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Reference Material for Three Years

Bachelor of Arts - English

Code : 217

Semester – III

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Bachelor of Arts - English

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ROMANTIC & VICTORIAN POETRY (201)

Unit I

The Age of Transition is an historical and cultural period situated between 1760 and 1798, and so between the Augustan Age and the Romantic Age, which saw the explosion of the romantic movement from 1798, year of the publication of the Lyrical Ballads by Wordsworth and Coleridge. This age sees a coexistence of different tendencies, between the concepts of regularity, clarity, order, neo-classicism and the supremacy of reason and, on the other side, the new romantic emphasis on feeling and emotions and the rediscovery of Medieval times.

Augustan age: emphasis on reason and on man as a social being Preoromantic period: man as an individual and emphasis on each individual's felling and emotions. Neoclassical poetry was quite artificial and conventional. Based on imitation of clasical models. Preromantic poetry rejected these models because people try to express their own emotions and feelings.

But this is also the age of revolutions:

§ 4th July 1776: American Revolution. In 1763 the war between France and England ended. England obtained colonies in Canada and Florida. In America population was increasing (from Holland, Germany) and started to think about their independence. No taxation without representation (in Parliament). They didn't want to pay taxes because they didn't need any protection. England maintained the tea tax (as an example of its power). American got angry: in Boston some people put some tea in the harbour and started to boycott the Import of tea. 1775: the war between colonies and England broke out, the year after in Philadelphia was signed the declaration of independence and in 1783 England recognised America.

§ 1789: French Revolution. Destroyed the old social order in name of liberty, fraternity, equality. A lot of English intellectuals (Wordsworth, Coleridge, Blake) expressed simphaty with the Revolution and were sensitive to the sufferings of the poor and oppressed. The situation changed when England understood that France was being dangerous (frightened of a French hegemony in Europe). Battles of Trafalgar and Waterloo. And then with the period of Terror.

§ Second part of the 18th century: Industrial Revolution. Change from agrarian economy to industrial (factory-based) economy. In 1769 James Watt patented the steam engine. Then the weaving and spinning machines. Stop domestic weaving, a lot of people remained without work. Enclosures act: law acted by Parliament that encloses the lands that were opened for poor people à a lot of people went to city. Coal mining began around 1780 à the increasing industrial system required better roads and a network of canals - transport revolution.

Thomas Gray was born in London in 1716 into a lower middle-class family. He went to Eton, where he met Horace Walpole and then to Cambridge, where he lived and taught until his death, in 1771. In his life he travelled a lot, in particular making a Grand tour of France and Italy between 1739 and 1741, with his friend Walpole. In 1767 he was offered the Poet Laureateship with which the king appointed him to write a poem to celebrate England, but he declined it. He is generally regarded as a transitional ure in eighteenth-century poetry. He combines the perfection of form typical of his age with subject-matter and attitudes which anticipate later literary trends. The fusion is shows in his Elegy - The Elegy written in a country churchyard (1751), his most important work. This poem is one of the best known in the English language and indicates very clearly the transition in literature from the Classical to the Romantic period. This can be seen in the title: the form of the elegy is a typically classic genre, with which it was mourn someone's death. Gray wanted to be absolutely perfect in the form and he definitly published his work only after seventeen years, in 1768. But in the title we can also find a new interest in the rural setting (countryside), in the ordinary people, in a particular time of day (dusk), in the presence of ruins and other gothic elements, like the ideas of death, nature and of an elegiac, melancholy and sad mood, which are all features of Romanticism.

So this elegy is a poem celebrating the lives of simple country people buried in a churchyard. The poem is original in several aspects: its setting is realistic, recalling a lot of small villages in the contemporary English countryside; secondly its lyricism is the expression of private feelings and emotions which introduces a subjective and introspective dimension unusual at the time; finally, Gray is original in its championing of the poor and the oppressed of rural England.

WILLIAM BLAKE

§ was born in London in 1757 into a lower-class family. He didn't receive any formal education. At ten he was sent to a drawing school and then apprenticed to an engraver. At twenty-two he entered the Royal Academy. He took to writing poetry only in his last twenties. He started illustrating poems of other poets (Gray, the Divine Comedy)

§ in 1783 he got married, his wife was unlitterate and he thought her

§ In 1789 he published Songs of Innocence. He engraved his poems adding a picture that translated the poetic theme in visual terms. Unique, original, it was very expensive, each poem is different.

§ In 1794 he published Songs of Innocence and Experience in a combined volume.

§ Other works; prophetic books (The marriage of Heaven and Hell, The French Revolution, America: a prophecy, the Book of Urizen) expressed his belief in the poet as a prophet and his sympathy for revolutionary movements, difficult to understand.

He is spontaneus, natural, orignal, without imitating the classics. Gives importants to the feelings over reason, against intellettual elegance, no polish literature, no poetic formality.

Influenced by Jean-Jacques Rousseau: man is armonic, innocent, perfect happiness, uncorrupted but this relationship with nature gradually changes when the children becoma adults, because society is corrupted. Noble savage not corrupted, he advocated the return of nature, nature = landscaped: state of mind, reflect man's mood, relationship between nature and human feelings. Against reason, because it is an obstacle, with it people can't be sincere and simple (only savage people, children and peasants are in this way). Man is born free but now he is in chaines, people had to revolt against institutions (social, political, religious à civilization) which oppressed the individual and treated man as slaves. He had a task, to be a prophet, warning man against the evil of society. Songs of Innocence and Experience are complementary. The two states coexist within the human being ('the two contray states of the human soul')

§ Innocence applies to the condition of the child who has not yet experienced the evils of individual and society. Lamb, child. In innocence the traditional order of society is benevolent and based on feelings of love and generosity.

§ Experience is the world of normal adult life, when people are selfish, incapable of spontaneity, and the social order produces inequality. Tiger.

Lamb: symbol of God's innocence and a demonstration of his love for his creatures. (in Songs of Innocence)

Tiger: symbol of energy whose meaning extends to questioning the nature of God and the value of his creation.

§ Imagination: the ability to see more deeply into the life of things, a power which he saw as peculiar to the poet, to the child and man in a state of innocence.

§ London: deeply into the life of the town. He hars the rattling of 'mind-forg'd manacles' and has visions of blackening churches and palaces covered with blood: the sights and sounds the poet perceives reveal the evils the town is oppressed by.

Commercial city: a lot of trades and monwy; a lot of people were wealthy, poor people lived in particolar bad confition. The poet is the speaker (wonders on the street of London); each street is chartered, charter is a document issued by king giving commercial privileges to private bodies). Law od profit, commercial exploitation. Charter'd Thames: ven the river is obliged to stay in limits imposed by man. Mysery is everyone and the continue repetiotion of syntathical phrases underlines the fact that everywhere is miserable.

Manacles: limit people's freedom. Limitation: all the rules imposed by the society all the insitution, commercial exploitation (economic system imposing limitation).

Iambic line (line 4 is trochaic)

Church: dark because of the pollution, moral corruption, instead of beng a place of light; Church is not doing anything to change the situation of the chimney sweeper. Soldier is another exploited (by political institution).

§ In the Chimney Sweeper; the chimney sweep's cry is an ndictment of the indifference of the Church. The soldier voices his despair at his oppression by the monarchy. The young prostitute is against the marriage and love. Chimney was very small for each home (18 centemetres for diameter) the condition of children was similar than slaves' one. Slavery was abolished in 1772 in Englan then were called apprentices and worked as slaves. Children started at 4 years old, the smaller they were the better it was. They were sold by their parents to a man called the master sweep. Children became property of the master, he didn't teach them the job. A lot of children died soffocated in the chimney, the job was very dangerous. The governement passed a law oblidging the master clean the childrn one a week. They were cleaned every six month. A lot of these children never become adult because of the consequences. They shout sweep at 3 or 4 o'clock in the morning in the street. Children were

bald because hair wre dangerous children were naked (without protection and without clothes); cruel job.

Contrast: white innocence of children and black death and corrupion of society.

Campaign against slavery and those work not succesful; people did not consider them. Private property was considered more important than human rights, it is unjust to pay more monet to unlarge chimney.

1875: abolished this job.

6 quatrains

1 stanza: a child is speaking to all people he works for. Parents are cruels and violents, weep: cry/sweep à spazzare.

2. little Tom Dacre: only like a lamb's back (innocence)

Blake was involved in the political and social issues sorrounding the American and French revolutions. He supported the London riots for American independence and was sympathetic to the egalitarian claims of the French Revolution. Affinity with the poor and the oppressed.

§ Children, the theme of childhood can be found in both colections with different features. In Songs of Innocence the child retains the innocence of a new born infant who is loved and protected by God (the Lamb); in Sonf of Experience the child neglected by parents is a common ure and is symbolic of the oppressed.

§ Style: simple lexis and syntax, a lot of repetitions and he follows regular stress patterns and rhyme schemes, adopting features that are characteristic of children's songs ballads.

Personification, metaphor and symbol.

Blake described innocence and experience as the two contrary stetes of the human soul. Innocence refers to the condition of child who has not yet experienced the evils of the individual and of society. The world of innocence is a bright world of happiness and freedom, of harmonious relationship, such as the ones which exist between a loving creator and its creatures in the poem 'The lamb'. Its visual symbols can be identified with the happy confident child who can freely use the imagination he is gifted with and the meek lamb whose 'tender voice' makes 'al the vales rejoice'. Experience refers to a state of life where imagination is repressed. God is no longer a mild father but the dreadful creator of the poem 'The tiger'. In the world of experience the social system exploits and oppresses the weak and the powerless like the chimney sweep, the soldier and the prostitute of the poem 'London'. It is a world characterised by sounds and sights of distress whose symbols can be the 'mind-forg'd manacles' or the 'fearful simmetry' of the tiger.

Unit II

The Romantic Period

At the turn of the century, fired by ideas of personal and political liberty and of the energy and sublimity of the natural world, artists and intellectuals sought to break the bonds of 18th-century convention. Although the works of Jean Jacques Rousseau and William Godwin had great influence, the French Revolution and its aftermath had the strongest impact of all. In England initial support for the Revolution was primarily utopian and idealist, and when the French failed to live up to expectations, most English intellectuals renounced the Revolution. However, the romantic vision had taken forms other than political, and these developed apace.

In Lyrical Ballads (1798 and 1800), a watershed in literary history, William Wordsworth and Samuel Taylor Coleridge presented and illustrated a liberating aesthetic: poetry should express, in genuine language, experience as filtered through personal emotion and imagination; the truest experience was to be found in nature. The concept of the Sublime strengthened this turn to nature, because in wild countrysides the power of the sublime could be felt most immediately. Wordsworth's romanticism is probably most fully realized in his great autobiographical poem, The Prelude (1805–50). In search of sublime moments, romantic poets wrote about the marvelous and supernatural, the exotic, and the medieval. But they also found beauty in the lives of simple rural people and aspects of the everyday world. The second generation of romantic poets included John Keats , Percy Bysshe Shelley , and George Gordon, Lord Byron . In Keats's great odes, intellectual and emotional sensibility merge in language of great power and beauty. Shelley, who combined soaring lyricism with an apocalyptic political vision, sought more extreme effects and occasionally achieved them, as in his great drama Prometheus Unbound (1820). His wife, Mary Wollstonecraft Shelley , wrote the greatest of the Gothic romances, Frankenstein (1818).

Lord Byron was the prototypical romantic hero, the envy and scandal of the age. He has been continually identified with his own characters, particularly the rebellious, irreverent, erotically inclined Don Juan. Byron invested the romantic lyric with a rationalist irony. Minor romantic poets include Robert Southey —best-remembered today for his story Goldilocks and the Three Bears —Leigh Hunt, Thomas Moore , and Walter Savage Landor. The romantic era was also rich in literary criticism and other nonfictional prose. Coleridge proposed an influential theory of literature in his Biographia Literaria (1817). William Godwin and his wife, Mary Wollstonecraft, wrote ground–breaking books on human, and

women's, rights. William Hazlitt , who never forsook political radicalism, wrote brilliant and astute literary criticism. The master of the personal essay was Charles Lamb , whereas Thomas De Quincey was master of the personal confession. The periodicals Edinburgh Review and Blackwood's Magazine, in which leading writers were published throughout the century, were major forums of controversy, political as well as literary.

The French Revolution (1798 - 1799) is seen as the impetus for the flourishing Romantic movement and the lasting and enduring impact it had as a school of thought. Earlier, I referenced gardening, and how it was an occupation no one was familiar with in the 13th century. Land law was so prohibitive in the Romantic Period that it was unheard of to have a private garden unless you held land freehold, which was all owned by aristocrats. The emerging wealth of the mercantile class, or nouveau riche, saw much pressure to alter legislation concerning ownership of freehold title, and this was seen to in the late 1800s under the reign of Queen Victoria. Prior to this, poets, artists, philosophers and political activists were claiming that ordinary people had a right to their share of the wealth. The Romantic Movement strengthened as public sympathy aligned with French Revolutionaries, and a rich industrial and merchant class paying rent to crown estates grew fed up watching idle aristocrats playing with wealth that appeared undeserved.

Romantic Era: Poetry is the spontaneous overflow of emotions. It takes its origins from emotions recollected in tranquility. Emphasis on emotions was central to this era.

I. **Characteristics of *Wordsworth's* Romantic Poetry**

1. Simple ideals
2. Reverence for nature (frequently described as a nature poet) Romantic poets view of natural – not to be tamed and analyzed scientifically (wild, free force that could inspire poets to spiritual understanding. "Nature" poems natural scenes serve as a stimulus to the most characteristic human activity – thinking. (Meditative poems – scene usually serves to raise an emotional problem or personal crisis).
3. Intensity of feeling (younger years)
4. Romantic poems, permeate the landscape with human life, passion, expressiveness.

II. **Wordsworth**

1. Grew up in rustic society 4/7/1770
2. Played outdoors in what he remembered as pure communion with nature.

3. Troubled by Rationalism, Industrialism, and the French Revolution. (This clashed with a softer more emotional side).
4. This caused a revolution in English literature – formulated his own understanding of the world and human mind.
5. Stressed importance of childhood in adult psyche (from childhood some memory of the former purity and glory in which they live remains in adulthood – this is best perceived in the solemn and joyous relationship between child and nature.)

III. **Wordsworth's Style**

1. Plain spoken
2. Easy to understand
3. Images/metaphors mixed with natural scenery
4. Religious symbolism
5. Relics of Wordsworth's rustic childhood
6. Heart-felt emotions
7. Iambic pentameter (sonnets), iambic tetrameter, and iambic trimester with varying rhyme schemes.

IV. **Poetic Forms used by Wordsworth**

1. Lyric Poetry – expresses a great range of speaker's personal thoughts or feelings (elegy-ode-sonnet are all lyric forms). Originally sung by the accompaniment of a lyre.

A. Lyrical Ballads – story told in verse usually meant to be sung. First published in 1708 (1800-1802 different editions written). Unlike anything before it. Poetry is the spontaneous overflow of emotion. **Changed the course of English poetry.**

1. Wrote in simple language of the common people rather than lofty and elaborate diction.
2. Telling concrete stories of their lives
3. Emphasis on feeling, simplicity, and the pleasure ofbeauty over rhetoric ornament
4. Poetry should access emotions constrained in memory
5. Feeling and instinct above formality and mannerism
6. Incorporated human passions with the beautiful and permanent forms of nature.

b. octave comments/sestet opposes or extends comment.

3. Usually express a single theme or idea

With the publication of "Lyrical Ballads" in 1798, *Coleridge*, alongwith Wordsworth, became the founder of Romantic Movement in England. He is primarily known to us for his poetic

fancy which inspires the readers in his wonderful and supernatural poems: "The Rime of the Ancient Mariner" and "Kubla Khan". Coleridge is also known to us as a critic through his "Biographia Literaria". Like all other romantic poets, he is a dreamer with the perfection of a creative genius. To him "poetry is the lava of imagination". Poetry of Coleridge carries the beauty of Nature as well as supernatural beings. The prime features of his poetry include supernatural, fancy, imagery, Nature, dramatic change, mystery, musical touch and suspension of disbelief. All such characteristics make his poems wonderful and fantastic. In his pursuit of Nature, Coleridge may also be coined an escapist, a trait common to all Romantic poets. Poetry of the Supernatural and Mystery: Unlike other Romantic poets, Coleridge lets his fancy at large to relate the tales of supernatural and unreal phenomena. However, the poet blends the unbelievable with the real world in such an artistic manner that the readers are bound to believe the supernatural as if it were real. There is always mystery in the poems of Coleridge. "The Rime of the Ancient Mariner" is full of mystery and supernatural. The story of the old mariner himself is no less than a mystery.

Coleridge's poetry represents English Romantic poetry within the early nineteenth century. The characteristics of his poems include; super-naturalism, element of mystery, imagination, and naturalism. Super-naturalism is found in Coleridge's works, such as 'The Ancient Mariner', and 'Kubla Khan'. Coleridge utilizes super-naturalism throughout his works in a way that they are still connected to human reality (They are believable). Instead of describing things, Coleridge suggested things, such as horror, in order to connect reality and the supernatural. He often avoided descriptive details, creating the element of mystery. His imagination was portrayed through his ability to present things unseen and inexperienced so vividly, it was as if they were right there in front of him. Coleridge loved and utilized nature for its less obvious appeals; he was interested in nature that presented a more dramatic and mysterious look. Coleridge's imagination is also established through his descriptions about nature. Although he might not have seen certain things, he still was able to describe them realistically, as if he did see them.

Supernaturalism

Coleridge's contribution to romantic poetry reached its apex through his treatment of the supernatural. He is a master poet of the supernatural. He attempts to draw the supernatural in a convincing way, where the reader is compelled to take it for real or natural by willingly

suspending disbeliefs. This environment has been created most convincingly in The Rime of the Ancient Mariner.

Element of Mystery

Coleridge's poetry is noted mostly for its elements of mystery. Coleridge displays painstaking mastery in creating some characters and events that evoke a sense of curiosity or suspense because of an unknown, obscure or enigmatic quality. In his seminal work The Ancient Mariner, Coleridge creates a mysterious character by portraying him as a man of glittering eyes and long grey beard.

Vivid & Convincing Imagery

Coleridge has the most imaginative mind amongst the romantic poets. Coleridge is essentially good at portraying vivid imagery. He has the power to transport the audience in his realm of imagination by convincing the reader to accept no-existent as real. And this is the very quality which enables Coleridge to incorporate convincing/effective elements of mystery. For example, his description of Kubla Khan's palace forces the reader to believe in its existence:

Dream

The major poems of Coleridge have a dreamlike quality. His poems were inspired by reveries. He saw them in his dreams and visualized in the poetry. For instance, Kubla Khan is a superb example of his dream poetry. In this poem he recounts in poetic form what he saw in a vision.

Medievalism

Coleridge had a strong devotion to the spirit of the Middle Ages. Coleridge's love for the supernatural was engendered by romance and legends of the Middle Ages. Medievalism provides him the opportunity to create the sense of remoteness and a mysterious setting.

Nature

Coleridge's initial attitude towards nature was pantheistic. During this stage, he treated nature as a moral teacher. Later on he changed his attitude towards nature. He believed that it depends on our mood and temperament how we would interpret nature

Unit III

Though he died at the young age of 25 and had only been publishing poetry for four years, *John Keats* remains one of the most influential poets of the Romantic era of poetry. In his lifetime, Keats sold only about 200 copies of his poetry books, but his reputation and influence grew substantially following his 1821 death. Keats' deeply reflective poetic attempts to explore and understand beauty as it exists in all things inspired countless writers to pursue a similar program for writing poetry.

Pursuit of Beauty

As with other Romantic poets, Keats focused his writerly attention on understanding and exploring beauty. For Keats, all things possessed potential beauty, and it was his job as a poet to find this beauty and capture it in his poetry. For Keats, identifying and understanding that which is beautiful allows one to become more acquainted with truth. In the concluding lines of his most famous work "Ode on a Grecian Urn," Keats writes, "Beauty is truth, truth beauty -- that is all/ Ye know on earth, and all ye need to know."

