

WALTER H. PATER

NOT INCLUDED IN THE LIBRARY EDITION OF HIS WORKS

Reviews, Articles, Introductions
An Essay *and* An Imaginary Portrait

edited by E. J. MOREIRA DA SILVA

VOLUME 2: TEXTUAL NOTES



WALTER H. PATER

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An Essay and an Imaginary Portrait**

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2. Textual Notes

Pater, Walter, was born in London, Aug. 4, 1839, and educated at The King's School, Canterbury. He entered the University of Oxford, at Queen's College, in 1858; took B. A. degree (2nd class in Classics) in 1862; was elected to an open Fellowship at Brasenose, in which college he has since held various offices, and took the degree of M. A. in 1865. His first contribution to literature was an essay on the Writings of Coleridge, in The Westminster Review Jan. 1866. In 1873 he published "The Renaissance a series of studies in art and poetry; 4th edition, 1893. In 1885 appeared Marino "On Epicurean: His Sensations and Ideas"; 2nd editions for England and America were printed the same year; 3rd edition in 1892. In 1887 he published "Imaginary Portraits" (2nd edition in 1891), and in 1890, "Appreciations, with an Essay on Style," reprinted the same year; and in 1893, "Plato and Platonism as a Series of Lectures".

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EDITED, WITH TEXTUAL, CRITICAL, AND EXPLANATORY NOTES, BY
E. J. MOREIRA DA SILVA



PONTA DELGADA | AÇORES
2022

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Vol. 2: Textual Notes

CEHu
Centro de Estudos Humanísticos

Universidade dos Açores
UAc

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Editor's Prefatory Note

THIS IS the second volume of the present edition of the writings of Walter Pater's that have not been included in the collection of his works (the New Library edition) that Macmillan first published in 1910—sixteen years after his death, in 1894.

This book containing only the textual notes to the twenty-two texts which are included in the first volume, its extension, although not at all uncommon in books of a different nature and with a different scope, may appear to be unusual.

Nonetheless, a single glance at its pages will reveal immediately that its extension is exclusively an effect of the long lists of textual variants it contains.—Which, in their turn, owe their length to the Editor's concern with their truly being of use to those who may wish to learn from them how Pater really did undertake his revisions.

Such a concern, let it be confessed, was a direct result from the Editor's own experience, which repeatedly has made him lament that most editors be content with notifying the reader, for instance, that, in text A, a certain word is followed by a comma, whereas, in text A', it is not.

Any reader who has attentively gone through a list of textual variants will, most certainly, sympathise with the present Editor, in his apprehension concerning how difficult it naturally is, to keep in mind a handful of successive textual variants and, side by side with them, the different passages of the two or more texts in which they may happen to occur.—And, as a consequence, such a reader, no doubt, will likewise be thankful for the concern, in this volume, with enlarging as much as might be reasonable the textual context of each of the textual variants it records; although, of course, the main price to pay for such a method naturally had to be the resultant extra length of the volume itself.

Another major concern of the present Editor was that the reader might feel *comfortable* in reading the texts which

are gathered in the first volume—this having made him quite aware of the benefits accruing from modernizing the spelling as well as the standards of quoting and bibliographic referencing; such as those which have to do, for instance, with the use of inverted commas and italics in the citing of titles.

By itself, such a modernizing, however, naturally *distances* the reader from the original text or texts, thus entailing that he or she lose the chance of reading the text itself as much as possible as its author intended it to be read.

Thence, truly, the care which the Editor has put in notifying the reader, in the section titled “Text Presentation”, of every change he has introduced in the original printing of each text—even in the case of minor changes, such as those resulting from the replacement of single quotation marks by double ones.

Indeed, such a section (the one titled “Text Presentation”) is intended to perform in this second volume the service to the reader which the illustrations that are included in the first volume undoubtedly perform there.

The Editor, of course, once more refers the reader to the service of allowing him or her to *experience* Pater’s texts, and the pages in which they first appeared, as much as possible as Pater himself *experienced* them.—Without for that matter having to forgo the pleasure of *feeling comfortably at home*, in these our more modern times, while reading them.

It remains to point out that, although the Editor has done his best to track all the reprints of the texts which are annotated in the following pages, the section “Reprints” may, in some cases, fail to account for all of them.

Having said this, the Editor would like to conclude this brief Note by confessing himself quite aware that, in spite of all the thought and care that he has put in the making of the three volumes of which this one is the second, it remains for the reader to ascertain how successful he really has been in producing them with the reader himself or herself foremost in mind.

Ponta Delgada, Açores.

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2.

Textual Notes

I.
Reviews

1. COLERIDGE'S WRITINGS (1866).

UNSIGNED REVIEW OF:

Thomas Allsop, ed. *Conversations, Letters, and Recollections of S. T. Coleridge*. London, T. Farrah, 1864 (preface by T. A.) The title page reads: "Frederick Farrah, 282 Strand"; not "T. Farrah".

This is the third edition. The first edition appeared in 1836, in two volumes, published in London by Edward Moxon, with a Preface by Thomas Allsop. The second edition appeared in 1858, in one volume, published in London by Groombridge & Sons, with a Preface by R. A.

WRITTEN IN: 1865.

FIRST PUBLISHED IN:

The Westminster Review NS. Vol. XXIX, no. 57 (Jan. 1866), pp. 106–132.

TITLE:

ART. IV.—COLERIDGE'S WRITINGS.

BIBLIOGRAPHIC CAPTION:

Conversations, Letters, and Recollections of S. T. Coleridge. Edited by THOMAS ALLSOP. London : T. Farrah.

OBSERVATIONS.

The title is preceded by "Art. IV" because the articles listed in the table of contents (of the *Westminster Review* issue) are there numbered, in majuscule roman numerals, from I to VII.

REPRINTS.

Walter Pater. *Coleridge's Writings*. London and Glasgow, Gowan & Gray (International Library, 40), 1910, 48 p.

Edmund D. Jones, ed. *English Critical Essays (Nineteenth Century)*. London, Humphrey Milford, 1916, pp. 492–534.

TEXTUAL HISTORY.

Pater joined part of this review, revised and with omissions, to a revised version of his introduction “Samuel Taylor Coleridge” (1880), to form the essay “Coleridge”, which first appeared in the 1889 edition of *Appreciations* (pp. 64–106).

TEXT PRESENTATION.

Title: Coleridge's Writings ← Art. IV.—Coleridge's Writings. | *Conversations, Letters, and Recollections of S. T. Coleridge*. | Edited by Thomas Allsop. London : T. Farrah.

7:14. Goethe ← Göthe.

7:32. *Lyrical Ballads* ← “Lyrical Ballads.”

8:3. My voice proclaims ← “My voice proclaims.

8:11. Accomplish ← Accomplish.”

8:30. My genial spirits fail ← “My genial spirits fail.

8:f. n. *Excursion* ← “Excursion”.

9:4. are within. ← are within.”

9:16. Goethe ← Göthe.

9:17. *Gott und Welt* ← “Gott und Welt”.

10:32 *éclaircissement* ← “éclaircissement”

11:16. Goethe ← Göthe.

11:20. Croesus ← Cræsus.

11:25–26. “distinctities,” “enucleation,” “pentad of operative Christianity” ← distinctities, enucleation, pentad of operative Christianity.

11:29. as “reason,” “understanding,” “idea.” ← as reason, understanding, idea.

12:6. *Aids to Reflection* ← “Aids to Reflection”.

12:11. *Church and State* ← “Church and State”.

12:13. The first range of hills ← “The first range of hills.

12:31. could supply. ← could supply.”
 12:31–32. *Biographia Literaria* ← Biographia Literaria.
 13:4. When I was first ← “When I was first.”
 13:11. of humanity. ← of humanity.”
 13:28. *Christabel* and *The Ancient Mariner* ← “Christabel” and “The Ancient Mariner”
 13:31. Staël ← Stael.
 13.:n. *Biographical Supplement to Biographia Literaria* ← Biographical Supplement to Biographia Literaria.
 14:22. I should choose the former. ← I should choose the former.”
 14:26. Susquehanna ← Susquehannah.
 16:34–35. *Aids to Reflection* ← “Aids to Reflection”; *The Friend* ← “The Friend”.
 17:9. *Aids to Reflection* ← “Aids to Reflection”; *The Friend* ← “The Friend”.
 17:14. I feel with an intensity ← “I feel with an intensity.”
 17:n. *Life of Coleridge* ← “Life of Coleridge.”
 18:19. *Wilhelm Meister* ← “Wilhelm Meister”; ecstasy ← ecstasy.
 18:22–30. In looking at objects ... my inner nature ← “In looking at objects ... my inner nature”
 18:31–33. Then, | while I was ... had let me to it. ← Then, “while I was ... had let me to it.”
 19:27. recall ← recal.
 19:32. *Biographia Literaria* ← “Biographia Literaria”.
 19:f. n. *Zur Geschichte der Religion und Philosophie in Deutschland*, buch 3. ← “Zur Geschichte der Religion und Philosophie in Deutschland”, buch 3.
 23:15. *Werther* or *Emile* ← “Werther” or “Emile”.
 24:4. Shakespeare ← Shakspeare.
 24: 6. Shakespeare ← Shakspeare.
 24:9 *Hamlet* or *Macbeth* ← “Hamlet” or “Macbeth”.
 24:15. Shakespearean ← Shakspearian.
 24:18. He, too, worked ... ← “He, too, worked ...
 24:22. ...which suppose each other.” ← ...which suppose each other.”

- 24:24. The organic form is innate ... ← “The organic form is innate ... ; develops ← developes.
- 24:31. Shakespeare ← Shakspeare.
- 24:34. ... consciousness ← ...consciousness.”
- 25:24. recalls ← recals.
- 25:28. *Emilia Galotti* ← “Emilie Galotti”.
- 26:9. *Sordello* ← “Sordello”.
- 26:10. *Sorrows of Werther*. ← “Sorrows of Werther.”
- 26:25–26. *Literary Remains* ← “Literary Remains”.
- 26:26. Shakespeare ← Shakspeare.
- 26:27–28. “absolute” formula ← absolute formula.
- 26:35. *Paradise Lost* ← “Paradise Lost”.
- 27:31. *Aids to Reflection* ← “Aids to Reflection”.
- 28:21. In the world ... ← “In the world...”
- 29:5. ...inhabitant invisible ← ...inhabitant invisible”;
Aids to Reflection ← “Aids to Reflection”.
- 29:34. “beau ideal.” ← “beau ideal.”
- 30:4–5. of the author of the *Imitation*, of Francis de Sales
← of the author of the *Imitation* of Francis de Sales.
- 30:5. *Imitation* ← “Imitation”.
- 30:7. *Imitation* ← “Imitation”.
- 32:8–9. two senses of “reason” as opposed to “the understanding.” ← two senses of reason as opposed to the understanding.
- 32:17. After the tragedy... ← “After the tragedy...”
- 33:2. had slain. ← had slain.”
- 33:30. decipher ← decypher.
- 34:12. dullness ← dulness.
- 34:19-20. *Confessions of an Inquiring Spirit*. ← “Confessions of an Inquiring Spirit.”
- 35:1. discrepancy ← discrepance.
- 35:24. *routiniers* ← routiniers.
- 36:4. A. D. ← A.D.

VARIANTS.

Between the text given here, “Coleridge’s Writings” (1866), and “Coleridge” (in the text of the second edition (1890) of *Appreciations*, as it appears in volume 5 of the New Library Edition (APP^{NL}), 1910, pp. 65–104.

PAGE : LINE(s)		PAGE(S)	
5:1.	often exercise	APP ^{NL} 65.	sometimes exercise
5:7–8.	ideas, moralities, modes	APP ^{NL} 65.	ideas, hypotheses, modes
5:14.	as they contend	APP ^{NL} 65.	while they contend
5:14.	do not perceive	APP ^{NL} 65.	fail to perceive
5:15.	clearer minds	APP ^{NL} 65.	the clearest minds
5:21–23.	Such is the charm of Julian, of St. Louis, perhaps of Luther; in the narrower compass of modern times, of Dr. Newman and Lacordaire; it is also the peculiar charm of Coleridge.	APP ^{NL} 66.	Such has been the charm of many leaders of lost causes in philosophy and in religion. It is the special charm of Coleridge, in connexion with those older methods of philosophic inquiry, over which the empirical philosophy of our day has triumphed.
5:27.	types of life	APP ^{NL} 66.	varieties of life
5:29.	relatively under conditions	APP ^{NL} 66.	relatively and under conditions
5:28.	genera	APP ^{NL} 66.	<i>genera</i>
5:29–6:7.	An ancient philosopher indeed started a philosophy of the relative, but only as an enigma. So the germs of almost all philosophical ideas were enfolded in the mind of antiquity, and fecundated one by one in after ages by the external influences of art, religion, culture in the natural sciences, belonging to a particular generation, which suddenly becomes pre-occupied by a formula or theory, not so much new as penetrated by a new meaning and expressiveness.	—	
6:7–9.	So the idea of “the relative” has been fecundated in modern times by the influence of the sciences of observation.	APP ^{NL} 66.	The philosophical conception of the relative has been developed in modern times through the influence of the sciences of observation.
6:9.	These sciences	APP ^{NL} 66.	Those sciences
6:14.	A faculty for truth	APP ^{NL} 67.	The faculty for truth
6:15.	and fugitive details.	APP ^{NL} 67.	and fugitive detail.
6:15.	and fugitive details.	APP ^{NL} 67.	and fugitive detail.

PAGE : LINE(s)		PAGE(s)	
6:25.	His physical organism	APP ^{NL} 67.	Man's physical organism
6:27.	the vibrations of	APP ^{NL} 67.	the vibration of
6:33.	the influences of the world	APP ^{NL} 67.	the influences of nature
6:36.	The truth of these relations experience gives us	APP ^{NL} 67.	It is the truth of these relations that experience gives us
6:37.	outlines effected once for all	APP ^{NL} 68.	outlines ascertained once for all
7:1.	change; and bids us	APP ^{NL} 68.	change—and bids us
7:3.	To the intellect, to the critical spirit,	APP ^{NL} 68.	To the intellect, the critical spirit,
7:6–8.	To suppose that what is called "ontology" is what the speculative instinct seeks is the misconception of a backward school of logicians.	APP ^{NL} 68.	It is no vague scholastic abstraction that will satisfy the speculative instinct in our modern minds.
7:9.	ἀναφύς.	APP ^{NL} 68.	ἀναφύς— <i>that colourless, formless, intangible, being—Plato put so high?</i>
7:9–12.	A transcendentalism that makes what is abstract more excellent than what is concrete has nothing akin to the leading philosophies of the world.	—	
7:12.	The true illustration	APP ^{NL} 68.	For the true illustration
7:12–13.	the Hindoo, lost to sense,	APP ^{NL} 68.	the Hindoo mystic, lost to sense,
7:13–14.	but such an one as Goethe	APP ^{NL} 68.	but one such as Goethe
7:14.	brought its share	APP ^{NL} 68.	brought its contribution
7:15.	individual knowledge,	APP ^{NL} 68.	individual knowledge;
7:17.	The literary life of Coleridge	APP ^{NL} 68.	Now the literary life of Coleridge
7:18–19.	against the application of the relative spirit to moral and religious questions.	APP ^{NL} 68.	against the relative spirit.
7:19–21.	Everywhere he is restlessly scheming to apprehend the absolute; to affirm it effectively; to get it acknowledged.	APP ^{NL} 68.	With a strong native bent towards the tracking of all questions, critical or practical, to first principles, he is ever restlessly scheming to "apprehend the absolute," to affirm it effectively, to get it acknowledged.

PAGE : LINE(s)

7:21-30.

Coleridge failed in that attempt, happily even for him, for it was a struggle against the increasing life of the mind itself. The real loss was, that this controversial interest betrayed him into a direction which was not for him the path of the highest intellectual success; a direction in which his artistic talent could never find the conditions of its perfection. Still, there is so much witchery about his poems, that it is as a poet that he will most probably be permanently remembered. How did his choice of a controversial interest, his determination to affirm the absolute, weaken or modify his poetical gift?

7:32.

that blithe *élan*

7:35.

which cling

7:36.

all his writings.

8:3.

—My voice proclaims

8:7.

Is fitted:—and how exquisitely

8:13–14.

transitions of nature, a reflective, but altogether unformulated, analysis of them.

8:17.

to the dream

8:18–19.

is an unvexed quietness

8:21–23.

Wordsworth's genius:—"felt in the blood and felt along the heart,"—"My whole life I have lived in quiet thought."

8:25.

to reflect a glory

9:5–8.

It is that flawless temperament in Wordsworth which keeps... and confines it... which perfect art allows.

PAGE(s)

APP^{NL} 68–59.

It was an effort, surely, an effort of sickly thought, that saddened his mind, and limited the operation of his unique poetic gift.

APP^{NL} 85.

that blithe impulse

APP^{NL} 85.

which clung

APP^{NL} 85.

all his work.

APP^{NL} 85.

My voice proclaims

APP^{NL} 85..

Is fitted; and how exquisitely

APP^{NL} 85..

transitions of nature—a reflective, though altogether unformulated, analysis of them.

APP^{NL} 86.

to the dream, the vision,

APP^{NL} 86.

must be an unvexed quietness

APP^{NL} 86.

Wordsworth's genius—"felt in the blood and felt along the heart." ¶ My whole life I have lived in quiet thought! ¶

APP^{NL} 86.

that he may reflect glory on

APP^{NL} 86–87.

Wordsworth's flawless temperament, his fine mountain atmosphere of mind, that calm, sabbatic, mystic, wellbeing which

PAGE : LINE(s)		PAGE(s)	
			De Quincey, a little cynically, connected with worldly (that is to say, pecuniary) good fortune, kept... and confined it... which alone perfect art allows.
9:9–10:20.	In sadder dispositions... sentiment or instinct.	APP ^{NL} 87.	In Coleridge's sadder, more purely intellectual, cast of genius, what with Wordsworth is a sentiment or instinct became a philosophical idea, or philosophical formula, developed, as much as possible, after the abstract and metaphysical fashion of the transcendental schools of Germany.
10:3–4.	What in Wordsworth is a sentiment or instinct, is in Coleridge a philosophical idea.		
—		APP ^{NL} 103.	The period of Coleridge's residence...The student
10:4–10:33	In other words, Coleridge's talent...the eighteenth century.	—	
10:34.	What the reader	APP ^{NL} 69.	So what the reader
10:36.	And yet in those grey volumes we have the production	APP ^{NL} 69.	And yet, in those grey volumes, we have the larger part of the production
11:2.	a seriousness that arises	APP ^{NL} 69.	a seriousness arising
11:4.	shade of levity and unconcern	APP ^{NL} 69.	shade of unconcern
11:5.	which marks	APP ^{NL} 69.	which may be thought to mark
11:7.	he who possesses that	APP ^{NL} 69..	the possessor of that
11:7–9.	does not weep over the failure of a theory of the quantification of the predicate, nor shriek over the fall of a philosophical formula.	APP ^{NL} 69.	does not "weep" over the failure of "a theory of the quantification of the predicate," nor "shriek" over the fall of a philosophical formula.
11:10–11.	is one of the conditions of the true mental attitude in the criticism of past stages of thought.	APP ^{NL} 69.	is, in truth, one of the conditions of the just mental attitude, in the criticism of by-past stages of thought.
11:15–16.	a true humanist, with Petrarch and Göthe and M. Renan,	APP ^{NL} 69.	a true humanist,

PAGE : LINE(s)		PAGE(s)	
11:17.	with a blithe	APP ^{NL} 69.	with a somewhat blithe
11:18.	the burden of meaning "views"	APP ^{NL} 70.	the burden of importance "views"
11:19.	for humanity	APP ^{NL} 70.	for man
11:23–24.	children in the mar- ket-place	APP ^{NL} 70.	"children in the mar- ket-place"
11:24.	Even his language is	APP ^{NL} 70.	His very language is
11:25.	broken, lest some saving	APP ^{NL} 70.	broken lest some saving
11:25–27.	lost—distinctities, enucle- ation, pentad of operative Christianity—he has a whole vocabulary of such phrases	APP ^{NL} 70.	lost— <i>distinctities</i> , <i>enucleation</i> , <i>pentad of</i> <i>operative Christianity</i> ; he has a whole armoury of these terms
11:29.	reason, understanding, idea. ¶ Again	APP ^{NL} 70.	"reason," "understanding," "idea." Again
11:30.	he has not the jealousy of the true artist	APP ^{NL} 70.	he lacks the jealousy of a true artist
11:31.	no charm or colour or gladness	APP ^{NL} 70.	no colour, or charm, or gladness
11:32.	everywhere he allows the impress of an inferior	APP ^{NL} 70.	and everywhere allows the impress of a some- what inferior
11:33–12:32.	he is often prolix... <i>Biographia Literaria</i> , vol. I. p. 247.	—	
12:33–34.	I was driven from life in motion to life in thought and sensation." So Coleridge sums up his childhood	APP ^{NL} 70.	I was driven from life in motion to life in thought and sensation;" so Coleridge sums up his childhood,
13:1–17.	From his ... a noble house	—	
13:17.	At twenty-five he is exercising	APP ^{NL} 70.	But at twenty-five he was exercising
13:18.	and has defined for himself a peculiar line	APP ^{NL} 70.	and had already defined for himself his peculiar line
13:19–29	He had left Cambridge... in spite of opposition.	—	
13:29–30.	He had a strange attrac- tive gift	APP ^{NL} 70.	He had an odd, attractive gift
13:31.	as De Stael said, full of bizarriere,	APP ^{NL} 70.	as Madame de Staël observes of him, full of bizarrieres,
13:32.	and here and there a sudden summons	APP ^{NL} 70.	and here or there an unexpected summons

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13:34.	a sort of divided, imperfect life, as of one to whom	APP ^{NL} 71.	a sort of divided imperfect life, the consciousness of the opium-eater, as of one to whom
14:1–4.	and blended with all this passages of the deepest obscurity, precious only for their musical cadence, the echo in Coleridge of the eloquence of the older English writers, of whom he was so ardent a lover.	APP ^{NL} 71.	and, blent with all this, passages of deep obscurity, precious, if at all, only for their musical cadence, echoes in Coleridge of the eloquence of those older English writers of whom he was so ardent a lover.
14:4–8.	All through this brilliant course we may discern the power of the Asiatic temperament, of that voluptuousness which is perhaps connected with his appreciation of the intimacy, the almost mystical rapport between man and nature.	APP ^{NL} 71.	And all through this brilliant early manhood we may discern the power of the "Asiatic" temperament, of that voluptuousness, which is connected perhaps with his appreciation of the intimacy, the almost mystical communion of touch, between man and nature.
14:9–11.	like a voluptuous feeling." ¶¶ And whatever fame, or charm,	APP ^{NL} 71.	like a voluptuous feeling." And whatever fame, or charm,
14:11–12.	he has had is the vibration	APP ^{NL} 71..	he has had as a speculative thinker, is the vibration
14:13.	that clouded his early promise	APP ^{NL} 71..	which clouded his early promise
14:14.	irresistible self-assertion: so great is	APP ^{NL} 71..	irresistible self-assertion. So great is
14:16.	escape of the spirit from routine.	APP ^{NL} 71.	escape of the spirit from routine. ¶¶
14:16–31.	Perhaps, the surest sign of his election... a literary talent.	—	
14:32.	In 1798, he visited Germany.	APP ^{NL} 71..	In 1798, he visited Germany, then, the only half-known, "promised land," of the metaphysical, the "absolute," philosophy.
15:1–2	animal lips, that whole physiognomy of the dreamer already touched with fanaticism.	APP ^{NL} 72.	animal lips—that whole physiognomy of the dreamer, already touched with narcotism.

