News

James Eli Adams's *Dandies and Desert Saints: Styles of Victorian Manhood* and Gerald Monsman's edition of Pater's *Gaston de Latour*, listed in *PN*, No. 32, will be reviewed in *PN*, No. 34.

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You will find attached to the back of this newsletter a form to complete if you plan to attend the Pater Conference in Morgantown, West Virginia, on August 2 and 3. Please send the completed form to Hayden Ward (address on the last page of the newsletter and on the form) by June 1. The form itself gives full information about registration and accommodations. Dr. Ward has graciously volunteered to meet at the airport all of you who will be flying in, and he will provide with the receipt of the form directions for drivers. I think you will agree that the program, given below in detail, promises to be engrossing. The papers, or a generous selection from them, will be published in *Nineteenth-Century Prose*, whose Editor, Barry Tharaud, has invited Billie Inman to guest-edit an issue compiled of the conference papers.

Program for "Walter Pater and His Circle," a Conference in Honor of Donald L. Hill, the Third International Pater Conference Sponsored by the Pater Society of the U. S. and the U. K.

West Virginia University
August 2 and 3, 1996

Friday, August 2

8:15 Welcome and Announcements, Hayden Ward, West Virginia University

8:30 "But who is she?--Female Subjectivity in Pater's Writings," Lesley Higgins, York University, Ontario, Canada

9:10 Discussion

9:30 Break

9:40 "Pater's Concept of the Subject's Transparency as a Bridge between Romanticism and Modernism," Ulrike Stamm, Berlin

10:20 Discussion

10:40 Break

10:50 "Pater's Modernist Mode in Wilde and Joyce," Jay Losey, Baylor University

11:30 Discussion

11:50 Lunch Break
1:30 "Pater in France," Thierry Vourdon, University of Nancy
2:10 Discussion
2:30 Break
2:40 Symposium: "Writing about Pater in the 1990s" (20-minute presentations)
Laurel Brake, author of Walter Pater, Writers and Their Work Series, 1994, Birkbeck College, University of London
Denis Donoghue, author of Walter Pater: Lover of Strange Souls, 1995, New York University
4:00 Discussion: Moderator, David J. DeLaura, University of Pennsylvania
5:00 Dispersal
7:00 Dinner
A 15-minute presentation of slides from illustrations in Beauty of Figure: How to Acquire and Retain It by Means of Easy and Practical Home Exercises, written by May Ottley under the pseudonym Deborah Primrose and published in London by William Heinemann in 1905, Billie Inman
A Tribute to Donald L. Hill, Professor Emeritus, University of Michigan

Saturday, August 3

8:30 "George Saintsbury's Role in the Formation of Pater's Ideas on Style," Billie Inman, University of Arizona
9:10 Discussion
9:30 Break
9:40 "The Odd Family: Clara, Walter, and Hester," Laurel Brake
10:20 Discussion
10:40 Break
11:30 Discussion
11:50 Lunch Break
1:30 Symposium: "The Later Pater" (20-minute presentations)
Sharon Bassett, California State University, Los Angeles
Gerald Monsman, University of Arizona
William F. Shuter, Eastern Michigan University
Carolyn Williams, Rutgers University
2:50 Discussion: Moderator, James Eli Adams, Indiana University
3:30 Break
3:45 Discussion of the future of The Pater Newsletter
by 5:00 End of conference
By approaching Walter Pater from a cultural perspective, Laurel Brake's contribution to Northcote House's Writers and Their Work, New Series, achieves Northcote's goal of reworking the earlier series, which took more of a "life and works" approach to the various authors considered. This is not to say that her volume exceeds the usefulness of Iain Fletcher's earlier volume (1959); instead, the two volumes complement each other in ways that warrant examination. While Fletcher focuses on Pater's "prolonged quarrel with himself" (Fletcher, 5) and the Paterian notion of "flux," Brake makes central what Fletcher quickly glosses over: that Pater's "work seems to lie in a twilight of categories between criticism and reaction; between art and literary criticism, belles lettres, classical scholarship, the journal intime and the philosophic novel" (Fletcher, 5), or, in Brake's words, that "far from being unified, Pater's writings accommodate a cacophony of discourses which forestall or even prohibit closure" (4). Specifically, Brake brings to the fore Pater's relation to the publishing industry and demonstrates how his critical strategies and the requirements of journalistic publication impeded or catalyzed each other; indeed, Brake's project, in part, problematizes the neat compartmentalization of Pater as either journalist or critic. Unfortunately, though, in an attempt to attune students and scholars to Pater's cacophonous writings, Brake herself, at moments, creates a critical dissonance within her own writing, especially when she considers Pater's relation to homosexuality. Her volume is informative, yet readers should take her comments on sexuality as a suggestive shorthand while recognizing that they do not fully do justice to a highly complex and rigorous field emerging within literary criticism.

The third chapter, "Journalism and Literary Form," most persuasively argues for recognizing Pater's awareness of "the parameters of the commercial periodical press" (16) in which his writings usually appeared. Brake suggests that "Pater's stints on different periodicals resulted in work expressive of those periodicals" (17), a bold and welcome statement that directly opposes the nostalgic notion of the uncompromising intellectual. By walking through the publication history of Pater's individual essays and the ways in which he compiled them into volumes, Brake offers the student or scholar a new perspective on what may have united these disparate works often read today as if they had been conceived as organically united from their inception. Brake argues that Pater's writings on Coleridge, Winckelmann, and Morris may have resulted as much from "the chance conditions of reviewing recent publications" (17) as from his meditations on a unified topic such as the Renaissance. Herein lies the greatest strength in Brake's volume: a direct renunciation of the fantasy that Pater wrote with only his critical goals in sight and that he felt none of the material pressures or personal ambitions embroiled in the publication industry.

