



**AESTHETICISM AND IDENTITY INFORMATION
IN WALTER PATER'S *MARIUS THE EPICUREAN***

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**Yüksek Lisans Tezi
İngiliz Dili ve Edebiyatı Anabilim Dalı
Danışman: Doç. Dr. Petru GOLBAN**

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ÖZET

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Viktorya Dönemi İngilteresinde özellikle gerçekçilik akımının öncüleri arasında en popüler kurgu roman çeşidi, kişinin geçmişten günümüze kadar gelişimini anlatan yani kişilik oluşum romanıdır. 19. Yüzyılın sonlarında realizme ve savunucularına karşı en önemli avangard trendi Estetizmdir.Bu yenilikçi Estetizm hareketinin öncüsü olan teorisyen Walter Pater en çok bilinen ve en çok övgüyü toplayandır.Pater’ın bu bağlamda en önemli romanı olan Epikürosçu Marius, kimlik oluşumunu anlatan roman türüne göre yazılmıştır,ama konusu ve öyküleme unsurları açısından metin hem sosyal hem de ahlaki açıdan gerçekçi kişilik oluşum romanından ayırt edici bir şekilde tamamıyla farklıdır. Marius yaşamı boyunca kendi zamanına uygun bir anlayış ve felsefe bulamasa bile yine de araştırmaya devam etti ve kendisinin eşsiz felsefik temelli estetik ilkesini ayırt edici bir şekilde somutlaştırarak kanıtladı. Pater’a göre, kısa süreli izlenimcilikleri ruhunda güçlü bir şekilde canlandırmak başarılı ve üretken bir hayatın temel taşıdır. Bu çalışmanın amacı romanın edebi yönünün önemini açıklayarak,gerçek üstücülük şekline bakarak,dönemin kimlik oluşum roman türünü yazar felsefik ve estetik bir çok açıdan izleyerek bizlere göstermektir.

Anahtar Kelimeler: Empresyonizm, Epikürcülük, Estetizm, Felsefe,Kişinin Gelişim Romanı, ,Kimlik Oluşum,Gerçekçilik ,Viktorya Dönemi.

Key words: Aestheticism, Bildungsroman, Epicureanism, Identity Formation, Impressionism, Victorian Age, Philosophy, Realism.



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INTRODUCTION

“For art comes to you proposing frankly to give nothing but the highest quality to your moments as they pass, and simply for those moments' sake.”

Walter Pater, *The Renaissance*

Aestheticism is one of the most effective avant-garde trends in the late 19th century and Bildungsroman is one of the most influential types of Victorian novel. This study focus on aesthetic movement and its characteristic features, principles and devices and a number of structural elements which are conflictingly associated with Victorian novel of formation which is known as the Bildungsroman. The Bildungsroman becomes the most popular kind with realism and realist writers. Realism creates a sense which exalts the virtue of individualism in a society. The naming of the self and the reunification of this self to society is the main thematic perspective in a realist Bildungsroman.

In general the Bildungsroman textualizes the psychological and moral growth of the main character from youth to adulthood, his/her intellectual and biological developments, psychological fluctuations and moral effects. Additionally, in the Bildungsroman, initiation and the final formation indicate a quest for a noteworthy existence within society. Bildungsroman aims mainly at the formation of personality, and to provide character formation means to work out one's destiny, to ensure expectations, and to accomplish as an individual.

The formation of a personality might be uncertain or even unavailable but this does not exclude a certain novel from the literary range of Bildungsroman, where the most significant example of this situation is Walter Pater's *Marius the Epicurean* (1885). *Marius the Epicurean* is written as a Bildungsroman; yet, by its thematic and narrative items, the text completely differs from the socially and morally concerned

realist Bildungsromane. It does not concern also a philosophy and the hero ends unconveniently his life.

Marius the Epicurean was one of the most celebrated novels of the 19th century. Set in Rome in the second century A.D, it traces the "sensations" of its young hero Marius as he encounters pagan religion, Epicureanism, Stoicism, and Christianity. The novel is claimed to be imaginary historical portrait in which Marius is offered as a kind of self-portrait of Pater transferred to the Rome of Marcus Aurelius. Marius speculates on various views of art and life. The love of art for art's sake is advocated, as is the moral obligation to lead a good and ordered life. Pater represents the modern-artist hero in his novel *Marius*.

In the novel, he makes the demand not only implicitly by an unrelaxing use of such aesthetic and intellectual elements as appeal exclusively to the witty faculties of appreciation in their highest development, but explicitly also by the character of his hero. Marius, before he became an Epicurean, was moulded for his fate; his creator demanded an exceptional nature for the aesthetic ideal to react upon in a noble way, and so Marius was born in the upland farm among the fair mountains to the north of Pisa, and was possessed from boyhood of the devout seriousness, the mood of trustful waiting for the god's coming, which is exacted in all profound idealism. "*Favete linguis!*" With the lad Marius there was a devout effort to complete this impressive outward silence by that inward tacitness of mind esteemed so important by religious Romans in the performance of their sacred functions. Marius was born one of the choice natures in whom the heavenly powers are well pleased; and emphasis must be given to this circumstance because it follows that the ideal life which he lived, deeply meditated though it is, is really an individual one.

The protagonist is not national, nor local, nor historic, in his essential self, since he is more than an enlightened philosopher, and yet less than the enlightened Christian, since his personality approaches the elect souls of other ages, other sentiments and devotions, and yet is without any real contact with them, he is typical and illustrative perhaps of something that might be. This confusedness of impression springs from the fact that The author, while he imagines in Italy, always thinks in

London; he has modernized his hero very well, has anglicized him, indeed, and nevertheless has not really taken him out of the second century. It was a bold thing to attempt. It was necessary for his purposes as an evangelist of ideal living, and perhaps within the range of moral teaching it is successful; but the way in which it was done is a main point of interest.

Marius the Epicurean is the rare novel that is as significant for its style as for its plot. Told in Pater's uniquely exquisite and poetic prose, *Marius* became a profound influence on writers of the Aesthetic and Decadent movements of the late Victorian era, including Pater's former student, Oscar Wilde. It is also an important forerunner of the psychological novels of Joyce, Woolf, James, and Conrad, all of whom absorbed into their fictional techniques Pater's emphasis on the rendering of impressions and his presentation of character and point of view.

Aestheticism, or aesthetic movement, was a European phenomenon during the late-nineteenth century. Besides, the doctrine of Aestheticism comes from the word 'innovation' indeed. By the second half of the nineteenth century, opposed to naturalism and realism, awakening with the innovation of freedom artistic expressions were the main principles of aestheticism, parnassianism, symbolism, hedonism, decadence, impressionism entire view of the late nineteenth century artistic avant-garde trends. Aestheticism's primary headquarter is witnessed in France. This movement is against for the dominance of scientific thinking, the prevalent apathy or hostility of the middle-class society of their time to any art. For that reason, French writers improved the view that a work of art. It relates precisely to exalted value among human products and also it creates awareness about self sufficient and has no use or moral aim outside its own being. The end of a work of art is simply to exist in its formal perfection. That all relates to be beautiful and to be aimed as an end in itself. This perspective brings to aestheticism the new and popularly known phrase "l'art pour l'art."

As a Latin word “*Aesthetica*” is stated first-time in 1750, this term is firstly used by the German philosopher Alexander Baumgarten for the arts, of which “the aesthetic end is the perfection of sensuous cognition, as such; this is beauty.

“In present usage, aesthetics (from the Greek, “pertaining to sense perception”) designates the systematic study of all the *fine arts*, as well as of the nature of beauty in any object, whether natural or artificial.”

(Abrams,2009 :19-408)

Historical roots of Aestheticism dates back to 1790 by the German philosopher Immanuel Kant in his *Critique of Judgment* that the “pure” aesthetic experience consists of a carelessness contemplation of an object that pleases for its own sake,without reference to reality or to the external ends of utility or morality. Aestheticism was improved by Baudelaire, who was greatly affected by Edgar Allan Poe’s claim in *The Poetic Principle* in 1850. He advocates a poem written solely for the poem’s sake it was later taken up by Flaubert, Mallarmé, and many other important writers. According to these authors, art is autonomous, self-sufficient and serves no other purpose (moral, didactic, political, or propagandist) than the pursuit of beauty, and should consequently be judged only by aesthetic criteria. The aesthetic doctrine of art for art’s sake redirected the moral and semi- religious doctrine of life for art’s sake, or of life conducted as a work of art, with the artist represented as a priest who gives up the practical concerns of worldly existence in the service of what Flaubert and others called “the religion of beauty.” The views of French Aestheticism were introduced into Victorian England by Oscar Wilde and especially Walter Pater. Remarkably Pater emphasizes on high mastership and stylistic capability and defends of the biggest value of beauty and “the love of art for its own sake.” He also showed the impressionistic methods in criticism and wrote on style, beauty, reception, and hedonism.

This thesis aims to present the aesthetic movement principles,features,and structures of aestheticism manifestations and where, how and why appears this movement clarifying for all kind of questions and analyze Pater’s *Marius the Epicurean* novel in a Bildungsroman contextually. In briefly, we all witness for

formation and improvement and propagation of aestheticism and its relation to Victorian Bildungsroman structure and the pioneer of the aestheticism, Furthermore, Pater's ideal of an aesthetic life based on the pursuit of insight, perception and impression. Pater rejected the normative and prescriptive types of critical analysis, criticism ensures insight into philosophy, or unknown to the receiver theories, or conventional opinions on the object, without determining or influencing in any way the act of artistic creation and the receiver's reception of the artistic object. Walter Pater's never underestimated attributions and any other important French and English writers. He is the unique pioneer of the theory Aestheticism.



1.THE DOCTRINE OF AESTHETICISM AND ITS INFLUENCE ON LITERARY PRACTICES AND CRITICS

Primarily Aesthetic theory leads to mediate and unify the idea of the human body and its physical-cognitive sensorium as well as its concern with concrete particularity with more familiar besides like Marxist issues of the state, class conflict, and modes of production to Terry Eagleton. To success this purpose, Eagleton emphasizes the creative development of the bodily and sensuous aspects of human existence, grounding his argument on the basis of the etymological implication of the Greek word ‘aisthesis’, which refers to the whole region of human perception and sensation.

Eagleton mentions in his novel *The Ideology of Aesthetic* rational, moral, and social behaviors are inseparable from concerns of human happiness and self-fulfillment, for, as so many eighteenth- and nineteenth-century aesthetic thinkers have claimed, to follow our self-delighting impulses and to pursue wealth of being are our fundamental and non-transferable rights. Actually Eagleton asserts that this primary aesthetic concern encouraged in the eighteenth century the bourgeoisie’s allegation of its untouchable rights to freedom and autonomy. His central concern is to search deeply the role of the prevailing aesthetic ideology in the bourgeoisie’s challenge to the ruling order. He states his views in the terms of the aesthetic as autonomous and autotelic self in his book:

“somehow in a mysterious “divine fashion,” it bears its ends entirely within itself, generates itself up miraculously out of its own substance”.
(Eagleton,1990: 64)

According to Eagleton, this motif of autogenesis spreads the history of modern aesthetics as it is improved and clarified by philosophers such as Baumgarten, Kant, Hegel, Nietzsche, and Heidegger.

The aesthetic self-remaking which may also be considered a form of autogenesis, practiced and promulgated by Pater, Wilde, and Yeats, who played an active role in the ‘fin-de-siècle’ movement of Aestheticism. This three writers’ aesthetic views

emphasize on active self-remaking, in their critical and fictional writings as well as in their personal lives, has not been appropriately recognized.

By European and British thinkers,(Baumgarten, Rousseau, Shaftesbury, Kant, and Hegel) Aesthetic theories developed to analyze the rich implications of the three writers' theories of aesthetic self-(re)construction.

Furthermore, these philosophers emphasize most typical aesthetic views in various degrees the sensuous, perceptive, and bodily aspects of human existence. For example, German philosopher Alexander Baumgarten who first formulated the concept of aesthetics, its foremost reference was not to art, but, as the Greek word 'aisthesis' would suggest, to the whole region of human perception and sensation, in contrast to the more abstract domain of conceptual thought.

Aesthetics searches into the way the world strikes the body on its sensory surfaces, and all that arises from this. Additionally and more importantly, since the aesthetic indicates a creative approach to the sensuous and empirical, it accentuates concrete particularities and sensorially perceivable experiences. As Baumgarten states in *Aesthetica* (1750):

“ aesthetic cognition mediates between the generalities of reason and the concrete particulars of sense.” (Baumgarten,1750: 43)

He tells that the world of perception and experience cannot simply be understood through abstract reasoning, but must be approached through tangible, particular experiences.

On the other hand The British “moral sense” school and empiricists, the Earl of Shaftesbury, Francis Hutcheson, and David Hume believe that ethical practice or social law must first work on our senses, imprint itself on our sensibilities, before it can inspire men and women to virtuous action. For them the aesthetic functions as the necessary medium of senses and sentiments through which abstract ideas can work in useful form us.

With reference to Billie Andrew Inman's research, it shows that Pater had read many of these philosophers whose works helped him to establish his own aesthetic criteria and style. Pater had already established some of these fundamental aesthetic principles before Wilde certainly.

Pater made an attempt to correct the Victorian overemphasis on abstract intellectualism by repeatedly emphasizing, in his critical and fictional writings, the physical aspect of sensuous perception as opposed to abstract, metaphysical speculation. There were indeed a few critics and artists who had dealt with sensuous topics before Pater: John Ruskin developed his subjective and fervent style of art criticism in *Modern Painters*, and the Pre-Raphaelite Brothers represented sensuous subjects and colors on their canvases, but none elevated their focus to the level of a coherent philosophical perspective. In this respect Pater is considered the first Victorian writer who insisted on the foundational importance of concrete, sensuous experiences and theorized persistently in his writings both his aesthetic views and his concept of an aesthetically rewarding life.