Focus on Familiar Things

Unlike some of his contemporary Romantic poets, Keats focused on common and familiar things in his poetic attempts to understand beauty. While Percy Bysshe Shelley wrote about intangible things, Keats focused on more immediate and identifiable things such as the cool dew of an autumn day. Keats once wrote, "If a sparrow comes before my window, I take part in its existence and pick about the gravel." This suggests that Keats was always on the look out for beautiful things wherever they occurred. Keats seemed to believe it's easy to see beauty in a majestic mountain or a stunning sunset, but the activities of a common bird pecking at a window contain just as much beauty.

Removal of Self

In his poetry, Keats attempted to identify and explore the beauty of common things by stripping himself of any personality traits that would potentially dictate his exploration. In this pursuit, he aligned himself with writers such as William Shakespeare, whom he saw as being able to discover the beauty in mundane things because he did not express preferences. This attempt to remove his personality from his pursuit of and description of beauty is a reaction to earlier Romantic poets, such as William Wordsworth and Samuel Taylor Coleridge, whom Keats saw as having a sort of poetic obsession with beauty as it exists in the natural world.

Odal Hymns

The most famous set of Keats' poems include six odes he wrote to physical things, such as an urn, a nightingale and an autumn day, and mental things, such as indolence, melancholy and psyche. These odes fall within the poetic tradition of English odes in that they are lyrical stanzas that are dedicated to praising something. These poems perfectly represent Keats' poetic obsession with identifying and describing beauty in everyday objects. They are essentially expanded descriptions, mixed with imagined narratives about the object on which they focus. Through this interplay of description and narration, Keats reveals each object's or concept's beauty. Romanticism primarily was a revolt against the artificial, pseudo-classical poetry in 18th Century. Wordsworth was the founder of this movement. Romantic poets can be divided into two groups – Old Romantics and Young Romantics. In old Romantics there are Wordsworth, Coleridge and Scott. Wordsworth, Coleridge and Scott belong to Early Romantics, whereas Keats, Shelley, and Byron constitute the Later Romantics. Among all the Romantics, Keats was the last to born and first to die. But quite surprisingly he achieved in 26 years what other could not get ever the whole of their life. Keats is also said to be the most romantic of all the romantics. He was greatly inspired by Greek art, culture and mythology. He was also inspired by Elizabethan poets especially Spenser. Keats is a pure romantic poet. He writes poetry for the sake of poetry. He believes in art for art's sake. He does not write poetry for any palpable design or any propaganda. His major concern is to give pleasure. It means that his chief concern is pleasure. Whereas some other romantics have been writing poetry for the propagation of their objectives as Wordsworth and Shelley were in the favour of French Revolution. But Keats is least concern with the social issues of life.

Love for nature is the chief characteristic of all he romantics. Keats also loves nature but he loves nature for the sake of nature. He does not give any theory or ideology about nature. He only admires the beauty of nature. But on the other hand, Wordsworth spiritualizes nature, Coleridge finds some supernatural elements in nature, Shelley intellectualizes nature and Byron is interested in the vigorous aspects of nature. Keats was a pure poet as he does not project any theory in his poetry. Keats believes in Negative Capability – the capability of being impersonal. Keats does not involve his personal feelings in his poetry. He writes poetry only for pleasure but Shelley lacks Negative Capability. Shelley lends his personal sorrow and feeling in his poetry. He could not be impersonal and writes about his feelings and sorrows.

Shelley's style is revealed through his poems which are mythopoeic# allegorical, philosophical and biographical. He remained as an ardent disciple of French Revolutionary ideals. The significant poems of Shelley are the representations of the poet's passion for reforming the world. The key-note of revolution# liberty# equality and fraternity are the master themes of Shelley's poems. Shelley was animated to a greater deal by his compassion for his fellow-beings. His sympathy was excited by the misery with which the world is burning. He revolted to attain freedom for the suffering humanity. 'Revolt was for Shelley the first principle. His basic impulse was to rebel against restraint and only thereafter to suggest measures of improvement which his reading and observation afforded.

To him the Revolution offered a theme involving pictures of all that is best qualified to interest and to instruct mankind. It defined the master theme of the epoch. He passionately apprehended the abstract ideas of the French Revolution and he remained as an ardent disciple of revolutionary idealism throughout his life. Shelley had a passion for reforming the world with his principles equality, liberty, and fraternity. His religion was the religion of humanity. No writer has left so clear an image of himself in his writings. His works are finished pictures of selfdelineation. Shelley has a fire in his eye, a fever in his blood, a maggot in his brain, a hectic flutter in his speech which mark out him as the philosophic fanatic. The evidence from Shelley's poems confirms the impression Shelley had on human passions. The characters which he delineates have all the same kind of pure impulse

Unit IV

The first distinguishing characteristic of *Browning*'s dramatic monologues is the point of entry, which, I argue, is not through an empathetic relationship with the speaker. The experience Browning offers us is not the same as that offered by the Wordsworthian lyric, although the poets begin the same way. In both cases, the poet's subject is the psychology of the speaker, and in both cases the author explores the speaker's point of view by means of imaginative sympathy — Einfuhlung. With the Wordsworthian lyric, the reader's job is to achieve that sympathy; with the Browningesque monologue the reader may instead take the part of the listener, and this point of view is always available within the form. Indeed, the auditor may appear to be absent (as in "Johannes Agricola"), dead ("Porphyria's Lover"), out of earshot ("Soliloquy of the Spanish Cloister"), or simply inattentive ("Andrea del Sarto").

Second, whether this auditor is present does not matter so long as we find the speaker using the same kind of case-making, argumentative tone that marks "My Last Duchess" and which

is the second definitive characteristic of the type. In all these instances the real listener (that is, the target of the argument) is the speaker's "second self"; and it becomes clear that in many monologues the putative auditor within the poem is less important than this Other. The arguments in "Karshish" are not really intended for Abib's eye, but for Karshish's own, as the rationalizing in "Cleon" is not intended to dissuade Protus's interest in Paulus and in Christ, but Cleon's own. The tone of the argument tells us that there is a second point of view present, and it is that point of view which we take. It is this strongly rhetorical language which distinguishes the dramatic monologue from the soliloquy, for it shows the speaker arguing with a second self. We are coaxed out of our natural sympathy with the first-person speaker by the vehemence of the arguments made; and if Abib or Lucrezia are not impressed by the arguments, we take their places within the monologues and listen as they should. As its third important distinction, the form requires that we complete the dramatic scene from within, by means of inference and imagination, and thus these texts are rules by which the reader plays an imagined drama. The clues which Browning's speakers provide to their obsessions are observable only if we imagine ourselves within the dramatic situation, with the speaker there before us. (Because Wordsworth intends to put us within the mind of the speaker, his poems remain essentially lyric.) In order to read the poems in this way, we must often sacrifice our certainty about which way to take them: do the Bishop's sons really give him cause for worry that they will substitute travertine for his antique-black and make off with his lapis lazuli, or is he paranoiac? What word did Porphyria's lover expect to hear from God? Was there any truth to the "lie" that Count Gauthier told and Gismond made him swallow? We and the listeners in these dramatic monologues can only speculate, for within the text neither they nor we can find conclusive proofs. This indeterminacy, which his first readers found so distressing, accords with Browning's own "uncertainty" about what happens in his poems: most famously his comment to Hiram Corson that the Duke might have had his Duchess put to death — "or he might have had her shut up in a convent" (Corson viii). Since the envoy cannot know conclusively, neither can we.

Robert Browning is very much famous for his personal style of the Dramatic Monologue. He has contributed a lot to the development of this style of writing. Browning had found his capabilities of developing characters through the speeches that they make, Thus building the characterization in stages. Most writers develop their style through experience and their creations can be justified by making a close scrutiny on the prevalent society and their involvement. Browning’s most important poetic message regards the new conditions of urban

living. By the middle of the nineteenth century, the once-rural British population had become centered in large cities, thanks to the changes wrought by the Industrial Revolution. With so many people living in such close quarters, poverty, violence, and sex became part of everyday life. People felt fewer restrictions on their behavior, no longer facing the fear of non-acceptance that they had faced in smaller communities; people could act in total anonymity, without any monitoring by acquaintances or small-town busybodies. However, while the absence of family and community ties meant new-found personal independence, it also meant the loss of a social safety net. Thus for many city-dwellers, a sense of freedom mixed with a sense of insecurity. The mid-nineteenth century also saw the rapid growth of newspapers, which functioned not as the current-events journals of today but as scandal sheets, filled with stories of violence and carnality. Hurrying pedestrians, bustling shops, and brand-new goods filled the streets, and individuals had to take in millions of separate perceptions a minute. The resulting over stimulation led, according to many theorists, to a sort of numbness. Many writers now felt that in order to provoke an emotional reaction they had to compete with the turmoil's and excitements of everyday life had to shock their audience in ever more novel and sensational ways. Thus violence became a sort of aesthetic choice for many writers, among them Robert Browning. In many of his poems, violence, along with sex, becomes the symbol of the modern urban-dwelling condition. Many of Browning's more disturbing poems, including "Porphyria's Lover" and "My Last Duchess," reflect this notion. His apparent moral decay of Victorian society, coupled with an ebbing of interest in religion, led to a morally conservative backlash. So-called Victorian prudery arose as an attempt to rein in something that was seen as out- of-control, an attempt to bring things back to the way they once were. Thus everything came under moral scrutiny, even art and literature. Many of Browning's poems, which often feature painters and other artists, try to work out the proper relationship between art and morality: Should art have a moral message? Can art be immoral? Are aesthetics and ethics inherently contradictory aims? These are all questions with which Browning's poetry struggles. The new findings of science, most notably evolution, posed further challenges to traditional religious ideas, suggesting that empiricism—the careful recording of observable details—could serve as a more relevant basis for human endeavor, whether intellectual or artistic.

Though Browning was not explicitly a political poet, his work does reflect doubts in the supremacy of England as Victorianism saw it. Consider poems like "Caliban upon Setebos," which proffer the thesis that we are all of us flawed creatures who know nothing of anyone

save ourselves. The argument implicitly counters the Social Darwinist ideas that justified England's extreme imperialism.

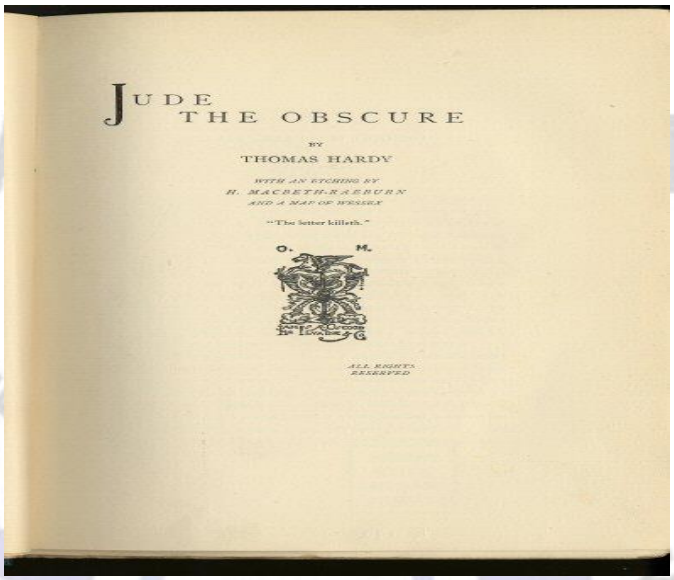
The Victorian period followed directly what is known as the "Romantic period," during which poets explored the concepts of individuality as a key to transcendence. Browning, as a great admirer of the movement's best writers – Shelley and Coleridge among them – certainly never went full-fledged into Romanticism, but did recognize the power of hope and beauty that comes from self-knowledge and self-exploration. As such, he did not entirely accept that these doubts led to pessimism, though he did empathize with such pessimism, as seen in "Caliban upon Setebos." All in all, Browning was a man of his time, both in the way he reflected the new Victorian learning and questioned some its assumptions on morality and behavior.

Arnold, perhaps more than any other poet of his time, saw life around him and was deeply affected by the changes that were occurring. The various changing scenes of Victor~an society leave their deep impressions on the mind of Arnold. Fountain of poetry springs frotrl his observation of life around him. Fraser Neiman observes, "His poetry has validity because, at it best (for example, in 'Callicles' song of 'Cadmus and Harmonla', 'the Forsaken Merman', 'The Scholar Gipsy', 'Thyrsis', 'Dover Beach', 'Stanzas from the Grand Chartreuse') Arnold's imaginatively created world gives us emotions and generates the ideas on which it invites us to reflect."' Thoughts and feelings matter in poetry as ~tsubject matter During the Victorian period there were the same tendencies in Vogue. There were certain group of poets. Some of them much cared for thought elements predominantly more; the other group, for idealistic notion. Emotions, love for beauty, flights of imagination coloured the latter group of poets Matthew Arnold makes his stand clear to his readers that he wrote poetry to find an outlet for the ideas which he had acquired through rich experience of life, and through w~de readings. As G. Robert stance puts it, "The approaches that Arnold makes in his poems on poetry are noticeably different from either Tennyson's or Brownmg's like Browning - in this one respect at least-hold's interest is fundamentally intellectual "4 To Arnold poetry was not pastime, he had rather serious concern of life he did not escape from life, he rather mingled with it and recreated beauty out of it. In the words of Nirmaljeet, "Carlyle Ruskin Arnold and Keble all concerned with eternal values of life."5 Arnold's serious concern about life can be seen in an example of a poem namely, 'Dover Beach.' In this poem Amold give the description of the tranquil English Channel of Dover, glowed with moonlit The waves of the sea advancing or

retreating give rise to the contemplative thoughts. These thoughts are concerned with religious faith, wh~ch is receding. The serlous concern is -how to preserve this faith. Arnold's critical sensibility is part and parcel of his poetry as well as this prose, so, the definition - poetry is the criticism of life. The definition meant that Arnold did not isolate literature from other types of knowledge. The basic function in Arnold's concept - the criticism of life. is critical activity. It is Arnold's deep interest in life led him to the field of poetry, h~s presentation of life is characterized by critical force. By the cr~tical power he acts as an interpreter of life, showing the goodness, greatness and charm of life.

ENGLISH NOVEL-II (203)

UNIT I: **THOMAS HARDY (*Jude, the Obscure*)**


JUDE
THE OBSCURE
BY
THOMAS HARDY
"The letter killeth."
O. M.

Original title page of *Jude the Obscure* by Thomas Hardy (1895)

(Source: http://www.leeds.ac.uk/library/adopt-a-book/hardy.htm)

About the author

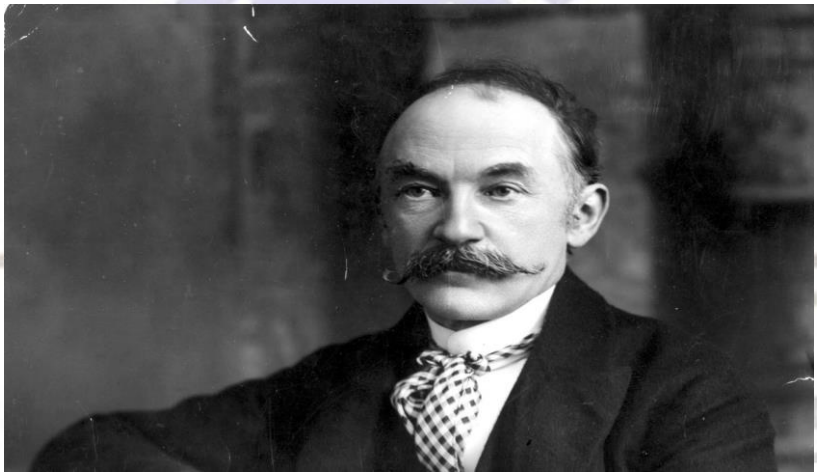


Photo by Downey/Getty Images

(Source: https://www.poetryfoundation.org/poets/thomas-hardy)

Thomas Hardy, (born June 2, 1840, Higher Bockhampton, Dorset, England—died January 11, 1928, Dorchester, Dorset), English novelist and poet who set much of his work in Wessex, his name for the counties of southwestern England. Hardy was the eldest of the four children of Thomas Hardy, a stonemason and jobbing builder, and his wife, Jemima (née Hand). He grew up in an isolated cottage on the edge of open heathland. Though he was often ill as a child, his early experience of rural life, with its seasonal rhythms and oral culture, was fundamental to much of his later writing. He spent a year at the village school at age eight and then moved on to schools in Dorchester, the nearby county town, where he received a good grounding in mathematics and Latin. In 1856 he was apprenticed to John Hicks, a local architect, and in 1862, shortly before his 22nd birthday, he moved to London and became a draftsman in the busy office of Arthur Blomfield, a leading ecclesiastical architect. Driven back to Dorset by ill health in 1867, he worked for Hicks again and then for the Weymouth architect G.R. Crickmay. Though architecture brought Hardy both social and economic advancement, it was only in the mid-1860s that lack of funds and declining religious faith forced him to abandon his early ambitions of a university education and eventual ordination as an Anglican priest. His habits of intensive private study were then redirected toward the reading of poetry and the systematic development of his own poetic skills. The verses he wrote in the 1860s would emerge in revised form in later volumes (e.g., “Neutral Tones,” “Retty’s Phases”), but when none of them achieved immediate publication, Hardy reluctantly turned to prose.

In 1867–68 he wrote the class-conscious novel *The Poor Man and the Lady*, which was sympathetically considered by three London publishers but never published. George Meredith, as a publisher’s reader, advised Hardy to write a shapelier and less opinionated novel. The result was the densely plotted *Desperate Remedies* (1871), which was influenced by the contemporary “sensation” fiction of Wilkie Collins. In his next novel, however, the brief and affectionately humorous idyll *Under the Greenwood Tree* (1872), Hardy found a voice much more distinctively his own. In this book he evoked, within the simplest of marriage plots, an episode of social change (the displacement of a group of church musicians) that was a direct reflection of events involving his own father shortly before Hardy’s own birth. In March 1870 Hardy had been sent to make an architectural assessment of the lonely and dilapidated Church of St. Juliot in Cornwall. There—in romantic circumstances later poignantly recalled in prose and verse—he first met the rector’s vivacious sister-in-law, Emma Lavinia Gifford, who became his wife four years later. She actively encouraged and

assisted him in his literary endeavours, and his next novel, *A Pair of Blue Eyes* (1873), drew heavily upon the circumstances of their courtship for its wild Cornish setting and its melodramatic story of a young woman (somewhat resembling Emma Gifford) and the two men, friends become rivals, who successively pursue, misunderstand, and fail her. Hardy's break with architecture occurred in the summer of 1872, when he undertook to supply *Tinsley's Magazine* with the 11 monthly installments of *A Pair of Blue Eyes*—an initially risky commitment to a literary career that was soon validated by an invitation to contribute a serial to the far more prestigious *Cornhill Magazine*. The resulting novel, *Far from the Madding Crowd* (1874), introduced Wessex for the first time and made Hardy famous by its agricultural settings and its distinctive blend of humorous, melodramatic, pastoral, and tragic elements. The book is a vigorous portrayal of the beautiful and impulsive Bathsheba Everdene and her marital choices among Sergeant Troy, the dashing but irresponsible soldier; William Boldwood, the deeply obsessive farmer; and Gabriel Oak, her loyal and resourceful shepherd.