Brake's dedication of an entire chapter to the fleshing out of this argument gives her the space to present her thesis clearly and lucidly. By contrast, she does not unpack the suggestion that Pater can be of interest for gay studies in a comparable manner; instead, she hastily advances critical gestures which queer theory has worked hard to renounce, particularly in her use of ahistoric and anachronistic nomenclatures and taxonomies. Brake begins with a clear explanation of the historical specificity of a word like "homosexual," a term that "emerged only in the 1890s, with a plethora of other terms such as 'inversion/ inverts', 'turning', and 'Greek'," adding, "Without a dominant name, . . . what has now hardened into 'homosexuality' was far more fluid in meaning" (3). This astute passage is framed by two other moments, though, in which she suggests that there was an established "gay discourse" in the Victorian age: "Pater's entry into gay discourse, in essays of 1867 . . . and 1868 . . . , constitutes, in twentieth-century terms, his 'coming out'" (2). Not only does Brake contradict her notion of a "fluid" meaning of homosexuality by positing a gay discourse that can be "entered" (suggesting that which is bounded and therefore not fluid), but she also suggests that by 1867 there was a discursive framework already in place for discussing a "gay" sexuality, a claim that contradicts her observation that "homosexual" was not codified until the 1890s. Moreover, although she contextualizes the "coming out" as a twentieth-century concept, "gay" is used without the same historical sensitivity.

In all, Brake's volume does bring Pater into a contemporary critical landscape. She aligns various moments
in Pater's writings with gender studies, queer studies, postmodernism, and postructuralism, all of which truly can enrich a reading of Pater. Indeed, her ability to juxtapose Paterian passages with queer theory offers an exciting departure point for writers on Pater. This juxtaposition, though, should raise questions about Pater's sexual identity as rhetorical performance and not simply de-code or unmask the "gay" man. If antihomophobic theory suggests that, ultimately, "the homosexual" may be nothing more than a "text," an amalgamation of the tropes of 'homosexuality,' then one can see a powerful connection between such a critical discourse and a man whose identity was, at best, 'suggested' through his writings. Brake reads Henry James's statement that Pater was "the mask without the face" as an expression of James's knowledge of Pater's sequestered sexuality. Instead, James's quotation could be read to argue that Pater cannot be definitively known, a sentiment applicable to "the homosexual" as well. Reading Pater in the light of gay studies may raise more questions than it answers, but such an epistemic challenge may prove to be a more enriching topic for gay scholarship that simply locating Pater as a founding father of gay discourse.

Jon Hodge
Tufts University


Pater and the Cloister

When male critics apply the insights of feminist literary and cultural analysis to the study of normative masculine identity, it is hard for them not to sound a bit like Uriah Heep. Even "hegemonic" masculinity, we humbly insist, is not the stable, assured empowerment it might seem; instead, it is (like all forms of gendered identity) multiple and mutable, riven by internal conflict, even paradox, and thus never a secure possession, despite an unending, sometimes desperate struggle to attain and sustain its prerogatives. As we so very humbly call attention to these challenges, those excluded from this anxious self-fashioning may well find the rehearsal of its burdens an unnerving echo of Heep's strategy for mystifying the brute realities of male power. This suspicion helps to explain the remarkably long time it has taken for "gender studies" to embrace masculinities that are not overtly transgressive or proscribed. Herbert Sussman's new volume, however, demonstrates the rewards of this development: Victorian Masculinities should go a long way toward exploding some of the most durable shibboleths regarding Victorian intellectual patriarchy.

Over against the seemingly universal association of masculinity with aggressive self-assertion, Sussman offers a sustained analysis of Victorian masculinities as elaborate regimens of self-regulation. Repression, to be sure, has long been a byword of things Victorian, and Sussman does not always securely differentiate his project from familiar accounts of the Victorian genius for sublimation. But he offers a novel and powerfully illuminating approach to literary and artistic constructions of manhood by focusing on the Victorian preoccupation with the monk and the monastery. The weirdly insistent prominence of these socially marginal phenomena in Victorian cultural discourse, Sussman argues, reflects their capacity to articulate narratives of masculine self-fashioning --versions of what he calls "the masculine plot"--as paths to empowerment at odds with the more familiar marriage plot. As the celibate monk, Sussman argues, represents the "limit case" of the regulation of male sexual energy, he becomes a crucial figure for exploring relations between artistic power and masculine self-discipline. The monastery, meanwhile, embodies this regulation in collective form, and thus becomes an especially potent emblem of male community, "in which male writers negotiate the troubled boundary between the homosocial and the homosexual" (5).

As these terms suggest, Sussman's wide-ranging study implicitly elaborates dynamics of masculine empowerment staked out in the influential work of Eve Kosofsky Sedgwick. His analysis, however, resists a widespread vulgarization of Sedgwick's work in recent scholarship that is largely content to insist on the inescapable presence of homoerotic desire in homosocial relations--thereby simplifying the richer analytic and historical challenges posed by what Sedgwick has called the homosocial continuum. Sussman's analysis of gendered identity not only offers a more nuanced discrimination of shifting norms of masculinity, but connects those norms with varied organizations of artistic production and reception--another problematic, as he points out, for which the monastery is an especially apt vehicle.
Sussman's work will be most provocative, I think, in its account of Carlyle—in part because Carlyle has long been the figurehead of Victorian patriarchy. Sussman brilliantly elicits the strangeness of Carlyle's "foundation myth of manliness for an industrial society" as an insistent struggle to control male desire by desexualizing it—a struggle to stabilize and contain a psychic interior figured as a terrifying, tumultuous fluidity. While Browning and the Pre-Raphaelites anxiously revise Carlylean manhood by aligning artistic and sexual potency, they do so in Carlyle's terms. In rewriting the history of art as the history of male sexuality and its regulation, they turn "the tale of the imprisoned monk" into "the master historical narrative of the masculine poetic" (175). Pater revises this narrative in two crucial respects: the monk encodes a repression of homoerotic desire, and that repression itself becomes openly eroticized, confirming a possibility latent within the Carlylean regimen but occluded in earlier writers by the profound ambivalence it aroused. In setting forth "a particular practice of containment as intensification of homoerotic desire" (183-84), Pater's aestheticism becomes "a self-conscious mental technique for shattering manly control of the self so as to carry realism to its limit case of hyperaesthesis" (181). And the monastery itself, far from constraining aesthetic pleasure, becomes the site of its most intense articulation; indeed, Sussman in effect understands Pater's whole career in terms of the early review of Morris, as "the mood of the cloister" taking a new direction.

