Continue



```
Escrito probablemente en el ltimo cuarto del s. XIII, esta obra mstica de Ramon Llull se incluy posteriormente en el Blanquerna y se present como una obra hecha por su protagonista a peticin de un ermitao. Consta de 366 unidades muy breves o versculos, algunos de los cuales son dialogados. Sntesis de la mstica y [] Armando Cuaresma no se
reconoce en el espejo. Su cara no ha cambiado. Qu ha cambiado entonces? Atascado en su bsqueda intelectual racionalista, se da a las lecturas esotricas, y, como un moderno Quijano, se adentra en un nuevo plano de la realidad. El desasosiego empuja a nuestro personaje a un viaje sin rumbo, en [] Hay personas que nos marcan para siempre: al
narrador de esta novela le dej una huella indeleble su maestra Elizabeth Finch. Neil, el narrador, es un hombre de mediana edad al que no le ha ido demasiado bien ni en lo personal ni en lo pe
ofrece al lector un viaje alegrico y filosfico por el infierno, el purgatorio y el paraso. Esta edicin de 321 con la traduccin de Bartolom Mitre y le aade las ilustraciones que Gustave [] Durante sus vacaciones en el apartado paraje de la sierra argentina de Crdoba, un profesor de historia descubre que el polmico
arquelogo Estanislao Van Hutten, dado por muerto, vive oculto de sus detractores con el secreto documento que har temblar las ms arraigadas creencias religiosas. Descifrando las crpticas informaciones de una tradicin bblica paralela, van [] El doctor Florestan llega a Nueva York, convocado a una reunin de alto nivel y contenido secreto. Al da
siguiente, en un saln de las Naciones Unidas, Florestan descubre el motivo: hay un noventa y ocho por ciento de probabilidades que un cometa choque contra la Tierra y es muy posible que borre cualquier rastro [] Hero y Leandro quedaron profundamente enamorados el uno del otro desde la primera vez que se encontraron, pero a Hero, sacerdotisa
de Afrodita, el matrimonio le estaba vedado. As pues, decidieron guardar su amor en secreto y cada noche Leandro cruzaba a nado el Estrecho del Helesponto (Dardanelos) para encontrarse con su amada. Para guiarlo, [] Pierre Sogol, un estrafalario personaje con amplios conocimientos científicos, rene un da en su casa a un conjunto de personas de
lo ms heterogneas; su propsito es preparar un viaje en barco para buscar una misteriosa montaa inaccesible, cuya materia tiene la curiosa propiedad, segn dice, de curvar el espacio que lo rodea; de tal [] Friedrich von Hardenberg, Novalis, se encuentra entre dos movimientos culturales contrapuestos y no siempre fciles de deslindar. En l podemos
encontrar al romntico y al ilustrado, al espiritualista y al cientifista, al progresista y al reaccionario. Pero, fundamentalmente, es el representante de una corriente de pensamiento que se caracteriza por su exacerbado espiritualismo. Los Himnos a [] Walt Whitman (1819-1892) mximo cantor del Yo, del cuerpo humano, del sexo, de la fraternidad
universal, de la igualdad democrtica; profanador insigne de todas las convenciones de forma y de lenguaje; ignorado, combatido y exaltado por sus contemporneos es considerado hoy el poeta mximo de Norteamrica, cuya obra, profundamente renovadora, se ha convertido en fuente [] Los dos textos de Madeleine de Scudry que conforman Sobre la
mentira, el disimulo y la sinceridad extrados de sus Conversations (cinco volmenes, 1680-1692) y que por vez primera ven la luz en lengua castellana ponen en escena unos armoniosos y expresivos dilogos morales entre hombres y mujeres en los que, mediante una novedosa gramtica [] Dichos y hechos de un pjaro sabio. Robert Aitken, el ms
venerable de los maestros zen americanos, es autor y traductor de otros nueve libros sobre zen y pretica del zen. Un maestro zen llamado Cuervo es la conclusin de estas obras, una coleccin de penetrantes historias que iluminan el Camino. Estilsticamente conectados con las [] Jump to ratings and reviews'The Wall', the lead story in this collection,
introduces three political prisoners on the night prior to their execution. Through the gaze of an impartial doctor--seemingly there for the men's solace--their mental descent is charted in exquisite, often harrowing detail. And as the morning draws inexorably closer, the men cross the psychological wall between life and death, long before the first shot
rings out. This brilliant snapshot of life in anguish is the perfect introduction to a collection of stories where the neurosis of the modern world is mirrored in the lives of the people are currently reading 32556 people want to read Jean-Paul Charles Aymard Sartre was a French philosopher, playwright, novelist, screenwriter,
political activist, biographer, and literary critic, considered a leading figure in 20th-century French philosophy and Marxism. Sartre was one of the key figures in the philosophy and literary studies. He was awarded the 1964 Nobel Prize in
 Literature despite attempting to refuse it, saying that he always declined official honors and that "a writer should not allow existentialist philosopher Simone de Beauvoir. Together, Sartre and de Beauvoir challenged the cultural and social
assumptions and expectations of their upbringings, which they considered bourgeois, in both lifestyles and thought. The conflict between oppressive, spiritually destructive conformity (mauvaise foi, literally, 'bad faith') and an "authentic" way of "being" became the dominant theme of Sartre's early work, a theme embodied in his principal
philosophical work Being and Nothingness (L'tre et le Nant, 1943). Sartre's introduction to his philosophy is his work Existentialism Is a Humanism (L'existentialism est un humanisme, 1946), originally presented as a lecture. Displaying 1 - 30 of 1,183 reviewsOctober 3, 2023I wanted my own words. But the ones I use have been dragged through I
don't know how many consciences. Jean-Paul Sartre, The Wall The focus of this review is on the book's title piece - The Wall. This existentialist story has the feel of a film shot in stark black and white; the prose is as hard boiled as it gets and is told in first-person. The opening scene takes place in a large bare room with white walls where the narrator
 Pablo Ibbieta, a man we can visualize with a thin, chiseled face, slick back hair and looking a bit like Albert Camus or Humphrey Bogart - a visualization in keeping with two other men, sentenced to be shot dead. The three condemned are taken to a cellar with bench
and mats, a room shivering cold and without a trace of warmth or humanity. The story unfolds in this hard, dank, ugly cellar room. Absurdity and despair, anyone? Sartre has us live through the evening and night with Pablo and the two other convicted men: Tom, who has a thick neck and is fat around the middle (Pablo imagines bullets or bayonets
cutting into his flesh), and Juan, who is young and has done nothing, other than being the brother of someone wanted by the authorities. We watch as Pablo and Tom and Juan turn old and gray; we smell urine when Tom unconsciously wets his pants; we hear Tom speaking of men executed by being run over by trucks to save ammunition. A doctor
enters the room and offers cigarettes and asks if anyone wants a priest. No one answers. Pablo falls asleep and wakes, having no thought of death or fear - what he is confronting is nameless; his reaction is physical - his cheeks burn and his head aches. Meanwhile, the doctor, referred to as the Belgian by Pablo, takes Juan's pulse and writes in his
notebook. All is clinical; all is calculating. The cold penetrates - the doctor looks blue. Pablo sees that he himself is drenched in sweat. Sartre has written philosophical works such as Being and Nothingness where he addresses the meaninglessness of life and the reality of death in conceptual terms but in this story his ideas are given flesh and
blood. The core of the tale is all three men dealing with their own death. Juan sobs. Tom talks so he can recognize himself, that is, talk as a way of anchoring his sense of self in the world. He says something is going to happen he doesn't understand: death is a blank for Tom. And also for Pablo, who observes how the doctor entered the cellar to watch
 bodies, bodies dying in agony while still alive. Pablo remembers living as if immortal and reflects he spent his life counterfeiting eternity, although he missed nothing, he understood nothing through the lens of death, objects appear less dense - several
 hours or several years are all the same when you have lost the illusion of being eternal. Pablo feels a horrible calm, a distance from his body; his feeling of being with his body; his feeling your body as an enormous vermin. Feeling your body as an enormous vermin. Feeling your body as an enormous vermin and alienating. Just in case if you are wondering if this is existentialism, this
 is existentialism. The Doctor lets everyone know it is 3:30. At the mention of the time, Juan loses it and become hysterical but Pablo simply wants to die cleanly. After some agonizing minutes, the guards come in and take away Tom and Juan. Pablo hears shots fired out in the yard and wants to scream, but simply grits his teeth and pushes his hands in
his pockets to stay clean. What does it mean to die cleanly? We are not given anything more specific. Pablo is taken to the first floor where he is given a chance to live by revealing the whereabouts of one Ramon Gris. What happens from this point offers a twist, a twist, that is, for a tale soaking in absurdity, dread, alienation and death. Please read
The Wall. You will be chilled; you will have an existentialist experience, you just might laugh so hard at the end you will start to cry. November 27, 2024The first (undoubtedly the best) gives its title to the collection. "The Wall" is an impeccable and gripping text of around thirty pages, which accounts for human reactions to an extreme existence
situation. The plot is set in the Spanish Civil War of 1936, between Republicans and Nationalists. Françoist troops took three Republicans prisoner. After a botched interrogation, they were locked in a hospital's cellar. A commander comes to tell them the sentence: they will be shot the next day at dawn. A Belgian doctor is introduced to the prisoners
to note their reactions to the idea of death. From there, while imbuing his text with a ghastly atmosphere, Sartre extracts the pure ore of anguish. The condemned cannot escape their situation; they perceive their death as almost material. They are confined and stuck in a fixed attitude, which no longer relates to existence but the essence because the
end, very close, will justify them. Sartre brilliantly exploits this extraordinary metaphor of the wall. The symbol then accesses a great philosophical power. In the proper sense, he adjusted the wall section against which the condemned had placed and brought down. The barrier prevents the cannons of pointed rifles from escaping. But figuratively, the
wall is infinite, impenetrable; it prevents us from fleeing our existence and the present situation we have to face. Death is just one of many cases. It is impossible to flee its existence, freedom, and responsibility because an opaque, invisible, omnipresent wall stops any attempt to escape. The impasse of reality will never allow us to escape. You can
never run away from yourself. It's an excellent text.e-5 french-editions french-literature October 6, 2023-:------ " " () () () () ... .... Fergus, Weaver of Autistic WebsFebruary 7, 2025 When I first read this so many years ago - back in 1968 - I thought I was close to beginning my first year at university. I was wrong. The Lord was about to enrol me at his
Graduate Centre for Hard Knocks. Upon reading this, He then selected me for accelerated adulthood. Folks were having fun in those heady years of awakening, but for me, my fun was in burrowing closer to the Heart of Darkness. Why? I had forever been asleep at the switch. I was playing catch-up. This book was an apt beginning to my awakening, but for me, my fun was in burrowing closer to the Heart of Darkness.
along with Joyce's Ulysses, which I had just finished with the help of a Skeleton Key. In that book, James Joyce inferred that adulthood is really Nightworld. At least it was becoming that to myself and poor old James. The other kids did what came naturally, but being unnaturally shy I didn't. My Sun wasn't shining, so I couldn't make Hay. A stunted
mess.So Sartre made it worse. Ever the showman, he wanted to dramatically foist on North Americans the same kinda anguished pain he had felt - while they kept positive - during the German Occupation. So he gave it to us with both barrels: "death isn't fun. It is long-drawn agony." While he was never averse to making as much hay on the side as here are to making as much hay on the side as here are to making as much hay on the side as here are to making as much hay on the side as here are to making as much hay on the side as here are to making as much hay on the side as here are to making as much hay on the side as here are to making as much hay on the side as here are to making as much hay on the side as here are to making as much hay on the side as here are to making as much hay on the side as here are to making as much hay on the side as here are to making as much hay on the side as here are to making as much hay on the side as here are to making as much hay on the side as here are to making as much hay on the side as here are to making as much hay on the side as here are to making as much hay on the side as here are to making as much hay on the side as here are to making as much hay on the side as here are to making as much hay on the side as here are to making as much hay on the side as here are to make a side as here a
pleased, he saw himself as a saint manqu, and like his idol Jean Genet, a Martyr to Brute Reality. So he pads the envelope. Overplays it.Yes, he overplayed his fun, no matter how ugly he made it look. His existentialism was not saltpetre. God save the guy! The first of
 the wokes - and the first to fall on his sword. Or was he only, in his pride, seated under the overhanging Sword of Damocles? The Gleaming Sharp Sword of the Void... I only wish the Lord had saved Sartre as well from the nattering devils that drove him into that emptiness - just as He has saved me from mine: In the ordinary, nondescript and smiling
joys of my simple senior's life.October 4, 2022 .March 20, 2025 March 15, 2007You gotta love Sartre's sexy objectification of women. I totally think Sartre was an ass man. Exempli gratia: "Her tail is small, yes, a lot smaller than mine, but you can see more of it. It's all around, under her thin back, it fills the skirt, you'd think it was poured in, and
 besides it jiggles." Hell is other people... other people who can't appreciate a nice jiggling booty! If Sartre was alive today, I'm sure he'd give that comment a high five or whatever the French existensialist equivalent of that is (maybe a quiet snooty glare?) In fact, how can you appreciate someone who is perhaps the biggest influence on rap music in
this century, still 20 years after his death? Allow me to demonstrate: The first example I have occured in 2005, with a song stemming from a famous Sartre quote from Nausea (and the idea that he was an ass man): Sartre: "I exist. It's sweet, so slow." Juvenile: "Uh I like it like that \she working that back \I don't know how to act \Slow motion
for me\slow motion for me\slow motion for me\slow motion for me. "Sweet slow motion indeed. That's why I exist! To further belabor the point, we have the well known example from Lil Jon and the Eastide Boys's hit with the following lyrics: "Let me see you get low\you scared you scared 
see you get low \you scared you scared \Albert Camus and Jean Paul Sartre differed in view of \ the abserd the abserd the abserd the abserd the song the rap world. To avoid this, the final lyics were changed, altering the course of the song
tremendously, also resulting in the removal of 20 other verses leaving only the tale of a shorty getting krunk thus avoiding any deep philosophical discussion. December 9, 2022 .March 29, 2018Varoluuluk, lm, eylem eylemsizlik. nsana dair ne varsa sosyoekonomik dzeyde insan ykleriyle karmzda. En arpc yks ise Kitapla ayn ismi tayan "Duvar". August
21, 2016 . . . June 7, 2020 [] 99.3.181399 20th-century audiobook November 8, 2021 . January 12, 2018 . . . . August 27, 2018(( ... ... ... )) October 4, 2018Sartre has applied his existential depth to perhaps the most basic of themes here, but it works. This collection of 5 short stories written in late 1940's are a worthy read for any Sartre fan. The first
story 'The Wall' is set during the Spanish Civil War with Pablo, one of the prisoners, being the protagonist. The story is one about the absurdity of life and how Pablo coincidentally and accidentally causes one of his comrades to be caught even though Pablo was not aware of it at all. The second story 'The Room' is much more spookier and the
stereotypical bourgeois values are criticised with a woman who chooses to share the absurd world of her psychopathic husband. 'Erostratus' again sees the protagonist reject the accepted values of society and decides to go against society by randomly shooting people on the street. There is an autobiographical element in this book too as the main
character is very much portrayed as Sartre. The stories are demanding in terms of engaging the reader emotionally and thoughtfully, and are extremely rewarding if you are willing to open to your mind to Sartre's way of thinking of people, and of the world. Should have read in French though, as the translation on my copy wasn't the greatest. I also
can't help thinking he was a better writer of non-fiction and essays than he was of fiction. Classic-literature existential fiction October 7, 2007Oh you know those whacky existential fiction October 7, 2007Oh you know those whacky existential fiction October 7, 2007Oh you know those whacky existential fiction october 7, 2007Oh you know those whacky existential fiction october 7, 2007Oh you know those whacky existential fiction october 7, 2007Oh you know those whacky existential fiction october 7, 2007Oh you know those whacky existential fiction october 7, 2007Oh you know those whacky existential fiction october 7, 2007Oh you know those whacky existential fiction october 7, 2007Oh you know those whacky existential fiction october 7, 2007Oh you know those whacky existential fiction october 7, 2007Oh you know those whacky existential fiction october 7, 2007Oh you know those whacky existential fiction october 7, 2007Oh you know those whacky existential fiction october 7, 2007Oh you know those whacky existential fiction october 7, 2007Oh you know those whacky existential fiction october 7, 2007Oh you know those whacky existential fiction october 7, 2007Oh you know those whacky existential fiction october 7, 2007Oh you know those whacky existential fiction october 8, 100 fiction october 8, 100 fiction october 9, 100 
behaviors people exhibit (other peeps, not me, of course). I'm guessing that Sartre must have been hella good times at cocktail parties. Wonder who would have won in a death match between Jean-Paul, Al Camus and lil' Freddie Nietzsche? (I'm betting Nietzsche, he was uber-efficient.) January 11, 2019 ... (),,,!!() September 8
novella "Childhood of a Leader" stands out as one of finest novellas I've ever read. Even though the title story "The Wall" is considerably more famous, "Childhood of a Leader" is more ambitious and more groundbreaking. Written in the 1930s, this piece explores gender, class, sexuality, homo-eroticism, antisemitism, social-constructedness, and
collection several years ago when I was in undergrad, and I am now re-reading it for my PhD exams. I fell in love with the entire book back then, and I am enamored with it now, but interestingly, there are only a small handful of overlaps between my previous love and my current one. Of course, we change as we age, and that obviously explains this
but my point is that there was something for me in this book when I was in early twenties and even more now in my early thirties. Not many books age so well.] August 17, 2019Un lucru e clar: Sartre isi construieste impecabil povestirile. Cuvintele te poarta pe nesimtite de la un cadru la altul si te scufunzi in poveste ca intr-o mare (mai limpede sau
comprenderne fino in fondo la genialit, credo che si debba essere preparati sullesistenzialismo molto pi di quanto lo sia io, di conseguenza mi sono limitata a considerare questi racconti come un mero prodotto letterario, pur avendo colto (a tratti) la grandiosit dellallegoria filosofica che ci sta dietro. Queste la classifica dei racconti ivi contenuti in
ordine di mio gradimento personale, ma come si evince dal voto complessivo, il livello magistrale: - la camera - intimit - infanzia di un capo - erostrato - il muroMay 30, 2018 Excuse my Frensh since I'm not that good at it. Aujourd'hui, Je vais parler du livre: Le mur crit par le fameux philosophe Jean Paul-Sartre. Que j'ai lu en Franais. Yaaay. Est qu'on
peut dire yaay en franais?Le mur est une collection de 5 nouvelles:Le mur: La chambre:,5Erostrate:Intimit:,5L'enfance d'un chef:Chaque nouvelle tait intressante, alors pourquoi les 2,5 toiles? Les personnages sont tous horribles. De manire qu'on ne peut pas vraiment aimer cette histoire.Parfois j'ai senti que quelques nouvelles n'ont aucun sens. C'est
peut tre parce que je suis pas forte en philosophie. Malgr tout, la langue est impccable. Est ce que je recommande ce livre? Pour les autres: meh je sais pas. Je regrette la dcision d'crire cette critique en franais. Adios! Displaying 1 - 30 of 1,183 reviews Get help and learn more about the design. Ask the publishers to
 restore access to 500,000+ books. Taxationincome tax assessment levied upon individual or corporate incomes. Pathologyautism, developmental disability resulting from a neurological disorder that affects the normal functioning of the brain. BuddhismPure Land Buddhism or Amidism, devotional sect of Mahayana Buddhism in China and Japan,
centering on worship of the Buddha Amitabha. U.S. HistoryBoston Tea Party 1773. Explorers, Travelers, and Conquerors: BiographiesHernn Corts or Hernando Cortez, 1485-1547, Spanish conquistador, conqueror of Mexico. French and Benelux Physical GeographyPyrenees, Travelers, and Conquerors: BiographiesHernn Corts or Hernando Cortez, 1485-1547, Spanish conquistador, conqueror of Mexico. French and Benelux Physical GeographyPyrenees, Travelers, and Conquerors: BiographiesHernn Corts or Hernando Cortez, 1485-1547, Spanish conquistador, conqueror of Mexico.
