Transfigured World
Williams, Carolyn

Published by Cornell University Press

Williams, Carolyn.
Transfigured World: Walter Pater's Aesthetic Historicism.

For additional information about this book
https://muse.jhu.edu/book/47553

For content related to this chapter
https://muse.jhu.edu/related_content?type=book&id=184458
Acknowledgments

Sections 4, 5, and 6 of Part Three appeared under the title “Typology as Narrative Form” in *English Literature in Transition* 27:1 (1984), 11–33. I am grateful to the editor, Robert Langenfeld, for permission to reprint.

Two institutions have materially supported this work. The Mary Ingraham Bunting Institute of Radcliffe College provided a year’s fellowship, during which the manuscript was begun, and the community extending from that institution has been lastingly valuable to me. The Humanities Foundation of Boston University then freed me from teaching duties for a semester, when the argument was ready for a final reformulation. I particularly thank William Carroll, who directed the Humanities Foundation and its Society of Fellows toward the model of a truly interdisciplinary conversation. Other colleagues and friends at Boston University sustained the work over the years of its production: Laurence Breiner, Patricia B. Craddock, Albert Gilman, Eugene Goodheart, Misia Landau, John T. Matthews, Katherine O’Connor, and David Wagenknecht. I am grateful to them for their advice, their support, their responses to chapters in progress, and their good company.

My dedication celebrates a long-standing intellectual and personal debt to Cecil Lang. Walter Pater’s prose is only one of the many gustatory pleasures I owe to his great generosity. His guidance repaired the work as often as his wit repaired me. Rachel Jacoff’s reading of Dante is more present in these pages than their nineteenth-century focus would make evident. I thank her as well for many other gifts of a compendious intelligence, now invisibly at work in this book. Eve Kosofsky Sedgwick strengthened and enabled the work throughout,
in part by inspiring a vision of future work to be done—for which I am especially grateful. Nancy Waring, too, contributed important generative questions and continuing help in answering them. Other friends have steadfastly made it possible for me to imagine an audience by being one: Joyce Van Dyke, Barbara Harman, Lin Reicher, and Eleanor Ringel. Rosemarie Bodenheimer, Marjorie Garber, Barbara Johnson, and Mary Poovey have repeatedly aided my thinking and writing. I owe a special debt to the members of the ID 450 Collective, who—both collectively and individually—encouraged the practice of form and voice. Writing has become a different sort of pleasure with Mary B. Campbell, Susan Carlisle, Mary Wilson Carpenter, Anne Janowitz, Nancy Munger, Beth O’Sullivan, Helaine Ross, Eve Sedgwick, Deborah Swedberg, Martha Sweezy, Nancy Waring, and Patricia Yaeger in mind. And Bernhard Kendler of Cornell University Press contributed to the completion of this project in many invaluable ways. I thank him for the acuity of his insight, for deft intervention at crucial moments, and for suggestions of remarkable background reading.

I am grateful to my parents, Mary and James Williams, and my sister, Nancy Williams: their support has been both incalculable and essential. Finally, my deepest thanks go to my husband and colleague, Michael McKeon. I am happy that my debts to him will continue to appreciate as time passes.

Carolyn Williams
Boston, Massachusetts