

# Persuasion (Norton Critical Editions)

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The text of this Norton Critical Edition is that of the first edition (dated 1818 but probably issued in late 1817), which was published posthumously.

The editor has spelled out ampersands and made superscript letters lowercase.

The novel, which is fully annotated, is followed by the two canceled chapters that comprise Persuasion's original ending.

"Backgrounds and Contexts" collects contemporary assessments of Jane Austen as well as materials relating to social issues of the period.

Included are an excerpt from William Hayley's 1785 "Essay on Old Maids": Austen's letters to Fanny Knight, which reveal her skepticism about marriage as the key to happiness; Henry Austen's memorial tribute to his famous sister; assessments by nineteenth-century critics Julia Kavanagh and Goldwin Smith, who saw Austen as an unassuming, sheltered, "feminine," rural writer; and the perspective of Austen's biographer Geraldine Edith Mitten.

"Modern Critical Views" reflects a dramatic shift in the way that twentieth-century scholars view both Austen and Persuasion. Increasingly, the focus is on Austen's moral purposefulness and political acumen and on Persuasion's historical, social, and political implications.

A variety of perspectives are provided by A. Walton Litz, Marilyn Butler, Tony Tanner, Robert Hopkins, Ann W. Astell, Claudia L. Johnson, and Cheryl Ann Weissman.

A Selected Bibliography is also included.

Anne Elliot, heroine of Austen's last novel, did something we can all relate to: Long ago, she let the love of her life get away. In this case, she had allowed herself to be persuaded by a trusted family friend that the young man she loved wasn't an adequate match, social stationwise, and that Anne could do better. The novel opens some seven years after Anne sent her beau packing, and she's still alone. But then the guy she never stopped loving comes back from the sea. As always, Austen's storytelling is so confident, you can't help but allow yourself to be taken on the enjoyable journey. This book is in Electronic Paperback Format. If you view this book on any of the computer systems below, it will look like a book. Simple to run, no program to install. Just put the CD in your CDROM drive and start reading. The simple easy to use interface is child tested at pre-school levels. Windows 3.11, Windows/95, Windows/98, OS/2 and MacIntosh and Linux with Windows Emulation.

Includes Quiet Vision's Dynamic Index. the ability to build a index for any set of characters or words.

Other Books

Victorian Vogue. Ranging from cinematic images of Jane Austen's estates to Oscar Wilde's drawing rooms, Dianne F. Sadoff looks at popular heritage films, often featuring Hollywood stars, that have been adapted from nineteenth-century novels. Victorian Vogue argues that heritage films perform different cultural functions at key historical moments in the twentieth century. According to Sadoff, they are characterized by a double historical consciousness—one that is as attentive to the concerns of the time of production as to those of the Victorian period. If James Whale's *Frankenstein* and Tod Browning's *Dracula* exploited post-Depression fear in the 1930s, the horror films of the 1950s used the genre to explore homosexual panic, 1970s movies elaborated the sexuality only hinted at in the thirties, and films of the 1990s indulged the pleasures of consumption. Taking a broad view of the relationships among film, literature, and current events, Sadoff contrasts films not merely with their nineteenth-century source novels but with crucial historical moments in the twentieth century, showing their cultural use in interpreting the present, not just the past.

Ⓜ Ⓜ Ⓜ Ⓜ Ⓜ . *Persuasion* . Edited by Patricia Meyer Spacks. Norton Critical Edition . New York: W. W. Norton, 1995. ---. *Pride and Prejudice*. Introduction by William Trevor. Oxford: Oxford University Press, 1999. ---. *Sense and Sensibility*."