Hardy and Emma Gifford were married, against the wishes of both their families, in September 1874. At first, they moved rather restlessly about, living sometimes in London, sometimes in Dorset. His record as a novelist during this period was somewhat mixed. *The Hand of Ethelberta* (1876), an artificial social comedy turning on versions and inversions of the British class system, was poorly received and has never been widely popular. *The Return of the Native* (1878), on the other hand, was increasingly admired for its powerfully evoked setting of Egdon Heath, which was based on the sombre countryside Hardy had known as a child. The novel depicts the disastrous marriage between Eustacia Vye, who yearns romantically for passionate experiences beyond the hated heath, and ClymYeobright, the returning native, who is blinded to his wife's needs by a naively idealistic zeal for the moral improvement of Egdon's impervious inhabitants. Hardy's next works were *The Trumpet-Major* (1880), set in the Napoleonic period, and two more novels generally considered "minor"—*A Laodicean* (1881) and *Two on a Tower* (1882). The serious illness which hampered completion of *A Laodicean* decided the Hardys to move to Wimborne in 1881 and to Dorchester in 1883. It was not easy for Hardy to establish himself as a member of the professional middle class in a town where his humbler background was well known. He signaled his determination to stay by accepting an appointment as a local magistrate and by designing and building Max Gate, the house just outside Dorchester in which he lived until his death. Hardy's novel *The Mayor of Casterbridge* (1886) incorporates recognizable

details of Dorchester's history and topography. The busy market-town of Casterbridge becomes the setting for a tragic struggle, at once economic and deeply personal, between the powerful but unstable Michael Henchard, who has risen from workman to mayor by sheer natural energy, and the more shrewdly calculating Donald Farfrae, who starts out in Casterbridge as Henchard's protégé but ultimately dispossesses him of everything that he had once owned and loved. In Hardy's next novel, *The Woodlanders* (1887), socioeconomic issues again become central as the permutations of sexual advance and retreat are played out among the very trees from which the characters make their living, and Giles Winterborne's loss of livelihood is integrally bound up with his loss of Grace Melbury and, finally, of life itself. *Wessex Tales* (1888) was the first collection of the short stories that Hardy had long been publishing in magazines. His subsequent short-story collections are *A Group of Noble Dames* (1891), *Life's Little Ironies* (1894), and *A Changed Man* (1913). Hardy's short novel *The Well-Beloved* (serialized 1892, revised for volume publication 1897) displays a hostility to marriage that was related to increasing frictions within his own marriage.

The closing phase of Hardy's career in fiction was marked by the publication of *Tess of the d'Urbervilles* (1891) and *Jude the Obscure* (1895), which are generally considered his finest novels. Though *Tess* is the most richly "poetic" of Hardy's novels, and *Jude* the most bleakly written, both books offer deeply sympathetic representations of working-class figures: Tess Durbeyfield, the erring milkmaid, and Jude Fawley, the studious stonemason. In powerful, implicitly moralized narratives, Hardy traces these characters' initially hopeful, momentarily ecstatic, but persistently troubled journeys toward eventual deprivation and death. Though technically belonging to the 19th century, these novels anticipate the 20th century in regard to the nature and treatment of their subject matter. *Tess* profoundly questions society's sexual mores by its compassionate portrayal and even advocacy of a heroine who is seduced, and perhaps raped, by the son of her employer. She has an illegitimate child, suffers rejection by the man she loves and marries, and is finally hanged for murdering her original seducer. In *Jude the Obscure* the class-ridden educational system of the day is challenged by the defeat of Jude's earnest aspirations to knowledge, while conventional morality is affronted by the way in which the sympathetically presented Jude and Sue change partners, live together, and have children with little regard for the institution of marriage. Both books encountered some brutally hostile reviews, and Hardy's sensitivity to such attacks partly precipitated his long-contemplated transition from fiction to poetry.

Poetry

Hardy seems always to have rated poetry above fiction, and *Wessex Poems* (1898), his first significant public appearance as a poet, included verse written during his years as a novelist as well as revised versions of poems dating from the 1860s. As a collection it was often perceived as miscellaneous and uneven—an impression reinforced by the author's own idiosyncratic illustrations—and acceptance of Hardy's verse was slowed, then and later, by the persistence of his reputation as a novelist. *Poems of the Past and the Present* (1901) contained nearly twice as many poems as its predecessor, most of them newly written. Some of the poems are explicitly or implicitly grouped by subject or theme. There are, for example, 11 "War Poems" prompted by the SouthAfrican War (e.g., "Drummer Hodge," "The Souls of the Slain") and a sequence of disenchantedly "philosophical" poems (e.g., "The Mother Mourns," "The Subalterns," "To an Unborn Pauper Child"). In *Time's Laughingstocks* (1909), the poems are again arranged under headings, but on principles that often remain elusive. Indeed, there is no clear line of development in Hardy's poetry from immaturity to maturity; his style undergoes no significant change over time. His best poems can be found mixed together with inferior verse in any particular volume, and new poems are often juxtaposed to reworkings of poems written or drafted years before. The range of poems within any particular volume is also extremely broad—from lyric to meditation to ballad to satirical vignette to dramaticmonologue or dialogue—and Hardy persistently experiments with different, often invented, stanza forms and metres.

In 1903, 1905, and 1908 Hardy successively published the three volumes of *The Dynasts*, a huge poetic drama that is written mostly in blank verse and subtitled "an epic-drama of the War with Napoleon"—though it was not intended for actual performance. The sequence of major historical events—Trafalgar, Austerlitz, Waterloo, and so on—is diversified by prose episodes involving ordinary soldiers and civilians and by an ongoing cosmic commentary from such personified "Intelligences" as the "Spirit of the Years" and the "Spirit of the Pities." Hardy, who once described his poems as a "series of seemings" rather than expressions of a single consistent viewpoint, found in the contrasted moral and philosophical positions of the various Intelligences a means of articulating his own intellectual ambiguities. *The Dynasts* as a whole served to project his central vision of a universe governed by the purposeless movements of a blind, unconscious force that he called the Immanent Will. Though subsequent criticism has tended to find its structures

cumbersome and its verse inert, *The Dynasts* remains an impressive—and highly readable—achievement, and its publication certainly reinforced both Hardy's "national" image (he was appointed to the Order of Merit in 1910) and his enormous fame worldwide. The sudden death of Emma Hardy in 1912 brought to an end some 20 years of domestic estrangement. It also stirred Hardy to profundities of regret and remorse and to the composition of "After a Journey," "The Voice," and the other "Poems of 1912–13," which are by general consent regarded as the peak of his poetic achievement. In 1914 Hardy married Florence Emily Dugdale, who was 38 years his junior. While his second wife sometimes found her situation difficult—as when the inclusion of "Poems of 1912–13" in the collection *Satires of Circumstance* (1914) publicly proclaimed her husband's continuing devotion to her predecessor—her attention to Hardy's health, comfort, and privacy made a crucial contribution to his remarkable productivity in old age. Late in his eighth decade he published a fifth volume of verse, *Moments of Vision* (1917), and wrote in secret an official "life" of himself for posthumous publication under the name of his widow. In his ninth decade Hardy published two more poetry collections, *Late Lyrics and Earlier* (1922) and *Human Shows* (1925), and put together the posthumously published *Winter Words* (1928). Following his death, on January 11, 1928, his cremated remains were interred with national pomp in Westminster Abbey, while his separated heart was buried in the churchyard of his native parish.

The continuing popularity of Hardy's novels owes much to their richly varied yet always accessible style and their combination of romantic plots with convincingly presented characters. Equally important—particularly in terms of their suitability to film and television adaptation—is their nostalgic evocation of a vanished rural world through the creation of highly particularized regional settings. Hardy's verse has been slower to win full acceptance, but his unique status as a major 20th-century poet as well as a major 19th-century novelist is now universally recognized.

About the text

Jude the Obscure, novel by Thomas Hardy, published in 1894–95 in an abridged form in *Harper's New Monthly* as *Hearts Insurgent*; published in book form in 1895. *Jude the Obscure* is Hardy's last work of fiction and is also one of his most gloomily fatalistic, depicting the lives of individuals who are trapped by forces beyond their control. Jude Fawley, a poor villager, wants to enter the divinity school at Christminster (the University of

Oxford). Sidetracked by Arabella Donn, an earthy country girl who pretends to be pregnant by him, Jude marries her but is later deserted. He earns a living as a stonemason at Christminster; there he falls in love with his independent-minded cousin, Sue Bridehead. Out of a sense of obligation, Sue marries the schoolmaster Phillotson, who has helped her. Unable to bear living with Phillotson, she returns to live with Jude and eventually bears his children out of wedlock. Their poverty and the weight of society's disapproval begin to take a toll on Sue and Jude; the climax occurs when Jude's son by Arabella hangs Sue and Jude's children and himself. In penance, Sue returns to Phillotson and the church. Jude returns to Arabella and eventually dies miserably. The novel's sexual frankness shocked the public, as did Hardy's criticisms of marriage, the university system, and the church. Hardy was so distressed by its reception that he wrote no more fiction, concentrating solely on his poetry.

Character List

a) **Jude Fawley**
b) **Sue Bridehead**
c) **Arabella Donn**
d) **Richard Phillotson**
e) **Little Father Time**
f) **Drusilla Fawley**
g) **Physician Vilber**
h) **Mrs. Edlin**
i) **Mr. Donn**
j) **Anny**
k) **Cartlett**
l) **George Gillingham**
m) **Tinker Taylor**

Summary of the text

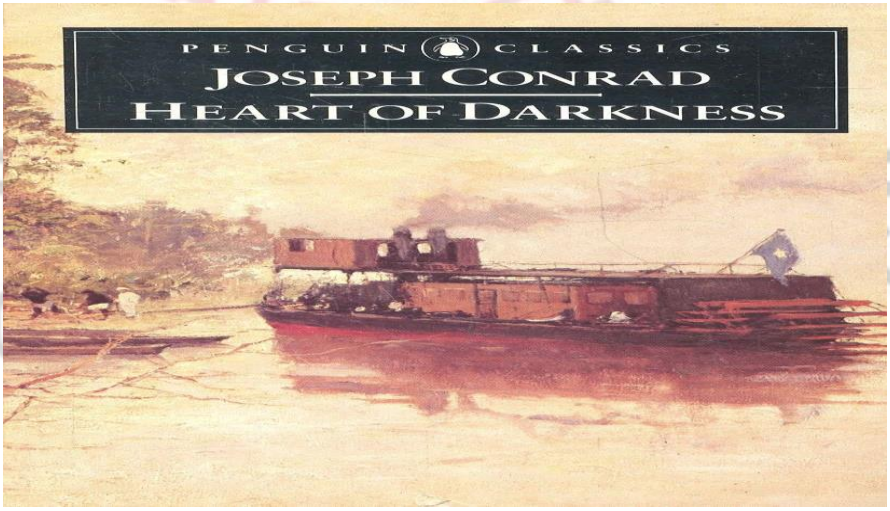
Jude Fawley, an eleven-year-old boy, wants to follow the example of his teacher Mr. Phillotson, who leaves Marygreen for Christminster to take a university degree and to be ordained. Jude is being raised by his great-aunt, whom he helps in her bakery. He studies very hard on his own to prepare for the move, and to provide a means by which he can support himself at the university, he learns the trade of ecclesiastical stonework. He meets,

desires, and marries Arabella Donn, who deceives him into marriage by making him think he has got her pregnant. They do not get along at all, and eventually Arabella leaves him to go with her family to Australia. Though delayed, Jude does get to Christminster, partly because of his aspirations but also partly because of the presence there of his cousin Sue Bridehead. He meets and falls in love with her, though the fact of his being married causes him to feel guilty. Sue will not return his love, and when he realizes that Phillotson, under whom she is now teaching, is interested in Sue, Jude is in despair. This plus the fact that he has made no headway on getting into the university and realizes he never will cause him to give up that part of his dream and leave Christminster. At Melchester he intends to pursue theological study and eventually enter the church at a lower level. Sue is there at a training college and is to marry Phillotson when she finishes, but she flees the school when punished for staying out all night with Jude. Jude is puzzled by Sue because her ideas are different from his and she will not return the feeling he has for her. Shortly after he tells her he is married; she announces her marriage to Phillotson and asks Jude to give her away. He sees Arabella again, who is back from abroad, spends the night with her, and learns that she married in Australia. When he next encounters Sue, she tells him perhaps she shouldn't have married, and Jude vows to go on seeing her in spite of his aim to discipline himself to get into the church.

When Jude's aunt dies, Sue comes to Marygreen for the funeral, and there she admits to him she is unhappy and can't give herself to Phillotson. The kiss Jude and Sue exchange when she leaves for Shaston causes him to think he has reached the point where he is no longer fit for the church; therefore, he burns his theological books and will profess nothing. Sue asks Phillotson to let her live apart from him, preferably with Jude, but he only allows her to live apart in the house until an instance of her repugnance to him causes him to decide to let her go. Sue goes to Jude and they travel to Aldbrickham, but she will not yet allow intimacy. Phillotson is dismissed from his job at Shaston when Sue never returns, and after seeing her later and not being able to get her back he decides to divorce her to give her complete freedom. After living together, a year at Aldbrickham Jude and Sue have still not consummated their relationship, and though they repeatedly plan to be married they never go through with it. Only when Arabella appears and seems to threaten her hold on Jude does Sue allow intimacy. Arabella marries Cartlett, her Australian husband, again and sends to Jude her and Jude's son, Little Father Time.

When opinion turns against Jude and Sue and he loses a job because of their reputation, they decide to leave Aldbrickham, and they live in many places as Jude works where he can find employment in anything other than ecclesiastical work, which he decides to give up. They now have two children of their own and another on the way. Having seen Sue in Kennetbridge, Arabella, whose husband has died, revives her interest in Jude, and when she encounters Phillotson, who is now in Marygreen, she tells him he was wrong to let Sue go. Jude, now ill and not working regularly, wants to return to Christminster. They do return to Christminster, arriving on a holiday, and Jude is upset by his return to the city that has meant so much to him and gives a speech to a street crowd in an attempt to explain what his life has meant. Despairing talk by Sue triggers off a reaction in Little Father Time, and he hangs the other two children and himself. And the child Sue is carrying is born dead. Jude and Sue have reached the point where their views of life have about reversed, Jude becoming secular and Sue religious; and when Phillotson writes to ask Sue to come back to him, she agrees, thinking of it as a penance. Sue returns to Phillotson at Marygreen and marries him again, though she still finds him repugnant. Arabella comes to Jude, and by persistent scheming she gets him to marry her once more. They get along about as before, and though ill Jude goes to see Sue and they declare their love for each other. As a further penance, Sue then gives herself to Phillotson. Jude learns of this, and on the holiday the following year, while Arabella is out enjoying the festivities, Jude dies. Only Arabella and Mrs. Edlin are present to stand watch by his coffin.

UNIT II: **JOSEPH CONRAD (*Heart of Darkness*)**



About the author

Joseph Conrad, original name **Józef Teodor Konrad Korzeniowski**, (born December 3, 1857, Berdichev, Ukraine, Russian Empire [now Berdychiv, Ukraine]—died August 3, 1924, Canterbury, Kent, England), English novelist and short-story writer of Polish descent, whose works include the novels *Lord Jim* (1900), *Nostromo* (1904), and *The Secret Agent* (1907) and the short story "Heart of Darkness" (1902). During his lifetime Conrad was admired for the richness of his prose and his renderings of dangerous life at sea and in exotic places. But his initial reputation as a masterful teller of colourful adventures of the sea masked his fascination with the individual when faced with nature's invariable unconcern, man's frequent malevolence, and his inner battles with good and evil. To Conrad, the sea meant above all the tragedy of loneliness. A writer of complex skill and striking insight, but above all of an intensely personal vision, he has been increasingly regarded as one of the greatest English novelists. In *A Personal Record* Conrad relates that his first introduction to the English language was at the age of eight, when his father was translating the works of Shakespeare and Victor Hugo in order to support the household. In those solitary years with his father he read the works of Sir Walter Scott, James Fenimore Cooper, Charles Dickens, and William Makepeace Thackeray in Polish and French.

In 1874 Conrad left for Marseille with the intention of going to sea.

His first voyage, on the *Mont-Blanc* to Martinique, was as a passenger; on its next voyage he sailed as an apprentice. In July 1876 he again sailed to the West Indies, as a steward on the *Saint-Antoine*. On this voyage Conrad seems to have taken part in some unlawful enterprise, probably gunrunning, and to have sailed along the coast of Venezuela, memories

of which were to find a place in *Nostromo*. The first mate of the vessel, a Corsican named Dominic Cervoni, was the model for the hero of that novel and was to play a picturesque role in Conrad's life and work. Conrad was to serve 16 years in the British merchant navy. In June 1880 he passed his examination as second mate, and in April 1881 he joined the *Palestine,* a bark of 425 tons. This move proved to be an important event in his life; it took him to the Far East for the first time, and it was also a continuously troubled voyage, which provided him with literary material that he would use later. Beset by gales, accidentally rammed by a steamer, and deserted by a sizable portion of her crew, the *Palestine* nevertheless had made it as far as the East Indies when her cargo of coal caught fire and the crew had to take to the lifeboats; Conrad's initial landing in the East, on an island off Sumatra, took place only after a 13 $^{1}/_{2}$-hour voyage in an open boat. In 1898 Conrad published his account of his experiences on the *Palestine,* with only slight alterations, as the short story "Youth," a remarkable tale of a young officer's first command.

He returned to London by passenger steamer, and in September 1883 he shipped as mate on the *Riversdale,* leaving her at Madras to join the *Narcissus* at Bombay. This voyage gave him material for his novel *The Nigger of the "Narcissus,"* the story of an egocentric black sailor's deterioration and death aboard ship. At about this time Conrad began writing his earliest known letters in the English language. In between subsequent voyages Conrad studied for his first mate's certificate, and in 1886 two notable events occurred: he became a British subject in August, and three months later he obtained his master mariner's certificate. During the five or six voyages he made in four and a half months, Conrad was discovering and exploring the world he was to re-create in his first novels, *Almayer's Folly, An Outcast of the Islands,* and *Lord Jim,* as well as several short stories.

Back in London in the summer of 1889, Conrad took rooms near the Thames and, while waiting for a command, began to write *Almayer's Folly.* The task was interrupted by the strangest and probably the most important of his adventures. As a child in Poland, he had stuck his finger on the centre of the map of Africa and said, "When I grow up I shall go there." In 1889 the Congo Free State was four years old as a political entity and already notorious as a sphere of imperialistic exploitation. Conrad's childhood dream took positive shape in the ambition to command a Congo River steamboat. Using what influence, he could, he went to Brussels and secured an appointment. What he saw, did, and felt in the Congo are largely recorded in "Heart of Darkness," his most famous, finest, and

most enigmatic story, the title of which signifies not only the heart of Africa, the dark continent, but also the heart of evil—everything that is corrupt, nihilistic, malign—and perhaps the heart of man. The story is central to Conrad's work and vision, and it is difficult not to think of his Congo experiences as traumatic. He may have exaggerated when he said, "Before the Congo I was a mere animal," but in a real sense the dying Kurtz's cry, "The horror! The horror!" was Conrad's. He suffered psychological, spiritual, even metaphysical shock in the Congo, and his physical health was also damaged; for the rest of his life, he was racked by recurrent fever and gout.

About the Text

Heart of Darkness originally appeared serially in *Blackwood's Magazine* in 1899. It was eventually published as a whole in 1902, as the third work in a volume Conrad titled *Youth*. Since its publication in *Youth*, the novel has fascinated numerous readers and critics, almost all of whom regarded the novel as an important one because of the ways it uses ambiguity and (in Conrad's own words), "foggishness" to dramatize Marlow's perceptions of the horrors he encounters. Critics have regarded *Heart of Darkness* as a work that in several important ways broke many narrative conventions and brought the English novel into the twentieth century. Notable exceptions who didn't receive the novel well were the British novelist E. M. Forster, who disparaged the very ambiguities that other critics found so interesting, and the African novelist Chinua Achebe, who derided the novel and Conrad as examples of European racism.