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15:2-5.	One says of the text of one of his Unitarian sermons, "his voice rose like a stream of rich distilled perfumes;" another, "he talks like an angel, and does—nothing."	APP ^{NL} 72.	One says, of the beginning of one of his Unitarian sermons: "His voice rose like a stream of rich distilled perfumes;" another, "He talks like an angel, and does—nothing!"
15:6-17:4.	Meantime, he had designed... characteristic of Coleridge.	—	
17:4-6.	He often attempts to reduce a phase of thought subtle and exquisite to conditions too rough for it.	APP ^{NL} 72.	He sometimes attempts to reduce a phase of thought, subtle and exquisite, to conditions too rough for it.
17:7.	in direct moral edification	APP ^{NL} 72.	for direct moral edification
17:7-9.	Scientific truth is something fugitive, relative, full of fine gradations; he tries to fix it in absolute formulas.	APP ^{NL} 72.	Scientific truth is a thing fugitive, relative, full of fine gradations: he tries to fix it in absolute formulas.
17:9-10.	The "Aids to Reflection," or "The Friend," is an effort to propagate	APP ^{NL} 72-73.	<i>The Aids to Reflection, The Friend,</i> are an effort to propagate
17:13-34.	At forty-two, we find Coleridge saying, in a letter:... failed at the source.	—	
18:1.	De Quincey said of him, "he wanted	APP ^{NL} 73.	De Quincey said of him that "he wanted
18:2.	Lamb said of him that	APP ^{NL} 73.	Lamb, that
18:3-16.	Henceforth those are the two... the family who might hear him." ¶	—	
18:17-18.	That faintness and continual dissolution had its own consumptive refinements	APP ^{NL} 73.	Yet the faintness, the continuous dissolution, whatever its cause, which soon supplanted the buoyancy of his first wonderful years, had its own consumptive refinements
18:18-21.	and even brought as to the "Beautiful Soul," in "Wilhelm Meister," a faint religious ecstasy—that singing in the sails which is not of the breeze. Here, again, is a note of Coleridge's:—	APP ^{NL} 73.	and even brought, as to the "Beautiful Soul" in Wilhelm Meister, a faint religious ecstasy—that "singing in the sails" which is not of the breeze. Here again is one of his occasional notes:—

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19:7.	a brilliant literary movement	APP ^{NL} 74.	an impressive literary movement
19:9–11.	What an opportunity for one reared on the colourless English philosophies, but who feels an irresistible attraction towards metaphysical synthesis!	APP ^{NL} 74.	What an opportunity for one reared on the colourless analytic English philosophies of the last century, but who feels an irresistible attraction towards bold metaphysical synthesis!
19:13.	chiefly as systematized by Schelling,	APP ^{NL} 74.	chiefly as systematized by the mystic Schelling,
19:14–15.	to the questions of theology and art-criticism.	APP ^{NL} 74.	to the questions of theology, and poetic or artistic criticism.
19:15–16.	It is in his theory of art-criticism that he comes nearest to true and important principles;	APP ^{NL} 74.	It is in his theory of poetry, of art,- that he comes nearest to principles of permanent truth and importance:
19:17–18.	Let us take this first... his main principle. ¶¶	—	
19:19.	What, then, is the essence of this criticism?	APP ^{NL} 74.	What, then, is the essence of this philosophy of art—of imaginative production? ¶¶
19:19–20.	On the whole it may be described as	APP ^{NL} 74.	Generally it may be described as
19:20–21.	an attempt to reclaim the world of art as a world of fixed laws—to show that	APP ^{NL} 74.	an attempt to reclaim the world of art as a world of fixed laws, to show that
19:23–24.	Criticism, feeling its own unsuccess	APP ^{NL} 74.	Criticism, feeling its own inadequacy
19:24–26.	has sometimes made too much of those dark and capricious suggestions of genius which	APP ^{NL} 74.	is sometimes tempted to make too much of those dark and capricious suggestions of genius, which
19:26–27.	unable to track or recal.	APP ^{NL} 75.	unable to explain or recall.
19:27–29.	It has seemed due to their half-sacred character to look for no link between the process by which they were produced and the slighter processes of the mind.	APP ^{NL} 75.	It has seemed due to the half-sacred character of those works to ignore all analogy between the productive by which they had their birth, and the simpler processes of mind.
19:29–30.	Coleridge assumes	APP ^{NL} 75.	Coleridge, on the other hand, assumes

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19:32–36.	With this interest, in the "Biographia Literaria," he refines Schelling's "Philosophy of Nature" into a theory of art. "Es giebt kein Plagiat in der Philosophie," says Heine, alluding to the charge brought against Schelling of unacknowledged borrowing from Bruno; * [FOOTNOTE: * "Zur Geschichte der Religion und Philosophie in Deutschland," buch 3.]	APP ^{NL} 75.	With this interest, in the <i>Biographia Literaria</i> , he refines Schelling's "Philosophy of Nature" into a theory of art. "There can be no plagiarism in philosophy," says Heine.— <i>Es giebt kein Plagiat in der Philosophie</i> , in reference to the charge brought against Schelling of unacknowledged borrowing from Bruno;
19:36–20:1.	Coleridge and Schelling is of far earlier origin than the Renaissance.	APP ^{NL} 75.	Coleridge and Schelling and Bruno alike is of far earlier origin than any of them.
20:7.	those aspects of nature which appear	APP ^{NL} 75.	those aspects of nature which seem
20:9–11.	separates the informing mind from nature as the mechanist from the machine;	APP ^{NL} 75.	separates the informing mind from its result in nature, as the mechanist from the machine;
20:13.	of the same kind as, but vaster than, the human.	APP ^{NL} 76.	of the same kind as though vaster in scope than the human.
20:14–23.	Greek philosophy... vivification of nature.	—	
20:23–24.	Played upon by those accidents of language, the Greek mind becomes possessed by the conception of nature	APP ^{NL} 76.	Partly through the influence of mythology, the Greek mind became early possessed with the conception of nature
20:25–26.	This unfix'd poetical prepossession reduced	APP ^{NL} 76.	This unfix'd poetical prepossession, reduced
20:27.	is the conception which gives a unity of aim	APP ^{NL} 76.	is the force which gives unity of aim
20:28.	Step by step it works out	APP ^{NL} 76.	Little by little, it worked out
20:29–31.	the Hegelian formula: "Was ist, das ist vernünftig; was vernünftig ist, das ist"—Whatever is, is according to reason; whatever is according to reason, that is.	APP ^{NL} 76.	the Hegelian formula: "Whatever is, is according to reason: whatever is according to reason, that is." Was ist, das ist vernünftig; was vernünftig ist, das ist"—.
20:31–33	A science of which that could be the formula is	—	

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	still but an intellectual aspiration; the formula of true science is different.		
20:34.	the earth's colour	APP ^{NL} 76.	the earth's colour for us
20:35–36.	has moderated our demands upon science.	APP ^{NL} 76.	has quite changed the character of the science of nature, as we understand it.
20:36.	The positive method makes	APP ^{NL} 76.	The “positive” method, in truth, makes
20:37–38.	in nature; in its wider view of phenomena it sees	APP ^{NL} 76.	in nature: in its wider view of phenomena, it sees
21:1–2.	happy coincidences; it absorbs them in the simpler conception of law.	APP ^{NL} 76.	happy coincidences: it absorbs them in the larger conception of universal mechanical law.
21:3.	struggling for release and intercourse	APP ^{NL} 76.	struggling for release, and intercourse
21:6–8.	the thought has seemed paler and more evanescent amidst the growing consistency	APP ^{NL} 76–77.	the thought may have seemed paler and more fantastic amid the growing consistency
21:9–11.	Still, wherever a speculative instinct has been united with extreme inwardness of temperament, as in Jakob Böhme,	APP ^{NL} 77.	Still, wherever the speculative instinct has been united with a certain poetic inwardness of temperament, as in Bruno, in Schelling,
21:14–15.	feels in that dark London school a thread of the Greek mind vibrating strangely in him.	APP ^{NL} 77..	feels already, in his dark London school, a thread of the Greek mind on this matter vibrating strangely in him.
21:16–17.	and has translated the hymns of Synesius.	—	
21:17–18.	So in later years he reflects from Schelling the fitting tradition.	APP ^{NL} 77.	as in later years he reflects from Schelling that flitting intellectual tradition.
21:18–22.	He conceives a subtle co-ordination between the ideas of the mind and the laws of the natural world. Science is to be attained not by observation, analysis, generalization, but by the evolution or recovery of those ideas from within by a sort of ἀνάμνησις,	APP ^{NL} 77.	He supposes a subtle , sympathetic co-ordination between the ideas of the human reason and the laws of the natural world. Science, the real knowledge of that natural world, is to be attained not by observation, experiment, analysis, patient

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21:24–25.	from the mind of Newton or Cuvier, the genius in whom sympathy with the universal reason is entire.	APP ^{NL} 77.	generalisation, but by the evolution or recovery of those ideas directly from within, by a sort of Platonic “recollection”;
21:25–27.	Next he supposes that this reason or intelligence in nature gradually becomes reflective—self-conscious.	APP ^{NL} 77.	from the mind of a Newton or a Cuvier, the genius in whom sympathy with the universal reason becomes entire.
21:27–28.	He fancies he can track through all the simpler orders of life	APP ^{NL} 77.	In the next place, he conceives that this reason or intelligence in nature becomes reflective, or self-conscious.
21:29–31.	He regards the whole of nature as a development of higher forms out of the lower through shade after shade of systematic change.	APP ^{NL} 78.	He fancies he can trace, through all the simpler forms of life
21:34 36.	All through that increasing stir of life this was forming itself; each stage in its unsatisfied susceptibilities	APP ^{NL} 78.	The whole of nature he regards as a development of higher forms out of the lower, through shade after shade of systematic change.
22:1.	working to the surface. At this point	APP ^{NL} 78.	All through the ever-increasing movement of life that was shaping itself; every successive phase of life, in its unsatisfied susceptibilities,
22:3–4.	From the lowest to the highest acts of intelligence there is another range of refining shades.	APP ^{NL} 78.	winning a way to the surface. And at this point
22:7–8.	from without according to an inward ideal.	APP ^{NL} 78.	From the lowest to the very highest acts of the conscious intelligence, there is another series of refining shades.
22:8–11.	At last, in imaginative genius, ideas become effective, the intelligence of nature, with all its elements connected and justified, is clearly reflected; and the interpretation of its latent purposes is fixed in works of art.	APP ^{NL} 78.	rom without according to the pattern of an inward ideal.
			At last, in imaginative genius, ideas become effective, the intelligence of nature, all its discursive elements now connected and justified, is clearly reflected; the interpretation of its latent purposes being embodied in the great central products of creative art.

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22:12–23:34.	In this fanciful and bizarre... only transformed laws.	—	
23:34–35.	Genius would be in a literal sense an exquisitely purged sympathy with nature.	APP ^{NL} 78–79.	The secret of creative genius would be an exquisitely purged sympathy with nature,
23:35–24:3.	Those associative conceptions of the imagination, those unforeseen types of passion, would come not so much of the artifice and invention of the understanding as from self-surrender to the suggestions of nature; they would be evolved by the stir of nature itself realizing the highest reach of its latent intelligence; they would have a kind of antecedent necessity to rise at some time to the surface of the human mind.	APP ^{NL} 79.	Those associative conceptions of the imagination, those eternally fixed types of action and passion, , would come, not so much from the conscious invention of the artist, as from his self-surrender to the suggestions of an abstract reason or ideality in things: they would be evolved by the stir of nature itself realizing the highest reach of its dormant reason: they would have a kind of prevenient necessity to rise at some time to the surface of the human mind.
24:4.	should be the idol	APP ^{NL} 79.	should be the favourite illustration
24:5–6.	The first effect in Shakespeare	APP ^{NL} 79.	The first suggestion in Shakespeare
24:6.	of the waywardness	APP ^{NL} 79.	of a waywardness
24:8.	But beyond there is	APP ^{NL} 79.	what supervenes is
24:8–9.	the uneffaceable impression of "Hamlet" or "Macbeth."	APP ^{NL} 79.	the ineffaceable impression, of Hamlet or Macbeth.
24:10.	by some law of gravitation from within;	APP ^{NL} 79.	by some law of gravitation from within:
24:11–12.	that is, there is the most constraining unity in the most abundant variety.	APP ^{NL} 79..	an energetic unity or identity makes itself visible amid an abounding variety.
24:12–14.	Coleridge exaggerates this unity into something like the unity of a natural organism, the associative act that effected it into something	APP ^{NL} 79..	This unity or identity Coleridge exaggerates into something like the identity of a natural organism, and the associative act which effected it into something

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24:15–17.	"In the Shakspearian drama," he says, "there is a vitality which grows and evolves itself from within." Again,	APP ^{NL} 79–80.	"In the Shakespearian drama," he says, "there is a vitality which grows and evolves itself from within." ¶ Again—
24:23.	Again,	APP ^{NL} 80.	Again—
25:1–4.	There "the absolute"... the true interest of art.	—	
23:10–12.	We of the modern ages have become so familiarized with the greater works of art that we are little sensitive of the act of creation in them;	APP ^{NL} 80.	In this late age we are become so familiarized with the greater works of art that as to be little sensitive of the act of creation in them:
23:13–16.	Only sometimes in productions which realize immediately a profound emotion and enforce a change in taste, such as "Werther" or "Emile," we are actual witnesses of the moulding of an unforeseen type by some new principle of association.	APP ^{NL} 80.	Only sometimes, in productions which realize immediately a profound influence and enforce a change in taste, we are actual witnesses of the moulding of an unforeseen type by some new principle of association;
—		APP ^{NL} 80.	and to that phenomenon Coleridge wisely recalls our attention.
25:4–5.	For after all the artist has become something almost mechanical;	APP ^{NL} 80.	What makes his view a one-sided one is, that in it the artist has become almost a mechanical agent:
25:5–7.	instead of being the most luminous and self-possessed phase of consciousness, the associative act itself looks like some organic process of assimilation.	APP ^{NL} 80.	instead of the most luminous and self-possessed phase of consciousness, the associative act in art or poetry is made to look like some blindly organic process of assimilation.
25:7–8.	The work of art is sometimes likened to the living organism.	APP ^{NL} 80.	The work of art is likened to the living organism.
25:8–12.	That expresses the impression of a self-delighting, independent life which a finished work of art gives us; it does not express the process by which that work was produced. Here there is	APP ^{NL} 80–81.	That expresses truly the sense of a self-delighting, independent life which the finished work of art gives us; it hardly figures the process by which such work was produced. Here there is no blind ferment

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	no blind ferment of lifeless elements to realize a type.		of lifeless elements towards the realisation of a type.
25:12–14.	By exquisite analysis the artist attains clearness of idea, then by many stages of refining clearness of expression.	APP ^{NL} 81.	By exquisite analysis the artist attains clearness of idea, then, through many stages of refining, clearness of expression.
25:16–17.	never letting his hand or fancy move at large, gradually refining flaccid spaces	APP ^{NL} 81.	never letting hand or fancy move at large, gradually enforcing flaccid spaces
25:18–19.	Culture, at least, values even in transcendent works of art the power of the understanding	APP ^{NL} 81.	The philosophic critic, at least, will value, even in works of imagination, seemingly the most intuitive, the power of the understanding
25:20.	the spectacle of supreme intellectual dexterity	APP ^{NL} 81.	the spectacle of a supreme intellectual dexterity
—		APP ^{NL} 81–82.	Coleridge's prose writings on philosophy, politics, religion, and criticism, were, in truth, but one element in a whole lifetime of endeavours to present the then recent metaphysics of Germany to English readers, as a legitimate expansion of the older, classical and native masters of what has been variously called the a priori; or absolute, or spiritual, or Platonic, view of things. His criticism, his challenge for recognition in the concrete, visible, finite work of art, of the dim, unseen, comparatively infinite, soul or power of the artist,
25–22.	Coleridge's criticism	—	
25:24–36:28.	It recalls us from the work of art	—	
—		APP ^{NL} 82–103.	To introduce that spiritual philosophy... "yet docile, childlike, full of Life and Love."

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36:29.	The man of science asks,	APP ^{NL} 103.	The student of empirical science asks,
36:33–34.	Experience answers, that the dominant tendency of life	APP ^{NL} 103.	Experience answers that the dominant tendency of life
36:34–35.	a dead letter—to make us all	APP ^{NL} 103.	a dead letter, to make us all
36:35–36.	by dwelling constantly	APP ^{NL} 103.	by its constant dwelling
37:5.	to apprehend the absolute	APP ^{NL} 103.	to “apprehend the absolute”
37:5–6.	to stereotype one form of faith	APP ^{NL} 103.	to stereotype forms of faith and philosophy
37:7.	and religion; to fix one mode	APP ^{NL} 103.	and religion, to fix one mode
37:12–13.	After all, that is the	APP ^{NL} 104.	There, after all, is the
37:16.	Coleridge is the perfect flower of the romantic type.	APP ^{NL} 104.	Coleridge is a true flower of the <i>ennuyé</i> ,
37:16–17.	more than René,	APP ^{NL} 104.	more than René himself,
37:19.	home-sickness, the chords of which	APP ^{NL} 104.	home-sickness, that endless regret, the chords of which
—		APP ^{NL} 104.	It is to the romantic element in literature that those qualities belong.
37:20–21.	Criticism may still discuss the claims of classical and romantic art, or literature, or sentiment;	—	
37:22.	and perhaps one day	APP ^{NL} 104.	One day, perhaps,
37. 22–23.	with full knowledge to be content	APP ^{NL} 104.	with full knowledge of the situation, to be content
37:23–24.	with what is here and now; and that is the essence of classical feeling.	APP ^{NL} 104.	with “what is here and now”; and therein is the essence of classical feeling.
37:24–25.	by us of the present moment, by us for whom the Greek spirit,	APP ^{NL} 104.	by us of the present moment, certainly—by us for whom the Greek spirit,
37:27.	the Sangraal	APP ^{NL} 104.	the Sangraal

2. POEMS BY WILLIAM MORRIS (1868).

UNSIGNED REVIEW OF:

William Morris. *The Defence of Guenevere: and Other Poems*. London, Bell and Daldy, 1858.

William Morris. *The Life and Death of Jason: a Poem*. London, Bell and Daldy, 1867.

William Morris. *The Earthly Paradise: a Poem*. London, F. S. Ellis, vol. 1 (Pts. 1–2, March–August), 1868.

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TITLE:

ART. II.—POEMS BY WILLIAM MORRIS.

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The Defence of Guenevere : and Other Poems. BY WILLIAM MORRIS. 1858. | *The Life and Death of Jason : a Poem*. BY WILLIAM MORRIS. 1867. | *The Earthly Paradise: a Poem*. BY WILLIAM MORRIS. 1868.

OBSERVATIONS.

The title is preceded by “Art. II” because the articles listed in the table of contents (of the *Westminster Review* issue) are there numbered, in majuscule roman numerals, from I to IX.

REPRINTS.

- Walter Pater. "Unsigned Review". In: Peter Faulkner, ed. *William Morris. The Critical Heritage*. London, Routledge, 1973, pp. 79–92;
- Walter Pater. "Poems by William Morris". In: Inga Bryden, ed. *The Pre-Raphaelites. Writings and Sources*. London, Routledge–Thoems Press, 1998, vol. I, pp. 100–110.

TEXTUAL HISTORY.

Pater included a revised part (*Westminster*, pp. 300–309) of this review, under the title "Æsthetic Poetry", in the 1889 edition of *Appreciations* (pp. 213–227). The 1890 edition of *Appreciations* omits "Æsthetic Poetry", and replaces it by the essay "Feuillet's 'La Morte'" (pp. 219–240), which appeared in 1886, in review form, in *Macmillan's Magazine* (vol. 54, pp. 97–105).

Pater included a revised part (*Westminster*, pp. 309–312) of this review, under the title "Conclusion", in the 1873 edition of *Studies in the History of the Renaissance* (pp. 207–213). The 1877 edition omits "Conclusion"; the 1888 restores it.

Westminster, pp. 300–309 ("Æsthetic Poetry") correspond to 41:1–52:19; *Westminster*, pp. 309–312 ("Conclusion") correspond to 52:34–56:15.

TEXT PRESENTATION.

Title: Poems by William Morris ← Art. II.—Poems by William Morris. | *The Defence of Guenevere: and Other Poems*. By William Morris. | *The Life and Death of Jason: a Poem*. By William Morris. | *The Earthly Paradise: a Poem*. By William Morris.

