

MAJOR BOOKS ON PATER IN ENGLISH:

Barolsky, Paul. *Walter Pater's Renaissance*. University Park, Pa.: Pennsylvania State University Press, 1987.

An experimental and self-reflexive study of Pater's *Studies in the History of the Renaissance*. Emphasizes Pater's playfulness and imaginative freedom as an art critic, and reads his work in a self-consciously Paterian spirit. Argues that a greater recognition of his place within the history of art criticism will enable a deeper appreciation of the close links between the history of art and imaginative literature. Discusses Pater's relations to Bernard Berenson, Flaubert, Keats, Gautier, Hugo, Baudelaire, and Mallarmé, and his influence upon T. S. Eliot, W. B. Yeats, Virginia Woolf, Arthur Conan Doyle, and Vladimir Nabokov. Provides extended analysis of Pater's interpretations of Vasari, Botticelli, and Giorgione.

Brake, Laurel. *Writers and their Work: Walter Pater*. Plymouth: Northcote House, 1994.

Concise introduction that follows the template of the Northcote House 'writers and their work' series. Provides biographical information, including a potted biographical outline, a survey of his major writings, and a selected bibliography. Situates Pater in relation to recent criticism, particularly the new impetus to reappraise his work and biography in terms of the cultural history of homosexuality. Highlights the extent to which his career was shaped by the Victorian periodical press.

Buckler, William E. *Walter Pater: The Critic as Artist of Ideas*. New York: New York University of Press, 1987.

Surveys Pater's body of work with an emphasis upon his 'critical humanism', his kinship with Matthew Arnold, and his essentially modern - rather than classical or Romantic - cast of mind. Suggests that Pater's work exposes the limitations of historicist literary criticism, and argues that Pater's own commitment to aesthetic appreciation should also condition any assessment of his achievement. Provides extended readings of all of Pater's major works and close analysis of his 'creative-critical' method.

Budziak, Anna. *Text, Body, and Indeterminacy: Doppelgänger Selves in Pater and Wilde*. Newcastle: Cambridge Scholars Publishing, 2008.

A close study of the essayistic fictions Pater published as *Imaginary Portraits* (1887), with chapters devoted to 'A Prince of Court Painters', 'Denys l'Auxerrois', 'Sebastian van Storck', and 'Duke Carl of

Rosenmold'. Interprets Pater's portraits through the lens of American neo-pragmatist philosophy, specifically the work of Richard Rorty and Richard Shusterman. Argues that Pater's work illuminates, and can be illuminated by, a philosophical debate between Rorty and Shusterman over whether the self ought to be construed as a primarily linguistic phenomenon, or must also be understood in terms of its material embodiment. Also ventures close analysis of Pater's imagery and mythic patterning, with particular attention to his deployment of the *doppelgänger* motif.

Child, Ruth C. *The Aesthetic of Walter Pater*. Darby: Darby Books, 1940.

Early study of Pater's works based upon a doctoral thesis submitted at the University of Michigan. Seeks to correct the perception - which the author takes to be a modern rather than a Victorian one - that he espoused a shallow and immoral form of aestheticism, and to rehabilitate him as a serious and humane critic. Contextualizes Pater's understanding of 'art for art's sake' and provides analysis of his major works, with particular attention to his theories of form and his standards of critical judgment. Argues that Pater's mode of criticism is not purely subjective or impressionistic, and seeks to clarify his engagements with the history of ideas and with contemporary writers and thinkers.

Coates, John. *The Rhetorical Use of Provocation as a Means of Persuasion in the Writings of Walter Pater (1839-1894), English Essayist and Cultural Critic: Pater as Controversialist*. New York: The Edwin Mellen Press, 2011.

Gathers together journal articles on Pater published over two decades. Closely appraises Pater's engagements with Victorian intellectual debates, and emphasizes his subtlety as a critic and polemicist. Includes analysis of most of Pater's major works but devotes more attention to his writings after *Studies in the History of the Renaissance*. Contextualizes Pater's responses to a large number of prominent writers and thinkers, including Matthew Arnold, John Henry Newman, Ernest Renan, John Ruskin, Algernon Charles Swinburne, and Edward Burnett Tylor.