What makes *Heart of Darkness* more than an interesting travelogue and shocking account of horrors is the way that it details — in subtle ways — Marlow's gradual understanding of what is happening in this far-off region of the world. Like many Europeans — including his creator — Marlow longed for adventure and devoured accounts such as those offered by Stanley. But once he arrives in the Congo and sees the terrible "work" (as he ironically calls it) taking place, he can no longer hide under the cover of his comfortable civilization. Instead, all the horrors perpetrated by European traders and agents — typified by Kurtz — force him to look into his own soul and find what darkness lies there. In the first half of the novel, Marlow states, "The essentials of this affair lay deep under the surface, beyond my reach" — but by the end of his journey, he will have peeked beneath "the surface" and discovered the inhumanity of which even men such as the once-upstanding Kurtz are capable.

Characters

a) Charles Marlowe
b) Kurtz
c) The Manager
d) The Accountant
e) The Brickmaker
f) The Harlequin
g) Kurtz's Native Mistress
h) The "pilgrims"
i) Helmsman
j) The Doctor
k) Marlowe's Aunt
l) Kurtz's Intended
m) The Narrator

Summary of the text

Heart of Darkness begins on board the *Nellie*, a small ship moored on the Thames River in London. After describing the river and its slow-moving traffic, the unnamed narrator offers short descriptions of London's history to his companions who, with him, lazily lounge on the deck, waiting for the tide to turn. With him are the Director of Companies (their Captain), a lawyer, an accountant, and Marlow, the novel's protagonist. As the sun sets, the four men become contemplative and brooding; eventually, Marlow breaks the spell of silence by beginning his tale about his voyage to the Congo. The other men remain silent while Marlow collects his ideas, after which he begins the story proper. The remainder of the novel becomes (with a few exceptions) the narrator's reports of what Marlow tells him and the others on board the *Nellie*. Conrad's novel is thus a *frame story*, or story-within-a-story. As a boy, Marlow was fascinated by maps and yearned to become a seaman or explorer who could visit the most remote parts of the earth. As a young man, Marlow spent approximately six years sailing in the Pacific before returning to London — where he then saw, in a shop window, a map of Africa and the Congo River. Recalling the news of a Continental trading Company operating in the Congo, Marlow became determined to pilot a steamboat to find adventure in Africa. He asked his aunt, who knew the wife of a Company official to assist him in getting a

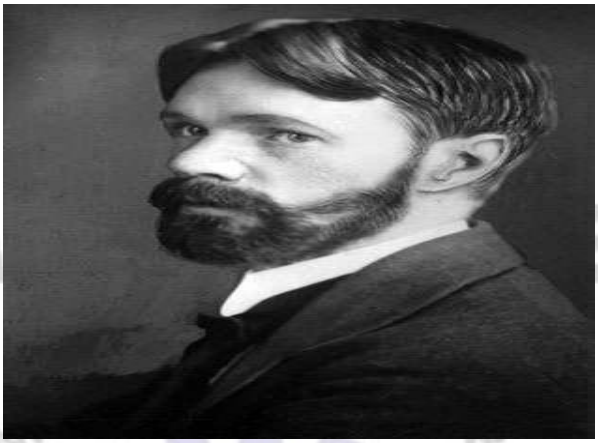
job as a pilot; she happily complied. Marlow hurried across the English Channel to sign his contracts at the Company's headquarters in Brussels. Passing through an office with two women who are knitting, Marlow spoke with the Company's director for less than a minute; after being dismissed, he was asked to sign a number of papers in which he promised not to divulge any trade secrets. Marlow finally reached the mouth of the Congo. Finding passage on a little sea-bound steamer to take him where his steamboat awaited him, Marlow spoke with its Swedish captain about the Company and the effects of the jungle on Europeans. The Swede then told Marlow a short yet ominous story about a man he took upriver who hanged himself on the road. Shocked, Marlow asked why, only to be told that perhaps the "sun" or the "country" were too much for him. Eventually, they reached the Company's Outer Station, which amounted to three wooden buildings on the side of a rocky slope. Out of this station was shipped the Company's most important and lucrative commodity: ivory. Marlow spent the next ten days waiting for the caravan to conduct him to the Central Station (and his steamboat), during which time he saw more of the Accountant. On some days, Marlow would sit in his office, trying to avoid the giant "stabbing" flies. When a stretcher with a sick European was put in the office temporarily, the Accountant became annoyed with his groans, complaining that they distracted him and increased the chances for clerical errors. Noting Marlow's ultimate destination in the interior region of the Congo, the Accountant hinted that Marlow would "no doubt meet Mr. Kurtz," a Company agent in charge of an incredibly lucrative ivory-post deep in the interior. The Accountant described Kurtz as a "first class agent" and "remarkable person" whose station brought in more ivory than all the other stations combined. He asked Marlow to tell Kurtz that everything at the Outer Station was satisfactory and then hinted that Kurtz was being groomed for a high position in the Company's Administration.

The day after this conversation, Marlow left the Outer Station with a caravan of sixty men for a two hundred-mile "tramp" to the Central Station. (The men were native porters who carried the equipment, food and water.) Marlow saw innumerable paths cut through the jungle and a number of abandoned villages along the way. He saw a drunken White man, who claimed to be looking after the "upkeep" of a road, and the body of a native who was shot in the head. Marlow's one White companion was an overweight man who kept fainting due to the heat. Eventually, he had to be carried in a hammock, and when the hammock skinned his nose and was dropped by the natives, he demanded that Marlow do something to punish them. Marlow did nothing except press onward until they reached the Central Station, where an "excitable

chap" informed him that his steamboat was at the bottom of the river; two days earlier, the bottom of the boat had been torn off when some "volunteer skipper" piloted it upriver to have it ready for Marlow's arrival. Marlow was therefore forced to spend time at the Central Station. As he did with the Outer Station, he relates to his audience on the *Nellie* his impressions of the place. Marlow met a Brickmaker (although Marlow did not see a brick anywhere) who pressed him for information about the Company's activities in Europe. When Marlow confessed to knowing nothing about the secret intrigues of the Company, the Brickmaker assumed he was lying and became annoyed. At this point, Marlow breaks off his narrative, explaining to the men on the *Nellie* that he finds it difficult to convey the dream-like quality of his African experiences. Marlow resumes his tale by continuing the description of his talk with the Brickmaker, who complained to Marlow that he could never find the necessary materials needed to make any bricks. Marlow told of how he needed rivets to repair his steamboat, but none arrived in any of the caravans. After his conversation with the Brickmaker, Marlow told his mechanic (a boilermaker) that their rivets would be arriving shortly. (Marlow assumed that because the Brickmaker was eager to please him because he assumed Marlow had important friends, he would get him the necessary rivets.) Like the Brickmaker, the mechanic assumed that Marlow had great influence in Europe. However, the rivets did not arrive — instead, a number of White men riding donkeys (and followed by a number of natives) burst into the Central Station. Marlow learned that these men called themselves the Eldorado Exploring Expedition and that they had arrived in search of treasure. The Manager's uncle was the leader of the Expedition, and Marlow saw him and his nephew conspiring on many occasions. At times, Marlow would hear Kurtz's name mentioned and become mildly curious, but he felt a strong desire to repair his steamship and begin his job as a pilot.

UNIT I: **D. H. Lawrence (*Sons and Lovers*)**

About the author



D.H. Lawrence

Elliott and Fry Collection/Bassano Studios

(Source: Britannica)

D.H. Lawrence, in full **David Herbert Lawrence**, (born September 11, 1885, Eastwood, Nottinghamshire, England—died March 2, 1930, Vence, France), English author of novels, short stories, poems, plays, essays, travel books, and letters. His novels *Sons and Lovers* (1913), *The Rainbow* (1915), and *Women in Love* (1920) made him one of the most influential English writers of the 20th century. Author D.H. Lawrence, regarded today as one of the most influential writers of the 20th century, was born David Herbert Lawrence on September 11, 1885, in the small mining town of Eastwood, Nottinghamshire, England. His father, Arthur John Lawrence, was a coal miner, and his mother, Lydia Lawrence, worked in the lace-making industry to supplement the family income. Lawrence's mother was from a middle-class family that had fallen into financial ruin, but not before she had become well-educated and a great lover of literature. She instilled in young D.H. a love of books and a strong desire to rise above his blue-collar beginnings. Lawrence's hardscrabble, working-class upbringing made a strong impression on him, and he later wrote extensively about the experience of growing up in a poor mining town. "Whatever I forget," he later said, "I shall not forget the Haggs, a tiny red brick farm on the edge of the wood, where I got my first incentive to write."

As a child, Lawrence often struggled to fit in with other boys. He was physically frail and frequently susceptible to illness, a condition exacerbated by the dirty air of a town surrounded by coal pits. He was poor at sports and, unlike nearly every other boy in town, had no desire

to follow in his father's footsteps and become a miner. However, he was an excellent student, and in 1897, at the age of 12, he became the first boy in Eastwood's history to win a scholarship to Nottingham High School. But at Nottingham, Lawrence once again struggled to make friends. He often fell ill and grew depressed and lethargic in his studies, graduating in 1901 having made little academic impression. Reflecting back on his childhood, Lawrence said, "If I think of my childhood it is always as if there was a sort of inner darkness, like the gloss of coal in which we moved and had our being." In the summer of 1901, Lawrence took a job as a factory clerk for a Nottingham surgical appliances manufacturer called Haywoods. However, that autumn, his older brother William suddenly fell ill and died, and in his grief, Lawrence also came down with a bad case of pneumonia. After recovering, he began working as a student teacher at the British School in Eastwood, where he met a young woman named Jessie Chambers, who became his close friend and intellectual companion. At her encouragement, he began writing poetry and also started drafting his first novel, which would eventually become *The White Peacock*.

About the text

Sons and Lovers, semiautobiographical novel by D.H. Lawrence, published in 1913. His first mature novel, it is a psychological study of the familial and love relationships of a working-class English family. The novel revolves around Paul Morel, a sensitive young artist whose love for his mother, Gertrude, overshadows his romances with two women: Miriam Leivers, his repressed, religious girlfriend, and Clara Dawes, an experienced, independent married woman. Unable to watch his mother die slowly of cancer, Paul kills her with morphine. Despite losing her and rejecting both Miriam and Clara, Paul harbours hope for the future.

Character List

a) **Paul Morel**
b) **Gertrude Morel**
c) **Miriam Leiver**
d) **Clara Dawes**
e) **Walter Morel**
f) **William Morel**
g) **Baxter Dawes**
h) **Annie Morel**

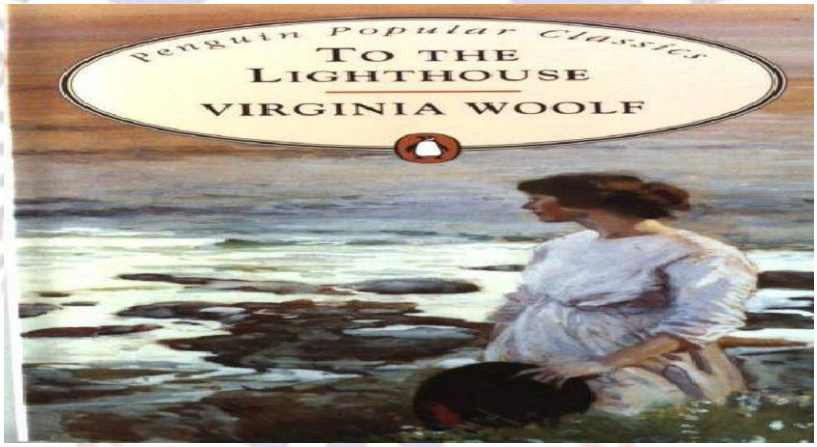
i) **Arthur Morel**
j) **Louisa Lily Denys**
k) **The Leivers**
l) **Edgar Leivers**
m) **Agatha Leivers**
n) **Beatrice**
o) **Mrs. Radford**
p) **Thomas Jordan**
q) **Pappleworth**
r) **Fanny**
s) **Polly**
t) **Connie**
u) **Louie**
v) **Emma**
w) **Mr. Heaton**
x) **Dr. Ansel**
y) **Jerry Purdy**
z) **John Field**

Summary

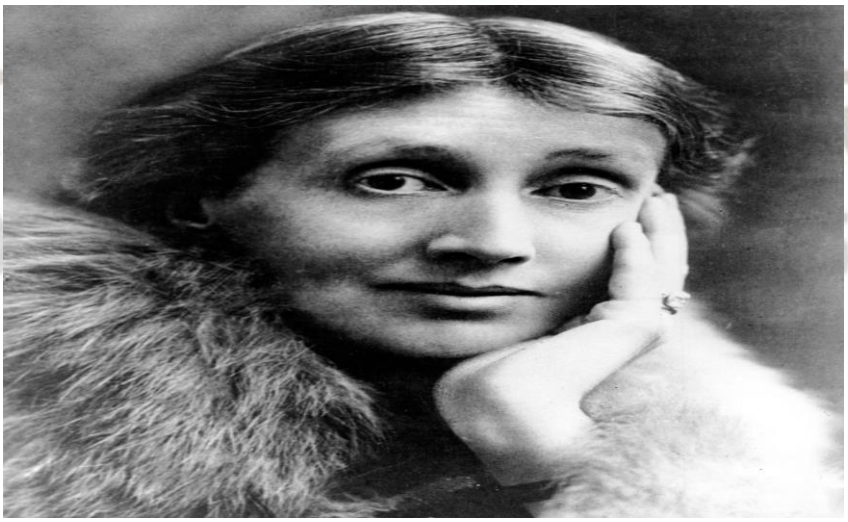
The first part of the novel focuses on Mrs. Morel and her unhappy marriage to a drinking miner. She has many arguments with her husband, some of which have painful results: on separate occasions, she is locked out of the house and hit in the head with a drawer. Estranged from her husband, Mrs. Morel takes comfort in her four children, especially her sons. Her oldest son, William, is her favorite, and she is very upset when he takes a job in London and moves away from the family. When William sickens and dies a few years later, she is crushed, not even noticing the rest of her children until she almost loses Paul, her second son, as well. From that point on, Paul becomes the focus of her life, and the two seem to live for each other. Paul falls in love with Miriam Leivers, who lives on a farm not too far from the Morel family. They carry on a very intimate, but purely platonic, relationship for many years. Mrs. Morel does not approve of Miriam, and this may be the main reason that Paul does not marry her. He constantly wavers in his feelings toward her.

Paul meets Clara Dawes, a suffragette who is separated from her husband, through Miriam. As he becomes closer with Clara and they begin to discuss his relationship with Miriam, she tells him that he should consider consummating their love and he returns to Miriam to see how she feels. Paul and Miriam sleep together and are briefly happy, but shortly afterward Paul decides that he does not want to marry Miriam, and so he breaks off with her. She still feels that his soul belongs to her, and, in part agrees reluctantly. He realizes that he loves his mother most, however. After breaking off his relationship with Miriam, Paul begins to spend more time with Clara and they begin an extremely passionate affair. However, she does not want to divorce her husband Baxter, and so they can never be married. Paul's mother falls ill and he devotes much of his time to caring for her. When she finally dies, he is broken-hearted and, after a final plea from Miriam, goes off alone at the end of the novel.

UNIT IV: **VIRGINIA WOOLF (*To the Lighthouse*)**



About the author



Virginia Woolf.

(New York World-Telegram & Sun Collection/Library of Congress, Washington, D.C. (neg. no. LC-USZ62-111438)

Source: Britannica

Virginia Woolf, original name in full **Adeline Virginia Stephen**, (born January 25, 1882, London, England—died March 28, 1941, near Rodmell, Sussex), English writer whose novels, through their nonlinear approaches to narrative, exerted a major influence on the genre. While she is best known for her novels, especially *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927), Woolf also wrote pioneering essays on artistic theory, literary history, women's writing, and the politics of power. A fine stylist, she experimented with several forms of biographical writing, composed painterly short fictions, and sent to her friends and family a lifetime of brilliant letters. Born Virginia Stephen, she was the child of ideal Victorian parents. Her father, Leslie Stephen, was an eminent literary figure and the first editor (1882–91) of the *Dictionary of National Biography*. Her mother, Julia Jackson, possessed great beauty and a reputation for saintly self-sacrifice; she also had prominent social and artistic connections, which included Julia Margaret Cameron, her aunt and one of the greatest portrait photographers of the 19th century. The Stephen family made summer migrations from their London town house near Kensington Gardens to the rather dishevelled Talland House on the rugged Cornwall coast. That annual relocation structured Virginia's childhood world in terms of opposites: city and country, winter and summer, repression and freedom, fragmentation and wholeness.

In 1917 the Woolfs bought a printing press and founded the Hogarth Press, named for Hogarth House, their home in the London suburbs. The Woolfs themselves (she was the compositor while he worked the press) published their own *Two Stories* in the summer of 1917. It consisted of Leonard's *Three Jews* and Virginia's *The Mark on the Wall*, the latter about contemplation itself. At the beginning of 1924, the Woolfs moved their city residence from the suburbs back to Bloomsbury, where they were less isolated from London society. Soon the aristocratic Vita Sackville-West began to court Virginia, a relationship that would blossom into a lesbian affair. Having already written a story about a Mrs. Dalloway, Woolf thought of a foiling device that would pair that highly sensitive woman with a shell-shocked war victim, a Mr. Smith, so that "the sane and the insane" would exist "side by side." Her aim was to "tunnel" into these two characters until Clarissa Dalloway's affirmations meet Septimus Smith's negations.

As an elegy, *To the Lighthouse*—published on May 5, 1927, the 32nd anniversary of Julia Stephen's death—evoked childhood summers at Talland House. As a novel, it broke narrative continuity into a tripartite structure. Through *To the Lighthouse* and *The Waves*, Woolf became, with James Joyce and William Faulkner, one of the three major English-language Modernist experimenters in stream-of-consciousness writing.

About the text

To the Lighthouse, novel by Virginia Woolf, published in 1927. The work is one of her most successful and accessible experiments in the stream-of-consciousness style. The three sections of the book take place between 1910 and 1920 and revolve around various members of the Ramsay family during visits to their summer residence on the Isle of Skye in Scotland. A central motif of the novel is the conflict between the feminine and masculine principles at work in the universe. In the first part, the reader looks at the world through Mrs. Ramsay's eyes as she presides over her children and a group of guests on a summer holiday. In the second section of the novel, Woolf illustrates time's passage by describing the changes wrought in the summer home over a decade. The third section relates the return of the Ramsay children, now grown, and Lily Briscoe, a painter and friend of the family. With her emotional, poetical frame of mind, Mrs. Ramsay represents the female principle, while Mr. Ramsay, a self-centred philosopher, expresses the male principle in his rational point of view. Both are flawed by their limited perspectives. Lily Briscoe is Woolf's vision of the androgynous artist who personifies the ideal blending of male and female qualities. Her successful completion of a painting that she has been working on since the beginning of the novel is symbolic of this unification.

Character List

a) Mrs. Ramsay
b) Mr. Ramsay
c) Lily Briscoe
d) James Ramsay
e) Paul Rayley
f) Minta Doyle
g) Charles Tansley
h) William Bankes

i) Augustus Carmichael
j) Andrew Ramsay
k) Jasper Ramsay
l) Roger Ramsay
m) Prue Ramsay
n) Rose Ramsay
o) Nancy Ramsay
p) Cam Ramsay
q) Mrs. McNab
r) Macalister
s) Macalister's boy

Summary

"The Window" opens just before the start of World War I. Mr. Ramsay and Mrs. Ramsay bring their eight children to their summer home in the Hebrides (a group of islands west of Scotland). Across the bay from their house stands a large lighthouse. Six-year-old James Ramsay wants desperately to go to the lighthouse, and Mrs. Ramsay tells him that they will go the next day if the weather permits. James reacts gleefully, but Mr. Ramsay tells him coldly that the weather looks to be foul. James resents his father and believes that he enjoys being cruel to James and his siblings. The Ramsays host a number of guests, including the dour Charles Tansley, who admires Mr. Ramsay's work as a metaphysical philosopher. Also, at the house is Lily Briscoe, a young painter who begins a portrait of Mrs. Ramsay. Mrs. Ramsay wants Lily to marry William Bankes, an old friend of the Ramsays, but Lily resolves to remain single. Mrs. Ramsay does manage to arrange another marriage, however, between Paul Rayley and Minta Doyle, two of their acquaintances. During the course of the afternoon, Paul proposes to Minta, Lily begins her painting, Mrs. Ramsay soothes the resentful James, and Mr. Ramsay frets over his shortcomings as a philosopher, periodically turning to Mrs. Ramsay for comfort. That evening, the Ramsays host a seemingly ill-fated dinner party. Paul and Minta are late returning from their walk on the beach with two of the Ramsays' children. Lily bristles at outspoken comments made by Charles Tansley, who suggests that women can neither paint nor write. Mr. Ramsay reacts rudely when Augustus Carmichael, a poet, asks for a second plate of soup. As the night draws on, however, these missteps right themselves, and the guests come together to make a memorable evening.

