

Great Expectations Norton Critical Edition

Themelios is an international, evangelical, peer-reviewed theological journal that expounds and defends the historic Christian faith. Themelios is published three times a year online at The Gospel Coalition (<http://thegospelcoalition.org/themelios/>) and in print by Wipf and Stock. Its primary audience is theological students and pastors, though scholars read it as well. Themelios began in 1975 and was operated by RTSF/UCCF in the UK, and it became a digital journal operated by The Gospel Coalition in 2008. The editorial team draws participants from across the globe as editors, essayists, and reviewers. General Editor: D. A. Carson, Trinity Evangelical Divinity School Managing Editor: Brian Tabb, Bethlehem College and Seminary Consulting Editor: Michael J. Ovey, Oak Hill Theological College Administrator: Andrew David Naselli, Bethlehem College and Seminary Book Review Editors: Jerry Hwang, Singapore Bible College; Alan Thompson, Sydney Missionary & Bible College; Nathan A. Finn, Southeastern Baptist Theological Seminary; Hans Madueme, Covenant College; Dane Ortlund, Crossway; Jason Sexton, Golden Gate Baptist Seminary Editorial Board: Gerald Bray, Beeson Divinity School Lee Gatiss, Wales Evangelical School of Theology Paul Helseth, University of Northwestern, St. Paul Paul House, Beeson Divinity School Ken Magnuson, The Southern Baptist Theological Seminary Jonathan Pennington, The Southern Baptist Theological Seminary James Robson, Wycliffe Hall Mark D. Thompson, Moore Theological College Paul Williamson, Moore Theological College Stephen Witmer, Pepperell Christian Fellowship Robert Yarbrough, Covenant Seminary

Textual notes and critical essays accompany the tale of a poor orphan's adventures in the criminal underworld of mid-nineteenth century London

The Lawyer in Dickens takes a closer look at the construction of his types of lawyers. While Dickens's critique of the legal system and its representatives is almost proverbial, a closer look at his lawyers uncovers a complex and ambiguous construction that questions their status as Victorian gentlemen. These characters offer a complex psychology that often surpasses their minor or stereotypical role within various Dickens novels, for they act not only as alter egos for different protagonists, but also exhibit behaviour that reveals their abusive attitude towards women. This book argues that Uriah Heep lays the groundwork for Dickens's conception of the lawyer in his later works. The close analysis identifies a strong anxiety about the uncertain social status of professionals in the law, but also unfolds a deeply troubled attitude towards women. The novels express admiration for the lawyer's professional power, yet the individual characters are simultaneously exposed as ungentlemanly. This discussion shows that the lawyer in Dickens is a difficult creature not only because of his professional ambition and social transgression, but also because of his intrusion into the domestic space and into the lives of others, especially women.

Great Expectations Authoritative Text, Backgrounds, Contexts, Criticism W W Norton & Company Incorporated

This Third Norton Critical Edition of Hardy's final novel has been revised to reflect the breadth of responses it has received over the last fifteen years. The text of the novel is again based on Hardy's final revision for the 1912 Wessex Edition. The Norton Critical Edition also includes: · Expanded footnotes by Ralph Pite, further drawing out Hardy's web of allusions and comprehensively indicating the material culture in which he embeds this narrative. · A selection of Hardy's poems—four of them new to the Third Edition—that emphasizes the biographical contexts from which parts of *Jude the Obscure* arose. · Eighteen critical responses, including eleven modern essays—eight of them new to the Third Edition. Simon Gatrell, Michael Hollington, Elaine Showalter, Victor Luftig, and Mary Jacobus are among the new voices. · A Chronology and revised and expanded Selected Bibliography.