In his portraits of various Renaissance figures, Pater emphasizes repeatedly the counterbalancing power of human aesthetic faculties and the need to unite "the body, the senses, and the heart" with the mind (Pater, *Renaissance* : 40-41). For example, Pierre Abelard, the twelfth-century French theologian who prefigured the spirit of the Renaissance in various ways, the aesthetic sentiment reveals itself as romantic love and signifies the assertion of the human heart against the exceedingly inhibiting monastic culture. In Botticelli the aesthetic ideal appears as the celebration of humanity in all its sensuous joy, vitality, and loveliness, as well as its anxiety and vulnerability. In Michelangelo the aesthetic sensitivity becomes a mysterious source of sweetness within the remarkable strength shown in the artist's sculpture, poetry, and most significantly, in his temperament. Pater finds Michelangelo's sonnets particularly interesting. Pater regards the sculptor's impetuous, vehement emotions as in themselves incomplete and in need of a softer sentiment to harmonize and refine his temperament. As for Leonardo, the aesthetic feelings arise as a strong desire for beauty, which generates "a type of subtle and curious grace" in his art, counterbalancing the artist's equally strong sense of curiosity, an intellectual longing

to explore the new, the strange, and the unknown (Pater,1873: 109). What is more interesting, however, is the attention Pater devotes to the physical appearance and accessory adornments of his aesthetic heroes.

In *Marius the Epicurean*, in the chapter of “Animula Vagula,” where Pater records Marius’s first formation of his “new Cyrenaicism” :

“we are reminded not only of the young hero’s remarkable intellectual distinction and his refined speech, but also of his meticulous attention to his attire and appearance: his toga is “daintily folded,” and he wears fresh flowers.” (Pater,1910 : I, 127)

Pater tends to treat the body as an ornament for display. The intellection of aesthetic partakes of both the rational and sensuous, a concept shared by many thinkers such as Baumgarten, Rousseau, Kant, and Hegel, who were all strongly influenced by Enlightenment thought. From this concept they develop two important views: first one the free, legitimate use of our reason is essential to our autonomy or the construction of ourselves as free identities; second external, social, or moral law must be formulated according to what we are as rational, moral, and emotional beings: in other words social or ethical law must accommodate our needs and inclinations and our pursuit of happiness. Primarily Baumgarten argues that our aesthetic capacity serves as a unifying agent and necessary complement to reason. In his view, our aesthetic sense, as mentioned, mediates between the generalities of reason and the particulars of sense. As he states in *Aesthetica* (1750), our aesthetic faculty incorporates within it the function of reason: it reorganizes and clarifies the raw stuff received from our sense perceptions into clear and distinct representations to the mind.

Both Kant and Hegel agree strongly Baumgarten’s view of the aesthetic as including and incorporating reason, but they also develop their own theories of marked difference. Kant does not derive ethical imperatives from aesthetic or sensual impulses, but creates an objective, as opposed to sentimental, motivation for our ethical actions. Hegel rejects Kant’s exclusion of sensuality from the determination of moral imperatives, embracing all of the cognitive, the practical, the emotional, and

the sensuous in his concept of Reason. Hegelian Reason both drives our emotions and propensities to aspire to the Good, and simultaneously constrains them to abide by universal rational principles. In contrast to Kant, he argues that both rational and moral behavior are intrinsically inseparable from our inherent motivation to pursue happiness and self-fulfillment. Thus Hegel has in some sense “aestheticized” reason by uniting it with our sentiment, affection, and desire. In other words, Hegel brings the aesthetic down from the lofty Kantian concept of Duty and turns it into an active, transfigurative force in our daily life. As a result, rationality, moral behavior, and affirmative self-fulfillment are all joined together in the complex interior unity of Hegelian Reason.

Alike many traditional aesthetic idealists, Hegel canonizes the unification of ethics or social law with sensuous affections. Pater pursues this tradition in accepting such a possibility, and his aesthetic view embraces or attunes to some fundamental ethical principles and mainly assumes that to consent to the law is to consent to our own inward being. To Pater, moral value is aestheticized and relativized through the assumption that virtue includes essentially in being ourselves.

Rousseau formulates an important modern concept of the self which based on a renewed moral understanding that he himself initiated. He contends not only must external law be framed to adapt to our needs and desires, but also our true sentiments define what is good and appropriate. This modified moral understanding based on autonomy or subjectivity supports the aesthetic self-fashioning that Pater, Wilde, and Yeats promote. More importantly, Rousseau equates not only goodness, but beauty as well, with freedom: he identifies the aesthetic with our freedom to follow out our own motivations and predispositions. We as human beings discover the law in the depths of our own free identities, rather than in some oppressive external power.

Kant is extremely persuaded that freedom and morality are inseparably united, for as he argues, a person cannot be held responsible if he is not able or free to fulfill his duty or respond to the moral command. To Kant, Acting morally is to act according to what we truly are as moral and rational agents. This requires us, however, to

identify our rational will with a rule which we can propose to ourselves as a universal law.

The early modern British moralists, Hobbes, Locke, Shaftesbury, Hutcheson, Butler, and Hume mainly, also believe that our unfailing intuition of aesthetic taste reveals the moral order to us within our immediate experiences and feelings. The “moral sense” permits us to tell right from wrong with our swift and firsthand sense perception. Like Hegel, Shaftesbury maintains that the “moral sense” must be guided and disciplined by reason. Besides he rejects the hedonist doctrine and he believes in beauty, truth, and goodness are ultimately united.

Pater reads many of the early modern thinkers carefully and for the most part accepted their idealistic aesthetic views. His Epicureanism accepts the idea of perfecting the self or enriching the inner soul through conscientious fashioning or cultivation of one’s character, temperament, and sensibility. His aesthetic heroes embody this desired unification of virtue and beauty: Marius epitomises a young Paterian hero whose intellectual, moral, physical, and sensuous refinements may be observed in the natural and pleasurable aesthetic appeal like Shaftesbury’s discourses.

In addition to this Pater mentions attentively limits the hedonistic implications of his Epicureanism by highlighting its moral tone in *Marius the Epicurean*:

“Not pleasure is its aim,” as he clarifies, “but fullness of life, and ‘insight’ as conducting to that fullness” (Pater, 1910: 152)

It is combined the pleasure of the senses and the authority and reliability of moral order characterizes traditional aesthetic idealism in its trustful adaptation of the tender-minded, external law as guidelines for personal behavior a radical reinterpretation of this traditional view to insist that external, social law must accommodate individual interests and needs. Freedom and autonomy asserts that human existence requires no justification beyond its own self-delight. To live “aesthetically” for Pater has a fundamental belief that an aesthetically committed life aims to follow out one’s self-delighting impulses and to pursue the rich, all-round

development of one's various capacities. More importantly, his most influential aesthetic precepts reveal the ideal of living an artistical way of fulfilling life, not only to fashion one's life into the grace, harmony, and artistic perfection of an artwork, but to attain its autonomy and its autotelic and self-determining sovereignty.

In fact, Pater admits the external, moral law as tender-minded and sympathetic, in his portraits of various Renaissance figures he presents the aesthetic sentiment mainly as a reviving or revolutionary force that liberates the heart, opens the mind, wakens the senses, and releases the reason from the serious restrictions effected on the individuals by religion, politics, and social norms through the centuries.

Consequently, it is crucial to state that the paradigms of aesthetic existence recommended by Pater all include the display of finely-cultivated style and manners. Pater attempts to individualize these social manners and turn them into emblems of refined self-culture or personal grace. *Marius the Epicurean* is the best example of this criteria.

1.1.The Rise Of Aestheticism In French And English Literature

Aesthetic movement is a new kind of discourse on art, beauty and human sensibilities emerged in the 18th Century. The term ‘aesthetics’ is lexicalized by Alexander Gottlieb Baumgarten who is admitted the founder of the term and its frame of mind in Germany. Throughout the Enlightenment this movement is influenced by the general discussed philosophical problems with its ideals of independence, democracy and scientific investigation. The French contribution is important in a incontrovertible manner to this new field.

In the 18th century The French contribution to aesthetic movement includes importantly the consequence of two factors. The first one relates to the prevalent use of French language as a *lingua franca* among learned people after the decrease of Latin and prior to the growing dominance of English. As to the second one deals with the subsistence of an intellectual culture of writing and theorizing. Thus the term ‘philosopher’ is used by Descartes and Locke and also by a new group of writers who consist of intellectual analysis, literature and social interpretation in 18th-century. So, these parts and thoughts provide to improve the attempts for the aesthetic movement.

The pioneers of aestheticism advocate the doctrine of “*l’art pour l’art*” also known as “*Art for art’s sake*” emphasized the autonomy of works of art over life and criticism. Thanks to this great French slogan, the movement is used and improved by Charles Baudelaire, J.K.Huysmans, Paul Verlaine, Arthur Rimbaud, Stéphane Mallarmé and others in France. This famous motto expresses essence value of art and also the only ‘true’ art is separated from any kind of didactic, moral or utilitarian function. This functions based on understanding of aestheticism are also described as autotelic which comes from the ‘Greek autoteles’ that means to complete in itself. This description is used to express inner-directed or self-motivated human beings.

Art for art's sake is the usual English presentation of a French slogan, “*l’art pour l’art*” becomes a bohemian slogan in the early-mid nineteenth century by the French philosopher Victor Cousin slogan. Théophile Gautier (1811 – 1872) is known as an

important French poet, dramatist, novelist and also art and literary critic. In the preface of his novel *Mademoiselle de Maupin* (1835) is thought the earliest manifesto of the idea that art is precious as art itself. He mentions that art does not need any kind of moralistic sanctions. Gautier argued that art should be interpreted with reference to its own criteria. In aestheticism, the subjective view of beauty grows into the primary means of judging value. He believes that art is art itself undoubtedly neither should be searched for a poem or a painting is good nor bad. This belief is a strict opposition to the perpetual tradition of judging art and literature either on the base of the moral precept. It is aimed at the readers or viewers to teach its social benefit or in terms of its magnificent harmony of real life. The refusal to acceptance the primacy of moralistic values within art which makes aestheticism such a contentious movement from the mid 19th century oncoming. Its reputations are the subjects of abusive assaults from mainstream writers and critics and are perpetually denigrated throughout this period.

Additionally, In French literature, many pioneers such as Baudelaire, Mallarmé, Gautier and many other English aesthetic advocators internalize the Aesthetic movement. They struggle strictly against to rejection of art with especially Victorian moralism.

Owing to their struggles, the way for artistic liberty of expression comes to light in the Impressionist movement and modern art. The motto proceeds to be enhanced in opposition of those, including John Ruskin and the more advocators of socialist realism who thought that the value of art lay in serving some moral or didactic purpose. The concept of “art for art’s sake” continues to be important in contemporary discussions of censorship, and of the nature and significance of art.

Eventhough the Aesthetic movement was born in France with Gautier, it was developed throughout Europe by the middle of the 19th century. The movement is represented the sense of comedown of the artists. Gautier’s revulsion against the materialism and by the way the delimiter strict moralistic opinions of the middle class. Therefore, the French artists retreat from the political and social aspects and finally they harbour into aesthetic isolation, into what Gautier called ‘Art for Art’s

Sake'. They break the morality chains of the time and start to give free reign to imagination and fantasy. From this aspect, the advocates of aestheticism resemble to Romantics and with their theories, attitudes.

The early French and English members of the movement select to live a prodigal and unconventional way of life in an exciting and hedonistic way. They also devoted to the cult of art and beauty.

But, in progress of time Aestheticism slowly degenerates into between 1880 and 1890. It is known as Decadentism and, after 1890, in France, is replaced by the term Symbolism. The Decadents detach themselves from the masses. French writers are amazed by unconvincing, persistent sounds.

Additively, French supporters abstain from relating with reality and realism itself and seek for a gateway not in nature, like the romantics, but within themselves and exaggeratively, amazingly with the help of drugs in the way of so-called 'paradis artificiels', where illusion replaces reality and believed this is which is perfect, replaced reality, which is imperfect.

Indeed, French aestheticism writer, Théophile Gautier's preface to *Mademoiselle de Maupin* is admitted to be the manifesto of this cult of art for art's sake in a clear way. In the preface Gautier ironically mentions that nothing is really beautiful unless it is useless; everything useful is ugly, for it expresses a need, and the needs of man is ignoble and disgusting, like his poor weak nature. The most useful place in a house is the lavatory. (Gautier, 2005:39)

Apparently, as we understood that Gautier opposes to the utilitarian opinion of benefit of art, underlining that art has a main value regardless of any other purpose like Wilde.

Gautier denies any kind of moral responsibility for art and the artist. He pitilessly satirizes the moralizers during those days. He thinks of laughable and quite boring about the affection of morality.

Among The French advocators of the cult of art and beauty, urge upon art to receive freedom without any claim to morality. Likewise, Baudelaire agrees with art should not undertake any moral responsibility. He overemphasises that art is fundamental only because of its innate characteristics. Other qualities such as moral responsibility are indifferent to the nature of art and these qualities also debar from art of profundity and reasonableness.

Baudelaire discourses in his important essay "*Of Virtuous Plays and Novels*," he writes:

Is art useful? Yes. Why? Because it is art. Is there such a thing as pernicious form of art? Yes! The form that distorts the underlying conditions of life. Vice is alluring; then show it as alluring; but it brings in its train peculiar moral maladies and suffering; then describe them.

Study all the sores, like a doctor in the course of his hospital duties, and the good- sense school, the school dedicated exclusively to morality, will find nothing to bite on. (Baudelaire, 2006:111)

Explicitly, all of these French artists scupper the arguments related to the moral responsibility of art.

They all try to pull away art from the two basic control mechanisms of the dominant ideology; usefulness and morality. Moreover, during those times, aestheticism as well as decadence times of literature is accused with immorality.

Indeed, mainly the aesthetes speak up for the objectivity of art from any moral or didactic interest, but the moralizers declare them for advocating immorality.

In British literature Aestheticism is the elevation of taste and the pursuit of beauty as chief principles in art and in life. English literature was not exactly diversified from the rest of Europe in 19th century. Due to dominance of realism and also spreading of positivism and utilitarianism on society, art had long shaped the cultural image of Victorian England. Except from being the age of industrialization, progress, political complexity and root changes in science and culture, it was also known as the age of Puritanism, conventional morality and in literature. In these times, high moral

purpose assist for a Romantic technique. For example, utilitarianists advocate that measurement of happiness is measured by right and wrong.

