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Norton Critical Editions: Restoration and Eighteenth ...

Synopsis The novella has never been out of print and has been translated into every conceivable language. The text of this Norton Critical Edition remains that of Robert M. Adams's superlative translation, accompanied by explanatory annotations.

Candide has been delighting readers since 1759 with its satiric wit, provocations, and warnings.

Inspiring, provocative, prophetic, and enigmatic, Utopia is the literary masterpiece of a visionary statesman and one of the most influential books of the modern world.

Ever since 1759, when Voltaire wrote "Candide" in ridicule of the notion that this is the best of all possible worlds, this world has been a gayer place for readers. Voltaire wrote it in three days, and five or six generations have found that its laughter does not grow old. "Candide" has not aged. Yet how different the book would have looked if Voltaire had written it a hundred and fifty years later than 1759. It would have been, among other things, a book of sights and sounds. A modern writer would have tried to catch and fix in words some of those Atlantic changes which broke the Atlantic monotony of that voyage from Cadiz to Buenos Ayres. When Martin and Candide were sailing the length of the Mediterranean we should have had a contrast between naked scarped Balearic cliffs and headlands of Calabria in their mists. We should have had quarter distances, far horizons, the altering silhouettes of an Ionian island. Colored birds would have filled Paraguay with their silver or acid cries. Dr. Pangloss, to prove the existence of design in the universe, says that noses were made to carry spectacles, and so we have spectacles. A modern satirist would not try to paint with Voltaire's quick brush the doctrine that he wanted to expose. And he would choose a more complicated doctrine than Dr. Pangloss's optimism, would study it more closely, feel his destructive way about it with a more learned and caressing malice. His attack, stealthier, more flexible and more patient than Voltaire's, would call upon us, especially when his learning got a little out of control, to be more than patient. Now and then he would bore us. "Candide" never bored anybody except William Wordsworth. Voltaire's men and women point his case against optimism by starting high and falling low. A modern could not go about it after this fashion. He would not plunge his people into an unfamiliar misery. He would just keep them in the misery they were born to.

"Grace Ioppolo has prepared this Norton Critical Edition of Shakespeare's most important play from the 1623 First Folio text (with the most significant variants from the 1608 Quarto I interpolated). The edition provides a full discussion, in A Note on the Text and the comprehensive Textual Variants and Notes, of the textual transmission of the play, now the scholarly focus of discussions of Shakespeare as a reviser of his own work. A critical introduction, addressing King Lear's origins, its legacy, and its place in literature, theatre, and popular culture, makes clear that King Lear is now the central play of Shakespeare's canon for literary and theatrical audiences alike." "The "Sources" section helps readers navigate King Lear's rich history. Nine essential primary sources are reprinted, from which Shakespeare borrowed significantly in creating his play, along with two additional probably sources." "The "Criticism" section presents thirteen major interpretations of King Lear written since the eighteenth century as well as three adaptations and responses to it. A selected bibliography is also included." --Book Jacket.

A five-hundred-year history of coffee draws on sources in alchemy, anthropology, politics, and other disciplines to document coffee's identity as one of the most valuable legally traded commodities in the world, tracing its origins in fifteenth-century East Africa, its rise as an imperial consumer product, its role in commercialism and social disruption, and more. 15,000 first printing.

King Lear is a tragedy written by William Shakespeare, most likely in 1606. It depicts the gradual descent into madness of the title character, after he disposes of his kingdom by giving bequests to two of his three daughters egged on by their continual flattery, bringing tragic consequences for all. Derived from the legend of Leir of Britain, a mythological pre-Roman Celtic king, the tragedy is particularly noted for its probing observations on the nature of human suffering and kinship. George Bernard Shaw wrote, "No man will ever write a better tragedy than Lear."

Mary Shelley's deceptively simple story of Victor Frankenstein and the creature he brings to life, first published in 1818, is now more widely read—and more widely discussed by scholars—than any other work of the Romantic period. From the creature's creation to his wild lament over the dead body of his creator in the Arctic wastes, the story retains its narrative hold on the reader even as it spins off ideas in rich profusion. Macdonald and Scherf's edition of Frankenstein has been widely acclaimed as an outstanding edition of the novel—for the general reader and the student as much as for the scholar. The editors use as their copy-text the original 1818 version, and detail in an appendix all of Shelley's later revisions. They also include a range of contemporary documents that shed light on the historical context from which this unique masterpiece emerged. Macdonald and Scherf have now revised and updated their introduction, notes and bibliography, and have added new documents (including a review of Frankenstein by Percy Shelley).

This bestselling brief text is for anyone who needs tips to improve writing. Writing with Style is storehouse of practical writing tips—written in a lively, conversational style. This text provides insight into: how to generate interesting ideas and get them down on paper; how to write a critical analysis; how to

write a crisp opener; how to invigorate a dull style; how to punctuate with confidence; how to handle various conventions—and much more.

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