Sussman richly situates Pater's early work within the larger discourses of gendered artistic production—as a canny, sustained rewriting of Browning's painter-poems, for example, as well as a concerted revision of Carlylean manhood—and gives new significance to Pater's preoccupation with figures of hyperaesthesia, such as Leonardo's "clairvoyants." If his interpretation of Pater is somewhat less provocative than his earlier chapters, that reflects the greater attention already accorded Pater's subtle rescriptings of normative masculinities. To be sure, as Sussman points out, most such accounts of Pater (Richard Dellamora's is perhaps the most notable) have understood his aesthetic as "a stimulus to homoerotic activity" rather than a disciplinary regimen; it seems misleading, however, to call the latter "exactly the opposite" of the former (183). Not only may repression itself generate profound libidinal rewards, as Sussman acknowledges, but "Winckelmann"—to name just one essay—offers us a paradigmatic aesthetic regimen, "the Hellenic tradition," explicitly defined in opposition to medieval inwardness and grounded in the complexly disciplined erotics of Greek pederasty, as Linda Dowling has richly demonstrated (although her Hellenism and Homosexuality in Victorian Oxford was published after the completion of Sussman's book). "Winckelmann" surely expresses a more ambivalent view of "containment" than the Morris review, and Sussman’s surprising omission of the essay reinforces what seems to me a misleadingly centripetal Pater.

Inasmuch as "Winckelmann," I would argue, also underscores Pater's affinities with both Carlyle and late Victorian athleticism (through their common genealogy in German Hellenism), it points to still more complex and equivocal relations between Pater's writing and normative masculinities. Sussman carefully describes Pater's response to Carlyle's discourse not as one of disavowal, "but of transformation through revaluation" (178). And yet, as in so many studies of masculine identity, such "transformation" ends up enforcing a relation very close to antithesis, because the homo-hetero-binary ends up overdetermining every other complicating factor—despite Sussman's professed (and salutary) desire to resist its influence. Inasmuch as the aim of Pater's regimen is an "intensification of mental perception" (181), its reward is seemingly independent of a particular orientation of desire; his stance is one instance of a whole repertoire of psychic and social possibilities attached to virtuoso repression. Pater in this light is an heir not only of the PRB, but of Evangelical discipline, whether it is refracted through Newman or Thomas Arnold. And yet on his opening page Sussman announces the "dissolution" of Carlyle's enterprise "in the emergence of a gay or homosexual discourse" represented by Pater.

How precisely are the constructive effects of repression—and thus of the masculine identity it sustains—influenced by the erotic tenor of the desire in question? One of the many virtues of Sussman's exciting book is that it should provoke newly vigorous discussion of this crucial but fiendishly difficult question, along with its still broader corollary: how precisely is the work of gender related to other forms of human enterprise? As with every exhilarating discovery of a new problematic, masculinity at the moment is liable to seem the key to all mythologies, the ur-text of every male writer's work: thus masculinity and the masculine poetic become "the true subjects" of "Poems by William Morris" (184), and the "Conclusion" to The Renaissance becomes "a sermon on manhood" (194). Such formulations of course hardly do justice to the powerfully overdetermined character of both gender and works of literature. But they also fail to do justice to Sussman's discoveries of neglected complexity through literary and artistic careers we thought were familiar. His provocative study will be an
invitation and incitement to critics to produce other newly exacting studies of gendered identity, which should continue to move us beyond the clichés of masculinity. "We have heard so much of Monks," Sussman quotes Carlyle remarking in Past and Present (1); in the wake of Victorian Masculinities, we shall be hearing a good deal more of them.