Aesthetic Movement, conceived as part of a longer cultural history that includes Romanticism and Decadence. The history of magic-portrait fiction is the history of British aestheticism to the extent that the Victorian movement was started, described, symbolized, and withstood by Dante Gabriel Rossetti, Walter Pater, Ouida, Vernon Lee, Oscar Wilde, and the now-obscure male and female aesthetes who produced magic portrait stories throughout the movement's heyday.

To Stefano Evangelista asserts in his work *British Aestheticism and Ancient Greece: Hellenism, Reception, Gods in Exile* :

“Aestheticism was not a programmatic or coherent movement: its exponents wrote independently and shared no clear sense of belonging to a school.” (Evangelista, 2009: 3)

Aestheticism's following tendencies such as rejecting didacticism and bourgeois morality; challenging nineteenth-century social and religious orthodoxies; experimenting with alternative gender and sexual identities; reviving Romanticism; and tending historical periods, especially ancient Greece and Renaissance Italy, to convey ideas about art.

According to Jonathan Freedman, the Aesthetic Movement attributed middle-class women and men a forum for claiming cultural authority. So as to maintain that authority, self-professed aesthetes, both desiring and experienced, upper-class and middle-class, had to keep the means of description to themselves by asserting special expert in the production and interpretation of art. If, like the didactic philistines condemned by aestheticism's slippery non-doctrine of anti-conformism, an aesthete in Victorian England were to provide a straightforward definition of art, or select an easily decipherable style to do so, she or he could not properly be called an “aesthete.”

In another sayings, the men and women in England who answered the call of “art for art's sake” engaged the German tradition of philosophical aesthetics by theorizing

art through anti-theoretical means: through art itself. Victorians were impressed by Immanuel Kant's *Critique of Judgment* (1790), which speaks for the fundamental subjectivity of all aesthetic judgments. Abide by Kant's theory, no objective property expresses a thing beautiful; aspects of the psychological act of judgment itself may be rendered.

Those who identified with aestheticism's Kantian tradition decided that art, like beauty, could never adequately be defined through philosophical formulas.

Besides, Aestheticism is defined as a shared drive among a diverse group of artists to theorize the relations of influence between art and life through concrete verbal and visual forms. Aestheticism's characteristic focus on concrete, or sensual, forms reflects a simultaneous embrace of and challenge to German aesthetic philosophies.

Victorian understandings were deeply impressed from English origin philosopher Shaftesbury in point of universal moral-aesthetic sense. The legacy of Shaftesbury's idea in philosophies that shaped the Aesthetic Movement is defined by the paradox that taste is universal—that the appreciation of art is basic to human nature itself.

From another point, Linda Dowling who is a strong writer wrote a book *The Vulgarization of Art ; Victorians and aesthetic democracy* states that the Shaftesburyian crusade for aesthetic democracy taken up by a line of Victorian liberals revealed itself to be a failed projecta fantasy refined out of the impossibility of an aristocracy of everyone. This intellectual history did not, but as Dowling's selective archive proposes, transpire in a vacuum of highbrow non-fictional essays, the very notion of which would have been anathema to critics and aesthetes campaigning for a democratized role for art in Victorian society.

With the aestheticism,the vulgarization of art in Victorian culture completely changed and became widespread about the body of novels and tales through which Romantic and Victorian writers sought to realize, challenge.

On the other hand,Shaftesbury's notion of the universal aesthetic sense lived on in both Kantian philosophical treatises and the literary tradition that emerged from the

same network of late-eighteenth-century German aesthetics: the Bildungsroman, or novel of formation. This literary tradition derives from the German idea of Bildung, or self-cultivation. It is in the Künstlerroman, or artist's Bildungsroman, where the universal aesthetic sense and the ideal of self-cultivation merge, and the magic-portrait genre is borne out of the Künstlerromane of Goethe. Nineteenth-century authors writing in the wake of these German and English forebears used the magic-portrait genre to test the implications of the Shaftesburyian subject.

Especially, Pater and Wilde composed literary portraits that experience the century of Goethe as contemporary. Indeed, the Victorians responded more clearly and directly to the intellectual partnership of Goethe and Schiller than to Kant, who was somewhat notoriously associated with philosophical abstraction. It was Schiller who theorized the relatively more concrete ideal of the Aesthetic Education of Man (1794) and Goethe who explored its possibilities and impossibilities in fiction. Properly contextualized within the "century of Bildung," the genealogy of magic-portrait fiction may best be understood as a history in fiction of the "aesthetic education of man." German aesthetics entered British culture largely through the writings and translations of Samuel T. Coleridge, Thomas Carlyle, G. H. Lewes, and George Eliot, whose works, as Rosemary Ashton illustrates in *The German Idea*, fostered a variety of direct and indirect responses among Victorian writers.

When Pater asserted that "the true student of aesthetics" must use "the most concrete terms possible" for critical inquiry, he provided practical instructions for doing so. He called for his readers to answer these questions:

"What is this song or picture, this engaging personality presented in life or in a book, to me? What effect does it really produce on me?...How is my nature modified by its presence, and under its influence?" (Pater, 1873: Preface)

Walter Pater required by narrating the influence of an art object on a social subject. In turn, the genre secures the livelihood of the critical perspective Pater advises by inviting readers, through art-critical passages, to reflect on the power of art and aesthetic experience. The genre emblemizes and enacts Pater's politically charged arguments for achieving "a more liberal and comely way of conceiving life"

through an aesthetic self-education. Its timeline thus alters our understanding of his formative role in the Aesthetic Movement. Pater was admitted as a founding father of Victorian aestheticism. Pater philosophized the subjective relations of art and life through unphilosophical means already at play in imaginary portrait fiction published throughout the first half of the century. He drew upon the body of philosophy and fiction that constitutes its early history. Far from being mere regurgitators of Romantic forms, however, Pater, Rossetti, their followers, and their detractors were innovative leaders of a new movement, and they saw themselves as such. The generic experiments of Pater, Lee, and Wilde were original in the very act of synthesis, just as their philosophies were deeply rooted in history in their very attempt at aesthetic modernity of theme and form.

In 1860s and 1870s, in shaping the cultural consciousness literature started to be characterized by modern artists, the genre supplied some of the most enduring sources of cultural fascination: the Byronic artist-adventurer, the mad artist, the tragic female sitter, and the Mephistopheles-like Svengalis and Lord Henry Wottons. They all represented to awaken for the aesthetic movement.

By the 1880s and 1890s, Victorian aesthetes believe that the motto of “art for art’s sake” calling to embody thought in art acts which similarly required competing for cultural authority. The fin-de-siècle literary scene was becoming saturated with new schools (e.g. Symbolism and Decadence), with hostile camps (e.g. the Naturalists and the New Women novelists), and with new market challenges for struggling writers. The aesthetic fiction produced by male and female aesthetes during this period reflects these gendered battles for an authoritative place in the late-Victorian avant-garde.

As admitted founders of Aestheticism Ruskin, Arnold, Pater sought liberal political change, the movement’s defining practice of embodying thought in art resulted, by century’s end, in a fundamentally literary critical Project in a rich body of literary critiques set to bear on an aestheticized world. The aesthetic form especially in prose fiction thanks to Ruskin, Arnold and Pater dominated the nineteenth century.

In other words, they applied the art because it was believed that art should serve didactic purposes and represent the morality and values of Victorian England. Two of the most important social and literary critics, John Ruskin and Matthew Arnold were known as anti-utilitarian in their political views, however, they also advocated the approachment to artistic creation. This clarified the naturalistic image of nature which belongs to Ruskin or struggle to encourage Victorian moral values along with Hellenistic beauty and harmony which belongs to Arnold.

Therefore, Ruskin utilized his writings on modern painters to encourage the idea art. He wanted to revival of naturalist approach in the romantic trace of the beautiful against to industrialized urban landscapes of Victorian England. He strictly advocated the “pure” beauty of nature that totally reflected the art itself. On the other hand, Ruskin’s ideal beauty understanding related to the Christian ideal truth. In despite of romanticist imagination, he tried to find “true” beauty which exists in nature itself.

Matthew Arnold is the other critic who endeavoured to add moral purpose to poetry and he supported objective analyse of art. He advocated that art should be in balance between beauty and harmony of the Ancient Greece and moral values of the Victorian England. Eventhough he mostly gives importance of Hellenistic beauty and harmony into Victorian art, he, on the other hand, supports the didactic and moral function of the artistic expression.

Both important critics, Arnold and Ruskin are admitted the rebellious critics due to their call for natural beauty and harmony in the industrialist England but, their aesthetic foundations are both clearly naturalistic and generally affected by traditions of Victorian morality.

So, this principles of aestheticism continue according to cultural life of Victorian England until the appearance of Walter Pater. He creates brand-new effect on aestheticism with one of his most popular and influential works, *The Renaissance* (1873). The idea of “art for art’s sake” appeared with its first shape for the first time in the Victorian society. *Renaissance* includes also that Pater advocates art must be seemed as itself in the end, he objects to moralistic and also naturalistic writings of

Ruskin and Arnold. He supports hedonistic approaches about the life. Therefore, in his preface to *Renaissance*, Pater indicates that

“to define beauty, not in the most abstract but in the most concrete terms possible(...) is the aim of the true student of aesthetics.” (Pater,1873 : vii)

Pater doesn't aim at artistic works values specify according to absolute or objective standards but also he doesn't compare with the period of works with regards to the ideal beauty at that time of its production.

The British Aestheticism outrightly lays a foundation of interest about aestheticism. Walter Pater's works are pretty more impressive on the British isles. So, Pater's works are thought as the turning point within its geopolitical boundaries.

Pater, unlike Arnold, his ideal art critic reins in himself from moral provisions. He prefer to seek for the art effects on him. He interrogates art's pleasure on him and also about pleasure's degrees.

Pater is quite different with his approaches to objective criticism in Victorian England. He brings huge innovation for this. Likely the symbolists, Pater underlines the emotional and aesthetic effect of art rather than its moral and didactic content. Contrary to Arnold's moral perception, Pater advises constant aesthetic enthusiasm also looks for new sensations for art's works. As is known, it is clearly seen that the ideal of the inimitableness of sensation is the strongest signal of the hedonistic way of his life in the conclusion to *Renaissance* :

“to burn always with this hard, gemlike flame, to maintain this ecstasy, is success in life. In a sense it might even be said that our failure is to form habits: for, after all, habit is relative to a stereotyped world” (Pater,1873 : 236-237)

He completely escapes from morality and also stereotyped world of habits with the only remedy art and beauty with aesthetic perspectives. Art should serve only its own purpose, only its own passion to him. He is admitted as a great contributor with a final touch about creation of ideology known as the British aesthetic movement. Thanks to Pater's undeniable contributions, he encourages and generates huge effects on English poets, writers, critics, painters and also artists such as Oscar Wilde, Edgar Allan Poe, Algernon Charles Swinburne, Aubrey Beardsley, James Mcneal Whistler, Dante Gabriel Rossetti. Each of these artists combine and proceed

the way of Pater's symbolists effects, but each of them creates their own perspectives and adaptation of aesthetic movement.



1.2. Walter Pater And His Contributions To Aesthetic Theory

“The style is the man,” complex or simple, in his individuality, his plenary sense of what he really has to say, his sense of the world; all cautions regarding style arising out of so many natural scruples as to the medium through which alone he can expose that inward sense of things [...]. —Walter Pater, *“Appreciations: with an essay on style”*

Mainly, Aesthetic theories were developed by Baumgarten, Rousseau, Kant, Hegel, and early modern British moralists such as Shaftesbury and Hume. Pater was inclined to treat the body as an ornament for display. For Pater, an ideal artist of life should try to perfect his own personality by cultivating a perceptive and meditative mind. Following Pater, Wilde recommends pursuing a contemplative life, and he finds a rich inner life more fulfilling. The aesthetic takes part in of both the rational and sensuous, a concept shared by many German and French thinkers. Pater follows this aesthetic idealism and yet try to revise and even undermine this heritage. From this perspective, they develop three important views: the autonomy of the moral agent and the possibility of incorporating the rational and the ethical with the aesthetic or uniting truth and goodness with beauty; the need to alter external, social law to accommodate the needs and pursuit of happiness of each individual; and the importance of constructing one’s own subjective, epistemological world.

Especially, sensation is an important word that covers Pater’s writings and serves as a basis to his aesthetic philosophy. His embrace of sensation, sensuousness, and other forms of erotic embodiment has often been interpreted as his rebellion against restrictive Victorian social and religious codes. Yet despite sensation’s significance for Pater. Pater’s essays began to be published in the late 1860s, when the sensation addiction was still heatedly debated in the public world. This current scholarly divide between aestheticism and sensationism represents modern assumptions about high art and mass culture. Paterian sensation is seen as the preserve of the educated aesthete, looking at art with a kind of reflective detachment. Mass-cultural sensation, on the contrary, has been encoded by critics from the 1860s to the present day as a more

inappropriate senseous answer to thrills and chills the body unregulated and animalistic.

For Pater, this prospect is especially urgent in a late nineteenth-century intellectual culture that has sadly capitulated to two deadening beliefs in the unchangeable: on the one hand, the fact based demands of modern scientific rationalism, which proceeds from point to point within the sensuous boundary, and on the other hand, the persistence of outmoded forms of spirituality, which assert the truth of unseen realities that are wholly correspondent to man's aspirations. In Pater's view is the magnificent free thought of creation.

Pater's aestheticism directly relates to self-conscious interrogation of the boundaries between art and life. His aesthetic theory is somewhat different, aspects of transpositional logical aestheticism. In accordance with Pater, withstands the prevailing instrumental habits of thought, under which aesthetic experience is reduced to a subservient means to moral or political expression. Only when the means of artistic expression have been liberated from the need to serve undeclared end can art be understood as a genuine protest against existing societal imperatives.

Pater offers an explicitly politicized defence of the value of autonomous art: one that is predicated, however, upon the maintenance of art's autonomy from politics. Moreover, in Pater's discussion, the autonomy of aesthetic experience is ontologized in such a manner that it must reject any entanglement with the requirements of practice: That the end of life is not action but contemplation a certain disposition of the mind: is, in some shape or other, the principle of all the higher morality.

