

Acknowledgments

THIS BOOK IS THE RESULT OF research conducted at Trinity College Dublin between October 2003 and October 2006. I am grateful to the Irish Research Council for the Humanities and Social Sciences, who provided the funding that made the research, including a three-month stay in Göttingen, possible. I would like also to thank the University of Dublin, whose scholarship included the privilege of rooms on Trinity's magnificent campus.

The staff and graduate students at the Department of Germanic Studies all provided encouragement and advice at various times. They are too numerous to name individually, but I hope they will accept this expression of thanks, which, though general, is heartfelt. The following individuals and groups all contributed materially to the project and I want therefore to make special mention of them.

Eda Sagarra put me in touch with colleagues and gave generously of her time and hospitality. Her dedication to teaching and scholarship, especially (but not exclusively) on the German nineteenth century, is a source of inspiration not only to this writer, but also to an international community of Germanists.

I am most grateful to Jürgen Barkhoff for sharing his expertise in Romanticism and the *Goethezeit* and for providing a wealth of suggestions on research literature and theoretical texts. But it was in his capacity as reader, and thus as the interlocutor I kept in mind during the writing of this work, that he gave me the greatest assistance. His scholarly interest and unhesitating willingness to accompany the work through numerous drafts are greatly appreciated.

Gilbert Carr offered valuable help, and spurred me on to completion. In Cologne, Heide Streiter-Buscher responded generously to my enquiries about Fontane. The friendly and knowledgeable staff of the Staats- und Universitätsbibliothek Göttingen and of the Library of Trinity College Dublin were always willing to answer my questions. For three years I was perhaps the best-known customer of Trinity's Inter-Library Loans office: their team tracked down German monographs and secondary literature with commendable efficiency.

At Camden House I had another learned reader and advisor in Jim Walker, the Editorial Director; he made me feel that his knowledge and experience were constantly at my disposal. His colleagues Katie Hurley (Managing Editor), Sue Smith (Production Manager), and Jane Best

(Production Editor) showed similarly impressive creative finesse and skill. Sue Innes was simply indispensable as a sharp-eyed and meticulous copy editor. At TCD, Tim Keefe helped prepare the illustrations for publication.

The Conference of University Teachers of German in Britain and Ireland generously provided financial assistance toward the costs of publishing the book.

Brenda Cusack and Brian Cusack, my mother and brother, were the source of essential moral support and encouragement throughout the various phases of research and writing. Their assistance has been no less valuable than that of my mentors. Brenda Cusack suggested Machado's lines as the epigraph to this book. And Brian Cusack provided a living example of a Romantic scientist of the kind I've tried to describe in chapter 2.

Dublin, February 2008