

**Table of Contents**  
**No. 42 \* Spring 2001**

Editor's Note .....	4
Book Reviews	
Billie A. Inman, rev. of <i>Walter Pater, Imaginary Portraits, with "The Child in the House" and Gaston de Latour</i> , Intro. Bill Beckley .....	5
Jacques Khalip, rev. of Rachel Polonsky, <i>English Literature and the Russian Aesthetic Renaissance</i> .....	12
Jeffrey Wallen, rev. of Maurizio Ascari, <i>In the Palatial Chambers of the Mind: Comparative Essays on Henry James</i> .....	16
Maurizio Ascari, rev. of Franco Marucci, <i>The Forms of Modernity; Walter Pater, Greek Studies</i> , Intro. Paola Colaiacomo; and Maria Luisa de Rinaldis, <i>Walter Pater critico di Shakespeare</i> .....	18
Note	
Noriyuki Nozue, "A Note on Three Pater Association Items" .....	23
Recent Publications (Compiled by Billie A. Inman and Annotated by Bonnie J. Robinson)	
Books .....	25
Reference Entries .....	26
Essays .....	27
Essays Containing Notable References to Pater .....	35
Reviews .....	38
Dissertation .....	42

## Editor's Note

I'm pleased to announce that the following Pater scholars have been elected to the Publication Staff: Elisa Bizzotto (Italy), Martine Lambert (France), Noriyuki Nozue (Japan), and Ulrike Stamm (Germany). They will assist Billie Inman in locating articles and books written in French, German, Italian, and Japanese. These works will be cited in "Recent Publications" and, in some instances, will be translated so that they may be annotated. The International Walter Pater Society, specifically Laurel Brake, President, and Carolyn Williams, Vice President, believe that these scholars will enable the newsletter to reflect more extensively than it has the international influence of Pater and his writings. Professors Bizzotto, Lambert, Nozue, and Stamm will begin serving a renewable three-year term in fall 2001.

The international presence of Pater is reflected in this issue of the newsletter. The reviews by Khalip and Ascari indicate several facets of Pater's contribution to Russian and Italian letters. Moreover, Nozue's note reveals the importation of Pater's works into Japanese letters. Truly, Pater appears at the outset of the twenty-first century to have become an international figure of considerable influence.

I would like to thank Baylor University for enabling me to maintain an agency account for the newsletter and the Department of English for absorbing mailing costs. I especially want to thank Leigh Ann Marshall of the Information Technology Center at Baylor for her technical assistance in creating a Pagemaker format and Designer Club clipart for the newsletter and Kim Lasyone for her assistance in creating mailing labels. The Latin statement in the emblem is a headnote to Chapter III of *Marius*: "Lord, I love [or have loved] the habitation of thy house"—Psalm 26:8.

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## Book Reviews

Review of Walter Pater, *Imaginary Portraits, with "The Child in the House" and Gaston de Latour*, Intro. Bill Beckley (Collingdale, PA: Diane Publishing Company, 2000). [Remaindered copies; the book was co-published in cloth and paperback in New York by the Allworth Press and the School of Visual Arts in 1997, and listed in "Recent Publications," *The Pater Newsletter*, No. 38, 22]. Pp. xxiii + 213. \$18.95 (paper).

ONE LATE NOVEMBER, DURING A VISIT TO AN ANTIQUARIAN BOOKSTORE IN NEW HAVEN, I came across a charming little American edition of *The Child in the House* published in 1895. It was not more than a pamphlet, a quarter of an inch thick, with a fragile, gray paper cover protected by a clear plastic jacket and numbered 1/350. I skimmed it in the bookstore, then wrote out a check. By the time I stepped outside, I couldn't stop reading it. As I sat engrossed on the doorstep of the bookstore, a townhouse on a tree-lined street near Yale, my little son waited impatiently in the car. It seemed a trade-off—a bit of guilt, anxiety, and compassion in exchange for (though quite similar to) the pleasure of reading. In that winter light, the house of Pater's story fused in my mind with a house I had known as a child. My childhood mixed with Pater's fictional childhood and that of the child in the car. *The Child in the House* opened a path of experience I had forgotten for so long a time.

Thus Bill Beckley begins his "Introduction" to the reprints of Pater's writings named in the title of this book and "Diaphanéité," reprinted in the Appendix. Born in 1946, Beckley is classified in *Who's Who in American Art, 1999-2000* as a Post-Conceptual Artist.<sup>1</sup> He began exhibiting his "staged" photographs with texts in 1969, and his works have been collected by, among other institutions, the Museum of Modern Art, New York, the Victoria and Albert Museum, London, and the Kunstmuseum, Basel.<sup>2</sup> Since 1971, he has been an Instructor in Semiotics at the School of Visual Arts, in New York, where he

is Editorial Director of a series called *Aesthetics Today*, of which this book is a part.

The editions of the works reprinted in *Imaginary Portraits, with "The Child in the House" and Gaston de Latour* are not indicated in the book, but when I telephoned Bill Beckley on April 14, 2001, he graciously consulted the works, still kept in a bookcase at hand, and gave me precise information about the publication of all of the texts that he had collected for reprinting. The text of "The Child in the House" that is reprinted in Beckley's book is one of the three best. The last text of "The Child in the House" that Pater saw was privately printed by H. Daniel at Oxford in 1894, in 250 copies. Pater expressed his satisfaction with this publication on 19 June 1894 in a letter to Mrs.(Emily) Daniel: "It is a great privilege for my poor little piece to have been so daintily attired by printer and binder."<sup>3</sup> For this publication, Pater had lightly revised the first printed text of "The Child in the House," which had appeared in *Macmillan's Magazine* 38 (August 1878), and Mrs. Daniel wisely deposited the copy of the periodical text with Pater's handwritten revisions at Worcester College, Oxford, where it can still be seen. Since the Daniel Press text of "The Child in the House" was the last published with Pater's approval and participation, it seems to me the most authoritative text of the work. It was quickly noticed by two American publishers, Copeland and Day and Thomas B. Mosher, both of whom issued reprints, the former in September 1895, and the latter apparently in November 1895, certainly in 1895.<sup>4</sup> Beckley used as his text the reprint of the Daniel edition printed at the Everett Press by Copeland and Day in Boston in 1895, the little book that he had bought in the antiquarian bookstore. It is therefore an excellent text to offer readers.

Of course, there are differences between the text of "The Child in the House" that one finds in Beckley's book and the fully authoritative text printed by Daniel. One of the differences, shared by the Copeland and Day text and the Mosher, is the use of the modern *s* where Daniel had used the antique *f*, making his text slow reading. Others are the rendering of proper names in roman type instead of Daniel's italics and the use of double quotation marks for Daniel's singles. A few of the textual deviations in Beckley's text are mistakes. On page 6, line 11, two words (underlined here) are omitted: "while time seemed to move ever more slowly." On the same page, line 15, *afterward* is printed instead of Daniel's *afterwards* (*Macmillan's*

*Magazine* and Macmillan also print *afterwards*); and on page 9, line 2, *black-birds* appears instead of *blackbirds*. Also, there are two instances of the American *or* for the British *our*, on page 3, line 5 (*neighborhood*) and in the final line of the story (*favorite*). More significantly, on page 12, line 11, this text has “not talk-burdened” instead of “not task-burdened.” This error might have been introduced by Copeland and Day, which I have not seen, but it is not in the Daniel, the Mosher, or any of the Macmillan texts. This “corruption” is no worse, though, than the one introduced by Macmillan in the first edition of *Miscellaneous Studies*, 1895 (179) and preserved in the DeLuxe Edition of the *Works*, Volume VIII, 1901 (180) and the Library Edition, 1910 (180): “typically home-life” instead of “typically home-like,” the correct phrase given in the *Macmillan’s Magazine* text, Daniel’s, Mosher’s, and Beckley’s.

For “Diaphaneité” Beckley uses the text of the 1924 reprint of the Library Edition of *Miscellaneous Studies*, London: Macmillan and Company, Limited, 1910, which faithfully renders the text in the first edition of *Miscellaneous Studies*, 1895, except for three variations in punctuation. The text in Beckley’s book deviates from the 1924 reprint of the 1910 edition in only two ways. It modernizes titles (*Commedia* and *Romola*) by printing them in italics instead of roman, which was used by the Macmillan Company in the first edition of *Miscellaneous Studies* and all subsequent editions. The other, and only regrettable, deviation is the omission of a word from the following phrase in the Library Edition text: “the speculative thinker, confused, jarred, disintegrated in the world” (p. 249). The word omitted is *jarred* (206). For *Imaginary Portraits* (“A Prince of Court Painters,” “Denys l’Auxerrois,” “Sebastian van Storck,” and “Duke Carl of Rosenmold”), the book that Pater revised least, Beckley reprints the first edition, London and New York: Macmillan and Company, 1887—a good choice. The *Gaston de Latour* that he reprints is the text of the first seven chapters prepared by Charles L. Shadwell and published by Macmillan in 1896, as printed in the Library Edition, London: Macmillan Company, Limited, 1910. Beckley’s reprint does not include Shadwell’s Preface.

