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WALTER PATER



CLARENDON

Rereading Walter Pater

**Charles Martindale,Stefano
Evangelista,Elizabeth Prettejohn**



Rereading Walter Pater:

Rereading Walter Pater William Shuter, 1997-01-09 Shuter first offers a conventional account of the texts in the order in which they were written paying close attention to the changes in Pater's thought and interests over time he then returns to the earlier texts showing how the later work serves paradoxically as an introduction to the earlier Drawing extensively on unpublished manuscript material Shuter reveals that Pater himself authorized rereadings of his work in an effort to rewrite his own literary past and the past of his culture

Rereading Walter Pater William F. Shuter, 2005-09-15 Walter Pater is increasingly gaining recognition as a pivotal figure in nineteenth century culture William F Shuter shows that Pater authorized rereadings of his work in an effort to rewrite his own literary and cultural past Drawing on unpublished manuscript material Shuter shows how Pater's later work can serve paradoxically as an introduction to the earlier Such a rereading of Pater's work uncovers patterns of continuity and anticipation that decisively alter our understanding of Pater and his writings

The Writings of Walter Pater Helen Hawthorne Young, 1965 *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

Walter Pater and the Beginnings of English Studies Charles Martindale, Elizabeth Prettejohn, Lene Østermark-Johansen, 2023-11-09 Walter Pater's significance for the institutionalization of English studies at British universities in the nineteenth century is often overlooked Addressing the importance of his volume *Appreciations* 1889 in placing English literature in both a national and an international context this book demonstrates the indebtedness of the English essay to the French tradition and brings together the classic the Romantic the English and the European With essays on drama prose and poetry from Shakespeare and Browne to Lamb Coleridge Wordsworth and Pater's contemporaries Rossetti and Morris *Appreciations* exemplifies ideals of aesthetic criticism formulated in Pater's first book *Studies in the History of the Renaissance* 1873 Subjectivity pervades Pater's essays on the English authors while bringing out their exceptional qualities in a manner reaching far into twentieth

century criticism This title is part of the Flip it Open Programme and may also be available Open Access Check our website Cambridge Core for details

Algernon Swinburne and Walter Pater Sarah Glendon Lyons, 2017-07-05 How did literary aestheticism emerge in Victorian Britain with its competing models of religious doubt and visions of secularisation For Lyons the aestheticism developed and progressively revised by Algernon Charles Swinburne 1837 1909 and Walter Pater 1839 1894 illuminates the contradictory impulses of modern secularism on the one hand a desire to cast itself as a form of neutrality or disinterestedness on the other a desire to affirm this world as the place of human flourishing or even enchantment The standard narrative of a crisis of faith does not do justice to the fissured uncertain quality of Victorian visions of secularisation Precisely because it had the status of a confusing hypothesis rather than a self evident reality it provoked not only dread and melancholia but also forms of fantasy Within this context Lyons gives a fundamentally new account of the aims and nature of Victorian aestheticism taking as a focus its deceptively simple claim that art is for art's sake first of all

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 spend 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

Pater the Classicist Charles Martindale, Stefano Evangelista, Elizabeth Prettejohn, 2017-03-02 Pater the Classicist is the first book to address in detail Walter Pater's important contribution to the study of classical antiquity Widely considered our greatest aesthetic critic and now best known as a precursor to modernist writers and post modernist thinkers of the twentieth century Pater was also a classicist by profession who taught at the University of Oxford He wrote extensively about Greek art and philosophy but also authored an influential historical novel set in ancient Rome *Marius the Epicurean* and a variety of short stories depicting the survival of classical culture in later ages These superficially diverging interests actually went closely hand in hand it can plausibly be asserted that it is the classical tradition in its broadest sense including the question of how to understand its workings and temporalities which forms Pater's principal subject as a writer Although he initially approached antiquity obliquely through the Italian Renaissance for example or the poetry of William Morris later in his career he wrote more and more directly about the ancient world and particularly about

