinde [Congregation], with H. Dale as Prediger, is listed, with the statement that the public worship of this congregation was conducted in the Reformed Church building. In Section V of the 1863 book, four Kirchhöfe or Friedhöfe (cemeteries) are listed: (1) die alte Annenkirchhof in der Josephinengasse, (2) der neue Annenkirchhof for dem Plauenschen Schlage, (3) der Eliaskirchhof vor dem Ziegelschlage, and (4) der kathotische Kirchhof in Friedrichstadt (p. 214). In his biography of Pater, Thomas Wright reports that Pater's Aunt Bessie died in Dresden during the Easter season of 1863 (I, 209). Lawrence Evans corrected

the date of death, to 28 December 1862 (*Letters of Walter Pater*, p. 2, n. 3). Sir Michael Levey states in *The Case of Walter Pater*: "Her death was registered (among Overseas Records) by Henry Dale, British Chaplain [preacher for the English congregation]; her residence is given merely as 'Dresden'" (p. 213). Notice of her burial is given in Dresden's daily newspaper, *Dresden Anzeiger*, dated "Mittwoch ben 7, Januar 1863," page 7, which I saw at the City Archives Building. Every Wednesday the paper listed burials in the various Friedhöfe during one week. On the 7th of January burials from 28 December 1862 to 3 January 1863 are listed. Under "I. auf dem Elias-und Trinitatisfriedhofe," one sees "Pater, H. E. M. Arztes hinterl.[assen] T[ochter] 69 J." Thus Pater's aunt is designated as the last-surviving offspring of a physician, a daughter aged 69 years. Even though there is a separate Trinitatisfriedhof today, it seems from "auf dem Elias-und Trinitatisfriedhofe" that the members of the Trinitatis Church used the Elias cemetery in 1863, since no Trinitatisfriedhof is listed in Section V. Still my husband and I went to the Trinitatisfriedhof first, because the Dresden map showed a church beside it, where I thought there might be records concerning burials. The church door was locked, but a man appeared who unlocked the door and ushered us in. The building was a shell, with nothing inside. It had evidently been gutted by the bombing of 1945. This man then proudly showed us a section at one side (three storeys, with a spiral staircase), which he had reconstructed, as a place for the recreation of young people. Trinitatisfriedhof, with an entrance on Fiedlerstrasse, is a large well-kept cemetery still in use. After covering the whole of it, walking separately, we concluded that no one who died as early as 1862 had a stone there. The Eliasfriedhof, at the intersection of Güntzstrasse and Ziegelstrasse, was quite different from the Trinitatis. There was not even a shell of a church near, although the magnificent Justice Building was just across Ziegelstrasse. This cemetery is relatively small and is enclosed, at points by a brick wall and at other points by large wrought-iron gates. It is permanently closed, and has been closed, apparently, for a long time. The interior is quite visible from the three gates. The headstones near the gate on the Güntzstrasse side are tumbled about. All the stones are moss-green or dark grey and are probably unreadable. There are tall trees among the graves, and the grass, though scanty, is high. We concluded that this is where Walter, Hester, and Clara left the remains of their Aunt Bessie when Eliasfriedhof was undoubtedly more beautiful than it is today. Both of these cemeteries are in the Blasewitz section of Dresden, one of the sections that were heavily fire-bombed by British aircraft in February 1945, and both must have been damaged; however, it seems that since Trinitatis was still in use, it was refurbished, but Elias was not.

This account may be continued in a later issue of *PN*, since I intend to write the current director of the Evangelische-Reformierte Gemeinde in Dresden, who may have access to records of the English congregation in the 1860s, and since Dr. Perkow may make discoveries.

### Book Review

*Tombs, Despoiled and Haunted: "Under-Textures" and "After-Thoughts" in Walter Pater*, by Jay Fellows, with a foreword by J. Hillis Miller. Stanford, CA: Stanford University Press, 1991. Pp. xxiii + 188. \$35.00.

This extremely belated review of the late Jay Fellows's book on Pater must begin with a double apology. I'm sorry to say that the book is painful to read, for a number of reasons which I will elaborate in what follows. But the book deserves its own *apologia*, for it was left unfinished at the moment of Fellows's death following a series of terrible strokes. Moreover, it was left unfinished in a particular way: it did not lack its final pages, but existed *in toto* as a massive manuscript of nearly two thousand pages that had to be cut drastically and edited, first by Fellows himself and then, posthumously, by others. Many of us had long been eager to read Fellows on Pater, however, and we can be grateful for the last glimpse of a brilliant mind--restless, maddened, tortured, and resistant.

The critical prose of Jay Fellows has always been an acquired taste, and I acquired it through an engagement with his two earlier books on Ruskin, *The Failing Distance* (1975) and *Ruskin's Maze* (1981). There has always been a madness in his method, as in the subjects he chooses for treatment, a preference for passages of gnomic density, mystic portentousness, and poetic obscurity that involve the reader perforce in a complex and precipitous journey of trebled reflection. This last book, like the others, is a meditation on a meditation. The books on Ruskin succeed, however, in ways that the book on Pater simply does not.

Fellows knew Pater's work profoundly, and his book does embody that fullness of assimilation (of Pater's text to his, of his text to Pater's). But *Tombs, Despoiled and Haunted* is incantatory rather than communicative. It is an extended riff, an improvisation, a *fantasia* occasioned by Pater, a musical playing on, around, and "about" the text of Pater. In this it means of course to imitate Pater's own method. Thus the readers of *The Pater Newsletter* are among--are perhaps among the *only*--ideal readers of Fellows's book, for it absolutely requires that its reader be very deeply absorbed by Pater's text already in order to make sense of its own absorption.

As J. Hillis Miller correctly points out in his foreword, Fellows's critical method attempts to join rhetorical criticism (in its deconstructive mode) to the (phenomenological) "criticism of consciousness." Pater's own work, as Miller further points out, was "the grandfather . . . of just those two modes of criticism that Fellows so improbably combines in his criticism of linguistic consciousness" (xviii). Whether this combination is really so "improbable" as all that, I would doubt; but even if his method of analysis were all his own, much of the import of his argument has been previously raised by others (including Miller himself, Bloom, Monsman, Loesberg, and O'Hara, for example). However, Miller praises Fellows for being "something quite unique on the landscape of current criticism" (xi). Fellows himself credits Foucault and Julien Gracq with being "this text's prior authors" (5), but I agree with Miller in thinking that the book aspires to the sublimity of a Derridean deconstruction crossed with a Bachelardian poetics. I think it fails in the aspiration. Let me make it clear that I understand the challenge and approve of the aspiration, though it is not my own. But to me, the webby complications of this text's particular self-referentiality seem by turns seductive, stimulating, self-indulgent, ravishing, irritating, and repellent (not necessarily in that order).

Before returning to my evaluation, let me try to give a sense of what the book is "about." It is crude, of course, to reduce it this way; the book's method is designed to resist this sort of conceptual--or even topical--extraction, though it seems to me incumbent upon a reviewer to persist anyway in an attempt to telegraph something of the "content" of a work whose content is, ostentatiously and yet truly, inextricably bound up in its form.