In a review of Pater’s *Studies in the History of the Renaissance*, Sidney Colvin wrote: “The book is not one for any beginner to turn to in search of ‘information.’”<sup>5</sup> Similarly, one could say that Beckley’s “Introduction: Rocket Man” is not one for the beginner to turn to for information about Pater’s associates and the milieu in which he wrote

or about historical detail. Beckley erroneously calls Oscar Wilde Pater's "student" (xv), whereas Wilde was a student at Magdalen College, Pater was a don at Brasenose College, and Pater never made special arrangements to offer Wilde tutoring. He implies that D. G. Rossetti and William Morris were in the "larger band" of aesthetes of whom Pater was the founder and Wilde a prominent member (xviii), not realizing that Rossetti, eleven years older than Pater, did not want to be associated with the Aesthetic Movement, did not like Pater, and disliked Wilde so intensely that he refused to meet him,<sup>6</sup> and that Morris and Pater do not figure in each other's personal lives. Pater is important to the *literary* history of Rossetti and Morris, because he wrote an insightful, appreciative essay on each. Beckley states that "Diaphaneité" was a lecture delivered to the Old Mortality Society on a "rainy evening in May of 1866" (xvi), whereas it was probably delivered in July 1864,<sup>7</sup> and certainly not at any time in 1866; and that *Studies in the History of the Renaissance* appeared in 1878 (xviii) instead of 1873. He states that "The real Gaston de Latour married Léonore, the daughter of Montaigne" (xi-xii), whereas Léonor's first husband, who died in 1594 after four years of marriage, was François de la Tour,<sup>8</sup> who bore no demonstrable resemblance to Pater's Gaston. Beckley reprints in the Appendix to this book the article on Pater in *The Encyclopædia Britannica*, 1910, which has its own share of errors, two of which led Beckley astray, placing the publication of *Studies in the History of the Renaissance* in 1878 and stating: "The little body of Pre-Raphaelites were among his friends."<sup>9</sup>

Beckley is also like Pater in handling quotations carelessly or cavalierly. The following is a passage from Beckley's "Introduction." The underlined portions are quoted directly from Denis Donoghue without quotation marks:

In *Pater: Lover of Strange Souls*, Donoghue draws an analogy between Pater's three character types and three ways of seeing. In the first, the eye is brought to rest by seeing opaque, definite objects. This is the rhetoric of realism, an attitude that is legitimized by its referent [reference, Donoghue]. In the second, the eye sees an object, but equivocally: the relationship [relation, Donoghue] between the object and light around it is indeterminate. This is the rhetoric of irony (xvii).<sup>10</sup>

Also, there is this familiar unmarked quotation: "For Walter Pater, the end is not the fruit [italics added] of experience, but experience itself" (x). Beckley quotes a fourteen-line passage from the first chapter of *Gaston de Latour* that is printed perfectly in its context in his book, on pages 116-117. This passage, which appears near the end of "A Clerk in Orders," begins "The great passions, the fervid sentiments." In the Library Edition it can be found on page 23. In Beckley's quotation, Pater's *equable* becomes *equitable*; "that universal sympathy" becomes "the universal sympathy"; "So it seemed likely to be with Gaston de Latour" becomes "So it seemed like with Gaston de Latour"; and "in longer rambles" becomes "in rambles."

Yet I highly recommend Beckley's "Introduction," not necessarily to beginning readers, but certainly to literary scholars and critics who have recently written about Pater. They will find an aesthetic and human point of view missing from most literary criticism today. Beckley has apparently read few works about Pater, but he has read Pater's writings as well as the writings of many other authors, with the kind of engagement that Pater enjoins upon readers in his "Preface" to *The Renaissance*. Like Pater, he effectively states the overriding theme, the *formula*, to use Pater's term, of each of the works that he includes in the book. He is empathetic and appreciative, and he nicely combines personal and impersonal stances. Like Arnold, he places his subject in his literary and aesthetic context, finding Pater's pursuit of beauty relevant to John Keats, Emily Dickinson, and various modernists, the history of aesthetics, and approaches of contemporary artists. Beckley finds the most prominent themes in Pater's fiction to be relevant to his interests as an artist, especially to his appreciation of "the reemergence of beauty in contemporary discourse" (xiii). He praises Dave Hickey's concept of the "generosity of beauty," stating: "It is through this generosity that there 'lies a richer reality, a better language, a more complex sense of community, and a more courageous art'" (xiii).<sup>11</sup> He does not give Pater credit for being "the predominate influence" in the return of beauty to art; he states: "It is because of this renewed interest in beauty that we are drawn to Pater's extraordinary writings" (xiv).

Beckley has an appropriate analogy to address what are considered to be Pater's deficiencies as a writer of fiction: "Many modern painters have been accused of not being able to paint because they did not employ traditional elements of painting—perspective,

pictorial space, proportion, and figure-ground relationships. With Cézanne, van Gogh, Kandinsky, as well as Newman and Stella, who both began as abstract painters, we have to decide whether the respective styles embodied in their work are a result of a deficiency in traditional rendering or of genius" (xxii). And he makes the point: "If Pater's stories lack traditional storytelling ingredients, it is because his concerns were elsewhere. . . . What carries Pater's fiction is his philosophical viewpoint penetrating softly and beautifully throughout the narrative—in short, his aestheticism" (xxii-xxiii).

To Beckley, the particular aestheticism in Pater's works, although quite remarkable, is not commensurate with Pater's concept of aestheticism, which is *generous*, indeed pluralistic. To support this idea, he quotes from "The Lower Pantheism," the seventh chapter of *Gaston de Latour*: "'The world was even larger than youthful appetite, youthful capacity. Let the theologian and every other theorist beware how he narrowed either. 'The plurality of worlds!'"—How petty in comparison seemed those sins. . . ." (xx).<sup>12</sup> He then relates the concept of generous aestheticism to contemporary concerns:

Pluralism's focus is on the layering and depth of meaning in a synchronic way and the possibility of peoples' different ideas coexisting side by side. Pluralism can also be applied to the concept of the self. The current tendency to define oneself through ethnic and sexual identity might be a basis for pride (itself a complicated emotion), but it also limits more subtle and personal possibilities in presupposing type, style, and demeanor. The basic tenet of Pater's passage in *Gaston de Latour* is expansive. The purpose is not to found a clique of elite aesthetes, but to point out the subtleties of fulfillment through aesthetic pleasure in any person who desires it. (xx-xxi)

Bill Beckley has the "certain kind of temperament, the power of being deeply moved by the presence of beautiful objects"<sup>13</sup> that Pater thought essential to the aesthetic critic, and he evidently hoped that by collecting and reprinting certain of Pater's "extraordinary writings" he could provide genuine aesthetic pleasure to other contemporary lovers of the beautiful.

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## Notes

<sup>1</sup> *Who's Who in American Art, 1999-2000*, 23rd (Millennium) ed. (New Providence, NJ: Marquis Who's Who, 1999), s.v.

<sup>2</sup> Jane Bell, "Beckley, Bill," in *Contemporary Artists*, ed. Colin Naylor, 3rd ed. (Chicago/London: St. James, 1989), 103-104.

<sup>3</sup> Lawrence Evans, ed., *Letters of Walter Pater* (Oxford: Clarendon Press, 1970), 155.

<sup>4</sup> Samuel Wright, *A Bibliography of the Writings of Walter H. Pater* (New York/London: Garland, 1975), 16.

<sup>5</sup> *Pall Mall Gazette*, 1 March, 1873, 12a.

<sup>6</sup> Oswald Doughty, *A Victorian Romantic: Dante Gabriel Rossetti*, 2nd ed. (London: Oxford University Press, 1960), 615.

<sup>7</sup> The manuscript of "Diaphaneité," from which the text in *Miscellaneous Studies*, 1895, was printed, is dated July 1864. In *Oxford University's Old Mortality Society*, Gerald Monsman states that the essay was "apparently delivered [in 1864] late in Trinity Term" [which ended July 5] (New York, et al.: Edwin Mellen Press, 1998), 99.

<sup>8</sup> Michel de Montaigne, "Éphémérides de Beuther," *Oeuvres complètes*, Vol. XI (Paris: Louis Conard, 1939), 286; Paul Stapfer, *La Famille et les Amis de Montaigne* (Paris: Librairie Hachette et C<sup>ie</sup>, 1896), 78.

<sup>9</sup> *Encyclopaedia Britannica*, 11th ed. (Cambridge: Cambridge University Press, 1910), s. v.

<sup>10</sup> Denis Donoghue, *Walter Pater: Lover of Strange Souls* (New York: Alfred A. Knopf, 1995), 117-118.

<sup>11</sup> Dave Hickey, "From Night in Flatland: On the Gender of Works of Art," in his *The Invisible Dragon: Four Essays on Beauty* (Los Angeles: Art Issues Press, 1933), 50.

<sup>12</sup> *Gaston de Latour* (London: Macmillan and Company, Limited, 1910), 153; (New York: Alworth Press/School of Visual Arts, 1997), 197. In his Introduction, Beckley places *the* before *theologian* in the quotation, but no other text of "The Lower Pantheism" has it, including the full text of the chapter as printed in his book. The phrase "The plurality of worlds" ["La pluralità dei mondi"], attributed in the text to Giordano Bruno, has been traced by Gerald Monsman to Bruno's *De l'infinito*, in *Dialoghi italiani nuovamente ristampati con note da Giovanni Gentile*, ed. Giovanni Aquilecchia, 3rd ed., Firenze: Sansoni, 1958, 512 (*Gaston de Latour: The Revised Text* [Greensboro, NC: ELT Press, 1995], xi and 185).

<sup>13</sup> "Preface," *The Renaissance: Studies in Art and Poetry*, ed. Donald L. Hill (Berkeley/London: University of California Press, 1980), xxi.

**Review of Rachel Polonsky, *English Literature and the Russian Aesthetic Renaissance* (Cambridge: Cambridge UP, 1998). 248 pp. \$69.95**

Rachel Polonsky's *English Literature and the Russian Aesthetic Renaissance* exudes a kind of crisp uniqueness, not necessarily for its style or organization, but for the quality of her subject matter which proves astonishing. Not only does Polonsky offer a harvest of original source materials, speculations, and descriptions, but she implicitly reveals our own ignorance and scholarly shortcomings when it comes to understanding a period in Russian culture that, although undoubtedly austere and sumptuous, is scarcely referred to (much less glanced at) in most comparative scholarship dealing with *fin-de-siècle* European and East-European cultures. By offering a well-measured study of the intersections between the English and Russian traditions, Polonsky succeeds in expanding the influential orbit of a British period of cultural history, as well as in simultaneously inaugurating interest for a similarly powerful cultural change occurring in Russian culture at the end of the nineteenth century. What is interesting about Polonsky's book is that it is uncompromisingly lucid and enthusiastic about the influences it seeks to bring out—there is something encouraging in her historical outlines, suggesting a kind of *generosity*, rather than an anxiety of influence, and it is such enthusiasm which intimately accounts for the abundance of examples the book offers. Polonsky's work is by no means exhaustive, nor is it entirely complicated on the level of theory and analysis; indeed, at times it appears that her arguments do not sufficiently strain towards more intriguing claims and positions. Yet *English Literature and the Russian Aesthetic Renaissance* does permit us to speculate on the engaging issues circulating around the subject of Russian Symbolism, gesturing outward to stimulate further comparative work and intellectual exploration.

