

1. Record Nr.	UNINA9910136640903321
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Titolo	Transfigured World : Walter Pater's Aesthetic Historicism // Carolyn Williams
Pubbl/distr/stampa	Cornell University Press, 1989 Ithaca : , : Cornell University Press, , 1989 ©1989
ISBN	1-5017-0711-6 1-5017-0712-4
Descrizione fisica	1 online resource (305 pages)
Disciplina	824/.8
Soggetti	Historicism Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- Abbreviations -- Introduction -- Part One. Opening Conclusions -- 1. "That Which Is Without" -- 2. "The Inward World of Thought and Feeling" -- 3. Aestheticism -- 4. Answerable Style -- 5. Historicism -- 6. Aesthetic Historicism and "Aesthetic Poetry" -- 7. The Poetics of Revival -- Part Two. Figural Strategies in The Renaissance -- 1. Legend and Historicity -- 2. Myths of History: The Last Supper -- 3. The Historicity of Myth -- 4. Myths of History: The Mona Lisa -- 5. Types and Figures -- 6. Low and High Relief: "Luca Della Robbia" -- 7. The Senses of Relief -- Part Three. Historical Novelty and Marius the Epicurean -- 1. The Transparent Hero -- 2. Autobiography of the Zeitgeist -- 3. The Transcendental Induction -- 4. Typology as Narrative Form -- 5. Typological Ladders -- 6. Christian Historicism -- 7. Literary History as "Appreciation" -- Part Four. "Recovery as Reminiscence" : The Greek Studies and Plato and Platonism -- 1. Histories of Myth: The Greek Studies -- 2. The House Beautiful and Its Interpreter -- 3. The Philosophy of Mythic Form -- 4. The History of Philosophy -- 5. The Anecdote of the Shell -- 6. Dialogue and Dialectic -- 7. Paterian Recollection: The Anagogic Mind -- Afterword -- Index

## Sommario/riassunto

Exploring the intricacy and complexity of Walter Pater's prose, *Transfigured World* challenges traditional approaches to Pater and shows precise ways in which the form of his prose expresses its content. Carolyn Williams asserts that Pater's aestheticism and his historicism should be understood as dialectically interrelated critical strategies, inextricable from each other in practice. Williams discusses the explicit and embedded narratives that play a crucial role in Pater's aesthetic criticism and examines the figures that compose these narratives, including rhetorical tropes, structures of argument such as genealogy, and historical or fictional personae.

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