41:2. medieval ← mediæval

41:5. medieval ← mediæval

41:20. medieval ← mediæval

41:27. medieval. The medieval ← mediæval. The mediæval

41:28. Götz ← Goetz

41:29. medievalism ← mediævalism

42:1. medieval ← mediæval

42:3. medieval ← mediæval

- 42:6. medievalism ← mediævalism
 42:12. medievalism ← mediævalism
 42:28–29. in their highest expression, the Provençal poetry, ← in their highest expression the Provençal poetry,
 44:8. “King Arthur’s Tomb” ← King Arthur’s Tomb
 44:13–14. “Galahad: a Mystery” ← *Galahad: a Mystery*
 44:17. “Blue Closet” ← *Blue Closet*
 45:30. *aubade* ← aubade
 45:34. “les frayeurs nocturnes” ← *les frayeurs nocturnes*
 45:35. *Histoire de la Poésie Provençal* ← “Histoire de la Poésie Provençal.”
 45:9. medieval ← mediæval
 46:7. Pray but one prayer... of the corn. ← “Pray but one prayer... of the corn.”
 47:3. “the Renaissance” ← the Renaissance
 47:7. spins for itself, ← spins for itself
 47:20–26. Then he, awaking ... unto their need. ← “Then he, awaking ... unto their need.”
 48:12–13. Noise of bells... the market night. ← “Noise of bells... the market night.”
 49:1–12. Sweetly they sang ... the world was young. ← “Sweetly they sang ... the world was young.”
 50:19. medievalisms ← mediævalisms
 50:34. medieval ← mediæval
 51:1–13. But, when... the starlit gusty night. ← “But, when ... the starlit gusty night.”
 51:16–18. ... which forms the chief motive of *The Earthly Paradise*: with an exquisite dexterity the two threads of sentiment are here interwoven and contrasted. ← ... which forms the chief motive of *The Earthly Paradise*, with an exquisite dexterity the two threads of sentiment are here interwoven and contrasted.
 (The faulty syntax of this passage has been somewhat improved by Pater in his 1889 revision of the part of the text which he then titled “Aesthetic Poetry”, by means of the colon which here too is brought in.)
 51:30. Rose Garland ← “Rose Garland”

52:1. the “Apology” to the reader ← *The Apology to the Reader*

52:6–8. “Atalanta’s Race,” “The Man born to be King,” “The Story of Cupid and Psyche,” and...“The Doom of King Acrisius” ← *Atalanta’s Race, The Man born to be King, The Story of Cupid and Psyche, and ... The Doom of King Acrisius*

52:8. Danaë ← Danae

54:29–30. “Philosophiren,” says Novalis, “ist dephlegmatisiren, vivificiren.” ← *Philosophiren, says Novalis, ist dephlegmatisiren, vivificiren.*

55:25–26. “La philosophie,” says Victor Hugo, “c’est le microscope de la pensée.” ← “*La philosophie,*” says Victor Hugo, “*c’est le microscope de la pensée.*”

VARIANTS.

Between the text given here, “Poems by William Morris” (1866), and: (i) “Aesthetic Poetry”, in the text of the first edition (1889) of *Appreciations* (APP¹), pp. 213–227; (ii) the “Conclusion”, in the texts of the first (REN¹), third (REN³) and fourth (REN⁴) editions of *The Renaissance* (1873, pp. 207–213; 1888, pp. 246–252; 1893, pp. 247–253)—together with the pagination of the fourth edition in the 1910 New Library Edition (REN^{NL}), pp. 233–239.

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41:1.	This poetry	APP ¹ 213.	The “aesthetic” poetry
41:2.	life or poetry	APP ¹ 213.	poetry
41:2–3.	nor a disguised reflex of modern sentiment.	APP ¹ 213.	nor only an idealisation of modern life and sentiment.
41:4.	no actual form of life or simple form of poetry.	APP ¹ 213.	no simple form of poetry, no actual form of life.
41:5.	mediæval or	APP ¹ 213.	medieval or
41:5–6.	projects above the realities of its time	APP ¹ 213.	projects, above the realities of its time,
41:6–7.	Of that world	APP ¹ 213.	Of that transfigured world
41:15.	for the sense of escape;	APP ¹ 213.	for the sense of escape,
41:16–18.	It is this which in these poems defines the temperament or personality of the workman.	—	

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41:19.	The writings of the romantic school mark a transition	APP ¹ 214.	The writings of the "romantic school," of which the æsthetic poetry is an afterthought, mark a transition
41:20.	the mediæval ideal	APP ¹ 214.	the medieval ideal
41:24.	an outworn classicism	APP ¹ 214.	an outworn classicism
41:27.	things mediæval.	APP ¹ 214.	things medieval.
41:27–28.	The mediæval tendency	APP ¹ 214.	The medieval tendency
41:29.	this mediævalism was superficial.	APP ¹ 214.	this medievalism was superficial, or at least external.
41:30.	romance in the poorest sense	APP ¹ 214.	romance in the frankest sense
42:1.	mediæval poetry	APP ¹ 214.	medieval poetry
42:3.	mediæval spirit;	APP ¹ 214.	medieval spirit:
42:6–7.	That stricter, imaginative mediævalism which rec-creates the mind of the middle age,	APP ¹ 214.	That stricter, imaginative medi-evalism which re-creates the mind of the Middle Age,
42:10–11.	The <i>Defence of Guenevere: and Other Poems</i> , published ten years ago, are a refinement	APP ¹ 215.	In <i>The Defence of Guenevere: and Other Poems</i> , published by Mr. William Morris many years ago, the first typical specimen of æsthetic poetry, we have a refinement
42:11–12.	profounder mediævalism.	APP ¹ 215.	profounder medievalism.
42:16–17.	These Arthurian legends, pre-Christian in their origin, yield	APP ¹ 215.	In truth these Arthurian leg-ends, in their origin prior to Christianity, yield
42:19–21.	That religion shades into sensuous love, and sensuous love into religion, has been often seen;	APP ¹ 215.	That religion, monastic religion at any rate, has its sensuous side, a dangerously sensuous side, has been often seen:
42:22.	Christianity of the middle age	APP ¹ 215.	Christianity of the Middle Age
42:23–26.	a people whose loss was in the life of the senses only by the possession of an idol, the beautiful idol of the Latin hymn-writers,	APP ¹ 215.	a people whose loss was in the life of the senses partly by its æsthetic beauty, a thing so pro-foundly felt by the Latin hymn-writers,
42:26–28.	Only by the inflaming influence of such idols can any religion compete	—	

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	with the presence of the fleshly lover.		
42:28.	in these imaginative loves	APP ¹ 215.	in those imaginative loves
42:29–30.	it is a rival religion with a new rival cultus that we see.	APP ¹ 215–16.	it is a rival religion with a new rival <i>cultus</i> that we see.
42:31–32.	The rejection of one idol- atry for the other	APP ¹ 216.	The rejection of one worship for another
42:33–34.	strange ways of sentiment	APP ¹ 216.	refined ways of sentiment
42:34–35.	a triumphant colour and heat.	APP ¹ 216.	a borrowed, perhaps fac- ticious colour and heat.
42:36–43:2.	Who knows whether, when the simple belief in them has faded away, the most cherished sacred writings may not for the first time exercise their highest influence as the most delicate amorous poetry in the world?	—	
43:3.	in the chateau,	APP ¹ 216.	in the <i>château</i> ,
43:4.	The idolatry of the clois-ter	APP ¹ 216.	The devotion of the cloister
43:5–6.	For in that idolatry the idol was absent or veiled,	APP ¹ 216.	For the object of this devotion was absent or veiled,
43:9–10.	Quite in the way of one who handles the older sorceries, the Church has a thousand charms	APP ¹ 216.	But then, the Church, that new Sibyl, had a thousand secrets
43:11–13.	Like the woman in the idyll of Theocritus— ¶... ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα ¶ is the cry of all her bizarre rites.	—	
43:16.	an imaginary object	APP ¹ 216.	an unseen object
43:21–22.	of the serf for the chate- laine, the rose for the nightingale,	APP ¹ 217.	of the serf for the <i>châte- laine</i> , of the rose for the nightingale,
43:32–33.	as the flame of a little taper shows through the Host.	—	
43:35–36.	That whole religion of the middle age was but a beautiful disease or disor-der of the senses;	APP ¹ 217.	That monastic religion of the Middle Age was, in fact, in many of its bearings, like a beautiful disease or disorder of the senses:

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44:2.	Reverie, illusion, delirium,	APP ¹ 217.	Reverie, illusion, delirium:
44:3.	of the middle age.	APP ¹ 217.	of the Middle Age.
44:15.	as a strong narcotic;	APP ¹ 218.	as a strong narcotic:
44:16.	the numbness;	APP ¹ 218.	the numbness:
44:19.	the enjoyment of the few:— ¶¶	APP ¹ 218.	the enjoyment of the few. ¶¶
44:20–45:2.	"How long ago was it, ... Christmas-eve."	—	
45:7.	the poetry of the middle age,	APP ¹ 218.	the poetry of the Middle Age,
45:8–9.	the mediæval mind	APP ¹ 218.	<i>the medieval mind</i>
45:10.	to the world without one.	APP ¹ 218.	to the world without us.
45:26.	announce the dawn;	APP ¹ 219.	announce the dawn:
46:3.	The middle age knew	APP ¹ 220.	The Middle Age knew
46:22–24.	goes forth to the bride; inanimate things are long-ing with him; all the sweetness of the imagina-tive loves of the middle age,	APP ¹ 220–21.	goes forth to the bride: inani-mate things are longing with him: all the sweetness of the imaginative loves of the Middle Age,
46:26–27.	the <i>Life and Death of Jason</i> in 1867;	APP ¹ 221.	the <i>Life and Death of Jason</i> in 1867; to be followed by <i>The Earthly Paradise</i> ;
46:27–28.	the change of manner wrought in the interval is entire, it is almost a revolt.	APP ¹ 221.	the change of manner wrought in the interval, entire, almost a revolt, is characteristic of the æsthetic poetry.
46:30.	the bodily senses sleep or wake	APP ¹ 221.	the bodily senses sleep, or wake
46:32.	This simplification inter-ests us not merely for the sake	APP ¹ 221.	This simplification interests us, not merely for the sake
47:5.	aspired to and at last ap-prehended	APP ¹ 221.	aspired to, and at last appre-hended,
47:10.	pity and fear—	APP ¹ 222.	pity and fear:
47:12.	sleep, silence—and what	APP ¹ 222.	sleep, silence, and what
47:16–26.	Think of this...their need.	—	
47:27.	the middle age	APP ¹ 222.	the Middle Age
48:7.	vitalizes his subject	APP ¹ 222.	animates his subject
48:9–11.	in the song of the brown river-bird among the willows, the casement	APP ¹ 223.	as from "the casement half opened on summer-nights," with the song

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	half opened on summer-nights, the		of the brown river-bird among the willows, the such a "paradise of birds,"
48:14.	such a nation of birds,	APP ¹ 223.	
48:22–49:17.	All this... matchless lyrics.	—	
49:21.	part of each one of us;	APP ¹ 223.	part of each one of us:
49:23.	as if the middle age,	APP ¹ 223.	as if the Middle Age,
49:28.	makes us what we are;	APP ¹ 224.	makes us what we are,
49:30.	in zeal for it,	APP ¹ 224.	in zeal for it;
49:31–32.	We cannot conceive the age;	APP ¹ 224.	We cannot truly conceive the age:
49:33.	to our culture;	APP ¹ 224.	to our culture:
50:1–3.	yet to that of the middle age, the Hellenism of Chaucer. No writer on the Renaissance has hitherto cared much for this exquisite early light of it.	APP ¹ 224.	yet to the Hellenism of Chaucer, the Hellenism of the Middle Age, or rather of that exquisite first period of the Renaissance within it.
50:5–6.	in mixed situations;	APP ¹ 224.	in mixed situations,
50:8–9.	spiritualities of the middle age	APP ¹ 224.	spiritualities of the Middle Age
50:11–12.	sombre legend of his cloister to that true light.	APP ¹ 225.	sombre atmosphere of his cloister to natural light.
50:13–14.	the figures of the Christian legend	APP ¹ 225.	the scenery and figures of Christian history
50:16–17.	have still to be gathered up when the time comes.	APP ¹ 225.	constitute a peculiar vein of interest in the art of the fifteenth century.
50:18–20.	before we leave <i>Jason</i> , a word must be said about its mediaevalisms, delicate inconsistencies which, coming in a Greek poem,	APP ¹ 225.	before we leave <i>Jason</i> and <i>The Earthly Paradise</i> , a word must be said about their mediaevalisms, delicate inconsistencies, which, coming in a poem of Greek subject,
50:18–22.	of the fourth book describes the embarkation of the Argonauts; as in a dream	APP ¹ 225.	of the fourth book of <i>Jason</i> describes the embarkation of the Argonauts: as in a dream,
50:18–22.	of the fourteenth century	APP ¹ 225.	of the Middle Age
50:32–33.	glass-stainer of the middle ages	APP ¹ 226.	old church glass-stainer
50:34–35.	the mediæval sorceress, the sorceress of the Streckelberg or the Blocksberg;	APP ¹ 226.	the medieval sorceress, the sorceress of the Streckelberg or the Blocksberg:

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50:36–51:13.	Here again... gusty night.	—	
51:16.	of the middle age,	APP ¹ 226.	of the Middle Age,
51:20–21.	is raging, and the host-bell is continually ringing as they carry the sacrament	APP ¹ 226.	is raging—the bell continually ringing as they carry the Sacra-ment
51:25–28.	through the fleet of Ed-ward III., among the painted sails of the mid-dle age, that we pass to a reserved fragment of Greece, which by some Θεία τύχη lingers on in the Western Sea into the middle age.	APP ¹ 226.	through the fleet of Edward the Third, among the gaily painted medieval sails, that we pass to a reserved fragment of Greece, which by some divine good fortune lingers on in the western sea into the Middle Age.
51:29–31.	the crew of the Rose Gar-land coming across the sins of the earlier world with the sign of the cross and drinking Rhine wine in Greece,	APP ¹ 226.	the crew of the <i>Rose Gar-land</i> , coming across the sins of the earlier world with the sign of the cross, and drinking Rhine-wine in Greece,
51:33–52:13.	We have become... per- fect taste.	—	
52:14–15.	these new poems have which is on their sur- face—	APP ¹ 227.	the æsthetic poetry has, which is on its surface—
52:16–19.	the shortness of life; this is contrasted with the bloom of the world and gives new seduction to it; the sense of death and the desire of beauty; the desire of beauty quick-ened by the sense of death.	APP ¹ 227.	the shortness of life. This is contrasted with the bloom of the world, and gives new seduc-tion to it—the sense of death and the desire of beauty; the desire of beauty quickened by the sense of death.
—		APP ¹ 227.	But that complexion of senti-ment is at its height in another “æsthetic” poet of whom I have to speak next, Dante Ga-briel Rossetti.
52:16–31.	“ <i>Arrière!</i> ” you say... the desire of beauty.	—	
—		REN ¹ 207.	CONCLUSION
		REN ³ 246.	<i>Idem.</i>
		REN ⁴ 247.	<i>Idem.</i>
		REN ^{NL} 233.	<i>Idem.</i>
—		REN ¹ 207.	Δέγει που Ἡράκλειτος

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			ὅτι πάντα χωρεῖ καὶ οὐδὲν μένει.
		REN ³ 246.	... μένει
		REN ⁴ 247.	... μένει.
		REN ^{NL} 233.	<i>Idem.</i>
—		REN ³ 246.	¹ This brief "Conclusion" was omitted in the second edition of this book, as I conceived it might possibly mislead some of those young men into whose hands it might fall. On the whole, I have thought it best to reprint it here, with some slight changes which bring it closer to my original meaning. I have dealt more fully in <i>Marius the Epicurean</i> with the thoughts suggested by it.
		REN ⁴ 247.	
		REN ^{NL} 233.	
52:37.	without,—our physical life.	REN ¹ 207.	without—our physical life.
		REN ³ 246.	<i>Idem.</i>
		REN ⁴ 247.	<i>Idem.</i>
		REN ^{NL} 233.	<i>Idem.</i>
52:38.	intervals—the moment,	REN ¹ 207.	intervals, the moment,
		REN ³ 246.	<i>Idem.</i>
		REN ⁴ 247.	<i>Idem.</i>
		REN ^{NL} 233.	<i>Idem.</i>
53:3–4.	phosphorus and lime, and delicate fibres,	REN ¹ 207.	phosphorus and lime and delicate fibres,
		REN ³ 246.	<i>Idem.</i>
		REN ⁴ 247.	<i>Idem.</i>
		REN ^{NL} 233.	<i>Idem.</i>
53:4–5.	in the human body alone; we detect them	REN ¹ 207.	in the human body alone: we detect them
		REN ³ 246.	<i>Idem.</i>
		REN ⁴ 247.	<i>Idem.</i>
		REN ^{NL} 233.	<i>Idem.</i>
53:8.	by every ray of light	REN ⁴ 248.	under every ray of light
		REN ^{NL} 234.	<i>Idem.</i>
53:11.	beyond us;	REN ⁴ 248.	beyond us:
		REN ^{NL} 234.	<i>Idem.</i>
53:12.	these elements	REN ⁴ 248.	those elements

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		REN ^{NL} 234.	<i>Idem.</i>
53:13.	by many forces;	REN ⁴ 248.	in many currents;
		REN ^{NL} 234.	<i>Idem.</i>
53:15–18.	That clear, perpetual outline of face and limb is but an image of ours under which we group them—a design in a web the actual threads of which pass out beyond it.	REN ¹ 208.	That clear perpetual outline of face and limb is but an image of ours under which we group them—a design in a web, the actual threads of which pass out beyond it.
—		REN ³ 247.	That clear perpetual outline of face and limb is but an image of ours, under which we group them—a design in a web, the actual threads of which pass out beyond it.
		REN ⁴ 248.	That clear, perpetual outline of face and limb is but an image of ours, under which we group them—a design in a web, the actual threads of which pass out beyond it.
		REN ^{NL} 234.	That clear, perpetual outline of face and limb is but an image of ours, under which we group them—a design in a web, the actual threads of which pass out beyond it.
53:19.	the concurrence renewed from moment to moment	REN ¹ 208.	the concurrence, renewed from moment to moment,
		REN ³ 247.	<i>Idem.</i>
		REN ⁴ 248.	<i>Idem.</i>
		REN ^{NL} 234.	<i>Idem.</i>
53:23–26.	There it is no longer the gradual darkening of the eye and fading of colour from the wall, the movement of the shore side, where the water flows down indeed, though in apparent rest, but the race of the mid-stream,	REN ¹ 208.	There it is no longer the gradual darkening of the eye and fading of colour from the wall—the movement of the shore side, where the water flows down indeed, though in apparent rest, but the race of the mid-stream,
		REN ³ 247.	There it is no longer the gradual darkening of the eye and fading of colour from the wall,—the movement of the shore-side, where the water flows down indeed, though in apparent rest,—but the race of the mid-stream,
		REN ⁴ 248.	There it is no longer the gradual darkening
		REN ^{NL} 234.	

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			of the eye, the gradual fading of colour from the wall—movements of the shore-side, where the water flows down indeed, though in apparent rest—but the race of the mid-stream,
53:29.	a sharp, importunate reality,	REN ¹ 208.	a sharp importunate reality,
		REN ³ 248.	<i>Idem.</i>
		REN ⁴ 249.	a sharp and importunate reality,
		REN ^{NL} 234.	<i>Idem.</i>
53:31.	begins to act	REN ⁴ 249.	begins to play
		REN ^{NL} 235.	<i>Idem.</i>
53:31–32.	under its influence,	REN ¹ 208.	under its influence;
		REN ³ 248.	<i>Idem.</i>
		REN ⁴ 249.	under its influence,
		REN ^{NL} 235.	<i>Idem.</i>
53:32.	the cohesive force is suspended	REN ³ 248.	the cohesive force seems suspended
		REN ⁴ 249.	<i>Idem.</i>
		REN ^{NL} 235.	<i>Idem.</i>
53:32–33.	like a trick of magic,	REN ¹ 209.	like a trick of magic;
		REN ³ 248.	<i>Idem.</i>
		REN ⁴ 249.	like some trick of magic;
		REN ^{NL} 235.	<i>Idem.</i>
53:33–34.	a group of impressions, colour, odour, texture, in the mind of the observer.	REN ¹ 209.	a group of impressions,—colour, odour, texture, in the mind of the observer.
		REN ³ 248.	a group of impressions—colour, odour, texture—in the mind of the observer.
		REN ⁴ 249.	<i>Idem.</i>
		REN ^{NL} 235.	<i>Idem.</i>
53:35.	to dwell on this world,	REN ³ 248.	to dwell in thought on this world,
		REN ⁴ 249.	<i>Idem.</i>
		REN ^{NL} 235.	<i>Idem.</i>
53:36.	impressions unstable,	REN ⁴ 249.	impressions, unstable,
		REN ^{NL} 235.	<i>Idem.</i>

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53:37.	burn, and are extinguished	REN ¹ 209.	burn and are extinguished
		REN ³ 248.	<i>Idem.</i>
		REN ⁴ 249.	<i>Idem.</i>
		REN ^{NL} 235.	<i>Idem.</i>
53:38.	contracts still further,	REN ¹ 209.	contracts still further;
		REN ³ 248.	<i>Idem.</i>
		REN ⁴ 249.	contracts still further:
		REN ^{NL} 235.	<i>Idem.</i>
54:1.	dwarfed to	REN ⁴ 249.	dwarfed into
		REN ^{NL} 235.	<i>Idem.</i>
54:2.	a swarm of impressions,	REN ⁴ 249.	a group of impressions,
		REN ^{NL} 235.	<i>Idem.</i>
54:5.	from us to that, which	REN ¹ 209.	<i>from us to that which</i>
		REN ³ 248.	<i>Idem.</i>
		REN ⁴ 249.	<i>Idem.</i>
		REN ^{NL} 235.	<i>Idem.</i>
54:7.	an individual in his isolation	REN ¹ 209.	the individual in his isolation
		REN ⁴ 249.	<i>Idem.</i>
		REN ^{NL} 235.	<i>Idem.</i>
54:8–10.	dream of a world. ¶ Analysis goes a step further still, and tells us that those impressions of the individual to which, for each one of us, experience dwindles down, are in perpetual flight,	REN ¹ 209.	dream of a world. ¶ Analysis goes a step further still, and tells us that those impressions of the individual to which, for each one of us, experience dwindles down, are in perpetual flight;
		REN ³ 248.	dream of a world. Analysis goes a step further still, and tells us that those impressions of the individual mind to which, for each one of us, experience dwindles down, are in perpetual flight;
		REN ⁴ 249–50.	dream of a world. Analysis goes a step further still, and assures us that those impressions of the individual mind to which, for each one of us, experience dwindles down, are in perpetual flight;
		REN ^{NL} 235.	

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			is to rouse, to startle it to a life of constant and eager observation.
54:35.	for us for that moment only.	REN ¹ 210.	for us,— for that moment only.
		REN ³ 249.	<i>Idem.</i>
		REN ⁴ 250.	to us,— for that moment only.
		REN ^{NL} 236.	<i>Idem.</i>
54:35–36.	Not the fruit of experience but experience itself is the end.	REN ¹ 210.	Not the fruit of experience, but experience itself is the end.
		REN ³ 249.	Not the fruit of experience, but experience itself, is the end.
		REN ⁴ 250.	<i>Idem.</i>
		REN ^{NL} 236.	<i>Idem.</i>
55:1.	How can we pass most swiftly	REN ³ 250.	How shall we pass most swiftly
		REN ⁴ 251.	<i>Idem.</i>
		REN ^{NL} 236.	<i>Idem.</i>
55:4.	To burn always with this hard gem-like flame,	REN ³ 250.	To burn always with this hard, gem-like flame,
		REN ⁴ 251.	<i>Idem.</i>
		REN ^{NL} 236.	<i>Idem.</i>
55:5.	Failure is to form habits;	REN ³ 250.	In a sense it might even be said that our failure is to form habits:
		REN ⁴ 251.	<i>Idem.</i>
		REN ^{NL} 236.	<i>Idem.</i>
55:5–8.	for habit is relative to a stereotyped world; meantime it is only the roughness of the eye that makes any two things, persons, situations— seem alike.	REN ¹ 211.	for habit is relative to a stereotyped world; meantime it is only the roughness of the eye that makes any two things, persons, situations, seem alike.
		REN ³ 250.	for, after all, habit is relative to a stereotyped world, and meantime it is only the roughness of the eye that makes any two persons, things, situations, seem alike.
		REN ⁴ 251.	
		REN ^{NL} 236–37.	