arts Barcelona Suscrbete a NotiCuento Recibe gratis un cuento clsico semanal Apntate mostrar descargas externas Todas las opciones de descarga tienen el mismo archivo, y deberan ser seguros de usar. Dicho esto, ten siempre cuidado al descarga tienen el mismo archivo, y deberan ser seguros de usar. Dicho esto, ten siempre cuidado al descargar archivos de Internet, especialmente desde sitios externos al Archivo de Anna. Por ejemplo, asegrate
 bibliotecas en la sombra que hemos indexado aqu utilizan principalmente MD5s para identificar archivo JSON. Live/debug
 JSON version. Live/debug page. June 15, 2025 June 15, 2025 June 15, 2025 Mr. Wapojif June 16, 2025 Mr. Wapojif June 18, 2025 Mr. Wapojif June 18, 2025 Mr. Wapojif June 17, 2025 Mr. Wapojif June 17, 2025 Mr. Wapojif June 18, 2
 Wapojif June 11, 2025 June 11, 2025 Mr. Wapojif June 1, 2025 Mr. Wapojif June 10, 2025 Mr. Wapojif June 9, 2025 Mr. Wapojif June 9, 2025 June 3, 2025 Mr. Wapojif June 3, 2025 Mr. Wapojif June 1, 2025 Mr. Wapojif June 2, 2025 Mr. Wapojif June 1, 2025 Mr. Wapojif June 2, 2025 Mr. Wapojif June 1, 2025 Mr. Wapojif June 1, 2025 Mr. Wapojif June 2, 2025 Mr. Wapojif June 3, 2
Mr. Wapojif May 28, 2025 June 15, 2025 Mr. Wapojif May 27, 2025 Mr. Wapojif May 26, 2025 Mr. Wapojif May 27, 2025 Mr. Wapojif May 27, 2025 Mr. Wapojif May 28, 2025 Mr. Wapojif May 29, 2025 Mr. Wapojif May 28, 2025 Mr. Wap
21, 2025 Mr. Wapojif May 19, 2025 Mr. Wapojif May 19, 2025 Mr. Wapojif May 18, 2025 Mr. Wapojif 
2025May 12, 2025 Mr. Wapojif May 11, 2025May 12, 2025May 13, 2025May 13, 2025May 14, 2025May 15, 2025May 16, 2025May 18, 2025May 18, 2025May 19, 2025M
mapHistory is the systematic study of the past with its main focus on the human past. Historians analyse and interpret primary and secondary sources to construct narratives about what happened and explain why it happened and explain which which which which happened and explain which which happened and explain which happened and e
 whether the resulting historical narratives can be truly objective and whether history is a social science rather than a discipline of the humanities. Influential schools of thought include positivism, the Annales school, Marxism, and postmodernism. Some branches of history focus on specific time periods, such as ancient history, particular geographic
regions, such as the history of Africa, or distinct themes, such as political, social, and economic history. History emerged as a field of inquiry in antiquity to replace myth-infused narratives, with influential early traditions originating in Greece, China, and later in the Islamic world. (Fullarticle...)Recently featured: Ian CarmichaelRusset sparrowEmmy
NoetherArchiveBy emailMore featured articlesAboutWelsh presbytery meeting, 1940... that the term "middle judicatory", which many denominations use for their mid-tier organizations, originated in Presbyterian courts (example pictured) for church discipline?... that texting someone a poop emoji in Japan is a way to wish them good luck?... that
American football player Dominic Vairo went from being forced off the freshman team at Notre Dame to becoming captain of the varsity team?... that an anime programming block that originally aired on the American television channel TechTV was the inspiration for the co-founder of a Japanese animation studio?... that ratline organizer Ivo Omranin
once beat a suspected informant with an umbrella?... that a leak from a natural-gas storage field led to the destruction of or damage to almost 30 buildings in Hutchinson, Kansas?... that Queen Afua inspired New York City mayor Eric Adams to become
vegan?... that the Fuck Tree has been described as a "physical embodiment of desire"? ArchiveStart a new articlePhil Hanson (pictured) of AF Corse win the 24 Hours of Le Mans. In the US state of Minnesota, state representative Melissa Hortman is assassinated and state
 senator John Hoffman is injured. Former president of Nicaragua and first elected female president in the Americas Violeta Chamorro dies at the age of 95. Israel launches multiple airstrikes across cities in Iran, killing various nuclear scientists and military officials, including IRGC commander-in-chief Hossein Salami. Ongoing: Gaza warRussian invasion
of UkrainetimelineSudanese civil wartimelineRecent deaths: Alfred BrendelAli ShamkhaniHamilton WanasingheAfa Ah LooGeoff PalmerStella ChenNominate an articleJune 19: Juneteenth in the United States (1865)Lou Gehrig baseball card1785 The proprietors of King's Chapel, Boston, voted to adopt James Freeman's Book of Common Prayer, thus
establishing the first Unitarian church in the Americas. 1838 The Maryland province of the Jesuits contracted to sell 272 slaves to buyers in Louisiana in one of the largest slave sales in American history. 1939 American baseball player Lou Gehrig (pictured) was diagnosed with amyotrophic lateral sclerosis, now commonly known in the United States as
19June 20ArchiveBy emailList of days of the yearAboutDred Scott (c.1799 1858) was an enslaved African American who, along with his wife, Harriet Robinson Scott, unsuccessfully sued for the freedom of themselves and their two daughters, Eliza and Lizzie, in the 1857 legal case Dred Scott v. Sandford. The Scotts claimed that they should be
 granted freedom because Dred had lived for four years in Illinois and the Wisconsin Territory, where slavery was illegal, and laws in those jurisdictions said that slave holders gave up their rights to slaves if they stayed for an extended period. The Supreme Court of the United States ruled against Scott in a landmark decision that held the Constitution
 did not extend American citizenship to people of black African descent, and therefore they could not enjoy the rights and privileges that the Supreme Court's history, being widely denounced for its overt racism, judicial activism, poor legal
reasoning, and crucial role in the events that led to the American Civil War four years later. The ruling was later superseded by the Fourteenth Amendment, whose first section guaranteed birthright citizenship for "all persons
born or naturalized in the United States and subject to the jurisdiction thereof", in 1868. This posthumous oil-on-canvas portrait of Scott was painted by Louis Schultze, after an 1857 photograph by John H. Fitzgibbon, and now hangs in the Missouri History Museum in St.Louis.Painting credit: Louis Schultze, after John H. Fitzgibbon, and now hangs in the Missouri History Museum in St.Louis.Painting credit: Louis Schultze, after John H. Fitzgibbon, and now hangs in the Missouri History Museum in St.Louis.Painting credit: Louis Schultze, after John H. Fitzgibbon, and now hangs in the Missouri History Museum in St.Louis.Painting credit: Louis Schultze, after John H. Fitzgibbon, and now hangs in the Missouri History Museum in St.Louis.Painting credit: Louis Schultze, after John H. Fitzgibbon, and now hangs in the Missouri History Museum in St.Louis.Painting credit: Louis Schultze, after John H. Fitzgibbon, and now hangs in the Missouri History Museum in St.Louis.Painting credit: Louis Schultze, after John H. Fitzgibbon, and now hangs in the Missouri History Museum in St.Louis.Painting credit: Louis Schultze, after John H. Fitzgibbon, and now hangs in the Missouri History Museum in St.Louis.Painting credit: Louis Schultze, after John H. Fitzgibbon, and now hangs in the Missouri History Museum in St.Louis.Painting credit: Louis Schultze, after John H. Fitzgibbon, and now hangs in the Missouri History Museum in St.Louis Painting credit: Louis Schultze, after John H. Fitzgibbon, and now hangs in the Missouri History Museum in St.Louis Painting credit: Louis Schultze, after John H. Fitzgibbon, and now hangs in the Missouri History Museum in St.Louis Painting credit: Louis Painting c
Garni TempleIgor StravinskySabella pavoninaArchiveMore featured picturesCommunity portal The central hub for editors, with resources, links, tasks, and announcements. Village pump Forum for discussions about Wikipedia itself, including policies and technical issues. Site news Sources of news about Wikipedia and the broader Wikimedia
movement. Teahouse Ask basic questions about using or editing Wikipedia. Help desk Ask questions about using or editing Wikipedia. Wikipedia is written by volunteer editors and hosted by the Wikimedia Foundation, a non-
 profit organization that also hosts a range of other volunteer projects: CommonsFree media repository MediaWikiWiki software development Meta-WikiWiki media project coordination WikisourceFree-content library
 WikispeciesDirectory of species WikiversityFree learning tools WikivoyageFree travel guide WiktionaryDictionary and thesaurusThis Wikipedia is written in English. Many other Wikipedias are available; some of the largest are listed below. 1,000,000+ articles DeutschEspaolFranaisItalianoNederlandsPolskiPortugusSvenskaTing Vit 250,000+ articles
 Bahasa IndonesiaBahasa MelayuBn-lm-gCataletinaDanskEestiEsperantoEuskaraMagyarNorsk bokmlRomnSimple EnglishSloveninaSrpskiSrpskohrvatskiKurdLatvieuLietuviNorsk nynorskShqipSlovenina Retrieved from " 2This article is about the year
1865. For other uses, see 1865 (disambiguation). Calendar yearYearsMillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmillennium2ndmil
 countryAustraliaBelgiumBrazilCanadaChinaDenmarkFranceGermanyNew ZealandNorwayPortugalRussiaSouth AfricaSwedenUnited KingdomUnited StatesOther topicsRail transportScienceSportsLists of leadersSovereign state leadersTerritorial governorsReligious leadersLawBirth and death categoriesBirthsDeathsEstablishments
and disestablishments categoriesEstablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablishmentsDisestablis
year28Vict.129Vict.1Buddhist calendar2409Burmese calendar1227Byzantine calendar3337374Chinese calendar18571858Hebrew calendar18571858Hebrew calendar56255626Hindu calendar3031Ethiopian calendar3031Ethiopian calendar3031Ethiopian calendar18571858Hebrew calendar409Burmese calendar18571858Hebrew calendar56255626Hindu calendar3031Ethiopian calendar3031Ethiopian calendar3031Ethiopian calendar56255626Hindu calendar5625562Hindu calendar562562Hindu calendar562562Hindu calendar562562Hindu calendar562562Hindu calendar562564Hindu calendar5625644Hindu calendar5625644Hindu calendar5625644Hindu calendar5625
 Yuga49654966Holocene calendar11865Igbo calendar397Thai solar calendar12431244Islamic calendar12811282Japanese calendar47 before ROC47Nanakshahi calendar397Thai solar calendar24072408Tibetan calendar(male
 Wood-Rat)1991 or 1610 or 838to(female Wood-Ox)1992 or 1611 or 839Wikimedia Commons has media related to 1865.1865 (MDCCCLXV) was a common year starting on Friday of the Julian calendar, the 1865th year of the Common Era (CE) and Anno Domini (AD) designations, the
865th year of the 2ndmillennium, the 65th year of the 19thcentury, and the 6th year of the 1860s decade. As of the start of 1865, the Gregorian calendar was 12 days ahead of the Julian calendar, which remained in localized use until 1923. Calendar year January 15: Union captures Fort Fisher January 4 The New York Stock Exchange opens its first
 permanent headquarters at 10-12 Broad near Wall Street, in New York City, January 13 American Civil War: Second Battle of Fort Fisher, North Carolina. January 15 American Civil War: Union forces capture Fort Fisher. January 31The
 Thirteenth Amendment to the United States Constitution (conditional prohibition of slavery and involuntary servitude) passes narrowly, in the House of Representatives. American Civil War: Hampton Roads Confederate General Robert E. Lee becomes general-in-chief. February 3 American Civil War: Hampton Roads Confederate General Robert E. Lee
 peace terms. February 6 The municipal administration of Finland is established. [1] February 8 & March 8 Gregor Mendel reads his paper on Experiments on Plant Hybridization at two meetings of the Natural History Society of Brnn in Moravia, subsequently taken to be the origin of the theory of Mendelian inheritance. [2] February 21 John Deere
 receives a United States patent for ploughs. February 22 Tennessee adopts a new constitution that abolishes slavery. February American Civil War: Columbia, South Carolina burns, as Confederate forces flee from advancing Union forces. March 3 The U.S. Congress authorizes formation of the Bureau of Refugees, Freedmen and Abandoned
Lands. March 4 Washington College and Jefferson College are merged to form Washington & Jefferson College in the United States of America adjourns for the last
time.March 1921 American Civil War: Battle of Bentonville: Union troops compel Confederate forces to retreat from Four Oaks, North Carolina.March 25The Claywater Meteorite explodes just before reaching ground level in Vernon County, Wisconsin; fragments having a combined mass of 1.5kg (3.3lb) are recovered.American Civil War: In Virginia,
Confederate forces capture Fort Stedman from the Union, although it is retaken the same day. Lee's army suffers heavy casualties: about 2,900, including 1,000 captured in the Union counterattack. Confederate positions are weakened. After the battle, Lee's defeat is only a matter of time. March Hamm's Brewery opens in St. Paul, Minnesota. April 2:
 Jefferson Davis. April 9: Appomattox Court House. April 14: Lincoln shot. April 1 American Civil War Battle of Five Forks: In Petersburg, Virginia, Confederate President Jefferson Davis and most of his Cabinet flee the Confederate capital of Richmond, Virginia,
 which is taken by Union troops the next day. April 6 German chemicals producer Badische Anilin- und Sodafabrik (BASF) is founded in Mannheim. April 9 American Civil War: Confederate States Army General Robert E. Lee surrenders to Union Army General Ulysses S. Grant at Appomattox Court House, effectively ending the war. April 14Assassination
of Abraham Lincoln: President of the United States Abraham Lincoln is shot while attending an evening performance of the farce Our American Cousin at Ford's Theatre in Washington, D.C., by actor and Confederate sympathizer John Wilkes Booth. United States Secretary of State William H. Seward and his family are attacked in his home, by Lewis
Powell.April 15 President Lincoln dies early this morning from his gunshot wound, aged 56. Vice President Andrew Johnson becomes the 17th President Lincoln dies early this morning from his gunshot wound, aged 56. Vice President Andrew Johnson becomes the 17th President Lincoln dies early this morning from his gunshot wound, aged 56. Vice President Andrew Johnson becomes the 17th President Lincoln dies early this morning from his gunshot wound, aged 56. Vice President Lincoln dies early this morning from his gunshot wound, aged 56. Vice President Lincoln dies early this morning from his gunshot wound, aged 56. Vice President Lincoln dies early this morning from his gunshot wound, aged 56. Vice President Lincoln dies early this morning from his gunshot wound, aged 56. Vice President Lincoln dies early this morning from his gunshot wound, aged 56. Vice President Lincoln dies early this morning from his gunshot wound, aged 56. Vice President Lincoln dies early this morning from his gunshot wound, aged 56. Vice President Lincoln dies early this morning from his gunshot wound, aged 56. Vice President Lincoln dies early this morning from his gunshot wound, aged 56. Vice President Lincoln dies early this morning from his gunshot wound, aged 56. Vice President Lincoln dies early this morning from his gunshot wound, aged 56. Vice President Lincoln dies early this morning from his gunshot wound, aged 56. Vice President Lincoln dies early this morning from his gunshot wound, aged 56. Vice President Lincoln dies early this morning from his gunshot wound, aged 56. Vice President Lincoln dies early this morning from his gunshot wound, aged 56. Vice President Lincoln dies early this morning from his gunshot wound, aged 56. Vice President Lincoln dies early this morning from his gunshot wound, aged 56. Vice President Lincoln dies early this morning from his gunshot wound, aged 56. Vice President Lincoln dies early this morning from his gunshot wound aged 56. Vice President Lincoln dies early this gunshot wound aged 56. Vice Pre
contingent of 1,000 soldiers. April 21 German chemicals producer BASF moves its headquarters and factories from Mannheim, to the Hemshof District of Ludwigshafen. April 26American Civil War: Confederate General Joseph E. Johnston surrenders to Union Major General William Tecumseh Sherman, at Durham Station, North Carolina. Union cavalry
corner John Wilkes Booth in a Virginia barn, and cavalryman Boston Corbett fatally shoots the assassin. April 27the steamboat Sultana, carrying 2,300 passengers, explodes and sinks in the Mississippi River, killing 1,800, mostly Union survivors of the Andersonville Prison. April 27: Steamboat Sultana sinks. Governor of New York Reuben Fenton signs
a bill formally creating Cornell University. May 1 The Treaty of the Triple Alliance of Argentina, Brazil, and Uruguay against Paraguayan War. May 4 American Civil War: Lieutenant General Richard Taylor, commanding all Confederate forces in Alabama, Mississippi, and eastern Louisiana,
surrenders his forces to Union General Edward Canby at Citronelle, Alabama, effectively ending all Confederate resistance east of the Mississippi River. May 5 In the United States: In North Bend, Ohio (a suburb of Cincinnati), the first train robbery in the country takes place. Jefferson Davis meets with his Confederate Cabinet (14 officials) for the last
time, in Washington, Georgia, and the Confederate Government is officially dissolved. May 12 Electric equipment and mobile brand Nokia founded in Tampere, Finland. May 1213 American Civil War: Jefferson Davis is captured by the Union Army near Irwinville, Georgia. May 12 Electric equipment and mobile brand Nokia founded in Tampere, Finland. May 1213 American Civil War: Jefferson Davis is captured by the Union Army near Irwinville, Georgia. May 12 Electric equipment and mobile brand Nokia founded in Tampere, Finland. May 1213 American Civil War: Jefferson Davis is captured by the Union Army near Irwinville, Georgia. May 12 Electric equipment and mobile brand Nokia founded in Tampere, Finland. May 1213 American Civil War: Jefferson Davis is captured by the Union Army near Irwinville, Georgia. May 12 Electric equipment and mobile brand Nokia founded in Tampere, Finland. May 12 Electric equipment and mobile brand Nokia founded in Tampere, Finland. May 12 Electric equipment and mobile brand Nokia founded in Tampere, Finland. May 12 Electric equipment and mobile brand Nokia founded in Tampere, Finland. May 12 Electric equipment and mobile brand Nokia founded in Tampere, Finland. May 12 Electric equipment and mobile brand Nokia founded in Tampere, Finland. May 12 Electric equipment and mobile brand Nokia founded in Tampere, Finland. May 12 Electric equipment and mobile brand Nokia founded in Tampere, Finland. May 12 Electric equipment and mobile brand Nokia founded in Tampere, Finland. May 12 Electric equipment and mobile brand Nokia founded in Tampere, Finland. May 12 Electric equipment and mobile brand Nokia founded in Tampere, Finland. May 12 Electric equipment and mobile brand Nokia founded in Tampere, Finland. May 12 Electric equipment and mobile brand Nokia founded in Tampere, Finland. May 12 Electric equipment and mobile brand Nokia founded in Tampere, Finland. May 12 Electric equipment and mobile brand Nokia founded in Tampere, Finland. May 12 Electric equipment and mobile brand Nokia founded in Tampere, Finla
than a month after Confederate General Lee's surrender, the last land battle of the civil war with a Confederate victory. May 17The International Telegraph Union is founded. French missionary Father Armand David first observes Pre David's deer in Peking, China. [4] May 23 Grand Review of the Armies: Union Army troops parade
down Pennsylvania Avenue (Washington, D.C.) to celebrate the end of the American Civil War. President of the United States Andrew Johnson are killed in Mobile, Alabama, when an ordnance depot explodes. May 28 The Mimosa sets sail with emigrants from Wales for Patagonia. [5] May 29 American Civil War. President of the United States Andrew Johnson
 issues a proclamation of general amnesty for most citizens of the former Confederacy. June 2 American Civil War: Confederate forces west of the Mississippi River under General Edmund Kirby Smith surrender at Galveston, Texas, under terms negotiated on May 26, becoming the last to do so. June 10 Richard Wagner's opera Tristan und Isolde debuts for most citizens of the Mississippi River under General Edmund Kirby Smith surrender at Galveston, Texas, under terms negotiated on May 26, becoming the last to do so. June 10 Richard Wagner's opera Tristan und Isolde debuts for most citizens of the Mississippi River under General Edmund Kirby Smith surrender at Galveston, Texas, under terms negotiated on May 26, becoming the last to do so. June 10 Richard Wagner's opera Tristan und Isolde debuts for most citizens of the Mississippi River under General Edmund Kirby Smith surrender at Galveston, Texas, under terms negotiated on May 26, becoming the last to do so. June 10 Richard Wagner's opera Tristan und Isolde debuts for most citizens of the Mississippi River under General Edmund Kirby Smith surrender at Galveston, Texas, under terms negotiated on May 26, becoming the last to do so. June 10 Richard Wagner's opera Tristan under General Edmund Kirby Smith surrender at Galveston at Confederate (Isola Confederate Confe
at the Munich Court Theatre. June 11 Battle of the Riachuelo: The Brazilian Navy squadron defeats the Paraguayan Navy. July 2: Salvation Army, July 3: Salvation Army, July 3:
as Juneteenth), June 23 American Civil War: At Fort Towson in Oklahoma Territory, Confederate General Stand Watie, a Cherokee Indian, surrenders the last significant Rebel army. June 25 James Hudson Taylor founds the China Inland Mission at Brighton, England. June 26 Jumbo, a young male African elephant, arrives at London Zoo and becomes a
popular attraction. June August English polymath Francis Galton first describes eugenics. [6] July 4 Lewis Carroll publishes his children's novel Alice's Adventures in Wonderland in England [7] [8] (first trade editions in December). July 5The U.S. Secret Service is founded. The first speed limit is introduced in Britain: 2mph (3.2km/h) in town and 4mph
 (6.4km/h) in the country July 7 Following Abraham Lincoln's assassination on April 14, the four conspirators condemned to death during the trial are hanged, including David Herold, George Atzerodt, Lewis Powell and Mary Surratt. Her son, John Surratt, escapes execution by fleeing to Canada, and ultimately to Egypt July 14 First ascent of the
Matterhorn: The summit of the Matterhorn in the Alps is reached for the first time, by a party of 7 led by the Englishman Edward Whymper; 4 die in a fall during the descent. July 14: Matterhorn climbed. July 30: Steamer Brother Jonathan sinks. July 21 Wild Bill Hickok Davis Tutt shootout: In the market square of Springfield, Missouri, Wild Bill Hickok Davis Tutt shootout: In the market square of Springfield, Missouri, Wild Bill Hickok Davis Tutt shootout: In the market square of Springfield, Missouri, Wild Bill Hickok Davis Tutt shootout: In the market square of Springfield, Missouri, Wild Bill Hickok Davis Tutt shootout: In the market square of Springfield, Missouri, Wild Bill Hickok Davis Tutt shootout: In the market square of Springfield, Missouri, Wild Bill Hickok Davis Tutt shootout: In the market square of Springfield, Missouri, Wild Bill Hickok Davis Tutt shootout: In the market square of Springfield, Missouri, Wild Bill Hickok Davis Tutt shootout: In the market square of Springfield, Missouri, Wild Bill Hickok Davis Tutt shootout: In the market square of Springfield, Missouri, Wild Bill Hickok Davis Tutt shootout: In the market square of Springfield, Missouri, Wild Bill Hickok Davis Tutt shootout: In the market square of Springfield, Missouri, Wild Bill Hickok Davis Tutt shootout: In the market square of Springfield, Missouri, Wild Bill Hickok Davis Tutt shootout: In the market square of Springfield, Missouri, Wild Bill Hickok Davis Tutt shootout: In the market square of Springfield, Missouri, Wild Bill Hickok Davis Tutt shootout: In the market square of Springfield, Missouri, Wild Bill Hickok Davis Tutt shootout: In the market square of Springfield, Missouri, Wild Bill Hickok Davis Tutt shootout: In the market square of Springfield, Missouri, Wild Bill Hickok Davis Tutt shootout: In the market square of Springfield, Missouri, Wild Bill Hickok Davis Tutt shootout: In the market square of Springfield, Missouri, Wild Bill Hickok Davis Tutt shootout: In the market square of Springfield shootout: In the mar
shoots "Little Dave" Davis Tutt dead over a poker debt, in what is regarded as the first true western fast draw showdown. July 23 The SSGreat Eastern departs on a voyage to lay a transatlantic telegraph cable. [7] July 26 The New Zealand Parliament first meets in Wellington on a permanent basis, making it de facto the national capital. [9] July 27 Welsh
settlers arrive in Argentina at Chubut Valley. Businessman Asa Packer establishes Lehigh University in Bethlehem, Pennsylvania, July 30 The steamer Brother Jonathan sinks off the California coast, killing 225 passengers and crew, July 31 The first narrow gauge mainline railway in the world opens at Grandchester, Australia, July The Christian Mission,
later renamed The Salvation Army, is founded in Whitechapel, London, by William and Catherine Booth. August 16 The Dominican Republic regains independence from Spain. August 25 The Shergotty meteorite Mars meteorite falls in Sherghati, Gaya, Bihar in India. September 19 Union Business College (now Peirce College) is founded in
 Philadelphia. September 26 Champ Ferguson becomes the first person (and one of only two) to be convicted of war crimes for actions taken during the American Civil War, found guilty by a U.S. Army tribunal on 23 charges, arising from the murder of 53 people. He is hanged on October 20, two days after the conviction of Henry Wirz for war crimes
 SSRepublic sinks off the Georgia coast, with a cargo of $400,000 in coins. November 6 America and its military, surrenders in Liverpool after fleeing westward from the Pacific. November 10 Captain Henry Wirz, Confederate superintendent of Andersonville Prison
(Camp Sumter) is hanged, becoming the second of two combatants, and only serving regular soldier, to be executed for war crimes committed during the American Civil War. November 11 Duar War between Britain and Bhutan ends with the Treaty of Sinchula, in which Bhutan cedes control of its southern passes to Britain in return for an annual
 subsidy.[7]November 17 Chincha Islands War: Action of 17 November 1865 A Spanish gunboat is captured by the Chilean tugboat Independencia off Tom, in the Bay of Concepcin, Chile. November 26 Chincha Islands War: Battle of Papudo The Spanish ship Covadonga is captured by the Chileans and the Peruvians, north of Valparaso, Chile. December 26 Chincha Islands War: Battle of Papudo The Spanish ship Covadonga is captured by the Chileans and the Peruvians, north of Valparaso, Chile. December 26 Chincha Islands War: Battle of Papudo The Spanish ship Covadonga is captured by the Chilean tugboat Independencia off Tom, in the Bay of Concepcin, Chile. December 26 Chincha Islands War: Battle of Papudo The Spanish ship Covadonga is captured by the Chilean tugboat Independencia off Tom, in the Bay of Concepcin, Chile. December 26 Chincha Islands War: Battle of Papudo The Spanish ship Covadonga is captured by the Chilean tugboat Independencia off Tom, in the Bay of Concepcin, Chile. December 26 Chincha Islands War: Battle of Papudo The Spanish ship Covadonga is captured by the Chilean tugboat Independencia off Tom, in the Bay of Concepcin, Chile. December 26 Chincha Islands War: Battle of Papudo The Spanish ship Covadonga is captured by the Chilean tugboat Independencia off Tom, in the Bay of Concepcin, Chile. December 26 Chincha Islands War: Battle of Papudo The Spanish ship Covadonga is captured by the Chilean tugboat Independencia off Tom, in the Bay of Concepcin, Chile. December 26 Chinese Islands War: Battle of Papudo The Spanish ship Covadonga is captured by the Chilean tugboat Independencia off Tom, in the Bay of Concepcin, Chile. December 26 Chinese Islands War: Battle of Papudo The Spanish ship Covadonga is captured by the Chilean tugboat Independencia off Tom, in the Bay of Concepcin, Chilean tugboat Independencia off Tom, in the Bay of Concepcin, Chilean tugboat Independencia off Tom, in the Bay of Concepcin, Chilean tugboat Independencia off Tom, in the Bay of Chilean tugboat Independencia off Tom, in the Bay of Ch
11 The United States Congress creates the United States House Committee on Appropriations and the Committee on Banking and Commerce, reducing the tasks of the House Committee on Ways and Means. December 17 Leopold II becomes King of the Belgians, following the tasks of the House Committee on Ways and Means. December 18
 Secretary of State William H. Seward declares the Thirteenth Amendment to the United States Constitution ratified by three-quarters of the states, including those in secession. As of December 6, slavery is legally outlawed in the last two slave states of Kentucky and Delaware, and the remaining 45,000 slaves are freed. December 21 The Kappa Alpha
Order is founded at Washington College, Lexington, Virginia December 24 Jonathan Shank and Barry Ownby form the Ku Klux Klan in the American South, to resist Reconstruction and intimidate carpetbaggers and scalawags, as well as to repress the freedpeople. Francis Galton A forest fire near Silverton, Oregon, destroys about one million acres
(4,000 km2) of timber. The National Temperance Society and Publishing House is founded by James Black in the U.S. Nottingham, England, is founded. January 5 Julio Garavito Armero, Colombian astronomer (d. 1920) January 9 Leo Ditrichstein, Austrian-born stage actor
   laywright (d. 1928)January 19 Valentin Serov, Russian portrait painter (d. 1911)January 20 Yvette Guilbert, French cabaret singer, actress (d. 1930)January 28Lala Lajpat Rai ("The Lion of Punjab"), a leader of the Indian independence movement (d. 1930)January 28Lala Lajpat Rai ("The Lion of Punjab"), a leader of the Indian independence movement (d. 1930)January 28Lala Lajpat Rai ("The Lion of Punjab"), a leader of the Indian independence movement (d. 1930)January 28Lala Lajpat Rai ("The Lion of Punjab"), a leader of the Indian independence movement (d. 1930)January 28Lala Lajpat Rai ("The Lion of Punjab"), a leader of the Indian independence movement (d. 1930)January 28Lala Lajpat Rai ("The Lion of Punjab"), a leader of the Indian independence movement (d. 1930)January 28Lala Lajpat Rai ("The Lion of Punjab"), a leader of the Indian independence movement (d. 1930)January 28Lala Lajpat Rai ("The Lion of Punjab"), a leader of the Indian independence movement (d. 1930)January 28Lala Lajpat Rai ("The Lion of Punjab"), a leader of the Indian independence movement (d. 1930)January 28Lala Lajpat Rai ("The Lion of Punjab"), a leader of the Indian independence movement (d. 1930)January 28Lala Lajpat Rai ("The Lion of Punjab"), a leader of the Indian independence movement (d. 1930)January 28Lala Lajpat Rai ("The Lion of Punjab"), a leader of the Indian independence movement (d. 1930)January 28Lala Lajpat Rai ("The Lion of Punjab"), a leader of the Indian independence movement (d. 1930)January 28Lala Lajpat Rai ("The Lion of Punjab"), a leader of the Indian independence movement (d. 1930)January 28Lala Lajpat Rai ("The Lion of Punjab"), a leader of the Indian independence movement (d. 1930)January 28Lala Lajpat Rai ("The Lion of Punjab"), a leader of the Indian independence movement (d. 1930)January 28Lala Lajpat Rai ("The Lion of Punjab"), a leader of the Indian independence movement (d. 1930)January 28Lala Lajpat Rai ("The Lion of Punjab"), a leader of the Indian independence movement (d. 1930)January 28Lala Lajpat Rai 
 1928)Kaarlo Juho Sthlberg, 1st President of Finland (d. 1952)[11]January 31 Henri Desgrange, French cycling enthusiast, founder of the Tour de France (d. 1940)February 9 Beatrice Stella Tanner, later Mrs. Patrick Campbell, English theatre actress, producer (d.