Pater's definition of aesthetic experience as a mode of being may be seen as a way of reviving its absolute liberation from all manifestations of means ends rationality. In contrast, with the term 'doing', he designates not only practical activity in the ordinary sense, but also, more specifically, the extraneous function which art is obliged to perform within a repressive utilitarian culture. It is in this context that Pater views aesthetic contemplation, paradoxically, as the highest form of ethical conduct: the 'true moral significance of art' lies in its capacity to achieve freedom from the limitations of mere didacticism.

So, Pater is openly a supporter of the autonomy of aesthetic experience, it is also important to aware of the way in which his aestheticism simultaneously elides the boundary between 'art' and 'life', transposing each into the terms of the other.

Pater expands aesthetic experience in a general theory of conduct. His prescription 'to treat life in the spirit of art' tenders not only a clear attempt to aestheticize 'life', but also attendantly to dedifferentiate the category of the aesthetic from its enforced autonomy within modern cultural experience. On this basis, Paterian aestheticism projects a utopian desire for the reintegration of art into everyday life.

Pater takes the autonomy of aesthetic experience as the very model for a general cultural renovation. It is for this reason that Pater's well-known advocacy of 'art for art's sake' does not simply consecrate a uniquely privileged realm of value, centred upon the art-work itself. He essentially subjectivizes the claim to aesthetic autonomy, preserving it, primarily, inside the consciousness of the subject who treats life in the spirit of art.

Pater's more celebrated version by virtue of its insistence on the primacy of objective over subjective autonomy, and thus it requires a more pragmatic or realistic accommodation to the material conditions of artistic production.

In another perspectives, Against the Victorian morality and muscular Christianity, Pater's design for living thus presents an interesting counterpart to the expressions of anxiety we have seen coming from parents, educators, and reformers concerned with keeping the young on proper course: in both situations, the sense that any moment can be developmentally crucial seems to lead to a fantasy of protecting every moment of experience. Of course, Pater does not treat experience in exactly the same way as those contemplating the management of juveniles formative social environment: where he looks toward an ideal life in which every moment would go right, they would make certain that no moment in the temporality of youth goes wrong. Where for him the responsibility for shaping a life lies with the individual doing the experiencing, for them it is the province of adults entrusted with the care of the maturing soul. And where his ambition is a life legible as a reservoir of superb moments, they take as their goal the creation of a healthy adult. Pater concernes with

a relation of part to whole in which each moment contributes to the sum of moments that make up a fine existence. In this respect, it is obvious that the beauty of Pater's writing almost transforms psychology into poetry. To him, art helps us to make the most of time, not transcend it. And it doesn't teach us anything.

Pater even suggests that art may be for the glory of God, perhaps in contrition for the perceived immorality of endorsing experience for the sake of experience. The important point is that Pater has moved away from aesthetics to ethics, from individual impressions of beauty to abstract ideas about art. Pater's criticism includes chronicle his own impressions and also he values sensibility a lot.

Pater's works on aestheticism examine how beauty is the main principle of continuity between Antiquity, the Middle Ages, the Renaissance and modern times. It is important to be understood that Pater's idea of the beautiful, as a philosophical concept as well as a contemplative experience of beautiful things whether natural or artistic including the part they play in the narrative. Pater's idea of beauty establishes extremely revived, which is possibly his main point of contact with Christian aesthetics and especially Roman Catholic liturgy.

Pater projects himself into the aesthetic heroes or historical figures he creates, deigning them with the idealized sensitivity and cultivation he longs for himself, so as to live, if only vicariously, a richer and aesthetically more fulfilling life.

Indeed, Pater basically abide by the aesthetic tradition established by prominent eighteenth-century thinkers. Inman's research has shown that Pater very likely started reading Kant in early 1861, and Hegel in late 1862; he also often quoted Rousseau in his writings. These three thinkers' aesthetic views, as well as those of Schiller, Fichte and many other predecessors whom Pater read meticulously during the 1860s, helped him to built a steady philosophical foundation for his ideas. Central to the views of this tradition is the conviction that the aesthetic serves as a unifying agent in the human faculty, subsuming or incorporating reason, and is thus capable of uniting sentiment or sensual impulses with rationality. In addition to these European

thinkers, Pater also read many effective early modern British moralists, such as Hobbes, Locke, Shaftesbury, Hutcheson, and Hume. These writers of the British Moralism School examined questions about how to live a human life and about the requirements or demands that attribute all rational beings. As part of the influence from these thinkers, Pater learned to integrate the human rational and moral faculties into his understanding of the aesthetic.

Pater believes that as self-determining and autogenetic beings, he must construct our subjective, epistemological world through our direct aesthetic convictions. This point on the establishment of one's subjective epistemological world forms the groundwork of Pater's aesthetic view. Remarkably, Pater's specified redirection of our mind from its attention to the reality of the external world to our personal, subjective impression of that reality. Pater gives point to the significance of personal temperament in artistic production and interpretation. Besides, Pater thinks it useful to cultivate one's mind through an enlarged historical understanding.

On the other hand, Pater gives advice that we incorporate in our mind, even if selectively, the achievements of humankind throughout history, and more importantly, embody these enlarged aesthetic and historical perspectives in our personal lives and in our perception of the world.

Furthermore, Pater relies that each individual should try to attain infinite potentialities through cultivation of this experience of historicity. He desires to synthesize in themselves, in his lived experiences, the present and the past. The method through which he obtains this enlarged and historically enriched consciousness is the historical and cultural aestheticism adopted by many existential historians.

Paterian aesthetic heroes display remarkably broad and profound historical understanding and attempt to enrich their minds by contemplating, with appropriate sentiment, great cultural achievements of humankind through history. Pater guarantees us that this collective ideal can only be understood in terms of the individual self, and he carefully describes fictional or historical figures with such unique accomplishments in his various imaginary portraits and critical studies. One

way to achieve this highly cultivated historical knowledge and insight is, as Pater recommends, to be an accomplished art or literary critic. Since a master work of art—a distinguished painting, sculpture, or poem represents:

“the summing up of an entire world of complex associations under some single form.” (Pater, 1910 :II,128)

According to Gerald Monsman, not only the work of art but also the consciousness behind the work and thus effectively expands the circle of the self. For this respect, Pater emphasizes that we try to realize and emulate the living personality behind a superb picture or a philosophic view:

“All true knowledge, Pater maintains, will be like the knowledge of a person, of living persons, for human persons and their acts are visible representations of the eternal qualities of ‘the eternal’” (Pater, 1893 : 268)

Pater also suggests another possibility to acquire this collective cultural achievement of humankind in terms of production and self-expression. Besides, Pater also conceives of the ideal artist as someone who embraces the essential continuity of culture within his/her own consciousness. What is even more desirable is to be an artist of life, someone who is able to realize truly this intensified historical consciousness in one's life, and to turn scholar learning into refined aesthetic sentiment and taste. Many of the aesthetic heroes in Pater's fictional or critical writings are characterized by this fine incorporation of cultivated aesthetic and historical awareness into their own lives. Most importantly, Pater presents a conception of human life as historicized to consolidate fleeting manifestations of the self. Pater treats both as agents of cultural renewal. In the more frankly autobiographical *Marius*, he creates a single alter ego through whom he consummates this desire to enlarge and historicize the personal self. Additionally, his aesthetic appreciation and recreation of diverse cultural and historical heritages, Pater was also interested in myth-making, which he considered as a way in which one may historicize or enlarge one's own personal lives.

Pater was highly interested in theorizing how enlarged historical perspectives may enrich personal lives. A Vision describes his personal interpretation of the intricate interconnection between historical moments and the lives of individuals.

The self-expressive art of Pater intensifies their desire and delight in artistic self-(re)making and provides a space wherein the transfiguration of the self is realized.

Importantly, he is renowned for the stylistic perfection of his literary art, and may be considered as among the few English writers who is keenly aware of the concept of artistic expressivism. Pater believes that artistic expression discloses and completes one's inward nature and potentialities.

Pater's expressivist theory may be considered the essence of his Epicurean view of self-representation and self-fashioning, for he believes that the artist's cultivation of an exquisite style symbolizes his/her conscientious pursuit of a perfect personality.

The aesthetic ideals of self-remaking or self-representation developed and practiced by Pater. Also he represented us highly creative personality in a period of transition, one that saw the transformation from traditional, Victorian values to more complex and diverse modern sensibilities.

Pater embraced the Hellenic or traditional aesthetic ideal of embodying truth and beauty, and morality and aesthetics, in the art of self-cultivation. As Pater states in his "Wordsworth" essay:

"The true moral significance of art and poetry is that they present us a possibility of the perfected life." (Pater, 1894: 62)

Pater defines this higher ethics in terms of the autotelic nature of art and an artistically enriched life. He turns Epicureanism into an expert's approach to life: as he advises in *Marius*:

"one should enjoy a fullness of life—a fullness of energy, variety, and choice of experience whatever form of human life, in short, might be heroic, impassioned, ideal" (Pater, 1910: 152)

Here Pater suggests that we may derive this fullness of energy, or intellectual and imaginative stimulations from contemplating, mostly in literature and art, the representations of such actions, experiences, emotions with appropriate emotions of our own.

Except this, Pater has self-absorptive contemplation or solipsism and He interprets morality in an artistical way all the time.

In the perspective of narratology, Pater conceives style, literary as well as personal, as the expression of the literary artist's entire personality. As mentioned, he describes:

“fashion as distinctly symptomatic, of that deeper yearning of human nature towards ideal perfection” (Pater,1910:I,98)

Pater intends to approach and express the perfection of personality through the cultivation of a perfect literary style.

He qualifies in *Marius* the close affinity he sees as between the care for external adornment and the cultivation of literary style:

The artist's ardour of soul may be satisfied by the perfecting of the theory of a sentence, or the adjustment of two colours, so his own life also might have been fulfilled by an enthusiastic quest after perfection;—say, in the flowering and folding of a toga. (Pater,1910: I,197)

The “flowering and folding of a toga” deceives the vulnerability of Pater's conscientiously refined style, for the passage is, after a century and more, fairly comic or even preposterous. It reveals the rub, and in a sense, the flaw in Pater's project. The sense of beauty that Pater perceives can only be appreciated by a culture. As we see Pater's work is more “vulnerable” than the other transition period's critics in our contemporary world.

Pater's aestheticism is harmonious with the movement's emphasis on the beauty of the object as much if not more than on its content. Furthermore, his aesthetic and

philosophical works emphasise the importance of the individual maximising his experiences of pleasures in daily life.

“Our physical life, writes Pater, is in perpetual motion while our inward world of thought . . . is still more rapid.” (Ibid.: 151–2).

2. MARIUS THE EPICUREAN : AN AESTHETIC BILDUNGSROMAN

Bildungsroman called as ‘formation novel’ is a trend in literature that was first originated in Germany in the 18th century with Goethe’s novel *Wilhelm Meisters Lehrjahre* (1795). It can be said that the Bildungsroman tradition roots dates back in German literature with the attributions of the romantic authors like Wieland, Wetzels, Hippel and, first and foremost Goethe, after the midst of the 18th century. After the consolidation of Bildungsroman tradition as a literary trend in German literature; it started to become popular in England as well. The rising of the Bildungsroman tradition in England generally corresponds to the Victorian literature. The trend mostly became popular with the realist writers, because of the fact that they found it suitable to render connectedly the many aspects of the individual and the society. In the age of Modernism, it can be said that Bildungsroman tradition lost its significance, as many modernist writers preferred to focus more on the psychological experience of the individual rather than the social and moral aspects of the individual which were the main concerns of an individual in the realist literature. In the age of Postmodernism, the Bildungsroman tradition starts to rise again, in which the period mainly covers the two important issues: the development of the character personality in relation to the shaping of the identity, which will also comprise of the basis and the main context of this study.

Basically Bildungsroman is a kind of novel that tells the story of a child, from his/her early childhood period to the late adulthood, by focusing on the psychological and the moral aspects of the main character. In a Bildungsroman, the process of formation and the the process of maturation of the main character against the social and moral aspects of his/her contemporary age that he/she lives in, constitutes the main narrative of the novel. During this process of formation, the protagonist of the novel goes through some stages that will shape the growth and the formation of the protagonist’s character.

The hero interiorize a kind of a spiritual and a physical journey to find solutions to inner conflicts of the self or basically to find a meaningful existence in life. The hero's story starts with him leaving his domestic environment which is mostly stimulated by a tragedy or a loss or by yearning for an educational experience, a psychological experience and an emotional experience which is the love life of the protagonist.

Throughout his journey, the protagonist experiences some spiritual distress and pain due to the constant clashes between hero's own desires and needs and the societal norms and rules; for that reason, the hero's journey becomes a long and a painful one for hero to complete his journey and to fully achieve his character formation process. The hero's journey ends when he reaches his adulthood with a more mature and an experienced attitude towards the environment and the incidents around him; the completion of hero's journey is somehow threefold; the character formation of the hero is either a success or a failure, or the character formation of the hero is a partial one which means the formation is ambiguous, it is neither a success nor a failure.

The character in a Bildungsroman can be perceived as one of the alter egos, or one of the mirror image of the author. In that sense, a number of Bildungsroman novels is somehow autobiographical or semi-autobiographical, in which the author reflects his/her own experiences, ideas, feelings and thoughts into the fictional character into novel. This kind of character representation is a common aspect, especially among the Victorian realist authors such as Charles Dickens, Charlotte Bronte, George Eliot, William Makepeace Thackeray etc. It can be acknowledged from their works that through fictionalization, they aim to achieve the things that they couldn't do or achieve in real life, in a way, they try to come up with a better alternative or a solution to a certain important experience, idea or incident of the author. Furthermore, the main character in a Bildungsroman somehow represents a static unity. Their main concern is mostly moral and ethical issues. These realistic writers focus on external, materialistic, practical in general socially related component of formation. They take it as their duty to treat moral elements.

In Victorian Bildungsroman focuses on the novel in the sense of fictional pattern, the process of development and formation of a character in relation to society, the importance of individual experience and social background. Victorian Bildungsroman authors focalize firstly inner component in the individual formative process and then subjective and spiritual elements such as religion, philosophy, aesthetics, knowledge, intelligence, self-discovery, the entire range of emotional and psychological situations. These authors also refuse to speak accomplishment and moral maturation principles.