Pope John Paul II described Dickens' books as "filled with love for the poor and a sense of social regeneration . . . warm with imagination and humanity". Such true charity permeates Dickens' novels and ultimately drives the characters either to choose regeneration or risk disintegration. In *Great Expectations*, Pip—symbolic of the pilgrim convert—gains both improved fortunes and a growth in wisdom, but as he acquires the latter, he must relinquish the former—ending with a wealth of profound goodness, not of worldly goods. That the Dickensian message was a Christian one is unmistakable. Reminiscent of an Augustinian model, one of reflection, conversion, and moral improvement, Pip undergoes an internal change that manifests itself in his profound contrition for his earlier deeds and his equally profound resolution to make amends. As we travel with Pip, we find that Dickens leads us to an acceptance of worldly limitations and an anticipation of final salvation. The exciting new edition of Dickens's classic novel includes critical essays by some of today's leading Dickens scholars. The Ignatius Critical Editions represent a tradition-oriented alternative to popular textbook series such as the Norton Critical Editions or Oxford World Classics, and are designed to concentrate on traditional readings of the Classics of world literature. While many modern critical editions have succumbed to the fads of modernism and post-modernism, this series will concentrate on tradition-oriented criticism of these great works. Edited by acclaimed literary biographer, Joseph Pearce, the Ignatius Critical Editions will ensure that traditional moral readings of the works are given prominence, instead of the feminist, or deconstructionist readings that often proliferate in other series of 'critical editions'. As such, they represent a genuine extension of consumer-choice, enabling educators, students and lovers of good literature to buy editions of classic literary works without having to 'buy into' the ideologies of secular fundamentalism. The series is ideal for anyone wishing to understand great works of western civilization, enabling the modern reader to enjoy these classics in the company of some of the finest literature professors alive today.

The editor has made necessary typographical corrections and carefully introduced and annotated the text for the student reader. Dickens' number plans for *David Copperfield*, which reveal his practice both as a serial writer and as a craftsman, are also included. "Backgrounds" focuses on Dickens' personal involvement with and response to the novel's

publication. Included are passages from his letters relating to David Copperfield, an autobiographical fragment, his preface to the 1869 edition of the novel, and a relevant excerpt from Little Dorrit. "Criticism" is comprised of twelve essays by distinguished Dickensians representing a wide range of judgment and analysis. John Forster, Matthew Arnold, E. K. Brown, Gwendolyn B. Needham, Monroe Engel, J. Hillis Miller, Mark Spilka, Harry Stone, Bert G. Hornback, Garrett Stewart, Robert L. Patten, and Alexander Walsh provide a variety of perspectives. A Chronology of Dickens' Life and Works and a Selected Bibliography are also included.

Notes and critical essays accompany the tale of Pip, an orphan boy who is educated as a gentleman, and snobbishly neglects his childhood friends

"The Brontës' gifted biographer provides us with another superlative Norton Critical Edition of Charlotte Brontë's classic novel. For the classroom and for the general reader, there's no better way to experience the context in which Jane Eyre was written, illuminating modern commentary, and the novel itself in an authoritative text."—Fred Kaplan, Queens College and The Graduate Center, City University of New York This Norton Critical Edition includes: -The third-edition text (1848), the last corrected by Charlotte Brontë, accompanied by revised and expanded explanatory footnotes. -"Contexts," highlighting Jane Eyre as a bildungsroman through diary entries and letters by the author about her experiences as a student, teacher, and governess as well as her feelings about friendship, love, and writing. -Five major critical interpretations by Virginia Woolf, Sandra M. Gilbert and Susan Gubar, Susan Meyer, Carla Kaplan, and Kelly A. Marsh. -A Chronology and a Selected Bibliography

The text reprinted in this new edition is that of the 1848 third edition text--the last text corrected by the author. "Contexts" includes eighteen new selections and two new subsections: "Charlotte and Jane's Illustrated Book" which includes a letter from Brontë to her publisher W. S. Williams; "Vignettes from Bewick"; and "Charlotte Brontë and Bewick's "British Birds" and "Charlotte Brontë as Governess," which includes letters to Emily Brontë, Ellen Nussey, W. S. Williams, and "The Governess-Grinders." "Criticism" collects six major essays on Jane Eyre, four of them new to the Third Edition. Contributors include Adrienne Rich, Sandra M. Gilbert, Jerome Beaty, Lisa Sternlieb, Jeffrey Sconce, and Donna Marie Nudd. A new Chronology and updated Selected Bibliography are also included.