Perhaps the title of the "Original Frame" would convey both the flavor of Fellows' prose and also the reviewer's difficulty: "The Narratologist's Pre-Face: 'Denys l'Auxerrois' and the Ethics of an Incipient Aesthetics of Sodomasochism (The Twilight Consecration of a Mother's Bones)." This precipitous chain of associations suggests many of the pre-occupations of the book that follows: narrative frames and their reversible and finally undecidable relation to what's "inside" them; Pater's problematization of all "beginnings, origins, centers, circumferences, even points of departure" (24); the conflictual relation of ethics and aesthetics, and Pater's commitment to and evasion of both; sodomasochism, as both a sexuality and an epistemology; an obsession with death, tombs, burials, "real" and metaphorical; the figure of the mother's body as an idealized representation of inaccessible antecedence; exile, homesickness, and reverie; the phenomenological apprehension of departure and return, the play of centrifugal and centripetal forces, writing (or consciousness) described in the motion of circling out and around circumferentially; Pater's engagement with models of depth or "excavation" of repressed or buried material, an engagement which is resolutely baffled by models of circumferentiality.

Or, as Fellows would say, "the search for grounding that is so important to Pater is an activity that is, almost always, carried out on ground level. What Pater would do--attempts, in fact, to do--is surround altitudinous logocentricity, its commanding and demanding metaphysics, with his lower, circumferential vantage points of many-sidedness" (104). As Fellows astutely recognizes, "the Paterian question--as well, eventually, as the Derridean one--is, When does circumferential 'free,' 'endless,' or 'utmost play' become an undesirable mania?" (65) Too often, alas, in this book. But if a book with so many sides might be said to have a central thesis, it would be this: "At once of an expressed and repressed consciousness, Pater's texts possess the condition of an autobiography of a kind of sublimated, displaced, and projected *distanced intimacy*, the intimacy of haunted alienation . . . . Alienated intimacy is the shaping dynamic of Pater's writing" (3, 29).

I would have to say the same of Fellows's writing here, and that of course is his aim. But for all its "haunted" complexity, Fellows's text is in a way radically unsublimated, private, and narcissistic--maddeningly so. The writer enacts his own refracted consciousness through sections representing "voices" other than the dominant critical voice, sections variously entitled "Voice of Speculation," "Voice of Conjecture," "Voice of Authority Regnant," and so forth. The most frequent of these voices is "The Epistolary

Voice," which often addresses the reader in order to coax, seduce, insult, coerce, puzzle, or otherwise implicate him or her. These passages are cryptic, even cryptographic, encoded with literary and geographical allusions, characters, fictional alter egos, projections, and private jokes. Thus Fellows multiplies the "names," making it clear (as if in support of a theoretical premise) that *no one* person--and therefore *no one*--is writing, and yet making it clear all the same that the many "sides" or "aspects" of a very particular *someone* are in fact writing, and writing very pointedly "so that only the initiated would understand" (55). These passages are irritating in their obscurity and self-referentiality; they seldom work as poetic prose; and yet they are interesting as theoretical or literary puzzles, and as meditation pieces. They force the reader to acknowledge her own implication, projection, and investment; and they are meant to do so. No wonder they read like enraged love letters, written to an unknown other, overread and unintelligible except to their intended audience, which is, of course, always elsewhere.

These passages of abyssal interiority rage against the "lightning, blinding, maddening," which has struck and is again impending (55, 83). They position the writer as abject, masochistic, staggered by a sense of loss, decentered and uncentered, fluctuating, a fragmented multiplicity of "selves." They entertain death and dissolution while holding it at bay, contemplating, courting and avoiding "someone's black tooth, someone's green visage" (120).

Indeed, it is as a very conscious meditation of Fellows's own impending death that this book may be read with the optimum sense of awe and respect. In the end, his voice achieves a moment of sublime calm, like Ruskin's voice at the end of *Praeterita*, contemplating the fireflies on the hills above Fonte Branda: "How they shown! . . . How they shone! through the sunset that faded into thunderous night . . . in sky and cloud rising and falling, mixed with lightning, and more intense than the stars." But Fellow's intimations of the light are significantly more skeptical: "One can still see the lighthouse 'on its dark headland' (ME I, 20), but it will be darker yet before one will know whether the beacon works" (164). Nevertheless, "With mustered patience, without options, one waits, one awaits, one waits. How one waits!" (165).

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#### Recent Publications

Compiled and Annotated by Michael L. Wilson

#### Books

Beckson, Karl. *London in the 1890s: A Cultural History*. New York/London: Norton, 1992. Pater is discussed chiefly in Chapter 2: "The Damnation of Decadence," but naturally his influence is seen throughout this very readable survey of the period.

Block, Ed. *Rituals of Dis-integration: Romance and Madness in the Victorian Psychomythic Tale*. New York: Garland, 1993.

Bokanowski, Hélène. *Walter Pater: la Renaissance et l'esprit de la modernité*. Paris: Corti, 1991.

Bullen, J. B. *The Myth of the Renaissance in Nineteenth-Century Writing*. Oxford/New York: Oxford University Press, 1994. (chapter on Pater annotated in the last section)

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- Forsyth, Karen. *Paintings for Pater*. Oxford: Ashmolean Museum in association with Wolfson College, 1991.
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- Montaigne, Michel de. *The Complete Essays*. Trans. by M. A. Screech. London: Allen Lane, 1991.
- Neubauer, John. *The Fin-de-siècle Culture of Adolescence*. New Haven: Yale Univ. Press, 1992.
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- The Pre-Raphaelites in Context*. San Marino, CA: H. E. Huntington Library, 1992. Also published as *Huntington Library Quarterly* 55 (Winter 1992); for contents see *PN*, Nos. 28 & 29, page 2.
- Reid, Jane Davidson. *Oxford Guide to Classical Mythology in the Arts, 1300-1990s*. New York: Oxford Univ. Press, 1993. Excellent guide to the use of mythical characters and themes in art, music, and literature.
- Sullivan, Jack, ed. *Words on Music: from Addison to Barzun*. Athens: Ohio Univ. Press, 1990. Includes "The Condition of Music," pp. 338-41 ["School of Giorgione," in *The Renaissance: Studies in Art and Poetry*, ed. Donald L. Hill, p. 106, line 1 - p. 109, line 27].
- Tsimpuoki, Theodora. *F. Scott Fitzgerald's Aestheticism: His Unacknowledged Debt to Walter Pater*. Athens: Parousia, 1992.
- Tudeau-Clayton, Margaret, and Martin Warner, eds. *Addressing Frank Kermode: Essays in Criticism and Interpretation*. Urbana: University of Illinois Press, 1991. Includes Richard Poirier's article "The Pater of Joyce and Eliot" (pp. 169-88), a version of which appeared in the *James Joyce Quarterly* 26 (Fall 1988). Poirier calls for a revision of our view of modernism in the light of the substantial influences of Pater to be found in Joyce's work.
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White, Norman. *Hopkins: A Literary Biography*. Oxford: Clarendon Press, 1992. Usual reference to Pater.

Wilde, Oscar. *Aristotle at Afternoon Tea: The Rare Oscar Wilde*. Ed. John Wyse Jackson. London: Fourth Estate, 1991. A personal selection for general readership with texts taken from *Complete Works* (1908) edited by Robert Ross. Contents include "Mr. Pater's *Imaginary Portraits*" and "Mr. Pater's *Appreciations*."

Young, Julian. *Nietzsche's Philosophy of Art*. Cambridge: Cambridge Univ. Press, 1992.