The joy, however, like the party itself, cannot last, and as Mrs. Ramsay leaves her guests in the dining room, she reflects that the event has already slipped into the past. Later, she joins her husband in the parlor. The couple sits quietly together, until Mr. Ramsay's characteristic insecurities interrupt their peace. He wants his wife to tell him that she loves him. Mrs. Ramsay is not one to make such pronouncements, but she concedes to his point made earlier in the day that the weather will be too rough for a trip to the lighthouse the next day. Mr. Ramsay thus knows that Mrs. Ramsay loves him. Night falls, and one night quickly becomes another. Time passes more quickly as the novel enters the "Time Passes" segment. War breaks out across Europe. Mrs. Ramsay dies suddenly one night. Andrew Ramsay, her oldest son, is killed in battle, and his sister Prue dies from an illness related to childbirth. The family no longer vacations at its summerhouse, which falls into a state of disrepair: weeds take over the garden and spiders nest in the house. Ten years pass before the family returns. Mrs. McNab, the housekeeper, employs a few other women to help set the house in order. They rescue the house from oblivion and decay, and everything is in order when Lily Briscoe returns.

In "The Lighthouse" section, time returns to the slow detail of shifting points of view, similar in style to "The Window." Mr. Ramsay declares that he and James and Cam, one of his daughters, will journey to the lighthouse. On the morning of the voyage, delays throw him into a fit of temper. He appeals to Lily for sympathy, but, unlike Mrs. Ramsay, she is unable to provide him with what he needs. The Ramsays set off, and Lily takes her place on the lawn, determined to complete a painting she started but abandoned on her last visit. James and Cam bristle at their father's blustery behavior and are embarrassed by his constant self-pity. Still, as the boat reaches its destination, the children feel a fondness for him. Even James, whose skill as a sailor Mr. Ramsay praises, experiences a moment of connection with his father, though James so willfully resents him. Across the bay, Lily puts the finishing touch on her painting. She makes a definitive stroke on the canvas and puts her brush down, finally having achieved her vision.

MODERN BRITISH DRAMA (205)

Unit I

The modern poetic drama in England owes its steady development to Gordon Bottomley, Abercrombie, T.S. Eliot and W.H. Auden. Abercrombie and Bottomley came forward for the rescue of the English dramatists when it was o the verge of decline. Abercrombie tried to a deep the earlier verse-forms to make then once more vital means of dramatic expression. Debora, The Adder ,The End of the World, The Staircase, The Deserter and Phoenix are his Amorous play in this style. Abercrombie endeavored to bring his poetry into close contact with reality who appreciated and who knew the stage so well. Bottomley tried to make a new start. He looked to the classical drama of Greece. His most celebrated plays are King Liar's Wife, The Crier by Night, Midsummer Eve, Laodice and Danae and Kate Kennedy. Eliot's Murder in The cathedral is a landmark in the history of the modern poetic drama. Here in it is applied poetry to the stage most powerfully and artistically. There is real exhibition of the emotional power in the play. It has been a great success ever since its first appearance in 1935. Eliot's Family Reunion is another beautiful play. W.H. Auden and Christopher Isherwood produced The Dog Beneath The Skin in collaboration in 1935. Stephen Spender's Trial of A Judge is another play worthy of note in this gore.

The basic features of poetic drama are its technicality, diction, language and the art of speaking. In fact, poetry is a powerful medium of expression. The rhythm of life can be best tuned to the conscience of poetic imagination. Further, the language in commonplace has greater a symphony which the dramatists of this genre have tried to capture. But by doing so, a fair amount of theatricality, poetry, action and characterization become weak in force. Truly speaking, in modern time, the poetic drams has lost its grandeur for proper theatrical exhibition as an action itself is the soul of drama, which has been violated. One cannot survive by violating it. Eliot sought to combine his poetic talent with the form of drama in this excellent and outstanding text. It is easy to see the massive influence that poetry has on this play, as there are only two sections that are written in verse, which are Thomas's Christmas sermon and the so-called "apologies" of the Knights to the audience. The title itself implies that there is a dramatic story to this. Elliot combined his genius of poetry with drama to create this famous work. Most of the characters speak in verse giving the play a vert lyrical flow as well as intense tone. The vivid imagery is filled with alliterations, staggered rhyme schemes and bright personification. This is all the stuff of great poetry embedded into a

consistent plot. English poetic drama in the twentieth century arose as a reaction to the deteriorating naturalistic prose plays of Ibsen, Shaw and Galsworthy. Its photographic realism failed to convey the tension and complexity of contemporary life. Stephen Phillips perhaps initiated the revival of poetic drama with Herod (1901), with great Irish writers like Yeats, Synge and O'Casey later reinforcing the movement. Eliot took to writing plays late while already enjoying colossal poetic fame. Also a mature critic, he was well acquainted with the nature of poetic drama, its failure in the nineteenth century, and the problems, technical or otherwise, that a verse dramatist might face in his time. Through his criticisms, he frequently advocated for the poetic drama and crossed the misconceptions about it. In Matthew Arnold's words, he created "a current of fresh ideas" to help it flourish.

"The craving for poetic drama is permanent in human nature", Eliot once remarked. He knew that it was still possible in the twentieth century, only "it cannot be the work of one generation working together, but has to evolve by the small contributions of a number of people in succession, each contributing a little." He placed a high ideal of poetic plays before his age, beginning with Murder in the Cathedral, for which he did a lot of experimentation. First, he asserted that "no play should be written in verse for which prose is dramatically adequate." Clearly, the poetic drama needed to symbolise the emotional realities, in contrary to the socioeconomic issues that constituted the naturalistic plays. In Murder in the Cathedral, he chose to retell the inner conflict of Becket to win over temptations and be a martyr by losing "his will in the will of God". The Family Reunion, on the other hand, deals with the guilt complex of the protagonist, while The Cocktail Party examines personal inadequacies of married life in the modern context. These plays demonstrate religion as the ultimate meaning of human existence, leading people "to think in Christian categories." As David Jones puts it, Eliot was thus "contributing to the creation of the kind of wholeness of outlook without which the poetic drama cannot be accepted as the normal mode of drama." Poetic drama still needed a suitable verse form, as the Elizabethan blank verse became cliché in excessive use. Also a poetic drama written on the same theme, Tennyson's Becket tried to be Shakespearean and met an even worse reception than its predecessors. Murder in the Cathedral marks the maturing stage of Eliot's experimentation with verse forms, culminating in The Family Reunion. Nevertheless, the author was not much pleased with his structural achievement in the first play: "it succeeded in avoiding what had to be avoided, but it arrived at no positive novelty." The language of Murder in the Cathedral combines the metre of Morality Plays like

Everyman with Laforgue's 'Vers Libre'; it is almost like a mantra, incantatory and biblical; harmonised perfectly with its Christian theme.

Some of the best poetry comes with the Chorus, as in Part I:
"Here is no continuing city, here is no abiding stay.
Ill the wind, ill the time, uncertain the profit, certain the danger.
O late late late, late is the time, late too late, and rotten the year;
Evil the wind, and bitter the sea, and grey the sky, grey grey grey."
This artistic repetition resounds the famous lines in The Waste Land: "Drip drop drip drop drop drop drop", or "Twit twit twit / Jug jug jug jug jug jug". According to Chinmoy Guha, these are further influences of Laforgue on Eliot. This is rather dramatic poetry than poetic drama. In Part II the Chorus cries: "Clean the air! Clean the sky! wash the wind! Take stone from stone and wash them. The land is foul, the water is foul, our beasts and ourselves defiled with blood. A rain of blood has blinded my eyes."

The failure of the poetic drama in the bygone centuries chiefly rooted from its focus on outward decorations. Poetry must not be an embellishment to look at, but a medium to look through. Eliot distinguishes between true and false rhetoric, saying that the latter spoils the dramatic detachment of the audience. Poetry in Murder in the Cathedral is not merely decorative. It helps revealing the personae of the characters as the objective correlative of their minds, while its symbolism works out the thematic implications. Its long speeches indeed shine with rhetoric but at the same time build up the mood, the opening choric speech being a good example. Eliot emphasised that instead of limiting the emotional range, the use of verse enlarges the appeal of the play, and can reach the most varied audience: "For the simplest auditors there is the plot, for the more literary the words and phrasing, for the more musically sensitive the rhythm, and for auditors of greater sensitiveness and understanding a meaning which reveals itself gradually." Like the successors to follow, Murder in the Cathedral unquestionably enjoys this wide range of possibilities
"Murder in the Cathedral is not just a dramatization of the death of Thomas Becket; it is a deep searching study of the significance of martyrdom." -To what extend does the concept of martyrdom dominate the whole atmosphere and action of the play? T. S. Eliot has the feelings and sentiments of a devout Christian and through the entire play, Murder in the Cathedral it resounds through the character of Becket who is a veritable martyr. This martyrdom is the pivotal theme of the play around which the other members of the dramatis

personae rotate. Although the conflict between Church and state is a recurrent theme in the play, it never assumes major significance. Read More Poetry Moreover, the clash of character and personal antagonisms is deliberately avoided; the king does not appear and the knights are at first not presented as individual characters but act as a gang; subsequently it is stressed that their actions have not been motivated by personal passions. The central theme of the play is martyrdom, and Eliot's concept of martyrdom is the term as it was originally used. In its strict ancient sense, the word martyr means witness, and the church did not at first confine the term to those who had sealed their witnessing with their blood. So Becket as a martyr is not primarily one who suffers for a cause or who gives up his life for some religious belief, instead, he is a witness to the reality of God's powers. Read More Drama

The actual deed by which Thomas is struck down is not important as a dramatic climax. The audience is warned again and again that it is not watching a sequence of events that emotion the normal dramatic logic of motive, act, and result but an action that depends on Gods will and not on human behavior. Accordingly, Murder In The Cathedral is just not a dramatization of the death of Becket: it is a deep searching study of the significance of martyrdom. Historical detail is severely subordinated to this basic theme. Of the Arch bishop's former career, Eliot incorporates only what is germane to his pattern of martyrdom and that retrospectively through the first three temptations. The story is about power tussle between the state and the church. Beckett believes that the state should be under the church and not reverse. Its action is based on historical martyrdom, the centre of the play is the consciousness of martyrdom. The classical traditional form of drama through the chorus who acted as observers to the happenings in their society.

Unit II

Absurdist theatre responded to the destruction and anxieties of the 20th century by questioning the nature of reality and illusion. You could say there's something inherently absurd about theatre. Thousands of years old though it is, the practice of one set of people impersonating another set of people, performing for a watching audience, offers plenty of opportunity to explore the boundary between illusion and reality – still more so when that performance is conducted behind an invisible 'fourth wall'. From William Shakespeare's Hamlet to Tim Crouch's The Author (2009), countless plays have explored the metatheatrical tensions that surround live drama, its dizzying potential for collapse, and the possibilities it

offers to tease and beguile an audience. But in theatre the word 'absurdism' is often used more specifically, to refer to primarily European drama written in the 1950s and 1960s by writers including Samuel Beckett, Eugène Ionesco, Jean Genet and Harold Pinter, often grouped together as 'the theatre of the absurd', a phrase coined by the critic Martin Esslin. Characterised by a fascination with absurdity in all its forms – philosophical, dramaturgical, existential, emotional – this is a drama form that pushes theatre to extremes, and which asks probing questions about what reality (and unreality) really looks like. Often interpreted as a response to the challenges of living in a 20th-century world that seems devoid of meaning, it is frequently far more nightmarish than funny. Laced with bitter humour that only highlights its gathering sense of despair, Godot was described by one early critic as 'the play where nothing happens, twice', and is all the finer for it. Deliberately confronting the reality of a godless (or Godot-less) universe, it is a brilliant improvisation on the absurdity of theatre, in which actors stand around waiting to be told what to do. But the play has also proved itself hugely adaptable and reinterpretable – as its extensive stage history suggests.

Some have seen it as a moral fable on the universal questions that concern us all; others have used it to point up the grim specifics of tragedies such as the siege of Sarajevo, with a production directed by Susan Sontag inside the city itself in 1993, and the devastation on New Orleans wrought by Hurricane Katrina, the site for an outdoor staging by the Classical Theatre of Harlem in 2007. Absurdity is everywhere, Godot seems to say; we only need look.

The Theme of Time in *Waiting for Godot*

In the modern age man has to race hard against time. In an Absurd drama, however, the dramatic Personae are separated from the world, living in no-man's-land. They have shifted from sanity to madness, for no human mind can face squarely the terrible condition of the human predicament. They have shed their human qualities and live in the meaningless, emptiness of nothingness. Such men are not at all particular about time. "Time has stopped", says Vladimir when Pozzo tries to look up the time from his watch. That explains why the first Act of Waiting for Godot is repeated in the Second. Nothing is changed; nothing new happens; characters forget what they have said or heard in the earlier scenes; the language is repeated. If told, that they are doing the same thing or talking the same thing over again, they seem to be in blissful ignorance. For Vladimir and Estragon no purpose in life exists. And naturally for such person's time does not exist. As the play progresses, time moves fast, and

the development of the characters. But since everything is repeated, we feel that time is not moving. Heraclitus, the ancient Greek Philosopher once said: "You cannot take your bath twice in the same river", for there is a ceaseless flow of water. So also there is a ceaseless flow of time. In Waiting for Godot, however, the flow of time has stopped. The play is static, the characters static. In fact, everything in the play has stopped. As the situations and the dialogues are being repeated, nobody seems to notice it. For everybody has lost his memory. The two tramps suggest that they should move, and yet they remain transfixed and as if terrified.

Vladimir and Estragon still device ways and means to kill the time, so that their Waiting for Godot may be less dull and monotonous. They, therefore, indulge in idle talks; they play at being Pozzo and Lucky; they do the tree; they resort to antics and take physical exercises. The two tramps wishfully think that they are keeping up some action. But it is not action worth the name. Beckett seems to point out that Vladimir and Estragon are the representatives of the people of the modern age, who move about and talk incessantly and feel that they have some activities, but critically examined, they are nothing. We are all Sisyphus, taking the rock to the top of the mountain and letting it roll down. The same process continues. Vladimir and Estragon improvise pastimes, which are all mechanical. The audience watching their pastimes, and activities are made aware that their activities and pastimes are equally mechanical and useless.

Pozzo and Lucky are, however, conscious of time. Pozzo loses his watch, and Vladimir, Estragon and Pozzo frantically move about in search of the lost watch. Pozzo at last recalls that he has left his watch in his manor. But he has also lost his memory, for only a few minutes ago, he did consult his watch to "observe his schedule." As Pozzo becomes blind, he can no longer look up the time from his watch. He says ruefully: "The blind have no notion of time; the things of time are hidden from them too." He, thus, is on the same platform with Estragon and Vladimir. To Estragon, today, tomorrow, and yesterday are alike. Vladimir's condition is not that bad, but he wonders how in the course of a day the true, by the side of which they are Waiting for Godot, could have burgeoning leaves.

Death and Suffering in Waiting for Godot

Waiting for Godot" reflects the sentiments of these quotations to quite a large extent. In the first quotation the idea of finding something meaningful is explored, we see this on numerous accounts in Waiting for Godot. In the second Waiting-for-Godotquotation the expectation of

life is being explored. In Waiting for Godot we know that the characters are in essence expecting that Godot will come, but at the end this expectation isn't fulfilled. With these points, it can be understood that the quotations are a reflection of the sentiments of Waiting for Godot. The two predominant themes in Waiting for Godot are death and suffering. The socio-political times of Waiting for Godot are in the midst of suffering. It was a time where the nuclear holocaust was still rife and people were depressed and hopeless. We can see this hopelessness in Waiting for Godot with Vladimir and Estragon. What they are doing is actually hopeless because of the facts that are supporting them waiting, they not even sure if they are at the right place. The characters are depressed with not much to say and hardly anything to do. The actions in the play are a representation of this hopelessness. On numerous occasions we see that the characters say "Let's go," but they end up doing nothing. This is also related to the futility. Their worlds are futile, and so is the whole play. Nothing is being achieved. In the beginning the characters are waiting for Godot to arrive, and at the end of the play nothing has changed.. We can also see the futility in Lucky in the second half; he is the slave of a man who is incapable of punishing him. Lucky is perfectly able to run away but he never does, because he is despair in his situation.

Beckett's intention was to show the hopelessness and futility of the world. In the second quotation, suffering is being explored. The expectation isn't being fulfilled. We see this blatantly in Waiting for Godot. It is known to us that Vladimir and Estragon idea's of how things ought to be are common to ours. In that sense we can relate to them as humans as well, which kept the realistic quality of Beckett's intention. We can see the 'attachment' between Estragon and Vladimir, and Lucky and Potso. They are dependent upon each other and are therefore attached; this is where the suffering comes in. To find the lasting relationships and opportunities which might result in lasting life, but in actual fact, there isn't any. Beckett achieved his intention through Lucky and Potso of futility and hopelessness by showing us their relationship. Lucky is Potso's slave and they are heading to the market where they can sell him. Lucky's life here is hopeless. Relating to the quote that 'you ideas about how things ought to be…", we see that Lucky ought not to be Potso's slave in the second half, where he actually holds the power, yet he still is.

In Waiting for Godot the major themes being explored are death and time. Death is a way of escape. If you die you escape of life and all the suffering and negatives of life, clearly highlighted in the Waiting for Godot script. Death is the perfect escape. In life there is only

one thing we know and that is death. Referring to the second quotation, possible reasons for suffering can include relationships. It is the desire of the people to replace relationships with material things that can cause this pain. We also suffer because our whole life is spent by looking for some sort of meaning. When our expectations of the world in which we live, aren't fulfilled there is no meaning.

Unit III

The Second World War left a tumultuous impact on the civilization. The post-World War II era was essentially characterized by depression and anxiety as the postwar reforms failed to meet exalted aspirations for genuine change. This very desolate prospect is also evident in the literature of the 20th century. These adverse impacts of World War II helped to create several new traditions in literature. One such movement made its way in the early 1950s. This radically new age was labelled as the ***Angry Young Men Movement***. The literature of this age chiefly represented a rebellious and critical attitude towards the postwar British society. The "angry young men" comprised a group of English novelists and playwrights, mostly having lower-middle or working-class, and university background. The label "angry young men" is assumed to have borrowed from Leslie Paul's autobiographical book Angry Young Man (1951). After critical acclamation of Osborn's play ***Look Back in Anger***, the British Newspapers employed the label to encapsulate the mode and temperament of this group of writes.

Characteristics

The major characteristics of the Angry Young Men Movement are as follows:

Revolt against Social Inequality: A major concern in Angry Young Men Movement writings is the dissatisfaction of the lower-class towards the established socio-political system which inequitably valued the middle and the upper classes.

Criticism of Mannerism: Literature of this age fiercely criticises the hypocrisy of the middle and the upper classes.

Portrayal of Social Status of Youth: Another frequent subject in this age is the depiction of abject position of the youth in society. The writers often portrayed the central hero being disillusioned with the life and dissatisfied with their job and a society where he is unfit and deprived of normal rights.

Revolt against conventionality: Angry Young Men literature strongly revolted against all the accepted norms and ideals.