Polonsky is particularly interested in emphasizing the influences of Shelley, Ruskin, Pater, Frazer, and Wilde on Russian culture at the end of the nineteenth century, and the book considers how these authors were disseminated at the height of a kind of

"anglomania" in Russian culture. Whereas most accounts of late British literature draw upon German and French sources, Polonsky is refreshingly original in her perspective, not to mention highly instructive. She forges links with such Russian figures as Balmont, Bely, Ivanov, Vengerova, Diaghilev, Bloch, and Kuzmin, elevating their cultural status while at the same time underwriting the strength of the English aesthetic current that electrifies their creativity. She suggests that the Russian Renaissance looked to British cultural models as exemplary texts for dealing with the intersections between aesthetics and social thinking. The project of (re)defining Russian cultural legacy was thus carried out in dialogue with other European cultural discourses, the latter becoming somewhat paradigmatic for Russian culture formation. This is not to say that the Russian milieu is slighted in the comparison—quite to the contrary, the *Russian Renaissance* Polonsky stirs in her critical work anticipates the richness of early twentieth-century Russian modernism which, much like its English counterpart, had its roots in a Symbolist tradition. Russian culture is not derivative, nor of a second order: it is (read Pater here) at once the reflection, redistribution, and projection of a kind of cultural ritual of influence that characterizes the theory of the renaissance itself. Drawing on such a theory, the critic Evgeny Anichkov, author of *The History and Theory of Aesthetics* (a work in part dealing with Ruskin, Carlyle, and Morris as prophets of aesthetic change in the age of industrial revolution), offers a view of "new tendencies" in Russian poetry in terms bearing a striking resemblance to Pater's theorization of renaissance cultural development. These tendencies evince "the discovery of 'old and forgotten sources of [intellectual or imaginative] enjoyment' and the 'divination of fresh sources thereof—new experiences, new subjects of poetry, new forms of art' " (20).

Although Polonsky's book does not take an indefatigable attitude towards examining the specific reception of each writer, she does offer suggestive arguments outlining a kind of cultural milieu in which these writers found hospitable acceptance. Polonsky delineates a tension between "Slavophiles" and "Westernisers" at the end of nineteenth-century Russia—a tension that echoes in the work of Dostoevsky and Herzen, amongst others. The choice between appropriating European models and styles of art, or forging a self-originating, nationalist aesthetic specific to Russian culture, suffuses the cultural developments that Russian Symbolists were prone to

investigate. The positivist tradition in literary-historical scholarship that predominated Russia was influenced by the work of Hippolyte Taine, and disseminated through Aleksandr Veselovsky, rigorously sustaining a scientific bent that "involved demythologizing history, ridding it of the Romantic attitudes which placed the strong individual personality at the centre of the artistic process" (12). Even though it is this tradition which institutionalized art through museums and scholarship, it is also the very medium through which the Symbolists sought to re-examine the past, not in the service of institutionalization and academic interest, but to locate "ritual, myth, and religion" (14), features which were ideologically in direct contrast with the conservative assumptions of positivist scholarship. "Our *passèist* lessons to our fathers had this meaning', [Andrei] Bely writes, 'you reproach us with unprincipled innovativeness, with the destruction of the principles and dogmas of everlasting museum culture...well, in that case, we are prepared 'for' all that...just give us your museums and we will conserve them, we will take out [your exhibits] and put in Vrubels and Rublevs' " (14).

I found myself reading Polonsky's book for the panoply of characters, such as Zinaida Vengerova, a prolific critic on Victorian English literature, who published widely on Rossetti, Burne-Jones, Morris, and Pater; or the poet Konstantin Balmont, whose critical translations of Shelley were not only influenced by his interest in Orientalist studies, but exposed his own desire to move within the range of Shelley's reputation by not only taking liberties with his translations, but "Shelley-fying" his own writings in the process. Polonsky also describes the emergence of a multilingual monthly journal called *Cosmopolis*, issued in Russian, German, French, and English; we also learn of Diaghilev's journal *The World of Art*, which at first promoted the writings of Ruskin, but then came to critique them as Diaghilev perceived Ruskin's thought moving towards a resemblance with the Russian utilitarianism of the social reformer Nikolai Chernyshevsky, whose beliefs appeared antithetical with free creativity.

*English Literature and the Russian Aesthetic Renaissance* is more a reflection of discriminating historical research than an example of audacious thinking. Polonsky's critical readings of literary texts are very often descriptive rather than analytical, and it feels as if she purposely resists the possibility of being provocative in her observations. Furthermore, I would have liked to have seen a stronger po-

litical and social analysis, one that would gesture towards speculating upon the transformations of Symbolist aesthetics during and after the Communist revolution. Polonsky also relegates a discussion of gender and sexuality to the end of her book, and thus leaves a great deal to readerly speculation throughout. I would have preferred a more sustained argument, especially since I was curious to learn what sort of impact figures like Wilde made on Russian homosexual circles, and what dominant discourses of sexuality were current at the time, not to mention how the English aesthetic tradition destabilized (if it did at all) prevailing gender attitudes between men and women. Given the "scandalousness" of a tradition often plainly referred to as "le vice Anglais," it is hard not to imagine that the English aesthetic influence was inevitably freighted with changes in social organization, beliefs, and attitudes. Polonsky does discuss Kuzmin's homosexuality towards the end of her book: there she describes his Paterian volume *Wings* as written under the aegis of the "English style," deliberately proving controversial in its representation of homosexual love as part of an aesthetic, "Platonic" discourse inherited from Pater. This was not Pater's sole influence on Kuzimin: Polonsky reads the latter's essay "On Beautiful Clarity" as an echo of Pater's "Style," and the chapter concludes with brief discussions of Russian dandyism and the influence of Beardsley.

Reading Polonsky's book, I was reminded of how the Russian reception of English literature, perhaps unknown to most of us in our own critical enclosures, has often been quite accurate and searching: in what is perhaps one of many early, twentieth-century encyclopaedias of Russian literature (1934), the anonymous writers give a lucid summary of Walter Pater, aligning him with a profound critique of "puritanism and Christian asceticism" which attempt to foreclose "the development of one's own personality" (my translation). The same entry also suggests the "bourgeois" status of Pater's writings, which are perceived to be "aristocratic" and "elitist." Despite such controversial qualifications, it is important to note that this entry is surprisingly rich in detail, and provides perhaps more of a positive critical appreciation of this writer than most works in English at the beginning of the century. What we come away with after reading Polonsky's book is a sense of our impoverishment in the face of another, formidable strain of culture that has long been forgotten as a result of our own myopia. By redressing the balance, Polonsky gives glimpses of a mature scholarship which provoca-

tively leads out of her discoveries, moving in search of a Russian culture we have yet to properly understand and appreciate.

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**Review of Maurizio Ascari, *In the Palatial Chambers of the Mind: Comparative Essays on Henry James* (Pescara, Italy: Edizioni Tracce, 1997). Pp. 233. L 25,000.**

In the "Introduction," Maurizio Ascari, an Italian scholar of nineteenth-century British literature, states that "his research makes use of a comparative method," and that his aim is to explore "those instances when the encounter between James and specific contexts—be they cultural, geographical or social, related to class, gender or sexual preference—produces a conflict" (20). In writing about James, whose life is split between Europe and America, Ascari makes several "geographic" and "cultural" comparisons between James and continental (especially Italian) writers. Ascari's book offers insightful readings of many of James's works, but the chapters that will be of primary interest to Pater scholars are those where Ascari makes comparisons between James and Pater, or writes about both of them in relation to aesthetic theory, Oscar Wilde, or modernism, and where he speaks of Pater in relation to Italy.

Amidst a discussion of James and Matilde Serao (an Italian writer whom James began to read in 1885), Ascari remarks that whereas Italians spoke of syphilis and homosexuality as "il mal francese" and "il mal anglese" [the French disease and the English disease], "the *fin de siècle* English generation seems to 'suffer' from a sort of 'Italian disease.' The divinities which people the sacred book of Aestheticism—Walter Pater's *Studies in the History of the Renaissance* (1873)—are either Italian artists . . . or ante litteram aesthetes. . . . Once again, Italy is presented here as a haven for North European intellectuals whose aestheticism is tinged with homoeroticism" (38-39). In a later chapter, "Three Aesthetes in Profile," in which he examines figures of aesthetes in three works by James, Ascari begins to follow up on his remarks about the importance of Italy for Pater and aestheticism ("Although it represents an English phenomenon, aestheticism is rooted in Italian culture, as Pater's *The Renaissance* (1873) shows" [123]), and in referring to Pater

he states, "It is in this borderland between a Victorian frame of mind and a geographical/historical elsewhere that the germ of aestheticism develops" (145). Although Ascari does not fully develop the contours of either the "borderland" or the "elsewhere," his remarks are wonderfully suggestive, and emphasize the importance for Pater studies of mapping and exploring the geographical, cultural, and imaginative tensions between England and Italy.

The key chapter for Paterians, however, is "The Restless Muse: Painting and Music in James's and Wilde's Theory of Literature." Ascari centers the comparison on James and Wilde, but he begins: "Their respective theoretical principles are in fact rooted in common ground—Walter Pater's seminal essays, which represent a key influence in the development both of Wilde's aestheticizing vision and of James's psychological interests" (159). Ascari sketches out this "common ground" through a perceptive discussion of "The School of Giorgione" and "Style" essays, and he focuses his analysis on several aspects of the "ambivalent nature" of language as it is expressed through such oppositions as the mimetic and the fictional, the aesthetic and the logical, the oral and the written. Ascari emphasizes that whereas James and Pater remain within a series of "unsolved conflicts," Wilde in contrast moves to extend, transcend, or explode them: "By preaching aporia and decreeing the divergence between truth in art and truth in logic, Wilde stretches to the utmost Pater's aesthetic tenets" (169). In a short discussion (the chapter is fifteen pages) Ascari does not have the space to present a fully argued reading of the aesthetic theory of each of these writers, but placing James in relation to the oft discussed duo of Pater and Wilde shifts the criteria for exploring and comparing aesthetic practices in interesting ways, and Ascari probes, for instance, what follows from the fact that "James writes for the eye" whereas "Wilde writes for the ear." Although very engaged with the particularities of each writer, Ascari is also interested in the larger aesthetic and historical stakes, and he concludes: "Thus, the genealogy of modernism may be traced back to Pater rather than beginning with James or Conrad, for it is Pater who shifts the emphasis from the object 'as it really is' to the impression of the observer" (173).