About Dickens: Charles John Huffam Dickens pen-name "Boz", was the foremost English novelist of the Victorian era, as well as a vigorous social campaigner. Considered one of the English language's greatest writers, he was acclaimed for his rich storytelling and memorable characters, and achieved massive worldwide popularity in his lifetime. Later critics, beginning with George Gissing and G. K. Chesterton, championed his mastery of prose, his endless invention of memorable characters and his powerful social sensibilities. Yet he has also received criticism from writers such as George Henry Lewes, Henry James, and Virginia Woolf, who list sentimentality, implausible occurrence and grotesque characters as faults in his oeuvre. The popularity of Dickens' novels and short stories has meant that none have ever gone out of print. Dickens wrote serialised novels, which was the usual format for fiction at the time, and each new part of his stories would be eagerly anticipated by the reading public.

Source

The Oxford Handbook of Charles Dickens is a comprehensive and up-to-date collection on Dickens's life and works. It includes original chapters on all of Dickens's writing and new considerations of his contexts, from the social, political, and economic to the scientific, commercial, and religious. The contributions speak in new ways about his depictions of families, environmental degradation, and improvements of the industrial age, as well as the law, charity, and communications. His treatment of gender, his mastery of prose in all its varieties and genres, and his range of affects and dramatization all come under stimulating reconsideration. His understanding of British history, of empire and colonization, of his own nation and foreign ones, and of selfhood and otherness, like all the other topics, is explained in terms easy to comprehend and profoundly relevant to global modernity.

"Set in Coketown, the fictitious English mill-town modeled after Preston, *Hard Times* follows the stories of Thomas Gradgrind, a wealthy mill owner, his family, and the poor mill workers in the town. The storylines of Gradgrind's children, Louisa, Tom, and Sissy, run parallel to the troubles of the hard workers struggling to survive in a time of severe inequality. This Norton Critical Edition is based on the 1854 first edition, with new edits made to encompass more recent scholarly findings. The text comes paired with explanatory footnotes, illustrations and photographs depicting the scenes of the novel in contrast with their historical counterparts, and an introduction by the editor that brings *Hard Times* into a twenty-first century analysis on the social, economic, and political themes of the novel. "Contexts" carries over most of the contextual materials that help a modern reader acclimate to the harsh realities of mid-nineteenth century industrial England. "Criticism" brings together eighteen essays on *Hard Times*, five of which were seen in the third edition by Taine, Ruskin, Gissing, Leavis, and Shaw. New essays by Christopher Barnes, Christine Lupton, Victor Sage, Efraim Sicher, and Nils Clausson reexamine the novel as literary art, while Tamar Ketabgian, Kent Greenfield and John E. Nilsson, David M. Levy, Paulette Kidder, Martha Nussbaum, David Lodge, David L. Cowles, and Theodore Dalrymple provide perspectives ranging from the connections to the natural world to the study of law and the word of human experience in between. A Chronology and revised Selected Bibliography are also included."--