James Eli Adams
Indiana University, Bloomington

A Note: Hardinge Dining with the Paters in 1886
Billie Andrew Inman

The following passage from Alexander Michaelson's [André Raffalovich's] "Giles and Miles and Isabeau" has often been cited: "What I ventured to call bumping into Pater's legend happened one evening when I brought him together again with W. M. H. (shall we call him Leslie as, in one of the keys to The New Republic, Leslie is asserted to be W. M. H.?), to whom he had been attached when Leslie was a slender and willowy undergraduate. A dozen years had made him bald and stout. Pater's astonished lips uttered the astonished and astonishing words: 'Why! he looks like the Duke of Cambridge'"-Blackfriars, 9, No. 94 (Jan. 1928), 25. What has not been reported is that either this encounter between Hardinge and Pater occurred at the Paters' house in Earl's Terrace, Kensington, or it occurred in Raffalovich's flat (probably) and was followed by an invitation to Raffalovich and Hardinge to dine at the Paters' house. Violet Paget states in a letter to her mother dated July 22, 1886: "I am still with the Paters, who are really very kind to me. The first evening they had three men to dinner, all of whom were agreeable, & yesterday there was a regular dinner party. There was young Raffalovich, a much uglier Placci, who writes English verse; and his governess with whom this young millionaire of 21 is permitted to live in a beautiful flat by his family careful of his morals or of his marriage prospects. Also a Mr. Harding [sic.], a rich and fashionable young novelist, who is rumoured to be a son of the Duke of Cambridge. It is funny to see the simplicity with which the dear Paters take this fashionable Bohemian element"-Vernon Lee's Letters, ed. Irene Cooper-Willis (London: Privately printed, 1937), 224; I am grateful to Laurel Brake for calling this letter to my attention. Violet Paget, who obviously was unaware of Pater's "legend," shows some simplicity herself in taking literally Pater's remark about the resemblance between Hardinge and the Duke of Cambridge, which she either heard or heard repeated. In 1886 Hardinge resided at 45 Hans Road, S. W., in Knightsbridge; he had published three of his four novels: Clifford Gray, Eugenia, and The Willow Garth. George William Frederick Charles, the Second Duke of Cambridge, was Queen Victoria's cousin, also born in 1819, and from 1856 to 1894 the Commander-in-Chief of the British Army. A picture of him in John Sweetman's Raglan: From the Peninsula to the Crimea shows him to have been a well-favored man with a receding hairline (London: Arms and Armour Press, 1993, following p. 192).

A Note: Pater in Spencer's Bookshop

Walter Pater, George Gissing and Richard Jefferies came so often into my shop for a business moment and remained for a friendly, talk-filled hour that I think of them less as my customers than as my good friends. . . . I can see Mr. Pater now with his fierce, heavy moustache that made you feel he was going to snarl at you, and yet he proved as gentle-spoken and gracious-mannered as a book-lover should be. He was an exceedingly shy man. The spectacle of so many volumes in my shop seemed to overwhelm him, and it was an effort for him to ask me to get the book he was looking for, as though he were anxious lest I should be put to some trouble. Occasionally he was accompanied by the gentleman who was later to be his executor. The contrast between the two men was provoking. Not that Mr. Pater was shabby, or untidy, in reality; but he appeared so when standing alongside that spickish, stylish man of the world.
Recent Publications

Books


*The World of Walter Pater: Essays Commemorating the 100th Anniversary of Pater’s Death.* Ed. the Pater Society of Japan. Toyko: Hatcho Publishing Co., 1995. [Title, editor, and publishing information were translated from the Japanese by Elizabeth G. Harrison, Associate Professor of East Asian Studies, University of Arizona. Of the fourteen essays in this book, only two are written in English; these are annotated below.] (to be reviewed in PN)

Essays

Adams, James Eli. “The Hero as Spectacle: Carlyle and the Persistence of Dandyism.” In *Victorian Literature and Victorian Visual Imagination.* Ed. Carol T. Christ and John O. Jordan. Berkeley/London: University of California Press, 1995. pp. 213-32. Adams interprets Pater’s "Diaphaneité" in the context of his argument that Carlyle, "to preserve his autonomy, and to defuse the suspicion that his prophesies are mere quackery, and his acting merely theatrical...", constantly remakes himself and his heroes as spectacles of estrangement from the world" (p. 220). Assuming that the type of mind that Pater describes in "Diaphaneité" is his "self-construction," Adams concludes that the construction "embraces the implicit theatricality of aesthetic discipline that Carlyle struggles to disown" (p. 226). He thinks the emphasis in Pater’s conception of a type of self that treats life "in the spirit of art" is not on sincerity, "fidelity to an inner self," but on "the presentation of that self to the world" (p. 228). Adams also thinks that Pater, like Carlyle, took John the Baptist as a persona, but that since Pater’s John the Baptist was Leonardo’s sly creation, Pater "subtly collapses Carlyle’s rhetorical opposition of dandy and prophet" (pp. 228-29).

Block, Edwin F., Jr. “The Medieval Reflection: Walter Pater’s ‘Apollo in Picardy’(1893).” In his *Rituals of Dis-Integration: Romance and Madness in the Psychomythic Tale.* New York/London: Garland, 1993. pp. 89-109. Block places "Apollo in Picardy" in the context of psychomythic tales, or tales written "to comprehend and control personal psychological conflicts" (p. xii). including Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde*, Paget’s 'Amour Dure,' Yeats’s "Rosa Alchemica," James’s *The Turn of the Screw*, and others. His primary concern is to explain literary conventions that define this type of sub-genre of the Gothic tale. According to his interpretation, "Apollo in Picardy" uses the conflict between Medieval abstraction, represented by the Prior before his crisis, and pagan naturalism, represented by Apollyon, to deal with the nineteenth-century conflict between "stable" and "relativizing influences in philosophy and science" (p. 98) and his own internal conflict between transcendental and relativistic tendencies. He maintains that Pater treats the same conflict under different forms in the philosophies of Parmenides and Heraclitus in *Plato and Platonism*, between Gaston and Bruno in *Gaston de Latour*, and between temperaments expressed by the builders at Vézelay and Amiens. In his view, the Prior goes mad because he is unable to resolve his conflict or express it adequately in writing and, also, because madness is a conventional ending in the psychomythic tale. "Finally, the prior’s ordeals teach a lesson in failure, and Hyacinthus finds himself only to die in a way which produces a terrifying, cathartic, and peculiarly modern realization of beauty in evil" (p. 102).

