

# SEBASTIAN·VAN·STORCK



# Sebastian Van Storck

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## Sebastian Van Storck:

*Sebastian Van Storck*, 1993      **Sebastian van Storck** Walter Pater, 1924      *Sebastian Van Storck* Walter Pater, 1898

*Sebastian Van Storck, an Imaginary Portrait* Walter Pater, 1898      Sebastian Van Storck Walter Pater, 1927 A tale of a Spinoza like figure setting himself against the exuberant material life of seventeenth century Holland      **Aestheticism and the Philosophy of Death** Giles Whitely, 2017-12-02 Walter Pater best known as the author of *The Renaissance* 1873 and as Oscar Wilde's tutor and friend was a leading figure in European aestheticism and British fin de siècle culture. Despite this he has received only limited critical attention and has tended to be read conservatively. Drawing on Pater's unpublished manuscripts, Giles Whiteley challenges this view of Pater as a closeted don who spent the remainder of his life regretting the excesses of his Renaissance. Focusing on Pater's reading of the German idealist philosopher G. W. F. Hegel, Whiteley argues that Pater's response to both the philosophical and the ideological legacies of idealism was significantly more advanced than has been hitherto thought. Presenting a persuasive new reading of the genre of the imaginary portrait, Pater's most elusive form of writing, the book paints a picture of Walter Pater as a truly revolutionary thinker. Pater, like Nietzsche during the same period, breaks with the dialectic as a method. Anticipating the radical critiques of ideology of post-Hegelians such as Derrida and Deleuze, Pater becomes a radical and transgressive thinker in his own right.      Neverending Stories Ann Fehn, Ingeborg Hoesterey, Maria M. Tatar, 2014-07-14 In these compelling new essays, leading critics sharpen our understanding of the narrative structures that convey meaning in fiction, taking as their point of departure the narratological positions of Dorrit Cohn, Gérard Genette, and Franz Stanzel. This collection demonstrates how narratology, with its attention to the modalities of presenting consciousness, offers a point of entry for scholars investigating the socio-cultural dimensions of literary representations. Drawing from a wide range of literary texts, the essays explore the borderline between fiction and history, explain how characters are constructed by both author and reader, and through the narration of consciousness show how gender shapes narrative strategies, ranging from the depiction of consciousness through intertextuality to the representation of the body. Addressing issues of contingency in narrative and presenting a debate on the crucial function of the person in the literary text, the contributors are Stanley Corngold, Gail Finney, Käte Hamburger, Paul Michael Lützeler, David Mickelsen, John Neubauer, Thomas Pavel, Jens Rieckmann, Shlomith Rimmon-Kenan, Judith Ryan, Franz Stanzel, Susan Suleiman, Maria Tatar, David Wellbery, and Larry Wolff. Originally published in 1991, *The Princeton Legacy Library* uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.      ,      *Walter Pater and Persons* Stephen Cheeke, 2024-07-12 *Walter Pater and Persons* investigates the vital concept of the Person in the work of Walter Pater, a major

influence on late nineteenth and early twentieth century literature Stephen Cheeke explores the intersections of the person persona and personality in Pater's work re-examines arguments about his famously personal prose style traces Pater's ambivalent fascination with impersonality and asceticism considers the poetics of personification in his writings about Greek myth and religion in the divine logos of early Christianity and in the theory of Platonic Universals and explores his fascination with metempsychosis the many persons through whom the individual soul transmigrates Cheeke also explores the networks in which Pater was interpreted and misinterpreted by different persons and personalities such as Oscar Wilde Arthur Symonds and W B Yeats Their misreadings of Pater and rebellions against his work from Decadent antinomian and mystical perspectives reveal the ways in which Pater's writing had always been in a critical dialogue with its own thinking as well as a prescient one in relation to his reception The philosophical question of what is a person a crucial one for the nineteenth century and with an increasing urgency in our own times is illuminated throughout this work **Text, Body and**

**Indeterminacy** Anna Budziak, 2009-03-26 The nature of the self is an important point at which philosophy and literature intersect Text Body and Indeterminacy acknowledges this connection by forging a link between the philosophical concept of the self and the category of the literary character The philosophical horizon of Text Body and Indeterminacy is delineated by the neo-pragmatist debate on selfhood The book entwines the ideas of Richard Rorty and Richard Shusterman by stressing similarity in their aestheticizing of ethics and by showing the difference in their understanding of the self as textual or bodily The characters created by Pater and Wilde are freshly assessed within this dual philosophical perspective Their doppelgangers are seen as the forerunners of postmodernist concepts the cerebral flâneur is reflected in Rorty's model ironist and the sensuous aesthete returns through Shusterman's notion of the somatic self Text Body and Indeterminacy establishes how Pater renders his protagonists through discursive patterns tropes of Decadence philosophical theorems and myths only to subvert these vocabularies and to emphasize the reality of the body the extra-textual dimension of the self It also shows how Wilde's sensuous personae both bodily and indeterminate transcend the vocabularies available to the Wildean flâneurs Through its interpretations Text Body and Indeterminacy uniquely combines literary portraits by Pater and Wilde highlights interlocking themes and in every reading points to the ethical gains of tilting the idea of selfhood into the somatic realm