1940) February 12 Enrico Millo, Italian admiral and politician (d. 1930)[12] Kazimierz Tetmajer, Polish writer (d. 1940) February 17 Ernst Troeltsch, German theologian (d. 1932). February 19 Sven Hedin, Swedish scientist, explorer (d. 1952) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Ernst Troeltsch, German theologian (d. 1967) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Ernst Troeltsch, German theologian (d. 1967) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Enrico Millo, Italian admiral and politician (d. 1967) February 19 Enrico Millo, Italian admiral admiration (d. 1967) February 19 Enrico Millo, Italian admiration (d. 1967) February 19 Enrico Millo, Italia
medical missionary to Newfoundland and Labrador (d. 1940)Elma Danielsson, Swedish socialist, journalist (d. 1936)March 10 Tan Sitong, Chinese reformist leader (d. 1937)March 30 Heinrich Rubens,
German physicist (d. 1922)April Richard Rushall, British sea captain and businessman (d. 1953)April 1 Richard Adolf Zsigmondy, Austrian-born chemist, Nobel Prize laureate (d. 1929)April 6 Victory Bateman, American stage and screen actress (d. 1926)April 9Violet Nicolson,
English poet (d. 1904)Erich Ludendorff, German general (d. 1937)Charles Proteus Steinmetz, German-American engineer, electrician (d. 1937)Charles Proteus Steinmetz, German-American engineer, electrician (d. 1945)[13]April 18 Lenidas Plaza, 16th
President of Ecuador (d. 1932)April 26 Akseli Gallen-Kallela, Finnish artist (d. 1931)[14]April 28Vital Brazil, Brazilian physician, immunologist (d. 1950)Charles W. Woodworth, American dramatist (d. 1909)May 3 Martha M. Simpson, Australian
educationalist ((d. 1948)May 23 Epitcio Pessoa, 11th President of Brazil (d. 1942)May 25John Mott, American YMCA leader, recipient of the Nobel Prize laureate (d. 1943)May 26 Robert W. Chambers, American artist (d. 1933)June 2 George Lohmann, English cricketer (d. 1901)June 3
George V of the United Kingdom (d. 1936) June 9Albric Magnard, French composer (d. 1914) Carl Nielsen, Danish composer (d. 1931) June 13 W. B. Yeats, Irish writer, Nobel Prize laureate (d. 1939) June 21 Otto Frank, German
physiologist (d. 1944)June 26 Bernard Berenson, American art historian (d. 1959)June 29 Shigechiyo Izumi, Japanese supercentenarian (d. 1937)[15]July 13 Grard Encausse, French occultist (d. 1916)July 15 Alfred Harmsworth, 1st
 Viscount Northcliffe, Irish-born British publisher; founder of the Daily Mail and Daily Mirror (d.1922)July 23Max Heindel, Danish-born Christian occultist, astrologer, and mystic (d. 1930)July 26 Philipp Scheidemann, 11th Chancellor of Germany (d.
1939) August 2 Irving Babbitt, American literary critic (d. 1933) John Radecki, Australian stained glass artist (d. 1955) August 10 Alexander Glazunov, Russian composer (d. 1950) August 10 Hexander Glazunov, Russian composer (d. 1950) August 10 Alexander Glazunov, Russian composer (d. 1950) August 10 Alexander Glazunov, Russian composer (d. 1950) August 11 Julia Marlowe, English-born American stage actress (d. 1950) August 20 Bernard Tancred, South African
cricketer (d. 1911)August 22 Templar Saxe, British actor and singer (d. 1935)August 24 King Ferdinand I of Romania (d. 1927)August 27 James Henry Breasted, American Egyptologist (d. 1935)September 11 Rainis, Latvian poet, playwright (d.
1929)September 13 William Birdwood, 1st Baron Birdwood, British field marshal (d. 1935)October 9 Arthur Hayes-Sadler, 2019, 2019 Charles W. ClarkHovhannes Abelian Birdwood, 1st Baron Bir
British admiral (d. 1952)October 10 Rafael Merry del Val, Spanish Roman Catholic Cardinal and Secretary of the Congregation of the Holy Office (d. 1930)October 12 Arthur Harden, English chemist, Nobel Prize laureate (d. 1940)October 15 Charles W. Clark, American baritone (d. 1925)October 16 Rudolph Lambart, 10th Earl of Cavan, British field
marshal (d. 1946)October 17 James Rudolph Garfield, U.S. politician (d. 1950)October 22 Hovhannes Abelian, Armenian actor (d. 1936)October 23 Hovhannes Abelian, Armenian actor (d. 1941)Raymond Hitchcock, American businessman (d. 1912)October 27 Tinsley Lindley, English
footballer (d. 1940) November 2 Warren G. Harding, 29th President of the United States (d. 1923) November 11 Edwin Thanhouser, American actor, businessman, and film producer, founder of the United States (d. 1957) December 12 Edwyn
Alexander-Sinclair, British admiral (d. 1945)December 16 Olavo Bilac, Brazilian poet (d. 1918)December 20 Elsie de Wolfe, American socialite, interior decorator (d. 1950)December 23Anna Farguhar Bergengren, American author and editor (unknown year of death)James M.
Canty, American educator, school administrator, and businessperson (d. 1964)[16]Albrecht, Duke of Wrttemberg, German field marshal (d. 1939)December 25 Fix Vallotton, Swiss painter, printmaker (d. 1950)Fay Templeton, American musical comedy star (d. 1939)December 28 Flix Vallotton, Swiss painter, printmaker (d. 1950)Fay Templeton, American musical comedy star (d. 1939)December 28 Flix Vallotton, Swiss painter, printmaker (d. 1950)Fay Templeton, American musical comedy star (d. 1950)Fay Templeton, America
1925)December 30 Rudyard Kipling, Indian-born English writer, Nobel Prize laureate (d. 1936)Ernest Hogan, African-American dancer, musician, and comedian (d. 1943)[17]Abraham LincolnJohn Wilkes BoothJanuary 14 Marie-Anne Libert, Belgian botanist (b. 1782)January 19
 Pierre-Joseph Proudhon, French philosopher, anarchist (b. 1809)January 28 Felice Romani, Italian poet, librettist (b. 1788)February 6 Isabella Beeton, British cook, household management expert (b. 1836)[18]March 1 Anna Pavlovna of Russia, queen consort of the Netherlands (b. 1795)March 20 Yamanami Keisuke, Japanese samurai (b. 1833)March
30 Alexander Dukhnovich, Russian priest, writer and social activist (b. 1803April 1John Milton, Governor of Florida (b. 1825)April 13 Achille Valenciennes, French zoologist (b. 1794)April 15 Abraham Lincoln, 16th President of the United States (b.
1809)April 18 Lon Jean Marie Dufour, French medical doctor, naturalist (b. 1780)April 24 Nicholas Alexandrovich, Tsarevich of Russia (b. 1843)April 28 Sir Samuel Cunard, Canadian businessman, founder of the Cunard Line (b. 1787)May 5 Ben Hall, Australian
bushranger (b. 1837)May 10 William Armstrong, American lawyer, civil servant, politician, and businessperson (b. 1786)July 6 Princess Sophie of Sweden, Grand Duchess of Baden (b. 1801)July 7 The Lincoln assassination conspirators
(executed)Lewis Powell (b. 1844)David Herold (b. 1842)George Atzerodt (b. 1835)Mary Surratt (b. 1835)Mary Surratt (b. 1812)August 12 William Jackson Hooker, English botanist (b. 1785)August 13 Ignaz Semmelweis, Hungarian physician (b. 1818)August 12 William Jackson Hooker, English botanist (b. 1785)August 13 Ignaz Semmelweis, Hungarian physician (b. 1818)August 12 William Jackson Hooker, English botanist (b. 1785)August 13 Ignaz Semmelweis, Hungarian physician (b. 1818)August 13 Ignaz Semmelweis, Hungarian physician (b. 1818)August 14 William Jackson Hooker, English botanist (b. 1785)August 15 Ignaz Semmelweis, Hungarian physician (b. 1818)August 16 Ignaz Semmelweis, Hungarian physician (b. 1818)August 17 Ignaz Semmelweis, Hungarian physician (b. 1818)August 18 Ignaz Semmelweis, Hu
16 Sir Frederick Stovin, British army general (b. 1783)August 27 Thomas Chandler Haliburton, Canadian author (b. 1802)September 2 William Rowan Hamilton, Irish mathematician (b. 1805)September 10 Maria Silfvan, Finnish actor (b. 1802)September 25 Andrs
de Santa Cruz, Peruvian military officer, seventh President of Peru and President of Bolivia (b. 1781)October 18 Henry John Temple, 3rd Viscount Palmerston, Prime Minister of the United Kingdom (b. 1784)October 18 Henry John Temple, 3rd Viscount Palmerston, Prime Minister of the United Kingdom (b. 1784)October 18 Henry John Temple, 3rd Viscount Palmerston, Prime Minister of the United Kingdom (b. 1784)October 18 Henry John Temple, 3rd Viscount Palmerston, Prime Minister of the United Kingdom (b. 1784)October 18 Henry John Temple, 3rd Viscount Palmerston, Prime Minister of the United Kingdom (b. 1784)October 18 Henry John Temple, 3rd Viscount Palmerston, Prime Minister of the United Kingdom (b. 1784)October 18 Henry John Temple, 3rd Viscount Palmerston, Prime Minister of the United Kingdom (b. 1784)October 18 Henry John Temple, 3rd Viscount Palmerston, Prime Minister of the United Kingdom (b. 1784)October 18 Henry John Temple, 3rd Viscount Palmerston, Prime Minister of the United Kingdom (b. 1784)October 18 Henry John Temple, 3rd Viscount Palmerston, Prime Minister of the United Kingdom (b. 1784)October 18 Henry John Temple, 3rd Viscount Palmerston, Prime Minister of the United Kingdom (b. 1784)October 18 Henry John Temple, 3rd Viscount Palmerston, Prime Minister of the United Kingdom (b. 1784)October 18 Henry John Temple, 3rd Viscount Palmerston, Prime Minister of the United Kingdom (b. 1784)October 18 Henry John Temple, 3rd Viscount Palmerston, Prime Minister of the United Kingdom (b. 1784)October 18 Henry John Temple, 3rd Viscount Palmerston, Prime Minister of the United Kingdom (b. 1784)October 18 Henry John Temple, 3rd Viscount Palmerston, Prime Minister of the United Kingdom (b. 1784)October 18 Henry John Temple, 3rd Viscount Palmerston, Prime Minister of the United Kingdom (b. 1784)October 18 Henry John Temple, 3rd Viscount Palmerston, Prime Minister of the United Kingdom (b. 1784)October 18 Henry John Temple, 3rd Viscount Palmerston, Prime Minister of the United Kingdom (b. 1784)October 18 Henry John Tem
Baptist deacon and leader of the Morant Bay rebellion. (executed) (b. 1820)November 10 Henry Wirz, Swiss-born American Confederate military officer, prisoner-of-war camp commander (executed) (b. 1823)November 12 Elizabeth Gaskell, British novelist, biographer (b. 1810)November 28Jos Manuel Pareja, Spanish admiral (suicide) (b.
1813) William Machin Stairs, Canadian businessman, statesman (b. 1789) November 29 Isaac A. Van Amburgh, American animal trainer (b. 1811) December 10 King Leopold I of Belgium (b. 1790) December 14 Johan Georg Forchhammer, Danish geologist (b. 1794) December 17 Luigi Ciacchi,
Italian cardinal (b. 1788)^ "Kunnallinen itsehallinto 150 vuotta" [150 years of local self-government]. Nopolanews (in Finnish). February 6, 2024. Moore, Randy (May 2001). "The "Rediscovery" of Mendel's Work" (PDF). Bioscene. 27. Archived from the original (PDF) on
February 2, 2017. Retrieved December 6, 2016. Coleman, Helen Turnbull Waite (1956). Banners in the Wilderness: The Early Years of Washington and Jefferson College. University of Pittsburgh Press. p.214. OCLC2191890. Retrieved April 28, 2011. "Elaphurus davidianus". Ultimate Ungulate. 2004. Archived from the original on June 5, 2011.
Retrieved May 5, 2011. Wilkinson, Susan (September 1998), "Welsh immigrants in Patagonia: Mimosa, the old ship that sailed into history", Buenos Aires Herald, Archived from the original on March 5, 2007, Retrieved November 26, 2010. Galton, Francis (1865), "Hereditary talent and character" (PDF), Macmillan's Magazine, 12: 157166, 318327, and the original on March 5, 2007, Retrieved November 26, 2010. Galton, Francis (1865), "Hereditary talent and character" (PDF), Macmillan's Magazine, 12: 157166, 318327, and the original on March 5, 2007, Retrieved November 26, 2010. Galton, Francis (1865), "Hereditary talent and character" (PDF), Macmillan's Magazine, 12: 157166, 318327, and the original on March 5, 2007, Retrieved November 26, 2010. Galton, Francis (1865), "Hereditary talent and character" (PDF), Macmillan's Magazine, 12: 157166, 318327, and the original on March 5, 2007, Retrieved November 26, 2010. Galton, Francis (1865), "Hereditary talent and character" (PDF), Macmillan's Magazine, 12: 157166, 318327, and the original on March 5, 2007, Retrieved November 26, 2010. Galton, Francis (1865), "Hereditary talent and character" (PDF), Macmillan's Magazine, 12: 157166, 318327, and the original on March 5, 2007, Retrieved November 26, 2010, and the original on March 5, 2007, Retrieved November 26, 2010, and the original on March 5, 2007, Retrieved November 26, 2010, and the original on March 5, 2007, Retrieved November 26, 2010, and the original on March 5, 2007, Retrieved November 26, 2010, and the original on March 5, 2007, Retrieved November 26, 2010, and the original on March 5, 2007, Retrieved November 26, 2010, and the original on March 5, 2007, Retrieved November 26, 2010, and the original on March 5, 2007, Retrieved November 26, 2010, and the original on March 5, 2007, Retrieved November 26, 2010, and the original of the original on March 5, 2007, and the original of the original o
Retrieved December 6, 2016. a b c Everett, Jason M., ed. (2006). "1865". The People's Chronology of British History. London: Century Ltd. p.286. ISBN0-7126-5616-2. Levine, Stephen (June 20, 2012). "Capital city Wellington, capital city". Te Ara: The Encyclopedia of
New Zealand. Archived from the original on February 5, 2019. A Cartmell, Donald (2001). The Encyclopdia Britannica: A New Survey of Universal Knowledge. Encyclopdia britannica Company, Limited.
p.291.^ Italian Navy website page dedicated to Enrico Millo, 2008 (in Italian).^ Hill, Alec (1979). "'Chauvel, Sir Henry George (Harry) (18651945)'". Australian Dictionary of Biography, Australian Dictionary of Biography, Australian Dictionary of Biography, Canberra: National Centre of Biography, Australian Dictionary of Biography, Canberra: National Centre of Biography, Australian Dictionary of Biography, Canberra: National Centre of Biograp
O'Sullivan, James (April 26, 2015). "An artist's mark on the story of Finland (150th anniversary of Gallen-Kallela's birth)". thisisFINLAND. Retrieved April 26, 2022. Serle, Percival (1949). "Ryrie, Granville". Dictionary of Australian Biography. Sydney: Angus & Robertson. Retrieved November 1, 2008. "Death Record Detail: James Munroe Canty"
West Virginia Archives and History, West Virginia Department of Arts, Culture and History. 2019. Archived from the original on August 2, 2020. Ahmadullah, Mufti (2016). Mashayekh-e-Chatgam. Vol.1 (3ed.). Dhaka: Ahmad Publishers. pp.109136. ISBN 978-984-92106-4-1. BBC. Retrieved April 22, 2021.
Munske, Roberta R.; Kerns, Wilmer L., eds. (2004). Hampshire County, West Virginia, 17542004. Romney, West Virginia: The Hampshire County 250th Anniversary Committee. p.46. ISBN 978-0-9715738-2-6. OCLC 55983178. Retrieved from "30ne hundred years, from 1701 to 1800 For other uses, see 18th century
(disambiguation). Millennia 2ndmillennia 2nd
of year 1700Storming of the Bastille, 14 July 1789, an iconic event of the French Revolution in Europe. The American Revolution in Europe.
the Roman numerals MDCCI) to 31 December 1800 (MDCCC). During the 18th century, elements of Enlightenment thinking culminated in the Atlantic Revolutions. Revolutions began to challenge the legitimacy of monarchical and aristocratic power structures. The Industrial Revolutions began mid-century, leading to radical changes in human society
and the environment. The European colonization of the Americas and other parts of the Americas and other parts of the Atlantic Ocean, while declining in Russia[1] and China.[2]Western historians have occasionally
defined the 18th century otherwise for the purposes of their work. For example, the "short" 18th century may be defined as 17151789, denoting the period of time between the death of Louis XIV of France and the start of the French Revolution, with an emphasis on directly interconnected events.[3][4] To historians who expand the century to include
larger historical movements, the "long" 18th century[5] may run from the Glorious Revolution of 1688 to the Battle of Waterloo in 1815[6] or even later.[7] France was the sole world superpower from 1659, after it defeated Spain, until 1815, when it was defeated by Britain and its coalitions following the Napoleonic Wars. In Europe, philosophers
ushered in the Age of Enlightenment. This period coincided with the French Revolution of 1789, and was later compromised by the excesses of the Reign of Terror. At first, many monarchies of Europe embraced Enlightenment ideals, but in the wake of the French Revolution they feared loss of power and formed broad coalitions to oppose the French
Republic in the French Revolutionary Wars. Various conflicts throughout the century, including the War of the Spanish Succession and the Seven Years' War, saw Great Britain triumph over its rivals to become the preeminent power in Europe. However, Britain's attempts to exert its authority over the Thirteen Colonies became a catalyst for the
American Revolution. The 18th century also marked the end of the PolishLithuanian Commonwealth as an independent state. Its semi-democratic government system was not robust enough to prevent partition by the neighboring states of Austria, Prussia, and Russia. In West Asia, Nader Shah led Persia in successful military campaigns. The Ottoman
Empire experienced a period of peace, taking no part in European wars from 1740 to 1768. As a result, the empire was not exposed to Europe's military improvements during the Seven Years' War. The Ottoman military consequently lagged behind and suffered several defeats against Russia in the second half of the century. In South Asia, the death of
```

Mughal emperor Aurangzeb was followed by the expansion of the Maratha Confederacy and an increasing level of European influence and control in the region. In 1739, Persian emperor Nader Shah invaded and plundered Delhi, the capital of the Mughal Empire. Later, his general Ahmad Shah Durrani scored another victory against the Marathas, the then dominant power in India, in the Third Battle of Panipat in 1761.[8] By the middle of the century, the British East India Company began to conquer eastern India, [9][8] and by the end of the century, the Anglo-Mysore Wars against Tipu Sultan and his father Hyder Ali, led to Company rule over the south.[10][11]In East Asia, the century was marked by the High Qing era, a period characterized by significant cultural and territorial expansion. This period also experienced relative peace and prosperity, allowing for societal growth, increasing literacy rates, flourishing trade, and consolidating imperial power across the vast Qing dynasty's territories. Conversely, the continual seclusion policy of the Tokugawa shogunate also brought a peaceful era called Pax Tokugawa and experienced a flourishment of the Dutch East India

```
Company established increasing levels of control over the Mataram Sultanate. In Africa, the Ethiopian Empire underwent the Zemene Mesafint, a period when the country was ruled by a class of regional noblemen and the emperor was merely a figure head. The Atlantic slave trade also saw the continued involvement of states such as the Oyo Empire
In Oceania, the European colonization of Australia and New Zealand began during the late half of the century. In the Americas, the United States declared its independence from Great Britain. In 1776, Thomas Jefferson wrote the Declaration of Independence from Great Britain. In 1776, Thomas Jefferson wrote the Declaration of Independence from Great Britain.