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55:8–9.	we may well catch	REN ⁴ 251. REN ^{NL} 237.	we may well grasp <i>Idem.</i>
55:10.	that seems by a lifted horizon	REN ¹ 211. REN ^{NL} 237.	that seems, by a lifted horizon, <i>Idem.</i>
55:11–12.	strange dyes, strange flowers and curious odours,	REN ¹ 211. REN ³ 250. REN ⁴ 251. REN ^{NL} 237.	strange dyes, strange flowers, and curious odours, strange dyes, strange colours, and curious odours, <i>Idem.</i> <i>Idem.</i>
55:14.	in those about us	REN ¹ 211. REN ³ 250. REN ⁴ 251. REN ^{NL} 237.	in those about us, <i>Idem.</i> <i>Idem.</i> <i>Idem.</i>
55:15–16.	on their ways, is on this short day of frost and sun to sleep	REN ¹ 211. REN ³ 250. REN ⁴ 251. REN ^{NL} 237.	on their ways is, on this short day of frost and sun, to sleep <i>Idem.</i> <i>Idem.</i> <i>Idem.</i>
55:21.	curiously testing opinion	REN ¹ 211. REN ³ 250. REN ⁴ 251. REN ^{NL} 237.	curiously testing new opinions <i>Idem.</i> <i>Idem.</i> <i>Idem.</i>
55:22–23.	facile orthodoxy of Comte or of Hegel or of our own.	REN ¹ 211. REN ³ 250. REN ⁴ 252 REN ^{NL} 237.	facile orthodoxy of Comte or of Hegel, or of our own. facile orthodoxy of Comte, or of Hegel, or of our own. facile orthodoxy, of Comte, or of Hegel, or of our own. <i>Idem.</i>
55:23.	Theories, religious or philosophical ideas,	REN ³ 250. REN ⁴ 252. REN ^{NL} 237.	Philosophical theories or ideas, <i>Idem.</i> <i>Idem.</i>

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55:25–26.	“La philosophie,” says Victor Hugo, “c’est le microscope de la pensée.”	REN ¹ 211.	<i>La philosophie, c’est le microscope de la pensée.</i>
		REN ³ 250.	“Philosophie is the microscope of thought.”
		REN ⁴ 252.	<i>Idem.</i>
		REN ^{NL} 237.	<i>Idem.</i>
55:26–27.	The theory or idea or system	REN ¹ 211.	The theory, or idea, or system
55:29.	some abstract morality	REN ⁴ 252.	some abstract theory
		REN ^{NL} 237.	<i>Idem.</i>
55:32.	One of the most beautiful places in the writings of Rousseau	REN ³ 251.	One of the most beautiful passages in the writings of Rousseau
		REN ⁴ 252.	One of the most beautiful passages of Rousseau
		REN ^{NL} 238.	<i>Idem.</i>
55:35–36.	had always clung about him, and now in early manhood he believed himself stricken by mortal disease.	REN ³ 251.	had always clung about him, and now in early manhood he believed himself smitten by mortal disease.
		REN ⁴ 252.	had clung always about him, and now in early manhood he believed himself smitten by mortal disease.
		REN ^{NL} 238.	<i>Idem.</i>
56:2.	which he found	REN ³ 251.	which he found just then
		REN ⁴ 252.	<i>Idem.</i>
		REN ^{NL} 238.	<i>Idem.</i>
56:3–4.	Well, we are all <i>condamnés</i> , as Victor Hugo somewhere says: we have an interval and then we cease to be.	REN ³ 251.	Well! we are all <i>condamnés</i> , as Victor Hugo says: we are all under sentence of death but with a sort of indefinite reprieve— <i>les hommes sont tous condamnés à mort avec des sur-sis indéfinis</i> : we have an interval, and then our place knows us no more.
		REN ⁴ 252.	<i>Idem.</i>
		REN ^{NL} 238.	<i>Idem.</i>

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56:5–6.	the wisest in art and song.	REN ³ 251.	the wisest, at least among “the children of this world,” in art and song.
		REN ⁴ 253.	<i>Idem.</i>
		REN ^{NL} 238.	<i>Idem.</i>
56:6.	our one chance is in	REN ⁴ 253.	our one chance lies in
		REN ^{NL} 238.	<i>Idem</i>
56:8.	High passions give one	REN ³ 252.	Great passions may give us
56:9–10.	political or religious enthu- siasm, or the “enthusiasm of humanity.”	REN ³ 252.	the various forms of enthusiastic activity, dis- interested or otherwise, which come naturally to many of us.
		REN ⁴ 253.	<i>Idem.</i>
		REN ^{NL} 238.	<i>Idem.</i>
56:9–11.	Only, be sure it is passion, that it does yield you this fruit	REN ³ 252.	Only be sure it is pas- sion—that it does yield you this fruit
		REN ⁴ 253.	<i>Idem.</i>
		REN ^{NL} 238.	<i>Idem.</i>
56:11–13.	Of this wisdom, the poetic passion, the desire of beauty, the love of art for art’s sake, has most; for art comes to you profess- ing frankly	REN ⁴ 253.	Of such wisdom, the poetic passion, the desire of beauty, the love of art for its own sake, has most. For art comes to you proposing frankly
		REN ^{NL} 239.	<i>Idem.</i>
—		REN ³ 252.	1868.
		REN ⁴ 253.	<i>Idem.</i>
		REN ^{NL} 239.	<i>Idem.</i>
—		REN ³ 252.	THE END
		REN ⁴ 253.	<i>Idem.</i>
		REN ^{NL} 239.	<i>Idem.</i>

3. CHILDREN IN ITALIAN AND ENGLISH DESIGN (1872).

SIGNED REVIEW OF:

Sidney Colvin. *Children in Italian and English Design*. London, Seeley, Jackson, and Co., 1872.

FIRST PUBLISHED IN:

The Academy. Vol. III, no. 52 (15 Jul. 1872), pp. 267–268.

TITLE:

Children in Italian and English Design. By Sidney Colvin. | With Illustrations. Seeley, Jackson, and Co.

SIGNATURE:

WALTER H. PATER (at the end of the last line of the last paragraph).

REPRINTS.

Walter Pater. *The Renaissance. Studies in Art and Poetry. The 1893 Text*. Ed. Donald L. Hill, Berkeley, University of California Press, 1980, pp. 191–195.

4. RENAISSANCE IN ITALY: THE AGE OF THE DESPOTS (1875).

SIGNED REVIEW OF:

John Addington Symonds. *Renaissance in Italy; the Age of the Despots*. London, Smith, Elder & Co., 1875.

FIRST PUBLISHED IN:

The Academy. Vol. VIII, no. 169 (31 Jul. 1875), pp. 105–106.

TITLE:

LITERATURE. | *Renaissance in Italy; the Age of the Despots*. | By John Addington Symonds. (London: | Smith, Elder & Co., 1875.)

SIGNATURE:

WALTER H. PATER (at the end of the last line of the last paragraph).

REPRINTS.

Walter Pater. "Symond's Renaissance in Italy". In: —. *Uncollected Essays*. Ed. Thomas B. Mosher, Maine, Editor, 1903, pp. 1–12.

Walter Pater. *The Renaissance. Studies in Art and Poetry. The 1893 Text*. Ed. Donald L. Hill, Berkeley, University of California Press, 1980, pp. 196–202.

TEXT PRESENTATION.

65:13–14. *Studies of the Greek Poets* ← *Studies on the Greek Poets*

65:23. *Age of the Despots* ← "Age of the Despots"

67:1. Leonardo ← Lionardo

67:9. “aesthetic propriety” ← “æsthetic propriety”
67:26–68:18. There is... classic world. ← “There is...
classic world.”
67:32–33. “Julia, daughter of Claudius,” ← ‘Julia, daugh-
ter of Claudius,’
68:34. The chapter on *The Prince* ← The chapter on “The
Prince”

5. LOVE IN IDLENESS (1883).

UNSIGNED REVIEW OF:

Anonymous. *Love in Idleness. A Volume of Poems.* London, Kegan Paul, Trench and Co., 1883.

FIRST PUBLISHED IN:

The Oxford Magazine. Vol. I, no. 7 (7 Mar. 1883), pp. 144–145.

TITLE:

LOVE IN IDLENESS. *

BIBLIOGRAPHIC FOOTNOTE:

* *Love in Idleness.* A volume of Poems. Kegan Paul, Trench and | Co., 1883.

TEXT PRESENTATION.

73:19. "Lines by a person of quality" ← *Lines by a person of quality*

74:19. "Doggerel in Delft," ← *Doggerel in Delft,*

74:21–22. "Half-way in Love," ← *Half-way in Love,*

74:22. "Ballad of Dead Thinkers:" ← *Ballad of Dead Thinkers:*

73:33. "Jealousy," ← *Jealousy,* | "After Parting" ← *After Parting*

73:34. "In Scheria," ← *In Scheria,*

75:36. "The Recompense," ← *The Recompense,*

75:36. *In Limine* ← *In Lumine*

76:1. Arsène ← *Arsene*

76:15. "The Lost Self" ← *The Lost Self*

76:19. "The Last Tennis-Party," ← *The Last Tennis party,*

76:28. instrumentation), the grace which ← instrumentation) the grace which

6. THE ENGLISH SCHOOL OF PAINTING (1885).

SIGNED REVIEW OF:

Ernest Chesneau. *The English School of Painting. With a Preface by Professor Ruskin.* Transl. L. N. Etherington, London, Cassell and Co., 1885.

FIRST PUBLISHED IN:

The Oxford Magazine. Vol. III, no. 6 (25 Feb. 1885), p. 113.

TITLE:

REVIEWS. | THE ENGLISH SCHOOL OF PAINTING¹.

BIBLIOGRAPHIC FOOTNOTE:

¹ *The English School of Painting.* By Ernest Chesneau. Translated | by L. N. Etherington With a Preface by Professor Ruskin. (London : | Casell and Co. 1885.)

SIGNATURE:

W. H. P. (at the end of the last line of the last paragraph).

7. VERNON LEE'S *JUVENILIA* (1887).

UNSIGNED REVIEW OF:

Vernon Lee. *Juvenilia. Being a Second Series of Essays on Sundry Æsthetical Questions*. London, T. Fisher Unwin, 2 vols., 1887.

FIRST PUBLISHED IN:

The Pall Mall Gazette. Vol. XLVI, 5 Aug. 1887, p. 5.

TITLE:

VERNON LEE'S "*JUVENILIA*."*

BIBLIOGRAPHIC FOOTNOTE:

* "*Juvenilia: Being a Second Series of Essays on Sundry Æsthetical Questions*." | By Vernon Lee. Two vols. (London: T. Fisher Unwin.)

OBSERVATIONS.

Concerning this review, Samuel Wright states that it is attributed to Pater on the following grounds: "In Vernon Lee's Letters (1937) ... a letter to Miss Lee's mother, headed 'Case Pater, 30 July 1887', says, *inter alia*: 'I don't think I have any further news except that Pater has written a review of *Juvenilia* for the *Pall Mall*, which hasn't yet appeared.' The *Pall Mall* review listed above did appear 6 days later. The style of writing is similar to Pater's." (Samuel Wright. *A Bibliography of the Writings of Walter H. Pater*. Dawson, 1975, p. 28.)

TEXT PRESENTATION.

87:6–8. *Euphorion*, ← "Euphorion," | *Baldwin*, ← "Baldwin," | *Belcaro*, ← "Belcaro," | *Countess of Albany* ← "Duchess of Albany," | *Eighteenth Century in Italy*, ← "Eighteenth Century in Italy,"

88:6. medieval art ← mediæval art
87:12. *primâ facie*, ← *primâ facie*,
87:13. the aesthetic ← the æsthetic
88:17. Shakespearean ← Shakspearian
88:18. aesthetic impressions ← æsthetic impressions
88:29. *Juvenilia*, ← “*Juvenilia*,”

8. THE LIFE AND LETTERS OF GUSTAVE FLAUBERT (1888).

SIGNED REVIEW OF:

Gustave Flaubert. *Correspondance. Première Série* (1830–1850). Paris, Charpentier et C^{ie}, 1887.

FIRST PUBLISHED IN:

The Pall Mall Gazette. Vol. XLVIII, 25 Aug. 1888, p. 1–2.

TITLE:

THE LIFE AND LETTERS OF GUSTAVE FLAUBERT.*

BIBLIOGRAPHIC FOOTNOTE:

* “Correspondance—Première Série—1830–1850.” (Paris.)

See below: *CORRESPONDANCE DE GUSTAVE FLAUBERT* (1889)—pp. 60–62.

REPRINTS.

Walter Pater. “The Life and Letters of Gustave Flaubert”. In: —. *Uncollected Essays*. Ed. Thomas B. Mosher, Maine, Editor, 1903, pp. 49–63.

Walter Pater. “The Life and Letters of Gustave Flaubert”. In: —. *Sketches and Reviews*. Ed. Albert Mordell, New York, Boni and Liveright, 1919, pp. 60–73.

TEXTUAL HISTORY.

Pater expanded this review considerably, to become the essay “Style”, which first appeared in the same year, in *The Fortnightly Review*—NS. Vol. XLIV, Dec. 1888, pp. 728–743—and was included in the 1889 edition of *Appreciations* (pp. 1–36).

TEXT PRESENTATION.

91:23. *Maison-Dieu* ← Maison-Dieu

93:36. It was yesterday ← “It was yesterday

94:31. long-continued meditation! ← long-continued meditation!”

94:33–34. *Madame Bovary!* ← “Madame Bovary”!

94:35–36. I am prepared... as it will. ← “I am prepared... as it will.”

95:1–5. As for me... as they come. ← “As for me... as they come.”

95:18. *Salammbô* ← “Salamambo”

**9. THE COMPLETE POETICAL WORKS
OF WILLIAM WORDSWORTH
[AND TWO OTHER BOOKS OF THE SAME] (1889).**

UNSIGNED REVIEW OF:

William Wordsworth. *The Complete Poetical Works.*
With an Introduction by John Morley. London,
Macmillan and Co., 1889 [1888].

William Wordsworth. *The Recluse.* London, Mac-
millan and Co., 1888.

William Knight *et al.*, eds. *Selections from Word-
sworth.* London, Kegan Paul, Trench & Co.
1888.

FIRST PUBLISHED IN:

The Athenæum. 26 Jan. 1889, pp. 109–110.

TITLE:

LITERATURE.

BIBLIOGRAPHIC CAPTION:

*The Complete Poetical Works of William | Word-
sworth.* With an Introduction by | John Morley. (Macmillan
& Co.) | | *The Recluse.* By William Wordsworth. | (Same pub-
lishers.) | | *Selections from Wordsworth.* By William | Knight
and other Members of the Words- | worth Society. With Pref-
ace and Notes. | (Kegan Paul, Trench & Co.)

REPRINTS.

Walter Pater. "Wordsworth". In: —. *Uncollected
Essays.* Ed. Thomas B. Mosher, Maine, Editor,
1903, pp. 65–76.

Walter Pater. "Wordsworth". In: —. *Sketches and Reviews*. Ed. Albert Mordell, New York, Boni and Liveright, 1919, pp. 116–125.

TEXTUAL HISTORY.

Pater incorporated in this review a revised version of part (pp. 454–459 *passim*) of his essay "On Wordsworth, which first appeared in *The Fortnightly Review*—NS, vol. XV, no. 88 (1 Apr. 1874), pp. 455–465. Another review of the same three books appeared, in the following month (February), in *The Guardian*—Vol. XLIV, no. 2256 (27 Feb. 1889), pp. 317–318. The text of this *Guardian* review, which also contains a revised version of some parts (pp. 455, 456–460, *passim*) of the essay "On Wordsworth", was first included in the edition of *Essays from "The Guardian"* printed in 1896, for Private Circulation, at the Chiswick Press (pp. 97–114). In volume X of the 1910 New Library edition of the works of Pater (*Essays from "The Guardian"*), where it is reproduced *verbatim*, this latter review occupies (with the title "Wordsworth") pages 89–101.

TEXT PRESENTATION.

- 101:1. *Selections*, ← 'Selections,'
101:3. *The Recluse* ← 'The Recluse'
103:3. *The Recluse* ← 'The Recluse'
104:18. *The Prelude*, ← "The Prelude,"
104:19. *The Recluse*, ← "The Recluse,"
104:20. *The Recluse*, ← "The Recluse,"
104:21. *The Excursion*. ← "The Excursion."
104:26. *The Excursion*. ← "The Excursion."

VARIANTS.

Between the text given here, "The Complete Poetical Works of William Wordsworth" (1889), and the version of "On Wordsworth" (*The Fortnightly Review*. NS, vol. XV, no. 88 (1 Apr. 1874), pp. 455–465) that Pater prepared for the volume *Appreciations*, with the pagination of the 1910 New Library edition (volume V, pp.39–64)—which is here referred to as APP^{NL}.

PAGE : LINE(S)		PAGE(S)	
—		APP ^{NL} 39–43.	Some English critics... in an extraordinary way?
102:6.	earlier phase of mind	APP ^{NL} 43.	earlier mind
102:8–10.	It reveals itself in many forms, but is certainly strongest and most attractive in the most characteristic products of modern literature as of modern art also: it is exemplified	APP ^{NL} 43.	It reveals itself in many forms; but is strongest and most attractive in what is strongest and most attractive in modern literature. It is exemplified
102:12.	Gautier. As a curious chapter	APP ^{NL} 43.	Gautier: as a singular chapter
102:14–15.	Victor Hugo. It has doubtless	APP ^{NL} 43.	Victor Hugo: it has doubtless
102:17–18.	systems of philosophy;	APP ^{NL} 43.	systems of philosophy:
—		APP ^{NL} 43.	1 Since this essay was printed, such selections have been made, with excellent taste, by Matthew Arnold and Professor Knight.
—		APP ^{NL} 43–44.	it is traceable... historians:
102:18.	while it makes	APP ^{NL} 44.	it makes
102:19.	landscape art as there is	APP ^{NL} 44.	landscape art, as there is
102:21–22.	Of this new sense... expression;	APP ^{NL} 44.	Of this new sense,... expression:
102:22–25.	he is more simply and entirely preoccupied with it than any other poet, though there are fine expressions of precisely the same interest in so different a poet as Shelley.	APP ^{NL} 44.	he is more simply and entirely occupied with it than any other poet, though there are fine expressions of precisely the same thing in so different a poet as Shelley.
102:25–29.	There was in Wordsworth's own character, as we have seen, a certain natural contentment, a sort of inborn religious placidity, seldom found united with a sensibility so mobile as his, which was favourable to the quiet, habitual observation of inanimate or imperfectly animate existence.	APP ^{NL} 44.	There was in his own character a certain contentment, a sort of inborn religious placidity, seldom found united with a sensibility so mobile as his, which was favourable to the quiet, habitual observation of inanimate, or imperfectly animate, existence.

PAGE : LINE(s)		PAGE(s)	
102:29–33.	His life of eighty years is divided by no very profoundly felt incidents, its changes being almost wholly inward; it falls, like his work, into broad, untroubled, perhaps somewhat monotonous spaces.	APP ^{NL} 44.	His life of eighty years is divided by no very profoundly felt incidents: its changes are almost wholly inward, and it falls into broad, untroubled, perhaps somewhat monotonous spaces.
102:33–33.	What it resembles most is the life of one of those early Flemish or Italian painters	APP ^{NL} 44.	What it most resembles is the life of one of those early Italian or Flemish painters,
102:36–38.	And this sort of placid life matured in Wordsworth a quite unusual sensibility, really innate in him, to the sights and sounds of the natural world.	APP ^{NL} 44.	This placid life matured a quite unusual sensibility, really innate in him, to the sights and sounds of the natural world—
—		APP ^{NL} 44–46.	—the flower... of time.
102:38–103:3.	It is to this world, and to a world of congruous meditation thereon, that we see him retiring in this newly published poem of <i>The Recluse</i> —	APP ^{NL} 46.	¶ It is to such a world, and to a world of congruous meditation thereon, that we see him retiring in his but lately published poem of <i>The Recluse</i> —
103:4–5.	as also of all that, for the majority of mankind, counts as sensuous enjoyment.	APP ^{NL} 46.	as also of all that for the majority of mankind counts as sensuous enjoyment. ¹
103:6–7.	of a life, a living soul, in natural objects,	APP ^{NL} 46.	of a life in natural objects,
103:10–12.	spiritual life—to be capable of a companionship with humanity full of expression, of inexplicable affinities, and delicacies of intercourse.	APP ^{NL} 46–47.	spiritual life, to be capable of a companionship with man, full of expression, of inexplicable affinities and delicacies of intercourse.
—		APP ^{NL} 46–47.	1 In Wordsworth's prefatory advertisement... "Perfect contentment, Unity entire."
—		APP ^{NL} 46–47.	An emanation... the moods of men.
103:12.	It was like a survival,	APP ^{NL} 47.	It was like a "survival,"
103:14–52.	primitive condition which	APP ^{NL} 47.	primitive condition, which
103:16.	in which all outward objects	APP ^{NL} 47.	wherein all outward objects

PAGE : LINE(s)		PAGE(s)	
103:18.	and the world seemed "full of souls."	APP ^{NL} 48.	and the world was "full of souls" —
103:18–22.	The eighteenth century... in our own.	—	
103:23–25.	And it was through nature thus ennobled by a semblance of passion and thought that Wordsworth approached the spectacle of human life.	APP ^{NL} 48.	And it was through nature, thus ennobled by a semblance of passion and thought, that he ap- proached the spectacle of human life.
103:25–26.	Human life, indeed, is for him at first only an addi- tional accidental grace upon this expressive landscape.	APP ^{NL} 48.	Human life, indeed, is for him, at first, only an additional, accidental grace on an expressive landscape.
103:27–30.	When he thought of men and women, it was of men and women as in the presence, and under the influence of the spell, of those effective natural ob- jects, and linked to them by many associations.	APP ^{NL} 48.	When he thought of man, it was of man as in the presence and under the influence of these effec- tive natural objects, and linked to them by many associations.
103:30–36.	The close connexion of humanity with natural objects, the habitual asso- ciation of his feelings and thoughts with a particular neighbourhood—colour- less perhaps, certainly limited—has sometimes seemed to degrade those who have been the subjects of its influence, as if it did but reinforce that physical connexion of our nature with the actual lime and clay of the soil which is always drawing us nearer to our end.	APP ^{NL} 48–49.	The close connexion of man with natural objects, the habitual association of his thoughts and feelings with a particular spot of earth, has sometimes seemed to degrade those who are subjects to its influence, as if it did but reinforce that physical connexion of our nature with the actual lime and clay of the soil, which is always drawing us nearer to our end.
103:36–37.	But for Wordsworth these influences	APP ^{NL} 49.	But for Wordsworth, these influences
103:38–104:1.	He raises nature to the level of human thought to give it power and expression;	APP ^{NL} 49.	By raising nature to the level of human thought he gives it power and expression:
104:2–3.	a certain breadth and vastness and solemnity.	APP ^{NL} 49.	a certain breadth and coolness and solemnity.
104:3–5.	The "leech-gatherer" on the moor, the "woman	APP ^{NL} 49.	The leech-gatherer on the moor, the woman

PAGE : LINE(s)		PAGE(s)	
	stepping westward," are for him natural objects, almost in the same sense as the aged thorn		"stepping westward," are for him natural objects, almost in the same sense as the aged thorn,
104:9.	¶ And of nature, after all, in its modesty.	APP ^{NL} 49.	And of nature, after all, in its modesty.
104:13.	the poet of Surrey, say,	APP ^{NL} 49.	the poet of Surrey, say!
—		APP ^{NL} 46–47.	¹ In Wordsworth's prefatory advertisement to the first edition of <i>The Prelude</i> ... Unity entire.
—		APP ^{NL} 49–64.	Religious... comes out in him.