Conlon, John J. *Walter Pater and the French Tradition*. Lewisburg, PA: Bucknell University Press, 1982.

Situates Pater in relation to French literary and intellectual traditions, and emphasizes his importance as a disseminator and interpreter of French culture in Victorian England. Analyses Pater's conviction that a proto-Renaissance took place in medieval France, and the centrality of French Romanticism to his aestheticism. Discusses Pater's responses to wide range of French thinkers and writers, including Flaubert, Hugo, Mérimée, Michelet, Pascal, Sainte-Beuve, and Zola.

Court, Franklin E. *Pater and His Early Critics*. Victoria, B.C.: University of Victoria Press. 1980.

A study of the early critical reception of Pater's works. Argues that Pater was a somewhat reluctant representative of the Aesthetic movement and seeks to recover how his works were received by Victorian critics who had no special investment in aestheticism, or who had more conservative critical instincts. Provides detailed analysis of how Pater's works were read by Edmund Gosse, Margaret Oliphant, John Morley, George Saintsbury, and Mrs. Humphry Ward.

Crinkley, Richmond. *Walter Pater: Humanist*. Lexington: University Press of Kentucky, 1970.

Organized around extended close readings of Pater's major works. Emphasizes his interest in 'modernity' and 'relativism'; his sense that art provides a refuge from the transience of the self; his understanding of form; and his investment in an ideal of a 'many-sided' culture.

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

Analyzes Pater's engagements with the work of John Ruskin, with a particular focus on their contrasting responses to the legacy of Romanticism. Argues that Pater sought to recuperate Romanticism as a critical category and aesthetic mode in the wake of Ruskin's reaction against it. Individual chapters address Ruskin's and Pater's divergent responses to Wordsworth, the Italian Renaissance, and French Romanticism.

DeLaura, David J. *Hebrew and Hellene in Victorian England: Newman, Arnold, and Pater*. Austin: University of Texas Press, 1969.

Offers detailed analysis of Pater's intellectual development and his shifting responses to Arnold and Newman, particularly his appropriations and revisions of their religious thought. Characterizes Pater's 'aesthetic humanism' as an effort to adapt traditional Christianity to the conditions of the late Victorian period. Provides close readings of most of Pater's major works and traces his evolving attitudes to Christianity and Hellenism. Also emphasizes the influence of the intellectual culture at Oxford University upon Pater's thinking, and his conception of the role of the critic and the value of humanistic study in the modern age.

Donoghue, Denis. *Walter Pater: Lover of Strange Souls*. New York: Knopf, 1995.

A critical biography of Pater aimed at a general, literate readership. Emphasizes Pater's importance as a precursor to the modernism of Eliot, Joyce, and Yeats, and surveys his major works with a particular attention to the unique qualities of his prose style and with reference to his biography and psychology. Uses Pater's work to mount a defense of aesthetic pleasure and judgment, and to critique the modern tendency to treat works of art as repositories of ideology or as effects of their cultural and material conditions.

Fellows, Jay. *Tombs Despoiled and Haunted: "Under-Textures" and "After Thoughts" in Walter Pater*. Foreword by J. Hillis Miller. Palo Alto: Stanford University Press, 1991.

An experimental and self-reflexive work of criticism published posthumously and shepherded through the press by J. Hillis Miller. Reads Pater's work through the lenses of the 'Geneva critics' (Georges Poulet, Gaston Bachelard, and Jean-Pierre Richard) and the post-structuralism of Derrida. Explores Pater's *oeuvre* as an 'autobiography of linguistic consciousness' and finds a subterranean logic at work in the patterns of imagery across his texts, one which circles around the themes of death and homecoming.

Hawthorne Young, Helen. *The Writings of Walter Pater: A Reflection of British Philosophical Opinion from 1860 to 1890*. Lancaster: Lancaster Press, 1933.