#### Essays

Adams, James Eli. "Gentleman, Dandy, Priest: Manliness and Social Authority in Pater's *Æstheticism*." *ELH* 59 (Summer 1992), 441-66. The hero of *Marius the Epicurean* displays a very Victorian gentility and austere self-discipline. Adams sees this as a conscious effort of Pater's to respond to the criticism of his earlier work as "effeminate." Marius is seen as a figure of the reserved gentleman, in itself double edged; reserve has to be maintained because to invite observation is to become a dandy. Pater explores the ambiguities inherent in Victorian masculinity.

Bucknell, Brad. "Re-Reading Pater: The Musical *Æsthetics* of Temporality." *Modern Fiction Studies* 38 (Fall 1992), 597-614. Bucknell examines Pater's view of music as the ideal art in the *Renaissance*. Music and time are seen as inseparably related. As Pater is a forerunner of literary modernism and the elitism of art, Bucknell argues that his work "may not answer all the charges against an 'elitist' or transcendent modernist *æsthetic*, but it may offer a foundation for a somewhat different view of modernism's relationship to history" (599).

Candido, Anne Marie. "Biography and the Objective Fallacy: Pater's Experiment in 'A Prince of Court Painters.'" *Biography: An Interdisciplinary Quarterly* 16 (Spring 1993), 147-60. A study of Pater's "Prince of Court Painters" illustrating the problems inherent in biographical techniques, and the sympathetic engagement of author and subject. Candido concludes that Pater's "great achievement is not only the unity, beauty and poignancy of its vision of Watteau, but also the evocation of the limitless complexities of the human sympathetic and empathetic imagination" (157).

Carroll, Joseph. "Pater's Figures of Perplexity." *Modern Language Quarterly* 52 (Sept. 1991), 319-40. Carroll addresses the conflicting views of the conclusion of *Marius the Epicurean*, arguing that "the narrative constitutes neither a disconnected sequence nor a progression towards a resolution, but a purposeful representation of unresolvable conflicts" (320). The metaphysical and psychosexual dimensions of the novel are explored in tandem and this for Carroll is the key to the novel's success. "Marius is defeated in his quest to achieve personal integration and doctrinal resolution, but he falsifies nothing" (339-40).

Dillon, Steve. "The Archaeology of Victorian Literature." *Modern Language Quarterly* 54 (June 1993), 237-61. Taking Foucault's *Archaeology of Knowledge* and *The Order of Things* as a point of departure, Dillon surveys the Victorian use of archaeological and geological tropes in poetry and fiction, and the age's self consciousness as a "period." He claims a special status for the Victorian, which "stands for the middle-class understanding of temporal stratification. . . . The Victorians hardened the historical lines that moderns and post moderns . . . make an existence out of dissolving." Pater's "archaeology of sensation" in *Marius* is noted, but Pater is seen as exhibiting a more evasive attitude to the stratigraphy of the age than in Tennyson or Landor.

Law, Joe K. "Pater on Perception, Style and Revision: An Exploratory Reading." *Conference of College Teachers of English Studies* 57 (Sept. 1992), 14-20. A brief exploration of the links between perception and style, paying special attention to Pater's comments on language and revision.

- Monsman, Gerald. "Walter Pater's Portrait of Marguerite of Valois, Queen of Navarre: The Hitherto Unpublished Chapters IX and X of *Gaston de Latour*." *Victorians Institute Journal* 20 (1992), 260-302. A reading text of these chapters, part of the forthcoming edition of *Gaston*, with Monsman's Introduction, pp. 260-69.
- Morgan, Thais E. "Reimagining Masculinity in Victorian Criticism: Swinburne and Pater." *Victorian Studies* 36 (Spring 1993), 315-32. Morgan compares the responses of Swinburne and Pater to the idea of masculinity in Victorian aesthetic criticism. Both are seen to engage in an "aesthetic minoritizing discourse" (316), Swinburne in his review of *Fleurs du mal* and Pater in "Diaphaneitè" by proposing alternate ideals of masculinity.
- Savoy, Eric. "*Hypocrite Lecteur*: Walter Pater, Henry James and Homotextual Politics." *Dalhousie Review* 72 (Spring 1992), 12-36. Savoy examines "the influence of anxiety" in the influence of Pater on James, especially in relation to vision and homoeroticism.
- Tillotson, Kathleen. "Pater's Copy of the Holy Grail, 1870: A Note." *Tennyson Research Bulletin* 6 (Nov. 1992), 60-62. Tillotson notes Pater's autograph in her copy of *The Holy Grail* and connects the ownership of the volume with his response to Tennyson, and to the Arthurian poems in particular.
- Vilain, Robert. "'Wer lügt, macht schlechte Metaphern': Hofmannsthal's 'Manche freilich . . .' and Walter Pater." *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* 65 (Dec. 1991), 717-54. The influence of Pater especially that of *The Renaissance* on Hofmannsthal is traced in a close reading of the poem.
- Wallen, Jeffrey. "Reflection and Self-Reflection: Narcissistic or Aesthetic Criticism." *Texas Studies in Literature and Language* 34 (Fall 1992), 301-22. Wallen sees the tension between the figure of the self, "narcissism," and the artist's passion for art, "aestheticism," in Pater's portraits, not as a stable opposition, "the means to pass from æsthetical analysis to contemplation of the meanings of life and art" (301), but as revealing the difficulties of interpretation and the problems in any incarnation of art. Using Freud's, Dimitri Merejkowski's and Pater's interpretations of Leonardo and Mona Lisa, Wallen claims that narcissism and aestheticism cannot be separated. Both remain figures of interpretation.

#### Review Essay

- Williams, Linda, Donald Hawes, and Laurel Brake. "The Nineteenth Century: Victorian Period." *Year's Work in English Studies* 72 (1991). Pater covered pp. 346-50.

#### Reviews

- Hill, Donald L. *Walter Pater's Reading, 1874-1877, with a Bibliography of His Library Borrowings, 1878-1894*, by Billie Andrew Inman (New York: Garland, 1990). *Papers of the Bibliographical Society of America* 85 (June 1991), 189-92. Admiration and praise for Inman is moderated only by a call for a revised edition of *Walter Pater's Reading, 1858-1873*.
- Keefe, Robert. *Conditions for Criticism: Authority, Knowledge, and Literature in the Late Nineteenth Century*, by Ian Small (Oxford: Clarendon Press, 1991) and *Tombs, Despoiled and Haunted: "Under-textures" and "Afterthoughts" in Walter Pater*, by Jay Fellows (Stanford, CA: Stanford Univ. Press, 1991). *Nineteenth Century Literature* 47 (Sept. 1992), 236-40. Small argues "his way intelligently through crucial mid-Victorian transmutations in economics, historiography, sociology, aesthetics, psychology, and biology," to show that "English literary criticism . . . was faced in the 1860s with the encroachment of the professions" (236-7). His purpose, in regard to Pater and Wilde, is to explain how they resisted the growing authority of professionalism. Keefe's only regret in regard to Small's book is that it is not longer. He acknowledges the intelligence of Fellows, but finds the author's idiosyncrasies a stumbling block to the eventual value of the work.

Stein, Richard L. *Transfigured World: Walter Pater's Aesthetic Historicism*, by Carolyn Williams (Ithaca, NY/London: Cornell Univ. Press, 1989). *Nineteenth Century Literature* 47 (June 1992), 116-20. Stein only has reservations over Williams's use of a work by work structure in the book. He feels, however, that this criticism is far outweighed by the quality of the work, with especial praise for the chapter "Recovery as Reminiscence" on *Greek Studies* and *Plato and Platonism*.