Unconventional Hero: Typically the hero is a rootless, lower-middle or working-class male psyche with a university degree. He expresses his dissatisfaction towards social ills with excessive anger and sardonic humour. He often indulges into adultery and inebriation to escape from complexities of life. In fine, he is the very epitome of a frustrated post-World War II generation.

The term 'Angry Young Men' was coined by the Royal Court Theatre's press officer to promote Look Back in Anger, a 1956 play by the then-unknown playwright John Osborne. The label caught on and came to characterise young working-class and lower-middle-class writers disillusioned with conformity and the conservative values of the ruling classes. The most prominent writers in the group were Amis, Osborne and Colin Wilson, whose book The Outsider was a publishing sensation when it appeared in 1956. In truth none of those labelled as Angry Young Men liked the term.

Nor did they know each other or have much time for each other's work – all indications of the looseness and artificiality of the group. One thing they did have in common was the fact that they had all been born in the late 1920s and early 1930s, meaning that their years of potential teenage rebellion had been taken up with the war and national service. They were also the first generation of writers whose work came into print with British influence around the globe in decline. In that sense it is hardly surprising that they had so little time for authority. Amis dismissed the label 'Angry Young Men' as 'a phantom creation of literary journalists' but it caught the mood of the times and gained the writers thrust under its umbrella considerable newspaper coverage. Look Back in Anger shook up the theatre. At the time most new plays were aimed at a self-consciously conservative audience. Terence Rattigan, author of popular dramas such as The Browning Version (1948) and The Deep Blue Sea (1952), summarised this audience in the imaginary figure of 'Aunt Edna' – a typical elderly theatre goer who knew what she liked, and who wanted to be entertained rather than shaken by something gritty, realistic and possibly foul-mouthed. Commenting upon the best plays of 1954, just before Osborne burst on the scene, the theatre critic for The Spectator lamented this lack of ambition, observing 'The English stage is passing through a singularly barren period'.

The first performance of the play took place on 8 May 1956. The set was dressed as a claustrophobic attic flat in the Midlands, with an ironing board prominently placed at the front of the stage. This was a world away from the drawing rooms and upper-class sensibilities so prevalent in most contemporary theatre productions. The plot follows the

marital fortunes of Jimmy and Alison Porter, with the emphasis upon Jimmy's frustrations with his lot in life and his bursts of contempt, anger and disgust. Not all reviews were positive. The Evening Standard's critic described the play as having 'the stature of a self-pitying snivel', but others, such as the influential theatre critic Kenneth Tynan, were enthusiastic. For Tynan the play presented: postwar youth as it really is … All the qualities are there, qualities one had despaired of ever seeing on the stage – the drift towards anarchy, the instinctive leftishness, the automatic rejection of 'official' attitudes, the surrealist humour … the casual promiscuity, the sense of lacking a crusade worth fighting for …

Tynan's point regarding 'the sense of lacking a crusade worth fighting for' is important. There were several campaigns Jimmy Porter could have embraced – from joining the anti-apartheid movement to protesting against the proliferation of nuclear weapons – but his anger is directed inwards. There is no political activism involved. There is no attempt to propose solutions to problems. In common with all of the central characters portrayed in the plays and novels of the Angry Young Men, Jimmy's main concern is himself. As the playwright Noël Coward put it: 'I wish I knew why the hero is so dreadfully cross and what about?'

What was the impact of the Angry Young Men?

Within six years it was widely accepted that Osborne's play had marked a revolutionary shift in post-war British culture. In its wake there emerged a wave of 'kitchen-sink' dramas by authors such as Arnold Wesker and Shelagh Delaney. Cinema also got in on the act with adaptations of Look Back in Anger (1959) and contemporary novels that dealt with similar themes, such as John Braine's Room at the Top (1957), Alan Sillitoe's Saturday Night and Sunday Morning (1958) and Stan Barstow's A Kind of Loving (1960). In hindsight, though, how revolutionary were the Angry Young Men? Harold Macmillan's Conservative government, in place when Look Back in Anger was first performed, was re-elected with an increased majority three years later. The theatre was still a minority art form in the shadow of cinema and television. Osborne himself later admitted that Look Back in Anger was a 'formal, rather old-fashioned play'.[8] His next work, The Entertainer, was written for and starred Laurence Olivier. This arrangement was double-edged. Olivier was able to revive his career by starring in the work of a radical new playwright, but having Olivier in the starring role conferred a damning hint of the Establishment on Osborne and the Angry Young Men.

The Angry Young Men, as the title implies, also did little for women. Their writing of female characters reveals a rife, inescapable misogyny: not only are women never the central protagonists, but they are also often treated in a horrifyingly aggressive way as passive objects of the male characters' tirades. In Look Back in Anger Jimmy snarls at his wife: 'I want to stand up in your tears, and splash about in them, and sing. I want to be there when you grovel' (Act 2, Scene 1). Shelagh Delaney, who wrote A Taste of Honey (1958), was inevitably labelled in some quarters as an 'Angry Young Woman', but she was the exception to what was a male-centred group. A crucial distinction between Delaney and the group was made by the critic Lindsay Anderson, who characterized Delaney's lead character, Jo, as wholly different to 'the middle-class angry young man, the egocentric rebel': 'Josephine is not a rebel; she is a revolutionary'. Even the idea that the Angry Young Men came about as a howl of rage against the class system, the literary elite and the Establishment has been questioned. What cannot be doubted, however, is that the Angry Young Men shook things up and got themselves noticed. Lucky Jim was a best seller, Look Back in Anger roused strong emotions and the writers who followed Amis and Osborne made the literary establishment sit up and take notice. The Angry Young Men may have been loud, crude and even obnoxious, but they gave literature a fresh impetus and they helped theatre regain its relevance to modern life.

According to Raymond Williams Look Back in Anger is "the beginning of a revolt against orthodox middle-class drama" because he believes that "what passes for realistic drama is in fact telling lies; it is not about real people in real situations, but about conventional characters (superficial and flattering) in conventional situations (theatrical and unreal)" (27). For the great number of the critics Jimmy Porter is regarded as the first non-middle class, provincial, antiestablishment anti-hero in modern British drama. Before Osborne there were successful examples of working class drama for instance in Germany Gerard Hauptmann's The Weavers (1893) and in the United States of America Tennesse Williams' A Streetcar Named Desire (1947). However, what made Osborne different from them was the fact that he was exploring the British scene since, Jimmy Porter is a British man of working-class background with a university degree (not even redbrick but white tile) and working at a candy stall despite his graduate degree. "Part of the immediate 'shock' of Look Back in Anger lay in the impact of its setting" (Lacey 29). It is: a one-room flat in a large Midland Town... a fairly large attic room... most of the furniture is simple, and rather old. Up R. is a doble bed, ... a shelf of books. Down R. Below the bed is a heavy chest of drawers, covered with books, neckties and

odds and ends... a small wardrobe.... two deep shabby leather armchairs. As for the language of the play it might be said that it is realistic. Jimmy shouts and swears most of the time he opens his mouth to talk. Cliff's Welsh accent is clearly understood from his speech. The characters can say what they feel or think up to a limit determined by the cencorship which was exerted on the play at that time.

Osborne's aim to use everyday language in the play also involves his wish to shock the audience with its bluntness. It can be inferred that Look Back in Anger is regarded as a reaction to the affected drawing-room comedies of such writers as Noel Coward, Terence Rattigan and others, which dominated the West End stage in the early 50s. Because these playwrights wrote about affluent bourgeoisie at play in the drawing-rooms of their country homes, or sections of the upper-middle class comfortable in suburbs. However, Osborne looked at the working and lower middle class people struggling with their existence in bedsits or terraces of their attic rooms in Look Back in Anger and in his later plays. The critic John Russell Taylor believes that Osborne's Look Back in Anger "started everything off... the play is the first 'type-image of the new drama'" (75). After the success of the play theatre companies began to provide platforms for a succession of new playwrights such as Shelagh Delaney, John Arden, Arnold Wesker, Harold Pinter, and John Mortimer. Like Osborne these new and young playwrights were mostly of working class background. They 5 liked to be sensational to surprise and shock with their choice of topics from contemporary social and political circumstances. Most importantly these new dramatists were mostly involved in the theatre. For instance, both John Osborne and Harold Pinter were actors before they turned to playwriting. When Look Back in Anger first appeared, most of the critics of the time regarded the play primarily as a play of political and social rebellion and labeled the movement, as 'angry young men.' Jimmy Porter was considered as the mouthpiece for an angry man's disillusion about the society he lived in. Therefore, John Osborne was reckoned the first of the 'angry young men.' The term was made up by a Royal Court publicist in those times however "it had first been used of Noel Coward at the time of The Vortex in 1924"

Unit IV

»*Coraedy of Menace'*. Theae plays start in a very casual manner with every day events and the situations are always simple and realistic . The basic image in these plays is tha t of a room representing security. His characters are generally lonely persons trying to communicate with society but rejected. Then they try to find a cosy comer for themselves which will give them a sense of security. They build a niche for thanselves and are scared of

the world outside . But their sense of security is only temporary. For an intruder comes from the outside world and disturbs their lives. The intruder can be a person or an invisibl oe force whether psychological, social, existential or metaphysical . .And i t takes the person out into this world of cold reality . The language Pinter uses In conversational and funny but beneath the surface simplicity lie a deeper layer of meaning which is sinister. Pinter conveys his idees effectively through the use cf verbal violence and vdt:. the help of his pauses, silences, repetitions and contradictory remarks. He makes a statement very clearly and then contradicts it and thus makes us doubt everything. His characters are either unwilling tc communicate at a deeper level or are incapable of doing so and they use language as a cover to conceal reality. The phrase “comedy of menace” as a standalone description inspires both positive and negative feelings. Comedy is used during a dangerous situation to cause audiences to draw judgments about a particular character or communication. The words used are the focus of often powerful stories that create conflicting emotions from its audience. The title “Comedy of Menace” immediately brings contradictions to mind, because comedy is generally something that makes people laugh, and the word "menace" implies something threatening. Quite literally, then, this phrase involves laughing at an ominous situation. This phrase is part of the title of a British play called The Lunatic View: a Comedy of Menace, by David Campton. Irving Ward, a critic in the 1950s, emphasized the phrase when writing a review of the plays of Harold Pinter. Ward used "comedy of menace" in a review of several of Pinter's works, although at the time he had seen only one, The Birthday Party.

Some plays are able to successfully mingle drama with comedy. One specific example from The Birthday Party is a character joking around about being in a menacing situation while cleaning his gun to deal with the threat. The goal of such works is to generate tension around the situation or to alter the views of an audience about a particular character; after all, someone joking while planning to shoot another person is generally not a trustworthy person. Pinter himself has been quoted as saying he’s never been able to write a happy play, and that a situation can be both true and false. Summarizing his plays as comedy plays might be a misunderstanding; most critics described his characters with negative connotations. By creating humor around a very dramatic or tense situation, audiences are left feeling confused at the end, because of the range of emotions experienced.

Pinter's comedies of menace have a rather simplistic setting; they might focus on one or two powerful images and usually are set in just one room. A powerful force that isn't specifically defined to the audience threatens characters in the plays. Audiences focus on the communications between the characters and generate the feeling and gist of the play from the conversations. The term "comedy of menace" was first used by David Campton as a subtitle to his four short plays The Lunatic view". Now it signifies a kind of play in which a character or more characters feel the menacing presence—actual or imaginary, of some obscure and frightening force, power or personality. The dramatist exploits this kind of menace as a source of comedy. Harold Pinter exploited the possibilities of this kind of situation in his early plays like "The Room", "Birthday Party" and "A Slight Ache", where the both the character/s and the audience face an atmosphere, apparently funny but actually having suggestiveness of some impending threat from outside. Pinter himself explained the situation thus: "more often than not the speech only seems to be funny - the man in question is actually fighting a battle for his life". He also said: Everything is funny until the horror of the human situation rises to the surface! Life is funny because it is based on illusions and self-deceptions, like Stanley's dream of a world tour as a pianist, because it is built out of pretence." In fact the play Birthday Party is built around the exchanges of words, which, though funny enough, contain hints that suggest the impending doom lurking around to them. Meg's situation as a childless old woman who talks through repetitions may seem funny and odd, but those cover up her unconscious desire to have son, a desire she tries to fulfil through the mothering of Stanley and Petey. But Above all, Stanley's staying in a sea-side lodge, his shabby appearance combined with inconsistent words and memorising may seem strange and invoke mild laughter but in reality he is facing a crisis which he is himself not completely aware of.

Pinter creates an atmosphere of menace through a variety of dramatic elements and techniques. First of all, he lets situations fall from a light-hearted situation unexpectedly down to one which is highly serious. For instance, while talking to Meg among other things, he tells her about a wheel-barrow which will come to the house for some body. Here we get a suggestion of impending death through the sudden reference to coffin. Again, we see Meg offering Staley the gift of a drum as a compliment to his supposed musical talent. But Stanley begins to beat it with such savagery that the audience is left dumb-struck as to the real intention behind this. This kind of abrupt explosion of violence is once again seen when Stanley kicks at McCann. But more importantly, menace is presented through the fears the

characters feel but cannot spot. First of all, fear of weather is introduced: the characters repeatedly enquire about weather, and this becomes tangible once the audience understand that the lodge is situated on the coast of a sea. Then Stanley tries to frighten Meg by prophesying the arrival of wheel-barrow which, of course, does not come for her. On the other hand, on hearing the visit of two strangers, Stanley feels a complex fear—first of all, the fear of being driven away from the lodge which has become for him as comfortable as his mother's womb. A house represents security and comforts from the hazards of the outside world but sadly it is impossible to sustain. Goldberg and McCann is the embodiment of menace from a hostile outside world. We also note that he stays in a lodge, which cannot be a substitute for home. Secondly, Stanley faces the fear of being persecuted by the intruders. That is why he expresses his desire to run away with Lulu, but is afraid of doing so in reality.

With the hosting of the birthday party, the play reaches its climax of menace. A birthday party is expected to be a ritualistic celebration of one's life, but in the case of Stanley it turns out to be the greatest ordeal of life leading to his complete mental derangement. The audience now understand the menace turning real though in transformed forms. Stanley faces not only physical assault but also a torrent of words, with the serious accusations like "He's killed his wife" mingled with trivial and ludicrous like "Why do you pick your nose?". The persons who could have saved him are either absent or drunk. The play ends with Stanley's forced removal from the house by Goldberg and McCann who leave a further note of unknown menace awaiting Stanley in near future. This uncertain menace is further strengthened by Petey's inability to communicate to Meg what has exactly happened with Stanley. To conclude, it can be said that the final impression of the play on the audience echoes Pinter's own words: " In our present-day world, everything is uncertain, there is no fixed point, we are surrounded by the unknown ... There is a kind of horror about and I think that this horror and absurdity (comedy) go together."

INTRODUCTION TO HISTORY (209)

UNIT I: Emergence of Early Modern Europe (13th – 16th Century)

a. End of Feudalism, A rising population, An expanding Economy, The Growth of Towns, Important discoveries (The Printing Press, Exploration and Conquest of the New World, Gunpowder)

b. Reformation and its Spread: Erasmus' Humanistic critique of the Church, Martin Luther and the German States, Peace of Augsburg, Reformation in Switzerland, France and England, Catholic Reformation.

The period of European history extending from about 500 to 1400–1500 CE is traditionally known as the Middle Ages. The term was first used by 15th-century scholars to designate the period between their own time and the fall of the Western Roman Empire. The period is often considered to have its own internal divisions: either early and late or early, central or high, and late. Although once regarded as a time of uninterrupted ignorance, superstition, and social oppression, the Middle Ages are now understood as a dynamic period during which the idea of Europe as a distinct cultural unit emerged. During late antiquity and the early Middle Ages, political, social, economic, and cultural structures were profoundly reorganized, as Roman imperial traditions gave way to those of the Germanic peoples who established kingdoms in the former Western Empire. New forms of political leadership were introduced, the population of Europe was gradually Christianized, and monasticism was established as the ideal form of religious life. These developments reached their mature form in the 9th century during the reign of Charlemagne and other rulers of the Carolingian dynasty, who oversaw a broad cultural revival known as the Carolingian renaissance.

In the central, or high, Middle Ages, even more dramatic growth occurred. The period was marked by economic and territorial expansion, demographic and urban growth, the emergence of national identity, and the restructuring of secular and ecclesiastical institutions. It was the era of the Crusades, Gothic art and architecture, the papal monarchy, the birth of the university, the recovery of ancient Greek thought, and the soaring intellectual achievements of St. Thomas Aquinas (*c.* 1224–74).

It has been traditionally held that by the 14th century the dynamic force of medieval civilization had been spent and that the late Middle Ages were characterized by decline and decay. Europe did indeed suffer disasters of war, famine, and pestilence in the 14th century, but many of the underlying social, intellectual, and political structures remained intact. In the 15th and 16th centuries, Europe experienced an intellectual and economic revival, conventionally called the Renaissance, that laid the foundation for the subsequent expansion of European culture throughout the world.

Many historians have questioned the conventional dating of the beginning and end of the Middle Ages, which were never precise in any case and cannot be located in any year or even century. Some scholars have advocated extending the period defined as late antiquity (*c.* 250–*c.* 750 CE) into the 10th century or later, and some have proposed a Middle Ages lasting from about 1000 to 1800. Still others argue for the inclusion of the old periods Middle Ages, Renaissance, and Reformation into a single period beginning in late antiquity and ending in the second half of the 16th century.

The idea of the Middle Ages

The term and concept before the 18th century

From the 4th to the 15th century, writers of history thought within a linear framework of time derived from the Christian understanding of Scripture—the sequence of Creation, Incarnation, Christ's Second Coming, and the Last Judgment. In Book XXII of *City of God*, the great Church Father Augustine of Hippo (354–430) posited six ages of world history, which paralleled the six days of Creation and the six ages of the individual human life span. For Augustine, the six ages of history—from Adam and Eve to the Flood, from the Flood to Abraham, from Abraham to King David, from David to the Babylonian Exile, from the Exile to Jesus Christ, and from Christ to the Second Coming—would be followed by a seventh age, the reign of Christ on earth. World history was conceived as "salvation history"—the course of events from Creation to the Last Judgment—and its purposes were religious and moral. Thus, all the references by Augustine and other early authors to a "middle time" must be understood within the framework of the sixth age of salvation history. Early Christian interpretations of the biblical Book of Daniel (Daniel 2:31–45, 7), especially those of the Church Father Jerome (*c.* 347–419/420) and the historian Paulus Orosius (flourished 414–417), added the idea of four successive world empires—Babylon, Persia, Greece, and Rome. Late writers in this tradition added the idea of the *translatioimperii* ("translation of empire"): from Alexander the Great to the Romans,

from the Romans to the Franks under Charlemagne in 800, and from Charlemagne to the East Frankish emperors and Otto I. A number of early European thinkers built upon the idea of the translation of empire to define European civilization in terms of scholarship and chivalry (the knightly code of conduct). All these ideas were readily compatible with the Augustinian sequence of the six ages of the world. The single exception to this trend was the work of the late 12th-century Calabrian abbot and scriptural exegete Joachim of Fiore (*c.* 1130–*c.* 1201). According to Joachim, there were three ages in human history: that of the Father (before Christ), that of the Son (from Christ to an unknown future date, which some of Joachim's followers located in the late 13th century), and that of the Holy Spirit (during which all Christendom would turn into a vast church with a universal priesthood of believers). But Joachim's view was also firmly expressed in terms of salvation history. Many chroniclers and writers of histories, of course, wrote about shorter periods of time and focused their efforts on local affairs, but the great Augustinian metanarrative underlay their work too. From several confessional perspectives, this view still survives.