In the next chapter, "The Sharp Black Line: The Search for Closure in Henry James," Ascari extends his discussion of the similarities between James and Pater, and he places both of them at the threshold of modernism. Ascari emphasizes the "importance James

and Pater give to construction," and he explores their "deep interest for the interior processes" (187) and examines the techniques that allow "the writer to enter the chamber of the mind." In placing James and Pater at—but not across—the threshold of modernism, he develops a nice distinction between Pater and James on the one hand and Virginia Woolf on the other: "Neither Pater nor Henry James, however, made use of language to reproduce the seeming disorder of preconscious thought; but rather to recreate the illusion of order and control that characterizes the conscious activity of the mind" (189).

In this highly comparative discussion of Henry James, which departs from Italy rather than England or the United States, Ascari provides many intriguing points of departure for rethinking and decentering our ideas about Walter Pater, Henry James, and aestheticism.

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Review of Franco Marucci, *The Forms of Modernity, Walter Pater, Greek Studies*, Intro. Gloria Colaiacomo, and Maria Luisa de Rinaldis, *Walter Pater critico di Shakespeare*

#### Walter Pater in Italy at the Postmodern *Fin de Siècle*

In his introduction to the proceedings of a conference that took place in Venice in December 1994 to commemorate the centenary of Pater's death—*Walter Pater: The Forms of Modernity* (published in 1996)—Franco Marucci assessed Pater's fortunes in Italy, focussing on the interest aroused by the prophet of aesthetic criticism before the Second World War. *The Renaissance and Imaginary Portraits* were translated by Aldo de Rinaldis in 1912 and 1913 respectively, and the former text was reprinted in 1925. *Marius the Epicurean* was translated by Lidia Storoni Mazzolani and published in 1939 with a preface by Mario Praz, who also edited the seminal *Walter Pater* (1944), which included selected essays from *The Renaissance*, "The Myth of Demeter and Persephone," "The Child in the House," *Marius the Epicurean*, "A Prince of Court Painters," "Denys l'Auxerrois," "Hippolytus Veiled" and "Emerald Uthwart." Praz's complete translation of *The Renaissance* appeared in 1946. These pio-

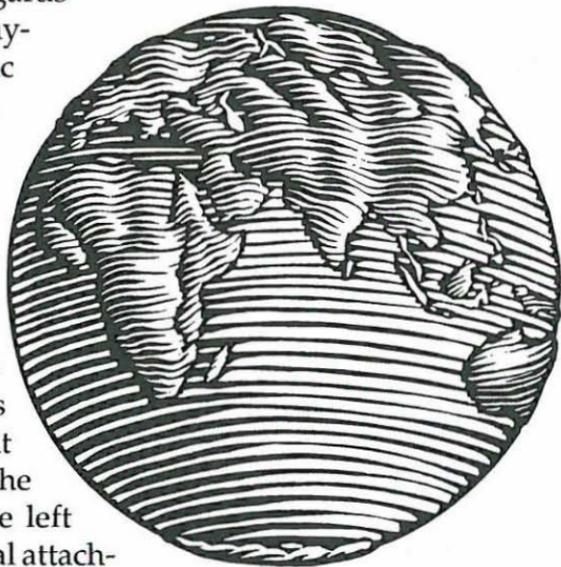
neering editions were accompanied by scattered critical essays and an imposing volume—Federico Olivero's *Il pensiero religioso ed estetico di Walter Pater* (1939).

After 1946 no new translations appeared for a few decades. This was probably due, on the one hand, to the cultural climate of the post-war period, which was dominated by neo-realism and political engagement. Pater's portraits of ephebic creatures, his emphasis on subtle nuances of perception, and his cult of art presumably sounded like forms of escapism, the relics of a civilization which had been irredeemably shattered by totalitarianism, concentration camps, and massive destruction. On the other hand, the translations by Mazzolani and Praz had acquired the status of "classics"—the power to last through various cultural phases that Henri Meschonnic described with the expression "traduction texte." Praz's *Imaginary Portraits* were reprinted in 1964 and 1980 and his edition of *The Renaissance* in 1965, while Mazzolani's translation of *Marius the Epicurean* was republished in 1970. Both Mazzolani and Praz were very important figures in the Italian cultural arena, respectively in the field of classical studies and in that of comparative studies (Praz, who excelled both in English studies and art history, repeatedly wrote about Pater in his critical works) and their personal prestige probably acted as a restraint, preventing other people from venturing onto the dangerous ground of comparison.

Only in the 1990s—characteristically another *fin de siècle*—could a renewed interest in Pater's works be detected, as demonstrated by Benedetta Bini's *L'incanto della distanza. Ritratti immaginari nella cultura del Decadentismo* (1992), the Venice Conference, various critical essays, and a number of new translations. *Imaginary Portraits* (1994) and *Gaston de Latour* (1995) were both edited and translated by Franco Marucci, a key figure in this critical Renaissance along with Paola Colaiacomo, whose edition of *Greek Studies* (translated by V.C. Caratozzolo) appeared in 1994. Another volume, *Walter Pater critico di Shakespeare*, was edited and translated by Maria Luisa de Rinaldis in 1999.

Marucci added two texts, "Apollo in Picardy" and "An English Poet," to the four official imaginary portraits and in his critical commentary he underlined the continuity between the 1887 volume, Pater's various uncollected essays, his studies on the *Renaissance*, and his novels. The same approach characterizes his introduction to *Gaston de Latour* (Venice: Marsilio), which was published in a par-

allel text series. Marucci regards the imaginary portrait as a hybrid form (like the dramatic monologue) which implies a pictorial technique, and is intrigued by the “exemplary lives” of Pater’s young heroes, who embody a *Zeitgeist*—i. e., the spirit of a time, a cultural phenomenon of a social nature. As we know, Pater’s characters usually live in times of violent transition, often longing for the simple certitudes they have left behind. While Gaston’s initial attachment to his family house and his quiet



contemplation of the past evolve spontaneously into religious fervor, his subsequent initiations are triggered by his contacts with figures belonging to the worlds of literature and thought and have a very different character, halfway between attraction and trauma.

In his introduction, Marucci underlines the value of this volume, which places the birth of modernity under the sign of Proteus, linking it to the advent of relativism and complexity as well as to the loss of faith in any unilateral vision of the world. The critic describes mental imbalance as the tragic mask of modern humanity (Hamlet comes to mind), claiming that even though this disturbing condition may be an obstacle to life, it is often a stimulus to art. Marucci also discusses the composition and structure of *Gaston de Latour*, which shares the conventions of the Victorian novel only so far as serialization is concerned, since Pater refuses to yield to sensationalism, preferring to keep to an episodic structure combining fiction, historiography, and essay writing. As the chapters on Ronsard, Montaigne, and Bruno reveal, within the frame of his volume Pater duplicates the form of the imaginary portrait by avoiding a dramatic treatment of his material and favoring static pictorial descriptions and analytical passages, often employing devices such as allusion and paraphrase to embroider the lace of his prose.

Marucci also explores the link between Pater and the subsequent generations of modernist writers. Pater’s predilection for a

literary form halfway between the novel and the essay reminds the critic of Musil and Mann, while he sees the intertextual traces which abound in *Gaston de Latour* as anticipating Joyce's *Ulysses*. Likewise, after quoting a passage from "The Child in the House" where Pater ponders the indelible nature of childhood impressions, Marucci draws a parallel between these words and Proust's interest in mental associations, while Pater's free transposition of classical myths in "Denys l'Auxerrois" and "Duke Carl of Rosenmold" is described as an anticipation of the technique Pound, Eliot, and Joyce were to use in the new century.

In her introductory essay to a beautifully illustrated edition of *Greek Studies* (Rome: Editori Riuniti) Colaiacomo proves to be well aware of Pater's talent for connecting things which are distant in time and space, such as the art of Dedalus and Cimabue. Moving from Pater's distinction between antiquarian restoration (i.e., conservative) and aesthetic restoration (aimed at reconstruction), Colaiacomo compares the latter to Pater's studies, where antique art is made into a spectacle thanks to the evocative power of words. Yet it would be unfair to regard Pater's prose as a simple commentary on figurative works, since in Pater the writer prevails over the iconographer, as is evident from his interest in the interaction between art and myth. Colaiacomo associates Pater's love for statuary as the climax of classical art with a literary tradition which focuses on the soulless formal perfection of sculpture—Hawthorne's *The Marble Faun*, James's *Roderick Hudson* and "The Last of the Valerii," Mérimée's "La Vénus d'Ille"—and relates it to Heine's study of the cultural migrations of ancient divinities, "Die Götter im Exil."

Although in Pater's writings the temptation to inventory the past is counteracted by a modern tendency to oblivion and loss, Colaiacomo interprets the author's predilection for description over narration as a symptom of his rejection of the provisional. The moment Pater tends to fix, however, is marked by the coincidence of two different times: that of the ancient artwork and that of the modern critical eye which sees and turns its vision into an impression. Rejecting Ruskinian objectivity, Pater aims at a different kind of transparency, a formal perfection whose laws, like those of music, do not depend on external factors.

Yet another aspect of Pater's literary output is presented by Maria Luisa de Rinaldis in *Walter Pater critico di Shakespeare* (published by Milella, a small publishing house based in Lecce)—the fruit

of the editor's work during a course on "Theory and Praxis of Literary Translation." Pater's essays "Love's Labours Lost," "Measure for Measure," and "Shakespeare's English Kings" are here presented to the Italian public in a bilingual edition with a rich introduction. After underlining the pictorial quality of these writings, de Rinaldis discusses Pater's Shakespearian criticism with relation to that of Coleridge, Gervinus, Lowell, Dowden, and Swinburne. The editor then goes on to explore Pater's vision of the Renaissance against the backdrop of 19th-century studies by Ruskin, Michelet, Burckhardt, Symonds, and Vernon Lee. Finally, de Rinaldis comments on Pater's attitude to language and translation, with reference to her own experience as a translator.