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Brake, Laurel. "After Studies: Walter Pater's Cancelled Book, or Dionysus and Gay Discourse in the 1870s." In Beauty and the Beast (see "Books" above), pp. 115-126. In Brake's view, Pater was "a gay writer throughout his life" who wanted to express himself as a "gay man" (p. 118), but who in order to develop "gay discourse" had to negotiate his way through a homophobic "war zone" (p. 116). Since he was financially dependent upon a homophobic, although homosocial, institution, he had to cancel the Conclusion to The Renaissance in 1877, cancel publication of a book of four Greek essays in 1877, withdraw from the press in 1878 Dionysus and Other Studies, which it would have been dangerous to publish in the counter-aesthetic climate created by the Ruskin-Whistler trial (p. 124), withdraw Three Short Stories in 1892, and withhold Greek Studies until his death. However, to the extent that he could work behind a screen like the progressive but not predominantly Uranian Fortnightly Review, he pursued his program, persisting in the exploration of English Romanticism in the face of Arnold's Greek classicism and in the exploration of "the possibilities of what we now term 'gay' discourse and what was variously named in the period as inversion, Uranian, Greek" (p. 116). Further, he published Greek essays in which "the unmistakable balance of interest... is overwhelmingly toward writing the sexualized body, both of women in 'Demeter and Persephone', and the male body in the first part of 'Dionysus'" (p. 119).

Bucknell, Brad. "Re-Reading Pater: The Musical Aesthetics of Temporality." Modern Fiction Studies 38 (Autumn 1992), 597-614. Reading Pater's All art constantly aspires to the condition of music as a literal statement about music, an ideal art in a philosophical sense, Bucknell maintains that since music moves in time, Pater's choosing of music as the ideal art "reintroduces the temporal into the very heart of the synchronic moment, and therefore links the limitations of the subject directly to the issues of artistic evaluation, history, and the provisionality of knowledge" (pp. 598-99). In other words, Pater "undermines the whole issue of transcendent desire, since music, even more than poetry, is associated with time" (p. 610). Bucknell's interpretation would have to pertain to "The School of Giorgione" as revised, since in the first publication of the essay, in the Fortnightly Review (Oct. 1, 1877), there is a passage in which Pater expresses the wish that perfect moments could transcend time: "Who... has not felt the desire to perpetuate all that, just so, to suspend it in every particular circumstance, with the portrait of just that one spray of leaves lifted just so high against the sky, above the well, for ever?--a desire how bewildering with the question whether there be indeed any place wherein these desirable moments take permanent refuge" (p.538).

Candido, Anne Marie. "Biography and the Objective Fallacy: Pater's Experiment in 'A Prince of Court Painters.'" Biography 16 (Spring 1993), 147-80. Candido judges "A Prince of Court Painters" as a biography of Watteau, according to the definition of biography enunciated in 1897 by Charles Whibley, whose idea was that "'If he [a biographer] would make a finished portrait of a man, he must treat him as he would treat the hero of a romance,' meaning that the biographer must invent a personality out of knowledge, empathy, and sympathy, with artistic skill. Candido observes that Pater is faithful to sources in describing the course of Watteau's life, but emphasizes that his creating a narrator who has a personal interest in Watteau and a decided point of view enhances the truth that any biography partakes of the biographer's subjectivity. But, as she explains, Pater does more than this, because he creates several layers of perspective: that of the editor who makes the extracts from the old French Journal; of Marie-Marguerite, the narrator; of Jean-Baptiste, through letters and reports to his sister; and of the sources who provided biographical details and judgments. All this Pater keeps under aesthetic control, largely by creating a narrator who, although suffering the pain of unrequited love, keeps her journal under aesthetic control. [How refreshing to find a scholar who is interested in Pater as a writer! BAI]

Costello, Peter. "Walter Pater, George Moore, and R. L. Stevenson." In Beauty and the Beast (see "Books" above). pp. 127-38. Costello sees Pater as an exponent of dainty Romanticism who responded to the beauty of life, but could not respond to the beast in it (p. 129). He sees Moore as a mixture of Romantic and Realistic elements who early became so enthusiastic about Pater's prose that in A Mere Accident, 1887, he made Pater the favorite author of his main character, John Norton, only to be rebuffed by Pater when he asked Pater to review the novel. Pater disapproved of the violent rape in the plot. Moore, however,
never ceased to admire Pater's prose. He said in 1899 that after the death of Pater, "the last great English writer," English prose "had passed 'through the patty pans of Mr Stevenson . . . into the pint pot of Mr Kipling" (pp. 132-33). To Costello, Stevenson, aesthetic in youth, upon encountering a real paganism in Samoa unlike Pater's bookish paganism, moved completely outside Pater's orbit, where he was at his death in 1894 on the verge of occupying the space that Conrad later occupied. 'Dainty . . . nineteenth-century beauty had finally succumbed, to the brute Beast of the twentieth" (p.138).

Dowling, Linda. "Walter Pater and the Matter of the Self." In Die Modernisierung des Ich: Studien zur Subjektkonstitution in der Vor- und Frühmoderne. Ed. Manfred Pfister. Passau: Wissenschaftsverlag Richard Rothe, 1989. pp. 64-73. In the title of this essay, matter means the material element. Dowling shows the relationship of Pater's interest in the new human sciences, archaeology, ethnography, and mythography, to his conception of the self. In her view, Pater revolted against the Puritan emphasis on introspection and "allied himself in matters of church ceremony unshakably with the Ritualists"; "his fundamental loyalty [was] to material, formal, 'pagan' origins of Western experience" (p. 71). In Marius the Epicurean both the religions of Numa and Christianity "are portrayed as customs immemorially old, homely, domestic, arising simply from the daily and yearly round of human life on earth" (p. 70). In Pater's works the earth often gives up its contents, thrusting the past into the present; violets spring from the grave; and everything that appears to be new is a cultivation, a reworking of old material into a new form --everything, including the individual self.