Using hundreds of primary sources, *Charles Dickens in Love* narrates the story of the most intense romances of Charles Dickens' life and shows how his novels both testify to his own strongest affections and serve as memorials to the young women he loved all too well, if not always wisely. When Charles Dickens died in 1870, he was the best-known man in the English-speaking world - the preeminent Victorian celebrity, universally mourned as both a noble spirit and the greatest of novelists. Yet, the first person named in his will was an unknown woman named Ellen Ternan - only a handful of people had any idea who she was. Of his romance with Ellen, Dickens had written, "it belongs to my life and probably will only die out of the same with the proprietor," and so it was. She remained the most important person in his life until his death. She was not the first woman who had fired his imagination. As a young man he had fallen deeply in love with a woman who "pervaded every chink and crevice" of his mind for three years, Maria Beadnell. When she eventually jilted him he vowed that "I never can love any human creature but yourself." A few years later he was stunned by the sudden death of his young sister-in-law, Mary Scott Hogarth, and worshiped her memory for the rest of his life. "I solemnly believe that so perfect a creature never breathed," he declared, and he died over thirty years later still wearing her ring. Charles Dickens has no rival as the most fertile creative imagination since William Shakespeare, and no one influenced his imagination more powerfully than these three women, his muses and teachers in the school of love. *Great Expectations* has had a long, active and sometimes surprising life since its first serialized appearance in *All the Year Round* between 1 December 1860 and 3 August 1861. In this new publishing and reception history, Mary Hammond demonstrates that while Dickens's thirteenth novel can tell us a great deal about the dynamic mid-Victorian moment into which it was born, its afterlife beyond the nineteenth-century Anglophone world reveals the full extent of its versatility. Re-assessing generations of Dickens scholarship and using newly discovered archival material, Hammond covers the formative history of *Great Expectations'* early years, analyses the extent and significance of its global reach, and explores the ways in which it has functioned as literature and stage, TV, film and radio drama from its first appearance to the latest film version of 2012. Appendices include contemporary reviews and comprehensive bibliographies of adaptations and translations. The book is a rich resource for scholars and students of Dickens; of comparative literature; and of publishing, readership, and media history.

How does Dickens make his readers laugh? What is the distinctive character of Dickensian humour? These are the questions explored in this book on a topic that has been strangely neglected in critical studies over the last half century. Dickens's friend and biographer John Forster declared that: 'His leading quality was Humour.' At the end of Dickens's career he was acclaimed as 'the greatest English

Humourist since Shakespeare's time.' In 1971 the critic Philip Collins surveyed recent decades of Dickens criticism and asked 'from how many discussions of Dickens in the learned journals would one ever guess that (as Dickens himself thought) humour was his leading quality, his highest faculty?' Forty years later, that rhetorical question has lost none of its force. Why? Perhaps Dickens's genius as a humourist is simply taken for granted, and critics prefer to turn to his other achievements; or perhaps humour is too hard to analyse without spoiling the fun? Whatever the reason, there has been very little by way of sustained critical investigation into what for most people has constituted Dickens's special claim to greatness. This book is framed as a series of essays examining and reflecting on Dickens's techniques for making us laugh. How is it that some written incident, or speech, or narrative 'aside' can fire off the page into the reader's consciousness and jolt him or her into a smile, a giggle, or a hearty laugh? That is the core question here. His first novel, *Pickwick Papers*, was acclaimed at the time as having 'opened a fresh vein of humour' in English literature: what was the social nature of the humour that established this trademark 'Dickensian' method of making people laugh? And how many kinds of laughter are there in Dickens? What made Dickens himself laugh? Victorian and contemporary theories of laughter can provide useful insights into these processes - incongruity theory or the 'relief' theory of laughter, laughter's contagiousness (laughter as a 'social glue'), the art of comic timing, the neuroscience of laughter. These and other ideas are brought into play in this short book, which considers not only Dickens's novels but also his letters and journalism. And to that end there are copious quotations. The aim of the book is to make readers laugh and also to prompt them to reflect their laughter. It should have an interest not only for Dickensians but for anyone curious about the nature of laughter and how it is triggered.

Presents a collection of interpretations of Charles Dickens's novel, *Great expectations*.

Ein kleines abgelegenes Dorf. Es gehört den Menschen, die dort leben, ihren Freuden und Sorgen, ihrem Alltag und ihren Legenden. Doch es gehört auch dem mythischen Altvater Schuppenwurz, der aus seinem Schlaf erwacht ist, dem dörflichen Treiben zusieht und lauscht, immer auf der Suche nach seiner Lieblingsstimme: der Stimme von Lanny. Der neue Roman von Max Porter ist eine bewegende Warnung davor, was wir zu verlieren haben, und eine Hymne an alles, was wir nie ganz verstehen werden.

Insight Study Guides are written by experts and cover a range of popular literature, plays and films. Designed to provide insight and an overview about each text for students and teachers, these guides endeavor to develop knowledge and understanding rather than just provide answers and summaries.