Although the Italian texts are on the whole very pleasant to read, they cannot be said to be invariably inspired by Flaubert's precept of the *mot juste*. A case in point is a sentence in the first paragraph of "Measure for Measure" where three different words—*depth*, *impressive* and *profounder*—are rendered with the same Italian "equivalent": *profondità, profonda, più profondo*. When translating Pater one should pay particularly close attention to details, as Mario Praz remarked at the end of his 1944 introduction, stating that in translations of Pater "often a change of sound, of gradation, albeit imperceptible, transforms all the sentence into a pitiful jumble of approximations." That is why literary translation is such an exacting form of craftsmanship, which might even be regarded as an art.

In this review I have tried to contextualize the editions I have listed, making brief mention of the background against which they were published. Pater is a difficult author whose readers are a cultural elite and printing his works amounts to a challenge to the market. Yet in the 1990s the Italian academic world—which, under the positive influence of cultural and comparative studies, has been "redrawing the boundaries" between disciplines in an attempt to make them more permeable—proved very attentive to Pater's lesson. These recent editions highlight Pater's seminal role in defining some features of modernity that the postmodern temperament—with its emphasis on lightness, quickness, exactitude, visibility, multiplicity, and consistency, to paraphrase Italo Calvino's six memos for the next millennium—has further developed. There is a deep current of sympathy between Pater's aesthetic criticism—preferring the subjective to the objective, symbolic and fictional elements to documentary evidence, myth to history, transition to stability, androgyny to polar

gender identities, brevity to redundancy, the non-referential art of music to the didactic and anecdotal character of Victorian painting—and a time which is dominated by self-reflexivity, visual illusionism, and metafiction. A time when reality becomes increasingly virtual and artifacts prevail over nature in the scope of human experience. Perhaps Pater, whose role was sadly undervalued, has been finally recognized not only as a major figure in the turn of the century transition towards modernism but also as a forefather of the subsequent cultural phase, the postmodern *fin de siècle*.

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## Note

### A Note on Three Pater Association Items

Locating items associated with Pater on the rare book market is an uncommon occurrence, but being able to acquire books from his own library is indeed rare. I have been fortunate enough to acquire two such items in recent months—both of which are particularly noteworthy—as well as an autograph note from Pater to Edmund Gosse.

The first acquisition of the three was the note to Gosse, written on a small card. The note's contents are of little interest, but because it is not included in Evans's *Letters of Walter Pater*, I quote it here: "My Dear Gosse,/I enclose a little book/which my friend, F. W. Bussell,/of Brasenose, who came in with me/to see you, has asked me to forward./With New Year's greetings to you/all, I remain Very truly yours/Walter Pater," written from 12 Earl's Terrace, and dated "Dec. 31," but no year is given. The "little book" cannot be positively identified, but it would likely be one of Bussell's own works, *Itinerarium Rutilianum* (1886) or *Doctrine of the Office of Christ in the First Three Centuries* (Printed for Private Circulation, 1892).

The second item is the most important of the three: Pater's copy of William Morris's *Defence of Guenevere, and Other Poems* (Bell & Daldy, 1858) which is signed in ink on the first blank page "Walter H. Pater," and inscribed by him "[To S.] Solomon" in pencil—the "To S." has been erased to the point that it is barely legible. This copy also has the ownership signature of Francis Sherman, a Cana-

dian poet who was inspired by Morris's poetry, and is inscribed "Havana See 1900," where he was posted as a bank manager at the time. Characteristically, Pater made no annotations in this volume, but on the contents page there are small markings, in the same ink as was used for his signature, alongside some of the poems cited by Pater in his famous review. The inscription leads one to some thoughts about Pater, Solomon, and their relationship: Solomon was introduced to Pater by Oscar Browning in 1868, and their relationship soon developed (see Simon Reynolds, *The Vision of Simeon Solomon*, 2). We can assume that sometime after writing his review "Poems by William Morris" (1868), Pater presented the book to the painter. After Solomon's arrest and decline, and probably after Pater's death but before 1900, the poor painter must have been forced to sell it.

The third of my recent acquisitions is also very interesting: Pater's fifteen volume set of Sainte-Beuve's *Causeries du Lundi* (Garnier Frères), with his characteristic brown-ink signature in each volume. This set appears to be the one listed in Inman's *Walter Pater's Reading: A Bibliography of His Library Borrowings and Literary References, 1858-1873* (Garland, 1981), Appendix III, 338. However, a slight correction should be made: the set has mixed editions (vols. I-VI are 3rd editions, vols. VII and X-XV are 1st editions, and vols. VIII and IX are 2nd editions); the earliest publication year should be 1853 (vol. VII), and not 1857 as Inman states. Presumably the set was acquired by Pater during his stay in Paris in 1864; in any case there is little doubt that Sainte-Beuve's style of literary criticism had considerable influence on his writings, making this set an important addition to any Pater collection.

I would like to thank Leonard Roberts for his assistance in locating these items on my behalf, and for his useful suggestions.

Noriyuki Nozue, Osaka City University, Japan



## Recent Publications

Compiled by Billie A. Inman  
and Annotated by Bonnie J. Robinson

### Books

Brake, Laurel. *Print in Transition, 1850-1910, Studies in Media and Book History*. New York: St. Martin's Press, 2001. Challenging the premise that the book is the unrivaled format of the period, *Print in Transition* interprets the ubiquity of serials and the serialization of books. Early sections treat authorship, production, and gender; and it concludes with a six-chapter case study of Pater's publishing career. (To be reviewed in the *PN*.)

Losey, Jay, and William D. Brewer, eds. *Mapping Male Sexuality: Nineteenth-Century England*. Madison, NJ: Fairleigh Dickinson University Press/ London: Associated University Presses, 2000. This book contains fourteen essays related to the Romantic, Victorian, and late Victorian periods, eleven treating homosexuality or homosociality; one treating the "private pleasures" of the "self-sufficient individual"; another, the conflict between advocates of celibacy and advocates of marriage; and another, the relation of sexual repression to literary creativity. (To be reviewed in the *PN*.) Jay Losey's "Disguising the Self in Pater and Wilde" is annotated below.

Marucci, Franco, and Emma Sdegno, eds. *Athena's Shuttle: Myth, Religion, Ideology, from Romanticism to Modernism* [in English]. Milan, Italy: Cisalpino, 2000. The eleven essays in this book are based on papers delivered at an international conference held in Venice, 3-4 June 1999, entitled "Myth, Religion, Ideology, from Romanticism to Modernism." The contributors are associated with universities in Italy (seven), the United States (two), Western Australia (one) and Scotland (one). Authors whose ideas are discussed include Coleridge, Scott, Dickens, Arnold, Ruskin, D. G. Rossetti, Hopkins, Pater, Wilde, "Michael Field," Vernon Lee, and Walt Whitman. In

his "Foreword," Franco Marucci states that "the secret pattern underlying the papers in this volume is one of destruction and recomposition" (8). (To be reviewed in the *PN*.) Elisa Bizzotto's "The Legend of the Returning Gods in Pater and Wilde" is annotated below.

Siegel, Jonah. *Desire and Excess: The Nineteenth-Century Culture of Art*. Princeton/Oxford: Princeton University Press, 2000. Siegel examines the interrelationships in the nineteenth century among historical developments pertaining to art: the growing accumulation of works of art in museums, the enhancement of the professional art critic, and the posture of the artist confronted by an excess of art objects and information about them, i. e., "heir of all the ages, in the foremost files of time." (To be reviewed in the *PN*.)

Symons, Arthur. *A Study of Oscar Wilde* [1930]; *A Study of Walter Pater* [1932]. 2 vols in 1. *Selected Works of Arthur Symons*, Vol. 15 (of 16 volumes in English). Edited with an "Introduction" in Volume 1, iii-xix, by Karl Beckson. Tokyo: Hon-No Tomosha, 1997. [This is a correction of an entry in No. 41, page 17.]

### Forthcoming:

Daley, Kenneth. *The Rescue of Romanticism: Walter Pater and John Ruskin*. Athens, OH: Ohio University Press, 2001.

Pater, Walter. *The Renaissance: Studies in Art and Poetry*. Los Angeles: Green Integer, 2001.

## Reference Entries

Christensen, Peter. "Walter Pater: Overview." In *Gay and Lesbian Biography*. Ed. Michael J. Tyrkus. Online: Gale Group Literature Resource Center—<http://www.galenet.com/servlet/LitRC>. (Book, printed by St James Press in 1997, not seen.) This entry contains a sketch of Pater's life and career and a well-balanced discussion of his homoerotic orientation and his "writings on same-sex themes." Christensen presents

cal view of history as well as the doubleness, or even synthesis, of the gods Apollo and Dionysus in Pater's work. She then finds the same doubleness in Wilde's Mr. Willie Hughes "and his Victorian alter ego Cyril Graham [who] reveal the traits of Dionysus and Apollo cyclically returning to earth" (166). These traits include their youthful beauty and cruelty, and their deaths. Bizzotto relates Willie Hughes's violent death in the expanded version of "Mr. W. H." to the violent scapegoating of Pater's "Denys," an event that issues in a new cultural age. For Wilde, this cultural age would be the beauty of the Elizabethan era that Mr. W. H. played an important role in bringing to light.

Coates, John. "Renan and Pater's *Marius the Epicurean*." *Comparative Literature Studies* 37:4 (2000), 402-423. Coates suggests that Pater, who had early admired Renan's work, argued against it after the publication of Renan's *Marc-Aurele* (1882). His arguments against this work solidified Pater's own views on Stoicism and Christianity, changing views which he expressed in *Marius*. Pater particularly contextualizes Renan's Marcus Aurelius and his actions, and raises the desensitizing effect of his stoicism. He counters Renan's view of Marcus Aurelius' exceptional humanism with a democratic view of humanity, everyone being equal in suffering. He further suggests that Marcus Aurelius did not impose improving law on a decadent populace as Renan had claimed; rather, he responded belatedly to needs for reform, needs which a young Christianity responded to more promptly and effectively.