traveled to Europe where he was hailed as an inventor. Examples of his inventions include the lightning rod and bifocal glasses. Tpac Amaru II led an uprising that sought to end Spanish colonial rule in Peru. For a chronological guide, see Timeline of the 18th century. See also: Georgian eraMain articles: 1700s, 1710s, 1720s, 1730s, and 1740s Europe
at the beginning of the War of the Spanish Succession, 1700The Battle of Poltava in 1709 turned the Russian Empire into a European power. John Churchill, 1st Duke of Marlborough17001721: Great Northern War between the Russian and Swedish Empires. 1701: Kingdom of Prussia declared under King Frederick I.1701: The Battle of Feyiase marks
the rise of the Ashanti Empire.17011714: The War of the Spanish Succession is founded by Peter the Great; it is the Russian capital until 1918.17031711: The Rkczi uprising against the Habsburg monarchy.1704: End of Japan's Genroku
period.1704: First Javanese War of Succession.[13]17061713: The War of the Spanish Succession: French troops defeated at the Battle of Ramillies and the Siege of Turin.1707: Death of Mughal Emperor Aurangzeb leads to the fragmentation of the Mughal Emperor Aurangzeb leads to the fragmentation of the Mughal Empire.1707: The Act of Union is passed, merging the Scottish and English Parliaments, thus
establishing the Kingdom of Great Britain. [14] 1708: The Company of Merchants of London Trading to the East Indies and English Company of Merchants of London Trading to the East Indies merge to form the United Company of Merchants of London Trading to the East Indies and English Company of Merchants of London Trading to the East Indies merge to form the United Company of Merchants of London Trading to the East Indies and English Company of Merchants of London Trading to the East Indies and English Company of Merchants of London Trading to the East Indies and English Company of Merchants of London Trading to the East Indies and English Company of Merchants of London Trading to the East Indies and English Company of Merchants of London Trading to the East Indies and English Company of Merchants of London Trading to the East Indies and English Company of Merchants of London Trading to the East Indies and English Company of Merchants of London Trading to the East Indies and English Company of Merchants of London Trading to the East Indies and English Company of Merchants of London Trading to the East Indies and English Company of Merchants of London Trading to the East Indies and English Company of Merchants of London Trading to the East Indies and English Company of Merchants of London Trading to the East Indies and English Company of Merchants of London Trading to the East Indies and English Company of Merchants of London Trading to the East Indies and English Company of Merchants of London Trading to the East Indies and English Company of Merchants of London Trading to the East Indies and English Company of Merchants of London Trading to the East Indies and English Company of Merchants of London Trading to the East Indies and English Company of Merchants of London Trading to the East Indies and English Company of London Trading to the East Indies and English Company of London Trading to the East Indies and English Company of London Trading to the East Indies and English Company of London Trading to the East Ind
Empire.1709: The Great Frost of 1709 marks the coldest winter in 500 years, contributing to the defeat of Sweden at Poltava.1711: Ottoman Empire fights Russia in the Russo-Turkish War and regains Azov.1711: Bukhara Khanate dissolves as local begs seize
power.17111715: Tuscarora War between British, Dutch, and German settlers and the Tuscarora people of North Carolina.1713: The Kangxi Emperor acknowledges the full recovery of the Chinese economy since its apex during the Ming.1714: In Amsterdam, Daniel Gabriel Fahrenheit invents the mercury-in-glass thermometer, which remains the
most reliable and accurate thermometer until the electronic era.1715: The first Jacobite rising breaks out; the British halt the Jacobite advance at the Battle of Sheriffmuir; Battle of Preston.1716: Establishment of the Sikh Confederacy along the present-day India-Pakistan border.17161718: Austro-Venetian-Turkish War.1718: The city of New Orleans
is founded by the French in North America.17181720: War of the Quadruple Alliance with Spain versus France, Britain, Austria, and the Netherlands.17181730: The South Sea Bubble.17201721: The Great Plague of Marseille.1720: Qing forces oust Dzungar
invaders from Tibet.1721: The Treaty of Nystad is signed, ending the Great Northern War.1721: Sack of Shamakhi, massacre of its Shia population by Sunni Lezgins.1722: Siege of Isfahan results in the handover of Iran to the Drapier's
Letters and begins the Irish economic independence from England movement. Mughal emperor Muhammad Shah with the Persian invader Nader Shah. 1723: Slavery is abolished in Russia; Peter the Great converts household slaves into house serfs. [16] 17231730: The
Qing and the Dzungars fight a series of wars across Qinghai, Dzungaria, and Outer Mongolia, with inconclusive results.1724: Daniel Gabriel Fahrenheit proposes the Fahrenheit 
after the Patrona Halil revolt, ending the Tulip period.17301760: The First Great Awakening takes place in Great Britain and North America.17321734: Crimean Tatar raids into Russia.[17]17331738: War of the Polish Succession.Qianlong Emperor 17351739: Austro-Russo-Turkish War.17351799: The Qianlong Emperor of China oversees a huge
expansion in territory.17381756: Famine across the Sahel; half the population of Timbuktu dies.[18]17371738: Hotak Empire ends after the siege of Kandahar by Nader Shah defeats a pan-Indian army of 300,000 at the Battle of Karnal. Taxation is stopped
in Iran for three years.17391740: Nader Shah's Sindh expedition.17411743: Iran invades Uzbekistan, Khwarazm, Dagestan, and Oman.17411751: Maratha invasions of Bengal.17401748: War of the Austrian
Succession.1742: Marvel's Mill, the first water-powered cotton mill, begins operation in England.[19]1742: Anders Celsius in his honor.1742: Premiere of George Frideric Handel's Messiah.17431746: Another Ottoman-Persian War involves 375,000 men but
ultimately ends in a stalemate. The extinction of the Scottish clan system came with the defeat of the clansmen at the Battle of Culloden in 1746. [20]1744: Battle of France. 17441748: The First Carnatic War is fought between the British, the French, the
Marathas, and Mysore in India.1745: Second Jacobite rising is begun by Charles Edward Stuart in Scotland.1747: The Durrani Empire is founded by Ahmad Shah Durrani.1748: The Second Carnatic War is founded by Ahmad Shah Durrani.1748: The Durrani Empire is founded by Ahmad Shah Durrani.1748: The Durran
the Marathas, and Mysore in India.1750: Peak of the Little Ice Age.Main articles: 1750s, 1760s, 1760
Second Carnatic War and recognizes Muhammed Ali Khan Wallajah as Nawab of the Carnatic.1754: King's College is founded by a royal charter of George II of Great Britain.[22]17541763: The French and Indian War, the North American chapter of the Seven Years' War, is fought in colonial North America, mostly by the French and their allies
against the English and their allies.1755: The Great Lisbon earthquake destroys most of Portugal's capital and kills up to 100,000.1755: The Dzungar genocide depopulates much of northern Xinjiang, allowing for Han, Uyghur, Khalkha Mongol, and Manchu colonization.17551763: The Great Upheaval forces transfer of the French Acadian population
from Nova Scotia and New Brunswick.17561763: The Seven Years' War is fought between the British, the French, and Mysore in India.1757: British conquest of Bengal.Catherine the Great, Empress of Russia.1760: George III becomes King of
Britain.1761: Maratha Empire defeated at Battle of Panipat.1762: The Treaty of Paris ends the Seven Years' War and Third Carnatic War.1764: The Mughals are defeated at the Battle of Buxar.1765: The Stamp Act
is introduced into the American colonies by the British Parliament.17651767: The Burmese invade Thailand and utterly destroy Attuthaya.17651766: Christian VII becomes king of Denmark. He was king of Denmark to 1808.17661799:
Anglo-Mysore Wars.1767: Taksin expels Burmese invaders and reunites Thailand under an authoritarian regime.17681772: War of the Bar Confederation.17681770: James Cook explores and maps New Zealand and Australia.17691773: The Bengal
famine of 1770 kills one-third of the Bengal population.1769: The French East India Company's (VOC) monopoly of the plant.[23]17701771: Famine in Czech lands kills hundreds of thousands.1771: The Plague Riot in
Moscow.1771: The Kalmyk Khanate dissolves as the territory becomes colonized by Russians. More than a hundred thousand Kalmyks migrate back to Qing Dzungaria.1772: Gustav III of Sweden stages a coup d'tat, becoming almost an absolute monarch. Encyclopdie, ou dictionnaire raisonn des sciences, des arts et des mtiers17721779: Maratha
Empire fights Britain and Raghunathrao's forces during the First Anglo-Maratha War.17721795: The Partitions of Poland end the PolishLithuanian Commonwealth and erase Poland from the map for 123 years.17731775: Pugachev's Rebellion, the largest peasant revolt in Russian history.1773: East India Company starts operations in Bengal to
smuggle opium into China.1775: Russia imposes a reduction in autonomy on the Zaporizhian Cossacks of Ukraine.17751782: First Anglo-Maratha War.1775: Russia imposes a reduction in autonomy on the Zaporizhian Cossacks of Ukraine.17751782: First Anglo-Maratha War.1776: Several kongsi republics are founded by Chinese settlers in the island of Borneo. They are some of the first democracies in Asia.17761777: A Spanish
Portuguese War occurs over land in the South American frontiers.1776: Illuminati founded by Adam Weishaupt.1776: The United States Declaration of Independence is adopted by the Second Continental Congress in Philadelphia.1776: He United States Declaration of Independence is adopted by Adam Smith publishes The Wealth of Nations.1778: James Cook becomes the first European to land on the Hawaiian
Islands.1778: Franco-American alliance signed.1778: Spain acquires its first permanent holding in Africa from the Portuguese, which is administered by the Tay Son brothers. The Ty Sn dynasty has been established, terminating the L
dynasty.17791879: Xhosa Wars between British and Boer settlers and the Xhosas in the South African Republic.17791783: Britain loses several islands and colonial outposts all over the world to the combined Franco-Spanish navy.1779: Iran enters yet another period of conflict and civil war after the prosperous reign of Karim Khan Zand.1780
Outbreak of the indigenous rebellion against Spanish colonization led by Tpac Amaru II in Peru. 1781: The city of Los Angeles is founded by Spanish settlers. George Washington 1781: The Thonburi Kingdom of Thailand is dissolved after a palace coup. 1783: The
Treaty of Paris formally ends the American Revolutionary War.1783: Russian annexation of Crimea.17851791: Imam Sheikh Mansur, a Chechen warrior and Muslim mystic, leads a coalition of Muslim mystic, leads a coa
traditionalists, who followed the traditional customs and common law (Adat) rather than the theocratic Sharia.[24]17851795: The MarathaMysore Wars concludes with an exchange of territories in the Deccan.17861787: Wolfgang Amadeus Mozart
premieres The Marriage of Figaro and Don Giovanni.1787: The Tuareg occupy Timbuktu until the 19th century.17871792: Russo-Swedish War (17881790).1788: Dutch Geert Adriaans Boomgaard (17881899) would become the first generally accepted validated case of a
 supercentenarian on record.[25][26]Declaration of the Rights of Man and of the Citizen17881789: A Qing attempt to reinstall an exiled Vietnamese king in northern Vietnam ends in disaster.1789: Quang Trung defeats the Qing army.17891799: French
Revolution.1789: The Lige Revolution.1789: The Brabant Revolution.1789: The Inconfidncia Mineira, an unsuccessful separatist movement in central Brazil led by Tiradentes1791: Suppression of the Prince-Bishopric of Lige.17911795: George Vancouver explores the world during the
Vancouver Expedition.17911804: The Haitian Revolution.1791: Mozart premieres The Magic Flute.17921802: The French Revolutionary Wars lead into the Napoleonic Wars, which last from 18031815.1792: The New York Stock & Exchange Board is founded.1792: PolishRussian War of 1792.1792: Margaret Ann Neve (17921903) would become the
first recorded female supercentenarian to reach the age of 110.[27][28]1793: Upper Canada bans slavery.1793: The largest yellow fever epidemic in American history kills as many as 5,000 people in Philadelphia, roughly 10% of the population.[29]17931796: Revolt in the Vende against the French Republic at the time of the Revolution.17941816: The
Hawkesbury and Nepean Wars, which were a series of incidents between settlers and New South Wales Corps and the Aboriginal Australia 1795: The Marseillaise is officially adopted as the French national anthem. Napoleon at the Bridge of the Arcole 1795: The Battle of Nuuanu in the final days of
King Kamehameha I's wars to unify the Hawaiian Islands.17951796: Iran invades and devastates Georgia, prompting Russia to intervene and march on Tehran.1796: Edward Jenner administers the first smallpox vaccination; smallpox killed an estimated 400,000 Europeans each year during the 18th century, including five reigning monarchs.[30]1796:
War of the First Coalition: The Battle of Montenotte marks Napoleon Bonaparte's first victory as an army commander.1796: The British eject the Dutch from Ceylon and South Africa.17961804: The White Lotus Rebellion against the Manchu dynasty in China.1797: John Adams is elected the second President of the United States; he serves until
1801.1798: The Irish Rebellion fails to overthrow British rule in Ireland.1798: Austro-Russian forces under Alexander Suvorov liberates much of Italy and Switzerland from French occupation.1799: Coup of 18 Brumaire - Napoleon's
coup d'etat brings the end of the French Revolution.1799: Death of the Qianlong Emperor after 60 years of rule over China. His favorite official, Heshen, is ordered to commit suicide.1800: On 1 January, the bankrupt VOC is formally dissolved and the nationalized Dutch East Indies are established.[31]Main articles: Timeline of historic inventions 18th
century, and Timeline of scientific discoveries 18th centuryThe spinning jenny1709: The first piano was built by Bartolomeo Cristofori1711: Tuning fork was invented by John Shore1712: Steam engine invented by Edmond Halley,
sustainable to a depth of 55ftc. 1730: Octant navigational tool was developed by John Hadley in England, and Thomas Godfrey in America 1730: Europeans encountered rubber the discovery was made by Charles Marie de La Condamine while on expedition in South America. It was named in 1770 by Joseph
Priestleyc. 1740: Modern steel was developed by Benjamin Huntsman1741: Vitus Bering discovers Alaska1745: Leyden jar invented by Ewald Georg von Kleist was the first electrical capacitor1751: Jacques de Vaucanson perfects the first precision lathe1752: Lightning rod invented by Benjamin Franklin1753: The first clock to be built in the New
World (North America) was invented by Benjamin Banneker.1755: The tallest wooden Bodhisattva statue in the world is erected at Puning Temple, China.1764: Spinning jenny created by James Hargreaves brought on the Industrial Revolution1765: James Watt enhances Newcomen's steam engine, allowing new steel technologies1761: The
problem of longitude was finally resolved by the fourth chronometer of John Harrison1763: Thomas Bayes publishes first version of Bayes' theorem, paving the way for Bayesian probability17681779: James Cook mapped the boundaries of the Pacific Ocean and discovered many Pacific Islands1774: Joseph Priestley discovers "dephlogisticated air",
oxygenThe Chinese Putuo Zongcheng Temple of Chengde, completed in 1771, during the reign of the Qianlong Emperor.1775: Joseph Priestley's first synthesis of "phlogisticated nitrous air", nitrous oxide, "laughing gas"1776: First improved steam engines installed by James Watt1776: Steamboat invented by Claude de Jouffroy1777: Circular saw
invented by Samuel Miller1779: Photosynthesis was first discovered by Jan Ingenhousz1781: William Herschel announces discovery of Uranus1784: Bifocals invented by Edmund Cartwright1785: Automatic flour mill invented by Oliver Evans1786:
Threshing machine invented by Andrew Meikle 1787: Jacques Charles discovers Charles is law 1789: Antoine Lavoisier discovers the law of conservation of mass, the basis for chemistry, and begins modern chemistry 1798: Edward Jenner publishes a treatise about smallpox vaccination 1798: The Lithographic printing process invented by Alois
Senefelder[33]1799: Rosetta Stone discovered by Napoleon's troopsMain articles: 18th century in literature and 18th century in philosophy1703: The Love Suicides at Sonezaki by Chikamatsu first performed17041717: One Thousand and One Nights translated into French by Antoine Galland. The work becomes immensely popular throughout
Europe.1704: A Tale of a Tub by Jonathan Swift first publication of first version)1719: Robinson Crusoe by Jonathan Swift1728: The New Science by Giambattista Vico1726: Gulliver's Travels by Jonathan Swift1728: The Dunciad by Alexander Pope (publication of first version)1744: A Little Pretty
Pocket-Book becomes one of the first books marketed for children1748: Chushingura (The Treasury of Loyal Retainers), popular Japanese puppet play, composed1748: Clarissa; or, The History of a Young Lady by Samuel Richardson1749: The History of Tom Jones, a Foundling by Henry Fielding1751: Elegy Written in a Country Churchyard by Thomas
Gray published17511785: The French Encyclopdie1755: A Dictionary of the English Language by Samuel Johnson1758: Arithmetika Horvatzka by Mihalj ilobod Boli1759: Candide by Voltaire1759: The Theory of Moral Sentiments by Adam Smith17591767: Tristram Shandy by Laurence Sterne1762: Emile: or, On Education by Jean-Jacques
Rousseau1762: The Social Contract, Or Principles of Political Right by Jean-Jacques Rousseau1774: The Sorrows of Young Werther by Goethe first published 1776: Ugetsu Monogatari (Tales of Moonlight and Rain) by Ueda Akinari1776: The Wealth of Nations, foundation of the modern theory of economy, was published by Adam Smith17761789: The Sorrows of Young Werther by Goethe first published Political Right by Jean-Jacques Rousseau1774: The Sorrows of Young Werther by Goethe first published Political Right by Jean-Jacques Rousseau1774: The Sorrows of Young Werther by Goethe first published Political Right by Jean-Jacques Rousseau1774: The Sorrows of Young Werther by Goethe first published Political Right by Jean-Jacques Rousseau1774: The Sorrows of Young Werther by Goethe first published Political Right by Jean-Jacques Rousseau1774: The Sorrows of Young Werther by Goethe first published Political Right by Jean-Jacques Rousseau1774: The Sorrows of Young Werther by Goethe first published Political Right by Jean-Jacques Rousseau1774: The Sorrows of Young Werther by Goethe first published Political Right by Jean-Jacques Rousseau1774: The Sorrows of Young Werther by Goethe first published Political Right by Jean-Jacques Rousseau1774: The Sorrows of Young Werther by Goethe first published Political Right by Jean-Jacques Rousseau1774: The Sorrows of Young Werther Boung Rousseau1774: The Sorrows of Young Rous
History of the Decline and Fall of the Roman Empire was published by Edward Gibbon1779: Amazing Grace published by John Newton17791782: Lives of the Most Eminent English Poets by Friedrich Schiller first published 1782: Les
Liaisons dangereuses by Pierre Choderlos de Laclos1786: Poems, Chiefly in the Scottish Dialect by Robert Burns17871788: The Federalist Papers by Alexander Hamilton, James Madison, and John Jay1788: Critique of Practical Reason by Immanuel Kant1789: Songs of Innocence by William Blake1789: The Interesting Narrative of the Life of Olaudah
Equiano by Olaudah Equiano1790: Journey from St. Petersburg to Moscow by Alexander Radishchev1791: Rights of Woman by William Blake1798: Lyrical Ballads by William
Wordsworth and Samuel Taylor Coleridge 1798: An Essay on the Principle of Population published by Thomas Malthus (mid18th century): The Dream of the Red Chamber (authorship attributed to Cao Xueqin), one of the most famous Chinese novels 1711: Rinaldo, Handel's first opera for the London stage, premiered 1721: Brandenburg Concertos by
J.S. Bach1723: The Four Seasons, violin concertos by Antonio Vivaldi, composed by Handel for the coronation of George II of Great Britain. It has been performed at every subsequent British coronation.1733: Hippolyte et Aricie, first
opera by Jean-Philippe Rameau1741: Goldberg Variations for harpsichord published by Bach1742: Messiah, oratorio by J.S. Bach 1742: Messiah, oratorio by Handel premiered in Dublin1749: Mass in B minor by J.S. Bach 1762: Orfeo ed Euridice, first "reform opera" by Gluck, performed in Vienna1786: The Marriage of Figaro
opera by Mozart1787: Don Giovanni, opera by Mozart1788: Jupiter Symphony (Symphony No. 41) composed by Mozart1791: The Magic Flute, opera by Mozart1791: The Magic Flute, opera by Mozart1795: London symphonies by Haydn first performed Volkov, Sergey. Concise History of Imperial
Russia.^ Rowe, William T. China's Last Empire.^ Anderson, M. S. (1979). Historians and Eighteenth-Century Europe, 17151789. Oxford University Press. ISBN 978-0-300-09151-9. OCLC186413657.
Baines, Paul (2004). The Long 18th Century. London: Arnold. ISBN 978-0-340-81372-0. Marshall, P. J., ed. (2001). The Oxford History of the British Empire: Volume II: The Eighteenth Century (Oxford History of the British Empire: Volume II: The Eighteenth Century. London: Arnold. ISBN 978-0-19-924677-9. OCLC 174866045., "Introduction" by P. J. Marshall, page 1.
O'Gorman, Frank (1997). The Long Eighteenth Century: British Political and Social History of Britain Series). A Hodder Arnold History of Britain Series (1997). The Long Eighteenth Century: British Political and Social History of Britain Series). A Hodder Arnold History of Britain Series (1997). The Long Eighteenth Century: British Political and Social History of Britain Series (1997). The Long Eighteenth Century: British Political and Social History of Britain Series (1997). The Long Eighteenth Century: British Political and Social History of Britain Series (1997). The Long Eighteenth Century: British Political and Social History of Britain Series (1997). The Long Eighteenth Century: British Political and Social History of Britain Series (1997). The Long Eighteenth Century: British Political and Social History of Britain Series (1997). The Long Eighteenth Century: British Political and Social History of Britain Series (1997). The Long Eighteenth Century: British Political and Social History of Britain Series (1997). The Long Eighteenth Century: British Political and Social History of Britain Series (1997). The Long Eighteenth Century: British Political and Social History of Britain Series (1997). The Long Eighteenth Century: British Political and Social History of Britain Series (1997). The Long Eighteenth Century: British Political and Social History of Britain Series (1997). The Long Eighteenth Century: Britain Series (1997). The Long Eighteenth Century (1997). The Lo
1757. A. Millar, London. Parthasarathi, Prasannan (2011), Why Europe Grew Rich and Asia Did Not: Global Economic Divergence, 16001850, Cambridge University Press, p.207, ISBN 978-1-139-49889-0 Allana, Gulam (1988). Muslim political thought through the ages: 15621947 (2ed.). Pennsylvania State University, Pennsylvania: Royal Book
Company. p.78. ISBN 9789694070919. Retrieved 18 January 2013. "War of the Spanish Succession, 17011714". Historyofwar.org. Retrieved 25 April 2009. Retrieved 25 April 2009. Retrieved 25 April 2009. Retrieved 26 April 2009. Retrieved 27 April 2009. Retrieved 27 April 2009. Retrieved 28 April 2009. Retrieved 28 April 2009. Retrieved 28 April 2009. Retrieved 29 April 2009. Retrieved 29 April 2009. Retrieved 29 April 2009. Retrieved 20 April 2009
April 2009. Retrieved 25 April 2009.
Milich: Anthropogenic Desertification vs 'Natural' Climate Trends". Ag.arizona.edu. 10 August 1997. Archived from the original on 11 February 2012. Retrieved 25 April 2009.^ Wadsworth, Alfred P.; Mann, Julia De Lacy (1931). The Cotton Trade and Industrial Lancashire, 16001780. Manchester University Press. p.433. OCLC2859370.^ "A guide to
Scottish clans". Unique-cottages.co.uk. Archived from the original on 11 May 2008. Retrieved 25 April 2009. "Saudi Arabia The Saud Family and Wahhabi Islam". Countrystudies.us. Retrieved 25 April 2009. "Family and Wahhabi Islam". Countrystudies.us. Retrieved 25 April 2009. "Sufism in the Caucasus". Islamicsupremecouncil.org. Archived from the original
on 23 February 2009. Retrieved 25 April 2009. Retrieved 25 April 2009. "Table A Verified Supercentenarians (Listed Chronologically By Birth Date)". Archived from the original on 12 July 2016. Retrieved 9 November 2016. Photo Gallery for Supercentenarians born before 1850, as of May 17, 2019 Balfour-Pau, Glen (20 December 2005). Bagpipes in Babylon: A Lifetime
in the Arab World and Beyond. I.B.Tauris, 2006. ISBN 9781845111519. "The Harvey Family". Priaulx Library. 2005. Archived from the original on 7 June 2007. Retrieved 22 June 2007. Retrieved 22 June 2007. Retrieved 22 June 2007. Retrieved 22 June 2007. Retrieved from the original on 7 June 2007. Retrieved 22 June 2007. Retrieved from the original on 22 October 2013.
of smallpox and vaccination". Proc (Bayl Univ Med Cent). 18 (1): 215. doi:10.1080/08998280.2005.11928028. PMC1200696. PMID16200144.^ Ricklefs (1991), page 106^ Encyclopdia Britannica's Great Inventions, Encyclopdia Britannica's Great Invent
Wiley & Sons, Inc. p 146 ISBN 978-0-471-29198-5Black, Jeremy and Roy Porter, eds. A Dictionary of Eighteenth-Century World History (1994) 890ppKlekar, Cynthia. "Fictions of the Gift: Generosity and Obligation in Eighteenth-Century World History (1994) 890ppKlekar, Cynthia. "Fictions of the Gift: Generosity and Obligation in Eighteenth-Century World History (1994) 890ppKlekar, Cynthia."
Forest University, 2004. . Refereed.Langer, William. An Encyclopedia of World History (5th ed. 1973); highly detailed outline of events online freeMorris, Richard B. and Graham W. Irwin, eds. Harper Encyclopedia of the Modern World: A Concise Reference History from 1760 to the Present (1970) onlineMilward, Alan S, and S. B. Saul, eds. The
economic development of continental Europe: 17801870 (1973) online; note there are two different books with identical authors and slightly different titles. Their coverfage does not overlap. Milward, Alan S, and S. B. Saul, eds. The development of the economies of continental Europe, 18501914 (1977) online The Wallace Collection, London, house, and S. B. Saul, eds. The development of the economies of continental Europe, 18501914 (1977) online The Wallace Collection, London, house, and S. B. Saul, eds. The development of the economies of continental Europe, 18501914 (1977) online The Wallace Collection, London, house, and S. B. Saul, eds. The development of the economies of continental Europe, 18501914 (1977) online The Wallace Collection, London, house, and S. B. Saul, eds. The development of the economies of continental Europe, 18501914 (1977) online The Wallace Collection, London, house, and the economies of continental Europe, 18501914 (1978) online The Wallace Collection, London, house, and the economies of continental Europe, 18501914 (1978) online The Wallace Collection, London, house, and the economies of continental Europe, 18501914 (1978) online The Wallace Collection, and the economies of continental Europe, 18501914 (1978) online The Wallace Collection, and the economies of continental Europe, 18501914 (1978) online The Europe, 18501914 (1978) onli
these entries Showing 50 items. View (previous 50 | next 50) (20 | 50 | 100 | 250 | 500) List of decades, century (links | edit) 16th century (links | edit) 16th century (links | edit) 17th century (links | edit) 1870s (links | edit) 1624 (links | edit) 1624 (links | edit) 16th century (links | edit) 17th century (links | edit) 1870s (links | edit) 1624 (links | edit) 164b (links | 
edit)1626 (links | edit)1642 (links | edit)1642 (links | edit)1661 (links | edit)1756 (links | edit)1787 (links | edit)1808 (links | edit)1818 (li
edit)12th century (links | edit)1859 (links | edit)1859 (links | edit)1859 (links | edit)1866 (links | edit)1866 (links | edit)1840 (links | edit
| edit)1883 (links | edit)1800s (decade) (links | edit)1800s (decade) (links | edit)1801 (links | edit)View (previous 50 | next 50) (20 | 50 | 100 | 250 | 500)Retrieved from "WhatLinksHere/18th_century" Its Jean-Paul Sartres The Wall gets covered this week. We reviewed The Age of Reason (one of our favourite
 books) quite some time ago, but were back for more Sartre in the form of a short story. Its about 20 pages, so this one certainly is very short! Its just as well its part of an ensemble selection of other short stories Sartre wrote, meaning you get proper book consisting of plenty of wee short books. We feel we dont have to explain this anymore to you for
you to understand, but just in case: The Wall is a selection of short stories! Got it yet?Were focusing solely on The Wall, the eponymous story (we state this simple due to our fondness of three prisoners who are condemned to death
during the Spanish Civil War. Scary, right? Indeed, and it was a perfect platform for Sartre (who, indeed, did battle during the war) to dabble with his notions on existential overtones. Its not too unusual, we suppose, given the philosophical
impending doom. We join three men in a prison cell shortly after they have been condemned to death viafiring squad. Theyre left in a prison cell for the night. One totally loses it, wets himself, and spends the whole night sobbing uncontrollably
The other two are a bit more controlled, if numb with shock. The lead character primarily muses over the inevitability of his demise, which he can, however, resolve if he provides his captives with details on the whereabouts of a resistance fighter. He decides to forfeit his life instead, which leads him on a tormented route of contemplation before
coming round to a surprise ending. In the introduction to our edition, Justin Cartwright states the ending is improbable. We wont give any spoilers away here, but we think stating its improbable is moronic. Yeah, we went there, Justin Cartwright. The fact is, stranger things have happened in this world and The Wall doesn't stretch wondrous possibilities
to any bizarre extent. Its an excellent and gritty read we can highly recommend it. If you simply cant wait to get your hands on The Wall, you can read the whole thing online. Pretty useful this internet thing, isnt it? One such location where the text is uploaded verbatim is the site of a Stephane Chabrieres cheers for this, Stephane! Get over there to
read it: The Wall. Jean-Paul Sartre 1937Author BiographyPlot SummaryCharactersThemesStyleHistorical ContextCritical OverviewCriticismSourcesFurther ReadingThe Wall, first published in 1937 and collected in the volume The Wall and Other Stories (1939), is the best known of Jean-Paul Sartres five short stories. Written prior to Sartres activism
in political causes, The Wall was Sartres personal response to the Spanish Civil War; he wrote it during a period when he felt hopeless about the growing forces of fascism in Spain. The story also outlines Sartres philosophy of existentialism. The Wall, along with Sartres existentialist novel Nausea, helped solidify Sartres literary reputation. In The Wall
Sartre chronicles the story of a political prisoner condemned to execution by fascist officers. The knowledge of his death prompts the protagonist to give up on life before he is even killed. At the time of its publication, The Wall and Other Stories sparked some debate because of the negative contentincluding graphic sexuality and foul language of the
stories. Critics since have argued that these elements lend credibility to Sartres philosophical ideas. Throughout his long career as a writer and philosopher, Sartre produced numerous texts, yet he never again returned to the short fiction format. Critics have paid remarkably little attention to The Wall. Interested scholars, however, have generally
responded enthusiastically. The Wall, however, remains important to the Sartre scholar as well as the general reader because of its deft exploration of Sartres philosophies as well as its sheer narrative force. It is a story to be appreciated on multiple levels. Author Biography Jean-Paul Sartre was born in Paris in 1905. His father died when he was only
a year old, and shortly afterward he and his mother went to live with his grandfather. He recalled in him. By the time Sartre finished high school, he wanted to pursue a career as a writer; unfortunately, his stepfather insisted he
become a teacher. He attended LEcole Normale Superieur as a philosophy student. There he met Simone de Beauvoir, with whom he maintained a lifelong personal and professional relationship. A writer as well, she had a deep influence on all of Sartres future work and ideas. During the 1930s, Sartre taught philosophy at a preparatory school for high
 school students. He also went to Berlin to study the philosophy of Edmund Husserl. Sartres early philosophical works, such as Psychology of the Imagination and Transcendence of the Ego, reflect the influence of Husserls ideas about phenomenology-a method of analyzing the structure of consciousness. In 1939, Sartre published a collection of five
short stories entitled The Wall and Other Stories. In these works, Sartre explores his philosophical ideas of bad faith, or what happens when people deny moral responsibility for their behavior. Bad faith involves lying to oneself, not taking action, or having no real sense of purpose in life. Sartre explores his philosophical ideas of bad faith, or what happens when people deny moral responsibility for their behavior. Bad faith involves lying to oneself, not taking action, or having no real sense of purpose in life. Sartre explores his philosophical ideas of bad faith involves lying to oneself, not taking action, or having no real sense of purpose in life. Sartre explores his philosophical ideas of bad faith involves lying to oneself, not taking action, or having no real sense of purpose in life. Sartre explores his philosophical ideas of bad faith involves lying to oneself, not taking action, or having no real sense of purpose in life. Sartre explores his philosophical ideas of bad faith involves lying to oneself, not taking action, or having no real sense of purpose in life. Sartre explores his philosophical ideas of bad faith involves lying to oneself, not taking action, or having no real sense of purpose in life. Sartre explores his philosophical ideas of bad faith involves lying to one self.