Positions Pater as an exemplary Victorian thinker who distilled the philosophical currents of his age. Emphasizes his eclecticism, his sensitivity to nuance and complexity, and his impulse to find points of contact between apparently antithetical schools of thought. Characterizes his aestheticism as a syncretic response to the intellectual conflicts and transitional character of the late Victorian period. Surveys his major works and situates him in relation to British empiricism and positivism; the theological writings of Mansel; Darwinian science; liberalism; controversies over the Higher Criticism of the Bible; and British Hegelianism.

Hext, Kate. *Walter Pater: Individualism and Aesthetic Philosophy*. Edinburgh: Edinburgh University Press, 2013.

Argues that Pater's aestheticism is a form of 'late Romantic individualism'. Reads Pater's work as a series of efforts to preserve an ideal of a creative, perdurable self that he felt was threatened by empiricist philosophy and evolutionary science, as well as by its own unruly desires and the fact of mortality. Traces Pater's engagements with a range of philosophers, including Hume, Locke, and Schiller.

Stresses his fluid, eclectic response to German Idealism, the conflicted quality of his thinking, and his underlying psychological attachment to metaphysics and Christianity. Draws upon Pater's unpublished manuscripts at the Houghton Library, Harvard.

Inman, Billie. *Walter Pater's Reading: A Bibliography of his Library Borrowings and Literary References, 1858-1873* (1981) and *Walter Pater and His Reading, 1874-1877: With a Bibliography of His Library Borrowings, 1878-1894* (1990). New York: Garland Publishing.

In two volumes. Charts Pater's intellectual life through the books he owned, his literary allusions, and his library borrowings. Provides detailed annotations on his reading, and contextualizes the material in relation to his biography, the history of literature and ideas, and Victorian culture.

Iser, Wolfgang. *Walter Pater: The Aesthetic Moment*. Translated by David Henry Wilson. Cambridge: Cambridge University Press, 1987.

First published in German in 1960, and re-published in English translation with a new preface by the author. Reads Pater's work according to the principles of the New Criticism but also uses him to explore the premises and constraints of that methodology, particularly its emphasis upon the autonomy of art. Often suggests Pater's importance as a late nineteenth-century thinker and highlights continuities between his work and the philosophies of Hegel and Kierkegaard. Situates Pater in relation to the Victorian history of ideas, and characterizes him a transitional figure in search of legitimation and a means of unifying his diverse and often conflicting intellectual and aesthetic commitments.

Loesberg, Jonathan. *Aestheticism and Deconstruction: Pater, Derrida, and de Man*. New Jersey: Princeton University Press, 1991.

Argues that Pater's aestheticism anticipates the deconstruction of Derrida and de Man, and uses his work to clarify the stakes of modern theoretical debates. Defends both aestheticism and deconstruction against the common charge that they amount to relativism, nihilism, or political quietism, and shows how Pater uses aestheticism to illuminate key problems within the history of philosophy. Includes extensive discussion of the meaning of 'art for art's sake' and uses *Studies in the History of the Renaissance* to demonstrate that Pater uses aestheticism to locate contradictions within empiricist epistemologies.

McGrath, F. C. *The Sensible Spirit: Walter Pater and the Modernist Paradigm*. Tampa: University of South Florida Press, 1986.

Provides a synoptic analysis of Pater's engagements with modern philosophy, particularly British empiricism and German idealism, and traces the influence of his work in the literature of high modernism. Argues that Pater's work represents a distinctive, synthetic response to the philosophies of Hegel, Hume, Kant, Schelling, and Schiller, and that the influence of Pater's synthesis can be discerned in the works of T. S. Eliot, Joyce, Pound, Woolf, and Yeats.

McKenzie, Gordon. *The Literary Character of Walter Pater*. Berkeley: University of California Press, 1967.

Published posthumously. Attempts to recover the more serious, moral, and religious dimensions of Pater's work. Individual chapters address Pater's mythology and symbolism; his philosophy; his fiction; and his criticism. Offers general discussions of most of Pater's key works.