10. A POET WITH SOMETHING TO SAY (1889).

UNSIGNED REVIEW OF:

Arthur Symons. *Days and Nights*. London, Macmillan and Co., 1889.

FIRST PUBLISHED IN:

The Pall Mall Gazette. Vol. XLIX, 23 Mar. 1889, p. 3.

TITLE:

A POET WITH SOMETHING TO SAY. *

BIBLIOGRAPHIC FOOTNOTE:

* "Nights and Days." By Arthur Symons. (London. Macmillan & Co., 1889.)

OBSERVATIONS.

Pater and the *The Pall Mall Gazette* give the reviewed book's title as *Nights and Days*; not as *Days and Nights* (a mistake which is here corrected). Symons dedicated this book to Pater: "To Walter Pater | In all | Gratitude and Admiration" (p. v).

REPRINTS.

Walter Pater. "A Poet with Something to Say". In: —. *Uncollected Essays*. Ed. Thomas B. Mosher, Maine, Editor, 1903, pp. 77–85.

Walter Pater. "A Poet with Something to Say". In: —. *Sketches and Reviews*. Ed. Albert Mordell, New York, Boni and Liveright, 1919, pp. 134–141.

Walter Pater. "A Poet with Something to Say". In: Arthur Symons. *Selected Early Poems*. Ed. Jane Desmarais and Charles Baldick, Cambridge,

Modern Humanities Research Association,
2017, pp. 181–183.

TEXT PRESENTATION.

109:7–8. *Days and Nights*, ← “Nights and Days,”

109:9. “the light and shadow of life;” ← the light and
shadow of life;

109:24. *Purgatorio*, ← “Purgatorio,”

111:8. “A Café-Singer,” ← “A Café Singer,”

111:31. She probes an ancient wound yet brings no
balm. ← “She probes an ancient wound yet brings no balm.”

11. IT IS THYSELF (1889).

UNSIGNED REVIEW OF:

Mark André Raffalovich. *It is Thyself*. London, Walter Scott, 1889.

FIRST PUBLISHED IN:

The Pall Mall Gazette. Vol. XLIX, 15 Apr. 1889, p. 3.

TITLE:

“*IT IS THYSELF*.”*

BIBLIOGRAPHIC FOOTNOTE:

* *It is Thyself*. By Marc André Raffalovich. (London. Walter Scott. 1889.)

REPRINTS.

Walter Pater. “*It is Thyself*”. In: —. *Uncollected Essays*. Ed. Thomas B. Mosher, Maine, Editor, 1903, pp. 87–91.

12. CORRESPONDANCE DE GUSTAVE FLAUBERT (1889).

UNSIGNED REVIEW OF:

Gustave Flaubert. *Correspondance. Deuxième Série* (1850–1854). Paris, Charpentier et C^{ie}, 1889.

FIRST PUBLISHED IN:

The Athnæum. 3 Aug., 1889, pp. 155–156.

TITLE:

Correspondance de Gustave Flaubert. Deuxième | Série (1850–1854). (Paris, Charpentier.)

OBSERVATIONS.

Flaubert's *Correspondence* was published by Charpentier et C^{ie} in four series: the First Series (1830–1850)—which includes "Souvenirs intimes", by Flaubert's niece, Caroline Commanville—was published in 1887; the Second Series (1850–1854) was published in 1889; the Third Series (1854–1869) was published in 1891; the Fourth Series (1869–1880) was published in 1893.

See above: THE LIFE AND LETTERS OF GUSTAVE FLAUBERT (1888)—PP. 49–50.

REPRINTS.

Walter Pater. "Correspondance de Gustave Flaubert". In: —. *Uncollected Essays*. Ed. Thomas B. Mosher, Maine, Editor, 1903, pp. 101–114.

Walter Pater. "Correspondance de Gustave Flaubert". In: —. *Sketches and Reviews*. Ed. Albert Mordell, New York, Boni and Liveright, 1919, pp. 74–85.

TEXT PRESENTATION.

- 119:8. *Madame Bovary*, ← “Madame Bovary,”
119:16. *Salammbô* ← “Salambo”
119:19–25. Nothing is more... six hours continuously.
← “Nothing is more... six hours continuously.”
120:1–20. I have seen... which consumes everything. ←
“I have seen... which consumes everything.”
120:28. What I reproach in women... ← “What I re-
proach in women...
121:3. ... with them. ← ... with them.”
121:8–17. Your love penetrates... perhaps more. ←
“Your love penetrates... perhaps more.”
121:25. As for me,... ← “As for me,...
121:34. “voluptuous” ← “voluptuous”
122:21. ... a single word! ← ... a single word!”
122:28. *Madame Bovary* ← “Madame Bovary”
123:1. Provided... ← “Provided...
123:11. *Ruy Blas*. ← “Ruy Blas.”
123:14. ...used-up am I grown. ← ...used-up am I
grown.”
123:15. *Madame Bovary* ← “Madame Bovary”
124:1–11. Style, as I conceive it... are still to make. ←
“Style, as I conceive it... are still to make.”
124:13. *Madame Bovary* ← “Madame Bovary”
124:16. The cause of my going ← “The cause of my going
124:17. [*Madame Bovary*] ← [“Madame Bovary”]
124:26. *Saint Antoine* ← ‘Saint Antoine’
124:27–28. *Madame Bovary* has caused me. *Saint An-
toine* was ← “Madame Bovary” has caused me. “Saint Antoine”
was
124:32. *Madame Bovary*. ← “Madame Bovary.”
125:2. ...go to confession. ←go to confession.”
126:6–15. Posterity will... have no convictions. ← “Pos-
terity will... have no convictions.”
125:9. medieval ← mediæval
125:23–25. There is no imagination... enough to dis-
guise it. ← “There is no imagination... enough to disguise it.”

125:26–29. In youth... our dreams also depart. ← “In youth... our dreams also depart.”

125:30–126:2. Nothing is more useless than... occurrences of life. ← “Nothing is more useless than... occurrences of life.”

126:3–5. The dimensions... their current. ← “The dimensions... their current.”

126:6–12. Formerly, people believed... in our works. ← “Formerly, people believed... in our works.”

126:13–15. To have talent... of all other people. ← “To have talent... of all other people.”

126:16–17. We retain... one who instructs us. ← “We retain... one who instructs us.”

126:18–20. What is best... of the human race. ← “What is best... of the human race.”

126:21–23. Let our enemies speak... of us foolishly. ← “Let our enemies speak... of us foolishly.”

126:24–27. Materialists and spiritualists... the other a swine. ← “Materialists and spiritualists... the other a swine.”

126:28–127:2. In proportion as it advances... at the base. ← “In proportion as it advances... at the base.”

127:3–7. Let us be ourselves... duty! ← “Let us be ourselves... duty!”

13. A NOVEL BY MR. OSCAR WILDE (1891).

SIGNED REVIEW OF:

Oscar Wilde. *The Picture of Dorian Grey*. London, Ward, Lock and Co., 1891.

FIRST PUBLISHED IN:

The Bookman. Vol. I, no. 2 (Nov. 1891), pp. 59–60.

TITLE:

A NOVEL BY MR. OSCAR WILDE. *

BIBLIOGRAPHIC FOOTNOTE:

* ‘The Picture of Dorian Grey.’ By Oscar Wilde. (Ward, Lock and | Co., London, New York, and Melbourne.)

SIGNATURE:

BY WALTER PATER (below the title).

REPRINTS.

Walter Pater. “A Novel by Mr. Oscar Wilde”. In: —. *Uncollected Essays*. Ed. Thomas B. Mosher, Maine, Editor, 1903, pp. 123–132.

Stuart Mason, ed. *Art and Morality: a Defence of “The Picture of Dorian Gray”*. London, J. Jacobs, 1908, pp. 149–156.

Walter Pater. “A Novel by Mr. Oscar Wilde”. In: —. *Sketches and Reviews*. Ed. Albert Mordell, New York, Boni and Liveright, 1919, pp. 126–133.

Oscar Wilde. *The Picture of Dorian Gray*. Ed. Joseph Pearce, S. Francisco, Ignatius Press, 2008, pp. 247–250.

Harold Bloom, ed. *Oscar Wilde*. New York, Bloom's
Literary Criticism, 2008, pp. 114–116.

TEXT PRESENTATION.

131:10. “The Decay of Lying” ← *The Decay of Lying*,

131:27. aesthetic ← æsthetic

133:16–35. I sometimes think... hidden from me be-
fore. ← “I sometimes think... hidden from me before.”

134:13–14. *Doppelgänger* ← Döppelgänger

14. MR. GEORGE MOORE AS AN ART CRITIC (1893).

SIGNED REVIEW OF:

George Moore. *Modern Painting*. London, Walter Scott, 1893.

FIRST PUBLISHED IN:

The Daily Chronicle. 10 Jun. 1893, pp. 59–60.

TITLE:

MR. GEORGE MOORE AS AN | ART CRITIC.

BIBLIOGRAPHIC CAPTION:

* “Modern Painting.” By George Moore. (London: Walter Scott.)

SIGNATURE:

WALTER PATER (below the last line of the last paragraph, aligned to the right).

REPRINTS.

Walter Pater. “Mr. George Moore as an Art Critic”.

In: —. *Uncollected Essays*. Ed. Thomas B. Mosher, Maine, Editor, 1903, pp. 133–142.

Walter Pater. “A Novel by Mr. Wilde”. In: —. *Sketches and Reviews*. Ed. Albert Mordell, New York, Boni and Liveright, 1919, pp. 142–151.

TEXT PRESENTATION.

138:12–13. to be something of a gipsy (it is his own figure), to have no law ← to be something of a gipsy (it is his own figure) to have no law

138:18–34. Think of the learning... finest pencil drawings. ← “Think of the learning... finest pencil drawings.”

139:10–20. They painted with the values... of a richly coloured evening. ← “They painted with the values... of a richly coloured evening.”

139:23–30. Rembrandt told... the picture lives. ← “Rembrandt told... the picture lives.”

140:12–16. Not with half-tints... and iridescent tints. ← “Not with half-tints... and iridescent tints.”

II. Articles

1. ENGLISH AT THE UNIVERSITIES (1886).

This is one of the 29 articles by well-known people (*e.g.*, John Bright, William E. Gladstone, T. H. Huxley, John Addington Symonds,) that *The Pall Mall Gazette* published on the petition headed “Oxford Nov. 2, 1886”, addressed to the Hebdomadal Council to urge the foundation of a School of Modern Language and Literature (which was established in 1893).

FIRST PUBLISHED IN:

The Pall Mall Gazette. Vol. XLIV (27 Nov. 1886), pp. 1–2.

TITLE:

ENGLISH AT THE UNIVERSITIES.—IV. | | MR. WALTER PATER.

OBSERVATIONS.

“English at the Universities.—IV.” is the series-title, which, in the 27 Nov. issue, covers two articles. The first article is by Pater, and is headed “Mr. Walter Pater”; the second article is by Frederic Myers, and is headed “Mr. F. W. H.”

REPRINTS.

This article by Pater is reprinted, titled “Letter to PMC”, in the section “Letters to the *Pall Mall Gazette*: 1886–1887” (pp. 236 ff.) of the following book: Alan Bacon, ed. *The Nineteenth-Century History of English Studies*. London, Routledge, 1998.

This article by Pater is partially reprinted, titled “from ‘English at the Universities.—IV’”, in: Mary Elizabeth Leighton and Louise Surridge, eds. *The Broadview Anthology of Victorian Prose: 1832–1901*. Ontario, Broadview Press, 2012, pp. 209–210.

2. M. LEMAÎTRE'S SERENUS, AND OTHER TALES (1887).

UNSIGNED ARTICLE.

Intending "to point out to English readers" a "volume of fiction", by Jules Lemaître, containing a story concerning "Serenus, a Christian martyr" and "certain briefer Stories of the Past and of To-day". Pater refers to: Jules Lemaître. *Sérénus: histoire d'un martyr. Contes d'autrefois et d'aujourd'hui*. Paris, Alphonse Lemerre, 1886).

FIRST PUBLISHED IN:

Macmillan's Magazine. Vol. LVII, no. 337 (Dec. 1887), pp. 71–80.

TITLE:

M. LEMAÎTRE'S SERENUS, AND OTHER TALES.

REPRINTS.

Walter Pater. "M. Lemaître's 'Serenus, and Other Tales'". In: —. *Uncollected Essays*. Ed. Thomas B. Mosher, Maine, Editor, 1903, pp. 13–48.

Walter Pater. "M. Lemaître's 'Serenus, and Other Tales'". In: —. *Sketches and Reviews*. Ed. Albert Mordell, New York, Boni and Liveright, 1919, pp. 20–59.

TEXT PRESENTATION.

151:7–8. *Stories of the Past and of To-day*. ← Stories Of The Past And Of To-day.

152:5. "La Mère Sainte-Agathe," ← La Mère Sainte-Agathe,

152:18–27. It was a large ... sky of soft blue. ← "It was a large ... sky of soft blue."

153:3–28. Almost without note of the fact,—he says—I was ... there again. ← “Almost without note of the fact,” he says, “I was ... there again.”

153:29. “L’Ainée” ← L’Ainée

154:5. “Les Deux Saints” ← Les Deux Saints

154:9–19. The little village of Champignol-les-Raisins ... worked miracles. ← “The little village of Champignot-les-Raisins ... worked miracles.”

154:25. Champignol-les-Raisins. ← Champignot-les-Raisins.

154:29–30. “En Nourrice” ← En Nourrice

155:3. The little Parisian’s destiny... ← “The little Parisian’s destiny...”

156:16. ...you will never have a kiss from me alive!” ← ...you will never have a kiss from me alive!”

156:17. *Tales of Other Days* ← Tales Of Other Days

156:17–18. “Boun” and “Les Funérailles de Firdosi” ← Boun and Les Funérailles de Firdosi

156:21. medieval ← mediæval

156:25. *Rasselas* ← Rasselas

156:30–31. “Les Deus Fleurs” is another Story of Other Days, reminding us somewhat of Flaubert’s “St. Julien l’Hospitalier.” ← Les Deus Fleurs is another Story Of Other Days, reminding us somewhat of Flaubert’s St. Julien l’Hospitalier.

156:37. medieval ← mediæval

157:6. Simon Godard ... ← “Simon Godard ...

159:5. “Pauvre Ame” ← Pauvre Ame

159:8–22. If one must needs feel pity... upon themselves. ← “If one must needs feel pity... upon themselves.”

160:10. Madame de Maucroix ... ← “Madame de Maucroix ...

161:13. ...Madame de Maucroix ← ...Madame de Maucroix.”

162:1–163:4. “ ‘Pardon my freedom... surprised and scandalised.” ← “Pardon my freedom ... surprised and scandalised.

163:7. “Serenus” ← Serenus

163:14–20. It was cold...in the dawn. ← “It was cold...
in the dawn.”

172:23. It passed, we are told, ← It passed we are told,

3. TOUSSAINT GALABRU (1889).

SIGNED ARTICLE.

Recommending the reading of the book: Ferdinand Farbre. *Toussaint Galabru*. Paris, Charpentier et C^{ie}, 1887.

FIRST PUBLISHED IN:

The Nineteenth Century. Vol. XXV, no. 146 (Apr. 1889), pp. 621–623.

TITLE:

NOTICEABLE BOOKS. | | 3. | “Toussaint Galabru.”¹

BIBLIOGRAPHIC FOOTNOTE:

¹ *Toussaint Galabru*. By Ferdinand Farbre. Paris : Charpentier & Cie. 1887.

SIGNATURE:

WALTER PATER (below the last line of the last paragraph, aligned to the right).

OBSERVATIONS.

This article is headed “3. | ‘Toussaint Galabru’”. The heading begins with “3.” because, in the issue of April, 1889, the section “Noticeable Books” comprehends five subsections, Pater’s text occupying the third.

The Nineteenth Century began to include the section “Noticeable Books” in its issue of February of the same year (1889). In this latter issue (Vol. XXV, no. 145), that section (“Noticeable Books”) was introduced by the Editor thus: “The Editor has invited a certain number of his friends to send him from time to time, in the shape of letters to himself, remarks upon any books which in the ordinary and natural course of

their reading may strike them as being worth special attention. He has suggested to them that, whenever a book is thus met with—such as they would be likely, in familiar conversation, to advise a friend to read for this or that reason—a letter about it should be written to the Editor, giving the same advice and in much the same sort of easy fashion. He hopes in this way to obtain fresher and more spontaneous criticism than can possibly be always produced under the prevailing system of ‘noticing’ books ‘sent for review.’”

Pater, therefore, did not write his article (or “letter”), “3. ‘Toussaint Galabru’”, in order to “notice” Farbre’s “recent novel”; he wrote it to advise English men and women to read a novel written in French which he himself had enjoyed reading.

REPRINTS.

Walter Pater. “Farbre’s ‘Toussaint Galabru’”. In: —. *Uncollected Essays*. Ed. Thomas B. Mosher, Maine, Editor, 1903, pp. 93–97.

4. A CENTURY OF REVOLUTION (1889).

SIGNED ARTICLE.

Recommending the reading of the book: William Samuel Lilly. *A Century of Revolution*. London, Chapman and Hall, 1889.

FIRST PUBLISHED IN:

The Nineteenth Century. Vol. XXVI, no. 154 (Dec. 1889), pp. 992–994.

TITLE:

NOTICEABLE BOOKS. | | 3. | “A Century of Revolution.”¹

BIBLIOGRAPHIC FOOTNOTE:

¹ *A Century of Revolution*. By William Samuel Lilly. Chapman and Hall. 1889.

SIGNATURE:

WALTER PATER (below the last line of the last paragraph, aligned to the right).

OBSERVATIONS.

This article is headed “3. | ‘A Century of Revolution’”. The heading begins with “3.” because, in the issue of December, 1889, the section “Noticeable Books” comprehends five subsections, Pater’s text occupying the third.

See above: TOUSSAINT GALABRU (1889)—pp. 73–74.

In his bibliography of the writings of Pater, Samuel Right remarks: “We know so little of Pater’s political opinions that the book which he chose to review, dealing as it does with politics, must be of interest. *A Century of Revolution* sets out ‘to

test the ideas underlying the French Revolution ... to examine the Revolution, after a century's experience of it, in its bearing on the public life of England.' Two quotations will indicate the general trend of Lilly's comment: 'Can we predicate freedom of the French peasant, brutalised and utterly selfish, a mere human automaton, a voting animal, incapable of realising his powers for the common good?'; 'One of the latest and ugliest features of our political life is the growth of a new school of Liberalism breathing the spirit of the Revolutionary dogma. Mr. Gladstone is its most notable adherent. The result ... to sink the House of Commons in ever increasing degradation.'" (Samuel Wright. *A Bibliography of the Writings of Walter H. Pater*. Dawson, 1975, p. 39.)

"Abstract terms like *Liberty, Democracy, Atheism*", Pater wrote, "abstract propositions about them in whatever interest, make one think sometimes of those worn old screws which turn either way with equal facility, and compact nothing." Wouldn't it be more enlightening, concerning "Pater's political opinions", to point out that these words of his, which are likewise quoted from his article on *A Century of Revolution*, indicate sufficiently that he remained faithful to the end to his conviction that a significant degree of culture (*cultura hominis, Bildung*) forbids the person who instantiate it to take sides concerning any "interest" whatsoever— political or otherwise?

REPRINTS.

Walter Pater. "A Century of Revolution". In: —. *Uncollected Essays*. Ed. Thomas B. Mosher, Maine, Editor, 1903, pp. 115–122.

TEXT PRESENTATION.

183:8. "the idea, the faith, the dogma," ← 'the idea, the faith, the dogma,'

183:9. "underlying" ← 'underlying'

183:16. "must needs live" ← 'must needs live'

183:21. "to mix with life," ← 'to mix with life,'

183:23. "The Revolution and Liberty," ← 'The Revolution and Liberty,'

- 184:14. the “aesthetic” spirit ← the ‘æsthetic’ spirit
 184:19. the “faults” ← the ‘faults’
 184:21. this or that “tendency” ← this or that ‘tendency’
 184:30. “The Revolution and Art;” ← ‘The Revolution and Art;’
 184:31. the “naturalism” ← the ‘naturalism’
 184:32. “naturalism,” ← ‘naturalism,’
 185:14–15. “summary of the fundamental religious and ethical conceptions of Christendom,” ← ‘summary of the fundamental religious and ethical conceptions of Christendom,’
 185:17. “Darwinism;” ← Darwinism;
 185:20. aesthetic tastes ← æsthetic tastes
 185:25–26. The past is really indestructible. You do not destroy it by destroying its symbols.— ← ‘The past is really indestructible. You do not destroy it by destroying its symbols.’
 185:27–28. An artist is one who reproduces the world in his own image and likeness.— ← ‘An artist is one who reproduces the world in his own image and likeness.’
 185:29–30. The advance of the general mind is so slow as to be imperceptible unless viewed at a distance. ← ‘The advance of the general mind is so slow as to be imperceptible unless viewed at a distance.’

