MACMILLAN MASTER GUIDES

MASTER GUIDES

GENERAL EDITOR: JAMES GIBSON

JANE AUSTEN	<i>Emma</i> Norman Page <i>Sense and Sensibility</i> Judy Simons <i>Persuasion</i> Judy Simons <i>Pride and Prejudice</i> Raymond Wilson <i>Mansfield Park</i> Richard Wirdnam
SAMUEL BECKETT	<i>Waiting for Godot</i> Jennifer Birkett
WILLIAM BLAKE	<i>Songs of Innocence and Songs of Experience</i> Alan Tomlinson
ROBERT BOLT	<i>A Man for All Seasons</i> Leonard Smith
CHARLOTTE BRONTË	<i>Jane Eyre</i> Robert Miles
EMILY BRONTË	<i>Wuthering Heights</i> Hilda D. Spear
JOHN BUNYAN	<i>The Pilgrim's Progress</i> Beatrice Batson
GEOFFREY CHAUCER	<i>The Miller's Tale</i> Michael Alexander <i>The Pardoner's Tale</i> Geoffrey Lester <i>The Wife of Bath's Tale</i> Nicholas Marsh <i>The Knight's Tale</i> Anne Samson <i>The Prologue to the Canterbury Tales</i> Nigel Thomas and Richard Swan
JOSEPH CONRAD	<i>The Secret Agent</i> Andrew Mayne
CHARLES DICKENS	<i>Bleak House</i> Dennis Butts <i>Great Expectations</i> Dennis Butts <i>Hard Times</i> Norman Page
GEORGE ELIOT	<i>Middlemarch</i> Graham Handley <i>Silas Marner</i> Graham Handley <i>The Mill on the Floss</i> Helen Wheeler
T. S. ELIOT	<i>Murder in the Cathedral</i> Paul Lapworth <i>Selected Poems</i> Andrew Swarbrick
HENRY FIELDING	<i>Joseph Andrews</i> Trevor Johnson
E. M. FORSTER	<i>A Passage to India</i> Hilda D. Spear <i>Howards End</i> Ian Milligan
WILLIAM GOLDING	<i>The Spire</i> Rosemary Sumner <i>Lord of the Flies</i> Raymond Wilson
OLIVER GOLDSMITH	<i>She Stoops to Conquer</i> Paul Ranger
THOMAS HARDY	<i>The Mayor of Casterbridge</i> Ray Evans <i>Tess of the d'Urbervilles</i> James Gibson <i>Far from the Madding Crowd</i> Colin Temblett-Wood
BEN JONSON	<i>Volpone</i> Michael Stout
JOHN KEATS	<i>Selected Poems</i> John Garrett
RUDYARD KIPLING	<i>Kim</i> Leonée Ormond
PHILIP LARKIN	<i>The Less Deceived and The Whitsun Weddings</i> Andrew Swarbrick

MACMILLAN MASTER GUIDES

D.H. LAWRENCE	<i>Sons and Lovers</i> R. P. Draper
HARPER LEE	<i>To Kill a Mockingbird</i> Jean Armstrong
LAURIE LEE	<i>Cider with Rosie</i> Brian Tarbitt
GERARD MANLEY HOPKINS	<i>Selected Poems</i> R. J. C. Watt
CHRISTOPHER MARLOWE	<i>Doctor Faustus</i> David A. Male
THE METAPHYSICAL POETS	Joan van Emden
THOMAS MIDDLETON and WILLIAM ROWLEY	<i>The Changeling</i> Tony Bromham
ARTHUR MILLER	<i>The Crucible</i> Leonard Smith <i>Death of a Salesman</i> Peter Spalding
GEORGE ORWELL	<i>Animal Farm</i> Jean Armstrong
WILLIAM SHAKESPEARE	<i>Richard II</i> Charles Barber <i>Othello</i> Tony Bromham <i>Hamlet</i> Jean Brooks <i>King Lear</i> Francis Casey <i>Henry V</i> Peter Davison <i>The Winter's Tale</i> Diana Devlin <i>Julius Caesar</i> David Elloway <i>Macbeth</i> David Elloway <i>The Merchant of Venice</i> A. M. Kinghorn <i>Measure for Measure</i> Mark Lilly <i>Henry IV Part I</i> Helen Morris <i>Romeo and Juliet</i> Helen Morris <i>A Midsummer Night's Dream</i> Kenneth Pickering <i>The Tempest</i> Kenneth Pickering <i>Coriolanus</i> Gordon Williams <i>Antony and Cleopatra</i> Martin Wine <i>Twelfth Night</i> R. P. Draper
GEORGE BERNARD SHAW	<i>St Joan</i> Leonée Ormond
RICHARD SHERIDAN	<i>The School for Scandal</i> Paul Ranger <i>The Rivals</i> Jeremy Rowe
ALFRED TENNYSON	<i>In Memoriam</i> Richard Gill
EDWARD THOMAS	<i>Selected Poems</i> Gerald Roberts
ANTHONY TROLLOPE	<i>Barchester Towers</i> K. M. Newton
JOHN WEBSTER	<i>The White Devil</i> and <i>The Duchess of Malfi</i> David A. Male
VIRGINIA WOOLF	<i>To the Lighthouse</i> John Mepham <i>Mrs Dalloway</i> Julian Pattison
WILLIAM WORDSWORTH	<i>The Prelude Books I and II</i> Helen Wheeler