In the 14th century, however, the literary moralist Petrarch (1304–74), fascinated with ancient Roman history and contemptuous of the time that followed it, including his own century, divided the past into ancient and new—antiquity and recent times—and located the transition between them in the 4th century, when the Roman emperors converted to Christianity. According to Petrarch, what followed was an age of *tenebrae* ("shadows"), a "sordid middle time" with only the hope of a better age to follow. Although Petrarch's disapproval of the Christianized Roman and post-Roman world may seem irreligious, he was in fact a devout Christian; his judgment was based on aesthetic, moral, and philological criteria, not Christian ones. Petrarch's limitless admiration for Rome heralded a novel conception of the European past and established criteria for historical periodization other than those of salvation history or the history of the church, empire, cities, rulers, or noble dynasties. His followers in later centuries focused primarily on the transformation of the arts and letters, seeing a renewal of earlier Roman dignity and achievement beginning with the painter Giotto (1266/67 or 1276–1337) and with Petrarch himself and continuing into the 15th and 16th centuries. In the early 16th century, religious critics and reformers, including both the Dutch humanist Desiderius Erasmus and the Protestant reformer Martin Luther, added another dimension to the new conception and terminology: the idea of an evangelical, apostolic Christian church that had become corrupt when it was absorbed by the Roman Empire and now needed to be reformed, or restored to its earlier apostolic

authenticity. The idea of reform had long been built into the Christian worldview. This conception of the period between the 4th and 16th centuries was laid out in the great Protestant history by Matthias FlaciusIllyricus, *CenturiaeMagdeburgensis* (1559–74; "The Magdeburg Centuries"), which also introduced the practice of dividing the past into ostensibly neutral centuries. The Roman Catholic version of church history was reflected in the *Annales Ecclesiastici* ("Ecclesiastical Annals") of Caesar Baronius (1538–1607), completed by Oderico Rinaldi in 1677. Thus, the historical dimension of both the Protestant and the Catholic reformations of the 16th and 17th centuries added a sharply polemical religious interpretation of the Christian past to Petrarch's original conception, as church history was put to the service of confessional debate.

Petrarch's cultural successors, the literary humanists, also used variants of the expression Middle Ages. Among them was *media tempestas* ("middle time"), first used by Giovanni Andrea, bishop of Aleria, in 1469; others were *media antiquitas* ("middle antiquity"), *media aetas* ("middle era"), and *media tempora* ("middle times"), all first used between 1514 and 1530. The political theorist and historian Melchior Goldast appears to have coined the variation *medium aevum* ("a middle age") in 1604; shortly after, in a Latin work of 1610, the English jurist and legal historian John Selden repeated *medium aevum,* Anglicizing the term in 1614 to *middle times* and in 1618 to *middle ages*. In 1641 the French historian Pierre de Marca apparently coined the French vernacular term *le moyenâge,* which gained authority in the respected lexicographical work *Glossariumadscriptoresmediae et infimaelatinitatis* (1678; "A Glossary for Writers of Middle and Low Latin"), by Charles du Fresne, seigneur du Cange, who emphasized the inferior and "middle" quality of Latin linguistic usage after the 4th century. Other 17th-century historians, including GisbertusVoetius and Georg Horn, used terms such as *media aetas* in their histories of the church before the Reformation of the 16th century. The term and idea circulated even more widely in other historical works. Du Cange's great dictionary also used the Latin term *medium aevum,* as did the popular historical textbook *The Nucleus of Middle History Between Ancient and Modern* (1688), by the German historian Christoph Keller—although Keller observed that in naming the period he was simply following the terminology of earlier and contemporary scholars. By the late 17th century the most commonly used term for the period in Latin was *medium aevum,* and various equivalents of Middle Ages or Middle Age were used in European vernacular languages.

Enlightenment scorn and Romantic admiration

During the 17th and 18th centuries a number of thinkers argued that western Europe after the 15th century had surpassed even antiquity in its discoveries and technology and had thereby created a distinctively modern world. Their views, which were sharpened by Enlightenment critics of earlier European political and religious structures, did nothing to change the image of the Middle Ages. Voltaire, in his *An Essay on Universal History, the Manners and Spirit of Nations from the Reign of Charlemaign to the Age of Lewis XIV* (1756), savaged the Latin Christian and the reformed churches for their clerical obscurantism and earlier rulers for their ruthless and arbitrary use of force. Edward Gibbon, the English historian whose great work *The Decline and Fall of the Roman Empire* (1776–88) begins with events in late antiquity and ends with the fall of Constantinople (the capital of the Byzantine Empire) to the Ottoman Turks in 1453, categorically attributed the beginning of that very long "decline and fall" to "the triumph of barbarism and religion," thus contemptuously characterizing the entire period from the 5th to the 15th century.

The Middle Ages in modern historiography

With the extraordinary growth of the academic discipline of history in the 19th century, the history of the Middle Ages was absorbed into academic curricula of history in Europe and the United States and established in university survey courses and research seminars. Journals of scholarly historical research began publication in Germany (1859), France (1876), England (1886), and the United States (1895), regularly including studies of one aspect or another of the Middle Ages. Historical documents were edited and substantial scholarly literature was produced that brought the history of the Middle Ages into synchronization with other fields of history. The study of the Middle Ages developed chiefly as a part of the national histories of the individual European countries, but it was studied in the United States as a pan-European phenomenon, with a focus after World War I chiefly on English and French history. The growing influence and prestige of the new academic and professional field of medieval history were reflected in the Monumenta Germaniae Historica ("Historical Monuments of the Germans"), a research and publication institute founded in 1819 and still in operation in Munich, and in the eight-volume collaborative *Cambridge Medieval History* (1911–36). (The latter's replacement, *The New Cambridge Medieval History*, began to appear in 1998.)

Demographic and agricultural growth

It has been estimated that between 1000 and 1340 the population of Europe increased from about 38.5 million people to about 73.5 million, with the greatest proportional increase occurring in northern Europe, which trebled its population. The rate of growth was not so rapid as to create a crisis of overpopulation; it was linked to increased agricultural production, which yielded a sufficient amount of food per capita, permitted the expansion of cultivated land, and enabled some of the population to become nonagricultural workers, thereby creating a new division of labour and greater economic and cultural diversity. The late Roman countryside and its patterns of life—a social pattern of landlords, free peasants, half-free workers, and slaves and an economic pattern of cultivated fields and orchards and the use of thick forests and their products—survived well into the Carolingian period. In the late 9th century, however, political circumstances led landholders to intensify the cultivation of their lands. They did this by reducing the status of formerly free peasants to dependent servitude and by slowly elevating the status of slaves to the same dependency, creating a rural society of serfs. The old Latin word for slave, *servus*, now came to designate a category of rural workers who were not chattel property but who were firmly bound to their lord's land. The new word for slave, *sclavus*, was derived from the source of many slaves, the Slavic lands of the east.

Technological innovations

The increases in population and agricultural productivity were accompanied by a technological revolution that introduced new sources of power and a cultural "machine-mindedness," both of which were incorporated into a wide spectrum of economic enterprises. The chief new sources of power were the horse, the water mill, and the windmill. Europeans began to breed both the specialized warhorse, adding stirrups to provide the mounted warrior a better seat and greater striking force, and the draft horse, now shod with iron horseshoes that protected the hooves from the damp clay soils of northern Europe. The draft horse was faster and more efficient than the ox, the traditional beast of burden. The invention of the new horse collar in the 10th century, a device that pulled from the horse's shoulders rather than from its neck and windpipe, immeasurably increased the animal's pulling power. The extensive network of rivers in western Europe spurred the development of the water mill, not only for grinding grain into flour but also by the 12th century for converting simple rotary motion into reciprocal motion. Where water was not readily available, Europeans

constructed windmills, which had been imported from the Middle East, thereby spreading the mill to even more remote locations. In heavily forested and mountainous parts of western Europe, foresters, charcoal burners, and miners formed separate communities, providing timber, fuel, and metallic ores in abundance. The demands of domestic and public building and shipbuilding threatened to deforest much of Europe as early as the 13th century. Increasingly refined metallurgical technology produced not only well-tempered swords, daggers, and armour for warriors but also elaborate domestic ware. Glazed pottery and glass also appeared even in humble homes, which were increasingly built of stone rather than wood and thatch. The most striking and familiar examples of the technological revolution are the great Gothic cathedrals and other churches, which were constructed from the 12th century onward. Universally admired for their soaring height and stained-glass windows, they required mathematically precise designs; considerable understanding of the properties of subsoils, stone, and timber; near-professional architectural skills; complex financial planning; and a skilled labour force. They are generally regarded as the most-accomplished engineering feats of the Middle Ages.

Urban growth

The experience of building great churches was replicated in the development of the material fabric of the new and expanded cities. The cities of the Carolingian world were few and small. Their functions were limited to serving the needs of the kings, bishops, or monasteries that inhabited them. Some, especially those that were close to the Mediterranean, were reconfigured Roman cities. In the north a Roman nucleus sometimes became the core of a new city, but just as often cities emerged because of the needs of their lords. The northern cities were established as local market centres and then developed into centres of diversified artisanal production with growing merchant populations. In the 10th and 11th centuries new cities were founded and existing cities increased in area and population. They were usually enclosed within a wall once their inhabitants thought that the city had reached the limits of its expansion; as populations grew and suburbs began to surround the walls, many cities built new and larger walls to enclose the new space. The succession of concentric rings of town walls offers a history of urban growth in many cities. Inhabitants also took pride in their city’s appearance, as evidenced by the elaborate decorations on city gates, fountains, town halls (in northern Italy from the 10th century), and other public spaces. Cities were cultural as well as economic and political centres, and their decoration was as important to their inhabitants as their water systems, defenses, and marketplaces. The cities attracted people

from the countryside, where the increasing productivity of the farms was freeing many peasants from working on the land. Various mercantile and craft guilds were formed beginning in the 10th century to protect their members' common interests. The merchants' guilds and other associations also contributed to the emergence of the sworn commune, or the self-regulating city government, originally chartered by a bishop, count, or king. The city distinguished itself from the countryside, even as it extended its influence there. During the 12th century this distinction was recognized culturally, when the Latin word *urbanitas* ("urbanity") came to be applied to the idea of acceptable manners and informed Christian belief, while *rusticitas* ("rusticity") came to mean inelegance and backwardness. Despite this awareness, cities had to protect their food supplies and their trade and communication routes, and thus in both southern and northern Europe the city and its *contado* (region surrounding the city) became closely linked.

In some areas of northern Europe, particular kinds of manufacturing became prominent, especially dyeing, weaving, and finishing woolen cloth. Wool production was the economic enterprise in which the cities of the southern Low Countries took pride of place, and other cities developed elaborate manufacturing of metalwork and armaments. Still others became market centres of essential products that could not be produced locally, such as wine. This specialized production led to the proliferation of long-range trade and the creation of communications networks along the rivers of western Europe, where many cities were located. Although some lords, including the kings of England, were reluctant to recognize the towns' autonomy, most eventually agreed that the rapidly increasing value of the towns as centres of manufacturing and trade was worth the risk of their practical independence.

Originally a product of the agrarian dynamic that shaped society after the year 1000, the growing towns of western Europe became increasingly important, and their citizens acquired great wealth, usually in cooperation rather than conflict with their rulers. The towns helped transform the agrarian world out of which they were originally created into a precapitalist manufacturing and market economy that influenced both urban and rural development.

Reform and renewal

A number of the movements for ecclesiastical reform that emerged in the 11th century attempted to sharpen the distinction between clerical and lay status. Most of these movements drew upon the older Christian ideas of spiritual renewal and reform, which were thought necessary because of the degenerative effects of the passage of time on fallen human nature.

They also drew upon standards of monastic conduct, especially those regarding celibacy and devotional rigour, that had been articulated during the Carolingian period and were now extended to all clergy, regular (monks) and secular (priests). Virginity, long seen by Christian thinkers as an equivalent to martyrdom, was now required of all clergy. It has been argued that the requirement of celibacy was established to protect ecclesiastical property, which had greatly increased, from being alienated by the clergy or from becoming the basis of dynastic power. The doctrine of clerical celibacy and freedom from sexual pollution, the idea that the clergy should not be dependent on the laity, and the insistence on the *libertas* ("liberty") of the church—the freedom to accomplish its divinely ordained mission without interference from any secular authority—became the basis of the reform movements that took shape during this period. Most of them originated in reforming monasteries in transalpine Europe, which cooperative lay patrons and supporters protected from predatory violence.

The transformation of thought and learning

The polemics of the papal-imperial debate revealed the importance of establishing a set of canonical texts on the basis of which both sides could argue. A number of academic disciplines, particularly the study of dialectic, had developed considerably between the 9th and 12th centuries. By the 12th century it had become the most widely studied intellectual discipline, in part because it was an effective tool for constructing and refuting arguments. The Gregorian reformers had also based their arguments on canon law, and a number of Gregorian and post-Gregorian collections, particularly that of Ivo of Chartres (*c.* 1040–1116), pointed the way toward the creation of a commonly accessible canon law. That goal was achieved in about 1140–50 in two successive recensions (perhaps by two different authors) of a lawbook called *Concordia discordantiumcanonum* ("Concordance of Discordant Canons"), or *Decretum*, attributed to Master Gratian. The *Decretum* became the standard introductory text of ecclesiastical law. Simultaneously, the full text of the 6th-century body of Roman law, later called the *Corpus Iuris Civilis* ("Body of Civil Law"), began to circulate in northern Italy and was taught in the schools of Bologna. The learned character of the revived Roman law contributed powerfully to the development of legal science throughout Europe in the following centuries. Early in the 12th century, Hugh of Saint-Victor (1096–1141), schoolmaster of a house of canons just outside Paris, wrote a description of all the subjects of learning, the *Didascalicon*. Hugh's contemporary, Peter Abelard (1079–1142), taught dialectic at Paris to crowds of students,

many of whom became high officials in ecclesiastical and secular institutions. The teaching methods of scholars such as Gratian, Hugh, Abelard, and others became the foundation of Scholasticism, the method used by the new schools in the teaching of arts, law, medicine, and theology. In theology itself, comparable canonical work was done by Peter Lombard (*c.* 1100–60) in his *Sententiarum libri iv* ("Four Books of Sentences"), which became, next to the Bible, the fundamental teaching text of theology. As groups of teachers organized themselves into guilds in the late 12th and early 13th centuries, they and their students received imperial, papal, and royal privileges. About 1200 these associations, modeling themselves on ecclesiastical corporations, developed into the first universities. During the remainder of the 13th century, clerical teaching authority within the universities was articulated. The first guilds were formed for the teaching of law at several schools in Bologna and for the teaching of arts and theology at Paris and later at Oxford, Cambridge, and other towns. With the foundation of the University of Prague in 1348, the model crossed the Rhine River for the first time. By the 15th century it had become a standard fixture of European learning.

UNIT II: Colonial Discoveries and Absolutist Monarchies (16th – 18th Century)

a. The Rise of England and the Dutch Republic: The Tudor Dynasty, Elizabeth and the Religious Settlement, Economic-colonial expansion, Conflict between the Stuarts and the English Parliament, The English Civil War and the role of Oliver Cromwell, The Glorious Revolution of 1688, The Dutch Republic: Expanding Economy.

b. The Age of Absolutism (1650-1720): France under Louis the XIV, Mercantilism, the Habsburg Monarchy, Russia under Peter the Great.

General Features

The Early Modern age witnessed the ascent of Western Europe to global political, economic, and technological dominance. This ascent was gradual; only toward the end of the Early Modern age did Western power clearly surpass that of rival civilizations. Europe's chief rivals were found in the Middle East (Ottoman Empire), South Asia (Mughal Empire), and East Asia (Ming/Qing China).

The Early Modern age can be divided into two periods: the Reformation (ca. 1500-1650; see Reformation) and the Enlightenment (ca. 1650-1800; see Enlightenment). The period can

also be divided into two narratives: the history of the continent itself (the focus of this article), and the history of the overseas empires amassed by European powers (see European Colonialism). The vast economic and territorial expansion of the Early Modern age was a force for both good and ill. On the negative side, the scale of war between Western powers (in terms of troops, resources, and geographic extent) grew steadily. On the positive side, the Early Modern age witnessed the rise of a large middle class (e.g. merchants, artisans, officials), which greatly bolstered the spread of literacy and scholarship (given that the middle class possessed the time and wealth to become literate and pursue scholarly activities). Notwithstanding these dramatic changes, political power in Early Modern Europe remained concentrated in the hands of the upper class, composed primarily of nobility and clergy. A fundamental struggle emerged between the middle and upper class of each nation, often spurring attempted revolution. The old order (nobility and clergy) was finally displaced in the modern age (ca. 1800-present), when industrial manufacturing allowed capitalists to become the dominant economic class (see History of the Western Economy).

Centralization

A country, as we use the term today, is an independent, centrally-governed territory. In Western Europe, countries only began to emerge toward the end of the medieval period, as monarchs finally managed to achieve firm centralized control over large regions. During the Reformation, the power of monarchs continued to grow, while the power of local nobles continued to decline. In other words, Early Modern Europe experienced a **transition** from feudalism to absolutism. Under the feudal system, monarchs ruled their lands indirectly via hierarchies of nobility (see Feudalism and Serfdom), whereas an absolutist monarch directly rules an entire state, relatively free of interference from lesser nobles. The Reformation served as the **transitional period** between feudalism and absolutism, while the Enlightenment featured **strongly absolutist** monarchs; indeed, the Enlightenment period is also known as the "Age of Absolutism".

Rise of Humanism

Humanism is "an outlook that emphasizes human capabilities and concerns" (see Humanism). It features two key assertions: that individuals should exercise critical thought, and that secular matters are important. Humanism forms the very core of Western civilization.

Throughout the Middle Ages, the Roman Catholic Church exerted religious authority over the entirety of Western Europe. The Church was also a major political and economic force, with many clergy holding posts in government and education, and enormous wealth being collected from land holdings and taxation. As the medieval period drew on, however, resistance to Church authority grew, due largely to the rise of the middle class (which possessed the time and literacy to study and denounce religious oppression). Church response to criticism varied from genuine reform efforts to horrific violence. Humanism was nearly extinguished during the medieval period: critical thought was supplanted with blind acceptance of Church doctrine, and secular scholarship was largely abandoned. Since Church power depended on being perceived as unquestionable, it opposed both science (which could undermine theology) and liberalism (which would give people freedom to denounce the Church). Progress in these areas was frustrated until the overarching authority of the Church was shattered by the Reformation (see Reformation).

The success of the Reformation led to the Enlightenment, during which humanism reached its fully-developed form (see Enlightenment). The full spectrum of secular subjects were eagerly explored, and all fields of knowledge were, at last, constantly tested with critical thought. The Enlightenment thus gave rise to the modern Western world, including modern science and liberal democracy.

The Habsburgs

One of the key royal houses of Europe was the Habsburg dynasty, which ruled the Austrian Empire for the whole of its existence (ca. 1500-WWI). Up until ca. 1800, the Austrian Empire is also known as the Holy Roman Empire. Habsburg power peaked when, via strategic marriage, a single Habsburg came to be (simultaneously) the Spanish king and Holy Roman emperor. This man is known as Charles V (Holy Roman emperor) or Charles I (king of Spain). Charles' dual reign spanned roughly four decades, near the beginning of the Reformation period. After Charles, Spain and the Holy Roman Empire were once again ruled separately, each by a line of the Habsburg family. The Austrian Habsburgs ruled the Austrian Empire for the remainder of its history (until WWI), while the Spanish Habsburgs ruled Spain until ca. 1700 (when the line went extinct, precipitating the War of the Spanish Succession).

Reformation Europe

ca. 1500-1650

The Reformation featured constant religion-based conflict (namely Catholic-Protestant conflict) within and between the nations of Western Europe. Religious fervour was, of course, often entangled with political interests. The most powerful nations of Reformation Europe were Spain (the mightiest), France, and Austria. Alliances of the Reformation generally coincided with religion: Protestant regions on one side (Germany, Netherlands, England, Scandinavia), Catholic regions on the other (Spain, Holy Roman Empire). The chief exception was France, which despite being Catholic was determined to break the power of the Habsburgs. The Reformation can be divided into two parts: a period of escalating conflict between Protestants and Roman Catholics (ca. 1500-1618) and the Thirty Years' War (ca. 1618-48). The primary struggles of the "escalating conflict" period were the Italian Wars and the Dutch Revolt, both of which lasted decades. The Italian Wars, fought between Spain and France over Italian territory, ended in Spanish victory. In the Dutch Revolt (aka the Eighty Years' War), the Netherlands won independence from Spanish rule. (The final three decades of the the Dutch Revolt overlap with the Thirty Years' War.)