Meisel, Perry. *The Absent Father: Virginia Woolf and Walter Pater*. New Haven: Yale University Press, 1980.

Argues that Pater exerted a more powerful influence upon Woolf's work than any other literary precursor. Discusses Woolf's relationship with Pater's sister Clara, and argues that Woolf's signature themes, rhetorical strategies, and sensibility as an essayist are all markedly Paterian. Reads Woolf's relationship to Pater in psychoanalytic terms, and suggests that she sought to repress his paternal authority and overcome his overwhelming influence.

Monlitterno, Frank. *The Dialectics of Sense and Spirit in Pater & Joyce*. Greensboro: University of North Carolina, 1998.

Explores the influence of Pater upon Joyce's works. Argues that the two writers develop their complementary theories of aesthetics out of a preoccupation with the dialectical relationship between the sensual and the spiritual. Traces how the two writers seek to generate syntheses of religion and sensuality. Compares how the writers aim to imagine a 'secular religion' through art; their models of the epiphanic moment; and their similar efforts to mediate between materialist and idealist epistemologies.

Monsman, Gerald. *Walter Pater's Art of Autobiography*. New Haven: Yale University Press, 1980.

Reads Pater's fictional works as a series of experiments in veiled autobiography. Concentrates on his *Imaginary Portraits*, *Marius the Epicurean*, and *Gaston de Latour*, and suggests that these texts encode

Pater's psychological conflicts, especially his grief over the early deaths of his parents and his brother William in 1887. Argues that Pater's intense self-reflexivity and insight into the unstable, shadowy nature of subjectivity aligns his work with currents in contemporary literature and critical theory, specifically the work of Jorge Luis Borges, Roland Barthes, Harold Bloom, and J. Hillis Miller.

Monsman, Gerald. *Walter Pater*. Boston: Twayne Publishers, 1977.

Follows the template of the Twayne Authors and their Work series. Provides an introduction to Pater's biography, works, intellectual influences, and historical context, including close readings of some key works. Details Pater's undergraduate life and intellectual development at Oxford University, and offers succinct analysis of each decade of his writing career.

Monsman, Gerald. *Pater's Portraits: Mythic Pattern in the Fiction of Walter Pater*. Baltimore: Johns Hopkins University Press, 1967.

Argues that Pater's fiction is centered upon the theme of 'renaissance' or cultural awakening, which he understood in mythic terms as a reconciliation of Apollonian and Dionysian principles. Traces this mythic pattern through Pater's oeuvre, beginning with 'Diaphaneitè' and including 'The Child in the House', *Marius the Epicurean*, *Imaginary Portraits*, and the 'uncollected' portraits ('Hippolytus Veiled', 'Emerald Uthwart', and the fragments, 'Tibalt the Albigense' and 'Gaudioso, the Second').

O'Keefe, Janice A. and Robert. *Walter Pater and the Gods of Disorder*. Athens: Ohio University Press, 1988.

Interprets Pater's *oeuvre* and biography through the prism of his engagements with Victorian Hellenism, with a particular focus on his creative responses to ancient Greek mythology and his proto-Nietzschean conceptualization of the opposition between Dionysus and Apollo. Posits a shift from a revolutionary, Dionysian Hellenism in Pater's early work to a repressive, Apollonian Hellenism in his later career.

Østermark-Johansen, Lene. *Walter Pater and the Language of Sculpture*. Farnham: Ashgate, 2011.

Examines Pater's relationships with different artistic media, with a special focus on sculpture and the technique of relief, and his engagements with aesthetic theory from the Renaissance to the nineteenth century. Chapters address 'Pater and the Italian Renaissance

Paragone' (that is, the notion that different artistic media are engaged in imaginative rivalry); 'Pater and German Aesthetic Thought' (with particular attention to his engagements with Lessing and Winckelmann); 'Pater and French Aestheticism' (focussed on Pater's responses to Baudelaire and Gautier); 'Pater and Aestheticist Painting' (highlights his encounters with the paintings of Whistler and Burne-Jones); 'Pater and Greek Sculpture' (situates his work in relation to the new prestige of anthropological and archeological methods for studying ancient Greek culture at the University of Oxford in the late Victorian period); and 'Style and the Language of Sculpture' (includes analysis of his responses to Wordsworth and Flaubert).