"Charles Dickens' historical novel *A Tale of Two Cities* follows the life of Doctor Alexandre Manette following his eighteen-year imprisonment in the Bastille. The text of the novel is based on the first edition published by Chapman and Hall (1859) and reproduces the original illustrations. The text is accompanied by explanatory footnotes and a note on the text and illustrations. "Contexts" includes selections by Charles Dickens on France and the French, contemporary responses to the French Revolution and its aftermath, writings and correspondence on the composition of *A Tale of Two Cities*, and theatrical adaptations during the nineteenth century. "Criticism" features contemporary reviews and responses, followed by essays that examine the style, sources and inspirations, and historical framework of the novel, in addition to other critical viewpoints. A Chronology and Selected Bibliography are included"--

A close study of the relationship between text and film versions of *Great Expectations*. Literature and film studies students will find plenty of material to support their courses and essay writing on how the film versions provide different readings of the original text. Focussing on David Lean's film of *Great Expectations*, the book discusses: the literary text in its historical context, key themes and dominant readings of the text, how the text is adapted for screen and how adaptations have changed our reading of the original text. There are numerous excerpts from the literary text, screenplays and shooting scripts, with suggestions for comparison. The book also features quotations from authors, screenwriters, directors, critics and others linked with the chosen film and text.

Dickens scholar Jerome Meckier's acclaimed *Hidden Rivalries in Victorian Fiction* examined fierce literary competition between leading novelists who tried to establish their credentials as realists by rewriting Dickens's novels. Here, Meckier argues that in *Great Expectations*, Dickens not only updated *David Copperfield* but also rewrote novels by Lever, Thackeray, Collins, Shelley, and Charlotte and Emily Brontë. He periodically revised his competitors' themes, characters, and incidents to discredit their novels as unrealistic fairy tales imbued with Cinderella motifs. Dickens darkened his fairy tale perspective by replacing Cinderella with the story of Misnar's collapsible pavilion from *The Tales of the Genii* (a popular, pseudo-oriental collection). The Misnar analogue supplied a corrective for the era's Cinderella complex, a warning to both Haves and Have-nots, and a basis for Dickens's tragicomic view of the world.

The original CliffsNotes study guides offer a look into key elements and ideas within classic works of literature. The latest generation of titles in this series also features glossaries and visual elements that complement the familiar format. CliffsNotes on *Great Expectations* explores Charles Dickens's renowned work, a novel that gives you plots that twist and turn, themes of good and evil, and people who want for means to make sense of their lives. Following the story of an orphaned boy whose first-person take on the world around him gives readers a detailed picture of Victorian England, this study guide provides summaries and critical commentaries for each chapter within the novel. Other features that help you figure out this important work include Personal background on the author Introduction to and synopsis of the book In-depth character analyses Critical essays on topics of interest Review section that features interactive questions and suggested essay topics and practice projects Resource Center with books, films, and websites that can help round out your knowledge Classic literature or modern-day treasure—you'll understand it all with expert information and insight from CliffsNotes study guides.

The best-selling student edition on the market, now available in a Second Edition. Almost two centuries after its publication, *Frankenstein* remains an indisputably classic text and Mary Shelley's finest work. This extensively revised Norton Critical Edition includes new texts and illustrative materials that convey the enduring global conversation about *Frankenstein* and its author. The text is that of the 1818 first edition, published in three volumes by Lackington, Hughes, Harding, Mavor, and Jones. It is accompanied by an expansive new preface, explanatory annotations, a map of Geneva and its environs, and seven illustrations, five of them new to the Second Edition. Context is provided in three supporting sections: "Circumstance, Influence, Composition, Revision," "Reception, Impact, Adaptation," and "Sources, Influences, Analogues." Among the Second Edition's new inclusions are historical-cultural studies by Susan Tyler Hitchcock, William St. Clair, and Elizabeth Young; Chris Baldrick on the novel's reception; and David Pirie on the novel's many film adaptations. Related excerpts from the Bible and from John Milton's *Paradise Lost* are now included, as is Charles Lamb's poem "The Old Familiar Faces." "Criticism" collects sixteen major interpretations of *Frankenstein*, nine of them new to the Second Edition. The new contributors are Peter Brooks, Bette London, Garrett Stewart, James. A. W. Heffernan, Patrick Brantlinger, Jonathan Bate, Anne Mellor, Jane Goodall, and Christa Knellwolf. A Chronology and Selected Bibliography are also included.