III.
Introductions

1. SAMUEL TAYLOR COLERIDGE (1880).

SIGNED INTRODUCTION TO:

The selection of Coleridge's poems included in: Thomas Humphrey Ward, ed. *The English Poets: Selections With Critical Introductions by Various Writers and a General Introduction by Matthew Arnold*. London, Macmillan, 1880, vol. IV (*Wordsworth to Rossetti*), pp. 102–114.

FIRST PUBLISHED IN: 1880.

TITLE:

SAMUEL TAYLOR COLERIDGE.

BIBLIOGRAPHIC FOOTNOTE:

“London: Basil Montagu Pickering, 1877” [in reference to “The latest reprint” of *The Poetical and Dramatic Works of Samuel Taylor Coleridge*].

SIGNATURE:

WALTER H. PATER (below the last line of the last paragraph, aligned to the right).

TEXTUAL HISTORY.

Pater joined a revised version of this introduction to a shortened and revised version of his review “Coleridge’s Writings”, to form the essay “Coleridge”, which first appeared in the 1889 edition of *Appreciations* (pp. 64–106).

TEXT PRESENTATION.

191:12–14. “in allusion,” as he says, “to the fragmentary... remain.” ← ‘in allusion,’ as he says, ‘to the fragmentary... remain.’

- 191:27. *a priori* ← *à priori*
 192:21. “Human Life” ← *Human Life*
 192:23. “subtle-souled psychologist,” ← ‘subtle-souled
 psychologist,’
 192:28. “narcotist” ← ‘narcotist’
 192:29. “plucking the poisons of self-harm,” ← ‘plucking
 the poisons of self-harm,’
 192:35. “Lake School,” ← ‘Lake School,’
 192:37–193:1. “written,” as he says, “after... nothing else
 could;” ← ‘written,’ as he says, ‘after... nothing else could;’
 193:7–14. Dim similitudes... on a soft-toned instru-
 ment. ← ‘Dim similitudes... on a soft-toned instrument.’
 193:21. “Kubla Khan,” ← *Kubla Khan*,
 193:27. “Kubla Khan,” ← *Kubla Khan*,
 193:28. “Pains of Sleep,” ← *Pains of Sleep*,
 194:17. “developing” ← ‘developing’
 194:21. “Lake School.” ← ‘Lake School.’
 194:28–30. My cousin Suffolk ... then fly abreast. ← ‘My
 cousin Suffolk ... then fly abreast.’
 194:34. “abreast,” ← ‘abreast,’
 195:5–7. Amid the howl... on the wing. ← ‘Amid the
 howl... on the wing.’
 195:13. “moments,” ← ‘moments,’
 195:14–17. Moments awful... as a light bestowed. ←
 ‘Moments awful... as a light bestowed.’
 195:19–20. “composed on... an individual mind,” ←
 ‘composed on... an individual mind,’
 195:23–24. high... music chanted; ← ‘high... music
 chanted;’
 195:27. “Lake poetry.” The “Lines to Joseph Cottle” ←
 ‘Lake poetry.’ The *Lines to Joseph Cottle*
 195:28. “Ode to Dejection” ← *Ode to Dejection*
 195: 32. “Lake School;” ← ‘Lake School;’
 196:3–4. green light... in the west, ← ‘green light... in
 the west,’
 196:6–7. the western sky... of yellow green, ← ‘the west-
 ern sky... of yellow green,’
 196:18. “I had found,” ← ‘I had found,’

196:19–23. That outward forms... and prophecy... ←
 ‘That outward forms... and prophecy...’
 196:26–29. The thin... small and dull; ← ‘The thin...
 small and dull;’
 196:30. “romantic” ← “romantic”
 197:1–2. Nought was... misletoe; ← ‘Nought was...
 misletoe;’
 197:4–8. There is not...up at the sky;— ← ‘There is
 not...up at the sky;’—
 197:11–18. Lo! the new-moon winter... and squally
 blast. ← ‘Lo! the new-moon winter... and squally blast.’
 197:18. “ministries” ← ‘ministries’
 197:20–23. A balmy night! ...of the stars. ← ‘A balmy
 night! ...of the stars.’
 197:25. “Fears in Solitude”— ← *Fears in Solitude*—
 197:26–28. A green and silent...himself— ← ‘A green
 and silent... himself’—
 197:29–198:3. But the dell, ...glimmers with green
 light— ← ‘But the dell, ...glimmers with green light’—
 198:4–5. The gust that roared... the distant tree— ←
 ‘The gust that roared... the distant tree’—
 198:6–7. heard... the delicate grass. ← ‘heard... the del-
 icate grass.’
 198:26. “The Destiny of Nations,” ← *The Destiny of Nations*,
 198:30. “France: an Ode,” ← *France, an Ode*,
 198:31–199:15. Ye Clouds! ...of divinest liberty. ← ‘Ye
 Clouds! ...of divinest liberty.’
 199:23. ...on thy subtle pinions, ← ...on thy subtle pinions
 199:24–25. Thou speedest on thy...waves! ← ‘Thou
 speedest on thy... waves!’
 199:27. “Lake School;” ← ‘Lake School;’
 199:31. “Lake School,” ← ‘Lake School,’
 199:33–34. “The Lines to a Young Ass,” ← *The Lines to a
 Young Ass*,
 200:1–2. Where the... templing green, ← ‘Where the...
 templing green,’
 200:25–26. Young-eyed poesy... as hoar antiquity’— ←
 ‘Young-eyed poesy... as hoar antiquity,’—

- 200:28. “romantic” ← ‘romantic’
- 200:30. “romantic” ← ‘romantic’
- 201:29–32. at his best (that whole episode of the inspiriting of the ship’s crew in *The Ancient Mariner* being comparable to Blake’s well-known design of *The Morning Stars Singing Together*), whether ← at his best, (that whole episode of the inspiriting of the ship’s crew in *The Ancient Mariner* being comparable to Blake’s well-known design of the morning stars singing together,) whether
- 201:34–35. “Only once!” His “spirits,” at once ← ‘Only once!’ His ‘spirits,’ at once
- 202:12. “the blot upon the brain | That *will* show itself without,” ← ‘the spot upon the brain that will show itself without,’
- 202:38. Wordsworth’s “Leech-gatherer,” ← Wordsworth’s *Leech-gatherer*
- 203:6. “conclusion;” ← ‘conclusion;’
- 203:13. night-mare ← night-mare
- 203:16–17. The moon-light steeped... weather-cock. ← ‘The moon-light steeped... weather-cock.’
- 203:23. by modern reflection, ← by modern reflexion,
- 203:25–27. But though my slumber... live upon mine eye;— ← ‘But though my slumber... live upon mine eye;’—
- 203:29–30. For she belike, hath... the blessedness of sleep;— ← ‘For she belike, hath... the blessedness of sleep;’—
- 204:1–2. With such... leave behind. ← ‘With such... leave behind.’
- 204:5–6. his exquisitely refined habit of self-reflection, ← his exquisitely refined habit of self-reflexion,
- 204:7. Second Part:— ← *Second Part*:—
- 204:8–26. Alas! they had been friends in youth... which once hath been. ← ‘Alas! they had been friends in youth... which once hath been.’
- 204:30. “dejection,” ← ‘dejection,’
- 204:33. the friendship of Roland and Leoline, ← the friendship of Roland or Leoline,
- 205:4–5. “We bless Thee for our creation!” ← ‘We bless Thee for our creation!’

205:6–11. “because the world is... the world of dreams.”
 ← ‘because the world is... the world of dreams.’
 205:11–12. “A Tombless Epitaph,” ← a *Tombless Epitaph*,
 205:13–206:13. Sickness... and Love! ← ‘Sickness...
 and Love!’

VARIANTS.

Between the text which is given here, “Samuel Taylor Coleridge” (1880), and “Coleridge” (in the text of the second edition (1890) of *Appreciations*, as it appears in volume 5 of the New Library Edition (APP^{NL}), 1910, pp. 65–104.

PAGE : LINE(s)		PAGE(s)	
—		APP ^{NL} 65–81.	Forms... which they afford.
191:1–21.	[Samuel... edition of 1834.]	—	
191:23.	were but one element	APP ^{NL} 81.	were, in truth, but one element
191:27.	or Platonic view of things.		or Platonic, view of things.
—		APP ^{NL} 81–82.	His criticism... “behind the veil.”
192:12.	the <i>high-church</i> school.	APP ^{NL} 82.	the “high-church” school.
192:14.	observer	APP ^{NL} 82.	observer or student
192:20–21.	quaint fragment on	APP ^{NL} 83.	quaint fragment of verse on
192:24.	connected with a tendency	APP ^{NL} 83.	connected with some tendency
192:24.	to something of a morbid want	APP ^{NL} 83.	something of a morbid want
192:26.	in the parts where	APP ^{NL} 83.	in those parts where
192:28.	the “narcotist” who had	APP ^{NL} 83.	the “narcotist,” who had
193:15.	two opposed yet allied elements	APP ^{NL} 84.	two opposed, yet allied, elements
193:16.	in these lines is very true to	APP ^{NL} 84.	in these lines, is very true to
193:18.	with a certain physical voluptuousness.	APP ^{NL} 84.	together with a certain physical voluptuousness.
193:19–20.	bean-field in the air: the tropical notes in a chilly climate—his is a nature	APP ^{NL} 84.	bean-field in the air:—the tropical notes in a chilly climate; his is a nature
193:22.	a fragment of a poem	APP ^{NL} 84.	the fragment of a poem
193:25–26.	temperament in its moments of relief, Coleridge’s	APP ^{NL} 84.	temperament, in its moments of relief, Coleridge’s

PAGE : LINE(s)		PAGE(s)	
193:26–27.	and, side by side with <i>Kubla Khan</i> ,	APP ^{NL} 84.	and side by side with <i>Kubla Khan</i>
193:29–30.	the source of which was	APP ^{NL} 84.	the source of which lay
193:32–33.	which he himself regrets	APP ^{NL} 84–85.	as he himself regrets
193:34–36.	some exotic plant just managing to blossom a little in the somewhat un-English air of Coleridge's own birth-place,	APP ^{NL} 85.	some exotic plant, just managing to blossom a little in the somewhat un-english air of Coleridge's own south-western birth-place,
—		APP ^{NL} 85–87.	In 1798... schools of Germany.
194:1–2.	was his <i>annus mirabilis</i> .	APP ^{NL} 87.	was for him the <i>annus mirabilis</i> .
194:7.	by the circumstances	APP ^{NL} 87.	by the actual circum- stances
194:13–14.	In the unambitious conception	APP ^{NL} 87.	In his unambitious conception
194:18–19.	and in this association	APP ^{NL} 88.	and in such association
194:25–26.	Of what is understood by both as the imaginative quality in the use of mere poetic figures,	APP ^{NL} 88.	Of what is understood by both writers as the imaginative quality in the use of poetic figures,
194:31–33.	The complete infusion here, of the figure into the thought, so vividly realised that though the birds are not actually mentioned	APP ^{NL} 88.	The complete infusion here of the figure into the thought, so vividly realised, that, though the birds are not actually mentioned
194:34–35.	half of the thought itself;— this,	APP ^{NL} 88.	half of the thought itself:—this,
195:3.	which makes this figure	APP ^{NL} 89.	such as makes this figure
195:9.	He has too his passages	APP ^{NL} 89.	He has, too, his passages
195:11–13.	the essence of the poetic life, and its object to awaken in other men—those "moments," as Coleridge says, addressing him,—	APP ^{NL} 89.	the essence of a poet; as it would his proper function to awaken such contemplation in other men—those "moments," as Coleridge says, addressing him—
195:18.	The whole of the poem from which	APP ^{NL} 89.	The entire poem from which
195:20–21.	is, in its strain of impas- ioned contemplation, and in the combined justness	APP ^{NL} 89.	is, in its high-pitched strain of meditation, and in the combined justice
195:25.	entirely sympathetic	APP ^{NL} 89.	wholly sympathetic
196:10–11.	natural scenery, pervading	APP ^{NL} 90.	natural scenery pervading

PAGE : LINE(s)		PAGE(S)	
196:12–13.	that idealistic philosophy, which sees	APP ^{NL} 90.	that idealistic philosophy which sees
197:9.	with a weirdness again, like	APP ^{NL} 91.	with a weirdness, again, like
197:17.	the same imaginative apprehension	APP ^{NL} 91.	a like imaginative apprehension
197:25	the description of <i>the Dell</i> ,	APP ^{NL} 91.	the description of <i>The Dell</i> ,
198:8.	curious dwelling of the mind	APP ^{NL} 92.	curious insistence of the mind
198:13–15.	while the quiet sense of it, maintained all through them, gives a real poetic unity to the piece.	APP ^{NL} 92.	while the quiet sense of the place, maintained all through them, gives a true poetic unity to the piece.
198:18–19.	ceased to be open questions and are really beyond argument; and Coleridge's political poems	APP ^{NL} 93.	ceased to be open questions, and are really beyond argument; while Coleridge's political poems
198:23–24.	the actual politics of the end of	APP ^{NL} 93.	the actual politics proper to the end of
198:27–30.	has many traces of his most elevated speculation, cast into that sort of imaginative philosophical expression, in which, in effect, the language itself is inseparable from, or a part of the thought.	APP ^{NL} 93.	presents many traces of his most elevated manner of speculation, cast into that sort of imaginative philosophical expression, in which, in effect, the language itself is inseparable from, or essentially a part of, the thought.
198:30–31.	the famous apostrophe to Liberty:—	APP ^{NL} 93.	a famous apostrophe to Liberty—
199:17–18.	in Coleridge's way, not quite equal to that exordium,	APP ^{NL} 93.	after Coleridge's way, not quite equal to that <i>exordium</i> ,
199:20.	the French republic,	APP ^{NL} 94.	the French Republic,
199:26.	changes of political sentiment	APP ^{NL} 94.	changes of political sentiment,
200:5.	chief poems	APP ^{NL} 95.	greatest poems
200:9–10.	the curse for whose death begins to pass away at the Mariner's blessing of the water-snakes,	APP ^{NL} 95.	at whose blessing of the water-snakes the curse for the death of the albatross passes away,
200:12–15.	<i>Christabel</i> , though not printed till 1816, was written mainly in the year 1797. <i>The Rime of the</i>	APP ^{NL} 95.	<i>Christabel</i> , though not printed till 1816, was written mainly in the year 1797: <i>The Rime of the</i>

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	<i>Ancient Mariner</i> was printed as a contribution to the <i>Lyrical Ballads</i> , in 1798. These two poems		<i>Ancient Mariner</i> was printed as a contribution to the <i>Lyrical Ballads</i> in 1798; and these two poems
200:17–18.	a keen sense of and delight in beauty,	APP ^{NL} 95.	a keen sense of, and delight in beauty,
200:19.	all his other composition.	APP ^{NL} 95.	all his other compositions.
200:24.	affected Scott.	APP ^{NL} 96.	affected Scott—
200:26.	as hoar antiquity,—	APP ^{NL} 96.	as hoar antiquity.
200:27.	as also in its measure	APP ^{NL} 96.	as also, in its measure,
200:29–30.	longing for a shudder,	APP ^{NL} 96.	longing for <i>le frisson</i> , a shudder,
200:30–31.	and its derivatives	APP ^{NL} 96.	and its derivations
200:31–32.	In Coleridge personally,	APP ^{NL} 96.	In Coleridge, personally,
200:35.	visionary moralists like	APP ^{NL} 96.	visionary moralists, like
201:1–3.	<i>The Ancient Mariner</i> — <i>Facile credo, plures esse naturas invisibiles quam visibiles in rerum universitate, &c.</i>	APP ^{NL} 96.	<i>The Ancient Mariner</i> —“ <i>Facile credo, plures esse naturas invisibiles quam visibiles in rerum universitate, etc.</i> ”.
201:5.	seem to have arisen	APP ^{NL} 96.	seem to have occurred
201:10–11.	its highest degree; it is the delicacy, the dreamy grace in his presentation	APP ^{NL} 96–97.	its highest degree: it is the delicacy, the dreamy grace. in his presentation
201:13–14.	intruders from a spiritual world, in almost all ghost literature,	APP ^{NL} 97.	intruders from a spiritual world in almost all ghost literature,
201:14–15.	a kind of coarseness or crudeness.	APP ^{NL} 97.	a kind of crudity or coarseness.
201:16.	with some really ghostly finger	APP ^{NL} 97.	by some really ghostly finger
201:21–23.	the marvellous when actually presented as part of a credible experience, in our dreams. Doubtless the mere experience	APP ^{NL} 97.	the marvellous, when actually presented as part of a credible experience, in our dreams. Doubtless, the mere experience
201:25.	something to do with that;	APP ^{NL} 97.	something to do with that:
201:30.	the inspiriting of the ship's crew	APP ^{NL} 97.	the re-inspiriting of the ship's crew
201:31–32.	the morning stars singing together),	APP ^{NL} 97.	the Morning Stars singing together”)
201:35–37.	His “spirits,” at once more delicate, and so much more real than any ghost—at once the burden and the privilege of	APP ^{NL} 98.	His “spirits,” at once more delicate, and so much more real, than any ghost—the burden, as they were the privilege, of

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	his temperament—like it, were an integral element in his every-day life.		his temperament—like it, were an integral element in his every-day life.
202:3–5.	the writings of Swedenborg; and what that change is we may see, if we compare	APP ^{NL} 98.	the writings of Swedenborg. And what that change is we may see, if we compare
202:6.	the ghost which <i>called</i> Hamlet;	APP ^{NL} 98.	the ghost which called Hamlet,
202:9.	requires to be	APP ^{NL} 98.	needs to be
202:10.	the older romantic presentment of it.	APP ^{NL} 98.	the older, romantic presentment of it.
202:11–12.	plausible, as “the spot upon the brain hat will show itself without,”	APP ^{NL} 98.	plausible, ¶ as The blot upon the brain, ¶ That will show itself without; ¶
202:16.	but <i>spectra</i> , after all.	APP ^{NL} 98.	but <i>spectra</i> after all.
202:17–20.		APP ^{NL} 98–99.	
	It is this finer, more delicately marvellous supernaturalism, the fruit of his more delicate psychology, which Coleridge infuses into romantic narrative, itself also then a new, or revived thing in English literature;		It is this finer, more delicately marvellous supernaturalism, fruit of his more delicate psychology, that Coleridge infuses into romantic adventure, itself also then a new or revived thing in English literature;
202:21.	those old, more simple,	APP ^{NL} 99.	those older, more simple,
202:22–23.	a flower of medieval, or later German romance,	APP ^{NL} 99.	a flower of medieval or later German romance,
202:29–31.	connecting this the chief poem of Coleridge with his philosophy, and emphasizing in it that psychological element of which I have spoken, its curious soul-lore.	APP ^{NL} 99.	connecting this, the chief poem of Coleridge, with his philosophy, and emphasizing therein that psychological element of which I have spoken, its curious soul-lore.
202:32–37.	rounded unity and wholeness of the impression it leaves on the mind of a reader who really gives himself to it,—that, too, is one of the characteristics of a really excellent work, in the poetic, as in every other kind of art; and by this completeness <i>The Ancient Mariner</i> certainly gains upon <i>Christabel</i> ,—	APP ^{NL} 99.	rounded wholeness and unity of the impression it leaves on the mind of a reader who really gives himself to it—that, too, is one of the characteristics of a really excellent work, in the poetic as in every other kind of art; and by this completeness, <i>The Ancient Mariner</i> certainly gains upon <i>Christabel</i> —
203:2.	own great complete work,	APP ^{NL} 99.	one great complete work,

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203:3–10.	<i>Christabel</i> remained a fragment—the first, and... secured	APP ^{NL} 99.	<i>Christabel</i> remained a fragment.
203:10–15.	in <i>The Ancient Mariner</i> , partly by the skill with which the incidents of the marriage-feast break in, dreamily, from time to time, upon the main story; and with which the whole nightmare story itself is made to end, so pleasantly and reassuringly, among the clear, fresh sounds and lights of the bay, where it began, with	APP ^{NL} 99–100.	In <i>The Ancient Mariner</i> this unity is secured in part by the skill with which the incidents of the marriage-feast are made to break in dreamily from time to time upon the main story. And then, how pleasantly, how reassuringly, the whole nightmare story itself is made to end, among the clear fresh sounds and lights of the bay, where it began, with
203:20.	the same intellectual situation.	APP ^{NL} 100.	a like intellectual situation.
203:21–24.	Here too the work is that peculiar to one who touches the characteristic motives of the old romantic ballad in a spirit made subtle and fine by modern reflexion, and which we feel, I think, in such passages as—	APP ^{NL} 100.	Here, too, the work is of a kind peculiar to one who touches the characteristic motives of the old romantic ballad, with a spirit made subtle and fine by modern reflection, as we feel, I think, in such passages as—
204:3–7.	And the gift of handling the finer passages of human feeling, at once with power and delicacy, which was another of the results of that finer psychology, of his exquisitely refined habit of self-reflexion, is illustrated by a passage on Friendship in the <i>Second Part</i> :—	APP ^{NL} 100–101.	And that gift of handling the finer passages of human feeling, at once with power and delicacy, which was another results of his finer psychology, of his exquisitely refined habit of self-reflection, is illustrated by a passage on Friendship in the <i>Second Part</i> :—
204:33.	the friendship of Roland or Leoline,	APP ^{NL} 101.	the friendship of Roland and Leoline,
204:35.	waking or sleeping,	APP ^{NL} 101.	in sleep or waking,
205:2–3.	to the reader,—this is the predominant quality	APP ^{NL} 102.	to the reader—such is the predominant element
205:2–6.	the world is so beautiful;	APP ^{NL} 102.	the world is so beautiful:
205:11–12.	by way of a Tombless Epitaph,	APP ^{NL} 102.	by way of A Tombless Epitaph,
—		APP ^{NL} 103–104.	The student... of our life.
—		APP ^{NL} 104.	1865, 1880.
—	Walter H. Pater	—	

2. INTRODUCTION TO THE PURGATORY OF DANTE ALIGHIERI (1892).

SIGNED INTRODUCTION TO:

Charles Lancelot Shadwell, transl. *The Purgatory of Dante Alighieri (Purgatorio I –XXVIII). An Experiment in Literal Verse Translation. With an Introduction by Walter Pater.* London, Macmillan and Co., 1892.

FIRST PUBLISHED IN: 1892.

TITLE:
INTRODUCTION.

SIGNATURE:
W. P. (below the last line of the last paragraph, aligned to the right).

OBSERVATIONS.
Pater's "Introduction" occupies pp. xxiii–xxviii of Shadwell's book.

The title page of the book reads: *The | Purgatory | of | Dante Alighieri | (Purgatorio I –XXVIII) | An Experiment in | Literal Verse Translation |* By Charles Lancelot Shadwell, M.A, B.C.L, | Fellow of Oriel College, Oxford | With an Introduction | by | Walter Pater, M.A | Fellow of Brasenose College, Oxford | London | Macmillan and Co. | And New York | 1892.