Donoghue, Denis. "Three Ways of Reading." *Southern Review* 34 (Spring 1998), 383-401. Donoghue delineates critical/theoretical approaches as Arnoldian, Paterian, or Wildean, each approach affecting/effecting one's reading of a poem, play, etc. Arnold assumes "that there is an object to be attended to: a work of literature" independent, containing *knowledge* that can be accessed by one who tries to read objectively (385). Pater assumes that impressions made on the reader's mind when it is engaged with the object, the work of literature, is an intimation of the author's "sensibility, the structure of feel-

Pater as one who "lived his life with style," and he adds that "the idea of style cleared a space in which young gay men could live out their homosexuality more openly" (1). He notes Pater's damaging history with William Money Hardinge and friendships with such "sexually non-conformist" men as Oscar Browning (3). He points out that in Pater's fiction, the heroes' "feelings of same-sex attraction remain unfulfilled" (3). Nevertheless, he finds "more optimistic reading" in Pater's essays, essays like "Diaphaneité," which suggests a "transparent life open to the world"; "Two Early French Stories," with the platonic love of Amis and Amile; and "Lacedæmon," Chapter 8 of *Plato and Platonism*, in which Pater "acknowledges the fighters of Sparta" for their "'clean, youthful friendship, 'passing even the love of woman'" (4).

Inman, Billie Andrew. "Pater, Walter (1839-1894)." In *Biographical Dictionary of Literary Influences: The Nineteenth Century, 1800-1914*. Ed. John Powell. Westport CT/London: Greenwood Press, 2001. Pp. 321-323. Inman notes especially that Pater "lifted criticism to the status of fine art" while fashioning "a new Hellenism that blends pagan and Christian values," and that his fiction reflects a time in Western culture "when psychology replaced philosophy as the pivot upon which interpretation of human behavior turns" (322). She also notes how Pater "synthesized, personalized, and sometimes transformed ideas of other authors, creating in each of his writings a unique intertextual matrix" (322). Some of these authors Inman cites are Johann Gottlieb Fichte, Johann Adolf Overbeck, and Comte Franz de Champagny.

## Essays

Bizzotto, Elisa. "The Legend of the Returning Gods in Pater and Wilde." In *Athena's Shuttle: Myth, Religion, Ideology, from Romanticism to Modernism*. Eds. Franco Marucci and Emma Sdegno. Milan, Italy: Cisalpino, 2000. Pp. 161-174. Bizzotto analyzes Oscar Wilde's "The Portrait of Mr. W. H." by the light of Pater's "motif . . . of the return of the pagan gods to modern environments" (162). She establishes Pater's cycli-

ings" from which the work has sprung; it is the *experience* of reading that he seeks to convey (389). Wilde, "indifferent to knowledge and dissatisfied with experience," responds to literary works that prompt "the production of new writing, new gestures, new masks, new selves" (400). These approaches, according to Donoghue, manifest themselves in the various critical schools that still hold court today. In the Paterian ranks, he places Arthur Symons, Virginia Woolf, Wallace Stevens, and "French or Swiss phenomenologists" (391).

Hoare, Lottie. "Writers and Thinkers—Lottie Hoare Examines the Ideas and Influence of Walter Pater." *Crafts*, No. 163 (2000), 24. Using as sources Thomas Wright's biography of Pater, Harold Bloom's *Ringers in the Tower*, and Pater's works, Lottie Hoare summarizes Pater's life, career, and leading ideas. To relate the subject to her audience, she then quotes and comments on a few of Pater's statements about craftsmanship in *Greek Studies*, without giving the titles of essays from which the quotations are taken or the page numbers. Then, unfortunately, but interestingly, she misrepresents Pater as a craftsman, stating: "He recounted how as a writer, he willed himself to achieve a certain superficial serenity, rather than giving way to mood swings, and compared his state to a blacksmith isolating himself from the temptation to dwell on his own suffering: 'I continue my labour like a true working man, who, with sleeves turned up, in the sweat of his brow, beats away at his anvil, never troubling himself whether it rains or blows, for hail or thunder.'" Her note gives "Style," in *Appreciations with an Essay on Style*, 1889, as the source of this quotation. It is in "Style," but in a passage that Pater quotes from Flaubert (Library Edition of *Appreciations*, 29).

Khalip, Jacques. "Pater's Sadness." *Raritan* 20 (Fall 2000), 136-158. Khalip identifies "sadness" as "an insistent aspect of [Pater's] style and personality" (137), linking its "impenetrability" with "a desire to express and *contain* as a 'mode of being' within the literariness of his prose" (137). Sadness, according to Khalip, stems from lack of knowledge, of ourselves and of others, of the world we inhabit, of our future reputa-

tion and/or existence, of the "truth" of our illusions, of desire.

Lankewish, Vincent A. "Victorian Architectures of Masculine Desire." *Nineteenth-Century Studies* 14 (2000), 93-119. Lankewish examines Pugin's and Ruskin's writings about architecture, finding in their writings "construction[s] of masculinity" (93). Pugin's *Contrasts*, according to Lankewish, establishes the groundwork for this construction by linking classical architecture with sensuality (and decadence), and Gothic with Catholicism (or original Christian faith). Ruskin develops this dichotomy by attributing to Northern Gothic architecture such acceptable masculine qualities as strength, rigidity, and power, and to Southern classical architecture such unacceptable masculine qualities as impotence and passivity. Lankewish points out how Ruskin further connects architecture with constructions of masculinity in preferring imperfection to perfection in finish, a perfection which makes machines out of men (i.e., even of contemporary Industrial Age men). He also points out how Ruskin's interest in paternalism establishes male-male bonding. Lankewish does not consider Pater's writings on architecture, but claims that Pater's early "aesthetic program" was conceived as "at least in part a reaction to" "anxieties about gender, the body, sensuality, and sexuality" implicit in Pugin's and Ruskin's writings (93). According to Lankewish, Pater rejects the earlier writers' characterizations of the Middle Ages and the Renaissance, using the Middle Ages "to celebrate relations whose homoerotic nature is readily apparent" (113). Constructing an androgynous view of masculinity, Pater indicates how the Renaissance blends Ruskin's dichotomies, blends them in the sweetness and strength of Michelangelo, for instance. Readers should beware of Lankewish's dating of Pater's publications. He places the third edition of *The Renaissance: Studies in Art and Poetry* in 1883 instead of 1888, "Two Early French Stories" in 1872 instead of 1877 (96), and "Joachim du Bellay" in 1872 instead of 1873 (113).

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\_\_\_\_\_. "Love Among the Ruins: The Catacombs, The Closet, and The Victorian 'Early Christian' Novel." *Victorian*

*Literature and Culture* 28:2 (2000), 239-273. For Lankewish, the Roman catacombs serve as metaphorical predecessors for the modern closet, "for the concealment and disclosure of sexual difference" (265). Noting the secret lives, religion, and loves that catacombs hid then revealed during their re-discovery in the Victorian era, Lankewish also finds in them the secrets of Christian virgins, men and women who wed Christ. This alternative form of marriage provides an alternative marriage-plot for the novel-as-genre in the "Early Christian" novel of the Victorian era, most notably Pater's *Marius*. "These marriages to Christ dramatically reveal the power of 'appropriation' to denaturalize familiar notions of gender and sexual identity. Relatedly, the novels in which these marriages are represented also suggest the instability and, hence, the vitality of 'genre' as a category of literary identity" (241-42). Lankewish contextualizes *Marius* within a review of Kingsley's, Newman's and Wiseman's novels, the latter two particularly using the Christians' love for Christ as a "site for the articulation of sexual difference and . . . male-male desire" (252). In *Marius*, this male-male desire appears first in Marius's repugnance at breeding and attraction to Christianity through his attraction to Cornelius. He weds himself to celibacy, Christianity, and Cornelius when he sacrifices himself so that Cornelius can marry the masculinized Cecilia: "Although the absence of models of long-term male-male relations suggests that Christ is obviously the companion whom Marius craves, Pater's construction of Christianity as *aesthetic experience* reveals Christian males' marriage to Christ as a trope that, within the tradition of the Early Christian novel, enables homoerotic representation and establishes a strong link between that trope and Hellenism" (264).

Levine, George. "Two Ways Not To Be a Solipsist: Art and Science, Pater and Pearson." *Victorian Studies* 43 (Autumn 2000), 7-41. Levine questions the inevitability of the current division of science and art by tracing the parallels in Pater's and Karl Pearson's thought. Their conjunction of thought stems from their epistemology, the "fundamental source" of which Levine claims to be "the empirical tradition" (13). Levine points out that "scientific epistemology participates in an

ethical project" through its emphasis on *ascesis*, self-denial (13). For both the scientist and the aesthete (who endeavors to distill the essences, unique impressions of art), "self-annihilation becomes for them a mode of power over experience—it gives science its authority, the aesthetic its more than personal distinction" (15).



Both the aesthete and scientist endeavor to determine how individuals acquire knowledge. In the process, they acknowledge the conditionality of perception: "The positivist position requires . . . an intense awareness of the fact of embodiment and of the way embodiment inflects perception and thought. In this respect, it is . . . true to say, Pearson as much as Pater anticipates some of the main thrusts of contemporary theory, of feminism, of postcolonial critique, and of the critique of Enlightenment ideals" (26). Pearson uses statistics as "the only way to capture at all the multiple and transient nature of experience" (35). Pater eschewed all formulae. Nevertheless, both attempt to "know" the world, and, in this way, Pearson's "statistical correlative method . . . parallels Pater's aesthetic strategy [of impersonality]. While each strategy is obviously vulnerable to complicated epistemological and practical critique, they are engaged in fundamentally similar enterprises to salvage the knowable from the flux of experience" (36).