Shuter, William F. *Rereading Walter Pater*. Cambridge: Cambridge University Press, 1997.

Seeks to complicate the standard critical distinction between an early, radical Pater and an older, more conservative, and self-censoring Pater. Reads Pater's *oeuvre* as a series of 'reshuffled' texts and examines his habits of self-quotation and self-revision, showing how the recurrence of particular motifs and concepts across his works demands an intensive form of critical re-reading attuned to his self-reflexivity. Devotes particular attention to the evolution of Pater's relationship to religion, and to his intellectual and institutional context at Oxford University.

Ward, Anthony. *Walter Pater: The Idea in Nature*. London: MacGibbon & Kee, 1966.

Suggests that nostalgia is the keynote of Pater's work, and understands him as a basically conservative thinker who struggled to find security amid the intellectual fragmentation and religious upheavals of his age. Emphasizes the influence of Hegel and Goethe upon Pater's thinking, and discusses most of his major works. Positions Pater as an essentially modern thinker who sought to reconcile empiricist and idealist commitments.

Whiteley, Giles. *Aestheticism and the Philosophy of Death: Walter Pater and Post-Hegelian Philosophy*. Oxford: Legenda, 2010.

Reads Pater's *oeuvre* as a complex dialogue with, and critique of, Hegel. Focusses on Pater's unpublished, fragmentary manuscript on the history of philosophy held at the Houghton library, Harvard, and argues that Pater's *Imaginary Portraits* reveal the sophistication and critical force of his reading of Hegel, which dovetails with Nietzsche's work in key respects and prefigures the 'post-Hegelian' philosophies of Bataille, Deleuze, Derrida, and Foucault.

Williams, Carolyn. *Transfigured World: Walter Pater's Aesthetic Historicism*. Ithaca: Cornell University Press, 1990.

Argues that Pater's work centres upon a productive dialectic between historicist and aestheticist impulses. Provides extended close readings of key works and demonstrates how Pater's rhetorical strategies enable him to negotiate problems of epistemology and representation. Devotes particular attention to Pater's efforts to find larger historical patterns and extrapolate general theories of art and culture from the special, transfigurative moment or the individual case. Analyzes Pater's secularization of Christian typology and his efforts to represent modern temporality.

EDITED COLLECTIONS FOCUSED ON PATER:

Clements, Elicia and Higgins, Lesley J. *Victorian Aesthetic Conditions: Pater Across the Arts*. Basingstoke: Palgrave Macmillan, 2010.

The product of a conference held at Rutgers University in 2006. Focuses on Pater's engagements with different artistic media and his efforts to theorize the distinctions and continuities between them. Divided into three sections: 'Pater and Contemporary Visualities', 'Pater and the Dynamic Arts', and 'Pater and the Practice of Writing'. Section one includes Jonah Siegel's essay on Pater and nineteenth-century museum culture, which compares Pater's and Ruskin's responses to Raphael; J. B. Bullen's on Pater's oblique responses to contemporary painting, particularly works by Burne-Jones and Solomon; Lesley Higgins's on the 'intertextual presences' of Corot and Whistler in Pater's work and the institutional contexts of nineteenth century painting; and Colin Cruise on Pater's and Simeon Solomon's mutual influence and common use of allegory to explore homoerotic desire. Section two includes Kenneth Daley's essay on Pater's use of myth and 'notional' ecphrasis in his imaginary portrait, 'Denys l'Auxerrois'; Lene Østermark-Johansen's on Pater's tactile imagination and his theorization of the relationship between sculpture and writing; Norman Kelvin's on the relationship between photography and the concept of the portrait in Pater's and Wilde's works; Carolyn Williams's on how Pater might be understood as a film theorist *avant la lettre*; Elicia Clements's on the relationship between music and the ideal of aesthetic community in Pater's 'School of Giorgione' essay and *Marius the Epicurean*; and Andrew Eastham's on the importance of the theatre and concepts of theatricality to Pater's aestheticism. Section three includes Matthew Potolsky's essay on Pater's conceptualization of the politics of taste and community in *Gaston de Latour*; Kate Hext's on Pater's concept of *bildung* and his debts to Friedrich Schiller's *On the Aesthetic Education of Man* (1794); and Laurel

Brake's on the market conditions that shaped Pater's late turn to novel-writing.