*A popular handbook to the National gallery, including notes from the works of Mr. Ruskin* Sir Edward Tyas Cook, 1897

**Walter Pater's European Imagination** Lene Østermark-Johansen, 2022 This is the first monograph that explores the work and legacy of Walter Pater from a European perspective It offers an in-depth analysis of Pater's fictional imaginary portraits which trace the development of the European self over an extensive period of some two thousand years

**Imaginary Portraits ...** Walter Pater, 1894 **Self Impression** Max Saunders, 2010-04-22 I am aware that once my pen intervenes I can make whatever I like out of what I was Paul Valéry Moi Modernism is often characterized as a movement of impersonality a rejection of auto biography But most of the major works of European modernism and postmodernism engage

in very profound and central ways with questions about life writing Max Saunders explores the ways in which modern writers from the 1870s to the 1930s experimented with forms of life writing biography autobiography memoir diary journal increasingly for the purposes of fiction He identifies a wave of new hybrid forms from the late nineteenth century and uses the term autobiografiction discovered in a surprisingly early essay of 1906 to provide a fresh perspective on turn of the century literature and to propose a radically new literary history of Modernism Saunders offers a taxonomy of the extraordinary variety of experiments with life writing demonstrating how they arose in the nineteenth century as the pressures of secularization and psychological theory disturbed the categories of biography and autobiography in works by authors such as Pater Ruskin Proust Mark Rutherford George Gissing and A C Benson He goes on to look at writers experimenting further with autobiografiction as Impressionism turns into Modernism juxtaposing detailed and vivacious readings of key Modernist texts by Joyce Stein Pound and Woolf with explorations of the work of other authors including H G Wells Henry James Joseph Conrad Ford Madox Ford and Wyndham Lewis whose experiments with life writing forms are no less striking The book concludes with a consideration of the afterlife of these fascinating experiments in the postmodern literature of Nabokov Lessing and Byatt Self Impression sheds light on a number of significant but under theorized issues the meanings of autobiographical the generic implications of literary autobiography and the intriguing relation between autobiography and fiction in the period

**The Harvard Monthly** ,1895      Imaginary Portraits Walter Pater,2021-04-26 In Imaginary Portraits Walter Pater deftly intertwines the realms of art and literature through a series of exquisite character studies that illuminate the intersection of aesthetic experience and personal identity Written in a style rich with lyrical prose and evocative imagery these vignettes introduce readers to a roster of fictional figures whose lives are deeply informed by their artistic and intellectual pursuits Pater s work stands as a testament to the aesthetic movement of the late 19th century championing the idea that art should provide profound emotional resonance and insight into the human condition thus contributing to the broader discourse on beauty and form in literature Walter Pater 1839 1894 a leading figure in the Modernist canon was profoundly influenced by the burgeoning aesthetics of his time including the philosophies of John Ruskin and the emerging Impressionist movement Pater s lifelong commitment to the examination of beauty and the intricacies of human emotion informed his desire to create richly detailed portraits that explore the inner lives of his subjects reflecting his own dual identity as a critic and an artist His scholarly background and personal encounters with prominent figures of his era further enriched his literary vision Imaginary Portraits is an essential read for those fascinated by the intricate relationship between art and personal narrative Pater s keen insights and stylistic mastery provide an immersive experience that invites readers to reflect on the deeper meanings of life and creativity Ideal for scholars art enthusiasts and anyone seeking to explore the beauty of human expression this collection is both an aesthetic delight and a profound exploration of individuality

*Poet Lore* ,1921      The Works of Walter Pater Walter Pater,2011-11-10 A series of

fictionalised historical portraits first published in 1887 9 and here reissued in Pater's collected works of 1900 1     **The Works of Walter Pater: Imaginary portraits. Gaston de Latour** Walter Pater, 1900     *Testing New Opinions and Courting New Impressions* Anne-Florence Gillard-Estrada, Martine Lambert-Charbonnier, Charlotte Ribeyrol, 2017-08-31

Reflecting Walter Pater's diverse engagements with literature the visual arts history and philosophy this collection of essays explores new interdisciplinary perspectives engaging readers and scholars alike to revisit methodologies intertextualities metaphysical positions and stylistic features in the works of the Victorian essayist A revised contextual portrait of Pater in Victorian culture questions representations of the detached aesthete Current editorial and biographical projects show Pater as fully responsive to the emergence of modern consumer culture and the changes in readership in Britain and the United States New critical views of rarely studied texts enhance the image of Pater as a cosmopolitan aesthete dialoguing with contemporary culture Conceptual analysis of his texts brings new light to the aesthetic paradox embodied by Pater between artistic detachment and immersion in the Heraclitean flux of life Finally aestheticism is redefined as proposing new artistic and linguistic synthesis by merging art forms and embracing interart poetics

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