Hampsey, John C. "Houses of the Mind: The Architecture of Childhood." Antioch Review 51 (Spring 1993), 251-63. In an essay on how various writers have turned the domestic and natural space experienced in childhood into indelible memory, or an abiding sense of at-homeness, Hampsey explains the process that he is discussing by quoting from Pater's "Child in the House," accepting Pater's metaphor "brain-building" as an apt term to denote the process.

Higgins, Lesley. "Doubting Pater: Religious Discourse and 'the conditions of modern life.'" English Literature in Transition, 1880-1920 38: iii (1995), 285-303. Discussing "the pivotal place of religious discourse" (pp. 285-86) in Pater's writings, Higgins argues that Pater's texts, both published and unpublished, "stress the importance of religion as cultural practice: useful and vital for the production of values and art, but not, historically speaking, indispensable" (p. 287). She adds: 'Put another way, Pater eschews the truth claims of any one religion--an established church's system of worship--and promotes instead the social, spiritual, and aesthetic possibilities of religiousness" (p. 287). She makes effective use of "Art and Religion," "The Aesthetic Life," "The History of Philosophy," "Thistle," and "Moral Philosophy" (manuscripts at the Houghton Library, Harvard), as well as published works, in developing her thesis. In the process, she finds that Pater's ideas on religion anticipate Foucault's in several respects: e. g., "In Pater's essays, as in Foucault's, not the Ursprung or origins of religions but the historical operations and consequences of religious systems, sentiments, and practices are stressed" (p. 288).

Inman, Billie Andrew. "Water Pater's Versatility as a Critic." In Beauty and the Beast (see "Books" above). pp. 99-114. Inman points to Pater's two definitions of aesthetic criticism, the one in the Preface to Studies in the History of the Renaissance, 1873, which is based on perception of art, and the one in "The School of Giorgione," 1877, which is based on the production of art; and she sees more instances of Pater's practicing each mode of aesthetic criticism before the statement of its definition than after. But by her interpretation, these modes of aesthetic criticism are only two of various modes of criticism practiced and defined by Pater. She concludes: "Pater was not shackled by critical theory, aesthetic 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 wherever they seemed to him the appropriate means to illuminate his subject . . ." (p. 114). She suggests that instead of referring to Pater as an impressionistic critic or an aesthetic critic, readers might give more attention to his definition of "complete criticism" in Plato and Platonism, Library Edition, pages 124-25.
Kabel, Ans. "The Influence of Walter Pater in Dr. Jekyll and Mr. Hyde and The Picture of Dorian Gray." In Beauty and the Beast (see "Books" above). pp. 139-47. Kabel argues that Pater's "aesthetic, imaginative approach to life" in Marius the Epicurean, the main theme of which, to him, is "rely on your senses in judging what is good and evil" (p. 146), influenced both Stevenson and Wilde. He thinks that Pater's idea, in Chapter XVI, that by occupying his mind with "the aspects of things," Marius comes into "real contact with... elements of his own nature" (pp. 139-40) was so attractive to Stevenson and Wilde that they made it the guiding principle of Dr. Jekyll and Dorian Gray. Yet, as he notes, following this principle does not always produce the same result. The life of Marius ends in a quiet, self-sacrificial death; Dr. Jekyll and Dorian Gray end their lives "locked up in their cabinet, struggling with their conscience, uttering agonizing cries that frighten the servants in the house" (p. 139). Their deaths differ because Dr. Jekyll and Dorian Gray are rebels against conventional values and are therefore subject to conventional evil; Marius is free to "develop himself into a harmonious person" (p. 147).

Matz, Jesse. "Walter Pater's Literary Impression." Modern Language Quarterly 56 (Dec. 1995), 433-56. Matz sees an ineluctable link between what he calls Pater's "impressionistic philosophy" and homosexuality. He does not, however, subscribe to the idea that Pater used "coding" to communicate with a homosexual underclass. He states: "Like interpretations by Richard Dellamora and Linda Dowling, my argument seeks to evaluate the way homosexuality is present in the essay "Diaphaneité"; my argument, however, proceeds with a different sense of the interaction between the erotic and the aesthetic. Both Dellamora and Dowling read Pater's aesthetic theory as incipiently expressed in the essay as a "coding" of homosexual desire. . . . It seems more accurate, if less politically relevant, to believe that in 'Diaphaneité' Pater sought earnestly to express an aesthetic ideal, and that it was in fact the greater sincerity of the effort that brought the erotic into play--and then to believe that Pater's version of the erotic was equally implicated with his artistic sense of the structure of life itself" (pp. 446-47). The essay ends with an interpretation of "Apollo in Picardy," in which Matz posits that Pater's typical melancholy over the distance between 'authorial minds and receptive bodies' turns to violent despair.

Morioka, Shin. "Pater's 'Maternity' and Sense of an Ending." In The World of Walter Pater: a Collection of Essays Commemorating the 100th Anniversary of Pater's Death. (see "Books" above). pp. 55-81. Morioka sees Pater's two dominant maternal images, that of the ancient Magna Mater (his Demeter, for example), who embodies the recurring generation of life and decay, and Mary as the Mater Dolorosa (the Mother of Marius, for example) as "visionary substitute[s]" (p. 64) for his cyclical view of history on the one hand and his longing for an end to the cyclical process on the other. According to Morioka, Pater at times assumes a principle of progress in history (not superimposed, but immanent); however, it is not a progression that lightens the sorrows of humanity. As he grew older Pater's sense of the reproductive energy of the Magna Mater decreased as his sense of her destructiveness and its attendant sorrow increased. Further, the image of Mary, as it became more prominent, came to represent, as in 'A Prince of Court Painters,' "Our Lady enthroned in the midst, with the look and attitude of one for whom, amid her 'glories'... all feelings are over, except a great pitifulness" (IP, Lib. Edn., p. 14; Morioka's italics; pp. 76-77). Morioka concludes that while Pater tended more and more to accept the finalist view of history suggested by Christianity, he could not accept the assurance of future life offered the believer in Christ as savior: "... Pater was Christian only in the degree that he wished a final end to the cycles and progression of history" (p. 79).

