



<i>Preface</i>	xiv
<i>Acknowledgements</i>	xvii
PART I NORTHANGER ABBEY	
1 A consciously designed novel	3
1.1 Works of art	3
1.2 Locations	4
1.3 Plotting, themes and characters	5
1.4 False friends	7
1.5 The true friend	10
1.6 Love and lovers	13
1.7 Meaning, manners and morals	15
2 Fiction	18
2.1 Just like a book	18
2.2 On being a heroine	20
2.3 Readers	21
2.4 Catherine's imaginary world	23
2.5 The Gothic novel	24
2.6 Gothic parody	26
2.7 Fiction and actuality	27
2.8 The double crisis	28
2.9 The interplay between fiction and actuality	29
2.10 Thinking about novels	30
2.11 The fiction-like nature of human life	31
3 Spaces and places	32
3.1 Settings	32
3.2 The reader and Bath	32
3.3 Landscape and seeing	34
3.4 The places of the plot	35
3.5 Power, spaces, hosts and guests	37
3.6 Ejection	38
3.7 Gothic space	40
3.8 Popular Gothic	41
3.9 Northanger's spaces	43
3.10 Perception and imagination	44
3.11 Gothic and neo-classical	44
4 The education of a heroine	47
4.1 Learning	47
4.2 The pains of learning	48

4.3	What Catherine gets right	49
4.4	Taste	50
4.5	Understanding Isabella and the General	51
4.6	Gothic danger	52
4.7	Catherine's doubts	54
4.8	Trusting her judgement	55
4.9	A Gloucestershire Montoni?	56
4.10	Catherine: the model of true judgement	57
PART II SENSE AND SENSIBILITY		
5	Sensibility	63
5.1	Sensibility and the plot	63
5.2	The sisters	64
5.3	Two men	64
5.4	The plot and the Colonel	65
5.5	Relatives	67
5.6	Design and theme	67
5.7	The status of feeling	68
5.8	Government	69
5.9	A criticism of feeling	70
5.10	Romanticism	72
5.11	Romanticism in <i>Sense and Sensibility</i>	73
5.12	The trajectory of the plot	77
6	Sense	79
6.1	Valuing sense	79
6.2	Poise	79
6.3	Elinor's sense of humour	80
6.4	Reasoning	81
6.5	Perception and evidence	82
6.6	Elinor's testing	84
6.7	The faculty of sense	88
6.8	Edward's feelings	89
6.9	Narrator, sense and reader	90
7	Engagement	93
7.1	Sensibility once more	93
7.2	Sense and sensibility together	94
7.3	The problem of presentation	96
7.4	Misery	97
7.5	The private and the public	99
7.6	Engagement and romantic individualism	100
7.7	The life of the self	102
7.8	Inwardness	103
8	Geography	106
8.1	Inner space	106
8.2	Space and feeling	106

8.3	London spaces	107
8.4	Country residences	108
8.5	Dream homes	109
8.6	Cleveland	110
8.7	Norland	111
8.8	The management of the estate	112
8.9	Allenham	113
8.10	Delaford	114
8.11	Responsibility	114
8.12	A hole in the canvas	116
8.13	A comedy	118
PART III <i>PRIDE AND PREJUDICE</i>		
9	Narrative and themes	123
9.1	Sisters	123
9.2	Hinderers	123
9.3	Dialogue	124
9.4	Variety of characters	125
9.5	Community and war	126
9.6	How the narrative works	127
9.7	The unfolding of the plot	128
9.8	The debate about marriage	131
9.9	Morality and narrative	134
10	Elizabeth and her men	137
10.1	A couple approved	137
10.2	Mr Collins	138
10.3	Mr Wickham	139
10.4	Mr Darcy	141
10.5	Colonel Fitzwilliam	146
10.6	Mr Bennet	147
11	Different kinds of pride and prejudice	150
11.1	Title words	150
11.2	Mistaken judgements	150
11.3	Pride in one's own discernment	151
11.4	Pride in self and social standing	152
11.5	Mr Darcy's pride	153
11.6	Pride in family	154
11.7	Prejudice in favour of one's offspring	154
11.8	Prejudice in favour of class distinction	155
11.9	Prejudice in favour of Wickham	156
11.10	Prejudice against Darcy	158
11.11	Prejudice undone	159
12	From Longbourn to Pemberley	162
12.1	Marriage and the entail	162
12.2	Longbourn	162