"I have used this textbook for four courses on children's literature with enrollments of over ninety students. It is without doubt the most well organized selection of literary fairy tales and critical

commentaries currently available. Students love it.” —Lita Barrie, California State University, Los Angeles This Norton Critical Edition includes: · Seven different tale types: “Little Red Riding Hood,” “Beauty and the Beast,” “Snow White,” “Sleeping Beauty,” “Cinderella,” “Bluebeard,” and “Tricksters.” These groupings include multicultural versions, literary rescriptings, and introductions and annotations by Maria Tatar. · Tales by Hans Christian Andersen and Oscar Wilde. · More than fifteen critical essays exploring the various aspects of fairy tales. New to the Second Edition are interpretations by Ernst Bloch, Walter Benjamin, Max Lüthi, Lewis Hyde, Jessica Tiffin, and Hans-Jörg Uther. · A revised and updated Selected Bibliography.

Pope John Paul II described Dickens’ books as “filled with love for the poor and a sense of social regeneration . . . warm with imagination and humanity. Such true charity permeates Dickens’ novels and ultimately drives the characters either to choose regeneration or risk disintegration. In *Great Expectations*, Pip—symbolic of the pilgrim convert—gains both improved fortunes and a growth in wisdom, but as he acquires the latter, he must relinquish the former—ending with a wealth of profound goodness, not of worldly goods. That the Dickensian message was a Christian one is unmistakable. Reminiscent of an Augustinian model, one of reflection, conversion, and moral improvement, Pip undergoes an internal change that manifests itself in his profound contrition for his earlier deeds and his equally profound resolution to make amends. As we travel with Pip, we find that Dickens leads us to an acceptance of worldly limitations and an anticipation of final salvation. The exciting new edition of Dickens’s classic novel includes critical essays by some of today’s leading Dickens scholars.

Reinterpreting novels by figures such as Balzac, Stendhal, Emily Brontë, Dickens, Dreiser, Wells, Doctorow, and Ishiguro, along with a number of films, Bruce Robbins shows how deeply the material and erotic desires of upwardly mobile characters are intertwined with the aid they receive from some sort of benefactor or mentor.

How to Teach British Literature: A Practical Teaching Guide provides English teachers, home school parents, school administrators, or anyone interested in an in-depth study of the subject with a clear, concise discussion of British literature over the last thirteen centuries. The book includes resources such as study questions and tests with suggested answers, essay topics, audio-visual aids and web-based reference material, classroom activities and handouts. Throughout the book, the author suggests methods that encourage student participation and promote enjoyment so that young people learn to appreciate the sheer fun of literary study. This book provides a comprehensive methodology for teaching the subject that a teacher could apply to a year’s lesson plans without further investment in time. *How to Teach British Literature: A Practical Teaching Guide* by Elizabeth McCallum Marlow is a thorough, traditional approach to teaching classic British literature. The author’s emphases on reading and writing will aid teachers, novices, and veterans to build a solid curriculum. This volume includes many supplemental resources and student-centered activities. The guide is a valuable tool for teachers. —Jane Ferguson, M.Ed, Ed.S High School English Teacher and College English Instructor Truett McConnell College, GA University of Georgia, Athens, GA Elizabeth McCallum Marlow has developed a quality comprehensive guide for the teaching community based on her thirty-five years of experience and her passion for literature. Teaching professionals will find her tried and true practices to be invaluable. —Johnathan Arnold, MBA, M.Ed, D.Ed.Min Headmaster Covenant Christian Academy, Cumming, GA

"A Chronology and updated Selected Bibliography are also included."--BOOK JACKET.