Runcie, C. A. "Walter Pater's Poetics of Enactment." Literature and Aesthetics 3 (1993), 88-95. (not yet seen; to be annotated in a later issue)

Stauder, Ellen Keck. "Aspiring Towards the Condition of Music: Pater's Revisionary Reading of Hegel in 'The School of Giorgione.'" Nineteenth-Century Contexts 19: 1 (1995), 1-17. Stauder characterizes her essay as follows: "My argument on the role of music in 'The School of Giorgione' shares with Loesberg [in Aestheticism and Deconstruction] and Tucker ['Pater as a Moralist,' in Pater in the 1990s] a recognition of the simultaneously idealist and empirical foundations of Pater's notion of perception. However, 'The School of Giorgione' essay and the role of music in particular do not figure significantly in their discussions
and have largely been absent from contemporary work on *The Renaissance*. In a sense the Giorgione essay offers the most important testing ground for any theory of perception in Pater since it presents both Pater’s most radical and most comprehensive model for the aesthetic: ‘all art constantly aspires toward the condition of music’ (106). Arguing that Pater revises Hegel’s idea of music precisely in order to maintain the dual, frictional nature of perception, I will show that Pater uses music as a figure that operates in a manner analogous to the Kantian sublime. ‘Music’ is a figure that posits the rhythm of the self in time to establish the radical subjectivity as well as the continuity of perception in painter, listener, spectator, and reader.”

Taylor, Benjamin. "Walter Pater’s Eucharist." In his *Into the Open: Reflections on Genius and Modernity*. New York/ London: New York University Press, 1995. pp. 18-43. Taylor explains that what gives Pater’s writings their poignancy and profundity is their coupling of acceptance and longing—unflinching acceptance of the conclusion that the flux is carrying all things, including the self, to death and the longing for a place where beautiful perceptions are preserved and the self is secure. He concludes: “Walter Pater’s spiritual place lies somewhere between the beautiful disease and what Nietzsche called the great health. I am arguing that this in-betweenness is what Pater is writing against, that he is in search of a deliverance from the habitual vagaries. His direction is out of coming-to-be and into the ultimate. But always the ecstatic movement is thwarted and Pater returned to an abiding rhetorical loneliness. He does not even begin to discern his way into the solitude of Zarathustra’s Yes and Amen. Repudiating the way back to orthodoxy, he does not thereby gain the way forward to an earthly absolute. . . . Pater’s eucharist cannot expiate the guilt of becoming. Words remain words. Time remains time. Death remains death.” (pp. 39-40).

Uemura, Morito. "The Child in the House’—Pater’s Aesthetic Model Story." In *The World of Walter Pater* (see "Books " above). pp. 143-58. Interpreting "The Child in the House" as an aesthetic story, Uemora lists twenty botanical words used in the story, noting the frequency of their use, and ninety words associated with sense impressions, noting the frequency of their use. Uemora holds that this emphasis on aesthetic perception develops the idea that Florian’s house is a house of thought where through the process of "brain-building," "inward and outward . . . [are] woven through and through each other into one into one inextricable texture" (p. 153). It is because impressions from the house, or home, become filaments in Florian’s brain that after he leaves home, "he finds an agony of home-sickness" (p. 143). He concludes: "The Child in the House’ is a universal ‘never-ending story,’ in which the universal question how ‘The Child is father of the Man’ is explored within an aesthetic framework" (p. 154).

Notes

Lampedusa, Giuseppe Tomasi di. "Walter Pater," in "Further Reflections on English Literature." *New Criterion* 12 (Oct. 1993), 30-31. According to DiLampedusa, as long as "art for art’s sake" remained in the control of Pater and Mallarmé, "two ascetics of a sort," it was a high-minded, almost religious, notion; but it was taken to a "lower level" by their successors. Pater influenced D’Annunzio directly and palpably; moreover, "The cult of Leonardo, the cult of St. Francis, the admiration for the ‘beautiful beast’ of the Renaissance . . . are all direct offspring of Pater, and often, all too often, they are myths expressed with the very same words their creator used" (pp. 31-32).

Van Eeden, Frederik. "Frederik Van Eeden on Stevenson and Pater." Trans. Wim Tigges. In *Beauty and the Beast* (see "Books " above). pp. 271-75. Van Eeden, "Dutch novelist, poet, playwright, essayist and psychotherapist . . . (1860-1932)" (p. 271) was a reader after Pater’s own heart. He liked to read Pater, thought him a great writer and "a new and very uncommon man" (p. 272), and was able to express his appreciation with almost Paterian insight. I can do no better than to quote excerpts from his commentary, in Wim Tigges’s translation. "Walter Pater . . . is altogether a philosopher-artist by nature. He is not the one thing more than he is the other. They are completely and intensely interwoven, his art of writing and his ideas" (p. 272). He is not for readers looking for the comical or readers in a hurry. However, "A
small woodworm will get through the thickest beam, because it likes wood and is not in a hurry. Thus I got through Pater’s prose, and I found it more and more to my taste. I feel like reading the same book again at once. [Marius the Epicurean seems to have been the first work of Pater’s that he read.] This reading-matter satisfies so many of my cravings simultaneously, that afterwards my soul feels grateful and comfortable. . . . What I admire in Pater and his book is the astonishing love and care for his work of writing. The patient and attentive zeal with which the whole has been composed. . . . But I also admire the building itself, the stately, sober construction—and the material, the sonorous, ever equable, solemn rhythm of a prose which is sometimes too marvellously interwoven" (p. 273). Van Eeden’s last sentence is soothing: "Perhaps his time will be a distant future, when the life of thought will be complex and refined, the passion for strong sensual excitement defunct, and the inner life tender and tranquil—and when no one is any longer in a hurry, either when reading or when writing" (pp. 274-75).