#### Dissertations and an M.A. Thesis

Bancroft, RoseLee. "The Victorian Concept of the Italian Renaissance in Browning, Ruskin, Eliot, and Pater." Ph.D. University of Miami, 1992. *DAI* 54 (July 1993), 184A. The Renaissance as a moral symbol is examined in the work of the four authors. *Stones of Venice*, "The Bishop Orders His Tomb at Saint Praxed's Church," *Romola*, and *The Renaissance* are the texts studied. Pater's revision of Ruskin's moral critique of the period is seen as the concluding step in the transformation of the Renaissance from a Christian to an aesthetic symbol.

Coates, Christopher Ballard. "Exhumation and Historicism: Walter Pater and Historical Practice in the Nineteenth Century." Ph.D. University of Florida, 1992. *DAI* 54 (July 1993), 185A. Coates examines Pater's historical thought in the context of nineteenth-century historicism and discusses the issues raised in terms of "new historicism." Central to his thesis is the assumption that bodily exhumation was a most productive model for nineteenth-century historical thought.

Katz, Ethel Tamar. "Abstraction and Epistemology in Modernist Fiction." Ph.D. Cornell University, 1992. *DAI* 53 (Feb. 1993), 2826A. Katz analyzes representations of the self in Pater, Conrad, Ford Madox Ford, and Virginia Woolf. The first chapter shows Pater in "The Child in the House" reimagining the domestic self as a male child and thereby transcending the feminized social ideology of domesticity.

Piez, Wendell Anton. "Walter Pater's Aesthetic Discipline." Ph.D. Rutgers University, 1991. *DAI* 52 (June 1992), 4340A. Piez places Pater in the context of other nineteenth-century aesthetic theorists by concentrating on the concept of aesthetic discipline, or "asceticism."

Ruff, John Robert. "Literary Portraits by Pater, Joyce, and Pound: Representations of a Modernist Sense of Self in the Making." Ph.D. University of Washington, 1991. *DAI* 53 (Dec. 1992), 1908A. Ruff attempts to show that the literary portrait of the late nineteenth and early twentieth centuries was an element in the modernist dialogue with Renaissance humanist modes of thought and the sense of self.

Smith, Stuart C. "Waiting for the Apocalypse: The Despair of Aestheticism in Three Novels by Timothy Findley." M.A. University of Manitoba, 1990. *MAI* 30 (Winter 1992), p. 1037. Investigates aesthetic influences of Wilde and Pater on the work of the Canadian novelist Timothy Findley (1930- ). The three novels studied are *The Wars* (1977), *Not Wanted on the Voyage* (1984), and *Famous Last Words* (1981).

#### Additional Items Collected and Annotated by Anne Varty (Royal Holloway, University of London)

##### Books

Baldwin, Anna, and Sarah Hutton, eds. *Platonism and The English Imagination*. Cambridge: Cambridge Univ. Press, 1994. Essays on Plato and Wordsworth, Shelley, Arnold, Pater, Yeats, Woolf, Pound, Auden, Murdoch, as well as earlier writers. (Anne Varty's essay on Pater annotated in the last section)

Brake, Laurel. *Walter Pater. Writers and Their Work, New Series*. Plymouth: Northcote House, in Association with the British Council, 1994. (to be reviewed in *PN*)

Dellamora, Richard. *Apocalyptic Overtures: Sexual Politics and the Sense of an Ending*. New Brunswick, NJ: Rutgers Univ. Press, 1994.

Hall, Donald E., ed. *Muscular Christianity: Embodying The Victorian Age*. Cambridge: Cambridge Univ. Press, 1994. (James Eli Adams's essay on Pater annotated in the last section)

Pittock, Murray G. H. *Spectrum of Decadence: The Literature of the 1890s*. London: Routledge, 1993. (chapter on Pater annotated in the last section)

St. George, Andrew. *The Descent of Manners. Etiquette, Rules and the Victorians*. London: Chatto and Windus, 1993.

Special Issue of *Modern Drama* 37 (March 1994), devoted to the drama of Oscar Wilde.

#### Essays

Alkalay-Gut, Karen. "Ernest Dowson and the Strategies of Decadent Desire." *Criticism* 36 (Spring 1994), 243-64. "Harold Bloom points out this phenomenon of repetition in Dowson ["reference to a standard symbol in order to emphasize . . . shared knowledge"], but does not note the function: 'he had learned from Pater not to study the nostalgias in any personal sense, but only as a longing for ritual, almost in its own right.' The function of using 'nostalgia in . . . its own right' is to show the significance-laden context and its contemporary barrenness" (245-6).

Birch, Dinah. "Beauty and the Victorian Body." *Essays in Criticism* 44 (April 1994), 102-16. Although the essay touches on homoerotic anxiety about the female body only in its final paragraphs via a discussion of Swinburne's "Dolores," it provides a provocative and wide-ranging account of heterosexual neuroses about the female body, drawing on sources as diverse as Planché's "Beauty and the Beast," Thomas Hood, Dickens, Ruskin, Browning and Tennyson, and may make an interesting point of comparison with Pater's accounts of the male body.

Dellamora, Richard. "Gay Male Criticism." In *The Johns Hopkins Guide to Literary Theory and Criticism*. Baltimore: Johns Hopkins Univ. Press, 1993. pp. 325-29.

#### Reviews

Dellamora, Richard. *Conditions for Criticism: Authority, Knowledge, and Literature in the Late Nineteenth Century*, by Ian Small (Oxford: Clarendon Press, 1991). *Modern Philology* 91 (May 1994), 539-42.

Dellamora finds Small's argument weakened by his acceptance of the nineteenth-century terms of debate and polarity between "subjective versus objective, affective versus textual." He is accordingly unable to make links with the development of the discipline of English literature in the twentieth century. Pater's work, for instance, "provides the obvious link" between I. A. Richards's attempt to develop a "psychological theory of value" and the nineteenth-century focus on "utilitarian psychology." Equally, Small overlooks the commodification of Pater's work by writers in the 1890s such as Wilde and Henry James. This in turn affords "another point of contact between Pater and high modernism," and has been suggested in work by Jonathan Freedman (1990). It is Small's method, one of traditional hermeneutics and indebted to Rorty, that forecloses his argument, excluding the possibility of making telling links with the critical discourse of our own time.

Turner, Frank M. *The Victorians and Renaissance Italy*, by Hilary Fraser (Oxford/Cambridge, MA: Blackwell, 1992). *Nineteenth-Century Literature* 49 (June 1994), 118-20. A "wonderfully interesting and enormously learned book" about how the Victorians constructed the Italian Renaissance for themselves. A closing chapter presents the treatment of the Renaissance by J. A. Symonds, Pater, and Vernon Lee.

Nicholls, Roger. *The Vanishing Subject: Early Psychology and Literary Modernism*, by Judith Ryan (Chicago/London: Univ. of Chicago Press, 1991). *Comparative Literature* 46 (Spring 1994), 211-13. Seeking to draw William James, Wilhelm Wundt, Franz Brentano and Ernst Mach out of the shadow into which Freud's work has cast them, Ryan argues for the cultural importance of these writers for a group of Modernists. Yet Pater's ideas about the self, as she presents them, draw on quite different sources: Oxford debates of the 1860s, for instance. *Marius*, in turn serves as subtext for Joyce, Woolf and Henry James. "There are many places where the reader might want to protest," comments Nicholls mildly.