On the other hand Victorian Non-realistic Bildungsroman writers such as Walter Pater, Emily Bronte, Thomas Carlyle conceived and argued differently from the Realist writers for the formation of personality the insight is more important than the milieu.

Walter Pater offered an alternative to Victorian Realism and Positivism on both theoretical and practical levels as a producer of both critical thinking and imaginative writing.

In the novel *Marius the Epicurean*, it is the most valuable legacy to imaginative literature to Pater. He exemplifies the principles of Aestheticism which includes multiple discourses such as philosophy, history, religion and culture to literature, language, hedonism, the experience of childhood and others.

As a Bildungroman, *Marius* includes the formative experience of the protagonist to illustrate with sophisticated sentences. Pater wants to show the perception of prose style and ideal of aesthetic life also, to elaborate an ancient philosophy and religious beliefs and clarify his own philosophical and aesthetic position.

To discuss aesthetic issues, The ancient principles of Platonism and Stoicism, Hedonism and especially Epicureanism are used by Pater. These movements are strictly opposed to Christianity. They advocates pleasure attained through modesty, austerity, serenity, ataraxia and aponia. Art and beauty are superior because they promise nothing that they do not provide. Art and beauty preserve unity.

In *Marius*, Pater's position ruins the Victorian religious and moral doctrines so, it is a typical imaginary portrait genre novel. *Marius the Epicurean* is a transition bridge between Christianity and Aesthetic point of view. Pater pursues sensation, perception, insight as an ideal in itself, the ideal of a purely aesthetic existence and is eager to find a satisfying philosophy of life. So, he tastes different philosophies, promotes aesthetic pleasure, but remains in an Epicureanist way.

The novel is based on the pursuit of insight, perception and impression to have an ideal aesthetic life of the protagonist. Marius's experience of life explains the fulfilment of Pater's goal to achieve "success in life" and Marius successfully achieves.

Marius the Epicurean is a novel of character formation, the growth of a young person, the development of a sensitive individual, kind of innovative Bildungsroman which is based on his sensations and ideas.

2.1. The Novel As Materilization Of Aestheticism

"The great English prose work has been written and perfectly written and you and I would do well to lay down our pens. . . . I believe that the worst page of prose Pater wrote is better than the best that anybody else ever wrote." - George Moore

Firstly Pater searches for a nominative, relativist response to life, ideas, art, as opposed to moralistic criticism in his almost every work especially in *Marius*. Pater writes for knowing one's own impression to discriminate and to realise it distinctly. He questions for instance a song or a picture and its relations with personality in life or a book for him. Pater's real interest moved from effects to causes but Pater did not limit himself to match a work of art with a particular temperament. So, he preoccupies with metaphysical doctrines, ethical systems, literary theories, religions, myths. Pater realizes that all such systems lack of sense or meaning until meaning is presented with their capacity to give expression to a particular temperament.

"Theory, hypothesis, beliefs depend a great deal on temperament; they are, so to speak, mere equivalents of temperament." (1910: Chapter XX)

Pater searches for deeply impressions, he cares about individual expressions so much. On the other hand, he is also admirable writer because of his prose style with his aesthetic and artistic ideals. His style is quite different one.

His style resounds for many writers. They talk about that his style is totally distinctive, the latest model, especially written for ordinary reader, written in clear and also deep in thought tone, context full of richness in a beautiful harmony with his philosophy of life. His writing style mainly affected with the principles of Aestheticism. Many literary Modernists such as Marcel Proust, James Joyce, W. B. Yeats, Paul Valéry, Ezra Pound, T. S. Eliot and Wallace Stevens are influenced deeply from Pater. In the 20th century and even 21st century Pater influences' traces are seen in terms of subjectivity, stream of consciousness technic, autonomy of the reader significantly. In literary criticism, all these steps provide to transition of the modern era in literary studies. Among ordinary readers, his desire becomes the

source of inspiration. He expresses his desire with this expression: “to burn always with this hard, gemlike flame.” He always chases for highest quality because he believes and verbalises “moments as they pass”. He creates a brand new sensibility which called Paterian sensibility.

To Pater, it should be distinguished between the stationary, unaltered, dogmatic forms of religion, and the flexible,improving, imaginative condition. To Pater,modern art is reshaped with the smithereens of modern life, so to reflect this art in modern life,the first essential rule is to satisfy the spirit and to introduce it with the real world.this makes them both much richer for him.

Besides,Pater mentions the Aesthetic movement includes diversity not imposing a particular kind of art on the population. He advocates that everyone is an totally active lover of beauty and art.

On another perspective, Pater uses allegory in an effective way but including unwittingly progress for the Aesthetic movement. The movement’s wish to aware of dreams and its emphasis on individualism of reading, interpretation,appreciation of art are completely in harmony with the allegorical mode. Pater’s one of the most important works, *Marius the Epicurean* is absolutely example of the spiritual growth of an individual soul,ends never in a dogmatic manner.Marius gains a new portion of truth from each of his experiences, and the work eventually places the responsibility with the reader to decide whether Marius is an example of Hebraism or of Hellenism or of both.

Pater was a strong warrior of his own life. He had various negative aspects in his life and works. At the beginning, he could not find what he expected. The revival interest of Pater which started in the 1940s and the influece of Pater goes beyond his role in the works of fin- de-siècle writers and manifests itself in the works of many modern novalists, poets such as T.S Eliot, Henry James, James Joyce, Virginia Woolf, Joseph Conrad, Ezra Pound and Marcel Proust.

His “imaginary portrait” technique which developed of modern fiction effectively, influenced other critics deeply. His unique movement from criticism to fiction was transcribed in his own century by Henry James, and in the twentieth century by

James Joyce. Pater's criticism and fiction style affected the literary art and criticism and the fiction of Joyce and James.

The most favorable critical acclaim he enjoyed to come with the publication of his completed novel, *Marius the Epicurean*. This novel shows us mostly Pater's "epicureanistic and hedonistic aestheticism" perspectives.

But the most important characteristic of the novel is to be a Bildungsroman. There are mainly ten principles for a real Bildungsroman. First, it includes a sensitive child (orphaned or fatherless). Marius was born in patrician family, growing up rural Etruria of second century Italy, he lost his father and mother. Second, it focuses on the formative experience of childhood. The child has conflict with his/her actual parents especially father. Marius enjoys his life nature and countryside, old traditions, religious rituals accepting them, as in the visit to a sanctuary of Aesculapius. Third, the child leaves home to go a larger society generally boarding-school or city for education to employment and the departure is decided by parents death or conflicts with old generation or inner stimulus. Marius mother's death and his departure for Pisa to begin his studies in a boarding-school represent the end of his childhood.

Forth, the hero of Bildungsroman experiences education and self-education through readings and socializing with others. Marius discovers the universe of literature, namely Apuleius, and like *Dorian Gray*, includes the hedonistic principles by the help of another person, Flavian. Fifth, it seeks for social relationships with other humans and to diversify the experience of life. Marius embraces the philosophy of Heraclitus and Aristippus not before he cares for Flavian who dies in agony after falling ill during the festival of Isis. He takes care his friend, shares his sorrow and wants to relieve him. Sixth, the protagonist's development expands further the entrance into the larger society, usually city, and his/her experience of life is search for a place in the world, a useful philosophy, a vacation, social accomplishment. In Rome, Marius meets Cornelius, he influences of the emperor Marcus Aurelius, ideas of Plato and Stoicism and largely Epicureanism. Seventh, it includes undergoing the ordeal by society, often implying one's professional career. Marius is not adaptable on for the milieu, so he starts to question the values of Stoicism. Eighth, it has to resist the trial by love, meaning sentimental career which

usually involves two love affairs, one humiliating and another exalting. In Marius's intellectual development, the sense of love is intermixed with those of peace and purposefulness that emerge during the visit with Cornelius to the household of Cecilia, a young widow. Ninth, the protagonist's spiritual sufferings and pains reexamine his/her values and life-philosophy from Hedonism to Epicureanism, Platonism, Stoicism but remaining ascetic Epicurean by temperament with Cornelius and Cecilia, in the last part of the novel. The novel remains open-ended and the reader wonders whether he would have embraced the Christian doctrine had he studied and examined it better. Tenth, the protagonist's early adulthood experiences epiphanies that lead to his/her final initiation and formation. In *Marius*, Marius's experience is a spiritual epiphany on a perfect day of tranquility and beauty during his visits to Sabine Hills. Also, Marius experiences the new faith but this does not change the minds and feelings of him. The hero is still in search of his congenial philosophy. Because lack of congenial life philosophy, he always searched for but never found. Pater advocates pleasure attained through modesty, serenity, austerity, ataraxia and aponia.

He merely wished to present his view of relativistic world, and the consequences of relativism. On the other side, Pater emphasized individual mind and isolation of the individual in *Marius*.

“The individual is to himself the measure of all things....(he must) rely on exclusive certainty to himself of his own impressions.” (1910: I,133)

Pater's perfection of the flux and impossibility of an absolutist view, and the relative spirit which this perception gave rise to within him are largely responsible for three of his most central critical theories: those concerning the relation of the art to morality, the personal impression, privileged moment. His critical preoccupation with the identification of matter and form, and his diligent attention to style and form on his work may also have arisen in part out of his relative spirit. Pater's aesthetics grew out of his relative spirit are largely the aspects which influenced modern literature. His views on the relation of art to morality helped to form those of many modern critics and novelists just like Henry James and James Joyce.

Pater always concerns brief moment in his critical theory, especially singularity of individual experience and also unusual experiences.

He was a naturally imaginative and creative writer and thinker, who, like a number of other creative writers, made his literary debut as a critic. With some early experiments in verse he proved to himself that poetry could not be his metier, and chose instead imaginative prose.

In another perspective, Pater reacts to Victorian repression: its distrust of avant-garde ideas and attitudes. For instance why Marius does not die as a Christian? This question was answered by Graham Hough. He indicates that so as to embrace Christianity:

“a renunciation is required, and to this Pater never commits himself; the whole development described in *Marius* after all takes place within the framework of the ethic of the Renaissance.” (Hough, 1970: 156)

Another valuable critic, Gerald Monsman summarizes this theory appropriately: “Pater’s aim is to defend the morality of aesthetic ecstasy itself by dealing in a semi-autobiographical way with the philosophy of his first volume.” (Monsman, 1980: 75)

Pater attracts attention to his technique the portrait of the expression and development of the subject through the privileged moment of influence and revelation in his works, especially in *Marius*. He uses not only the subject-matter of his fiction, but also the method of expression and improvement.

Many important critics announced their opinions sincerely about *Marius*: is not a theological novel but psychological one, and Marius’s inner self journey is the example of intelligence; *Marius* is the story of a consciousness in its totality.

Brzenk who wrote many articles about the Pater that he identified him

“is not interested in stirring events or colorful backgrounds for their own sake.... He passes over such potentially ‘big’ scenes as the games in the amphitheatre, the effects of the plague, and Aurelius’ triumphal

processions, in order to concentrate upon the reflections which these scenes arouse in the mind of his protagonist.” (Brzenk, 1958: 27)

Brzenk emphasizes that his protagonists take long trips in order to reach inner experience of his leading characters and changing the scene identifies the growth of the new attitudes and changes in philosophical outlook.

As a modern psychological novel *Marius* is not to concentrate on action or plot, not on event themselves, but the influence of events upon a developing consciousness. *Marius*'s real concern is not exactly about a journey to Rome and his life in there and people and places he meets on the way but his major interest is the foremost subject of the novel, in his protagonist's mind; his sensations and ideas in other words *Marius*'s consciousness.

Marius includes a steady stream of consciousness, the personal impressions of the protagonist. Everything in the novel is a function of the protagonist's central consciousness. At the beginning of the novel, Pater describes *Marius*'s childhood and the various customs and rites of the religion of Numa. Pater describes his protagonist's mind:

“But the dead geni were satisfied with little a few violets, a cake dipped in wine, or a morsel honey comb. Daily, from the time when his childish footsteps were still uncertain, had *Marius* taken them their portion of the family meal, at the second course, amidst the silence of the company. They loved them who brought them their sustenance; but, deprived of these services, would be heard wandering through the house, crying sorrowfully in the stillness of the night.” (1910:I,10-11)

Pater begins with a description of outward events, objects, or people, then focuses on their effect upon *Marius*. His protagonist's impressions of the events and other elements have the considerable importance for him.

Especially in first two chapters, Pater describes the temperament of the hero. With the third chapter, *Marius*'s journey begins in the mood of both physical and intellectual. During the novel, Pater emphasizes on *Marius*'s perception of the world.

After the protagonist's loss of his mother and his friend, he comes to believe that the individual is to himself the measure of all things and relies on the only truth is his own experiences. He learns the importance of impressions for accurate perception. His actual and intellectual journey are represented as a series of sensations, or moments of revelation.

On the other hand, Rome itself is presented impressionistically as it appears to Marius in all of its color and form. Marcus Aurelius effects upon the hero penetrates deeply the aspects of the character and personality and developing consciousness.

Action is in the form of impressions, perceptions, revelations successively breaking on Marius' consciousness.

All of the great changes *Marius*'s philosophic outlook, which represent the significant aesthetic movement of the novel, are stimulated by his various impressions and perceptions.

Actually, the novel itself emphasizes on a series of momentary visions. It represents technical success in English fiction which outrivals any other of the same period.

More in particular, in final chapter Pater stresses the development of Marius' consciousness. Besides the vision is the same thing with consciousness for him. Consciousness is receptive power, and one receives, or apprehends through vision. Marius's successive visions enlarge his capacity to have visions such as his high susceptibility to influence through the medium of sense, to impressions and visionary experiences, manifests itself in the improvement of a huge receptive faculty within his consciousness, and this last success personifies a desired end to a psychological and aesthetic mannered journey.

It is thought Pater's handling of the central consciousness technique, Eugene Brzenk suggests that

“Pater's interest in the mental process of a centrally placed intelligence, his unique use of historical materials and his impressionistic delineation of

setting and character do not fit into the pattern of the nineteenth century historical novel.” (Brzenk,1964:26)

The central consciousness technique and subjective perception presented Pater a means by which he could create a fixed and ordered form amid the confusion of the flux.