Losey, Jay. "Disguising the Self in Pater and Wilde." In *Mapping Male Sexuality: Nineteenth-Century England*. Eds. Jay Losey and William D. Brewer. Madison, NJ: Fairleigh Dickinson University/ London: Associated University Presses, 2000. Pp. 250-273. Losey discusses the means by which both Pater and Wilde "disguised the self by creating a counter-discourse on sexuality" (251), a discourse that responded to late-Victorian "political and juridical" discourse (252). Essentially, Pater and Wilde turned to art for both self-expression and self-realization by blurring "the distinction between art and life, fiction and reality" (253). Some of the means both Pater and Wilde use in their art include confession and a stress on

"gazing," culminating in the Narcissus trope. Losey points out their divergences, especially in Pater's more circumspect "liberal cultural" attitude, and suggests the ultimately liberalizing effect both Wilde and subsequent cultural history might have enjoyed had Wilde more closely followed Pater's lead.

Potts, Alex. "Pungent Prophecies of Art: Symonds, Pater, and Michelangelo." In *John Addington Symonds: Culture and the Demon Desire*. Ed. John Pemble. London: Macmillan/New York: St. Martin's Press, 2000. Pp. 102-121. Potts discusses Pater's and Symonds's differing views on Michelangelo, views which "represent two distinct ethical and aesthetic ideals" (102). Potts describes Pater's as "contemplative . . . focusing on imaginative writing and a mode of critical interpretation where a latent sexual dynamic would dissolve the conceptual and ethical fixities of the time" versus Symonds's as "activist . . . combating the homophobic prejudices of late-Victorian society" (105). For Symonds, Michelangelo's art presented the antagonism between Christian piety and Greek ethical love of male beauty. Pater, on the other hand, perceives a synthesis of the Pagan and Christian in Michelangelo's art and in Renaissance art in general.

Riquelme, John Paul. "Oscar Wilde's Aesthetic Gothic: Walter Pater, Dark Enlightenment, and *The Picture of Dorian Gray*." *Modern Fiction Studies* 46 (Fall 2000), 609-631. Riquelme discusses the various doublings and parallels in Wilde's text, framing this discussion within the orienting light/dark shadows of chiaroscuro. Riquelme notes Wilde's deliberate echoing of Pater's aestheticism in order to clarify the narcissism inherent in it. In a very interesting interpretation of Pater's review of *Dorian Gray* (612-617), Riquelme suggests that Pater both recognizes and detests these echoes: he is like Basil Hallward facing his distorted painting in Dorian's upstairs room (613). Other doublings Riquelme notes include Basil and Henry, Dorian and Sybil, Dorian and his portrait, Wilde with Basil, Henry, and Dorian, the portrait and the reader: ". . . art and life, the beautiful and the ugly, the light and the dark, those counterparts whose relations have been unstable

throughout the narrative, have changed places [at the novel's end] once again. For readers, there is no more consolation, resolution, or explanation in the ending than Basil Hallward experiences when he gazes 'at his own picture' and realizes that, 'It was from within, apparently, that the foulness and the horror had come'" (627).

Shuter, William F. "Pater's 'Grudge against Apollo': Mythology and Pathology in 'Apollo in Picardy.'" *English Literature in Transition, 1880-1920* 44:2 (2001), 181-198. Shuter examines Pater's story in mythological and clinical psychological terms and finds the doubleness of Apollo's character to be caused by his sadism and his unconsciousness of this sadism. Shuter considers Pater to have experienced such cruelty himself through Hardinge: "Pater was in fact injured and . . . had Hardinge intended to hurt him, he could hardly have done so more effectively than by advertising their relationship to persons he knew would be scandalized by it and who might therefore feel an obligation to report it to someone in authority" (192). He also thinks that "Apollo in Picardy" might be read as Pater's "cautionary tale" intended for his "wayward literary son," Wilde, now an older man in a dangerous relationship with a younger man (194). Shuter expresses surprise because critics have failed to perceive in Apollo the "familiar story" of "the destruction of an older man by an attractive younger man," and believes that "it needs a more naturalistic and clinical reading to recognize him [Apollo] as a young sadist unconscious of his own sadism" (194).

Zweig, Robert. "Arthur Hallam and Walter Pater: Framing the Victorian Dante." *Selected Papers on Medievalism* 1-2 (1986-1987), Part I: 87-93. [listed in the printed *MLA International Bibliography* for 1999; not listed previously in the *PN*.] Zweig suggests that both Pater's and Hallam's responses to Dante's *Commedia* reveal Victorian intellectual "problems," especially the problem posed by the desire for both substance and form in art. In "The School of Giorgione," where Pater discusses the "perfect identification of matter and form," he favors the lyric as the type of poetry in which this ideal union is most nearly possible; yet he was throughout his career a cham-

pion of Dante and in the last paragraph of "Style" named *The Divine Comedy* as his first example of "great art." The problem is the same for Hallam. In "On Some of the Characteristics of Modern Poetry," he enunciated an *art for art's sake doctrine* and, according to Zweig, claimed that, "the best poetry is unpopular because it has no obvious message" (91); yet he too was passionately appreciative of the *Commedia* and was engaged in writing the first English translation of the *Vita Nuova* when he died. Zweig concludes that, "In looking to medieval literature, Hallam and Pater thought that the conflicting demands of form and substance, of aesthetic necessity and subject matter, could be reconciled in a poetry like Dante's—in its union of high moral aims with aesthetic excellence" (92). He says, however, that such an achievement was not possible in the skeptical nineteenth century.

## Essays Containing Notable References to Pater

Brake, Laurel. "'Gay Discourse' and *The Artist and Journal of Home Culture*." In *Nineteenth-Century Media and the Construction of Identities*. Eds. Laurel Brake, Bill Bell, and David Finkelstein. New York: Palgrave, 2000. Pp. 271-291. To counter the idea that there was an "absence of gay subjectivity as a signifying mark of gender identity" before 1895 and therefore "no publicly visible 'gay discourse'" (288), Brake describes in detail poems and prose writings published in *The Artist and Journal of Home Culture* during the editorship of Charles Kains-Jackson, 1888-1894, that obviously appeal to homosexual subjectivity. Pater did not contribute to this monthly periodical, although he does appear in Brake's list of subjects treated (279). Brake also refers to Pater, as well as to J. A. Symonds, as one who published "both coded, and fairly explicit, same-sex material in mainstream journals" (272).

Gagnier, Regenia. "The Law of Progress and the Ironies of Individualism in the Nineteenth Century." *New Literary History* 31 (Spring 2000), 315-336. Gagnier demonstrates that the meaning of *Individualism* in the nineteenth century depended upon who was using the term and in what context, although

it was always posed in relation to the Other, usually as the State. She explains in detail the concepts of Herbert Spencer, Matthew Arnold, and Oscar Wilde (*Soul of Man under Socialism*) and relates them to three "historical economic conceptions" (325). When she turns to literary criticism, she states: "My hypothesis is that 'character' in the novel is like the individual in the State, to different degrees controlled by larger structures or plot, whether unregulated within a free-market stream of consciousness or centrally planned by authorial hand" (332). She regards Pater's Marius as a character who develops through observation and experience from "youthful epicureanism," entailing the belief that "'the individual is the measure of all things,'" to the belief that, "'The practical and effective difference between men will lie in their power of insight into those conditions [of suffering], their power of sympathy'" (330). Gagnier states that this insight "returns Marius to 'the sentiment of maternity'" impressed upon him in childhood and makes him receptive to the sentiments of Christianity that he encounters in Cecilia's house (330). She concludes: "Thus Marius has, as Pater himself said, nothing immoral about him. He used refined senses (epicureanism) to feel the pain of others (Christianity)—not as an illusory hedonist but as an ethical epicurean. Compared to this, erotic or romantic love [which some reviewers said he lacked] was crude" (330).

Oddie, William. "Chesterton at the *Fin de Siècle*: Orthodoxy and the Perception of Evil." *Chesterton Review* 25:3 (1999), 329-343. Assuming that explanations of Chesterton's turn toward conservatism in politics and orthodoxy in religion have not sufficiently covered his "formative years," 1890-1895, when he was 16-21 years old, Oddie, editor of the London *Catholic Herald*, concentrates here upon Chesterton's detestation of decadence in its heyday. While explaining the development of the decadent movement, which he says undermined "moral orthodoxy" (334), he states that "the movement's *fons et origo* [source and origin]" are in Pater's *Studies in the History of the Renaissance*, 1873; and he quotes at length from the "Conclusion" (332-333).

Parkes, Adam. "A Sense of Justice : Whistler, Ruskin, James, Impressionism." *Victorian Studies* 42 (Summer 1999/2000), 593-629. Parkes complicates current views of impressionism by studying James's "critical and fictional responses to the Whistler-Ruskin scandal" (596). Indeed, according to Parkes, James's *Portrait of a Lady* reframes these tensions. While the Whistler-Ruskin trial may seem to oppose impressionism and anti-impressionism, Parkes suggests that it rather "dramatizes tensions" within impressionism, tensions between "moral" and "aesthetic justice" (596), between subjectivity and an adherence to a moral, objective, and natural context. According to Parkes, such tensions and complications in impressionism appear less clearly if one focuses solely on Pater's version of impressionism.

Prettejohn, Elizabeth. "Leighton: The Aesthete as Academic." *In Art and the Academy in the Nineteenth Century*. Eds. Rafael Cardoso Denis and Colin Trodd. Manchester: Manchester University Press, 2000. Pp. 33-52. Prettejohn considers Leighton's "involvement with Aestheticism" in order to relate his work to "wider issues in nineteenth-century art, culture or society" (33). In defending Leighton against the charge of "academic" and "empty" formalism (42-44), she quotes a passage from Leighton's second Presidential address to the Royal Academy, 1881, in which he describes the emotional content and historical significance that "'lines and forms and combinations of lines and forms, colours and combinations of colours'" can have because of prior usage in the history of art (44). She sees similarity between this idea and Schiller's idea of "unity of form and content," and she hears "an echo of Walter Pater's notion of tradition, elaborated in his essay of 1867 on 'Winckelmann': 'The supreme artistic products of succeeding generations thus form a series of elevated points, taking each from each the reflection of a strange light, the source of which is not in the atmosphere around and above them, but in a stage of society remote from ours'" (44). [Quoted from *The Renaissance: Studies in Art and Poetry*, ed. Donald L. Hill, 159.]