Greece his first love The essays in this collection cover all his major works and reveal a many sided and inspirational figure whose achievements helped to reinvigorate the classical studies that were the basis of the English educational system of the nineteenth century and whose conception of Classics as cross disciplinary and outward looking can be a model to scholars and students today They discuss his classicism generally his fiction set in classical antiquity his writings on Greek art and culture and those on ancient philosophy and in doing so they also illuminate Pater s position within his Victorian context among figures such as J A Symonds Henry Nettleship Vernon Lee and Jane Harrison as well as his place in the study and reception of Classics today *Before Queer Theory* Dustin Friedman, 2019-09-03 A reimagining of how the aesthetic movement of the Victorian era ushered in modern queer theory Late Victorian aesthetes were dedicated to the belief that an artwork s value derived solely from its beauty rather than any moral or utilitarian purpose Works by these queer artists have rarely been taken seriously as contributions to the theories of sexuality or aesthetics But in *Before Queer Theory* Dustin Friedman argues that aestheticism deploys its art for art s sake rhetoric to establish a nascent sense of sexual identity and community Friedman makes the case for a claim rarely articulated in either Victorian or modern culture that intellectually creatively and ethically being queer can be an advantage not in spite but because of social hostility toward nonnormative desires Showing how aesthetes among them Walter Pater Oscar Wilde Vernon Lee and Michael Field harnessed the force that Georg Wilhelm Friedrich Hegel called the negative Friedman reveals how becoming self aware of one s sexuality through art can be both liberating and affirming of humanity s capacity for subjective autonomy Challenging one of the central precepts of modern queer theory the notion that the heroic subject of Enlightenment thought is merely an effect of discourse and power Friedman develops a new framework for understanding the relationship between desire and self determination He also articulates an innovative queer notion of subjective autonomy that encourages reflecting critically on one s historical moment and envisioning new modes of seeing thinking and living that expand the boundaries of social and intellectual structures *Before Queer Theory* is an audacious reimagining that will appeal to scholars with interests in Victorian studies queer theory gender and sexuality studies and art history **Sexual Restraint and Aesthetic**

Experience in Victorian Literary Decadence Sarah Green, 2023-03-09 Can sexual restraint be good for you Many Victorians thought so This book explores the surprisingly positive construction of sexual restraint in an unlikely place late nineteenth century Decadence Reading Decadent texts alongside Victorian writing about sexual health including medical literature adverts advice books and periodical articles it identifies an intellectual Paterian tradition of sensuous continence in which healthy pleasure is distinguished from its harmful counterpart Recent work on Decadent sexuality concentrates on transgression and subversion with restraint interpreted ahistorically as evidence of repression sublimation or queer coding Here Sarah Green examines the work of Walter Pater Lionel Johnson Vernon Lee and George Moore to outline a co extensive alternative approach to sexuality where restraint figured as a productive part of the aesthetic life or a practical ethics shaped

by aesthetic principles Attending to this tradition reveals neglected connections within and beyond Decadence bringing fresh perspective to its late nineteenth and twentieth century reception *The Decadent Republic of Letters* Matthew Potolsky, 2012-10-15 While scholars have long associated the group of nineteenth century French and English writers and artists known as the decadents with alienation escapism and withdrawal from the social and political world Matthew Potolsky offers an alternative reading of the movement In *The Decadent Republic of Letters* he treats the decadents as fundamentally international defined by a radically cosmopolitan ideal of literary sociability rather than an inward turn toward private aesthetics and exotic sensation *The Decadent Republic of Letters* looks at the way Charles Baudelaire Thophile Gautier and Algernon Charles Swinburne used the language of classical republican political theory to define beauty as a form of civic virtue The libertines an international underground united by subversive erudition gave decadents a model of countercultural affiliation and a vocabulary for criticizing national canon formation and the increasing state control of education Decadent figures such as Joris Karl Huysmans Walter Pater Vernon Lee Aubrey Beardsley and Oscar Wilde envisioned communities formed through the circulation of art Decadents lavishly praised their counterparts from other traditions translated and imitated their works and imagined the possibility of new associations forged through shared tastes and texts Defined by artistic values rather than language geography or ethnic identity these groups anticipated forms of attachment that are now familiar in youth countercultures and on social networking sites Bold and sophisticated *The Decadent Republic of Letters* unearths a pervasive decadent critique of nineteenth century notions of political community and reveals the collective effort by the major figures of the movement to find alternatives to liberalism and nationalism **A Sense of Shock** Adam Parkes, 2011-08-19 What does modern British and Irish literature have to do with French impressionist painting And what does Henry James have to do with the legal dispute between John Ruskin and J M W Whistler What links Walter Pater with Conrad's portrait of a genocidal maniac in *Heart of Darkness* Or George Moore with Irish nationalism Virginia Woolf with modern distraction and Ford Madox Ford with the Great Depression Adam Parkes argues that we must answer such questions if we are to appreciate the full impact of impressionist aesthetics on modern British and Irish writers Complicating previous accounts of the influence of painting and philosophy on literary impressionism *A Sense of Shock* highlights the role of politics uncovering new and deeper linkages In the hands of such practitioners as Conrad Ford James Moore Pater and Woolf literary impressionism was shaped by its engagement with important social issues and political events that defined the modern age As Parkes demonstrates the formal and stylistic practices that distinguish impressionist writing were the result of dynamic and often provocative interactions between aesthetic and historical factors Parkes ultimately suggests that it was through this incendiary combination of aesthetics and history that impressionist writing forced significant change on the literary culture of its time *A Sense of Shock* will appeal to students and scholars of nineteenth and twentieth century literature as well as the growing readership for books that explore problems of literary history and interdisciplinarity