taken prisoner by the Germans and held captive for nine months. While imprisoned, he began writing his major philosophical work, Being and Nothingness, which outlines the concept of existentialism. After he escaped from the prison camp, he returned to his teaching job in occupied France. Along with other French intellectuals, he formed a short-
lived resistance group. He also wrote articles for underground newspapers as well as the play The Flies, which contained a strong anti-Nazi message. In 1945, he quit teaching and founded a leftist journal called Modern Times. By this time, he was well known for his philosophical ideas. Throughout the 1950s and 1960s, Sartre became a Marxist and
participated in political demonstrations that condemned capitalism and Western democratic institutions. In 1964, Sartre was awarded the Nobel Prize for Literature, but he rejected it on political grounds. He supported the Cuban Revolution and a paralyzing uprising of Parisian students in 1968. By 1977, however, Sartre had forsaken Marxism. He
died of a lung ailment on April 15, 1980. Today, Sartre is best known for his philosophy. Plot Summary The story opens with the narrator, Pablo Ibbieta, attending his own trial. He has been captured by the Falangists and is being tried as
an opponent and war criminal along with several of his compatriots. When Pablo goes on trial, the judges demand to know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, Ramon Gris. Pablo claims that he does not know the location of his colleague, and he does not know the location of his colleague, and he does not know the location of his colleagu
whose only crime is having an anarchist brother. Pablo and Tom believe that they will be executed, but that Juan will be executed, but that Juan will be executed, he just sits down and turns gray. Tom tries to comfort him but is rebuffed. Tom begins to
talk about his experiences in the International Brigades. Pablo realizes that Tom is simply talking to avoid thinking about death. Belgian doctor and two guards come to the cell to wait with the men until the morning. Pablo stares at a lamp, but then suddenly comes to, feeling as if he was being crushed under an enormous weight. The doctor asks
Pablo if he is cold. Pablo realizes that he is not cold at all, though he should be. When he touches his hair and shirt, he realizes he is sweating. Juan dreads his execution, but Pablo hardly thinks about that anymore. Pablo feels irritated withToms constant talking. Tom urinates on himself without realizing it. Pablo tries to think about something other
than death. He thinks about his past life, but none of it seems important to him anymore. The doctor offers to give a message to the mens loved ones. Nevertheless, he feels utterly alone. In fact, he has begun the process of disconnecting from the world and himself in preparation for his imminent execution. When the time for the executions arrive,
Juan starts shouting that he doesnt want to die. As he cries, Tom points out that daylight is almost breaking. Soon, the men hear shots fired in the courtyard. Then the soldiers come and take Juan and Tom away, but they leave Pablo in the courtyard. Then the soldiers come and take Juan and Tom away, but they leave Pablo in the courtyard. Then the soldiers come and take Juan and Tom away, but they leave Pablo in the cell for an hour.
 him to a room. Officers try to intimidate him, which Pablo finds absurd and amusing. Once again, they question him about the whereabouts of Ramon Gris. They offer him a deal: give up Ramon is hiding in the cemetery. Thirty minutes
later, one of the officers comes back. He orders the guard to take Pablo to the courtyard and assigns his case to a regular, not military, tribunal. Pablo does not understand why he is not going to be shot right away. He spends the rest of the day with his fellow prisoners. That evening he sees a baker he knows. The baker tells him that the Falangists
captured Ramon. Apparently, Ramon left his safehouse due to an argument and went to hide in the cemetery. The Falangists found him in the ground. He is laughing so hard that tears come to his eyes. Characters Ramon Gris Ramon Gris is an anarchist
and colleague of Pablos. The Falangists attempt to get Pablo to tell them Ramons location. Pablo unwittingly tells the Falangists where Ramon is, allowing the Falangists where Ramon is, allowing the Falangists to kill him. Pablo Ibbietta Pablo is the narrator and protagonist of the story. He has been condemned to death for his anarchist activities on behalf of Spains Republicans during the
Spanish Civil War. He deals with his impending death by detaching himself from life. He feels alienated from his own body, from the officers ask him to give up the location of a fellow anarchist, Ramon Gris. Pablo chooses not to
expose Pablos hiding place, but instead hopes to make fools of the officers by giving them a random location, thereby sending them on a wild goose chase. However, it turns out that Pablos joke causes Ramons death, for Ramon ends up at that location by chance. Thus, Pablos life is spared but he now bears the responsibility for a friends death. Juar
MirbalJuan Mirbal is a young Spanish man whose brother is an important anarchist. Although Juan has committed no crime, he is fearful of his impending execution. He cries when the men come to bring him to the courtyard. Tom
SteinbockTom Steinbock is an Irishman fighting on behalf of the Republicans. A member of the International Brigades, he has killed at least six men. Like Pablo, Tom is alienated from his own body, even urinating on himself and not feeling it. However, he tries to converse with the other men and come to a common understanding or solace. Tom
acknowledges that he will die in the morning, but he cannot truly understand it. By the time the morning of his execution arrives, Tom has accepted his own death. Themes in The Wall. When he is sentenced to death, Pablo looks at life in a completely new way. The people that had once meant so much truly understand it. By the time the morning of his execution arrives, Tom has accepted his own death. Themes in The Wall. When he is sentenced to death, Pablo looks at life in a completely new way. The people that had once meant so much truly understand it.
him no longer matter. He also views his remaining few hours as the beginning of his death. He even comes to the conclusion that they will continue to live; as he puts it, people maintain the illusion of being eternal. While in his cell, Pablo also takes the opportunity to think
about how others react to the inevitability of death. He compares how Tom and Juan deal with their impending executions: Juan is fearful of death and afraid of suffering; Tom tries to imagine what being shot will be like, but he cannot conceive it because he envisions himself as an eyewitness to his own death. When Pablo is brought in front of the
Falangist officers again in the morning, he finds their attempts to intimidate him ridiculous. They fail to realize that their extraordinary power has been overshadowed by the ultimate power of death; they hold no threat to a man condemned to die. Alienation Presented in the theories of the philosophers G. W. F. Hegel and Karl Marx, alienation is
described as a state of divided selfhood in which a person is distanced from his or her true being. Pablo experiences a sense of alienation once he finds out he is condemned to death. The first indication of thisMedia AdaptationsThe Wall was adapted into a movie in France in 1967.change in perception comes when he realizes that, instead of being
cold in the drafty cell, he is actually sweating. He runs his fingers through his hair, surprised to find it stiff with sweat. He reflects that he must have been sweating for the past hours, yet he had felt nothing. Later he comes to view it almost as if it was someone elses body; it was no longer I, he thinks. As the hours pass, Pablo also grows alienated from
his consciousness, which includes the people and ideals that he once found of the utmost importance. He finds that nothing matters to him anymore, not the anarchist movement, not freedom, not his girlfriend. Pablo feels increasingly inhuman, a state that again denotes his alienation from the other men that surround him, from society, and from his
own former self. War Another important theme in The Wall is war. When the story takes place, Spain is in the midst of a brutal civil war. Spanish forces that favor a republican form of government are fighting against the fascist Falangists. While the story does not depict any of the fighting that is going on, it does highlight some of the significant
 aspects of a war-torn region. For instance, unjust tribunals, which may dispense arbitrary and extreme punishments, are characteristic in times of war. While some of the prisoners attending the same trial as Pablo are accused of real crimes, such as sabotaging munitions, others, like Juan, seem to be guilty only by association to friends and family. The
baker Garcia sums up this state of affairs after his arrest, also seemingly for having committed no crime: They arrest everybody who doesnt think the way they do. Topics for Further StudyLook at paintings depicting elements of the Spanish Civil War, such as Pablo Picassos Guernica, Joan Miros Black and Red series, or Robert Motherwells Elegy to
the Spanish Republic. What do these works of art say about the Spanish Civil War? Is their message similar or different from the views expressed in The Wall? Many noted Spanish writers from the 1930s. How do these writers
depict Spain at that time? What were their views on the Spanish Civil War? Find accounts of the Spanish Civil War in magazines and newspapers from the 1930s. Does Sartres portrayal of the war seem accurate? Why or why not? Investigate Sartres philosophy of existentialism. Then use what you have learned to analyze The Wall from an existentialism
point of view.Read another fictionalized account of the Spanish Civil War, such as Andre Malrauxs Mans Hope or Ernest Hemingways For Whom the Bell Tolls. Compare that work to The Wall. Existentialism Abasic understanding of existentialism Abasic unders
 Nothingnessinforms any reading of The Wall. Existentialism is the term coined by Sartre to describe his perception of human existence. His form of existentialism is alone in a godless universe and that the basic human condition is one of suffering and
loneliness. Sartre believed that humans yearned for wholeness and meaning; without it, they live in a state of anguish and futility. Existentialism, however, does not hold that there is no hope for humankind. Because there are no fixed values, individuals can shape themselves and their characters through their own free will, that is, by making choices
or by taking action; in essence, humans can create their own values. A person who asserts himself can derive meaning from life by becoming self-defining by his own decisions and actions. Pablo, Juan, and Tom all exhibit certain characteristics of men suffering an existential crisis, but they face it differently. Juan denies what is sure to happen and
refuses to walk to his execution; in forcing the guards to carry him out to the courtyard, he is passively putting his fate in the hands of others. Tom attempts to face his death with honesty and honor. Pablos sense of alienation from his cellmates as well as from himself indicate his difficulties at creating his own life. At the end of the story, Pablo chooses
to assert his own being by sending the soldiers on what he believes to be a wild goose chasesearching for Ramon Gris. Ironically, he accurately pinpoints Ramon. In Sartres eyes, Pablo bears the responsibility for Ramons death; as
the critic Kevin W. Sweeney writes in Mosaic, Pablo believes that it is within his power to extend or retract his responsible for. When faced with the choice of Ramons life or his, Pablo does not truly make a choice. Instead, he creates an alternate
scheme for viewing the decision, one that allows him to avoid deciding whether he or Ramon will live; but as the events demonstrate, such a project is an impossibility. Style Narrator and Point of View; readers see and perceive of events through Pablos consciousness
true. At times, Pablo appears to be an unreliable narrator. Not only does he hide the information about Ramon Gris at the mans first mention, but he poses unsatisfactory explanations about why he decides to keep Ramons secret. He merely ascribes his behavior to stubbornness while at the same time asserting that Ramons life is no more important.
than his own. At the end of the story, he does not truly share his reaction to Ramons death. Instead, he relates that he laughed so hard that tears came to his eyes and ends the story. This abrupt terminationalmost like deathleaves readers to wonder whether he had any idea that Ramon might indeed be hiding in the cemetery. Symbolism The primary
symbol in the story is the wall itself. On the most basic level, the wall symbolizes imminent death; the accused men will be lined up and shot in front of it the next morning. While visualizing his own execution, Tom imagines that he will want to push himself back against the wall as if he could somehow break it down and thus escape the bullets. Pablos
clearest vision of the wall is in a dream. In this dream, the soldiers are dragging him toward the wall also represents his alienation
from the world. In a sense, he is placing both a wall around himand creating a wall within himas he perceives of his senses. Historical ContextPolitical instability. Economically, Spain has lagged behind other western
European countries. Politically, the country has been unstable, experiencing violent strikes, assassinations, military plots, and separatist movements throughout the early 1900s. The disorder only grew worse after World War I, when a Spanish general known as Primo established himself as a military dictator. Primo lost power in 1930; but the Spanish
monarchyled by King Alfonso XIIIhad lost the countrys respect through his initial support of Primos dictatorship. In 1931, the king abdicated and Spain became a republic. The new government enacted measures that lessened the power of the Catholic Church and increased conditions for workers. Such sweeping reforms angered Spanish
conservatives. Along with their Catholic allies, they united with the fascist Falange (meaning Phalanx) Party. The Falange wanted to preserve the power of the army, landowners, and the church. In February 1936 a Popular Front was vehemently opposed to
fascism. The new government jailed prominent fascists, and the Falange responded with terrorism. After a Falange leader was assassinated in the summer, the Spanish Civil War Degan. The Spani
aggression captured the attention of many foreign powers: Germany and Italy, led by fascist dictators, sent the Nationalists weapons, advisers, and soldiers; the Soviet government supported the Republicans. Approximately 70,000 antifascist volunteers from Great Britain, France, the United States, and other nations fought with the Republican Army
and served as medical staff. These men and women became known as the International Brigades. By the time the Spanish Civil War might spread to the rest of Europe. In September 1936 the French government suggestedCompare & Contrast1930s: Spains
government experiences a complete upheaval. After King Alfonso abdicates the throne in 1931, the country becomes a republic. The democratic government, however, is challenged by the Falange Party, or the Nationalists. This struggle for power leads to the Spanish Civil War, which lasts from 1936-1939. Eventually the fascist forces win the civil war, which lasts from 1936-1939.
war and establish a dictatorship. Today: Spain remains a democratic government with a parliamentary monarchy. At least seven major political groups continue to exist, such as the First of October Antifascist Resistance Group, which uses terrorism to oppose the
government.1930s: The 1930s was a decade filled with international aggression and war: Japan invades China in 1935, and the Sudetenland in Czechoslovakia. Germany also attacks Poland in 1939, the action that
starts World War II. Today: Fighting erupts between Muslim Croatians and Bosnian Serbs in the former Yugoslavia. Ireland also experiences violent conflicts threaten international security. 1930s: After several devastating years of civil war, Spains economy is in
shambles. Many years pass before the economy recovers. Today: Spain is one of the leading economic powers of Western European nations, attempts to keep out of international affairs. The government refuses to get involved in the Spanish Civil War or in
War.that a nonintervention committee meet. This committee agreed to a policy of nonintervention in Spain, which included a blockade to halt the flow of volunteers and supplies to both sides. Germany and Italy did not participate in the agreement and continued to support Francos forces. As radical groups came to control the Republican forces, many
Spaniards and foreigners came to see the Spanish Civil War as a struggle between fascists and communists. Francos forces eventually prevailed in 1939. Franco set up a fascist government that gave him unlimited power. The government permitted the Falange Party to be the only political party in the country, abolished free elections and most civil
rights. This victory intensified a feeling of helplessness in the face of fascism for several Western countries. France and the Spanish Civil War Droke out. Despite appeals from Spain, the new leader of the French government, Leon Blum, reluctantly refused to lend support
Many French citizens were afraid that helping the Republican forces might lead the country into war with Italy and Germany, both under fascist rulers who actively supported Franco. Later, Blum also stated that he believed involvement in Spain might lead France into its own civil war, for the French people were deeply divided over the issue. French
                         panish Civil Warin What is Literature?, Sartre described the way in Which World events of the 1930stne depression, the rise of Nazism, the war in Chinaopened the eyes of French Writers and intellectuals. The war in Spain joited many out of their previous state of apathywhich is what occurred with Sartreas well as energized those
who were already politically active. Writers and intellectuals increasingly felt an awareness of history, a change that profoundly affected the literature of the political and social realities surrounding them, and writers increasingly used their work to explore the time in which they lived.
Andre Malrauxs Mans Hope, for instance, which chronicled the first nine months of the Spanish Civil War, was published while the war was still taking place. Many writers, including Malraux, went to Spain to serve in some capacity. French writers also organized the International Congress of Antifascist Writers held in Madrid and Valencia in
1937. Critical OverviewWhen The Wall was first published in La Nouvelle Revue Française in 1937, it introduced Sartre to the French literary world. According to one scholar, Sartres published in La Nouvelle Revue Française in 1937, it introduced Sartre to the French literary world.
of these works, which quickly established Sartres literary reputation. Two years later The Wall was selected as the title story for Sartres only collection of short fiction. Of his fiction, it has been his most popular work over the decades, yet critical reception has been slight as the short stories have been overshadowed by Sartres writings in other
genres. From the time of its publication, critics and scholars perceived the stories in the collection published in the Alger Republicain. His views on Sartres view of man, however, aptly reflect
Pablos situation: Man is alone, enclosed in this liberty. It is a liberty that exists only in time, for death inflicts on it a swift and dizzying denial. His condition is absurd. He will go no further, and the miracles of those mornings when life begins anew have lost all meaning for him. Some early critics found the subject matter of the collection problematic
The other four stories featured an impotent man; a bourgeoisie who finds refuge in a fascist organization; a man who attempts to commit a heinous crime to escape his mediocrity; and a young woman desperately trying to share her insane husbands world. Critics objected to Sartres portrayal of deviant characters and graphic sexuality, his negative
outlook, and use of obscene language. Camus denied these charges: Sartres aim, he writes, is to show that the most perverse of creatures acts, reacts, and describes himself in exactly the same way as the most ordinary. Camus overall analysis of Sartres collection was overwhelmingly positive: A great writer always brings his own world and its
message. M. Sartres brings us to nothingness, but also to lucidity. And the image he perpetuates through his characters, of a man seated amid the ruins of his life, is a good illustration of the greatness and truth of his work. The collection was not published in America until 1948. Several American reviewers offered similar criticisms to their French
counterparts, noting the disgust that Sartre seemed to display for humanity. A review in the New Yorker asserted that the only remotely normal people involved are to be found in the title piece. Other commentators, such as the San Francisco Chronicles Vance Bourjaily, found the stories to be uniformly excellent. Many critics fault the storys ending.
Maurice Cranston wrote in 1962 that The Wall was actually the least characteristic of [Sartres] works because of the ironical twist at the end, but some scholars, such as Alexander J. Argyros, dispute this analysis. Others insist on analysis at the end, but some scholars, such as Alexander J. Argyros, dispute this analysis.
he was simply in a state of total revolt against the fact of Spanish fascism. Sartres long-time companion, Simone de Beauvoir, remembers that the events in Spain were the first to shake the two of them from their intellectual isolation and left them feeling hopeless and desolate. Overall, many scholars consider Sartres short stories as excellent vehicles
to explore his philosophical theories. While most critics find that Sartres philosophical arguments are the most important elements in his short fiction, a few scholars have analyzed these stories, including The Wall, on a narrative level, combining the actual structure of the story with the existential experience of existing. Criticism Rena Korb Korb has a
masters degree in English literature and creative writing and has written for a wide variety of educational publishers. In the following essay, she compares the reactions of the three condemned men to their imminent execution. In the 1930s, Jean-Paul Sartre had already published his first major work, a philosophical treatise entitled Imagination as
well as several critical articles on literary figures such as Jean Giradoux, Albert Camus, and William Faulkner. However, his publication of the novel Nausea and the short-story collection The Wall and Other Stories established his reputation as a literary figure. The Wall is set in a Falangist prison during the Spanish Civil War. The narrator of the story,
Pablo Ibbieta, relates the last night of his life. Along with two other men, he has been sentenced to death by a military tribunal. Prior to the publication of this story, Sartre took no part in one of the great political
battles of the decade: the Spanish Civil War. While the war was still going on, and as thousands of volunteers from France, Britain, and the United States poured into Spain to support the Republicans, a former student came to Sartre. He wanted Sartres help in joining the International Brigades. Although the young man never went to the war-torn
country, Sartre was deeply affected by the experience. As he later said, I was very disturbed because, on the other hand, I couldnt deny a man the right to fight. As Sartre continued to muse over the situations that such a young man
might face, he came up with the basic premise for The Wall, which he defines as a meditation on death. At the time Sartre wrote the story, in late 1936 or early 1937, Spains fate had already been decided by the Falangists victory. Sartres political pessimism informed his writing of the story. He later acknowledged at a press conference that since we
were operating in the context of the Spanish defeat I found myself more sensitive to the absurdity of these deaths than to the positive elements that might emerge from a struggle against fascism. In the execution of the innocent Juan, Mary Jean Green, writing in Fiction in the Historical Present, French Writers and the Thirties, sees Sartres severe
indictment of fascist policy. Indeed, the story opens with a tribunal so brief that it comes as a surprise when a quard tells the prisoners, that was the trial. The atmosphere reflects the unreality and the lack of order seen in the trialwhere men are sentenced to death after the briefest of questioning. Even the major who announces the execution orders
appears exasperated with the confusion as he was expecting to find three Basques in the cell. He then retires to leave the three men to await the morning, and their deaths, in the cold, drafty cell. Each of the condemned men reacts differently. Juan, knowing he has committed no crime but not understanding that logic and fairness no longer matter,
denies his fate. Thats not possible, he says when the guard reads his execution statement. Not me. Juan also is terribly afraid of suffering; his focusing on the pain is another method of denial. As a last defense against the situation, Juan collapses when the soldiers come to take him to the courtyard. He was not unconscious; Pablo notes, his eyes were
wide open and tears were rolling down his cheeks. Juans refusal to take action is his way of denying responsibility for his own life and places him, in Sartrean terms, in a position of bad faiththat is, choosing passivity as a way of escaping the self. Unlike Juan, Tom accepts his responsibility for his own life and places him, in Sartrean terms, in a position of bad faiththat is, choosing passivity as a way of escaping the self. Unlike Juan, Tom accepts his responsibility for his own life and places him, in Sartrean terms, in a position of bad faiththat is, choosing passivity as a way of escaping the self. Unlike Juan, Tom accepts his responsibility for his own life and places him, in Sartrean terms, in a position of bad faiththat is, choosing passivity as a way of escaping the self. Unlike Juan, Tom accepts him accepts h
dealing with his upcoming death. He does avoid the thought of death through aWhat Do I Read Next? Ernest Hemingways For Whom the Bell Tolls, first published in 1940, is the story of an American teacher fighting in the Spanish Civil War. The novel chronicles the tumultuous events of a seventy-two hour period. Sartres Nausea (American
translation, 1949) uses the found journal of Roquentin to explore one mans metaphysical search for his place in the world. Sartres short story collection, The Wall and Other Stories, presents five stories that explore aspects of Sartres philosophy. Stephen Cranes Civil War novel, The Red Badge of Courage (1893), depicts the violent experiences of a
young soldier. Cranes writing style challenges the reader to judge Henrys responses to his experiences.number of tacticsconversing, exercising, comforting Juanyet he also acknowledges to Pablo that somethings going to happen to us that I dont understand. He talks about his perception of what the execution will be like; he sees his executioners
standing in a line before him, shouldering their weapons, and he imagines himself trying to push against the wall as if he can break through it. I say to myself, afterwards, there wont be anything. But I dont really understand what that means ... there something wrong. I see my own corpse. Thats not hard, but its I who see it, with my eyes. Ill have to
get to the point where I thinkwhere I thinkwhere I think I wont see anymore. I wont hear anything more, and the world will go on for the others. Were not made to think that way, Pablo. Pablo is correct. For in refusing to understand how he can imagine viewing his own death, Tom is able
to avoid the death itself. In another sense, Pablo is incorrect. For Tom gives voice to what is uppermost in both mens mind: the inability to truly continue living when ones death is foretold. For his part, Pablo believes that his life is already over. He begins to distance himself emotionally from his life, wanting to undergo what will happen with
objectivity. He realizes that he has lived life under the illusion of being eternal, but that the knowledge of death means that he no longer truly lives. In fact, he feels that he is dying alive. He begins to feel alienated from his own body, which he comes to view as some sort of enormous vermin. His body sweats despite the cold air and it trembles, yet
Pablo senses neither warmth nor coldness. As the evening progresses, Pablo tries to disassociate himself from his former life by allowing himself no feelings for his friends, his girlfriendeverything that was once important to him. I had spent my time writing checks on eternity, Pablo tries to disassociate himself from his former life by allowing himself no feelings for his friends, his girlfriendeverything that was once important to him. I had spent my time writing checks on eternity, Pablo tries to disassociate himself no feelings for his friends, his girlfriendeverything that was once important to him. I had spent my time writing checks on eternity, Pablo tries to disassociate himself no feelings for his friends, his girlfriendeverything that was once important to him. I had spent my time writing checks on eternity, Pablo tries to disassociate himself no feelings for his friends, his girlfriendeverything that was once important to him. I had spent my time writing checks on eternity himself no feelings for his friends, his girlfriendeverything that was once important to him. I had spent my time writing checks on eternity himself no feelings for his friends, his girlfriendeverything that was once important to him. I had spent my time writing that was once important to him himself no feelings for his friends himself no feelings for himself no feelings 
which he sees as a goddamned lie, demonstrates the inability he has to foresee his own death. I took everything as seriously as if I had been immortal, he realizes. However, his diatribe takes on more of a tone of bitterness than acceptance when he notes that death had taken the charm out of everything. Along with the alienation from his own body
Pablo wants to distance himself from the other men. Such a project contrasts sharply with his earlier behavior when the men were still awaiting sentencing. Then, Pablos hold on life expressed itself in the ties that connect a person to others. Though he agreed with Tom that they were going to die, he still welcomed the chance to form a
relationship with the Irishman. He even preferred their cell to the one he had been in for the past five days because he had been alone, and that gets to beOthers, however, find in the ending an expression of Sartres philosophical ideas of the meaninglessness of life and its absurdity.irritating. Whereas before he found Tom to be a good talker, now he
only wants to be alone. This detachment project is not possible, however, for Pablo realizes that Tom and Juan are suffering in a similar way. Tom even urinates on himself, and when Pablo points this out, Tom angrily replies, I cant be ... I dont feel anything. Pablo also recognizes his own physical condition in them: the gray faces, the sweaty skin; of
Tom he says, we were both alike and worse than mirrors for each other. Additionally, all three men believe that the Belgian doctor is the only person, the interests of a living person truly alive.