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

A collection of essays that explore how Pater's work was received, translated, and published across Europe. Includes a timeline of Pater's European reception by Stefano Evangelista, and an introduction by Stephen Bann. The first three essays chart Pater's reception in Italy. Benedetta Bini discusses his place in the literary culture of *fin de siècle* Italy, analyzing the influence of Vernon Lee and Enrico Nencioni in drawing attention to Pater's work and Gabriele d'Annunzio's responses to it. Maurizio Ascari studies the impact of *The Renaissance* upon Italian art criticism between the *fin de siècle* and the Second World War. Elisa Bizzotto provides an overview of Pater's reception in Italy and discusses its relationship to the development of English literary studies in the country, particularly the powerful influence exerted by the scholar Mario Praz. The next two essays focus on Pater's French reception: Emily Eels analyzes the reasons why Pater's work was largely ignored in France until the 1920s, and Bénédicte Coste gives an account of Pater's reputation in French academe. Three essays on Pater's German reception follow: Wolfgang Iser discusses Pater's place as a respected but little-read figure in German scholarly debates about literature, and the importance of the Austrian poet and playwright Hugo von Hofmannsthal in establishing Pater's reputation in the German-speaking world; Ulrike Stamm focusses on Hofmannsthal's elective affinity with Pater; and Martina Lauster examines an essay on Walter Pater written by the conservative Jewish-German man of letters, Rudolf Borchardt, in 1939. Mihály Szegedy Maszák provides an overview of the Hungarian response to Pater. Martin Procházka traces how Pater's name became prominent in Czech culture in the early twentieth-century owing to his popularity among the second wave of Czech decadent writers, notably Miloš Marten. Piotr Juskiewicz argues that the vicissitudes of Pater's reputation in Poland can be understood in terms of the country's shifting response to the concept of individuality, and gives particular attention to Pater's reception during the epoch of 'Young Poland' (from the late 1890s to 1918). Maria Teresa Malafaia and Jorge Miguel Bastos da Silva discuss Pater's apparent neglect in Portugal and Fernando Pessoa's translation of passages from Pater's 'Leonardo da Vinci' in 1924. Jacqueline A. Hurlley gives an account of translations of Pater's work made in Barcelona during the 1930s and 1940s, and situates them in the context of efforts by Catalan intellectuals to establish their own identity and prestige.

Brake, Laurel, Higgins, Lesley, and Williams, Carolyn. *Walter Pater: Transparencies of Desire*. Greensboro: University of North Carolina Press, 2002.