#### Dissertation

Bucknell, Bradley William Henry. "On Music and Literature: A Study in Modern Sensibilities." Ph.D. University of Toronto, 1992. *DAI* 53 (June 1993), 4315A. With an aim to discuss certain aspects of "modernity" the thesis rereads the work of Pater, Pound and Joyce in terms of their attitude to the idea of music.

#### Additional Items, Compiled and Annotated by Hayden Ward

#### Book

Potts, Alex. *Flesh and the Ideal: Winckelmann and the Origin of Art History*. New Haven: Yale Univ. Press, 1994.

#### Essays

Bizup, Joseph. "Walter Pater and the Ruskinian Gentleman." *English Literature in Transition, 1880-1920* 38:1 (1995), 51-69. Links Pater's representation of the development of the Christian gentleman in the title character of *Marius the Epicurean* to "Of Kings' Treasuries" and "Of Vulgarity" (*Modern Painters*, vol. 5, part 9, ch. 6).

Higgins, Lesley. "Jowett and Pater: Trafficking in Platonic Wares." *Victorian Studies* 37 (Autumn 1994), 43-72. Reads *Plato and Platonism* and other Paterian texts as contributions to a "late nineteenth-century homoerotic iconography," in response to the misleadingly vague heterosexual evasions characteristic of Jowett's presumably authoritative translations of the Dialogues. Pater's "texts helped to construct, in English, the 'homosexual identity' and historical narrative inaugurated in the final decades of the nineteenth century" (55). Considered in terms of this project, Pater's late writings no longer represent a movement toward sexual orthodoxy and political conservatism, but a continuation of his radical hermeneutic expositions in *The Renaissance*, especially "Winckelmann."

Malley, Shawn. "Walter Pater's Heroic *Nostos*: The Underworld Journey in *The Renaissance*." *Nineteenth-Century Prose* 21 (Spring 1994), 1-16. Analyzes the elements of the descent-and-recovery myth that inform the artistic and philosophical careers of Pater's subjects as they resurrect and give new form to the ideals of the "Greek spirit." Winckelmann is "Pater's Plowman," or a mage who "teach[es], epic-like, a people its own traditions, to facilitate [an] inner and harmonious growth and culture."

Shuter, William F. "The 'Outing' of Walter Pater." *Nineteenth-Century Literature* 48 (March 1994), 480-506. Offers an alternative interpretation of the evidence regarding Pater's alleged homoerotic affair in the early 1870s provided by Billie A. Inman in "Estrangement and Connection: Walter Pater, Benjamin Jowett, and William M. Hardinge" to the interpretation offered by Inman herself. Shuter reasons that Hardinge and Edmund Gosse were sources for the affair and that both are suspect, the first because he was "known to be untruthful" and the second because he "knew what he knew from hearsay." The essay also takes issue with Linda Dowling and Richard Dellamora concerning the theory and practice of "decoding" gender discourse as those critics apply decoding to Pater. Shuter's analysis focuses on

"Winckelmann," "Apollo in Picardy," and "Lacedaemon" to conclude that "[Pater] accepted the erotic feeling for other men as a datum of emotional and cultural experience," especially within "academic and ecclesiastical" institutions.

#### Reviews

Inman, Billie Andrew. *Conditions for Criticism: Authority, Knowledge, and Literature in the Late Nineteenth Century*, by Ian Small (Oxford: Clarendon Press, 1991). *Nineteenth-Century Prose* 20 (Spring 1993), 56-60. Inman praises Small's "account of the rise of institutional authority in various fields during the last half of the nineteenth century and the epistemological changes that prompted this rise" as the first attempt since Helen Hawthorne Young's in 1933 to provide "an English intellectual milieu" for the aesthetic criticism of Victorian authors. Against this background, Small considers the personal authority of the criticism of Pater and Wilde, from which they challenged such dominant figures of the time as Arnold and Ruskin, to be rooted in psychological principles based in the physiology developed by Bain, Darwin, and Spencer, but which turned out to be inadequate in not distinguishing between sensuous pleasures of art and those of life and was therefore supplanted by a "production-based" art criticism that marginalized impressionistic criticism. However, Inman questions Small's not explaining that Pater was not always impressionist and that his studies in English literature and Greek art give attention to art production and thus put him somewhat in line with the institutional and professional criticism with which Small considers him consistently at odds.

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*.Subjugated Knowledges: Journalism, Gender, and Literature in the Nineteenth Century*, by Laurel Brake (New York: New York Univ. Press, 1994). *Albion* 27 (Spring 1995), 148-50. A collection of Brake's periodical essays written between 1975 and 1993, this volume examines relationships among authors, editors, and audiences of nineteenth-century periodicals in terms of such issues as the increasing specialization of knowledge, the growing distinction between literature and journalism, the status of women as both writers for and consumers of periodicals, and the suppression of "homosexuality." Reflecting Brake's commitment to postmodernist criticism, the book contains valuable information and interpretation about such publications as the *DNB*, Wilde's *Woman's World*, and *The Nineteenth Century*. However, the "feminist approach" of the chapter on *The Savoy* is marred by an "unfair" attack on previous scholarly assessments of that periodical. That Laurel Brake should gather her periodical essays into a volume is, in Inman's judgment, ironic, since Brake herself says that such a practice obliterates the earlier "function, readership, and occasion" of essays. Inman welcomes the gathering, however, because it makes the research contained in the essays available to a larger audience.

#### Additional Items Collected (Some) and Annotated by Billie Inman

##### Books

- Bini, Benedetta. *L'Incanto della Distanza: Ritratti Immaginari nella Cultura del Decadentismo*. Bari: Adriatica Editrice, 1992. Treats, in part, Pater's *Imaginary Portraits*.
- Bloom, Harold. *The Western Canon: The Books and School of the Ages*. New York: Harcourt Brace & Company, 1994. Bloom calls his own aesthetic a "post-Emersonian version of Pater and Wilde" (527) and lists in his Western canon *Studies in the History of the Renaissance, Appreciations, Imaginary Portraits*, and *Marius the Epicurean*.
- Donoghue, Denis. *Walter Pater: Lover of Strange Souls*. New York: Knopf, 1995. (to be reviewed in *PN*).

##### Reference Work

- Rosenbaum, Barbara. "Walter Horatio Pater, 1839-1894." In her *Index of English Literary Manuscripts*, Vol.

IV: 1800-1900, Part 3: *Landor-Patmore*. Ed. with Richard Pearson. London/New York: Mansell, 1993. pp. 749-802. Essential reading for serious students of Pater, this work contains an excellent Introduction on Pater's life, career, and writing habits; a reliable account of the transcription of his manuscripts; a comprehensive checklist of his letters, books from his personal library, and presentation copies of his books; and an alphabetical descriptive list of all his writings, published and unpublished, prose and verse.

#### Reprint Series

Decadents, Symbolists, Anti-Decadents: Poetry of the 1890s: A Series of Facsimile Reprints Chosen and Introduced by R. K. R. Thornton and Ian Small. Oxford/New York: Wookstock Books, 1993-95. Includes Olive Custance, *Opals*, 1897; Alfred Douglas, *The City of the Soul*, 1899; John Gray, *Silverpoints*, 1893; W. E. Henley, *Poems*, 1898; A. E. Housman, *A Shropshire Lad*, 1896; Oscar Wilde, *The Ballad of Reading Gaol*, 1898; Yeats, *The Wind Among the Reeds*, 1899; and twenty other books.