I looked at the Belgian, . . . able to plan for tomorrow. We were like three shadows deprived of blood; we were watching him and sucking his life like vampires. Juan even bites the doctors hand, which finally convinces the doctor that we were not men like himself. For all that Pablo tries to set himself apart from Tom and Juan, this is not a valid
possibility. He even recognizes in himself the conscious decision to try not to think about the next day, about death, though he criticized Tom for this same attempt. Tom, on the other hand, comes to accept the inevitable. Pablo describes Tom looking at a bench with a sort of smile, with surprise, even. He reached out his hand and touched the wood
cautiously,... then he drew his hand back hurriedly, and shivered. Pablo realizes that it was his own death Tom had just touched on the bench. Pablo, meanwhile, sticks to the mode of looking at his life as utterly changed by his death. [I]f they had come and told me I could go home quietly, he says, that my life would be saved, it would have left me
cold. He believes that even if he were given a reprieve, his future life would be changed irrevocably by the realization that he is not immortal. Then Pablo is given the change for a reprieve, his future life would be changed irrevocably by the realization that he is not immortal. Then Pablo is given the change for a reprieve, his future life would be changed irrevocably by the realization that he is not immortal. Then Pablo is given the changed irrevocably by the realization that he is not immortal. Then Pablo is given the changed irrevocably by the realization that he is not immortal. Then Pablo is given the changed irrevocably by the realization that he is not immortal. Then Pablo is given the changed irrevocably by the realization that he is not immortal. Then Pablo is given the changed irrevocably by the realization that he is not immortal. Then Pablo is given the changed irrevocably by the realization that he is not immortal. Then Pablo is given the changed irrevocably by the realization that he is not immortal. Then Pablo is given the changed irrevocably by the realization that he is not immortal. Then Pablo is given the changed irrevocably by the realization that he is not immortal. Then Pablo is given the changed irrevocably by the realization that he is not immortal. Then Pablo is given the changed irrevocably by the realization that he is not immortal. Then Pablo is given the changed irrevocably by the realization that he is not immortal. Then Pablo is given the changed irrevocably by the realization that he is not immortal. Then Pablo is given the changed irrevocably by the realization that he is not immortal. Then Pablo is given the changed irrevocably by the realization that he is not immortal. Then Pablo is given the changed irrevocably by the realization that he is not immortal. The pablo is given the changed irrevocably by the realization that he is not immortal. The pablo is given the changed irrevocably by the realization that he is not immortal. The pablo is given that he is not immortal tha
said he didnt know Ramons whereabouts, wants to understand his own refusal to give up his friend even to save his own life. [H]is life was no more valuable than mine, Pablo realizes. In fact, he has come to believe that No life is of any value. Yet because of his project of the past nightdisassociating himself from his past, which includes any emotional
tieshe cannot admit to himself that his reason for not giving up Ramon stems from loyalty. To do so would mean that his mechanism for facing death has been taken away from him. Instead, he convinces himself that he will not give up Ramon out of stubbornness. He decides to send the Falangists on a wild goose chase and he tells them a lie about
where Ramon is hiding. He does not explain why he does this, except to allude to a malicious streak and his disgust for the Falangist officers lack of understanding of the pettiness of living when ones death is inevitable. Pablo, thinking Ramon is hiding at his cousins house, is thus surprised to find out that the men actually
found Gris at the cemetery, where he had gone after disagreeing with his cousin. When Pablo learns this, he sits down on the ground and laughs and laughs and laughs and laughs and sepression of Sartres philosophical ideas of the meaninglessness of
life and its absurdity. Sartre himself explained his ending thirty years later: Pablo tries to react by an individual action because he thinks its a farce. It is because he plays with forces he does not understand that he lets loose against himself the forces of the absurd. It is not the result of an absurd destiny that drags men along.... It is the result of
inadequate knowledge . . . about the real actions to take. He has obtained this result through a childish act. Pablo only ends in confusion, mirroring in fact, the confusion at the Falangist prison. The laugh/cry, writes Kevin Sweeney in his article for Mosaic, marks Pablos awareness of both the failure of his project of detachment and his responsibility
for Griss death. This achievement of insight underscores Sartres thesis that there are moral boundaries to human existence and that one of these limits is the responsibility for ones actions is a condition of human existence, a condition from which one
cannot escape. Source: Rena Korb, for Short Stories for Students, The Gale Group, 2000. Mary Jean Green asserts that the Spanish setting of Le Mur serves as a pretext for the evocation of more universal philosophical problems. If Drieu uses the war in Spain as an appropriate denouement for his characters life and as a
vantage point from which to analyze the European political situation, Jean-Paul Sartre uses it to illustrate the metaphysical absurdity of the human condition. The first written and the first published (in the Nouvelle Revue Francaise of July 1937) of the three works discussed in this chapter, Le Mur nevertheless reveals a more pessimistic outlook about
life and politics than the work of either Malraux or Drieu. Sartre had uncannily anticipated the sense of despair that was to attack all of these writers by the end of the decade. In Le Mur, in opposition to LEspoir, the reality of the Spanish
```

```
setting of Le Mur serves as a pretext for the evocation of more universal philosophical problems. The story reveals, nevertheless, a clear political position. As Sartre later explained, at the time of the composition of Le Mur, he was simply in a state of total revolt against the fact of Spanish fascism. Simone de Beauvoir has recorded that the Spanish
Civil War was the first political event of the 1930s that succeeded in shaking Sartre and herself from their intellectual isolation: For the first time in our lives, because the fate of Spain concerned us so deeply, indignation per se was no longer a sufficient outlet for us: our political impotence, far from furnishing us with an alibi, left us feeling hopeless
and desolate. Although many of their closest friends, Paul Nizan being a prime example, were actively engaged in the great political battles of the time, Sartre and de Beauvoir had been content to let the left-wing ideals that they shared imposeWhen Le Mur was turned into a film in 1967, Sartre saw this themethe horror of death inflicted on man by
manas the aspect of the story with the greatest continuing political relevance themselves on reality without their own active help. The success of the Falangist generals in Spain provided one of the first real challenges to the validity of their stance of passive onlookers. While de Beauvoir seems to have maintained an early optimism, Sartre, by his own
account, had foreseen the Falangist victory in Spain almost from the first. This political pessimism informs his story, as he was later to admit: Since at that time we were operating in the context of the Spanish defeat [Le Mur, was written in late 1936 or in early 1937 at the latest] I found myself much more sensitive to the absurdity of these deaths
than to the positive elements that might emerge from a struggle against fascism, etc. There is a certain political protest in the opening pages and is so brief that it comes as a shock when the guard
informs them afterwards, Cetait le jugement [You have been sentenced (translation mine)]. The few bits of information exchanged seem to bear no relationship to the death sentences later read out in the cell. Two of the three men have, at least, been fighting on the Republican side: Tom Steinbock is an Irish volunteer in the International Brigades,
and the narrator, Pablo Ibbieta, is an anarchist militant. The youngest of the three, however, is totally innocent. His only crime is in being the brother of a known anarchist militant. The youngest of the three, however, is totally innocent. His only crime is in being the brother of a known anarchist militant. The youngest of the three, however, is totally innocent. His only crime is in being the brother of a known anarchist militant. The youngest of the three, however, is totally innocent. His only crime is in being the brother of a known anarchist militant.
bites the hand of the doctor, and finally, in a state of total nervous collapse, he must be carried out to his execution by the guards. Although the narrator resists any temptation to sentimentalize over Juan, this cold-blooded execution of an innocent teenage boy cannot help but represent a severe indictment of fascist policy and thus takes up a
privileged theme of the antifascist work of Malraux, Bernanos, and others. When Le Mur was turned into a film in 1967, Sartre saw this themethe horror of death inflicted on man by manas the aspect of the story with the greatest continuing political relevance. The fate of young Juan is also the anecdotal point of departure for the story. Sartre had
been asked by a former student who had experienced some problems in his personal life (de Beauvoir identifies him as Jacques-Laurent Bost) to arrange with Malraux for his passage to Spain as a volunteer. Although Malraux ultimately resolved the situation with great good sense by convincing the young man that he would be less than useless to the
Spanish army until he learned how to handle a weapon, Sartre had found himself torn between his commitment to the Spanish Republican cause and his fear for the students fate: I was very disturbed because, on the one hand, I felt he didnt have sufficient military or even biological preparation to survive the bad times and, on the other hand, I
couldnt deny a man the right to fight. Sartres meditation on the possible reactions to the situations of the absurd that many readers have seen in it but simply a meditation on death. Whichever of these definitions of the main theme the
reader finds more appropriate, it is obvious that Sartres central concern goes far beyond the Spanish Civil War, which serves as its point of departure. Sartres first works of fiction, like those of the writers who share his existentialist outlook (for example, Malrauxs Les Conquerants and La Voie royale, Camuss LEtranger), begin by confronting the
fundamental problem of human mortality. Only when human life is measured against the fact of its inevitable finitude can its real meaning be considered. Such a confrontation with death can take place only in a situation where the protagonist finds himself condemnedby illness (Garine in Les Conquerants), by a mortal wound (Perken in La Voie
royale) or by a death sentence imposed by other men (Meursault in LEtranger and Pablo in Le Mur, as in Sartres previous fictional work, La Nausee, an introduction to the absurd. During the night on which Pablo awaits his execution, he devotes
every mental faculty to the effort of understanding the idea of death, but it remains beyond his grasp. As his companion Tom says: On a tout le temps 1 impression que ca y est, quon va comprendre et puis ca glisse, ca vous echappe et ca retombe. Je me dis: apres, il ny aura plus rien. Mais je ne comprendre et puis ca glisse, ca vous echappe et ca retombe.
impression that its all right, that youre going to understand and then it slips, it escapes you and fades away. I tell myself there will be nothing afterwards. But I dont understand what it means]. A consciousness cannot imagine its ceasing to be conscious. In the course of the night Pablo becomes alienated from his physical body, which, he realizes, is
separate from his consciousness of it: II suait et tremblait tout seul, et je ne le reconnaissais plus. Jetais oblige de le toucher et de le regarder pour savoir ce quil devenait, comme si cavait ete le corps dun autre [it sweated and trembled by itself and I didnt recognize it any more. I had to touch it and look at it to find out what was happening, as if it
were the body of someone else]. In a characteristically Sartrean image, he sees himself as attached to a vermine enormous vermin]. As he is alienated from his own physical presence of the others who share his cell, none of whom he finds particularly sympathetic. He is, however, forced
to recognize the extent to which the other bodiesdescribed in terms of excretory odors, sweat, and soft flabnevertheless resemble his own, and he sees that his own anguish is experienced in similar fashion by his companion: Nous etions parells et pires que des miroirs lun pour lautre [We were alike and worse than mirrors of each other]. This
realization of a shared human condition does not therefore create a Malrucian fraternity; it simply makes Toms presence even more intolerable and increases Pablos feeling of solitude. The confrontation with death forces Pablo to regard his past life in a new light. He marvels at his ability to have taken his activities seriously, but he did so because he
lived as though he were eternal; now that he has definitively lost this illusion of eternity, nothing retains its former importance. He becomes progressively indifferent to his happy memories, to his political ideals, and even to his friendship with Ramon Grisin order to protect whom he is nevertheless about to die.
Even his spontaneous emotions of resentment toward the Belgian doctor, who provides a graphic illustration of the hostile presence of the Other, are submerged by an overwhelming feeling of indifference. The story ends with a clever Sartrean twist, which seems to underline the notion of the fundamental meaninglessness of life. After his two
companions have been taken off to be shot, Pablo is once again questioned about the whereabouts of his friend Ramon. In the light of his newfound perception of the absurdity of existence, the seriousness with which his captors take their political activity appears ridiculous: Leurs petites activity appears ridiculous: Leurs 
plus a me mettre a leur place, il me semblait quils etaient fous [Their little activities seemed shocking and burlesque to me; I couldnt put myself in their place, I thought they were insane]. He can only imagine them as future corpses: Ces deux types chamarres avec leurs cravaches et leurs bottes, cetaient tout de meme des hommes qui allaient mourir
Un peu plus tard que moi, mais pas beaucoup plus [These men dolled up with their riding crops and boots were still going to die. A little later than I, but not too much]. He even tells one of the Falangists to shave off his mustache: Je trouvais drole quil laissat de son vivant les poils envahir sa figure [I thought it funny that he would let hair invade his
face while he was still alive]. Overcome by the feeling that all this is a giant farce, Pablo cannot resist making fun of the overly serious Falangists by sending them off on a wild goose chase to a cemetery he knows is far from his friends actual whereabouts. As chance would have it, Ramon Gris has, in the meantime, changed his hiding place, and he is
shot by the Falangists in precisely the spot Pablo had indicated. While many readers have interpreted this ending as a striking evidence of the absurdity of life, Sartreat least the Sartre of thirty years latersees Pablos act and its consequences quite differently: He tries to react by an individual action because he thinks its a farce. It is because he tries to
play with forces he does not understand that he lets loose against himself the forces of the absurd. It is not the result of inadequate knowledge ... about 
it fails to add a positive dimension to Pablos experience. Since the story is a first-person narrative written in the past tense (the passe simple), it is clear that the narrator has continued to live. Sartre does not feel called upon to explain how he has managed to construct a life on the basis of the devastating philosophical conclusions to which the
experience described has led him. Strangely enough, Malraux creates a strikingly similar situation in LEspoir, featuring a minor character named Moreno, who is a friend of the doomed liberal, Hernandez spend an evening together in a Toledo cafe. Moreno, a Marxist army officer who
had been captured and condemned to death by the Falangists in the first days of the war, has just managed to escape. Like Sartres Pablo, he finds his experience has profoundly altered his outlook on life, totally obliterating his former ideals: Je ne crois plus a rien de ce aquoijaicru, ditMoreno, arien [I no longer believe in all I used to believe, Moreno
said. I believe in nothing now]. His long imprisonment under sentence of death has taught him about the finality of death. Hernandez later reiterates this understanding in classic Malrucian terminology, in a phrase that Sartre, too, would take to quoting: La tragedie de la mort est en ceci quelle transforme la vie en destin, qua partir delle rien ne peut
plus etre compense [The tragedy of death is that it transforms life into destiny, that from then on nothing can be compensated for (translation mine)]. The image that Moreno retains from his imprisonment is the sound of clinking pennies (sous), which had echoed through his prison, as each prisoner had wagered on his chances of survival. The coins
evidence the arbitrary nature of human existence and point to the vanity of human effort, which can at any moment be annihilated by death. Thus, like Pablo on his liberation, Moreno sees the frenetic activity of the Toledo soldiers as a vain comedie. Hernandez, however, as disillusioned as he has become, cannot accept this nihilistic vision. Although
human progress has proven itself to be slow and painful, he feels there are still some positive results: On attend tout de la liberte, tout de suite, et il faut beaucoup de morts pour faire avancer lhomme dun centimetre.... Et quand meme le monde a change depuis Charles Quint. Parce que les hommes ont voulu quil change, malgre les souspeut-etre en
nignorant pas que les sous existent quelque part [one expects everything all at once from freedom, but for man to progress a bare half inch a great many men must die.... Yet the world has moved on since then [the time of Charles the Fifth]. Because men wanted it to move on, despite the penniesperhaps even with full awareness that those pennies
were waiting for them in the background.]. Hernandez sets in opposition to Morenos vision of meaninglessness the meaning inherent in the fraternal effort of the novel, where the long, painful struggle of the Spanish peasants sums
up the efforts of triumphant human will. Malraux in LEspoir cannot allow Morenos nihilism to remain unchallenged. When Hernandez himself is about to be executed, he thinks of Morenos experience, and he, too, feels a sensation of absurdity before his Falangist interrogators, a sensation quite similar to that felt by Pablo: Que les vivants employaient
leur temps a des choses absurdes[How living people waste time over futilities!]. Like Pablo, he begins to see everyone around him as a future corpse: Quand lhomme serait mort, le cou serait plus long. Et il mourrait tout comme un autre [the long neck which would look still longer when the man was dead. And hed die the usual sort of death.]. Also
like Pablo, he must witness the condemnation of an innocent man who struggles against his fate, in this case a streetcar conductor whose jacket, worn shiny at the shoulder by the strap of his money pouch, leads the Falangists to believe that he has been carrying a rifle. Unlike Sartres Juan, however, Malrauxs conductor dies bravely, raising his fist in
the Republican salute as he is about to be executed and inspiring others to do the same. The execution scene, which Hernandez at first perceives as absurd, takes on a new seriousness as the humble little man with his raised first perceives as absurd, takes on a new seriousness as the humble little man with his raised first perceives as absurd, takes on a new seriousness as the humble little man with his raised first perceives as absurd, takes on a new seriousness as the humble little man with his raised first perceives as absurd, takes on a new seriousness as the humble little man with his raised first perceives as absurd, takes on a new seriousness as the humble little man with his raised first perceives as absurd, takes on a new seriousness as the humble little man with his raised first perceives as absurd, takes on a new seriousness as the humble little man with his raised first perceives as absurd, takes on a new seriousness as the humble little man with his raised first perceives as absurd, takes on a new seriousness as the humble little man with his raised first perceives as absurd, takes on a new seriousness as the humble little man with his raised first perceives as absurd, takes on a new seriousness as the humble little man with his raised first perceives as absurd as a first perceives as a seriousness as a first perceives as a first perceives
comme un pieu dans la terre, il les regarde avec une haine pesante et absolue qui est deja de lautre monde [The little man gazed at them, stolid in his innocence as a stake rooted in the soil, and gave them a look of undying, elemental hatred that had already something of the other world in its intensity]. Moreno, too, survives his despair and goes on to
find a new meaning in life. Reappearing in a Madrid, who pursue their effort in the face of death and defeat. Like the aviator Scali, he has discovered the fraternity of men who have accepted the fact of their death in combat: II y a
unefraternite qui ne se trouve que de lautre cote de la mort [Theres a fraternity which is only to be foundbeyond the absurdity in the way
that the characters in Malrauxs later novels are almost all able to do. Surprisingly, however, when in 1940 he was faced with an experience of defeat and imprisonment in his own life, Sartre himself was immediately able to rise to the occasion. As a prisoner of war, he had his first experience with the direct communication of the theater when he
wrote an optimistic Christmas play for his fellow prisoners. And he soon returned to Paris full of determination to participate in the Resistanceat a time when most Frenchmen were still despairing over the invasion. In an exchange of roles impossible to predict on the basis of their 1937 Spanish Civil War fiction, an enthusiastic Sartre was in 1941
trying to convince a recalcitrant Malraux of the necessity of creating a writers resistance network. The lesson Sartre had learned from his own experience in a fascist prison was formulated by the protagonist of his Resistance play Le Mouches: La vie humaine commence de lautre cote du desespoir Human life begins on the far side of despair. It
comes very close to the last statement of Malrauxs Moreno. The Spanish Civil War confronted Malraux and Sartre in different moments in their personal trajectories. Thus despite the evident similarity of their concerns, they tend to draw different moments in their personal trajectories. Thus despite the evident similarity of their concerns, they tend to draw different moments in their personal trajectories.
Spanish Civil War: Le Mur, in Fiction in the Historical Present: French Writers and the Thirties, University Press of New England, 1986, pp. 243-51. Kevin W. Sweeney In the essay below, Sweeney finds The Wall more than just a story about fear and death; he asserts that the story needs to be seen as a developed, philosophical argument. Despite the
lingering old quarrel between philosophy and poetry over the suitability of presenting a philosophical investigation in literary form (Platos Republic 607 B), philosophy and poetry over the suitability of presenting a philosophical investigation in literary form (Platos Republic 607 B), philosophy and poetry over the suitability of presenting a philosophical investigation in literary form (Platos Republic 607 B), philosophy and poetry over the suitability of presenting a philosophical investigation in literary form (Platos Republic 607 B), philosophy and poetry over the suitability of presenting a philosophical investigation in literary form (Platos Republic 607 B), philosophy and poetry over the suitability of present their ideas. Jean-Paul Sartres short story The Wall is an example of such a philosophical project. In the story Sartre offers a counter-example
to one of Husserls views and an illustration supporting his own alternative position. Sartres particular project is easy to overlook given the vivid, extended descriptions of the central characters terrified reactions to the prospect of their execution. Critics routinely interpret the story as a phenomenological account of the emotional state of terror in the
face of death. They refer to The Wall as a story whose real subject is fear, and as a classic treatment of the central existentialist motif of confrontation with death which closes with an O. Henry ending. As I will argue, however, The Wall needs to be seen as a developed, philosophical argument. The philosophical character of the story stands out more
clearly if close attention is paid to the integrity of the works four-part structure. In the first section sec
protagonists choice and draws a conclusion. If one were to concentrate primarily on the anguished behavior of the main characters, the integrity of the structure might go unobserved. The ending would most likely be seen as a literary device for reducing the tension built up by the prisoners terror in the middle sections, rather than a resolution of the
themes of commitment and psychological escape on which Sartre bases his criticism of Husserl. The integrity of the storys structure and the storys identity as a philosophical enterprise are more clearly visible if one realizes that Sartre has used some examples from Kants essay, On A Supposed Right To Lie From Altruistic Motives. Seen in the context
of Kants examples, instances of lying in The Wallboth to others (the theme of commitment) and to self (psychological escape and self-deception) are foregrounded and show the development of Sartres thesis. Kants essay is a reply to an attack by Benjamin Constant on his position that one has a duty always to tell the truth. In criticizing Kants position,
Constant poses the following situation of moral choice. (Situations of this general sort I will refer to as Constant situations.) You are entertaining a friend in your home. A murderer intent on killing this friend comes to the door and asks you whether or not the friend is there, threatening to kill him. On the assumption that the murderer forces you
either to lieIn telling the soldiers to go to the cemetery he has acted in ignorance and has blundered like the unsuspecting animal he most dreaded becoming. Pablos laugh/cry is an acknowledgment of his failure and, given Sartres view on the cognitive character of emotions, a sign of awareness of his self-deception.or tell the truth, what ought you to
do? Constant argues that anyone in such a position has the right to lie to the murderer has no right to the truth; hence, one has no duty to reveal where the friend is. Constant finds ethically
outrageous. In the opening section of The Wall Sartre introduces this same general form of moral predicamenta Constant situation. Set during the Spanish Civil War, the story opens with Pablo Ibbieta, the protagonist and narrator, and two other men (young Juan Mirbal and Tom Steinbock, a volunteer in the International Brigade) being brough
before a Falangist military tribunal. They face charges of complicity with the Republican side, an offense punishable by death. The last of the three to face the four-man court, Pablo is asked: Wheres Ramon Gris? I dont know. You hid him in your house from the 6th to the 19th. No. Ramon Gris is Pablos friend and, as Pablo later admits, an asset to the
Republican cause. Although he denies knowing where Gris is, Pablo is lying. Later, in the third section, he reveals: Of course I knew where Gris was; he was hiding with his cousins four kilometers from the city. Pablo lies to the court from an altruistic motive. Knowing that the Falangists want Gris life, he lies to protect his friend and political ally. It is
not apparent to the reader at this point of the story that Pablo is lying. The narrator says neither what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he indicate what Pablo is lying or telling the truth; nor does he i
Pablos exchange is contrasted with Toms straightforward trial. The International Brigade volunteer faces the court fully aware that the judges know both who he is and what his role in the fighting has been. They asked Tom, Pablo relates, if it were true he was in the International Brigade; Tom couldn't tell them otherwise because of the papers they
found in his coat. As the narrator implies, Tom is in no position to bluff his way free. He tells the truth, knowing that the court has found his identity papers. This narrator implies, Tom is in no position to bluff his way free. He tells the truth, knowing that the court has found his identity papers. This narrator implies, Tom is in no position to bluff his way free. He tells the truth, knowing that the court has found his identity papers. This narrator implies, Tom is in no position to bluff his way free. He tells the truth, knowing that the court has found his identity papers. This narrator implies, Tom is in no position to bluff his way free. He tells the truth, knowing that the court has found his identity papers. This narrator implies, Tom is in no position to bluff his way free. He tells the truth, knowing that the court has found his identity papers. This narrator implies, Tom is in no position to bluff his way free. He tells the truth his being brought in the court has found his identity papers. This narrator implies, Tom is in no position to bluff his way free. He tells the truth his being brought his way free. He tells the truth his being brought his way free. He tells the truth his being brought his way free. He tells the truth his being brought his way free his way free
before the tribunal is a mistake. He believes that the soldiers have confused him with his brother Jose is the anarchist, he pleads, you know he isnt here any more. I dont want to pay for someone else. All he needs do, he believes, is to tell the
soldiers of their mistake. Unlike Pablo he is quite willing to inform on the person for whom he believes the soldiers are looking. Nevertheless, Juans pleading is to no avail. The reader later learns that the Falangists have sentenced him to death even though as Tom says, they dont have a thing against him. Led to a cell, the three prisoners learn that
they have been sentenced to be executed the next morning. This common sentence and the short and indifferent treatment by the tribunal tend to blur the differences among the three prisoners behavior. In the second section the similar symptoms of terror exhibited by the men also create the impression of a certain uniformity. And it is this similarity
which is responsible for the view that The Wall is concerned with the common physiological and psychological responses to a terrifying event. But the main concern of the story is not to dramatize terror. Rather, Sartre analyzes each characters moral choice in response to his predicament. He presents three different models of how individuals choose
to confront an extreme situation. Sartre offers a preview of these moral choices in the different ways that each of the men reacts to the court in the first section. In the next section each of the three men takes an attitude toward his death much like the one he adopts toward the court. Tom eventually confronts the fact of his approaching death, just as
he recognized that he could not bluff his way out of the tribunals charge; Juan, believing that the court has mistaken him for his brother, continues to deny his fate; and Pablo pursues a strategy of deceiving himself just as he sought to deceive the tribunal. Tom is the model of acceptance; Juan of rejection; and Pablo, the curious combination of both
acceptance and denial, is the model of self-deception. Of the three prisoners Pablo receives Sartres major attention. The other two characters serve to put Pablos situation in perspective, and after so doing, at the end of the second section, they are eliminated. In the second section of The Wall the psychological condition of the prisoners is presented
and developed so as to provide the necessary context for assessing their moral attitudes and choices. Sartre wishes to set out the psychological conditions under which Tom, Juan and Pablo act, as well as to show in what sense the prisoners behavior is peculiarly moral. To see what philosophical values Sartre attaches to their respective actions and
attitudes, it will be helpful to analyze the prisonerss behavior in terms of his contemporary philosophical works. In The Transcendence of the Ego (1936) and The Emotions (1939) Sartre not only develops his own theories on the emotions appear
in The Wall. Spending the night in the cell, a coal cellar of a former hospital, awaiting execution, all three men exhibit similar symptoms of terror, appearing alike and worse than mirrors of each other. A Belgian doctor spends the night in their cell recording their almost pathological state of terror. He notes their chills and tremblings, their facial
distortions and gray coloring, the profuse sweating, the involuntary urinating, and the despondent lethargy alternating with violent reactions, Sartre in The Emotions urges a theory according to which such emotional behavior indicates the presence
of a conscious, cognitive attitude. Sartre claims that an emotion is a certain way of apprehending the world. Rather than being merely an affective state, an emotion is a form of consciousness, one frequently unreflective, whose purpose is to bring about a transformation of the world. Sartre describes this transformational character of emotion in the
following passage: When the paths traced out become too difficult, or when we see no path, we can no longer live in so urgent and difficult a world. All the ways are barred. However, we must act. So we try to change the world, that is, to live as if the connection between things and their potentialities were not ruled by deterministic processes, but by
magic. Let it be clearly understood that this is not a game; we are driven against a wall, and we throw ourselves into this new attitude with all the strength we can muster (emphasis mine). When a person, is driven against a wall, his fear is a magical attempt to alter the predicament confronting him. In emotional behavior, one consciously although one
a behavior of escape. With the magical act of fainting the person eliminates the dangerous beast by eliminating consciousness which, through magical behavior, aims at denying an object of the external world, and which will go so far as to annihilate
itself in order to annihilate the object with it. Seen in the context of Sartres theory of emotions, the prisoners defensive postures. At first he
moralizes about the injustice of his sentence and in so doing denies the prospect of its being carried out. Confronted with the death sentence, he exclaims: Thats not possible... I didn't do anything. He cannot be in mortal peril, he is convinced, since he refuses to accept that he is the one the soldiers want. Yet the misunderstanding continues, and
gradually Juan becomes absorbed in self-pity. I could see, says Pablo, he was pitying himself; he wasnt thinking about death. The posture of self-pity alternates with a terrible fear of suffering. By focusing on the pain, he avoids confronting the thought of his extinction. If the execution will be painful, at least one has to be alive to suffer from the
bullets. Dreading the pain of the bullets is less terrifying than facing the thought of not existing at all. In all of Juans ways of magically dealing with death Pablo notices that he made more noise than we did, but he was less touched: he was like a sick man who defends himself against his illness by fever. Its much more serious when there isnt any fever
Juans final defense and escape is to collapse in terror on being taken from the cell to face the firing squad. Unlike Juan, who denies any political allegiance, Tom accepts responsibility for his role in the fighting, telling Pablo that he has knocked off six [of the enemy] since the beginning of August. His first reaction to the prospect of dying is to talk,
conversation being a way to avoid thinking about death. Pablo sees that he didnt realize the situation and I could tell he didnt want to realize it. Yet his bodily reactions belie this tactic of avoidance. He then tries calisthenics and the comforting of Juan as ways to avoid the thought of his tactic of avoidance. He then tries calisthenics and the comforting of Juan as ways to avoid the thought of his tactic of avoidance.