Introductory essay by James Eli Adams which reflects on the state of scholarship on Pater and his importance to the contemporary study of literary criticism, modernism, art, gender, and sexuality. Angela Leighton's essay considers modern critical suspicion of the ideology of the 'aesthetic' and argues that Pater's work destabilizes the distinctions between text and context, aesthetic and historical conditions. Laurel Brake's essay focusses on Pater's 'late', post-1885 work, particularly his *Imaginary Portraits*, and examines his strategies for inscribing male-male desire in the wake of the Labouchere Amendment and in the context of scandals over homosexuality and debates about censorship in the same period. Lesley Higgins's essay examines the homophobia underlying the modernist tendency to conflate Pater's work with Wilde's and to trivialize his work, with particular attention to T. S. Eliot's disavowal of his influence. Stephen Bann explores Pater's somewhat subdued reception in France, suggesting that his *Marius the Epicurean* might have influenced Margu rite Yourcenar and Marcel Proust, and detailing Charles Du Bos's championship of his work. Robert Vilain analyzes Pater's popularity among the literati in fin de si cle Germany and Austria, attributing it a confluence of Anglophilia, a tendency toward a cosmopolitan mode of aestheticism, and a revival of interest in the Renaissance. Jeffrey Wallen's essay argues that Pater's work deploys a physiological vocabulary in order to explore the operations of influence between persons and texts. Shawn Malley analyzes Pater's Hellenism in his late work, particularly his response to Charles Newton's discoveries at Cnidus and his move toward more archaeological and anthropological understandings of the legacy of ancient Greece. Stefano Evangelista situates Pater's writings on Greek myth in relation to the Romanticism of Max M ller's philology and P. B. Shelley's poetry. Paul Tucker compares Pater's and Ruskin's writings on Botticelli, particularly their mutual dependence on Giorgio Vasari as an authoritative source and their contrasting responses to the idea that Botticelli's painting exemplifies a revival of Greek art and culture in fifteenth century Florence. Jonah Siegel's essay situates Pater's conceptions of artistic schools and reputations in relation to a shift towards more stringent practices of attribution among art historians in the nineteenth century. Rachel Teukolsky focusses on the political dimensions of Pater's aestheticism, situating his 'School of Giorgione' essay in relation to contemporary debates in the art world, particularly the contests between popular and scientific modes of art criticism and the opening of the Grosvenor Gallery in 1877. Maureen Moran analyses Pater's *Marius the Epicurean* in relation to the subgenre of Victorian historical novels, the 'historical conversion romance', which foregrounds not only religious conflicts but

anxieties about gender and sexuality. Michael Kaiser reads *Marius the Epicurean* as a subversion of the conservative imperatives of the *bildungsroman* form and an effort to revive a Platonic ideal of seductive pedagogy and self-discovery. Martine Charbonnier-Lambert suggests that Pater's evolved the genre of the imaginary portrait as part of his investment in ecphrasis as a principle of composition and form of historical analysis. Elisa Bizzotto provides a genealogy of genre of the imaginary portrait, suggesting it reflects Pater's interest in ecphrasis, the popularity of the short story form as well as of biography and autobiography in the late Victorian period, and the key aestheticist theme of the confusion of art with life. Phyllis James traces the influence of Pater's imaginary portrait genre upon W. B. Yeats and Olivia Shakespeare. Jacques Khalip focusses on Pater's figurations of the disciplined and desiring body, particularly in relation to anxieties over artistic productivity and the Victorian repression of eroticism between men. Kit Andrews reads Pater's work alongside Walter Benjamin's meditations on history, politics, and the aesthetic, and argues that Pater's ideal 'diaphanous' type of aesthetic personality is inscribed with his ambivalent attraction to moments of revolutionary political change. Michael Davis suggests the limitations of Foucauldian readings of Pater's work and argues that he should be recognized as a modern queer theorist in his own right. Megan Becker-Leckrone suggests that contemporary critical debates over Pater's legacy are partly anticipated by Pater himself, and demonstrates that he possessed a peculiarly subtle understanding of the instabilities of critical interpretation.

Brake, Laurel and Small, Ian. *Pater in the 1990s*. Greensboro: ELT Press, 1991.

Gathers together essays based upon papers delivered at the international Pater conference at Queen's College, Oxford, in 1988. A foreword by Linda Dowling suggests that Pater scholarship is shifting toward New Historicism and away from formalist criticism. Laurel Brake's and Ian Small's introduction discusses new critical approaches to Pater and observes that his often-disparaged 'subjectivism' and 'relativism' can be evaluated more positively in the light of postmodernism. Billie Inman's essay uncovers evidence that Pater's career at Oxford was partially stymied by Benjamin Jowett, who disapproved of Pater's homoerotic relationship with a Balliol student, William Money Hardinge. She also suggests that the scandal over his affair with Hardinge profoundly marked Pater's psychology and subsequent writing. Gerald Monsman's and Ian Small's essays discuss the complexities of editing Pater's work; Monsman discusses his experience of editing *Gaston de Latour*, and Small uses Pater's work to demonstrate the interplay between the practical difficulties of editing and larger theoretical questions about literary texts. Brake's essay explores Pater's critical engagements with Arnold and Wilde, and contextualizes these in relation to the culture and