MACMILLAN MASTER GUIDES

THE MAYOR OF

CASTERBRIDGE

BY THOMAS HARDY

RAY EVANS

M

MACMILLAN

© Ray Evans 1987

All rights reserved. No reproduction, copy or transmission of this publication may be made without written permission.

No paragraph of this publication may be reproduced, copied or transmitted save with written permission or in accordance with the provisions of the Copyright, Designs and Patents Act 1988, or under the terms of any licence permitting limited copying issued by the Copyright Licensing Agency, 90 Tottenham Court Road, London W1P 9HE.

Any person who does any unauthorised act in relation to this publication may be liable to criminal prosecution and civil claims for damages.

First published 1987 by
THE MACMILLAN PRESS LTD
Houndmills, Basingstoke, Hampshire RG21 2XS
and London
Companies and representatives
throughout the world

ISBN 978-0-333-40733-2

ISBN 978-1-349-08513-2 (eBook)

DOI 10.1007/978-1-349-08513-2

A catalogue record for this book is available
from the British Library.

Reprinted 1992

Cover illustration: *Ram-Letting from Robert Bakewell's
Breed at Dishley*, by Thomas Weaver. Reproduced by kind
permission of Tate Gallery Publications Ltd.

CONTENTS

<i>General editor's preface</i>		vi
1 Thomas Hardy: life and background		1
2 Plot synopsis		5
3 Summaries and critical commentary		9
4 Themes and issues	4.1 The individual	57
	4.2 Retribution and fate	60
	4.3 The community	61
5 Technical features	5.1 The plot	64
	5.2 Style and language	65
	5.3 Characterisation	68
6 Specimen passage and commentary		81
7 Critical appraisals		85
<i>Revision questions</i>		88
<i>Further reading</i>		90

GENERAL EDITOR'S PREFACE

The aim of the Macmillan Master Guides is to help you to appreciate the book you are studying by providing information about it and by suggesting ways of reading and thinking about it which will lead to a fuller understanding. The section on the writer's life and background has been designed to illustrate those aspects of the writer's life which have influenced the work, and to place it in its personal and literary context. The summaries and critical commentary are of special importance in that each brief summary of the action is followed by an examination of the significant critical points. The space which might have been given to repetitive explanatory notes has been devoted to a detailed analysis of the kind of passage which might confront you in an examination. Literary criticism is concerned with both the broader aspects of the work being studied and with its detail. The ideas which meet us in reading a great work of literature, and their relevance to us today, are an essential part of our study, and our Guides look at the thought of their subject in some detail. But just as essential is the craft with which the writer has constructed his work of art, and this may be considered under several technical headings – characterisation, language, style and stagecraft, for example.

The authors of these Guides are all teachers and writers of wide experience, and they have chosen to write about books they admire and know well in the belief that they can communicate their admiration to you. But you yourself must read and know intimately the book you are studying. No one can do that for you. You should see this book as a lamp-post. Use it to shed light, not to lean against. If you know your text and know what it is saying about life, and how it says it, then you will enjoy it, and there is no better way of passing an examination in literature.

JAMES GIBSON

Page numbers throughout these notes refer to the paperback edition of the New Wessex Edition of the novel, with an introduction by Dr F. B. Pinion.