death becomes inescapable. Yet he makes a last effort to distance himself from the thought of dying. His death, he blurts out to Pablo, is incomprehensible: Something is going to happen to us that I cant understand. ... I see my corpse; thats not hard but Im the one who sees it with my eyes. Ive got to think ... think that I wont see anything anymore
and the world will go on for the others. We arent made to think that, Pablo. Toms implicit argument is that one cannot imagine oneself dead requires an inconsistent state of affairs: someone at the same time both actively imagining something and being the inanimate object of the imaginative activity. The argument
however, is specious. It takes a distorted view of the activity of imagining; it conflates the subject of the activity with the imagineary, mental object, and it runs together the present time of the activity with the imagineary, mental object, and it runs together the present time of the activity with the imagineary, mental object, and it runs together the present time of the activity with the imagineary, mental object, and it runs together the present time of the activity with the imagineary, mental object, and it runs together the present time of the activity with the imagineary, mental object, and it runs together the present time of the activity with the imagineary, mental object, and it runs together the present time of the activity with the imagineary, mental object, and it runs together the present time of the activity with the imagineary, mental object, and it runs together the present time of the activity with the imagineary, mental object, and it runs together the present time of the activity with the imagineary, mental object, and it runs together the present time of the activity with the imagineary mental object, and it runs together the present time of the activity with the imagineary mental object, and it runs together the activity with the imagineary mental object.
occurs later that night. Pablo notices that Tom had begun to stare at the bench with a sort of smile, he looked amazed. He put out his hand quickly and shuddered ... It was his death which Tom had just touched on the bench. This glimmering of
awareness of his own mortal condition, this coming to terms with his fear, accepting responsibility for his past, and confronting the prospect of his death as best he can. Pablo, on the other hand, takes
quite a different attitude toward his extinction. He sets himself from all ties to his former way of life. At the time of his trial Pablo accepts his Anarchist past; he
 tenaciously guards the secret of Griss hiding place. Unlike Juan, he accepts the connection between his sentence and his former life. His continuing to maintain the secret of Griss whereabouts is evidence that he has not abandoned all his past allegiances. Thus with his decision to disassociate himself from all that has taken place there arises a
bifurcation in his character: he both acknowledges his past and denies it. The project of disassociation is brought on by his facing the wall of approaching death. As Sartre would have it, Pablos project is an instance of magical behavior. In reminiscing about his past, he disparagingly notes his previous tendency to take everything as seriously as if I
were immortal.... I had spent my time counterfeiting eternity. I had understood nothing. He had lived, he muses, without fully realizing his mortal condition. His lack of understanding blinds him to his commitments and makes his former
way of life into one of nihilistic rejection. In his emotional state he has changed his relationship to himself and the world he lives in. One can see this in the attitude he takes toward Concha, the woman he loves. Last night, he says to himself, I would have given an arm to see her again for five minutes.... Now I had no more desire to see her, I had
nothing to say to her. Disillusioned, he comments about his life: Its a damned lie. It was worth nothing because it was finished.... death has described himself by his past unsuspecting attitude toward his pleasures, projects and goals. His rejection of his past
marks a split for him between what he sees as his former, deceptive life and a present, more honest, conscious self. That he might again be deceiving himself from his past is an emotional remedy for the anguish he feels in anticipating the firing squad. If he
can face death free of his past, he will, he thinks, be free from the terror he feels so acutely. He says: I clung to nothing, in a way I was calm. He is also motivated by his desire to be fully conscious of all his remaining moments of life, especially the moment of execution. By separating himself from his past attitudes and values, he will then be able to
face the firing squad fully conscious, rather than unexpectedly suffering his death like a slaughtered animal. He does not want to be groggy with sleep and oblivious to what is happening to him: I didnt want to be groggy with sleep and oblivious to what is happening to him: I didnt want to be groggy with sleep and oblivious to what is happening to him: I didnt want to be groggy with sleep and oblivious to what is happening to him: I didnt want to be groggy with sleep and oblivious to what is happening to him: I didnt want to be groggy with sleep and oblivious to what is happening to him: I didnt want to be groggy with sleep and oblivious to what is happening to him: I didnt want to be groggy with sleep and oblivious to what is happening to him: I didnt want to be groggy with sleep and oblivious to what is happening to him: I didnt want to be groggy with sleep and oblivious to what is happening to him: I didnt want to be groggy with sleep and oblivious to what is happening to him: I didnt want to be groggy with sleep and oblivious to what is happening to him: I didnt want to be groggy with sleep and oblivious to what is happening to him: I didnt want to be groggy with sleep and oblivious to what is happening to him: I didnt want to be groggy with sleep and oblivious to what is happening to him: I didnt want to be grouped to him: I didnt want to h
comprehension. For Pablo, to understand is to be aware and to realize the significance of all that takes place around him. His desire for understanding and for separation from his past express themselves in his taking an attitude similar in important respects to the Husserlian epoche. Although he has no philosophical motive behind his project, Pablo
does believe that only if he adopts the attitude of a pure observing ego will he be able to witness what happens to him objectively. In taking such a stance he believes that he will instead observe them with objectivity. The resemblance between
Pablos disengaged understanding and the Husserlian project of epoche is intended to make a point similar to the one Sartre makes in The Transcendence of the Ego. In that work, Sartre takes issue with Husserls argument for
transcendental subjectivity depends upon the phenomenological technique of epochethe bracketing or setting aside of ones experience to a presentation of phenomena. This reduction, according to Husserl, allows one to perceive the world objectively. Given
this objective, reduced state of the world of experience, Husserl reasons that in order for consciousness to be able to perceive the various phenomena as unifying agent in consciousness which makes possible ones perception of ordinary things in the world. This unifying agent Husserl identifies with a transcendental
subject. Sartre rejects both Husserls derivation of a transcendental (an active, conscious subject manipulating immediate experience into a world), the ego, Sartre holds, is only transcendent (an entity not identical with a particular phenomenon but known from a
number of phenomena). The ego, Sartre says, is the spontaneous transcendent unification of our states and our actions. In being transcendent the ego is like any other object in the world that has an existence independent of immediate experience. By holding there to be a transcendent unification of our states and our actions. In being transcendent the ego is like any other object in the world that has an existence independent of immediate experience. By holding there to be a transcendent unification of our states and our actions.
the subject of experience. His mistake is in identifying the conscious subject with an object having the power to unify experience. The transcendent character of the world, not any transcendent character of the world character of th
world of experience, thereby isolating the subject so as to show its transcendental nature. Repudiating Husserls theory, Sartre holds that the ego exists in the world but none of them separates the self from the world, however much one might be convinced that such a
separation is possible. Sartre says of Husserls view of the ego: Unfortunately, as long as the I remains a structure of absolute consciousness, one will still be able to reproach phenomenology for being an escapist doctrine, for again pulling a part of man out of the world and, in that way, turning our attention from the real problems. Husserls account of
epoche, Sartre holds, is actually an escapist theory. Sartre claims that in his theory of epoche, Husserl has also misdescribed an extraordinary, but actual, project of consciousness from the world of its predicament it is doomed to failure. Far from
being an intellectual method, an erudite procedure, Sartre views the project of epoche as induced by an anxiety which is imposed on us and which we cannot avoid. In The Wall Sartre puts forward an account of how such a project of disengagement might come about and the possible consequences of such a futile attempt to separate oneself from the
world. In the guise of Pablos project of staying clean, Husserls epoche is presented and reworked so that instead of being part of a philosophical method it is a magical project consciously undertaken in order to deal with a predicament. Pablos attempt at disengagement is made to seem credible by devices in the story that encourage the reader to
distinguish Pablo in his role as protagonist from his role as narrator. Certain information to which Pablos point of viewbut it is a
variable point of view. At times, as in his observations about Tom and Juan, Pablo seems omniscient; at other times, especially when he reflects about himself, he is ignorant or fallible. For example, he says about himself, he is ignorant or fallible. For example, he says about himself in the reasons for my conduct. Pablos lack of self-knowledge alternating with his acute insight
into others characters tends to divide Pablo as narrator from Pablo the prisoner. That the tale should be told from the point of view of one whomuntil the end of the storythe reader believes to be doomed, also encourages this division. Thus, Pablos status as both narrator and condemned prisoner lends credence to his project of disengaging himself as
conscious subject (a role compatible with being an omniscient observer) from his past identity (the role responsible for his being the condemned man). His project of disengagement is frustrated, however, by a tie that he cannot sever. Remarking on the calm that sets in after he has adopted his attitude of epoche, he says: But it was a horrible
calmbecause of my body; my body, I saw with its eyes, I heard with i
animate, Pablo is aghast that his body exists and behaves independently of his conscious ego. The involuntary reactions of his being. Yet the tie still holds between his conscious self and what he conscious ego. The involuntary reactions of his being. Yet the tie still holds between his conscious self and what he conscious ego. The involuntary reactions of his being. Yet the tie still holds between his conscious self and what he conscious self and what he conscious ego. The involuntary reactions of his body infringe on the detached integral part of his body exists and behaves independently of his conscious ego. The involuntary reactions of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the detached integral part of his body infringe on the his body infringe on the detached integral part of his body infringe on the his body infringe on t
that came from my body, he says, was all cockeyed. Most of the time it was quiet and I felt no more than a sort of weight, a filthy presence against me; I had the impression of being tied to an enormous vermin. His body is something from which he cannot escape. He can try to banish his emotional attachments and his values, and he can steel himself
so that on seeing Juan weep he will be able to resist pitying himself and others, but he cannot break free from his body as a constituent of his being is something that in his epoche he cannot deny, however much he struggles to achieve an independence from its effects on his state of mind. In his desire for understanding
Pablo has ignored what for Sartre is a natural source of understandinghis emotions. Immediate awareness is not the only mode of consciousness; emotion, he says, is a mode of existence of consciousness, one of the ways in which it understandinghis emotions. Immediate awareness is not the only mode of consciousness.
body, Pablo rejects the tie that holds him to his predicament; but in so doing he also rejects a form of understanding. He has deceived himself as to the true nature of his project. His desire is not for dispassionate understanding or awareness; it is for escape. In the second section Sartre has presented three ways in which an individual might deal with a second section 
wall against which he has been driven. According to Sartres theory of emotions such actions are conscious and take on the character of moral attitudes for which the agent is responsible. For Tom and Juan the moral implications of their decisions are clear: Tom deals authentically with his fate, whereas Juan by collapsing seeks to abandon
responsibility for his actions. But in Pablos project of disengagement Sartre presents the interesting situation of one who both accepts and denies his predicament. Yet it is not clear at the end of the second section what the moral implications of his actions are. The reader is still not certain that Pablo has lied to the Falangists, although enough about
his past is presented to suggest it. When dawn finally comes, Tom and Juan are taken out to be shot. Pablo, however, is once more interrogated by the soldiers about Gris. He now realizes that the night he spent in the coal cellar has been psychological torture bent on breaking his will and forcing him to reveal where Gris is. Seeing through his captors
 shocking and burlesqued behavior, he says: I almost felt like laughing. It takes a lot to intimidate a man who is going to die.... The soldiers offer Pablo his life in exchange for his telling them where Gris is hiding. But Pablo continues to lie, insisting that he does not know where Gris is. The offer of his life for information about Gris is a shift in the basic
Constant situation confronting Pablo. Instead of simply having the predicament of choosing to lie or tell the truth, he now has the choice of his life for Griss. Locked in a laundry room to consider the Falangists offer, Pablo ponders his refusal to inform on his friend. Given his project of detachment his allegiance to Gris should be something that he
abandons just as he professes to abandon his tie to Concha. His resistance to telling the soldiers what they want to know puzzles him. He questions himself: Only I would have liked to understand the reasons for my conduct. I would rather die than give up Gris. Why? I didnt like Ramon Gris any more. My friendship for him had died a little while before
dawn at the same time as my love for Concha, at the same time as my desire to live. Pablo attempts to explain his resistance to inform on Gris as being due to obstinacy. Yet this is rather lame conjecture. The thought of being obstinate pops into his mind; he accepts it as if he could make himself have whatever motives he imagines. His off-hand way of
arriving at this explanation casts suspicion on its being some deep insight. His puzzlement as to his motive contrasts sharply with his perspicacious seeing through his captors schemes and his understanding of his companions emotional responses. Initially the reader might suppose that Pablo is correct in his judgment, given his past success in
perceiving others motives and plans. But in so doing the reader would be taken in by the narrators authoritative point of view. Pablo is not infallible; later in the story his sense of understanding will be severely challenged. His deliberations should be seen as an attempt to reconcile a conflict between his misconstrued project of escape and his
commitment to Gris. Since he cannot stay clean and at the same time preserve this commitment, he achieves a self-serving consistency by deceiving himself into believing that his loyalty is actually stubbornness. His explanation provides a motive which is consistent with his staying clean, since he views his obstinacy as a spontaneous quirk rather
than as the expression of an established character trait. The soldiers as so many players in a farce. He responds to their questions by inventing a scenario for himself and the soldiers to search
the cemetery and make fools of themselves. I represented, he says, the situation to myself as if I had been someone else: This prisoner obstinately playing the hero, these grim falangistas with their moustaches and their men in uniform running among the graves; it was irresistibly funny. What Pablo tells the soldiers is as much a lie as his previous
disclaimer about Griss hiding place. Not believing Gris to be in the cemetery, he gleefully anticipates the soldiers return, gloating over his imagined victory. But when the soldiers return, gloating over his imagined victory. But when the soldiers return, gloating over his imagined victory.
do return, no execution order is given. Instead, he is sent out into the hospital yard to join some other prisoners. Disoriented by such an unexpected turn of events, he wanders around the yard in a daze. While earlier he had struggled to maintain a clarity of mind, he is now confused and oblivious to his surroundings. He does not understand why he
has been spared and does not realize (until the baker Garcia tells him) that the soldiers have found Gris in the cemeteryprecisely where he told them to look. Pablos project of understanding has come crashing down. He had undertaken the task of detaching himself from the impinging world of his expected execution in order to perceive and
understand all that took place around him during his last hours alive. He had felt confident in his detachment. Although he had taken, as he says, a malicious delight in sending the situation as if he had been someone else. Confronting his
captors, he had endeavored to maintain the removed stance of the transcendental observer and manipulator of events. Yet with his reprieve, he is thrown into confusion, his transcendental project exploded. With the soldiers finding Gris in the cemetery, Sartre has introduced an elaboration on the Constant situation. This sort of situation is presented
and discussed by Kant in his essay. There he presents the following example, intending to show that one can be held culpable if one lies in a Constant situation. I refer to the example as K-1: But if you had lied, and said he was not at home when he had really gone out without your knowing it, and if the murderer had then met him as he went away and
murdered him, you might justly be accused as the cause of his death. As a situation in which the decision-maker is claimed to be responsible for the friends death, Kants example highlights Sartres similar assessment of Pablos actions. In comparing K-1 to the situation of Griss capture, it is well to keep in mind that the decision-maker in K-1 and Pablo
both lie. Even though Pablo and the decision-maker say what happens to be true, both believe what they say to deceive their inquisitors. In K-1 it is due to what the decisionmaker says that the murderer finds his victim. This connection needs to be stressed in order for the congruence of the two situations to
be seen. If in a purported K-1 situation there is at most a tenuous or non-existent connection between what the decision-maker says and the murderers finding his victim, then one has a different moral situation. Such a similar sort of situation is assumed by Garcia the baker in his account of how the soldiers found Gris. I will refer to this variation on K-1 situation is assumed by Garcia the baker in his account of how the soldiers found Gris. I will refer to this variation on K-1 situation is assumed by Garcia the baker in his account of how the soldiers found Gris. I will refer to this variation on K-1 situation is assumed by Garcia the baker in his account of how the soldiers found Gris. I will refer to this variation on K-1 situation is assumed by Garcia the baker in his account of how the soldiers found Gris. I will refer to this variation on K-1 situation is assumed by Garcia the baker in his account of how the soldiers found Gris. I will refer to this variation on K-1 situation is assumed by Garcia the baker in his account of how the soldiers found Gris. I will refer to this variation on K-1 situation is assumed by Garcia the baker in his account of how the soldiers found Gris. I will refer to this variation of how the soldiers found Gris. I will refer to this variation of how the soldiers found Gris. I will refer to th
1 as a Garcia situation. In a Garcia situation nothing that the decision-maker says is causally responsible for the murderer finding the friend. The murderer stumbles on him by chance, or because he happens to look in a place (e.g. a cemetery) that is a likely hiding place. According to Garcia, that the soldiers found Gris is entirely his own fault; Gris
chose to hide in the cemetery. Of course, Garcia says [they the soldiers] went by there this morning, that was sure to happen. In the Garcia situation, Sartre offers a case in which the decision-maker is not responsible for the death; it is a case that contrasts with the one in which Pablo plays a role and for which he is in Sartres view morally
responsible. Kant uses his example to argue that if one departs from the duty always to tell the truth one can be held responsible for unforeseeable consequences, however unforeseeable they were.... While
Sartre neither shared Kants view on truth telling, nor subscribes to Kants de-ontological ethical system, he is interested in the issue of responsibility for ones actions. And just as Kant claims that the decision-maker is responsible for the friends death in K-1, so Sartreby
his use of Kants example (and as his later theory of strict responsibility in Being and Nothingness Confirms) implies that Pablo is responsible for What happens to him or her. This responsibility is a consequence of what Sartre holds is a conscious beings
radical freedom. I am responsible for, in fact I choose, all that I do not stop from happening to me. He says: For lack of getting out of it [a situation of war, the worst tortures do not create a non-human state of things; there is no non-human
situation. It is only through fear, flight and recourse to magical types of conduct that I shall decide on the non-human, but this decision is human, and I shall carry the entire responsibility for it. Non-human situations would be those in which we would not be held morally responsible for our behavior. Likely candidates might be battles, tortures, or the
terrifying psychological predicament that the three prisoners face. However, Sartre insists that all such situations are also actions for which we are responsible. In Sartres view, Pablo is responsible for Griss capture. His magical escape instigated the scenario that led the soldiers to
Gris. Believing himself clean, Pablo thinks that he can act with impugnity. However, he is mistaken. I am responsibility, for I am not the foundation of my being. But Pablo believes that it is within his power to extend or retract his responsibility, A major fault
with Pablos magical project is that he thinks that he can rebuild the foundation of his being, to choose what he will be responsible for. And, ultimately, Sartres criticism of Husserl is that the project of epoche lends credence to the idea that one can select the moral foundation of ones being. Pablos selective responsibility is illustrated by his
deliberations on whether to inform on Gris. He ponders: ... I could save my skin and give up Gris and I refused to do it. I found that somehow comic; it was obstinacy. Pablo rationalizes that his refusal is due to a quirk rather than a choice based on a commitment: Undoubtedly I thought highly of him [Gris]: he was tough. But it was not for this reason
by his obstinacy rather than by his deliberated choice. He realizes that he faces a choice, but he is self-deceived in thinking that he need not choose. By presenting the consequences of Pablos self-deceived project of epoche, Sartre has attempted to show the folly of such an endeavor. Pablos project functions as a counter-example to Husserls thesis
that use of the epoche allows one both to perceive the world objectively and to witness the separated, transcendental nature of the self. For Sartre, Pablos escape is an example of a plausible interpretation of epoche. Pablo undertakes his magical project in order to free himself from the distortion of emotional reaction and to observe all that happens
to him objectively. Instead of awareness, however, all he ends up with is confusion. He is aware of neither his commitments nor his motives for his behavior. Instead of being the detached author of events, he becomes the manipulated one. In the final section Pablo, dazed and confused, hears Garcias interpretation of Griss capture. His reaction to the
account indicates that he realizes the truth about what has happened. Everything began to spin, he says, and I found myself sitting on the ground: I laughed so hard I cried. His outburst belies his earlier denial of any commitment to Gris; it reveals to him that his explanation of his motive as being due to obstinacy is a sham. His reaction is out of
 character for someone who has rejected as worthless his own and his comrades life and is simply acting out of stubbornness. Pablos laugh/cry marks, I believe, a flash of insightnot only about Griss capture but also about there being certain moral boundaries of his life. The confusion of wandering in the yard has been replaced by an understand
a detached state of understanding such as he longed for during the vigil in the cell, but a comprehension about his own deception. Perceiving his causal role in Griss capture makes him aware that what had earlier seemed to him to be the very expression of his detached state of staying cleanhis sending the soldiers on an expedition to the
cemeterywas in fact an action with telling consequences for his previous and continuing commitments. That Pablos outburst is a stroke of insight rather than a reaction of ironic surprise is not obvious, given the brevity of the incident. Described in the last sentence of the story, his response has very little context within which to fix its meaning. As an
ending to the story, the laugh/cry certainly functions as a release of the tension built up over the course of the story. However, by limiting the interpretation of the point of this didactic story. Given Sartres use of Kants example, the ending serves as
Pablos final understanding of the moral repercussions of his project to stay clean. Interpreting the ending as insight is corroborated if one notices Sartres similar use of the laugh/cry in his contemporary novel Nausea. In the novel Sartre provides more textual background with which to gauge the meaning of the outburst. Roquentin, the narrator and
protagonist, during the course of the book develops an awareness of the meaning of existence; he sees existence as an incontrovertible, brute fact which in its frightful, obscene nakedness is the very paste of thingsnot something convenient for use but something independent of human manipulation. While dining in a restaurant, he gazes around at the
other diners, and breaks into a laugh/cry. The provocation for his reaction is a fantasy he has had. He muses: What a comedy! All these people sitting there, looking serious, eating. . . . Each one of them has his little personal difficulty which keeps him from noticing that he exists. . . but 1 know I exist and that they exist. And if 1 knew how to convince
people Id go and sit down next to that handsome white-haired gentleman and explain to him just what existence means. 1 burst out laugh/cry in Nausea and in The Wall. In the novel, the laugh/cry
marks both the collapse of Roquentins fantasy of explaining existence to the white-haired gentleman and an acknowledgment of the ridiculousness to his reflexive realization of the futility of his extraordinary attempt at explanation. His reaction is more than a
response to something overwhelmingly funny; it expresses an achievement of understanding: he sees the seriousness of the diners as a blindness to their own existence. But as Roquentin later remarks, nothing that exists can be comic, so the laugh turns to a cry. In recognizing the diners incomprehension as well as the senselessness of his own
remedial response, Roquentin signals his understanding of existence. In The Wall similar conditions precede Pablos laugh/cry. First, there is the failure of his fantasized scenario. Upon hearing Garcias tale, Pablo realizes that his fantasized scenario. Upon hearing Garcias tale, Pablo realizes that his fantasized scenario.
laughter by what he claimed was the soldiers seriousness in their roles as captors, Pablo now sees his own attitude and behavior as having been reality-denying. Whereas he had thought that it was the soldiers who did not realize their participation in some low form of comedy, Pablo now sees that he has been the one acting out the farce. Faced with
this failure and reversal, he perceives that his other fantasized project has also failedhe has not stayed clean. His attempt to sever the ties between his present state of consciousness and his past identity has failed. In telling the soldiers to go to the cemetery he has acted in ignorance and has blundered like the unsuspecting animal he most dreaded
becoming. Pablos laugh/cry is an acknowledgment of his failure and, given Sartres view on the cognitive character of emotions, a sign of awareness of his responsibility for Griss death. This achievement of insight underscores Sartres thesis
that there are moral boundaries to human existence and that one of these limits is the responsibility for ones actions. Husserls view. Sartre seeks to argue against Husserl by presenting through his use of Kants example a counter-example to Husserls view.
Pablos flash of insight is Sartres emphatic pronouncement that responsibility for ones actions is a condition from which one cannot escape. Source: Kevin W. Sweeney, Lying to the Murderer: Sartres Use of Kant in The Wall, in Mosaic, Vol. XVIII, No. 2, Spring, 1985, pp. 1-16. Rebecca E. PittsPitts finds in the following
essay evidence that despite Sartres conviction of the isolation of individuals, The Wall conveys a greater truth about the solidarity of man. IIt has now and then been noted that in the work of Jean-Paul Sartre The Wall holds a singularly privileged position. First published in 1939, this short story compresses into one vividly rendered situation nearly all
the major themes with which Sartre the existentialist philosopher and engaged writer has later been concerned. It is thus a veritable epiphany of Sartrean mans predicament in an absurd universe; and as Walter Kaufmann points out in his Existentialism from Dostoevsky to Sartre, it is the best introduction to the heart of Sartres thought not only
because of its classic treatment of the central existentialist motif of confrontation with death, but because it contains other important themes to be found in such later works as Les mains sales (Dirty Hands) and Les morts sans sepulture (The Victors). In these plays, Kaufmann continues, mans highest value is integrity, and Sartre goes out of his way
to point up its utter independence of social utility. The theme of The Wall is indeed integrity what it means to be a human being. But from the
casual comment quoted above it is not altogether clear how Kaufmann has interpreted The Wall. Another allusion five pages later, however, leaves no doubt that this critic regards the protagonist, Pablo Ibbieta, as an authentic heroa man of honor and courage who survives his ordeal only because he is saved by an absurd coincidence. Even in quilt
and failure, says Kaufmann, man can retain his integrity (witness The Wall) and defy the world, But although this seems to be the reading that most critics have given the story, there are two other possible interpretationsone of them more consonant, as I hope to show, with Sartres moral seriousness and attitude of anguished responsibility. It should
be borne in mind that the man who wrote The Wall was not merely the still immature philosopher of the later 1930s but a creative writer has always been greater (at least for many readers) and more faithful to experience than Sartre the philosopher, and not even
the philosopher can be accused of moral shallowness and frivolity, least of all where heroism is at stake. In any case The Wall is a haunting and powerful story, deeply imagined in its realism and its astonishing situation as situation that is both completely credible and yet so frighteningly ambiguous that it calls into question the very meaning of human
selfhood and the nature of the universe. During the Spanish Civil War Pablo Ibbieta, the fictional narrator, is condemned to death and spends the night with two companions facing the emptiness and pointlessness of existence in the light of summary execution against the wall at dawn. The condemned are Juan Mirbal, a lad under twenty, who turns out
to be rat-like in the ferocity of his cowardice; Tom Steinbock, a talkative Irishman who is something of a sentimentalist; and the protagonist Pablo, a rather brave tough. Pablo has led the hard, unreflective life of the average sensual man, but under the pressure of this night of waiting he evinces more than average powers of perception and
introspection. As a purely technical performance the story gains several advantages from Sartres choice of Ibbieta as narrator as well as protagonist. In the first place, the sheer fact that a man condemned to die has lived to tell the tale adds an extra spice of interest to the readers alertness; it focuses attention, from the beginning, on the element of
situation. Besides, to have told Ibbietas story in the third person would have been to rob it of much of its credibility: the narrator vouches, somehow, for every observed detail, including the reasons for his conduct and the changes in his feeling and attitude; the effect is therefore not that Sartre imagined the story but that he heard it from Ibbieta.