Reviews

Cunningham, Valentine. "The Great Sublimator: a Critic’s Life of the High Priest of Victorian Estheticism," a Review of Walter Pater: Lover of Strange Souls, by Denis Donoghue (New York: Alfred A. Knopf, 1995). New York Review of Books, 14 May 1995, 15. Cunningham, who is apparently unable to read either Pater or Donoghue, seizes the opportunity to attack Pater for "sublimating his illegal desires into the esthetic" and for being, in a phrase that he acknowledges to be George Orwell’s, "somewhere else when the trigger was pulled."


Fowler, Rowena. Hellenism and Homosexuality in Victorian Oxford, by Linda Dowling. Victorian Review 21 (Summer 1995), 102-03. Fowler sees Hellenism at Oxford as described by Dowling as "an antidote to materialism and an alternative to Tractarian ‘effeminacy’ or to Kingsley’s Christian manliness." She finds Dowling’s "historical precision" more noteworthy than "gender studies’ approaches which purport to locate in older texts a sense of homosexual identity."

Inman, Billie Andrew. Invisible Men: Fatherhood in Victorian Periodicals, 1850-1910, by Claudia Nelson (Athens: Univ. of Georgia Press, 1995) and Victorian Masculinities: Manhood and Masculine Poetics in Early Victorian Literature and Art, by Herbert Sussman (Cambridge: Cambridge Univ. Press, 1995). Albion 28:1 (1996), 136-38. Inman concludes: "As these two books show, the fascination with masculinity today, which has produced a spate of books, has wide extremes: Nelson’s well researched, reliably reasoned book on opinions expressed in Victorian periodicals is at one extreme and Sussman’s reductive exploitation of literary and artistic works in the interest of cultural myth is at the other."

Kimball, Roger. "Art vs. Aestheticism: the Case of Walter Pater," a Review of Walter Pater: Lover of Strange Souls, by Denis Donoghue. New Criterion 13 (May 1995), 11-18. This piece is a collection of clichés about Pater written by a man who has little knowledge of and no appreciation of Pater’s works, for readers whom he assumes to be so modern as not to know Pater at all. He thinks Denis Donoghue is resuscitating Pater (p. 17). He would be surprised to see the bibliography of essays and books written about Pater over the last twenty-five years. He apparently undertook the incongruous task of writing a review of this book because he had read other books by Donoghue.

Litz, A. Walter. "Walter Pater and Modernism," a Review of Walter Pater, by Denis Donoghue. Sewanee Review 103 (Spring 1995), 313-16. Litz praises Part II of this book, 'Brief Life," as the ‘most useful account to date' of Pater’s life, from which "Pater emerges not as the traditional isolated aesthete but as
a major player on the spacious stage of late nineteenth-century literature" (p. 315). He likes, too, Donoghue's practical criticism in the longer section of the book, especially "his close readings of the syntax and tone of particular passages" in Greek Studies and his treatment of "Pater's concern with Flaubert's style as a sign of aesthetic virtue" (p. 315), in "Style." Litz is not convinced, however, by Donoghue's claim that Pater was antinomian.

Maxwell, Catherine. *Subjugated Knowledges: Journalism, Gender, and Literature in the Nineteenth Century*, by Laurel Brake (Basingstoke/London: Macmillan, 1994). *Modern Language Review* 90 (Oct. 1995), 987. Maxwell finds Subjugated Knowledges to be split into three sections without links that "go much beyond assertion." The individual essays contain "valuable information" amassed through "painstaking research," "but they tend to be more localized affairs than the overall project of the book would suggest."

Phillips, Adam. "Provocation," a Review of Walter Pater, by Denis Donoghue. *London Review of Books* 17 (24 Aug. 1995), 9-10. Phillips assumes a series of postures in this piece without giving the reader a clue as to the content or the context of Donoghue's biography of Pater or Donoghue's assessment of Pater's individual works. His project is to explain Donoghue's relationship to Pater. In this endeavor, he assumes that Donoghue finds Pater useful to his own defense of aestheticism, but that he is somewhat embarrassed by Pater's failure to engage the foes of aestheticism in pitched battle.

Dissertation

Smith, Edwin Robert. "Authority, Sacrifice, and Exchange: Visions of the Italian Renaissance in George Eliot, Walter Pater, and John Addington Symonds." PhD. Columbia University, 1994. *DAI* 56 (July 1995), 205-A. Smith argues that George Eliot, in *Romola*, Pater, in *The Renaissance*, and Symonds, in *Renaissance in Italy*, all use the Renaissance (as an historical era), "to produce change in their own era." They were writing at a time when intellectual authority was being challenged by a greater extension of printed texts to a larger number of readers, and they chose another time when intellectual authority was being challenged as a context for the exploration of their ideas. "In *The Renaissance*, sacrifice is the key to entering into the thought of past cultures, the reappearance of which in the present both repeats the origins of art and subverts received intellectual hierarchies."

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Please send news (of recent publications, recent conference presentations, current projects, etc.) and responses (for "Counterpoise" or concerning any matter covered in the present issue) to Brake or Inman. Please send reviews to Ward and subscription payments to Brake or Ward.

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