At the end of his introduction, Pater declares: "The translator has explained why he left off with a sense of completeness at the end of the twenty-seventh Canto, but studious readers will, I think, regret with me that he found reason so to do." Shadwell completed his translation of *The Purgatory*, but, when he did, Pater had already died. Shadwell, who had to find

another author for the new introduction, named the remaining part of his translation “Part II” — so that the title page now lets the reader know: *The | Purgatory | of | Dante Alighieri | Part Two. The Earthly Paradise | (Cantos XXVIII–XXXIII) | An Experiment in | Literal Verse Translation | By Charles Lancelot Shadwell, D.C.L. | Of Oriel College, Oxford | With an Introduction | by | John Earle, M.A, L.L.D. | | Prebendary of Wells | Professor of Anglo-Saxon in the University of Oxford | London | Macmillan and Co., Limited | New York: The Macmillan Company | 1899.*

REPRINTS.

Walter Pater. “Shadwell’s Dante”. In: —. *Uncollected Essays*. Ed. Thomas B. Mosher, Maine, Editor, 1903, pp. 143–161.

TEXT PRESENTATION.

209:16. medievalism ← mediævalism

209:17–18. medievalism ← mediævalism

213:33. Dove l’ umano spirito si purga: ← Ove l’ umano spirito si purga:

215:11. *La morta poesi risurga!* ← La morta poesi risurga!

216:24–25. *la fretta ¶ Che l’ onestade ad ogni atto dismaga.* ← la fretta ¶ Che l’ onestade ad ogni atto dismaga.

216:26. III. 10–11. ← III. 10. 11.

217:1. medieval ← mediæval

217:2. “Ode” ← Ode

217: 6 *terza rima.* ← terza rima.

IV. Essay

ON WORDSWORTH (1874).

SIGNED ESSAY.

FIRST PUBLISHED IN:

The Fortnightly Review NS. Vol. XV, no. 88 (1 Apr. 1874), pp. 455–465.

TITLE:

ON WORDSWORTH.

SIGNATURE:

WALTER H. PATER (below the last line of the last paragraph, aligned to the right).

TEXTUAL HISTORY.

Pater included a thoroughly revised version of this essay, under the title “Wordsworth”, in the 1889 and 1890 editions of *Appreciations* (pp. 37–63). He also incorporated this essay, revised and shortened, in one of his reviews: “*The Complete Poetical Works of William Wordsworth....*” *The Athenæum*. 26 Jan. 1889, pp. 109–110.—Which also appeared, in the following month, with considerable rephrasings and revisions, in *The Guardian: The Guardian*. Vol. XLIV, no. 2256 (27 Feb. 1889), pp. 317–318).

REPRINTS:

As far as the Editor is aware, this essay (“On Wordsworth”, 1874), the first version of all of Pater’s writings about Wordsworth, has not been reprinted after 1874. If it really be so, the reason must be the following: that, although it differs considerably from its reprints in *Appreciations* (“Wordsworth”, 1889 and 1890), as a result of the meticulous revision to which

Pater submitted it before including it in that volume, it practically shares with them its length and its structure. The considerable interest which underlies the renewed access to it that is now given to readers of Pater results, then, from this: that a comparison between it and the 1890 *Appreciations* reprint—a comparison such as the one that the list of Variants included below offers—elicits a deeper, if not knew, understanding of its author's thought and style.

TEXT PRESENTATION.

223:28. aesthetic ← æsthetic

226:19. "Resolution and Independence" ← *Resolution and Independence*

226:21. *The Eve of Saint Agnes* ← *Saint Agnes' Eve*

226:24–25. The pliant harebell swinging in the breeze |
On some grey rock;— ← "The pliant harebell swinging in the breeze | "On some grey rock;

226:26–27. The single sheep and the one blasted tree |
And the bleak music from that old stone wall;— ← "The single sheep and the one blasted tree | "And the bleak music from that old stone wall;—

226:28–29. In the meadows and the lower ground | Was
all the sweetness of a common dawn;— ← "In the meadows and the lower ground | "Was all the sweetness of a common dawn;—

226:30. And that green corn all day is rustling in thine ears. ← "And that green corn all day is rustling in thine ears."

229:23–24. "related in a selection of language really used by men." ← related in a selection of language really used by men.

231: 37–38. "Ode on the Recollections of Childhood," ← *Ode on the Recollections of Childhood*,

232:1. "Tintern Abbey;" ← *Tintern Abbey*;

234:5–6. the "Daffodils" and "The Two April Mornings," ← the *Daffodils* and *The Two April Mornings*,

234:17. Shakespeare's ← Shakspere's

234:18. "Ode on the Recollections of Childhood" ← *Ode on the Recollections of Childhood*

234:f.n. Henry Vaughan's "Retreat." ← Henry Vaughan's *Retreat*.

236:f.n. *Fortnightly Review*, June, 1873. "The Death of Mr. Mill." ← *Fortnightly Review*, June, 1873. *The Death of Mr. Mill*.

VARIANTS.

Between the text which is given here, "On Wordsworth" (1874), and "Wordsworth" (in the text of the second edition (1890) of *Appreciations*, as it appears in volume 5 of the New Library Edition (APP^{NL}), 1910, pp. 39–64.

PAGE : LINE(s)		PAGE(s)	
223:2.	said a great deal	APP ^{NL} 39.	had a great deal to say
223:3–4.	between the Fancy and another, profounder faculty, the Imagination.	APP ^{NL} 39.	between the <i>Fancy</i> , and another more powerful faculty—the <i>Imagination</i> .
223:9–10.	the distinction namely	APP ^{NL} 39.	the distinction, namely,
223:16–17.	distinction which, as I have said,	APP ^{NL} 39.	distinction, which, as I have said,
223:17–18.	is most needed and may best be illustrated.	APP ^{NL} 40.	is most needed, and may best be illustrated.
223:22–24.	that insincere poetic diction against which his most serious critical efforts were directed;	APP ^{NL} 40.	that insincere poetic diction, against which his most serious critical efforts were directed:
223:25–27.	makes him at times a declaimer on moral and social topics; and he seems sometimes to force an unwilling pen and write by rule.	APP ^{NL} 40.	makes him, at times, a mere declaimer on moral and social topics; and he seems, sometimes, to force an unwilling pen, and write by rule.
224:7–8.	the intrusion there from time to time of something tedious and prosaic?	APP ^{NL} 40.	the intrusion there, from time to time, of something tedious and prosaic?
224:8–9.	Of all great poets, perhaps he would gain most by a skilfully made anthology.	APP ^{NL} 40.	Of all poets equally great, he would gain most by a skilfully made anthology.
224:9–13.	Such a selection would show perhaps not so much what he was, or to himself or others seemed to be, as what by the more energetic and fertile tendency in his writings he was ever tending to	APP ^{NL} 40–41.	Such a selection would show, in truth, not so much what he was, or to himself or others seemed to be, as what, by the more energetic and fertile tendency in his writings,

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	become; is, therefore, to the imaginative reason.		he was ever tending to become.
224:13–16.	And the mixture in his work, as it actually stands, is so perplexed that one fears to miss the least promising composition even, lest some precious morsel should be lying hidden within, the few perfect lines,	APP ^{NL} 41.	And the mixture in his work, as it actually stands, is so perplexed, that one fears to miss the least promising composition even, lest some precious morsel should be lying hidden within—the few perfect lines,
224:18–20.	He who thought that in all creative work the larger part was <i>given</i> passively to the recipient mind,	APP ^{NL} 41.	He who thought that in all creative work the larger part was <i>given</i> passively, to the recipient mind,
224:21–22.	had his times also of desertion and relapse,	APP ^{NL} 41.	had his times also of desertion and relapse;
224:23–25.	And this duality there, the fitfulness with which the higher qualities manifest themselves in it,	APP ^{NL} 41.	And this duality there—the fitfulness with which the higher qualities manifest themselves in it,
224:27.	lifting or lowering a matter poor in itself;	APP ^{NL} 41.	lifting or lowering a matter, poor in itself;
224:34–35.	It begets in those who, coming across him in youth, can bear him at all,	APP ^{NL} 41–42.	It begets in those, who, coming across him in youth, can bear him at all,
224:37–225:1.	an expectation of things in this order, coming to one in the way of a true discipline of the temper as well as of the intellect.	APP ^{NL} 42.	an expectation of things, in this order, coming to one by means of a right discipline of the temper as well as of the intellect.
225:11–16.	But although the necessity of selecting these precious morsels for oneself is an opportunity for the exercise of Wordsworth's peculiar influence, and induces a kind of just criticism and true estimate of them, yet the purely literary product would have been more excellent had the writer himself purged away that alien element.	APP ^{NL} 42.	But although the necessity of selecting these precious morsels for oneself is an opportunity for the exercise of Wordsworth's peculiar influence, and induces a kind of just criticism and true estimate of it, yet the purely literary product would have been more excellent, had the writer himself purged away that alien element.
225:16–17.	How perfect would have been the little treasury shut between the covers of how thin a book!	APP ^{NL} 42.	How perfect would have been the little treasury, shut between the covers of how thin a book!

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225:19.	the golden pieces, great and small, lying apart together.		the golden pieces, great and small, lying apart together. ¹
225:24–25.	the impression and sense of which he can convey to others in an extraordinary way?	APP ^{NL} 43.	the impression and sense of which he can convey to others, in an extraordinary way?
225:29–33.	It has been remarked again and again; it reveals itself in many forms, but is strongest and most attractive in what is strongest and most attractive in modern literature; it is exemplified almost equally by writers as unlike each other as Senancour and Théophile Gautier;	APP ^{NL} 43.	It has been remarked as a fact in mental history again and again. It reveals itself in many forms; but is strongest and most attractive in what is strongest and most attractive in modern literature. It is exemplified, almost equally, by writers as unlike each other as Senancour and Théophile Gautier.
225:34–38.	its growth might be traced from Rousseau to Chateaubriand, from Chateaubriand to Victor Hugo; it has doubtless some latent connection with those pantheistic theories which have largely exercised men's minds in some modern systems of philosophy;	APP ^{NL} 43.	its growth might be traced from Rousseau to Chateaubriand, from Chateaubriand to Victor Hugo: it has doubtless some latent connexion with those pantheistic theories which locate an intelligent soul in material things, and have largely exercised men's minds in some modern systems of philosophy:
—		APP ^{NL} 43.	¹ Since this essay was written, such selections have been made, with excellent taste, by Matthew Arnold and Professor Knight.
225:38–226:4.	it is traceable even in the graver writings of historians; it makes as much difference between ancient and modern landscape as there is between the rough masks of an early mosaic and a portrait by Reynolds or Gainsborough.	APP ^{NL} 43–44.	it is traceable even in the graver writings of historians: it makes as much difference between ancient and modern landscape art, as there is between the rough masks of an early mosaic and a portrait by Reynolds or Gainsborough.
226:4–6.	Of this new sense the writings of Wordsworth are the central and ele	APP ^{NL} 44.	Of this new sense, the writings of Wordsworth are the central and ele

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	mentary expression; he is more simply and entirely occupied with it than any other.		mentary expression: he is more simply and entirely occupied with it than any other poet, though there are fine expressions of precisely the same thing in so different a poet as Shelley.
226:6–8.	There was in his own character a certain contentment, a sort of religious placidity, seldom found united with a sensibility like his,	APP ^{NL} 44.	There was in his own character a certain contentment, a sort of inborn religious placidity, seldom found united with a sensibility so mobile as his,
226:10–12.	His life of eighty years is not divided by profoundly felt incidents; its changes are almost wholly inward, and it falls into broad, untroubled spaces.	APP ^{NL} 44.	His life of eighty years is divided by no profoundly felt incidents: its changes are almost wholly inward, and it falls into broad, untroubled, perhaps somewhat monotonous spaces.
226:16–18.	This placid life matured in him an unusual, innate sensibility to natural sights and sounds, the flower and its shadow on the stone, the cuckoo and its echo.	APP ^{NL} 44.	This placid life matured a quite unusual sensibility, really innate in him, to the sights and sounds of the natural world— the flower and its shadow on the stone, the cuckoo and its echo.
226:19–20.	The poem of <i>Resolution and Independence</i> is a storehouse of such images;	APP ^{NL} 44.	The poem of <i>Resolution and Independence</i> is a storehouse of such records:
226:21–23.	To read one of his longer pastoral poems for the first time is like a day spent in a new country; the memory is crowded for a time with precise and vivid images—	APP ^{NL} 44–45.	To read one of his longer pastoral poems for the first time, is like a day spent in a new country: the memory is crowded for a while with its precise and vivid incidents—
226:31–227:2.	Subtle and sharp as he is in the outlining of visible imagery, he is most subtle and delicate of all in the noting of sounds; so that he conceives of noble sound as even moulding the human countenance to nobler types, and as something actually”	APP ^{NL} 45.	¶ Clear and delicate at once, as he is in the outlining of visible imagery, he is most clear and delicate still, and finely scrupulous, in the noting of sounds; so that he conceives of noble sound as even moulding the human countenance

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	"profaned by visible form or image.		to nobler types, and as something actually "profaned" by colour, by visible form, or image.
227:2-5.	He has a power likewise of realising and conveying to the consciousness of the reader abstract and elementary impressions, silence, darkness, absolute motionlessness;	APP ^{NL} 45.	He has a power likewise of realising, and conveying to the consciousness of the reader, abstract and elementary impressions—silence, darkness, absolute motionlessness:
227:11-14.	and acts there as a separate power or accomplishment; and he has celebrated in many of his poems the "efficacious spirit" which, as he says, resides in these "particular spots" of time.	APP ^{NL} 46.	and acts there, as a separate power or accomplishment; and he has celebrated in many of his poems the "efficacious spirit," which, as he says, resides in these "particular spots" of time.
—		APP ^{NL} 46.	¶ It is to such a world, and to a world of congruous meditation thereon, that we see him retiring in his but lately published poem of <i>The Recluse</i> —taking leave, without much count of costs, of the world of business, of action and ambition; as also of all that for the majority of mankind counts as sensuous enjoyment. 1
227:15-17.	¶ That sense of a life in natural objects, which in most poetry is only a rhetorical artifice, is in Wordsworth the assertion of what for him is almost literal fact.	APP ^{NL} 46.	¶ And so it came about that this sense of a life in natural objects, which in most poetry is but a rhetorical artifice, is with Wordsworth the assertion of what for him is almost literal fact.
—		APP ^{NL} 46-47.	¹ In Wordsworth's prefatory advertisement to the first edition of <i>The Prelude</i> ... Unity entire.
227:19-21.	capable of a companionship with man full of finesse and expression, of inexplicable affinities and subtle secrets of intercourse.	APP ^{NL} 47.	capable of a companionship with man, full of finesse and expression, of inexplicable affinities and delicacies of intercourse.

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227:19–21.	capable of a companionship with man full of finesse and expression, of inexplicable affinities and subtle secrets of intercourse.	APP ^{NL} 47.	capable of a companionship with man, full of finesse and expression, of inexplicable affinities and delicacies of intercourse.
227:21–23.	An emanation, a particular spirit, belonged not to the moving leaves or water only, but to the distant peak arising suddenly by some change of perspective above the nearer horizon,	APP ^{NL} 47.	An emanation, a particular spirit, belonged, not to the moving leaves or water only, but to the distant peak of the hills arising suddenly, by some change of perspective, above the nearer horizon,
227:26–28.	It was like a "survival" in him of that primitive condition, which some philosophers have traced in the history of human culture,	APP ^{NL} 47.	It was like a "survival," in the peculiar temperament of a man of letters at the end of the eighteenth century, of that primitive condition, which some philosophers have traced in the general history of human culture,
227:28–32.	in which all outward objects alike, even the works of men's hands, were believed to be endowed with life and animation, and the world was full of souls; that mood in which the old Greek gods were first begotten,	APP ^{NL} 47–48.	wherein all outward objects alike, including even the works of men's hands, were believed to be endowed with animation, and the world was "full of souls"—that mood in which the old Greek gods were first begotten,
227:32–34.	In the early ages this belief, delightful as its effects in poetry often are, was but the result of a crude intelligence.	APP ^{NL} 48.	¶ In the early ages, this belief, delightful as its effects on poetry often are, was but the result of a crude intelligence.
227:34–37.	But in Wordsworth this power of seeing life, this perception of a soul, in inanimate things, came of an exceptional susceptibility to the impressions of eye and ear, and was at bottom a kind of sensuousness.	APP ^{NL} 48.	But, in Wordsworth, such power of seeing life, such perception of a soul, in inanimate things, came of an exceptional susceptibility to the impressions of eye and ear, and was, in its essence, a kind of sensuousness.
227:37–228:2.	At least it is only in a temperament exceptionally susceptible on the sensuous side that this sense of the expressiveness of outward things	APP ^{NL} 48.	At least, it is only in a temperament exceptionally susceptible on the sensuous side, that this sense of the expressiveness of outward things

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	comes to be so large a part of life.		comes to be so large a part of life.
228:2-3.	That he awakened "a sort of thought in sense" is Shelley's just criticism of this element in Wordsworth's poetry.	APP ^{NL} 48.	That he awakened "a sort of thought in sense," is Shelley's just criticism of this element in Wordsworth's poetry.
228:4-6.	And it was through nature thus ennobled by a semblance of passion and thought that he approached the spectacle of human life.	APP ^{NL} 48.	And it was through nature, thus ennobled by a semblance of passion and thought, that he approached the spectacle of human life.
228:6-7.	Human life indeed is, at first, but an additional, accidental grace on this expressive landscape.	APP ^{NL} 48.	Human life, indeed, is for him, at first, only an additional, accidental grace on this expressive landscape.
228:10.	The close connection	APP ^{NL} 48.	The close connexion
228:13-14.	that physical connection	APP ^{NL} 49.	that physical connexion
228:15-16.	But for Wordsworth these	APP ^{NL} 49.	But for Wordsworth, these
228:17-19.	He raises nature to the level of human thought to give it power and expression; he subdues man to the level of nature,	APP ^{NL} 49.	By raising nature to the level of human thought he give it power and expression; he subdues man to the level of nature,
228:21.	the woman <i>stepping westward,</i>	APP ^{NL} 49.	the woman "stepping westward,"
—		APP ^{NL} 49.	But the peculiar functions of Wordsworth... his poetic purpose.
228:24-26.	the affections and regrets of the human heart, above all that pitiful care and awe for the perishing human clay,	AP ^{PNL} 49.	the affections and regrets of the human heart, above all, that pitiful care and awe for the perishing human clay,
228:29.	What is true of it everywhere, is truest of it	APP ^{NL} 50.	Now what is true of it everywhere, is truest of it
228:31-32.	and it was on this side that Wordsworth seized religion most strongly.	APP ^{NL} 50.	and it was on this side, that Wordsworth apprehended religion most strongly.
228:36-38.	seemed full of voices and a sort of natural oracles, the very religion of these people of the dales seemed but another link between them and the earth,	APP ^{NL} 50.	seemed full of voices, and a sort of natural oracles, the very religion of these people of the dales appeared but another link between them and the earth,

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229:3-5.	"Grave livers," they seemed to him under this aspect, with stately speech, and something of that natural dignity of manners which underlies the highest courtesy.	APP ^{NL} 50.	"Grave livers," they seemed to him, under this aspect, with stately speech, and something of that natural dignity of manners, which underlies the highest courtesy.
229:6.	And seeing man thus as a part of nature,	APP ^{NL} 50.	And, seeing man thus as a part of nature,
229:12.	he was able to appreciate passion in the lowly.	APP ^{NL} 51.	Wordsworth was able to appreciate passion in the lowly.
229:15-17.	than other men; it is for this direct expression of passion that he values their humble words.	APP ^{NL} 51.	than other men: it is for this direct expression of passion, that he values their humble words.
229:17-18.	In much that he said in exaltation of rural life	APP ^{NL} 51.	In much that he said in exaltation of rural life,
229:23-24.	related in a selection of language really used by men.	APP ^{NL} 51.	"related in a selection of language really used by men."
229:24-26.	He constantly endeavours to bring his language near to the real language of men; but it is to the real language of men, not on the dead level of their ordinary intercourse,	APP ^{NL} 51.	He constantly endeavours to bring his language near to the real language of men: to the real language of men, however, not on the dead level of their ordinary intercourse,
229:28-33.	There are poets who have chosen rural life for their subject for the sake of its passionless repose, and there are times when Wordsworth extols the mere calm and dispassionate survey of things as the highest aim of poetical culture; but it was not for its passionless calm that he chose the scenes of pastoral life;	APP ^{NL} 51.	There are poets who have chosen rural life for their subject, for the sake of its passionless repose, and times when Wordsworth extols the mere calm and dispassionate survey of things as the highest aim of poetical culture. But it was not for such passionless calm that he preferred the scenes of pastoral life;
229:33-35.	sheltering himself from the agitations of the outward world, is in reality only clearing the scene for the exhibition of emotion,	APP ^{NL} 51-52.	sheltering himself, as it might seem, from the agitations of the outward world, is in reality only clearing the scene for the great exhibitions of emotion,
230:1-2.	And so he has much for those who value highly	APP ^{NL} 52.	And so he has much for those who value highly

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	the concentrated expression of passion,		the concentrated presentment of passion,
230:6.	come the great elementary feelings,	APP ^{NL} 52.	come those great elementary feelings,
230:10–12.	In this respect Wordsworth's work resembles most that of George Sand in those novels which depict country life.	APP ^{NL} 52.	In this respect, Wordsworth's work resembles most that of George Sand, in those of her novels which depict country life.
230:16–17.	in that pastoral world; the girl who rung her father's knell;	APP ^{NL} 52.	in that pastoral world—the girl who rung her father's knell;
230:18–19.	the sorrows of the wild creatures even, their home-sickness,	APP ^{NL} 52.	the sorrows of the wild creatures, even—their home-sickness,
230:21–22.	that wild, gay, false, adventurous outer world,	APP ^{NL} 53.	that gay, false, adventurous, outer world,
230:23–26.	not "passionate sorrow" only for the overthrow of the soul's beauty, but the loss of or carelessness for personal beauty itself, in those whom men have wronged, their pathetic wanness;	APP ^{NL} 53.	not "passionate sorrow" only, for the overthrow of the soul's beauty, but the loss of, or carelessness for personal beauty even, in those whom men have wronged—their pathetic wanness;
230:32–35.	like the pleasures of children, won so hardly in the struggle for bare existence, their yearning towards each other in their darkened houses, or at their early toil.	APP ^{NL} 53.	like the pleasures of children, won so hardly in the struggle for bare existence; their yearning towards each other, in their darkened houses, or at their early toil.
230:35–37.	this strange, new, passionate, pastoral world of which he first raised the image,	APP ^{NL} 53.	this strange, new, passionate, pastoral world, of which he first raised the image,
231:10–11.	a life protected,	APP ^{NL} 54.	a world protected,
231:15–16.	relieved for a moment	APP ^{NL} 54.	relieved for a while
231:19–22.	a Westmoreland church on bold trains of speculative thought, and comes from point to point into strange contact with thoughts which have visited from time to time far bolder and more wandering spirits.	APP ^{NL} 54.	a Westmoreland church, on bold trains of speculative thought, and comes, from point to point, into strange contact with thoughts which have visited, from time to time, far more venturesome, perhaps errant, spirits.
231:23–25.	those strange reminiscences and forebodings	APP ^{NL} 54.	those strange reminiscences and forebodings,