material conditions of Victorian journalism and book publishing. The next three essays chart Pater's intertextual and/or personal relations with other writers: J. P. Ward studies the influence of Wordsworth upon Pater's work; Lesley Higgins re-assesses the relationship between Pater and Gerard Manley Hopkins; and F. C. McGrath examines Joyce's parodies of Pater in *Ulysses* and Pater's influence upon Joyce's stylistic experimentation. Paul Tucker's essay reevaluates the relationship between the ethical and the aesthetic in Pater's work. Richard Dellamora's essay argues that recent attempts by J. Hillis Miller to claim Pater as a forerunner of deconstruction overlook the extent to which his work is inflected by homoerotic desire. Hayden Ward examines Pater's late, unfinished essay on Pascal as a means of understanding his late religious views and his restless, revisionary relationship to his own body of work. J. B. Bullen's essay examines Pater's attraction to and conceptualization of the Renaissance, teasing out some of the connections between his mode of aesthetic historiography and his choice of subject. M. F. Moran analyses Pater's handling of myth in 'Denys l'Auxerrois' and 'Apollo in Picady'. Bernard Richards discusses Pater's attitudes to Gothic architecture in his 'Some Great Churches in France' (1894) as well as his more scattered reflections on the subject. Anne Varty elucidates the philosophical and literary sources of Pater's imagery in his earliest extant essay, 'Diaphaneité'. Jane Spirit places Pater's representations of Montaigne and Giordano Bruno in *Gaston de Latour* in the context of wider nineteenth-century debates over their legacies.

Dodd, Philip. *Walter Pater: An Imaginative Sense of Fact*. London: Frank Cass and Company, 1981.

Introduction by Gerald Monsman, which discusses Pater's 'imaginative sense of fact' - that is, his tendency to turn the 'objective givens of experience' into reflections of his own subjectivity. Billie Inman's essay demonstrates the densely allusive nature of Pater's 'Conclusion', and clarifies its submerged references or debts to Aristippus of Cyrene, Baudelaire, Berkeley, Fichte, Hegel, Hume, Huxley, Plato, Renan, Spencer, and Tyndall. Ian Small's essay reflects upon how Pater's work illuminates more general contradictions and conflicts in both modern and nineteenth-century criticism. Laurel Brake's essay discusses the limitations of the two key, early biographies of Pater - A. C. Benson's (1906) and Thomas Wright's (1907) - and situates them in relation to late Victorian debates about the nature and purpose of biography, as well as to the particular problems associated with representing Pater's life. Barrie Bullen's essay analyzes Ruskin's and Pater's contrasting perspectives on Michelangelo. There is a forum on the possibility of a new edition of Pater's works, which consists of brief essays by Sharon

Bassett, Robert Seiler, and Hayden Ward. The collection concludes with Robert Seiler's assessment of Pater scholarship in the 1970s.

MORE GENERAL BOOKS THAT ADDRESS PATER'S WORK SIGNIFICANTLY:

- Adams, James Eli. *Dandies and Desert Saints: Styles of Victorian Masculinity*. Ithaca: Cornell University, 1995.
- Albrecht, Thomas. *The Medusa Effect: Representation and Epistemology in Victorian Aesthetics*. Albany: SUNY Press, 2009.
- Anderson, Mary R. *Art in a Desacralized World: Nineteenth Century France and England*. Lanham: University Press of America, 1984.
- Bell-Villada, Gene H. *Art For Art's Sake & Literary Life: How Politics and Markets Helped Shape the Ideology and Culture of Aestheticism, 1790-1990*. Lincoln: University of Nebraska, 1998.
- Bolus-Reichert, Christine. *The Age of Eclecticism: Literature and Culture in Britain, 1815-1885*. Columbus: Ohio University Press, 2009.
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