In *Marius*, Pater more confident of his literary method which is the use of impressions as a technical vehicle. Marius’s consciousness is an active controlling force and organizing agent, it creates a fixed artistic form. This form of *Marius* does not reflect a systematic, ontological universe, but an ordered pattern by the protagonist’s individual perception. Marius role is a kind of reflector or translator into order to by the author himself.

Therefore, the novel itself comprises of transmutation of impressions into golden words. Marius’s visions, perceptions have taken on artistic form in Pater’s expression of them.

Also, *Marius* is full of imaginative perceptions in it ; from first to last, his perception enlightens the real subject-matter and form of the novel.

Marius’s role as the controlling and creative central consciousness is conveyed by much more subtle touches throughout the novel. So, Pater wants to show us from beginning to end, Marius’s mind is established as a controlling consciousness.

Pater gives point to clearly on the importance of events, discourses, translations not in themselves, but in their impact on Marius.

In many aspects, Pater’s fictional technique is a practical application of his early philosophical and aesthetic theories. His fiction impressed from the development of fictional techniques in the late nineteenth century and early twentieth centuries.

Pater is extremely valuable to English literary history because he reunites a dependence to the romantic theory that art is basically an expression of personality with a sympathetic response to the scientific and historical studies of the Victorian Period that suggest how complex and ambiguous “personality” is. Pater’s writings

explore the ways in which biology, psychology, history, religion, and myth shape the individual's understanding of his own times and help him to interpret the bearing of the past upon the present. In linking aesthetics to religion, history, and science, Pater bridges, more wittily and than any other writer of the Victorian period, the dominant Romanticism of his own century and the dominant Modernism of the twentieth century.



2.2. The Character Representation Within A Philosophical Context

How little I myself really need, when people leave me alone, with the intellectual powers at work serenely. The drops of falling water, a few wild flowers with their priceless fragrance, a few tufts even of half-dead leaves, changing colour in the quiet of a room that has but light and shadow in it; these, for a susceptible mind, might well do duty for all the glory of Augustus

Pater, *Marius the Epicurean*, 319

In 1850s, Walter Pater was studying for his B.A degree at Oxford, where he read and was influenced by Darwin's work. Darwin's book left a legacy by the name of 'Relativism'. The relativism highly disturbed all Victorians. Darwinism brought real spirit of life to many critics. To this respect, Pater's works based on deeply 'relativism' and 'the eternal of flux.' Darwin awakened Pater's individual mind in an aesthetic and free way with his sensations.

Pater is in agreement with Epicurus who believed the world to be, to use a phrase coined by Arthur Eddington, "a fortuitous concourse of atoms". In holding this view the ancient Epicurus is, according to Pater's distinction between modern and ancient thought, more modern than many of Pater's near contemporaries.

He takes a close interest in mystics such as Schelling, Böhme, and Plotinus to ancient Greece, where Platonism, and supernaturalism of all kinds so, with such like many reasons Pater is called "intellectual forefather of Epicurus."

In the light of Romanticism's general hostility towards the eighteenth century, Pater's support of the Enlightenment, in conjunction with a critique of the main theorist of English Romanticism, is a crucial moment in the development of the post-Romantic sensibility of Epicurean Aestheticism.

"Under the guidance of Darwinian view that evolution is a matter of chance, rather than in eluctable manifestation of Absolute Spirit, the Epicurean Aesthete can not but question Hegel's wildly optimistic dictum "What is

rational and actual and what is actual and rational.” The Darwinian view explains much better why the rational is not always apparent in the actual and why actual does not always appear quite rational.” (Emilsson,1997 :58)

For Epicurean Aesthetes this is a touch too enthusiastic. In response to the great visionary’s high argument they might reply : “ Everything that lives is simply living. That’s all.”

By the way, Pater writes that modern thought , in the teeth of Romantic opposition, has gone a long way towards naturalizing human mind and demystifying nature.

“Worldly wisdom for hard times” this phrase is the most important motto of Pater’s Epicureanist mind.

On the other hand, The Epicurean Aesthete, instead of giving pessimism, sets about salvaging against Victorian times’ harsh moralities.

Epicurean Aestheticism is an artistic reaction to the breakdown of absolute values brought about by modern science and the pervasive relativism endangered by it. As Pater reaches the conclusion of his essay he gives a defence of his position ,which can serve as an illustration of Epicurean Aesthetic manner. In the manner of the essay Pater wants to demonstrate that resisting modernity is futile.

Besides, Pater has accomplished to show that the loss of absolute principles being an artful rhetorician he gives them a negative connotation by calling them inflexible need not be bad at all, since this loss can actually lead to a finer ethical sense. Pater attempts to persuade the reader of the feasibility of his position by a graceful treatment of his opponent.

On another perspective, Pater sees life as elastic ,he nonetheless does not try to deny the emotional and intellectual need to resist the flux.

Epicurus says :“we are born only once, and we can not be born twice; and one must for all eternity exist no more. You are not in control of tomorrow and yet you delay your opportunity to rejoice. Life is ruined by

delay and each and every one of us dies without enjoying leisure.” (The Vatican Collection of Epicurean Sayings ,vs,29)

Heraclitus’s belief that “Everything is flows.” So, you need to take pleasure from life, you let your feelings flow. That’s understanding is totally an epicureanist description.

Pater’s half joyful, half-fearful appreciation of the ceaseless change of experience conveys the Epicurean Aesthetic perception of the combined splendour and brevity of life.

Everyone has an great opportunity to experience anything at all, if she or he is in constant motion ,as we all must be according to doctrine of the flux? This is a problem not only for Pater, but for Aestheticism in general.

Pater takes up an attitude,not only towards the flux of the external world, but also towards the flow of his own mind. By doing so he becomes an Epicurean of the flux, listening, as it were, to the strange music of chance. Furthermore, Pater’s Epicureanism is also manifested in his materialist leanings. To materialists,human beings are ever-changing because the elements of which they are made in perpatual motion.

For Pater, Epicurus and modern physicalists, the individual life is ultimately “but a combination of natural elements to which science gives their names.” (1873:150)

Furthermore, Epicurean Aesthetes know that the self is in the continual drift. They realize that trying to resist it wolud be futile—the only rest comes with death but, as Pater would say there is stil something in the nobler or less noble attitude with which we watch thee fatal combinations which make up the perpatually weaving and unweaving web of experience. Pater intertwines ethics and aesthetics as the question of free will melts into a question of personal style. Taking up an attitude towards the flux cannot stop it ,but what it can do is impart a sense of grace to the individual and , in the bargain, allow him or her the make experience as fruitful as possible.

The Epicurean Aesthetic determination to remain unmoved is the determination of a constantly flowing consciousness, striving not for transcendence, but for the successful synthesis of the heat of flame with the hardness of the gem.

Epicureanism is hedonist, in the sense that its emphasis is on the pleasure. Epicureans consider peace of mind to be the highest pleasure, and thus evaluate mental and bodily pleasures on the basis of whether these contribute to one's peace of mind or not.

Epicurus says : “ No pleasure is a bad thing in itself. But the things which produce certain pleasures bring troubles many times greater than pleasures.”
(Epicurus, *Principal Doctrines*, Enhanced e-books, 26.)

Epicurus is very concerned with distinguishing his brand of hedonism from less discriminating kinds. On this way, Marius as an Epicurean rather than Christian or Cyrenaic, the novel's subtitle is more importantly 'His sensations and Ideas.' Sensation is a key word in materialist and empiricist philosophies from Epicurus onwards, while Idea is key word in idealist philosophies since Plato. Therefore, a reflection of the full title of the Pater's novel suggests that as an Epicurean, Marius is ultimately a materialist and empiricist, but that his super-subtle brand of Epicureanism allows him to partake not only of the fruits of his own sensualistic philosophy, but also of those of the rivaling intellectualist school.

On one hand, Epicurean Aesthetes adopt materialist and relativistic strategies in their desire to make the most of modern life. Epicurean Aesthetes are dedicated to the pursuit of beauty and they want a new aesthetic that will parallel the paradigm shift from absolutism to relativism.

Finally, Epicurean Aesthetes acknowledge that the high, idealistic road to eternal beauty is closed. But they start looking for beauty among the uncertainties of the phenomenal world : by viewing life as an aesthetic spectacle to be observed and experimented on with playful detachment they become Epicureans of the flux of modernity.

2.3. The Character Representation As Formative Process

Marius becomes a thorough going revision or at least reshaping of Pater's characteristic positions in the *Renaissance* and elsewhere; and his basic dichotomy between culture and religion is directly related to Arnold's historical and ethical theory of the relations between Hebraism and Hellenism. For example, Arnold's essay on Marcus Aurelius (1863) had an important part in forming Pater's view in *Marius* of Marcus Aurelius and late Roman civilization is now well established. In the novel, *Marius* has basic three-part conflict between his intellectual and emotional impulses, a conflict manifested both in Roman society and in his own mind. He has a fluctation between the aesthetic and skeptical view of life, and the moral and even mystical view, persisting to the very end and thus leaving unresolved the conflicts of his life. His conflicts of heart and head especially are connected to his intellectual detachments and sympathetic feelings but always, the heart decisively wins this contest.

The altered perspectives of Pater's view are obvious that early in the book in the sharp contrast of Flavian's rather sinister restlessness, vitalization, and "eager capacity for various life" with the older visionary idealism:

"To *Marius*, at a later time, be counted for as it were an epitome of the whole pagan world, the depth of its corruption, and its perfection of form." (1910 :I, 53).

Pater has a conscientious critique of his aestheticism as expressed in *Marius*. In the novel's first volume consists of the main opposition between Hellenic culture and a visionary religion knowledges each stage of the dialectic. The early contradiction between the childhood religion and the young man's new Epicureanism is presented in terms of Arnold's dichotomy between culture and traditional Christianity, Hellenism and Hebraism. The second dichotomy, it is about between Marcus Aurelius' Stoicism and early Christianity, that's to say, Arnold's disparagement of Aurelius' melancholy in contrast to Christian joy.

In the novel's volume II demonstrated that with the possibility, under the new Stoical influence, of in adjustment between the old morality and the Epicurean view of things.

Throughout *Marius*, the pure life is held up almost as a thing of beauty itself. Marius is as admirable for his cleanliness and uprightness of character as for his quest for an acceptable philosophy. There can be little doubt that Marius is Pater and that those things which Marius comes to in his search are the views of Pater himself.

There is, in the chapter of the religion of Numa and the nostalgic longing over its decline on the part of *Marius*, is nothing of Pater's wishful option for the ritual of the church of his day.

He had earlier looked forward to taking orders in the church and although his course led him away from the necessary faith in its dogma, he continued to be regular in attendance and advocated compulsory attendance on the part of Oxford students. More than this, he is said to have had a special sympathy for those young men who were preparing for the church and to have encouraged them in every way he could. It is possible that too much has been made of Pater's scepticism. It is seem that some of his statements during an earlier period seem somewhat hostile to the Christian religion. But there is so much more of his writings which suggest that he was not the sceptic generally thought by most.

He was critical of the absolute or dogmatic spirit of the church does not make him a excellent sceptic. His religion was obviously more like that of the early Marius, "a religion of usages and sentiments rather than of facts and belief."

But the young Marius does not leave his childhood religion in revolt against dogma or restraint. There is nothing in his behavior which suggests anything but the highest sort of ideals and purpose. It was not until this speculation brought him to view the religion of Numa less naively than did his family and friends that "it seemed to involve certain heavy demands upon him." In this first chapter of *Marius* which clearly typifies the thorough going aesthetic desire to get the most from an experience, even beyond the

point of satiation. "A devout, regretful after-taste of what had been really beautiful in the ritual he had accomplished took him early away, that he might the better recall in reverie all the circumstances of the celebration of the day." In the description of Marius' early home, "White Nights," there is again that idea that aesthetics and ethics are some how connected. Marius' "interest in the cultivation of the earth" had brought him "intimately near to those elementary conditions of life, a reverence for which, the great Roman poet . . . held to be the ground of primitive Roman religion, as of primitive morals. But then farm-life in Italy, including the culture of the olive and the vine, has a grace of its own, and might well contribute to the production of an ideal dignity of character, like that of nature itself in this gifted region. Vulgarity seemed impossible. (1910:I,19)

There is this conviction, more definite than is ever stated and running throughout most of Pater's writing, that dedication to beauty without reservation will always carry along with it an increased ethical sensitivity. he does not argue, as another has, that only the good produce great art, but rather that great art recreates its fully surrendered devotees.

Marius as a character portrays what Pater envisioned at possible for the ideal practice of his "aestheticism." And yet contrary to the character of the "aesthetes" generally associated with Pater's philosophy, Marius is a very paragon of virtue and moral sensitivity. Pater refers to the fact that after the deification of the emperors it was considered impious to utter "any coarse expression in the presence of their images.

To Marius the whole of life was full of sacred presences, demanding of him a similar collectedness: The severe and archaic religion of the villa, as he conceived it, bogot in him a sort of devout circumspectness lest he should all short at any point of the demand upon him of anything in which deity was concerned ...and from habit, this feeling of a responsibility towards the world of men and things, towards a claim for due sentiment concerning then on his side, came to be a part of his nature not to be put off. (1910: I,21-22)

It kept him serious and dignified *Marius the Epicurean* socalutions which in after years much engrossed him, and when he had learned to think of all religions as in different.

More of Pater can be seen in the rounding out of Marius' boyhood character. Marius was more given to contemplation than to action. He lived much in the realm of the imagination, something of an Idealist. Like Pater, he had a vein of subjective philosophy, with the individual for its standard of all things, and a certain incapacity wholly to accept other men's valuations. Perhaps most revealing of identity with Pater is the following :

That first early boyish ideal of priesthood, the sense of dedication, survived through all the distractions of the world, and when all thought of such vocation had finally passed from him, as a ministry, in spirit at least, towards a sort of heiratic beauty and order in the conduct of life.(1910: I,29)

Pater's whole career, both in attitude and action, could scarcely be described more perfectly. The Influence of the Etrurian temple of Aesculapius upon Marius, during his visit there for the cure of some boyhood illness, seems not so much to change him as to develop his thought along lines already established. The very atmosphere of this mountain hospital is healing; the beauty and pleasant quietness of its surroundings are in keeping with the prevailing theory there that bodily sanity and morality result from the fitness of one's environment. That freshness seemed to have something moral in its influence, as it acted upon the body and the merely bodily powers of apprehension, through the intelligence. Marius is said to be of the number of those who, in the words of a poet who came long after, must be made perfect by the love of visible beauty. Although Pater says that this theory is, in itself so fantastic, it is clear that he himself accepts it. He treats it too carefully, tracing it back to Plato's *Phaedrus* and bringing his Marius almost entirely under its spell and showing its effect upon him. He quotes the young Aesculapian priest in his recommendations to Marius and then extends his words in more detail.