#### Essays

Adams, James Eli. "Pater's Muscular Æstheticism." In *Muscular Christianity: Embodying the Victorian Age*. Ed. Donald E. Hall. Cambridge: Cambridge Univ. Press, 1994. pp. 215-38. Although Adams acknowledges that one could write about the differences between Charles Kingsley's and Walter Pater's celebration of the human body, as is the tendency in "gender ideology," his purpose is to explain similarities or "unexpected affinities" and thereby "to break down traditional characterizations that would oppose Pater and Kingsley" which distort the complexity of the conceptions of gender "in Victorian discourse" and "lead to caricatures" of particular writers. He argues that Pater's term *passionate coldness* "neatly distills the disciplined vitality that both Pater and Kingsley discover in Greek sculpture" (227). Both associate appreciation of the body, or *mens sana in corpore sano*, as represented by Greek sculpture, with reserve and "manly" self-control, qualities that Pater attributes also to good style and to beauty in art.

Bloom, Harold. "Feminism as the Love of Reading." *Raritan* 14 (Fall 1994), 29-42. This essay is reprinted as Chapter 19 in Bloom's *The Western Canon*, under the title "Woolf's *Orlando*: Feminism as the Love of Reading." While emphasizing affinities between Woolf and Pater throughout the essay, Bloom calls Pater "the authentic precursor of Woolf" and calls *Orlando* "the most Paterian narrative of our era" (29). He states that "Like Pater and like Nietzsche, Woolf is best described as an apocalyptic esthete, for whom human existence and the world are finally justified only as esthetic phenomena" (31). Bloom thinks that even though gender feminists have claimed Woolf as one of their own, she is distinguished from them by her "disinterested" "love of reading" (39), which was integral to her æstheticism.

Brake, Laurel. "Æsthetics in the Affray: Pater's *Appreciations*, with an *Essay on Style*." In *The Politics of Pleasure: Æsthetics and Cultural Theory*. Ed. Stephan Regan. Buckingham: Open Univ. Press, 1992. pp. 59-85. Brake's subjects in this essay are institutionalized censorship in the Victorian period and strategies that she sees Pater using to resist censorship. For example, to explain Pater's distinguishing "great art" from "good art" at the end of "Style," she states: "I want to suggest that the two positions in 'Style'--the formalism which makes up its bulk and the conclusion which enhances subjectivity--are both part of a strategy of resistance to the censorship of the novel in the period, a subject itself suppressed in *Appreciations*" (70).

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. "The DNB and the DNB Walter Pater." In her *Subjugated Knowledges* (London: Macmillan/ New York: New York Univ. Press, 1994), pp. 169-87. A revision of an essay that appeared in *Modern Language Review* in October 1975, this essay deals, in part, with revisions made in the Pater entry in 1908-09 when the *Dictionary of National Biography* was revised. One effect of the revision of Gosse's original entry, by an unknown hand, was to disengage Jowett from Pater. When comparing the DNB entry by Gosse with his obituary essay, it is obvious to Brake that the DNB played down

Pater's attraction late in life to Christian worship and avoided all suggestions of homosexuality.

\_\_\_\_\_. "Judas and the Widow," In her *Subjugated Knowledges*, pp. 188-215. Most readers will be familiar with Brake's essay entitled "Judas and the Widow" published in *Prose Studies* in May 1981 and reprinted in *Walter Pater: An Imaginative Sense of Fact* (1981). In much of its detail this is the same essay, but the broad lines have been changed and some new detail has been added. A. C. Benson, as biographer of Pater, is no longer seen as the Widow, but as "uneasily situated between these oppositional categories of Judas and the Widow"; and Benson's and Wright's biographical texts are construed now to be interactive. Apparently Brake's reading of correspondence between Benson and Macmillan is primarily responsible for her revised view of Benson. One of the things she learned from reading the correspondence is that Benson requested (and received) from Macmillan seven copies of the proof of his biography, so that Pater's sisters and several of his friends could read the book before publication, since it was "a delicate job." She offers no new information about the letters somehow compromising to Pater which Gosse told Benson that Jowett had had in his possession.

Bullen, J. B. "The Renaissance as Enactment: Walter Pater." In his *The Myth of the Renaissance in Nineteenth-Century Writing*. Oxford: Clarendon Press, 1994. pp. 273-98. Bullen emphasizes that to Pater the Renaissance was not primarily a period in history, but a "spirit," or an amalgamation of mental qualities which could appear at various times and places, especially when an appreciative figure like Winckelmann or Pater himself acted as a conduit of this Renaissance spirit from past to present. In developing the idea that to Pater the Renaissance "represents freedom from æsthetic, mental and moral restraint, a freedom which he expresses in erotic terms" (287), Bullen draws provocative parallels between Pater's "definition of Romantic beauty" in "Romanticism" and qualities that he attributes to the *Mona Lisa* (294).

Dale, Peter Allan. Review Essay: "'Distractions of Spirit': Walter Pater and Modernity." *Papers on Language and Literature* 28 (Summer 1992), 319-49. This essay is a response to Carolyn Williams's *Transfigured World: Walter Pater's Æsthetic Historicism*, which Dale thinks the most substantial book of critical reevaluation of Pater published in the 1980s. In spite of his respect for the book, Dale judges Williams's understanding of *historicism* to be limited because she does not take into account the Victorian understanding of *historicism* and therefore does not recognize the encouragement derived by Victorians, including the early Pater, from their interpretation of Hegel's "historical process," regarded as a deliverance from Kant's destructive "critique of historical knowledge." He also thinks that her "uncomplicated deconstructivism" does not give her insight into Pater's most significant relationship to "postmodernity." Dale proposes that Pater's early satisfaction in Hegel's "unending historical process," as well as his belief in the transcendence of flux and death through art, the impetus behind his æstheticism, receded. He maintains that Pater anticipates Freud in seeing a basic struggle in the human mind between Eros and Thanatos; and the sense of death, which had always dogged him and which he had tried to overcome, finally seemed to him the origin and end of humanity: "the duality of light and dark, life and death begins to give way in favor of the latter terms. The dark/death-loving Dionysius [*sic.*] seems, after all, temporally to precede the light/life-loving one and therefore must be the ultimate goal of the "'student of origins'" (342). Dale attributes to Pater "not simply confirmation of the nothingness at the center of belief, but the scandal of our longing for it" (346). He sees Marius's return to the tomb of his mother as a manifestation of this longing for death. He concludes: "Neither historicism nor aestheticism nor a combination of the two is the final object of his thought, but the negativity which throughout the last century, and well into this, both historicism and aestheticism have worked to evade" (348). Dale does not mention that Pater's philosophically convinced nihilist, Sebastian van Storck, who is in love with death, does not die in peace, but in a struggle, prompted by the *life* instinct, to save the life of a child, the irony of which is a telling challenge to Dale's thesis.

Guy, Josephine M. "Walter Pater: The 'Rehabilitation' of Tradition." In her *The British Avant-Garde: The Theory and Politics of Tradition*. New York/London: Harvest, Wheatsheaf, 1991. pp. 98-118. Guy maintains that Pater distinguished himself from the French *avant-garde* by his treatment of tradition. Whereas the French rejected all traditions, he reinterpreted traditions so as "to appear to

recognise the authority of the past" while reinterpreting it, construing it in æsthetic terms. She sees Pater as a persistent strategist subverting the conventional association of morality with art to construct it in terms of his own æstheticism. She argues that the "constant traditions" that Pater described when discussing writers such as Dante, Plato, Shakespeare, and Wordsworth, and artists such as Leonardo and Michelangelo, "endorse Æstheticism" (108).