Stewart, Susan. "Garden Agon." *Representations* 62 (Spring 1998),

111-143. In this philosophical essay about gardening as an art form, Stewart features the unique, extensive garden estate of poet Ian Hamilton Finlay called Stonypath, or Little Sparta, at Dunsyre, Lanarkshire, Scotland, which, sadly, was closed in 1996. There was a controversial Temple in the Garden, which "flew the flag of Apollo's lyre." Several "battles" were "fought" by Hamilton and his supporters against the sheriff, who, maintaining that the Temple was a gallery, not a place of worship, had a habit of seizing art works as payment for back taxes—thus the term *agon*. In developing the "Apollonian theme," Finlay included not only its most familiar manifestations, but all its "later manifestations," including the Hyperborean Apollo portrayed by Pater in "Apollo in Picardy" (119, 138, note 20), which he identified with Louis-Antoine de Saint-Just, the "Apollo of the French Revolution" (119).

Vadillo, Ana I. Parejo. "Sight and Song: Transparent Translations and a Manifesto for the Observer." *Victorian Poetry* 38 (Special Issue: *Women Writers, 1890-1918*, Guest Editor, Bonnie J. Robinson) (Spring 2000), 15-34. Vadillo discusses Michael Field's response to "Pater's view of the aesthetic experience as a sensorial and subjective epistemology" (15). This response, while admiring, rejected Pater's view of the observer/critic. They corrected Pater's view by gendering receptivity, by sexualizing sight in *Sight and Song*. "Michael Field proposed a two-phased aesthetics [of 'objective enjoyment followed by subjective *jouissance*' (24)], to allow the autonomy of both the art object and of its gazer" (25).

## Reviews

Adams, James Eli. *Victorian Sexual Dissidence*, ed. Richard Dellamora (Chicago: University of Chicago Press, 1999). *Criticism* 42 (Winter 2000), 127-130. Adams admires the collection's approach, an approach which "signals an important shift of emphasis in that study [of sexuality], away from a preoccupation with homophobia and toward what Dellamora calls the 'affirmative aspects of cultural dissidence'" (127). Adams

notes the fluidity of ideas on sexuality, apparent for example in the "potent indeterminacy in 'effeminacy'" (128), or in elusiveness as sexual expression and suppression, or in female desire. He especially admires Yopie Prins's analysis of "the place of women in Victorian Hellenism" (129), women who find in Hellenism "a new language of desire" (129). For this Hellenism, Pater serves as "a mediator" (129).

Baker, William. *The Cambridge Bibliography of English Literature*, Third Edition, Volume IV, ed. Joanne Shattock (Cambridge: Cambridge University Press, 2000). *Analytical and Enumerative Bibliography*, n.s. 11:4 (2000), 315-318. Baker commends this ambitious project, which expands on earlier editions of the CBEL in its entries on poets, dramatists, science, and gender. Baker admires the entries particularly on Scott, Collins, and Bulwer-Lytton. But he notes the inevitable unevenness of its entries by mentioning omissions from the entries on George Eliot and Leonard Merrick.

Bann, Stephen. *The Pre-Raphaelite Body: Fear and Desire in Painting, Poetry, and Criticism*, by J. B. Bullen (Oxford: The Clarendon Press, 1998). *Modern Language Review* 95 (April 2000), 479-480. Bann finds the text to "subsume the best recent scholarship on Rossetti and Burne-Jones, in particular, while directing our attention to little-known aspects of their work" (480). The text takes a multi-disciplinary approach, synthesizing "social, intellectual, and medical history," "periodical literature," and "theoretical insights" (480). This approach, according to Bann, renders insights to the paintings' contemporary reception as well as to their gender constructions.

Elsworth, J. D. *English Literature and the Russian Aesthetic Renaissance*, by Rachel Polonsky (New York: Cambridge University Press, 1998). *Slavonic and East European Review* 78 (October 2000), 748-749. Although he has found a "large number of misprints" in this book in the rendering of foreign words and titles, Elsworth judges its "methodological base" to be "sound," and he praises Polonsky for her "wide familiarity with sources, including archives" in Russia and England. He appreciates her recognition of individuals who made the

impact of English writers possible—Russian scholars who studied in British universities and museums, especially those like Evgenii Anichkov and Zinaida Vengerova, who actively mediated between writers in the two countries. Through the good offices of such scholars, James Frazer, Andrew Lang, Max Müller, and others influenced Russia's recovery and interpretation of its folk history, and the Pre-Raphaelites, Ruskin, Pater, and Wilde influenced its "aesthetic revolution." Pater's ideas on Hellenism are reflected in Mikhail Kuzmin's *Wings*.

Grossman, Joan Delaney. *English Literature and the Russian Aesthetic Renaissance*, by Rachel Polonsky (New York: Cambridge University Press, 1998). *Slavic Review* 59 (Spring 2000), 242-243. This book, according to Grossman, centers on the conception of the Renaissance as a "time of heightened cultural receptivity to foreign ideas and artistic forms" (243), a concept that allowed Russia to rediscover its own cultural past and to shape its cultural future. Among the Russian-English links the book makes, Grossman notes that of Mikhail Kuzmin and Pater.

Lankewish, Vincent A. *Secret Selves: Confession and Same-Sex Desire in Victorian Autobiography*, by Oliver S. Buckton (Chapel Hill/London: University of North Carolina Press, 1998). *Victorian Studies* 43 (Autumn 2000), 114-116. Buckton's work on "male homoeroticism, its concealment, and its uneasy disclosure within Victorian autobiographical writing," according to Lankewish, considers how a "secret self" is paradoxically revealed through the "pressures of textual secrecy" (114). Lankewish finds that the text usefully revises the history of the Kingsley-Newman controversy and importantly reexamines the late nineteenth-century meanings of *perversion* and *effeminate*. It challenges Koestenbaum's "assertion that the *Memoirs* are a more open and honest telling of Symonds's story than the autobiographical case study that Symonds wrote for anonymous inclusion in Havelock Ellis's *Sexual Inversion* (1897)" (115). It also questions the actual openness of Carpenter's *My Days and Dreams*, as well as the confessional and penitential veracity of Wilde's *De Profundis*.

Lankewish questions the shift to fiction in the book's final focus on Forster's suppressed works. But he finds the work, ultimately, to be "an important analysis" (116).

Newsom, Robert. *Nostalgia and Recollection in Victorian Culture*, by Ann C. Colley (New York: St. Martin's Press, 1998). *Victorian Studies* 43 (Autumn 2000), 112-114. Newsom clarifies the book's focus as being interested in neither "a comprehensive history of how the Victorians thought about nostalgia" nor in contributing to the "theory of memory" (113). This book, according to Newsom, offers instead "essays on several Victorian writers and two painters who are—quite variously—nostalgic" (113). The writers include Darwin, Ruskin, Pater (in "The Child in the House"), and the painters, Brown and Turner. Newsom finds that the book best discusses Gaskell and Stevenson. "Especially interesting is her exposition of Gaskell's complex understanding of the several overlapping ways in which we represent spaces and move between the perspectives provided by geographical maps and the psychological maps of recollection" (113). And she interestingly demonstrates "what she calls 'the dualities of exile'—[Stevensons's] ambivalences that revolve finally around nationalism" (114).

O'Gorman, Francis. *Sweetness and Strength: The Reception of Michelangelo in Late Victorian England*, by Lene Østermark-Johansen (Aldershot: Ashgate Publishing, 1998). *Notes & Queries*, n. s. 47 (March 2000), 139-140. O'Gorman admires this "generous and ample account of the changing shapes of Michelangelo in the eyes of the Victorians" (139). He especially admires Ostermark-Johansen's "grasp on the factual" and her useful interpretations of visual artifacts (140).

Psomiades, Kathy Alexis. *The Pre-Raphaelite Body: Fear and Desire in Painting, Poetry, and Criticism*, by J. B. Bullen (Oxford: The Clarendon Press, 1998). *Journal of English and Germanic Philology* 99 (July 2000), 453-455. Psomiades finds especially useful this book's first chapter, which "details the ways. . . Pre-Raphaelitism's first critics borrowed vocabulary from public health and sanitation debates and religious contro-

versies to describe what offended them about the realism and retrogressiveness of these paintings" (453). The book, according to Psomiades, clarifies the connection in the public's mind among Pre-Raphaelitism, Catholicism, and Decadence. The later chapters prove less satisfying for Psomiades because of their shift to sex and psychoanalysis as focus, a focus which would apply to all Victorian bodies as easily as to Pre-Raphaelite bodies.

Ruddick, Nicholas. "The Aesthetics of Descent: Recent Books on Nineteenth-Century Decadence," including *Perennial Decay*, eds. Liz Constable, Dennis Denisoff, and Matthew Potolsky (Philadelphia: University of Pennsylvania Press, 1999). *Science Fiction Studies* 27 (November 2000), 478-484. Ruddick considers various books on the nineteenth-century *fin de siècle*. The books include Nicholas Daly's study on the "revival of romance in popular fiction beginning around 1880" (479), Stableford's study of decadent literature, and Constable, Denisoff, and Potolsky's *Perennial Decay*, which "collects fifteen essays by specialists in decadent literature under four headings: 'Defining Decadence,' 'Visualizing Decadence,' 'Identifications of Decadence and Decadent Identities,' and 'Decadence, History, and the Politics of Language' (the last two are catchalls)" (481). Noting that each section contains one standout essay, Ruddick especially admires Michael Riffaterre's "Decadent Paradoxes," Marc A. Weiner's "Opera and the Discourse of Decadence: From Wagner to AIDS," Melanie C. Hawthorne's "'Comment Peut-on Être Homosexuel?': Multinational (In)Corporation and the Frenchness of *Salomé*," and Jennifer Birkett's "Fetishizing Writing: The Politics of Fictional Form in the Works of Remy de Gourmont and Joséphin Péladan."

## Dissertation

Weninger, Stephen. "The Contagion of Life: Rossetti, Pater, Wilde and the Aestheticist Body." Ph.D. The Ohio State University, 1999. *DAI* 60, No. 11 (May 2000), 4023-4024 A. This dissertation presents aestheticism's response "to the new