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	which seem to make our lives stretch before and behind us,		which seem to make our lives stretch before and behind us,
231:26.	the lines of connection.	APP ^{NL} 54.	the lines of connexion.
231:26–27.	Following the soul backwards and forwards on these endless ways,	APP ^{NL} 54.	Following the soul, backwards and forwards, on these endless ways,
231:30–31.	an earlier state of existence, the fancy of the Platonists, the old heresy of Origen.	APP ^{NL} 55.	an earlier state of existence—the fancy of the Platonists—the old heresy of Origen.
231:34–36.	lost for all in a degree in the passing away of the youth of the world, lost for each over again in the passing away of actual youth.	APP ^{NL} 55.	lost for all, in a degree, in the passing away of the youth of the world, lost for each one, over again, in the passing away of actual youth.
232:1–3.	like the lines on <i>Tintern Abbey</i> ; and something like what he describes was actually truer of him than he seems to have understood;	APP ^{NL} 55.	such as the lines on <i>Tintern Abbey</i> ; and something like what he describes was actually truer of himself than he seems to have understood;
232:4–6.	productions of earlier life; and most surely for him “the first diviner influence of this world” passed away more and more completely in his contact with experience.	APP ^{NL} 55.	productions of earlier life, and most surely for him, “the first diviner influence of this world” passed away, more and more completely, in his contact with experience.
232:7–11.	Sometimes, as he dwelt upon those moments of intense imaginative power, in which the outward object seems to take colour and expression, a new nature almost, from the prompting of the observing mind, the actual world seemed to dissolve and detach itself,	APP ^{NL} 55.	Sometimes as he dwelt upon those moments of profound, imaginative power, in which the outward object appears to take colour and expression, a new nature almost, from the prompting of the observant mind, the actual world would, as it were, dissolve and detach itself,
232:12–15.	the world in which he lived;—that old isolating thought of many a brain-sick mystic of ancient and modern times.	APP ^{NL} 55.	the world in which he lived—that old isolating thought of many a brain-sick mystic of ancient and modern times.
232:15–17.	in those moments of intense susceptibility, in which he seemed to himself but the passive	APP ^{NL} 56.	in those periods of intense susceptibility, in which he appeared to himself as but the passive

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	recipient of external influences,		recipient of external influences,
232:18–20.	a single all-pervading mind in them, of which man, and even the poet's imaginative energy, are but moments,—that old dream of the <i>anima mundi</i> ,	APP ^{NL} 56.	a single, all-pervading mind in them, of which man, and even the poet's imaginative energy, are but moments—that old dream of the <i>anima mundi</i> ,
232:23–24.	It would come sometimes like the sign of the <i>macrocosm</i> to Faust in his cell;	APP ^{NL} 56.	It would come, sometimes, like the sign of the <i>macrocosm</i> to Faust in his cell:
232:24–25.	the network of man and nature was pervaded by a common universal life;	APP ^{NL} 56.	the network of man and nature was seen to be pervaded by a common universal life:
232:30.	And so he has something also	APP ^{NL} 56.	And so he has something, also,
232:33–35.	always with a very subtle feeling for those limits within which alone philosophical imaginings have any place in true poetry,	APP ^{NL} 56.	always with a very fine apprehension of the limits within which alone philosophical imaginings have any place in true poetry,
233:8–9.	within certain bounds,	APP ^{NL} 57.	within certain ethical bounds,
233:11–12.	But it is, nevertheless, the contact of these thoughts, the speculative boldness in them, that constitutes,	APP ^{NL} 57.	But it is, nevertheless, the contact of these thoughts, the speculative boldness in them, which constitutes,
233:20.	as of feeling and thought,	APP ^{NL} 57.	as with feeling and thought,
233:23–28.	In him, when the really poetical motive worked at all, it united with absolute justice the word and the idea, each in the imaginative flame becoming inseparably one with the other, by that fusion of matter and form which is the characteristic of the highest poetical expression.	APP ^{NL} 58.	In him, when the really poetical motive worked at all, it united, with absolute justice, the word and the idea; each, in the imaginative flame, becoming inseparably one with the other, by that fusion of matter and form, which is the characteristic of the highest poetical expression.
233:28–31.	His words are themselves thought and feeling; not eloquent or musical words merely, but that sort of creative language which carries the reality of what	APP ^{NL} 58.	His words are themselves thought and feeling; not eloquent, or musical words merely, but that sort of creative language which carries the reality of what

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	it depicts directly to the consciousness.		what it depicts, directly, to the consciousness.
233:32–34.	The music of mere metre plays but a limited, yet a very peculiar and subtly ascertained function in Wordsworth's poetry.	APP ^{NL} 58.	The music of mere metre performs but a limited, yet a very peculiar and subtly ascertained function, in Wordsworth's poetry.
233:34–35.	With him metre is but an additional, accessory grace on that deeper music of words and sounds,	APP ^{NL} 58.	With him, metre is but an additional grace, accessory to that deeper music of words and sounds,
233:37–234:4.	It is a sedative to that excitement, an excitement sometimes almost painful, under which the language of poetry and prose alike attains a rhythmical power, dependent on some subtle adjustment of the elementary sounds of words themselves to the image or feeling they convey, and independent of their metrical combination.	APP ^{NL} 58.	It is a sedative to that excitement, an excitement sometimes almost painful, under which the language, alike of poetry and prose, attains a rhythmical power, independent of metrical combination, and dependent rather on some subtle adjustment of the elementary sounds of words themselves to the image or feeling they convey.
234:6–9.	are noticeable for a certain quaint gaiety of metre, and rival by their perfect execution in this respect similar pieces among our own Elizabethan or contemporary French poetry.	APP ^{NL} 58.	are distinguished by a certain quaint gaiety of metre, and rival by their perfect execution, in this respect, similar pieces among our own Elizabethan, or contemporary French poetry.
234:9.	Those who take up these poems	APP ^{NL} 59.	And those who take up these poems
234:11.	how their strange inventive turns of diction	APP ^{NL} 59.	how their strange, inventive turns of diction
234:13.	Those about Wordsworth	APP ^{NL} 59.	Those who lived about Wordsworth
234:14–17.	there came out in him a noticeable likeness to our earlier poets; he quotes unconsciously, but with new power of meaning, a clause from one of Shakspeare's sonnets;	APP ^{NL} 59.	there came out in him a noticeable likeness to our earlier poets. He quotes unconsciously, but with new power of meaning, a clause from one of Shakespeare's sonnets;
234:18.	has its antitype ¹ .	APP ^{NL} 59.	had its anticipator ¹ .
234:21–23.	the language used by the simplest people under strong excitement,	APP ^{NL} 59.	the language used by the simplest people under strong excitement—

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	language therefore at its source.		language, therefore, at its origin.
234:31–32.	Contemplation, impassioned contemplation,—that is with Wordsworth the end in itself, the perfect end.	APP ^{NL} 60.	Contemplation—impassioned contemplation—that, is with Wordsworth the end -in-itself, the perfect end.
234:33–35.	lower or higher ends as their own instincts may determine; but the end may never come,	APP ^{NL} 60.	lower or higher ends, as their own instincts may determine; but the end may never be attained,
234:f.n.	¹ Henry Vaughan's <i>Retreat</i> .		¹ Henry Vaughan, in <i>The Retreat</i> .
235:1–2.	great ends and little ones alike being for the most part distant, and the ways to them in this dim world somewhat vague.	APP ^{NL} 60.	great ends and little ones alike being, for the most part, distant, and the ways to them, in this dim world, somewhat vague.
235:5.	becoming unconsciously something like thorns,	APP ^{NL} 60.	becoming, unconsciously, something like thorns,
235:6–9.	it being possible for individuals in the pursuit of even great ends, to become themselves thin and impoverished in spirit and temper, thus diminishing the sum of perfection in the world at its very sources.	APP ^{NL} 60.	it being possible for people in the pursuit of even great ends, to become themselves thin and impoverished in spirit and temper, thus diminishing the sum of perfection in the world, at its very sources.
235:9–11.	We understand this when it is a question of mean or of intensely selfish ends, of Grandet or Javert.	APP ^{NL} 60.	We understand this when it is a question of mean, or of intensely selfish ends—of Grandet or Javert.
235:11–12.	We think it bad morality to say the end justifies the means,	APP ^{NL} 60.	We think it bad morality to say that the end justifies the means,
235:17–19.	not by her fairness of soul merely, but by those quite different qualities which commend themselves to the poet and the artist.	APP ^{NL} 60–61.	not by her rectitude of soul only, but by its “fairness”—by those quite different qualities which commend themselves to the poet and the artist.
235:20–21.	Yet for most of us the conception of means and ends covers the whole of life,	APP ^{NL} 61.	Yet, for most of us, the conception of means and ends covers the whole of life,
235:26–27.	men's lives as we actually find them to be the basis of the higher ethics.	APP ^{NL} 61.	men's lives as we actually find them, to be the basis of the higher ethics.

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235:30–37.	but not the intangible perfection of those whose ideal is rather in being than in doing; not those manners which are in the deepest as in the simplest sense morals, and without which one cannot so much as offer a cup of water to a poor man without offence; not the part of "antique Rachel," sitting in the company of Beatrice; and the higher morality might well endeavour rather to draw men's attention from the conception of means and ends in life altogether.	APP ^{NL} 61.	but not the intangible perfection of those whose ideal is rather in being than in doing—not those manners which are, in the deepest as in the simplest sense, morals, and without which one cannot so much as offer a cup of water to a poor man without offence—not the part of "antique Rachel," sitting in the company of Beatrice; and even the moralist might well endeavour rather to withdraw men from the too exclusive consideration of means and ends, in life.
236:1.	Against this predominance of machinery in life	APP ^{NL} 61.	Against this predominance of machinery in our existence
236:3.	it seems to say;	APP ^{NL} 61.	it seems to say:
236:5–7.	It was justly said therefore by one who had meditated more profoundly than others on the true relation of means to ends in life,	APP ^{NL} 62.	It was justly said, therefore, by one who had meditated very profoundly on the true relation of means to ends in life,
236:12–15.	That the end of life is not action but contemplation, <i>being</i> as distinct from <i>doing</i> , a certain disposition of the mind, is in some shape or other the principle of all the higher morality.	APP ^{NL} 62.	That the end of life is not action but contemplation— <i>being</i> as distinct from <i>doing</i> —a certain disposition of the mind: is, in some shape or other, the principle of all the higher morality.
236:15–16.	you touch this principle in part;	APP ^{NL} 62.	you touch this principle, in a measure:
236:17–20.	To treat life in the spirit of art, is to make life a thing in which means and ends are identified. This then is the true moral significance of art and poetry.	APP ^{NL} 62.	To treat life in the spirit of art, is to make life a thing in which means and ends are identified: to encourage such treatment, the true moral significance of art and poetry.
236:23–24.	to stimulate us to noble ends,	APP ^{NL} 62.	to stimulate us to noble ends;
236:25–26.	to fix them with appropriate emotions on the spectacle	APP ^{NL} 62–63.	to fix them, with appropriate emotions, on the spectacle
236:32–33.	gratitude and hope,	APP ^{NL} 63.	on gratitude and hope,

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236:34–35.	and of these emotions poetry like Wordsworth's is a great feeder	APP ^{NL} 63.	and of these emotions poetry like Wordsworth's is a great nourisher
236:f.n.	¹ <i>Fortnightly Review</i> , June, 1873. "The Death of Mr. Mill."	APP ^{NL} 62:f.n.	¹ See an interesting paper, by Mr. John Morley, on "The Death of Mr. Mill," <i>Fortnightly Review</i> , June, 1873.
237:2–5.	passionate, excited, in strange grouping and connection with the grandeur and beauty of the natural world: images, in his own words, "of man suffering amid awful forms and powers."	APP ^{NL} 63.	passionate, excited, in strange grouping and connexion with the grandeur and beauty of the natural world:—images, in his own words, "of man suffering, amid awful forms and powers."
237:6–9.	Such is the figure of the more powerful and original poet, hidden away in part under those weaker elements in Wordsworth's poetry which for some minds determine their entire character;	APP ^{NL} 63.	Such is the figure of the more powerful and original poet, hidden away, in part, under those weaker elements in Wordsworth's poetry, which for some minds determine their entire character;
237:10–11.	but not too bold for taste or poetry;	APP ^{NL} 63.	but not too bold for true poetical taste;
—	Walter H. Pater	—	
—		APP ^{NL} 64.	1874

V.

Imaginary Portrait

**IMAGINARY PORTRAITS.
2. AN ENGLISH POET. (1931)**

IMAGINARY PORTRAIT.

WRITTEN IN:

Probably between 1878 and 1885.

FIRST PUBLISHED IN:

The Fortnightly Review NS. Vol. CXXIX, no. 772 (1 Apr. 1931), pp. 433–448.

EDITOR:

May Ottley.

TITLE:

IMAGINARY PORTRAITS. | 2. AN ENGLISH POET | By
WALTER PATER | *Edited by May Ottley.*

TEXTUAL HISTORY.

During his life-time, Pater wrote and published five Imaginary Portraits: “Imaginary Portraits. 1. The Child in the House” (first published in 1878), “A Prince of Court Painters” (first published in 1885), “Sebastian van Storck” (first published in 1886), “Denys L’Auxerrois” (first published in 1886), and “Duke Carl of Rosenmold” (first published, likewise, in 1886). The first of these “portraits” was included (posthumously) in the 1895 edition of *Miscellaneous Studies* (pp. 171–197); the remaining four had, by then, already been grouped, by Pater himself, in the 1887 edition (the first) of the volume *Imaginary Portraits*.

This seems to indicate that Pater must have written the unpublished “Imaginary Portraits. 2. An English poet” between

1878, the year of the publication of "Imaginary Portraits. 1. The Child in the House", and 1885, the year of the publication of "A Prince of Court Painters" — whose title inevitably leads to think that by then (1885) Pater had abandoned the idea of writing several short stories (1., 2., etc.) to be grouped under the series-title "Imaginary Portraits". That is to say, whose title leads to think that by, 1885, Pater had decided not to bring "An English poet" to a conclusion, and, therefore, not to present it for publication (at least without changing its full title).

All that has just been said is, of course, conjecture. It remains a fact, however, that, many years later (in 1931), May Ottley—Hester Pater's legate and the holder of the copyright of Pater's works—thought that "to withhold" "Imaginary Portraits. 2." "from publication" "would seem an ill-judged surrender to conditions and opinions of thirty years' standing", with the result that Pater's admirers earned from her the possibility of reading "An English Poet".—At least in the form it now stands: after "The editor has taken the liberty of cutting out one or two unessential passages" and of "touch[ing] it as little as is possible".

The present writer has been quoting from the Introduction May Ottley wrote for the publication of Pater's previously unsuspected "Imaginary Portrait. 2." Thinking that it may be of interest for the readers of that short story, he now gives it in full (pp. 433–435 of the *Fortnightly Review* issue).

When Mr. Pater died, in 1894, there was found among his papers a certain amount of fragmentary work, including a few incomplete chapters of *Gaston de Latour*, what promised to be a characteristically penetrating and illuminating study of Dr. Johnson, and an essay entitled *Imaginary Portraits. 2. An English Poet*. All these were written in his own exquisite handwriting in the manner peculiar to him, on quarto-size white or bluish-tinted paper with the carefully spaced lines, the blanks left here and there to be filled in, after laborious thought and search, with two, sometimes even three, possible words, from which, in the end, "le mot juste" was to be chosen;

the closely packed leaves, each one numbered, and so, page after page, finished at last, and tied together finally with a neat scrap of ribbon. From this meticulously careful and uniform method, Mr. Pater never seems to have deviated. It is a witness to the spirit of the artist to whom fidelity in detail meant what it means to the architect, or to the builder of a great ship; an inalienable and essential part of the perfected work. Those who knew Mr. Pater personally, or those who seem to see the reflection of his elusive, austere, high-souled character in what he wrote and the way in which he wrote, must needs be struck by the singular quality of the style and the man—the subtle blending of strength and beauty, of power and delicacy, of restraint and imagination, of the Puritan and the Platonist—which gives him an individual stamp and an individual place among great English prose writers. “He who blows through bronze may breathe through silver.”

The title of the essay printed here is significant—*Imaginary Portrait, Number 2*. The first essay to be published under a similar heading was that most perfect autobiographical gem, *The Child in the House*, which appeared in *Macmillan's Magazine* in August, 1878. Closely associated with this is *Emerald Uthwart*, the noble and moving record of those far-off, unforgettable days and experiences of the writer's boyhood under the shadow of the Cathedral at Canterbury. It was written soon after Mr. Pater's last visit to his old school, in the summer of 1891, a visit which revived fading memories; and evoked an eager response to the impressions of the moment. “The very place one is in, its stone-work, its empty spaces, invade you: invade all who belong to them, as Uthwart belongs, yielding wholly from the first.” Or, later on, in allusion to the second character-building environment of his early life: “In truth, the memory of Oxford made almost everything he saw after it seem vulgar.” Again—and indeed a short sentence seems to reveal the very heart of the essay, “the mere beauties of the place counted at the moment for less than in retrospect.” *Em-*

erald Uthwart was published in 1892, in two consecutive numbers of the *New Review*. In his collected works both these essays are included in the volume entitled *Miscellaneous Studies*. Of the three, Mr. Pater himself gave the name *Imaginary Portrait* only to the *Child in the House* and to the hitherto unpublished *English Poet*, as if these two contained some deeper, more intimate self-revelation than does *Emerald Uthwart* even. And, in all three, as in the final script of the *Prelude*, the reader discerns the "finer sort of memory, bringing its object to mind with great clearness, yet, as sometimes happens in dreams, raised a little above itself and above ordinary retrospect."

Autobiography, of such sort, may lack what is commonly called veracity, but it has an added quality, an aroma of the past. It is indeed "of quality and fabric more divine."

After Mr. Pater's death, Dr. Shadwell and Sir Herbert Warren examined the few stray MSS., and rejected for publication, on the ground of their incompleteness, the unfinished chapters of *Gaston*, and, one imagines, the essay on Dr. Johnson, and *An English Poet*. It is true that a certain part of the unfinished *Gaston* was selected by them, and incorporated in the book as the reader knows it, but it was felt at the moment that all other fragmentary or uncompleted work should be left unpublished. But, as time passed, it became more and more clearly evident that this delicate, flexible prose was to find a lofty and permanent place in English literature. In the light of this fact it would seem an ill-judged surrender to conditions and opinions of thirty years' standing, to withhold from publication this early attempt to define, and reveal the growth of, those qualities which the reader of Mr. Pater associates with all his work. That it is the study of a young aspiring artist lends to its interest. Posterity has eagerly seized upon the immature or fragmentary work of poets and of painters, and has found -even, as e.g., in Leonardo's study of St Anne, a deeper significance and a

deeper satisfaction than in his more finished work. The “faultless painter’s” lament struck, and still strikes, the authentic note:

 Their works drop groundward, but themselves, I know
 Reach many a time a heaven that’s shut to me;
 Enter and take their place there sure enough,
 Though they came back and cannot tell the world.

In this early essay, with its intimate self-revelation, the sympathetic reader is privileged to discern the latent characteristics which moulded Mr. Pater’s unique style, a style so wholly personal and inimitable, a style so closely akin to poetry, yet, in its intellectuality, its reserve, its strength, exalted into such noble and splendid prose. The idea, running like a thread of gold through the whole essay—the blended imagery of the honeysuckle, in its frail and fleeting beauty of colour and scent, with the delicate power of the flower metal-screen work, haunting the growing boy like a passion, never to leave him in all his later years—how symbolic of the character and the work of the writer! All the superficial, stupid, cruel and crude misjudgments of those early years crumble into dust in the face of the halting sincerity of a young man, trying to reveal himself *to* himself, in this most intimate attempt.

 Afterwards, when he was understood to be a poet, this, a peculiar character as of flowers in metal, was noticed by the curious as a distinction in his verse, such an elastic force in word and phrase, following a delicate thought or feeling as the metal followed the curvature of the flower, as seemed to indicate an artistic triumph over a material partly resisting, which yet at last took outline from his thought with the firmness of antique forms of mastery.

The editor of the essay has touched it as little as is possible. Of a choice of words, that written last, or at the top of one or two others, is as a rule, printed here; defective words or phrases are marked by brackets or a question mark. Sometimes, in the original essay, the grammar is faulty, and therefore the sense is obscure. The editor has taken the liberty of cutting out one or two unessential passages. What is left would seem to be "of quality and fabric," such as no lover of Walter Pater would willingly let die. [M. O.]

Because it is likewise illuminating, the present writer adds to these words of May Ottley (his translation of) the following remark of M. d'Hangest:

We are led to conclude that, when he died, Pater had for long renounced the idea of bringing to a conclusion, and of publishing, *An English Poet*. Moreover, the text of the manuscript of this short story was already very close to its final form; it remained for its author only to fill in a few blanks and to opt for one or the other of the terms which rivalled in his mind for the best expression of the same idea; besides, the abrupt manner in which the narrative is left incomplete, in the midst of a sentence, suggests more the loss or the destruction of the last pages than an unfinished text." (Germain d'Hangest. *Walter Pater. L'homme et l'oeuvre*. Paris, Didier, 1961, vol. 2, p. 317.)

In no way contradicting these statements, the present writer estimates that, if, indeed, Pater renounced the idea of bringing "An English Poet" "to a conclusion", and therefore renounced having it published, this must have happened because he, in the first place, renounced exposing to his readers what he subliminally wrote in that Imaginary Portrait concerning his use of words and, consequently, the style of his writings, taken in general.—For, manifestly, the character of the English

Poet is no more than a sort of literary alter-ego for the author himself.

As to what Pater subliminally wrote, in “An English Poet”, concerning his own use of words, the present editor hopes that the notes in volume 3 (those on “An English Poet” itself as well as some of the others) will be helpful to the reader interested in ascertaining it.

TEXT PRESENTATION

256:7. met about him [...] ← met about him

REPRINTS

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