Haselstein, Ulla. "*Et in Arcadia Ego*: Walter Paters Gedächtniskonzept [concept of memory]." In *Gedächtniskunst: Raum--Bild--Schrift: Studien zur Mnemotechnik*. Ed. Anselm Haverkamp and Renate Lachmann. Frankfurt: Suhrkamp, 1991. pp. 263-94. According to Haselstein, Pater perceived that the self is formed and sustained by memory, as an artwork is formed and sustained by the collecting of disparate historical elements into a complex unity. He also perceived that knowledge of death is a stimulant to art, because it prompts one to find "counter-strategies to forgetting." She states (in translation): "The beginning and ending of Pater's argument is a concept of memory; remembering and forgetting, past and future are crossed, insofar as both in memory and in text, destruction of form is an intrinsic factor of form itself. . . . Pater's eclecticism, paired with his fundamental refusal to recognize lines of demarcation of discourse, make his texts *moirés* of citations whose most important function is neither ornament nor reference. They become, rather, metonyms of the temporal processes, which destroy all connections, and which temporarily leave alone all forms of their identity. Simultaneously, his texts are metonyms of texts whose disseminating power is the reverse side of their paradoxical temporal structure. But finally, his texts are allegories of human existence. The organic metaphor of creative productivity is transformed into a Penelopean metaphor, a weaving and ripping open that does not know death" (264). Pater's *Marius* is a form in which "the philosophical controversies and the powers of the times are embodied" (286).

Jeffreys, Mark. "The *Mona Lisa* and the Symbol of Ideas: Pater's Leda as Mother to Yeats's Helen." *Colby Quarterly* 29 (March 1993), 20-32. Jeffreys argues that Yeats placed a sentence from Pater's description of the *Mona Lisa*, set in free verse, as the first poem in the *Oxford Book of Modern Verse* (1936), not because of its general "revolutionary importance," but because of its specific influence on his own "conception and use of the symbol in his poetry and poetics" (20). He finds stylistic parallels between Pater's sentence and a sentence in Yeats's "The Symbolism of Poetry" (1900) on the symbolism of the moon, and notes that Yeats's sentence illustrates his idea of the "symbol of ideas" (for him the highest form of symbolization) as Pater's description of *Mona Lisa* symbolizes an idea. He also finds in Pater anticipations of Yeats's "conflation of mythological and occult associations" and of Yeats's finding physical embodiments of his ideals (28,30).

Loucks, James F. "Pater and Carlyle in Eliot's 'Little Gidding'?" *Notes & Queries* 40:238 (Dec. 1993), 500-02. Loucks traces the closing lines of the first movement of "Little Gidding"--"Here, the intersection of the timeless moment/ Is England and nowhere, Never and always"--to Pater's use of "America is here and now--here, or nowhere" in "Animula Vagula," in *Marius*, which he quoted from Carlyle's *Sartor Resartus*. He interprets the quotations, comparatively, in their three contexts.

Nixon, Jude V. "The Handsome Heart: Hopkins, Pater, and Victorian Æsthetics." In his *Gerard Manley Hopkins and His Contemporaries: Liddon, Newman, Darwin, and Pater*. New York/London: Garland, 1994. pp. 165-296. Assuming sincerity in the writings of Pater and Hopkins and rendering their ideas on beauty from a close examination of all their texts (including Hopkins's examination papers written for Pater and Robert Scott), in the light of an extensive, open-minded reading of biography and criticism, Nixon explains several similarities and several differences, although he agrees with John Robinson that the differences form more a divergence than a confrontation (226). In laying the foundation for his comparison, Nixon gives perhaps the most comprehensive account of Pater's æsthetic since Ruth C. Child's *The Æsthetic of Walter Pater*, using middle and late works as well as early works, and making connections that have tended to get lost or have not been noted before. He finds perhaps the most significant difference between the two conceptions of beauty in Hopkins's concern about "social ugliness" and Pater's avoidance of the subject. To Nixon, both Hopkins and Pater were engaged in an endeavor to devise an æsthetic equal to the challenges of modern science and epistemology, however

different their courses of thinking to that end (166).

Pittock, Murray G. H. "Walter Pater and the French Connection." In his *Spectrum of Decadence: The Literature of the 1890s*. London: Routledge, 1993. pp. 14-53. The title of this essay is somewhat misleading; its subject is "the intellectual contribution and legacy of Pater." One of Pittock's basic assumptions is that Pater was not as much indebted to French writers as has been supposed. He is especially eloquent in pointing out differences between Pater and Baudelaire (24). In treating other precursors (not just French, but Browne, Taylor, Vaughan, Plato, Plotinus) and followers (mainly English--Johnson, Dowson, Symons, Wilde, Yeats), Pittock, while drawing some parallels, is intent upon showing that Pater was unique (29). Pittock asserts that Pater makes a stronger current appeal than the Symbolists because "for him the proto-existential terror is not something for which modernity is to blame," but is "the permanent state of the human condition" (27).

Small, Ian. "Literary Radicalism in the British Fin de Siècle." In *Fin de Siècle/ Fin du Globe: Fears and Fantasies of the Late Nineteenth Century*. Ed. John Stokes. London: Macmillan, 1992. pp. 210-19. Small maintains that a more fruitful approach to defining the British avant-garde than tracing French roots is to explain the strategies of specific British exemplars. He finds equivalents of "Continental avant-garde manifestoes" in British literary criticism, works that depend for their subversive effect on both content (subversive reinterpretation of tradition) and *structure* of writing. In this essay he concentrates on the latter, showing that Pater and Wilde use texts previously accepted as authorities to undermine the idea of authority. They subvert all three of Arnold's conventional assumptions about textual authority: "that the transmissions of texts was unproblematic, that contemporary audiences were homogeneous, and that textual meaning was univocal and universally available" (216). In regard to subversion of the first assumption, he states: "In any number of Pater's works constructed texts are treated as factual records, and historical texts are read as fiction" (216-17).

Tucker, Paul. "Displaced Deixis and Intersubjectivity in Narrative: Linear and Planar Modes." *Journal of Literary Semantics: An International Review* (University of Kent) 22 (April 1993), 45-67. Tucker uses displaced deixis to mean the unusual use of terms indicating time, such as *now, today, henceforth, this morning*, or place, such as *here, hither, yonder*; or demonstrative determiners and pronouns--*this, that, these, those*. In the course of translating *Marius* into Italian, he has found 190 instances of displaced deixis in *Marius* (50): for example, the use of past tense with *now* and *today*--"This new conqueror of the East was NOW about thirty years old" and "He was all himself TO-DAY; and it was with much wistful curiosity that Marius regarded him." Tucker's type of linguistic analysis should be utilized by anyone studying Pater's narrative point of view.

Varty, Anne. "Flux, Rest, and Number: Pater's Plato." In *Platonism and the English Imagination*. Ed. Anna Baldwin and Sarah Hutton. Cambridge/New York: Cambridge Univ. Press, 1994. pp. 257-67. Varty introduces her essay by saying that Jowett states in a note in his papers at Balliol College, "The imagery in which [Plato's] philosophy is conveyed often touches on subjects which are revolting to Christianity and manly feelings," but that Pater welcomed the "revolting subjects" and made them central to his "dissent, which was atheist and homosexual" (257). Pater appropriated Plato for the "aesthetic avant-garde" throughout his career, but his conception of Plato, though always admiring, changed over the years. When, in *Plato and Platonism*, he describes the matter of Plato's mind as a blend of Heraclitean flux, Parmenidean calm, and Pythagorean number, he is reflecting his own ambivalence about motion and rest and his sense that language is ever being renewed; but he is also illustrating "the perennial tendencies of human need to think in terms of the doctrines of motion, rest, number" (258).

