

PATER'S *RENAISSANCE* AND RAPHAEL THE SCHOLAR:
THE RETURN TO ANTIQUITY

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Walter Pater's essay on Raphael is a late work, not written and published until 1892, almost twenty years after *Studies in the History of the Renaissance* (1873). Pater had promised to give a lecture on Raphael at the annual 1892 Oxford University Summer Extension Meeting, the theme of which was the "Renaissance and Reformation," but he was unable to complete the talk on time. As reported in the July 1892 issue of the *Oxford University Extension Gazette*, published only weeks before the meeting, "Mr. Pater has been prevented by unexpected pressure of work from finishing his lecture on Raffaello. In place of the lecture as previously announced he will read a paper on Leonardo da Vinci" (111). The subsequent *Oxford University Extension Gazette Report of the Proceedings* affirms that at 8:30 p.m., the evening of Tuesday, 2 August, "Walter Pater gave a lecture to a large audience, in the North Wing School, on 'Leonardo da Vinci'" (23). But the meeting clearly moved Pater to compose the Raphael essay, published a few months later in the *Fortnightly Review*, October 1892 (with a footnote incorrectly referring to the paper as a "lecture delivered to the University Extension Students" [Pater, "Raphael" 458]). The meeting's theme explicitly recalled Pater's first public reference to Raphael, from his earliest essay, the lyrical "Diaphaneitè," delivered to the Old Mortality essay society in 1864. There, Pater had singled out Raphael, from among all the artists and figures in the history of the world, as the ideal embodiment of the diaphanous type, calling out the painter's harmonious reception of both Renaissance and Reformation. The form of the diaphanous spirit, its "guise," Pater asserts, "is that of Raphael, who, in the midst of the Reformation and the Renaissance, himself lighted up by them, yielded himself to neither, but stood still to live upon himself, even in outward