This book demonstrates the presence of literature within speech act theory and the utility of speech act theory in reading literary works. Though the founding text of speech act theory, J. L. Austin's *How to Do Things with Words*, repeatedly expels literature from the domain of felicitous speech acts, literature is an indispensable presence within Austin's book. It contains many literary references but also uses as essential tools literary devices of its own: imaginary stories that serve as examples and imaginary dialogues that forestall potential objections. *How to Do Things with Words* is not the triumphant establishment of a fully elaborated theory of speech acts, but the story of a failure to do that, the story of what Austin calls a "bogging down." After an introductory chapter that explores Austin's book in detail, the two following chapters show how Jacques Derrida and Paul de Man in different ways challenge Austin's speech act theory generally and his expulsion of literature specifically. Derrida shows that literature cannot be expelled from speech acts—rather that what he calls "iterability" means that any speech act may be literature. De Man asserts that speech act theory involves a radical dissociation between the cognitive and positing dimensions of language, what Austin calls language's "constative" and "performative" aspects. Both Derrida and de Man elaborate new speech act theories that form the basis of new notions of responsible and effective politico-ethical decision and action. The fourth chapter explores the role of strong emotion in effective speech acts through a discussion of passages in Derrida, Wittgenstein, and Austin. The final chapter demonstrates, through close readings of three passages in Proust, the way speech act theory can be employed in an illuminating way in the accurate reading of literary works.

“An excellent collection of critical and social commentary that will help to make Dickens’ image of Victorian England meaningful to all students.” —John Howard Wilson, Dakota Wesleyan University This Norton Critical Edition includes: · Sylvere Monod’s superbly edited text, based on the 1854 edition and accompanied by Fred Kaplan’s expanded annotations. · Fourteen illustrations from 1854 to circa 1890. · Contextual pieces by social critics and theorists of Dickens’ time that give readers outstanding examples of views on industrialism, education, and utilitarianism in the nineteenth century. · Eight new critical essays by Paulette Kidder, David M. Levy, Christopher Barnes, Theodore Dalrymple, Christina Lupton, Efraim Sicher, Nils Clausson, and Kent Greenfield and John E. Nilsson. · A Chronology and a Selected Bibliography.

When *Pierre* was published one year after *Moby-Dick*, expectations were high. Readers expected—and Melville delivered—adventure, humor, and brilliance. Magnificent and strange, *Pierre* is a richly allusive novel mirroring both antebellum America and Melville’s own life. This Norton Critical Edition includes: · The Harper & Brothers 1852 first edition of the novel, accompanied by Robert S. Levine and Cindy Weinstein’s editorial matter. · Six illustrations. · Contextual and source materials, including letters, responses to *Pierre* by Melville’s contemporaries, and works by Daniel Webster, Thomas Cole, James Fenimore Cooper, Lydia Maria Child, and Nathaniel Hawthorne, among others, that give readers a sense of *Pierre*’s time and place. · Seven critical essays on *Pierre*’s major themes by Sacvan Bercovitch, James Creech, Samuel Otter, Wyn Kelley, Cindy Weinstein, Jeffery A. Clymer, and Dominic Mastroianni. · A Chronology and a Selected Bibliography.

This collection of original essays is concerned with one of the most important writers of the twentieth century: Vladimir Nabokov. The book features contributions from both well-established and new scholars, and represents the latest developments in research. The essays all address the possibility of reading Nabokov's works as operating between categories of various kinds - whether linguistic, formal, historical or national. In doing so, they explore exciting new paradigms for approaching Nabokov's oeuvre. The volume brings together a diverse range of critical voices from around the world, to respond to some of the most urgent questions raised about Nabokov's work. Topics covered include the relationship between his artistic and scientific work, his influences on contemporary fiction, and the development of his aesthetics over his career. Drawing variously on archive research, alternative readings of key texts, and fresh theoretical approaches, this book injects new impetus into Nabokov studies as it continues to evolve as a discipline.

Textual notes and critical essays accompany Dickens's satire of Victorian society built around an interminable suit at the court of Chancery
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