Original Copy Robert Macfarlane, 2007-03-08 Originality is only plagiarizing from a great many remarked Rupert Brooke stealing the line from Voltaire Questions of originality and accusations of plagiarism are as old as literature but different literary cultures have interpreted the relationship between originality and plagiarism in startlingly dissimilar ways Original Copy investigates and documents the drastic reappraisal of literary originality and plagiarism which occurred over the course of the nineteenth century from the heroic visions of original authorship that characterised the 1820s and 1830s through to the stickle brick creativity of Oscar Wilde and Lionel Johnson at the century's end It reveals how ideas of originality and plagiarism were not only a theoretical concern of Victorian commentators on literature but also provided many important Victorian writers Eliot Dickens Reade Pater Wilde and Lionel Johnson among them with a creative resource Moving between numerous different fields of thought and knowledge literary criticism the history of science manuscript culture anthropology and written in a supple and elegant style this book shows that the ideas of originality and plagiarism were the subjects of nineteenth century literature as well as what it was subject to **Studies in Walter Pater**, 2008 **New Age Magazine**, 1919 **The New Age Magazine**, 1919 The Historical Novel in Nineteenth-Century Europe Brian Hamnett, 2011-11-24 Even at the height of its popularity in the early nineteenth century the historical novel faced criticism at many levels After its predominance in the 1810s and 1820s writers and historians shunned it as a travesty of their respective disciplines Even so the historical novel has frequently attracted a wide ranging public right up to the present day Brian Hamnett examines key novels by authors including Scott Balzac Manzoni Dickens Eliot Flaubert Fontane Gald s and Tolstoy revealing the contradictions inherent in this form of fiction and exposing the challenges writers faced in attempting to represent a reality that linked past and present He argues that the historical novel in the nineteenth century was a common European phenomenon with considerable interconnection of themes and periods Accordingly the book ranges from the British Isles and France through the Germanic territories Italy and Spain to the Russian Empire identifying the different objectives and phases of the historical novel Although historical novels did appear in the two previous centuries the form came to maturity in the nineteenth century a consequence of the developing nature of history as a discipline distinct from literature and philosophy and the increasing primacy of the novel for writers and the reading public Yet the frontiers between history and literature remained blurred and the two disciplines continued to influence one another as each sought a faithful representation of human experience *Literary and Cultural Alternatives to Modernism* Kostas Boyiopoulos, Anthony Patterson, Mark Sandy, 2019-03-20 Our collection of essays re evaluates the much critically contested term of Modernism that eventually came to be used of the dominant or paradigmatic strain of literary discourse in early twentieth century culture Modernism as a category is one which is constantly challenged hybridised and fractured by voices operating from inside and outside the boundaries it designates These concerns are reflected by those figures addressed by our contributors chapters which include Rupert Brooke G K Chesterton E M Forster Thomas Hardy M R James C L R James Vernon Lee D H Lawrence Richard La

Galliene Pamela Colman Smith Arthur Symons and H G Wells Alert to these disturbing voices or unsettling presences that vex accounts of an emergent Modernism in late nineteenth century and early twentieth century literary cultures predominately between 1890 1939 our volume questions traditional critical mappings taxonomies and periodisations of this vital literary cultural moment Our volume is equally sensitive to how the avant garde felt for those living and writing within the period with a view to offering a renewed sense of the literary and cultural alternatives to Modernism **Crossing**

Boundaries Julie Scanlon, Amy Waste, 2001-06-01 This eclectic collection interrogates boundaries with reference to nineteenth and twentieth century literature performance music and film from a diverse range of critical and theoretical perspectives The authors probe the issue of negotiating boundaries in their innovative and imaginative investigations of science in Dickens Eliot and Pater narrative in Hawking and Weinberg Bakhtin and the feminization of translation lesbian romance by Jeanette Winterson transitional females in migrant postcolonial fiction pedagogy in South Africa materiality and hypertext the semiotic and money in Jay McInerney the role of cliché in Beckett music in Wim Wenders the real in fiction theory and performance creative and academic writing politics and aesthetics Original contributions by Terry Eagleton and Sally Shuttleworth support this volume's exciting challenge to established boundaries and help to make it a scintillating and thought provoking read **The Making of Sporting Cultures** John Hughson, 2013-09-13 The Making of Sporting Cultures presents an analysis of western sport by examining how the collective passions and feelings of people have contributed to the making of sport as a way of life The popularity of sport is so pronounced in some cases that we speak of certain sports as national pastimes Baseball in the United States soccer in Britain and cricket in the Caribbean are among the relevant examples discussed Rather than regarding the historical development of sport as the outcome of passive spectator reception this work is interested in how sporting cultures have been made and developed over time through the active engagement of its enthusiasts This is to study the history of sport not only from below but also from within as a means to understanding the deep relationship between sport and people within class contexts the middle class as well as the working class Contestation over the making of sport along axes of race gender and class are discussed where relevant A range of cultural writers and theorists are examined in regard to both how their writing can help us understand the making of sport and as to how sport might be located within an overall cultural context in different places and times The book will appeal to students and academics within humanities disciplines such as cultural studies history and sociology and to those in sport studies programmes interested in the historical cultural and social aspects of sport This book was published as a special issue of Sport in Society

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