To keep the eye clear by a sort of exquisite personal alacrity and cleanliness, extending even to his dwelling place; to discriminate, ever more and more

fastidiously, select form and color in things from what was less select; to meditate much on beautiful visible objects, on objects, more especially, connected with the period of youth—on children at play in the morning, the trees in early spring, on young animals, on the fashions and amusements of young men; to keep ever by him if it were but a single choice flower, a graceful animal or seashell, as a token and representative of the whole kingdom of such things; to avoid jealously, in his way through the world, everything repugnant to sight; and, should any circumstance tempt him to a general converse in the range of such objects, to disentangle himself from that circumstance at any cost of place, money, or opportunity; such were in brief outline the duties recognized, the rights demanded. In this new formula of life.(1910:I, 36-37)

Upon the death of his mother, Marius enters school in the old town of Pisa. It is here that he comes of age, through new connections and sobering experiences. His new friendship with Flavius and their mutual development of love for Euphuism and romantically sensuous poetry help to stimulate his already established bent for Epicureanism. He is not entirely freed from the influence of the old family religion, though he freely recognizes its inadequacy to the wider world he is encountering.

He was acquiring what it is the chief function of all higher education to impart, the art, namely, of so relieving the ideal or poetic traits, the elements of distinction, in our everyday life—of so exclusively living in them—that the unadorned remainder of it, the mere drift or debris of our days, comes to be as though it were not. (1910,I :56)

It is extremely obvious that Pater is developing the character of Marius according to his own philosophy of aestheticism. His moving out of the old home into the school at Pisa and the Influence of Flavius are steps in the long process of the Epicurean education and career of the ideal young man. But that Pater is not concerned only with the aesthetic aspects of Marius' education is evidenced by his continual repetition of the conduct of life. As he continually states that experience is the thing, but always there is the goal the "longing" which seeks fulfillment which has its ethical as well as aesthetic parts.

He learned that the object, the experience, as it will be known to memory, is really from first to last the chief point for consideration in the conduct of life, these things were feeding also the idealism constitutional with him—his innate and habitual longing for a world altogether fairer than that he saw. (1910,I:47-48)

Pater returns back to this idea some time later after having subjected Marius to the shock of Flavius' death and serious contemplation of mortality and the nature of existence. The loss of Flavius causes him to reflect continually, but it is always the body—the cold lifeless body—that appears to him and not the warm spirit he had known. The temporary effect of all this was to make Marius a materialist, at least in so far as any concept of an immortal soul is concerned. But this is not surprising, since the only immortality Flavius had sought was in his verse.

Marius throws himself into reading, from Epicurus and Lucretius back to Heraclitus and his doctrines of change and flux. This heightens Marius' philosophy of impressionism and leads into the Cyrenaicism of Aristippus.

If all things change and nothing stands, what is there left: for the individual but to live for the moment, to crowd as much sensation into "moments as they pass" as possible?

And since nothing endures, "the momentary, sensible apprehension of the individual was the only standard of what is or is not, and each one the measure of all things to himself." "The Individual is to himself the measure of all things," and can rely only on "the exclusive certainty to himself of his own impressions." Marius determines that he can accept no "theory of conduct" which does not recognize the inadequacy of external criteria to the "conditions of man's life." The developing conviction that metaphysical speculation, however erudite, could never suffice as a guide to conduct, "became the stimulus towards every kind of activity, and prompted a perpetual, inextinguishable thirst after experience." Pater speaks more for himself than for Marius when he exclaims, "How reassuring after so long a debate about the rival criteria of truth, to fall back upon direct sensation." He concludes that abstract theory is worthwhile only in so far as it serves to clear the mind of hazy, unrealizable

thoughts and leave it clean and open "to the impressions of an experience, concrete and direct."

But is all this to be taken as a brief for unselective, purely pleasurable experience, without regard to consequence? This is the way too many have interpreted Pater. And this is the very thing he pointedly deals with in clear and unmistakable fashion.

Not pleasure, but a general completeness of life, was the practical ideal to which this anti-metaphysical metaphysic really pointed. And towards such a full or complete life, a life of various yet select sensation, the most direct and effective auxiliary must be, in a word, insight. Liberty of soul, freedom from all partial and misrepresentative doctrine which does but relieve one element in our experience at the cost of another, freedom from all embarrassment alike of regret for the past and of calculation on the future: this would be but preliminary to the real business of education --insight, insight through culture, into all that the present moment holds in trust for us, as we stand so briefly in its presence : From that maxim of life as the end of life, followed, as a practical consequence, the desirableness of refining all the instruments of inward and outward intuition, of developing all their capacities of testing and exercising one's self in them, till one's whole nature became one complex medium of reception, towards the vision—the "beatific vision," if we really cared to make it such—of our actual experience in the world." (1910,I:146-147)

This surely must be recognized as aestheticism, but with a purpose the whole business of experience is the cultivation of this "Insight"—the ability to discriminate, select, refine. Each experience brings deeper and more effective insight, which in turn makes more of the experience yet to come. The road of mere pleasure, unselective experience, leads in the opposite direction—to dissipation and dulling of the senses in satiation and glut.

Pater's aestheticism is thus at root moral, discriminating, and even, in a sense, utilitarian.

In the chapter entitled "New Cyrenaicism," Pater argues that the Epicurean philosophy is not an independent philosophy, but one which finds its application in

every age, among all sorts of men, both Christian and Pagan. After all, the Heraclitean doctrine of flux is little different from Solomon's "all is vanity." Marius reasons that although he can know nothing "beyond the veil of immediate experience," the soul is happiest in "conforming to the highest moral ideal it can clearly define for itself." Saintsbury was one of the few critics who seem to have properly grasped this genuine point of Pater's aestheticism.

That the matter of refining, sharpening one's sensitivity is a usable doctrine for all philosophies of life is true. But the exclusive attention to the present and the burning necessity to crowd as much sensation as possible into one's "moments as they pass" obviously is an even more appropriate and necessary doctrine for the sceptic than believer. The sceptic can build only on the present. He can be sure of nothing else—just what he is presently experiencing. But although the Christian may not empirically know of the future, his faith in it can become sure enough to be the basis of a productive and happy life—as long, of course, as it is not blind to the present. To Marius, however, and to Pater "what is secure in our existence is but the sharp apex of the present moment between two hypothetical eternities, and all that is real in our experience but a series of fleeting impressions." Thus he sets himself to the task of making the moments "yield their utmost, by the most dexterous training of capacity." But, again, this was not to be done indiscriminately, without consideration of ends, as apparently some of the followers of Pater felt. Pater himself has Marius say in this connection, The means should justify the end.

This philosophy, though adaptable to existent religious systems, came to be for Marius a kind of religion itself, "an inward, visionary, mystic piety, or religion." There seems some evidence for accepting Eliot's point that Pater follows on the course set by Arnold to make "culture" fulfill the need once supplied by "faith." With Pater's system, at least so he thought, one needed no faith in the unseen future. "The true aesthetic culture would be realizable as a new form of the contemplative life, founding its claim on the intrinsic 'blessedness' of vision—the vision of perfect men and things."

Pater admits that this "aesthetic" philosophy might occasionally run counter in its tendencies to "received morality."

Conceiving its own function in a somewhat desperate temper, and becoming, as every high-strung form of sentiment, as the religious sentiment itself, may become, somewhat antinomian, when, in its effort towards the order of experiences it prefers, it is confronted with the traditional and popular morality, at points where that morality may look very like a convention, or a mere stageproperty of the world, it would be found, from time to time, breaking beyond the limits of the actual moral orders perhaps not without some pleasurable excitement in so bold a venture. (1910: I.153-154)

But our Marius is pure, according to Pater. His own carefully reasoned out "theory of practice" had the effect of a "moral principle duly recurring to mind every morning." And although Pater may have constructed an "ideal" character in Marius, there seems to be nothing in his reasoning necessarily leading to vice. Too many fail to see that the advocacy of Pater was "not pleasure, but fullness of life, and 'insight' as conducting to that fullness— energy, variety, and choice of experience." Nor was Marius' life one of untried virtue, a life whose purity lay only in the fact that it had never been tested. As a handsome young man in lively Rome, he was no doubt as subject to temptations as any other. Pater on one occasion makes reference to the "rich, fresh," atmosphere of the Roman evening when "the lively, reckless call to 'play,' from the sons and daughters of foolishness" went out. As for its effect on Marius, Pater says :

slight as was the burden of positive moral obligations with which he had entered Rome, it was to no wasteful and vagrant affections, such as these, that his Epicureanism had committed him." (1910: I.191)

Pater ascends the pulpit in the chapter, "Manly Amusements," where he has Marius criticizing (inwardly) Marcus Aurelius for his indifference to bloodshed and pain in the Roman arena. Marius judges the Emperor as lacking in that "decisive conscience" which is able to recognize "a fierce opposition of real good and real evil around him, the issues of which he must by no means compromise or confuse."

Pater breaks from the discussion of Marius and Aurelius to apply his moralizing to the reader. The typical view of Aestheticism would certainly not expect condemnation of any experience, especially not on any moral basis. But Pater's Aestheticism, as has been insisted, was moral—highly selective and not totally uninhibited.

His chosen philosophy has said : Trust the eye: Strive to be right always in regard to the concrete experience : Beware of falsifying your impressions. And its sanction had at least been effective here, in protesting—"This, and this, is what you may not look upon !"—Surely evil was a real thing, and the wise man wanting in the sense of it. where, not to have been, by instinctive election on the right side, was to have failed in life.(1910: I.246-247)

In this chapter, Pater seems little different from many other more traditionally moralistic Victorians. But, such parts of Pater seem to have been generally overlooked in most assessment of his writing and philosophy. It is true that Marius is generally placed at the beginning of Pater's late period when he is thought to have mellowed somewhat. Wright and others generally agree that the later writings represent a changed Pater. It seems more appropriate, however, to regard these later writings as qualifications rather than actual changes from the earlier positions. The Pater of "Aesthetic Poetry," "Winckelmann," and the "Conclusion," is the Pater of *Marius* and *Plato and Platonism*, but he was perhaps less guarded, less sensitive to the possibility of misinterpretation by disciples and critics alike, in the earlier pieces. Age and experience tend to make us all more realistic, shading and channelling our idealism into more effective levels of tone and purpose. There seems to be a sort of apology for the earlier lack of caution on Pater's part in the chapter "Second Thoughts," where Marius' own earlier philosophy is described.

The youthful enthusiasm or fanaticism, the self abandonment to one favorite mode of thought or taste, which occurs, quite naturally, at the outset of every really vigorous intellectual career, finds its special opportunity in a theory such as that so carefully put together "by Marius, just because it seems to call on one to make the sacrifice, accompanied by a vivid sensation of power and will, of what others value—sacrifice of some conviction, or doctrine, or supposed first principle for the

sake of that clear-eyed intellectual consistency, which is like spotless bodily cleanliness or scrupulous personal honour, and has itself tor the mind of the youthful student, when he first comes to appreciate it, the fascination of an ideal.

The Cyrenaic doctrine, then, realized as a motive of strenuousness or enthusiasm, is not so properly the utterance of the "jaded Epicurean," as of the strong young man in all the freshness of thought and feeling, fascinated by the notion of raising his life to the level of a daring theory, while, in the first genial heat of existence, the beauty of the physical world strikes potently upon his wide-open, unwearied senses.(1910: II,18)

It is quite clear that there is nothing reprehensive in this discussion of the early enthusiasm of Marius and of Pater but, rather, the tone of a matured and wiser reflector on youth. Pater seems to admit some liability to criticism in his early period without recanting on any of the essential doctrines he advocated. Surely we may accept this gentle apology and defense in the light of his career as a whole. In his discussion of the lecture on morals of Cornelius Fronto, the stoic philosopher, it is apparent that the morality of Marius and of Pater is not that of a closely articulated ethic, based upon some feeling of absolute good and evil, but rather of an idea of "humanity— of a universal commonwealth of mind, which becomes explicit, and as is incarnate. In a select communion of just men made perfect." Of course, Pater typically neglects here to put marks around his use of biblical language.

Marius yields to the expectations of others with "an exquisite conscience of other men's susceptibilities." His morality is of the spirit rather than the letter. He goes beyond the legalists, the "purely duteous souls," and in reference to them thinks "how narrow, inflexible, unintelligent! What poor guardians of the inward spirit of righteousness, are some supposed careful walkers according to its letter and form." It is clear here, how Pater feels toward many of his Victorian contemporaries who had been so critical of his philosophy on moral grounds. In effect, he charges them with blind conformity to the letter of law while lacking a more important sensitivity to more natural and humanistic standards. If one has this spirit of sensitivity he does by nature what is appropriate and righteous—not through a sense of duty to a formalized

code. In fact, Pater's ideal man "admits, as such, no moral world at all; no theoretic equivalent to so large a proportion of the facts of life."

Actually, this whole section seems closely related to the Pauline doctrine of the "fruits of the Spirit." A primary task of the Apostle seems to have been to literature men from a sense of bondage to law, a slavish subservience to external standards of conduct, by insisting upon the validity of internal cultivation of sensitivity to the naturally good and the naturally evil. It is true that whereas Paul emphasizes the divine influence in this spiritual acclimatization, Pater asserts the essential adequacy of the human spirit, but both seem in harmony as far as attitudes toward merely external and codified moral standards are concerned. Marius' visit to the house of Cecilia may reveal much of Pater's own feelings toward religion. In spite of his earlier protestations of disbelief to some of his associates, he could never rest in his unbelief. The highly romanticised description of "The Church in Cecilia's House" reveals a nostalgia, almost pathetic longing for faith. The sound of children singing somehow epitomized all that was most appealing in the Christian faith to Pater.