12.3	Elizabeth and Longbourn	163
12.4	Houses and Societies	163
12.5	Talk of Pemberley	164
12.6	The road to Pemberley	166
12.7	Elizabeth's bourn	167
12.8	Proposal, letter and ball	168
12.9	Pemberley	169
12.10	The Gardiners	172
12.11	The renewing of society	173
PART IV MANSFIELD PARK		
13	Art	179
13.1	Mr Yates: a disappointed man	179
13.2	Art misunderstood	179
13.3	Lovers' vows	180
13.4	Art and life	181
13.5	Who plays whom	181
13.6	Acting?	183
13.7	Fanny and the theatricals	184
13.8	Art and morality	185
13.9	A community divided	187
13.10	Literature and painting	188
13.11	The heroine questioned	189
13.12	Christians and feminists	192
14	Politics	195
14.1	Political interpretations	195
14.2	Contemporary politics	195
14.3	Ideas	197
14.4	Improvement	197
14.5	The debate about Sotherton	198
14.6	Cowper	200
14.7	The politics of the estate	201
14.8	The meaning of 'estate'	202
14.9	Neglect	203
14.10	Slavery	205
14.11	Stability or mobility	207
14.12	London and the provinces	208
14.13	Stewardship	209
15	Morality	212
15.1	The seven deadly sins	212
15.2	Morality and language	212
15.3	The ha-ha	214
15.4	Morality and education	216
15.5	Morality and social context	217
15.6	A yen for change	219
15.7	The exacting nature of the moral life	220

15.8	Utilitarianism	221
15.9	The limits of morality	224
15.10	The mystery of evil	224
16	God	226
16.1	Welcoming the stranger	226
16.2	Seeking ordination	226
16.3	The priesthood	227
16.4	The life of the clergy	228
16.5	The life of the Church	229
16.6	Evangelicals?	230
16.7	A religious novel	230
16.8	Parables	231
16.9	Wonder and memory	232
16.10	Nature	233
16.11	Stars and the sublime	234
16.12	Providence	235
16.13	Protected	236
16.14	Return and the future	238
 PART V EMMA		
17	One world	243
17.1	Imagining a world	243
17.2	Emma, the world and the reader	243
17.3	The weather	244
17.4	Highbury village	244
17.5	Highbury society	246
17.6	Getting about Highbury	247
17.7	Class	249
17.8	Sickness	251
17.9	Diet	252
17.10	The significance of sickness	253
17.11	News and letters	254
17.12	Pastimes	255
17.13	Music	257
17.14	Manners	258
18	Imagination	260
18.1	Narration	260
18.2	Reliability	261
18.3	Judgement	261
18.4	Misleading the reader	263
18.5	Insight and sympathy	264
18.6	The difficulties of interpretation	264
18.7	The language of knowledge	265
18.8	The language of error	266
18.9	On being deceived	267
18.10	The causes of error	267

18.11	Perception	268
18.12	Imagination and love	269
18.13	Prejudice and perception	270
18.14	A novel about knowledge	272
18.15	The substance of the novel	274
19	Female friendship	276
19.1	Cribbed and confined	276
19.2	Manipulation and persuasion	277
19.3	Control of conversation	280
19.4	Woman's language	281
19.5	'Slavery'?	283
19.6	Economic hardship	284
19.7	Precedence	284
19.8	The duty of woman by woman	285
20	Loves	291
20.1	Enthusiastic men	291
20.2	Marriage and independence	291
20.3	Love of mischief	292
20.4	Love and Mr Knightley	296
20.5	Love of nature	296
20.6	Mother love	297
20.7	Father love	297
20.8	Self-love	298
20.9	Love of ideas	299
20.10	Love of meaning	300
20.11	Love of place	301
20.12	Love of love	302
20.13	Love of laughs	302
20.14	Love of all	303
20.15	Love of forms	303
20.16	Love of God	305
 PART VI <i>PERSUASION</i>		
21	Anne and the other characters	309
21.1	Anne as romantic heroine	309
21.2	Thoughts and feelings	309
21.3	Silence and conversation	311
21.4	Negotiation	313
21.5	Anne's significance in relation to the other characters	314
21.6	The persuaders	315
21.7	Compatible company	317
21.8	Contrasting lives	318
21.9	A determined man	320
22	On being persuaded	322
22.1	The exposition	322

22.2	The ubiquity of persuasion	322
22.3	Self-deception or persuading oneself	324
22.4	Captain Wentworth	325
22.5	How <i>Persuasion</i> endeavours to persuade	330
23	Summer 1814	335
23.1	The case of Charles Hayter	335
23.2	The uncertainties of love	335
23.3	The debate about Charles Hayter	337
23.4	Changing traditions: the Elliots	338
23.5	Leaving home	339
23.6	The end of the war	341
23.7	The navy	343
23.8	The Crofts	345
23.9	The new people	347
24	Changes and chances	349
24.1	Autumn	349
24.2	The lessons of time and place	350
24.3	The fading of beauty	354
24.4	Suffering	356
24.5	Loss	357
24.6	Literature and love	359
24.7	The years between	360
	<i>Index</i>	365