The region of "the Netherlands" comprises the northern half of the Low Countries. While the Low Countries were largely independent during the Middle Ages, they became a firm Habsburg possession ca. 1500. The Netherlands broke free during the Reformation, while the southern Low Countries (now Belgium) would not achieve independence until the nineteenth century. The Thirty Years' War (1618-1648), fought mainly in Germany, centred on the struggle of the German states against Austria for political and religious autonomy. (While Germany officially belonged to the Holy Roman Empire, the region was actually a patchwork of small, semi-independent states.) Austria was aided by Spain, while the German states were supported chiefly by Denmark, Sweden, and France. Over seven million were killed in the Thirty Years' War, making it the bloodiest conflict in Europe prior to the First World War.K262-263,8 The Thirty Years' War initially erupted in Bohemia (part of Austrian territory), when enraged Protestants (a strong minority group in that region) burst into the king's palace and hurled several officials through a window: an event referred to as the Defenestration of Prague. War subsequently raged in Bohemia (for the first few years of the war), then primarily Germany (for the remainder). Austria was ultimately defeated, with the treaty that ended the war (the Peace of Westphalia) granting religious and political

autonomy to the German states. (In Bohemia, however, the Protestant rebellion was quelled, and Austrian control of the region remained firm.)8,9

Reformation England

Under the Tudor dynasty (ca. 1500-1600), England bloomed into a major power. The conversion of England to Protestantism was initiated by Henry VIII (the second Tudor), who proclaimed himself head of Catholicism in England (instead of the pope) in response to the pope's refusal to grant him a divorce. Over the Tudor period, England came to abandon Catholicism altogether, with Protestantism being permanently established as the state religion of England by Elizabeth I (the last Tudor).67 The Tudors were succeeded by the Stuart dynasty. Its first two members were James I and Charles I, both of whom provoked civil unrest via brutal anti-Catholicism, heavy taxation, and contempt for Parliament. Under James' reign, this unrest culminated in the Gunpowder Plot, a Catholic attempt to blow up Parliament. Under Charles' reign, unrest finally erupted into the English Revolution.68 The period known as the English Revolution (ca. 1640-60) had two phases. The first half of this period was spanned by the English Civil War, which ultimately deposed Charles I. The second half was spanned by the Commonwealth (a dictatorship ruled by Oliver Cromwell), during which civil conflict continued. In 1660, the Stuart monarchy was restored. The English Civil War was fought between the Royalists (supporters of the king, composed primarily of high-ranking nobles) and the Parliamentarians (supporters of Parliament, composed primarily of lesser nobles and the middle class). The war ended in Parliamentarian victory and Charles' execution.70 Parliament was the representative assembly of England. (A representative assembly is a body of representatives from across a country, who gather to participate in the governance of that country.) While representative assemblies emerged in various Western European states during the Middle Ages, most remained mere advisory bodies; only Parliament achieved real political power, such that it could significantly limit the actions of the monarch (see History of Democracy). While Parliament was initially dominated by the nobility, throughout the Reformation it increasingly became the political voice of the middle class.70 Members of Parliament were elected, albeit only by a fraction of the population (due to property requirements for suffrage). Nonetheless, this was the starting-point of modern democracy, and Parliament is the ancestor of all modern democratic governments.

For most of Europe, the Enlightenment was the age of absolutism, during which monarchs achieved an unprecedented degree of absolute rule over their nations. Thanks to Parliament, England was the chief exception to this rule. The restoration of the monarchy in 1660 came with strong conditions, namely that monarchs would recognize the legal authority Parliament had obtained up to that point, as well as some additional power. Thus does the English Revolution mark the decisive, permanent end of absolutism in England. (This was reaffirmed a few decades later by the brief Glorious Revolution, in which another Stuart king with absolutist ambitions was deposed by Parliamentary forces.)A296-97,79 England thus became the first major power to feature representative government (i.e. government in which significant political power is held by a representative assembly). This did not go unnoticed: from the English Revolution onward, demand for representative government was constant throughout the Western world.78 Representative government (and British culture generally) also spread via exportation from Britain to its colonies, including the United States (which, some two centuries after the English Revolution, would become the world's first true democracy).

UNIT III: Scientific Revolution, Enlightenment and the Age of Revolutions (18th- 19th Century)

a. The Industrial Revolution, Working class Movements and Women's movements.
b. The French Revolution: Reasons, Important events, the Declaration of the Rights of Man and Citizen, different stages of Revolution, Napoleon and Europe, Restoration in Europe, 1815

Enlightenment Europe

During the period from the Enlightenment to World War I (ca. 1650-WWI), the primary powers of Europe were France, England, Austria, Prussia (later Germany), and Russia. During the Early Enlightenment (ca. 1648-1715), France waxed as the most powerful nation of the five (under Louis XIV). During the Late Enlightenment (ca. 1715-1800), the five nations were more evenly matched, comprising a five-way "balance of power".2 Note that the Ottoman Empire was also a major force in European politics for the whole of its existence (ca. 1300-WWI). The reign of the French king Louis XIV (aka the "Sun King") spanned the entire Early Enlightenment. Louis' reign was characterized by extensive patronage of the arts, ruthless persecution of the Huguenots (which virtually ended Protestantism in France), and constant wars of attempted expansion.51 These attempts compelled other European powers to

unite into an anti-French coalition, whose membership fluctuated throughout the decades (but was consistently led by England and Austria). The foremost conflict of the Early Enlightenment was the War of the Spanish Succession (1701-14), which spanned the final years of Louis XIV's reign. This conflict resulted from the extinction of the Habsburg dynasty in Spain, which caused Louis' grandson Philip to inherit the Spanish throne; left unchecked, this would eventually have led to the union of France and Spain under a single monarch. The anti-French coalition averted this danger by attacking and defeating both nations; in the resulting peace settlement, France and Spain were forbidden from ever uniting, and both were stripped of significant territories.52,53 The foremost conflict of the Late Enlightenment (along with the American and French Revolutions) was the Seven Years' War (1756-63), which involved most of Europe. Fighting took place both in Europe itself and throughout the world, between the European empires. Indeed, the Seven Years' War is often cited as the first global conflict. At the core of this conflict was the British-French struggle for world supremacy. The Enlightenment period witnessed a string of wars between these nations over control of India, North America, and the Caribbean. More often than not, Britain claimed victory in these wars, such that French territory was slowly eroded.

Victory in the Seven Years' War allowed the British Empire to absorb New France (French territory in North America) and ejected the French from India. The Seven Years' War thus marks the rise of the British Empire as the supreme global colonial power. By imposing new taxes on colonies (due to massive war debts), however, Britain spurred the American Revolution, which France was only too eager to support.73

Russia and Prussia

The history of Russia began ca. 1500, when Ivan the Great founded the nation by freeing his East Slavic land (known as Muscovy) from Turkic domination. Russian territory expanded steadily throughout the Early Modern period, especially eastward. Ivan the Great was succeeded by Ivan the Terrible, the first Russian ruler to be titled tsar. Soon after, the Romanov dynasty came to power, remaining there until the position of tsar was terminated during WWI.41,42. The foremost monarch of Enlightenment Russia was Peter the Great, who effected an ambitious program of "Westernization" to bring Russian government, military, and technology up to Western standards. He established Russian naval power by founding St Petersburg on the Baltic coast, which served as the nation's capital until World

War I.42. The Enlightenment also witnessed the emergence of the nation of Prussia. "Prussia" was originally a state centred on modern-day northeast Poland, established by the Teutonic Knights during the later Middle Ages. Poland conquered the region soon afterward, but allowed the Knights to keep part of it as a duchy. During the Reformation, this duchy was inherited by the prince of Brandenburg (one of the small German states under the Holy Roman Empire); during the Enlightenment, Prussia broke free as an independent kingdom and expanded rapidly, joining up with Brandenburg to form a single great power.

French Revolution

The Enlightenment concluded with the French Revolution (1789-99), effected by the French peasantry and middle class in response to heavy regressive taxation.2 Taxes on food, for instance, were so high as to bring about famine among the lower classes. Escalating civil unrest forced Louis XVI to summon the Estates-General in a desperate bid to implement satisfactory political reforms, including an acceptable system of taxation (which was needed to manage the towering national debt).58 The Estates-General was, like England's Parliament, a representative assembly established during the Middle Ages. Unlike Parliament, the Estates-General had never attained significant political power, and so had remained chiefly advisory. The Estates-General consisted of representatives from three groups: nobility, clergy, and commoners (known as the three "estates"). Though discussions ensued, the commoners lost patience and demanded control of the nation, dubbing themselves the National Assembly. Before long, the king reluctantly acknowledged the National Assembly as the new government of France.58 The new regime would not be established peacefully, however: in 1789, fears of a noble plot to restore the monarchy drove the commoners to storm the Bastille (a prison fortress) for weapons. This act is considered the beginning of the French Revolution.58. The Revolution featured a series of failed attempts at establishing democratic government. Meanwhile, violence raged both within France (against counter-revolutionaries and between rival revolutionary factions) and against other European nations in the French Revolutionary Wars, through which France expanded eastward. Thousands of perceived enemies of the Revolution were beheaded, including Louis XVI and his queen, Marie Antoinette.58. The Revolution ended when Napoleon, a celebrated military officer of the French Revolutionary Wars, seized control of the nation in 1799. Though not declared "emperor" for some years, his rule was dictatorial from the start. War with Europe continued; the French Revolutionary Wars simply became the Napoleonic Wars (1799-

1815).58,74 While the French Revolution did not succeed in founding democratic government, it did initiate the downfall of absolutism in France. The Revolution also bolstered a range of freedoms in French society, including freedom of speech and religion. The ideals and reforms of the French Revolution proved widely influential, especially across Continental Europe.A327

Napoleonic Wars

Upon the ascent of Napoleon Bonaparte as dictator of France (1799), the French Revolutionary Wars became the Napoleonic Wars (1799-1815), which drew in most of Europe. Napoleon, who eventually declared France to be an "empire" (and therefore himself an "emperor"), brought much of Continental Europe under French control, partly in the form of satellite states (which are officially independent but significantly controlled by a dominant state).6 His defeat of Austria terminated that nation's title of "Holy Roman Empire". Napoleon's ambitions to invade Britain were thwarted, however, by the naval battle of Trafalgar, in which the French Empire's main fleet (comprised of French and Spanish vessels) was defeated by Horatio Nelson in waters southwest of Spain. Following this victory, British dominance of the world's oceans remained unchallenged for the duration of the Pax Britannica. Napoleon thenceforward ignored Britain and focused on the Continental campaign.K306-07,6 Napoleon's downfall began with his invasion of Russia; following the temporary seizure of Moscow, his forces were decimated by the freezing winter and Russian counterattack. Driven back westward, the final blow came with the Battle of Leipzig, followed by the invasion of France and Napoleon's forced abdication (1814). In 1815, Napoleon escaped from exile (on the island of Elba) and regained power for a brief period known as the Hundred Days; this time he was permanently defeated at Waterloo, Belgium, by Britain and Prussia.6,16 At the Congress of Vienna (the subsequent peace settlement), national borders were restored to their pre-French Revolution configuration, and the old five-way balance of European power was restored. Napoleon's influence lived on, however, in his administrative reforms. Most famously, he instituted a national civil law code (the Napoleonic Code, which became the model for the modern legal systems of Continental Europe) and nationalized the education system.5,8

UNIT IV: Imperialism, Wars and Holocaust (19th and 20th centuries)

a. New Imperialism, Imperial Rivalries and Militarism
b. Russian Revolution and the Soviet Union
c. The Cataclysms: Two World Wars

Pax Britannica

1815-1914

The Pax Britannica (ca. 1815-1914) was an age of relative peace, due largely to Britain's overwhelming global naval supremacy. This period marks the height of European dominance over the Old World (see European Colonialism). The peace of the Pax Britannica was finally shattered by the First World War, the bloodiest conflict the world had ever known.A354,A436,K287,3 The Pax Britannica can be summarized in three major developments. First, this period witnessed the flourishing of the British Empire as the supreme global colonial power. Second, Prussia successfully warred against both Austria (Austro-Prussian War) and France (Franco-Prussian War), then united Germany (which had comprised a patchwork of small states since the medieval period). And third, Russia continued to expand, but was checked by the Crimean War and Russo-Japanese War. The prosperity of the nineteenth-century British Empire was based primarily on the conquest and exploitation of India, whose population exceeded that of all other British territories combined. (Note that in historical discussion, "India" denotes South Asia.) British India was not a target of European settlement, however; the British presence consisted of a small ruling class, whose power rested on a combination of British military power and diplomacy with indigenous rulers.A388-89,25 Meanwhile, the expansion of Russia continued throughout the nineteenth century. This eventually sparked the Crimean War (1853-56), fought between Russia and the forces of Britain, France, and the Ottoman Empire for control of territory in Eastern Europe; the war centred on the Crimean Peninsula (now part of Ukraine).16 As Ottoman power waned, Russia sought to extend its grasp over Eastern Europe, while Britain and France sought to frustrate these efforts. The war, though infamous for its clumsiness and heavy casualties on both sides, did stem Russian expansion.43 Russian conquest was also frustrated in Asia, where the nation struggled with newly-modernized Japan for control of northeastern China and the Korean Peninsula. The unexpected Russian defeat in the Russo-Japanese War (1904-05) announced the rise of Japan as a primary world power.

Following the Napoleonic Wars, the patchwork of German states (of which Austria and Prussia were the strongest) were grouped into an alliance termed the German Confederation. A contest ensued between Austria and Prussia to lead the union of the Confederation into a single German nation, culminating in the Austro-Prussian War (1866), from which Prussia emerged victorious. Prussia was then attacked by France, which hoped to prevent the rise of a unified Germany; the consequent Franco-Prussian War (1870-71) also ended in Prussian victory.1,13,14 Having fended off these two great rivals, Prussia finally united the Confederation (minus Austria) into the German Empire, which became the foremost power of the European continent. Prussian victory in both wars was due largely to the keen strategy of the king's top minister, Otto von Bismarck. The founding of the German Empire (1871) marks the birth of modern Germany, and Bismarck is often cited as the "father of modern Germany".A396,1,13,14. As Austria reeled from defeat in the Austro-Prussian War, Hungary successfully demanded recognition as a separate kingdom within the Austrian Empire. This victory, though falling short of full independence, gave Hungary significant control over its domestic affairs. From this point forward, the Austrian Empire is often referred to as Austria-Hungary, or the "Austro-Hungarian Empire".1,13,14

Russian Revolution

1917

As the Pax Britannica drew on, Russia experienced growing social unrest, culminating under Nicholas II (the final tsar). Nicholas witnessed the rise of a powerful communist party led by Vladimir Lenin (see Marxism).16Revolutionary sentiments surged with Nicholas' loss of the Russo-Japanese War, then exploded with the staggering casualties of the First World War. In the subsequent Russian Revolution (1917), Lenin seized control of the country, sparking years of civil war (between Lenin's party, rival revolutionary forces, and counter-revolutionaries). State seizure of private lands collapsed the power of nobility and clergy.A434-38,16,17 Russia was proclaimed a soviet socialist republic. In the years that followed, the formation of other "soviet socialist republics" (e.g. Ukraine, Belarus) and their union with Russia gave rise to the Union of Soviet Socialist Republics (USSR), which included most of Eastern Europe. The USSR was the furthest thing from a republic, however: a brutal socialist dictatorship, rife with spying, imprisonment (often at forced labour camps in Siberia), torture, and execution.A434-38,K378-79

World War Period

World War I (1914-18; see World War I) was fought between the Central Powers (Germany, Austria-Hungary, Turkey) and the Allied Powers (Britain, France, Russia, Italy, Japan, United States).38 At war's end, each of the Central Powers ceased to be an empire. Austria and Germany became republics (thus ending Habsburg rule of Austria), while the Ottoman Empire became the modern nation of Turkey. World War I left Europe exhausted, psychologically and economically. Misery was compounded by the 1918 flu pandemic, which spread throughout most of world, killing tens of millions of people (far more than the war itself) over a period of a few years.1Interwar Europe featured three competing political systems: democracy, socialist dictatorship, and fascism. Britain, France, and Scandinavia remained democratic, while Russia continued as a socialist dictatorship. (Lenin was succeeded in the interwar period by Joseph Stalin.) Germany, Austria, Italy, Spain, and Portugal, on the other hand, all fell to fascism in the 1930s.

The terms "authoritarianism" and "totalitarianism" denote a government with absolute power; fascism is a specific modern form of authoritarianism that emerged after World War I. Under a fascist regime, individuals are expected to submit completely to the will of the state, and to scorn any form of democracy or dissidence; the national leader is to be worshipped as a demi-god, and a culture of military aggression is fostered (typically rooted in myths of "racial supremacy").15 Fascism is considered the extreme right-wing form of modern government, while socialist dictatorship is the extreme left-wing form, though the consequences of both government types are largely indistinguishable. Italy was seized by Benito Mussolini, while Germany (whose brief post-WWI government is known as the "Weimar Republic") fell to the Nazi party of Adolf Hitler in 1933. Austria, initially governed by a home-grown fascist party, was swiftly annexed by Nazi Germany. Spain was taken by Francisco Franco, Portugal by Antonio Salazar. While democracy was restored in West Germany, Austria, and Italy after WWII, Spain and Portugal would not become democratic until the 1970s. Franco came to power following the Spanish Civil War of the late 1930s, in which conservative rebels fought to overthrow the democratically elected left-wing government. The rebels consisted largely of the old order (nobility and clergy), whose power and wealth were being eroded by left-wing government reforms. The government was supported by democratic European nations and Russia, while the rebels were aided by Germany and Italy.B302,K388-89

The Treaty of Versailles (the WWI peace settlement) is generally viewed as a major factor in the rise of fascism, given the harsh punishments it imposed on Germany and Austria (notably reparation payments and territorial losses) and the limited gains it provided for Italy. Though the treaty also established the League of Nations (the precursor to the United Nations) to help keep the peace, this organization proved ineffectual. Another exacerbating factor was the suffering caused by the Great Depression of the 1930s, which spread from the United States throughout Europe.1,32 Hitler referred to Nazi Germany as the Third Reich ("Third Empire"), labelling it the successor to the Holy Roman Empire and the German Empire. As Hitler expanded his control of Central Europe, Britain and France attempted to avoid war through a policy of appeasement, allowing him to annex nearby lands (first Austria, then Czechoslovakia) in hopes that he would eventually be satisfied (and to stall for time while they built up their armed forces). Upon the German invasion of Poland in September 1939, Britain and France finally declared war (see World War II).1 In the ensuing Second World War, the Axis Powers (Germany, Italy, Japan) were defeated by the Allied Powers (Britain, France, Russia, China, US).39

Cold War

ca. 1945-91

Following World War II, the global balance of power shifted to two superpowers: the US and USSR. Their rivalry manifested as the Cold War (ca. 1945-1991), which ended with the fall of communist Russia (see Cold War). Economically speaking, Western Europe thrived during the Cold War period, whereas the communist East stagnated. And while unrest in the Western world was generally met with constructive intervention, disturbances in Eastern Europe were brutally crushed.1 The war was "cold" in that the two superpowers did not clash directly, due largely to the high probability of mutual annihilation in the nuclear age.33 Instead, each side waged a largely diplomatic and economic war, providing foreign governments with political support and funding in exchange for allegiance.34 Combat was limited to proxy wars, in which the US and USSR supplied troops and/or resources to opposing sides in local struggles (e.g. Korea, Vietnam).