Marius cannot help contrasting the impression left by his visit in this house with that in another, just before, where numerous literary connoisseurs gathered in honor of the renowned writer, Apuleius. The atmosphere of this first house was altogether temporal, worldly; that of the latter, spiritual, other-worldly. Like Pater himself, Marius is irresistibly drawn toward the religious, the mysterious and religious, although he as yet has not the faith necessary to feel completely at home in its atmosphere. Pater attempted, it may be remembered, to take orders in the church, although he admitted to his intimates that he lacked real faith in the dogma of the church. He was prohibited from realizing this life's ambition by the protestations of his own friends to the bishop. Somehow, Pater felt that his love and admiration for the church and her tradition and ritual ought to have qualified him in the absence of faith. He seems to make a plea for himself, when he says of Marius, as he looks upon the church in Cecilia's house, "If the true value of souls is in proportion to what they can admire, Marius was just then an acceptable soul."

Pater, like Marius, felt that the church might be.

“If not the cure, yet the solace or anodyne of his great sorrows—of that constitutional sorrowfulness, not peculiar to himself perhaps, but which had made his life certainly like one long 'disease of the spirit.’” (1910: II,108)

But Marius recognised that, although Christianity offered to fulfill a very definite need for him, it might "demand something from him in return." Could he receive what it had to offer without being thoroughly committed to everything its benefits involved? This was exactly Pater's problem. Must one either accept or reject completely?

The difficulty plagued him all his life. Marius wondered, after his first contact with Christianity,

“Might this new vision, like the malignant beauty of pagan Medusa, be exclusive of any admiring gaze upon anything but itself? At least he suspected that, after the beholding of it, he could never again be altogether as he had been before.” (1910: II,109)

Pater's description of the "Divine Service," as seen through Marius, is the more remarkable for his own peculiar skepticism. The ardor with which he portrays the worship service, the high praises he sings of the ennobling power of Christian communion, seem to belie the fact that the writer entertains any doubt whatsoever. For all his love of the Greeks and the beauty of their systems, he easily grants a higher value of Christianity.

Those young men, bent down so discreetly on the details of their sacred service, had faced life and were glad, by some science, or light of knowledge they had, to which there had certainly been no parallel in the older world. ... At least, there was a cleansing and kindling flame at work in them, which seemed to make everything else Marius had ever known look comparatively vulgar and mean. (1910: II,132)

Pater observes that in the older pagan worship there had been "little to call the understanding into play." The Christian ritual, on the other hand, in its chants, readings, and prayers, "conveyed, as Marius readily understood, a fact or series of facts, for intellectual reception." This all seems in keeping with Pater's own

philosophy of aestheticism. Although he exalted the value of the senses in the perception of the stimuli of beauty, he was not an ordinary sensualist. What Marius "sensed" in the house of Cecilia, had the ennobling effect of sensation intellectually appreciated. Nothing there was designed to satisfy the mere taste for indiscriminate sensation. This experience, rather, further refined an already highly selective sensibility in Marius.

As for Marius himself, —the natural soul of worship in him had at last been satisfied as never before. He felt, as he left that place, that he must hereafter experience often a longing memory, a kind of thirst, for all this, over again. And it seemed moreover to define what he must require of the powers, whatsoever they might be, that had brought him into the world at all, to make him not unhappy in it. (1910: II,137)

Marius' encounter with Christianity affects considerably his attitude toward the Emperor Aurelius. As the ruler returns to Rome after wars to the north, he appears to Marius more than ever insensible to the finer, more spiritualized Epicureanism of the younger man. The triumphal re-entry, with all its pomp and reveling in the spoils and vanity of victory, depresses Marius. He decides to leave home, but not without forming a courageous intention to gain one last audience with the Emperor. He scarcely knows what such an audience might achieve, but he feels compelled to make a final appeal to the Emperor, "an appeal for common-sense, for reason and justice." Circumstances prohibit this, however, and Marius hastens on to his boyhood home, in a sort of pilgrimage back to the earlier life, religion, and ancestral surroundings. In all of this, some, notably Thomas Wright, have seen Pater's own return to the faith of his childhood. This point is significant enough to merit some investigation. It seems to be supported by the last scenes of the book.

Marius is joined by Cornelius and, joyfully receiving one another, they depart from "White Nights" together. They subsequently join other Christians in another village and are with them when a new wave of persecution begins. Two Christians are martyred and Cornelius and Marius are taken captive to be carried to Rome for trial. Taking advantage of the fact that although the soldiers surmise that only one of them is a Christian, they do not know which of them it is, Marius manages to draw

the imputation upon himself and get Cornelius released, the circumstances of the release being unknown to Cornelius. Marius later becomes ill on the way and is left dying in the rude home of a Christian shepherd. He is here regarded as a martyr and passively receives the last sacraments and the burial of a Christian. It is nowhere said that Marius accepts Christianity. Pater seems purposely to have resisted any clear and certain statement of Marius' dying status.

There seems every reason to believe that Marius' last days are symbolic of the later life of Pater. But that Pater's complete acceptance of Christianity is symbolized in Marius is taking the work too far. Wright insists that, without doubt, Pater, although never formally avowing the faith he had once denied, was, at heart, a Christian in his last years. Bernard Duffey seems to agree with this when he says,

"Pater, we know, came to accept the Church of England, its orders and sacraments, as a means of grace. In this he was at one with the high church party."(Duffey,1960:113)

He goes on to explain Pater's "reasons for accepting Christianity," as though such acceptance were beyond debate. But if Marius is studied more closely, together with the facts definitely known of Pater, a more valid conclusion than Wright's and Duffey's can be drawn.

Marius' return to childhood scenes does reflect Pater's movement away from his more youthful, impetuous skepticism back toward his earlier childhood faith. But just as Marius, wistfully contemplating the religion of Numa once more, never reidentifies with it. Pater never openly espouses again his lost faith. Instead, he pleads a substitute.

Revelation, vision, the discovery of a vision, the seeing of a perfect humanity, in a perfect world through all his alternations of mind, by some dominant instinct, determined by the original necessities of his own nature and character, he had always set that above the having[^] or even the doing of anything. For, such vision, if received with due attitude on his part, was, in reality, the being something, and as such was surely a pleasant offering or sacrifice to whatever gods there might be, observant of him. (1910: II,218)

Duffey cannot have considered this passage very closely, for he says of Marius that "his Christianity lay in works more than faith, and more in grace than either." (Duffey,1960:113)

He seems to feel that the fact that Marius sacrificed himself, paralleling in some ways the sacrifice of Christ, demonstrates Marius' own Christianity, although he admits that he makes the sacrifice, "not out of formal belief but from the natural instinct of friendship." But the heroic act of Marius is not so much the result of Christianity's influence as of his own basic altruism, characteristic of him even before he came into contact with Christianity. Pater intentionally avoids letting Marius become a Christian in the conventional way because he himself could not take that route. But he pleads the efficacy, in its place, of his own "beatific vision," the higher aestheticism which he preached. Of Marius he says :

Throughout that elaborate and lifelong education of his receptive powers, he had ever kept in view the purpose of preparing himself towards possible further revelation some day—towards some ampler vision, which should take up into itself and explain this world's delightful shows, as the scattered fragments of a poetry, till then but half-under stood, might be taken up into the text of a lost epic, recovered at last. At this moment, his unclouded receptivity of soul, grown so steadily through all those years, from experience to experience, was at its height; the house ready for the possible guest; the tablet of the mind white and smooth, for whatsoever divine fingers might choose to write there. And was not this precisely the condition, the attitude of mind, to which something higher than he, yet akin to him, would be likely to reveal Itself? (1910: II.220)

It is evident that this is no confession of faith, either on the part of Marius or Pater. It is, rather, an argument for the validity of a sincere open-mindedness and receptivity in the place of faith.

Pater and Marius both come as close to real Christianity as their physical senses, their refined aestheticism, can bring them. But the leap of faith, the trusting venture beyond sensual apprehension, they never make. And so Marius ends as a monument to the highest possibilities of Pater's aesthetic philosophy.

CONCLUSION

Bildungsroman (The novel of formation) is a type of autobiographical fiction which shapes with growth and formation of a character in his/her biological and intellectual development from childhood till early adulthood. Victorian Bildungsroman writers focalize especially individual experiences rather than social and moral issues. Victorian Bildungsroman is divided in two pieces; Victorian Realistic Bildungsroman and Victorian Non-realistic Bildungsroman. Victorian Realistic Bildungsroman concerns mostly ethical and moral issues but Victorian Non-realistic Bildungsroman concerns mainly the hero's inner-self experiences something like more radical than traditional realistic Bildungsroman. *Marius* has completely Non-realistic Bildungsromane principles. The novel includes also Aestheticism principles in many perspectives.

The movements of *Marius'* individual consciousness are conveyed to us through an outer narration, a voiced commentary that represents the development of western culture, from the perspective of late nineteenth-century England. The novel establishes and keeps alive in readers' minds through reiteration a pervasive historical analogy between the culture of Victorian England in the 1880s and second-century Rome in the Age of the Antonines, but that is only its most obvious point, for the narrative commentary is obsessed with the principle of historical analogy in general, with relations of similarity and difference among all ages of cultural history. *Marius* and the nineteenth-century commentary engage in exercises of memory and analogy from their vastly different points of time; together, they contribute to a dense layering of temporalities in the narrative. The narration divides its attention in order to have access to all of western history. An important narrative strategy emphasizes these analogies and the resulting shifts between various levels of time: between prospection beyond the tenuous present tense of the action, and retrospection, backward in time, sometimes from *Marius'* sometimes from the narrator's perspective.

One of genuine classics, Walter Pater's *Marius the Epicurean* is the imaginative fidelity with which the author presses the motivating question behind the work

through its many necessary stages to its own, its peculiar, idiosyncratic solution. How would a well defined imaginary persona (himself-his sensations and ideas) placed within a deeply textured fabric of imaginary cultural time, work out his individual destiny? to the degree that the persona ,however distinctive, is typical of a class,and the fabric of time genuinely refractive,the book is mythic in character; and this is another mark of genuine classic in *Marius*. But although *Marius* meticulously defined temperament is perennial and the death-rebirth, scatter-cluster metaphor of time,(new-old,and shadowing sense at war with soul) is cyclical, the muted importunities of the protagonist's situation (his character and his era) give the book a ground-tone similar to that described by Arnold speaking of the atmosphere of Empedocles : "the calm,the cheerfulness,the disinterested objectivity have disappeared : the dialogue of the mind with itself has commenced; modern problems have presented themselves;we hear already the doubts,we witness the discouragement of Hamlet of Faust preface to poems 1853 in that special sense, *Marius the Epicurean* is modern mythic classic of superb imaginative fidelity.like other apex-documents of the century.

Besides, it is thought as a modern mythic classic of superb imaginative fidelity. Central to Pater's purpose is the creation of a unity, a perenniality, out of the value-quest of Western man. He does this in part through the transformation of "old" literature into "new" literature and in part by a subtle juxtaposition of perennial character types, human metaphors of shifting dominance in the organic evolution of man. Pater yielded more thoroughly than did any other major Victorian literary artist to the currents of individualism, subjectivism, and relativism, and hence accepted as inescapable a precariously solipsistic anchorage. He then transformed a confessed solipsism into a quintessential barometer of Western man's cultural legacy. Thus he channeled a full-bodied intellectual, spiritual, and aesthetic inheritance into a temperament, a portrait, of the artist, broadly conceived, perfecting a life in a work of art called *Marius the Epicurean*. It is a formulation, an aesthetic structure, by which two crucial burdens are eased: the burden of the past (what one does with so rich an inheritance) and the burden of the present (how one relates art to life).

In this respect, distinctive features of the narrative pattern in Pater's *Marius the Epicurean* provide an insight into the intellectual and cultural environment of the period we can get from no other source.

On the other hand, Aestheticism, as conceived by Walter Pater, asserts that art is self-sufficient, that there is no connection between art and morality, and that art should provide refined sensuous pleasure rather than convey moral or sentimental messages, have a didactic purpose, or be in some other ways useful. It is clearly seemed that the novel is in a harmony with Aestheticism principles and Bildungsromane features.

Unlike other Bildungsroman, *Marius the Epicurean* is certainly related to the aesthetic education of the protagonist and his search for a satisfying philosophy of life, and the complexity and changing nature of insight, but not moral and social issues, not with the relationship of individual to society, not with cause-and-effect determinism in character development. Like other Bildungsroman, the author clarifies that the formation of personality is the main theme, the unifying principle of all elements, and the self-conscious thematic category of every Bildungsroman. It is by virtue of this combination of humanity, edification, and esthetic delight that Walter Pater is unique among the great teachers, critics and artists of our time.

Among the nineteenth century English writers, Pater is the unique candidate known as a modern psychological novel writer. Because his style with the establishment of personality or consciousness, with against an ever changing universe, with the subjective personal impression as the only possible connection with the universe, and with the equation of experience with a series of isolated moments of impression. Indeed he prepared himself by his own experience and beliefs to write a psychological novel and he wants that one must rely on his own personal experiences.

In Christian society, Pater's *Marius* is the first experiences which felt as series of influences. This novel is a just like a record of the impressions, sensations and reflections of a sensitive individual mind. Pater's fiction seems like a dense with sensory imagery and his unmistakable emphasis on the essential function of the

imagery. His technique pays the attention to the thematic significance of imagery. For Pater, through the perception stimulated by subjective impressions.

Marius stays on Pater's greatest and last work serving the fictional method that I have examined. Everything in this psychological and modern novel; consciousness of the protagonist whose perception and interpretation of outward events outlines and informs the real core of the work.

Pater is only one of the host of writers and thinkers whose strong role may be traced throughout the works of both modern novelists. Pater's influence on modern literature has been the subject of critical studies over the past four decades.

Consequently, *Marius the Epicurean* is not only the supreme intellectual and artistic effort of Pater's career, but it represents the ultimate reach of the dialectical impulse that had governed so much of his earlier career. With the ethical and intellectual, historical and aesthetical representations, Pater broadens one's horizons in many perspectives in Victorian England.

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