Veres, Grigore. "Pater's Critical Dilemma: Between Impressionism and Historicism." *Analele Științifice ale Universității "Al. I. Cuza" din Iași (Romania)* 36 (1990), 101-05. Veres judges Pater's impressionistic stance in criticism and his historicist stance, both of which he traces to the influence of Darwin, to be logically antithetical: "For if one undertakes to be an 'impressionistic' critic, to ask, 'What is this work of art to me?' then one has in fact forbidden oneself to assume also the mantle of historicism and say,

'Every intellectual product must be judged from the point of view of the age and people in which it was produced.'" However, Veres thinks that Pater did manage in his best works to use both approaches at once, by imaginatively casting himself back into earlier ages, in "an attempt to seize the vitality of its own present in any moment of the past" (Veres quoting from one of Michael Field's letters to Pater).

#### Review

Varty, Anne. *Tombs Despoiled and Haunted*, by Jay Fellows, and *The British Avant-Garde: The Theory and Politics of Tradition*, by Josephine Guy. *Review of English Studies* 45 n.s. (Nov. 1994), 592-3. Varty's assessment of Fellows's book is that it "indulges in extraordinary flights of critical fancy uninhibited by history or text." Fellows is "so determined to place Pater's work itself 'en abîme,'" that he fails to see cyclical, open-ended patterns in "the evolution of Pater's corpus." She finds Guy's book to be "rigorously argued" and "a pleasure to read." She highlights Guy's argument that when Pater reiterates that there is "nothing absolutely new," he is "motivated by desire to rewrite literary, philosophical, and critical traditions."

#### Dissertations and an M.A. Thesis

Andrews, Kit John. "Pater after Adorno: Resistance Through Mourning." Ph.D. University of Oregon, 1992. *DAI* 53 (Feb. 1993), 2802A. Against a background of the "legacy of classical German philosophy" that Pater and Adorno share, Andrews examines "Diaphaneité," *The Renaissance*, "Demeter and Persephone," *Imaginary Portraits*, and *Plato and Platonism*, in the light of Adorno's critiques of Hegel and Kant, and finds "Pater's struggle to articulate and mourn the often willing sublation of the individual by an oppressive totality."

Brouwer, Marilyn R. "Escape from Aesthetic Confinement: Finding the Way Back Out of Pater's Transfigured World." Ph.D. Michigan State University, 1993. *DAI* 54 (April 1994), 3754A. Brouwer finds "enormous consequences" for Structuralism and Deconstruction, as well as Modernism, in Pater's inability to solve an epistemological problem related to a "conflict between the impulse to seek sanctuary and longing for homosexual and social liberation," a conflict that he could not resolve because he "lacks the systematic terms by which to identify and counter the forces which constrain him." She explains the epistemological problem as follows: "A view that nothing can be known but one's own perceptions gives rise to an aesthetic of denial and projection in which the idealizing distortions shaped by the impulses of the desiring subject are substituted for historical reality. . . . The consequences of the Paterian fixation on forms and surfaces can be seen in the manipulative techniques of commercial television. Having deconstructed the categories by which to resist such invasions, academic theorists playing indiscriminately with techniques properly specific to Structuralism, Deconstruction, Freudian psychoanalysis, or even Marxism leave human agents defenseless against the onslaughts of technology privately held hostage to the profit motive."

Daley, Kenneth. "The Rescue of Romanticism: John Ruskin and Walter Pater." Ph.D. New York University, 1993. *DAI* 54 (May 1994), 4100A. Daley describes his work as "a systematic comparison of the textual sources [Ruskin and Pater on aspects of art] . . . [which] brings to light for the first time a correspondence between lectures given by Ruskin at Oxford during his two tenures as Slade Professor and essays written by Pater during these years."

Hanson, Ellis. "Decadence and Catholicism." Ph.D. Princeton University, 1994. *DAI* 55 (Dec. 1994), 1553A. "A study of the intersection of aesthetic, erotic, and religious discourses in the work of J.-K. Huysman, Walter Pater, and Oscar Wilde." In the second chapter, "Pater Dolorosa," Hanson treats Pater's emphasis on "ritual, discipline, and communities of men." Pater "defined the quintessential English aesthetic relationship to the Church."

Mullen, Alexandra E. "The Dead Child and the Victorian Conscience: Uses of Sentimentality from

DeQuincey to Conrad." Ph.D. Columbia University, 1994. *DAI* 55 (Dec. 1994), 1570A. Mullen investigates the theme of "violated innocence" in nine Victorian works, including "The Child in the House" and *Marius the Epicurean*.

Ronchetti, Ann Louise. "The Artist-figure, Society and Sexuality in Virginia Woolf's Novels." Ph.D. University of North Carolina at Chapel Hill, 1993. *DAI* 54 (Oct. 1993), 1378A. The "evolution of Woolf's artist-figures" from early to late novels is the general subject of this work. Ronchetti carefully develops the idea that one of the main and most enduring influences on Woolf was "her exposure to Walter Pater and the æsthetic movement."

Taylor, Bob Benjamin. "Into the Open: Pater Valéry, Freud, and the Leonardo Question." Ph. D. Columbia University, 1992. *DAI* 54 (Aug. 1993), 517A. Taylor argues that the three authors named in the title were fascinated by Leonardo because each had become anxious about the idea of genius: "They do not share Nietzsche's jubilant nihilism. They cannot relinquish the idea of genius, hedged about though it is in their work by skepticism."

Tiernan, Monette La Voile. "Æsthetic Autonomy and Discursive Practice." Ph.D. University of Pittsburgh, 1992. *DAI* 54 (Aug. 1993), 537A. In this study of "the formation of Western aesthetic discourse in the eighteenth and nineteenth centuries," Tiernan treats in Chapter 3 selected works by Ruskin and Pater, especially *Stones of Venice* and *Studies in the History of the Renaissance*. She examines "how æsthetic discourses accommodated themselves to the diverse interests and demands of entirely changed social and political circumstances, despite their persistent treatment of what appear to be historically consistent analytical categories."

Truell, Mary Fosbroke. "The Lucent Matchbox: A View of Henry James, James Joyce, Thomas Hardy, Virginia Woolf, and Katherine Mansfield by the Light of Walter Pater." M. A. University of Exeter, October 1992. Truell finds echoes of Pater in *What Maisie Knew*, *A Portrait of the Artist as a Young Man*, *Tess of the D'Urbervilles*, *The Waves*, and "The Man without a Temperament," "The Daughters of the Late Colonel," and "A Married Man's Story." For example, she sees Maisie as "the embodiment, in miniature, of the Platonic philosophy, combining the theory of flux with the idea of the immutable Absolute." She adds that "Pater and James take a child's unspoilt, sensory response to experience, later worked on by the intellect, as exemplary of the balanced mind."

Van Ballaert, Sonia. "Æsthetic Critics in Action: Walter Pater, Paul Valéry, and Paul Van Ostaijen Writing on Art." Ph.D. University of California at Berkeley, 1992. *DAI* 54 (Dec. 1993), 2134A. "The erosions of history, subjectivity, and representation in the æsthetic criticism of [these three writers] are read as socio-historical responses to the changed conditions of artistic and critical production in the decade around the turn of the century."

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