Then, too, since the narrative focus is always scenic, The Wall gains much in precision and economy from the personal qualities of the narrator. Detached, hard, scornful of his cellmates, Ibbieta sees the symptoms of disintegration in Mirbal and Steinbock (and himself) with a cool objectivity that would have been impossible to the others. During the
nights vigil love, friendship, the very meaning of the Loyalist cause itselfall are emptied of significance for Pablo; and when in the morning he is offered his freedom if he will only betray the whereabouts of Ramon Gris, a comrade he has greatly admired and respected, he spends the quarter-hour of respite given him in the linen-room in a baffled self-
inquiry as to why he will not betray Ramon. (He takes it for grantedthough he sees no reason why notthat he will not be a squealer.) When the time comes, however meaningless the role may be; the meaningless causes to which he and
his enemies are alike committed; the silly bustling and self-importance of little creatures who are all, sooner or later, going to die. Out of an idle desire to send his enemies on a wild-goose chase he directs them to the cemeterynot to the place at the home of relatives where Ramon is supposed to be hiding. But after a days waiting in a state of idiotic
emptiness he discovers the reason why he has not been executed: all unwittingly, but with deadly accuracy none the less, he has sent the Fascist soldiers to the very place where his comrade has in the last two days concealed himself. At this point he collapses in a fit of wild, hysterical laughter. Quite rightly, therefore, The Wall has been called a
metaphysical problem story, since the situation presented is a kind of paradigm of reality itself and permits a wide variety of philosophical explanations. The thing could have happened in this way, the reader feels: in fact, given these people in this situation, it almost had to happen, as Garcia the baker observes at the end of the story. But why? What
does it mean? What does it suggest about the nature of reality? These questions are deceptively easy to answer if the story is regarded as a straightforward presentation of Sartrean themes. On the one hand we find the absurd world in which anything may happen, even the crudest coincidence, and in which the void has finally made itself
visible; on the other, solitary manabout to die, hoping to die decently, but foiled in his purpose by a bitter trick of chance. Thus at first thought Sartre seems to be telling us something about the universe and the common human predicament, but not about his protagonistexcept insofar as we may feel that overnight Pablo is transformed into an
existential hero. But once the implications of the situation and imagery are more fully reflected on, we find that beneath the obvious irony of the denouement has suggested, obliquely yet devastat-ingly, an intensely moral condemnation of his protagonist. If the dramatic situation has seldom been adequately dealt with in critical comment, the reason is
fairly clear. Sartres philosophy has had a powerful and fascinating effect on our time; and the reader can easily see that The Wall somehow embodies this philosophers concepts of integrity and the reader can easily see that The Wall somehow embodies this philosophers concepts of integrity and the reader can easily see that The Wall somehow embodies this philosophers concepts of integrity and the reader can easily see that The Wall somehow embodies this philosophers concepts of integrity and the reader can easily see that The Wall somehow embodies this philosophers concepts of integrity and the reader can easily see that The Wall somehow embodies this philosophers concepts of integrity and the reader can easily see that The Wall somehow embodies this philosophers concepts of integrity and the reader can easily see that The Wall somehow embodies this philosophers concepts of integrity and the reader can easily see that The Wall somehow embodies this philosophers concepts of integrity and the reader can easily see that The Wall somehow embodies this philosophers concepts of integrity and the reader can easily see that The Wall somehow embodies this philosophers concepts of integrity and the reader can easily see that The Wall somehow embodies this philosophers concepts of integrity and the reader can easily see that the wall 
could not face was forced upon him, as if in this situation the wall was tunneled-under by unconscious drives.by, and the persons we are, are always created by a kind of forward-looking, future-oriented attitude. It is therefore easy to assume that this is the story of a brave man who is cut off from life and his fellows by the wall of imminent death, but
who maintains his integrity (since integrity does not depend on social utility) in state of that absurd coincidence which transforms him, objectively, into a squealer. Yet such an assumption ignores, as we shall see, certain basic principles of existentialist theatre and fiction. For what really counts in existentialist writing, at least according to one
spokesman, Jacques Guicharnaud, is not the reason for an act but the act itself its present significance and the significance of Pablos act in
the situation he is actually in. A word is in order here, however, concerning the imagery of The Wallthat subtle aura of linguistic suggestion which lends its own re-inforcement to the theme. It is interesting to note that Sartre seems to have derived the symbol of the wall itself from Dostoevskys Notes from Underground. As far as the underground man
is concerned, the term wall comes to mean various hated aspects of the worldthe laws of nature and mathematics, the deductions of scienceat which he puts out his tongue in impotent derision. For Pablo, similarly, the wall is not merely the physical wall against which he is going to be shot but a number of other thingsprimarily, no doubt, an abrupt
and inconceivable certainty of death, beyond which thought cannot penetrate and which separates him ineluctably from living men. It also means, I think, the hard wall of the ego and its limited consciousnessits narrow personal interest and absorbed concern with its own separate projects all of which serves as a barrier between man and the universe,
between man and man, between man and his own real being. Taken alone, these suggestions would scarcely indicate that Pablo is an underground man, although something like this may be what Sartre means. Equally significant, I think, is the interesting constellation of insect and vermin images in The Wallthose metaphors for the body and for other
people which echo and intensify the dominant transformation theme in the reveries of the man from underground. At one point in Notes from Underground, Dostoevskys spiteful hero tells us that he could not even become an insect; elsewhere, that he could be neither a rascal nor an honest man, neither a hero nor an insect. This transformation image
is later to haunt the black meditations of Raskolnikov and Svidrigailov in Crime and Punishment; the change is ultimately achieved by the hero of Kafkas Metamorphosis. Taken in context, the images of vermin in The Wall probably suggest Pablos degradation to an infra-human level of the spirit. Thus in more than one way The Wall may be regarded as
a kind of trap. To begin with (if I may use at this point Denis de Rougemonts celebrated definition of a genuine poem), it is a calculated trap for meditation. Also, apparently, it is another kind of trap for those unwary readers (preoccupied, like Kaufmann, with what they already know about Sartre) who have ignored much of the storys imagery and
underestimated the significance of the situation in which the protagonist is caught. And finally, if I have understood the authors intention arightif The Wall is meant to be an image of solitary mans total responsibility in an absurd worldthen the very realism and power with which the image is presented may have proved to be a trap for Sartre himself.
By a beautiful paradox, in other words, the objective meaning of The Wall, as literary form, is perhaps a good deal deeper than the author intended it to be. IIBe this as it may, Sartres own creative intention is of the utmost importance, and to understand it we may need to review his well-known but highly paradoxical conception of mans total
responsibility in a world that is stigmatized as purely absurd. Throughout his philosophical career Sartre has always denied that the universe has any ultimate ground or origindivine or otherwise. In other words it is simply a brute, in explicable fact; it is simply there, the product of irrational energies that are milling around for no reason. And yet, in
spite of the assumed groundlessness of existence, Sartre places at the center of his thought an obligation find ones genuine self, or rather to create it out of nothing. He is not, to be sure, very fond of Heideggers word authenticity, doubtless because the term denotes the kind of authority which a document (or a personality) derives from its origin.
```

Nor does he often use Camus convenient phrase, the absurd. But it would seem that for Sartre, as for Camus, the absurd lies in the fact that man himself is meaningless unless he is creating his own meaning and values. Consequently what Sartre means by finding (or creating his own meaning and values) are convenient phrase, the absurd lies in the fact that man himself is meaningless unless he is creating his own meaning and values. Consequently what Sartre means by finding (or creating his own meaning and values) are convenient phrase, the absurd lies in the fact that man himself is meaningless unless he is creating his own meaning even though the universe is meaningless unless he is creating his own meaning and values. ones genuine self bears no relation to any quest for the Atman, or the apex of the soul, or any other version of an ideal self that is waiting to be realized. In fact, in spite of a self-evident contradiction in the very words, Sartre has stated with a remorseless effort at self-consistency that humanity has no common essence; in other words, human nature does not exist. To say that all men are free and thus condemned to choose their own values to create their own values to say something very definite indeed about a common human being is finally subject to (no human being can be labeled as an example of) any overriding abstraction masking as a universal law. He is thus committed to a radical pluralism of empty freedom the most freedom possible for every individualthe only limitation being that no one by his own freedom shall infringe on the freedom of others. Out of such commitments Sartres most famous dictum is naturally derived; that existence precedes and governs essence. In other words a man does not act as a hero, or a coward, because some antecedent pattern of his nature has determined his choices prior to all choice, or even prior to his latest choice. On the contrary, as one character says to another in No Exit, You are no more than the sum of your acts. That is to say, your essence is created by the succession of your choices. The heart of this theory of freedom and decision is that each mans role in the universe is to create himself; and, simultaneously, only by the acts and decisions involved in the process does he reveal what kind of person he has by now become. (Only in this fluid, changeable sense can the words authentic very seldom, he makes the distinction in other terms. The unfree man, the man of bad faith, is unauthentic because he makes himself into what he is by means of those values and future goals and projects which he chooses restlessly, halfheartedly, or dully and unclearly. On the contrary, the free man chooses his values and future goals and projects as the situation demands, committing himself to them with clear understanding and a firm and undivided willbut only until the situation radically changes. Logically, in this absurd universe, there would seem to be no imperative obligation binding upon everyone alike, not even the obligation to be authentic. At this point, however, the moral tensions involved in Sartres position become quite clear. It is perfectly plain that one profound motive in his total view is the need to assert the individuals freedom in the face of an increasingly totalitarian world situation. When man is everywhere confined by rigid walls of coercion (mechanized technology and mass conformity), freedom is very largely definable as the freedom to secede from the oppressive we of all the collectivities. But the danger here is obviously that of seceding from the human race itself, particularly when one has already jettisoned the notion of a common human nature. Sartre has always been acutely aware of this danger. He bases his present involvement in politics and his sympathy with Marxism on the world situation and his long-range concern for individual freedom. Yet in spite of his awareness and world-concern, Sartres essential thought has confronted the lonely ego with an obligation to create values for which there is no justification either in the cosmos or in human association and inter-personal relationships. For the cosmos is meaningless and absurd; and, for each ego, other people would seem to existat least a great deal of Sartres writing has implied something like thisonly insofar as they are part of the egos personal forward-looking projects. In the late 1930s Sartre was therefore faced with the fact that despite his metaphysical nihilism he was intensely concerned with human values in a more or less traditional sense; that these values were everywhere threatened by the upsurge of something dark and subhuman and destructive of freedom, which he was later to call the reign of the animal; and that for him there was absolutely nothing to justify his choice of another set of values. Out of this recognition, as the following sentences suggest, came his doctrine of the total responsibility of each solitary ego for the survival of these groundless human values: My freedom is the unique foundation of values. And since I am the being by virtue of whom values exist, nothingabsolutely n and refuses the sub-human. That the choice will change with the situation goes without saying. It also goes without saying that very few people are capable of authentic (human) decisiona fact upon which many existential thinkers have dwelt at length. Yet when a burst of hysterical laughter breaks through the wall of Pablos self-control, we are reminded rather obviously that Sartre isand was when he wrote this storythe philosopher of the solitary ego in an absurd world. Is he dramatizing here the absurdity of the cosmos or, somehow, the failure of his hero?IIINever, in all his philosophical and political writing, has Sartre taken the logical step from the metaphysical isolation of the individual, as he sees it, to the view that the individual has no moral responsibility. Yet at least one critical study implies that Sartre is expressing an attitude in The Wall which is fundamentally irresponsible and nihilistic: But there is a distinction between Pablo and the others condemned to death. Life seems meaningless to him when confronted by the wallby the fact of death; but he refuses to betray Ramon. Why? He calls it stubbornness, but it is more than that. Within the limited span of his existence from now until the time that he will be stood against the wall and shot, he has conceived of a condition which he calls, by implication, dying like a human being (I didnt want to die like an . Pablos intention (his choice) is to become hardto die well. It no longer matters what the doctor represents or what he tells the policemen about Ramon is pure coincidence, therefore a subject for laughter, not rage or remorse. [Italics mine Actually, Ramon has ceased to exist for Pablo, since he no longer figures in Pablos future. Actually, then, The Wall is an exemplification of Sartres best-known philosophical statement: that existence precedes and commands essence. For Pablo to have retained his feelings for Ramon, or for him to have pitied Juan, for him even to have felt pity for himself, would have meant his accepting the view that life was meaningful beyond the wall, in terms of something outside his own existence. This is a fairly accurate account of Pablos own attitude. But in saying that Sartres story exemplifies the philosophers best known idea, the authors of this confusing (and very confused) comment seem to assume that Sartre endorses, or at least condones, a course of conduct which is immorally egocentric. The confusion, like the assumption, may be seen in the shift in symbolic meaning given to the wall: first it means the fact of death; second, obviously, the egos own existence. It is true that Pablo intended (or chose) to die decently; it is also true that he was focused wholly on his own existence. But to assume that Sartre understands the meaning of this situation as Pablo does is to ignore the profound though quiet irony in the events indicate his failure to execute any aspect of this decision. In the first place, it is obvious that his final intention is not, in point of fact, carried out. He does not die decently, since in the eyes of the Fascists, at first (and the situation cannot be hidden forever from the Loyalists), he will always be a squealera greater coward than Tom or Juan. But even more significant is the fact that he has failed in carrying out his earlier and more human project: I didnt want to die like an animal. I wanted to understand what it means not to be an animal: that is, he has a chance to see that his project of dying like a man, if that is what he meant, is inevitably linked with not betraying Ramon Gris. But somehow or other, It seemed more ludicrous than ... anything else; it was stubbornnessthis refusal to betray Gris; and Pablo fails to see any connection between such a refusal and being a human being. All this suggests that Sartre is pointing indirectly toward an authentic decision which Pablo did not make but should have made. (Such oblique pointing was his method, for example, in No Exit: all three characters in that play are monstrous failures, but through their eternal failure one gets a vision of what ought to have been.) To understand Sartrean fiction or drama, moreover, we must first look not at any psychological analysis it happens to contain, but at the situation: it is the act itself that is important, not its discernible reasons, causes, or motives; and to understand the act itself that is important, not its discernible reasons, causes, or motives; and to understand the act itself that is important, not its discernible reasons, causes, or motives; and to understand the act itself that is important, not its discernible reasons, causes, or motives; and to understand the act itself that is important, not its discernible reasons, causes, or motives; and to understand the act itself that is important, not its discernible reasons, causes, or motives; and to understand the act itself that is important, not itself. Shakespeare must have understood them very well. What is probably new in the existentialist theater is the abrupt and unexpected quality of some of the actions.) At any rate, The Wall is dramatic in this sense and we are primarily interested in what Pablo has done it, or why he has done it. It is astonishing how simple it all is when we take this approach. Argument dies away. What Pablo has done is to talk, and thus betray Ramon Gris to the Fascists. It is true that in sending his enemies on a wild-goose chase he thought, at least, that he was mocking at their silly pretensions and his own. (For who will not, in the end, be found in a cemetery?) None of this is important. It is not important whether he talked because he hoped to gain an extra half-hour of life, or simply because he was unstrung with sleeplessness, hunger, and anxiety. It is certainly not important that he wanted to die decently and that he was proud of being hard-headed. What is important is that in this situation, moreover, Pablo ought to have made a resolute, lucid, and single-minded decision not to betray Ramon Gris. Only as long as he had no other choice except how to die, could a decision to die decently mean simply to be hard. But as soon as he had a chance to live (by betraying a friend and comrade), the new situation required not a casual assumption that he would not betray Ramon, but a responsible and careful consideration of everything involved, including the one-to-a-thousand chance that a stray remark, like a stray bullet, might have fatal consequences. But in the linen-room all he does is to question the ludicrous fact that he does not intend to save his own skin by betraying a comrade. But if betrayal is the meaning of Pablos act in this situation, what must we say about the man himself? Sartres morality is clearly more profound than some of his critics have supposed it; but at this point one is tempted to sympathize with his confused and weary protagonist, upon whose shoulders the burden of total responsibility has been so cruelly placed. In actual fact, just how guilty is Pablo? He was completely unaware that Gris had changed his hiding-place. Moreover, there can be no doubt that if the soldiers had not found Gris in the cemetery, they would have returned to Pablo on the double; he would not have lasted another thirty minutes, as he knew very well. Surely then, one thinks, if this far more probable outcome had taken place, it would be impossible to speak of betrayal. But on this question it is difficult to misunderstand Sartres position. As a human being endowed with freedom Pablo is guilty and responsible. He may have been disclosed as a squealer only by means of an absurd coincidence, but the act of self-creation had already taken place. He may have surrendered overtly to the sub-human in the act of speech itselfthat uniquely human act; but this surrender had been made inevitable by that moment in the linen-room when, in failing to decide at all, he made his crucial decision to die like a man, in loyalty not only to another man, but (more importantly, for Sartre calls the human. If he had done so, he would have kept his mouth shut later. Coincidence is always possible, as many a true and tragic story has made clear. Neither Sartre nor anyone else can ever justify by appeals to reason and logic any obligatory, non-egoistic actincluding loyalty and responsibility to others. It is therefore not surprising that in the linen-room the desperately harried and only half-conscious Pablo could think of no reason why he should die instead of Gris. Apparently, too, Sartre does not wish his readers to attach undue importance to the loyalist cause as such (it was too mixed in character to be, for all men, the perfect cause of freedom); thus in showing that Pablo himself had lost all political faith as well as personal feeling, Sartre is presenting for our contemplation a naked intuition even as he distorts and evades it by calling it ludicrous stubbornness. And it is evident from the way he tells his story that in his own clouded fashion he is aware that he has betrayed it, somehow, by the subconscious cowardice of his vermin body. How else explain his defensive allusions to what he had been through? They figured that sooner or later peoples nerves wear out.... I felt very weak. It is part of Sartres value as a philosopher that he looks so steadily at the void and yet refuses to make the logical deduction of naturalism: he sees that man is not just an animal, and he will not permit him to ride the waves of Nature with an animals indifference. Meanwhile, from quite another point of view, it is part of Sartres power as an artist that he feels so keenly and renders so vividly the predicament of men who have already lost (exhausted and confronted with death) all sense of lifes reality and value, but who are compelled to decide whether they will live like animals, or die like men in the affirmation of what it means to be human. Yet he is a realistic writer. It is therefore not astonishing that his subject-matter in The Wall is not the decision of an authentic man. It is rather the confusion and degradation of an unauthentic man who has failed to decide clearly what he meant by that ambiguous cry: I didnt want to die like an animal. Of course no one ever decided clearly and firmly to live like an animal to become an insect or a bit of vermin. But all the same, in failing to make the hard yet necessary decision to die like a man, Pablo has created (and revealed) a verminessence. The metamorphosis is finally complete. What now emerges is a figure that has haunted prophetic minds from Dostoievsky and Nietzsche to Orwell and Sartrethat was spawned in uncounted thousands in the cities and concentration camps of Occupied Europe, that will return in uncounted thousands when the plague returns the Underground Man of the twentieth century. Much of Sartres mature ethical attitude was forged, in action, during the tense and desperate period of the Occupation. The Wall, of course, was written one or two years before the fall of France; but for people who were at all aware of events and their meaning that the plague had spread further. For a young artist and philosopher in those years it was not enough to read Heidegger, to plumb the metaphysical abyss, to open up the depths of existence while merely reading a book. It was also necessary to explore to try the implications (for action and experience) of the most desperate thoughts. The Wall is thus a penetrating investigation of certain questions that must have been crucial for this metaphysical nihilist who is by no means a moral nihilistwho hates, in fact, the moral and political evils that threaten all men. If the universe does not sustain man, to what extent will man himself sustain the human project? Will the line hold? How much can manthis forlorn and solitary nothingness that he seems to behow much can manthis forlorn and solitary nothingness that he seems to behow much can manthis forlorn and solitary nothingness that he seems to behow much can manthis forlorn and solitary nothingness that he seems to behow much can manthis forlorn and solitary nothingness that he seems to behow much can manthis forlorn and solitary nothingness that he seems to be a solitary nothing noth same theme burns that burns more hopefully in the follow-in passage from What is Literature? Here is an eloquent tribute to the heroes of the Resistance, in whose silent and solitary re-invention of the human Sartres anguished ethic of total responsibility seems to have received its finest witness. But although written nearly a decade later than The Wall (1947), this piece of rhetoric depends for much of its power upon the imagery of the great story: But, on the other hand, most of the resisters, though beaten, burned, blinded, and broken, did not speak. They did it without witness, without help, without hope, often even without faith. For them it was not a matter of believing in man but of wanting to. Everything conspired to discourage them: so many indications everywhere about them, those faces bent over them, that misery within them. Everything concurred in making them believe that they were only insects, that man is the impossible dream of spies and squealers, and that they would awaken as vermin like everybody else. This man had to be invented with their hunted thoughts which were already betraying theminvented on the basis of nothing, for nothing, in absolute gratuitousness. For it is within the human that one can distinguish means and ends, values and preferences, but they were still at the creation of the world and they had only to decide in sovereign fashion whether there would be anything more than the reign of the animal within it. They remained silent, and man was born of their silence ...IVIt is quite possible that the event related in The Wall was an actual occurrencea legend of the International Brigade that came to Sartre by word of mouth. If so, like a good many less sophisticated narrators of such haunting tales, he may have intended at first merely to show his readers how bravado and loose, irresponsible talk could lead inadvertently to a comrades death. More profoundly, however, as a maturing existentialist facing Fascism and the oncoming World War, he needed to show that not to make the authentic decision is inevitably to make the unauthentic one. This is always true, as a certain amount of honest self-examination will reveal to anyone; and it is true regardless of how the event turns out. It is likewise true that there is never any radical discontinuity between the moral quality of a decision and the moral quality of the act which flows from it. In other words Pablos act of speaking would have been a morally degraded act even if Ramon Gris had not been found and killed. But within the limits of the storys action there was only one way for Sartre to objectify this fateful moral continuity between an unauthentic inward decision and the act which follows in its wake. Thus whether he invented the tale out of whole cloth or seized on an actual event to serve his purpose, Sartre had to introduce a leap of visible, ironic meaning across the gulf of chance. Here we come to our final question about the meaning of Pablos act. We have examined it for its significance in the dramatic situation; we have examined the significance it gives to the character who acted. And in spite of those critics who have misunderstood the story because of their prior assumptions about Sartre, we have found evidence in Sartres own writing to support the view that those meanings are, respectively, betrayal and degradation. But what light, if any, is shed by this actor rather by the denouement that reveals its natureupon the ultimate character of reality? In any plot constitute a genuine epiphany of the total action and its meaning. To focus upon this particular denouement is to find it rich yet bafflinglike reality itself in its multiple suggestiveness and susceptibility to diverse readings. Thus we perceive upon reflection that Sartre has constructed here (or found ready to his hand in actuality) a coincidence that symbolizes subtly yet clearly his own belief that onto the screen of meaningless Nature (the en soi, as he calls it), man the creator (the pour soi) merely projects his own groundless and subjective sense of meaning. In popular speech we take a somewhat paradoxical attitude toward the term coincidence. On the one hand we rightly assume that it denotes the product of pure chanceof chance, that is, in a sense in which even a determinist might use the word. In other words the events involved may all be causally determined, but the fact that they coincide to form a certain situational pattern in any intelligible way. Obviously in this sense, except for events that fall together as a result of human planning or the purposeful encounters of animals, a good deal of what happens with some degree of simultaneously or in a meaningful series that cannot be causally related) seem to form a pattern too significant to be ignored. In actual usage, then, we mean by coincidence a kind of correspondence between certain events that cannot be causally related an acausal fitness that, in spite of the absence of causality or human purpose, seems to illuminate the final situation with meaning. Yet the notion of meaning remains opaque. Often this is unimportant, since the coincidence is too trivial for the meaning to matter one way or another. In certain cases, however, which are either deeply ironic or startlingly significant in some other way, the problem of meaning can hardly be overlooked. For by definition both causality and purpose are excluded; yet only causality or purpose can be invoked to give intelligible meaning. Causality alone can explain how an event has happened. And if any why is conceivable to a finite mind, only purpose in some sense can explain why. (Language itself suggests that purpose and meaning are practically identical.) In the denouement of The Wall the reader feels both elements with paradoxical force: ironic significance and brute unintelligibility. great is the element of ironic appropriateness that if one has understood the story as a whole it seems almost incredible that there should not be a purposeful connection between Pablos words and Ramons hiding-place. On first reading, to be sure, what creates a shock of surprise is the gulf between Pablos assumption that he will not betray Ramon and what actually happens. But on closer reading and reflection one sees that it was inevitable, given his failure in the linen-room to make the authentic choice, that Pablo should be sub-human later in his dull, malicious amusement and self-centered indifference to Ramons fate. This has meaning the deepening meaning of moral blindness and a clouded sense of reality; thus it would hardly have been our key if Pablo had ratted consciously rather than unconsciously. Yet in spite of this moral appropriateness, the event itself remains unintelligible. Unless we attribute it to some form of cosmic meaning or purpose (as Sartre vehemently would not), it is impossible to explain or find objective significance in the sheer fact that the coincidence occurred the raw, improbable fact, that is, that Pablos words sped home with such deadly accuracy. A quasi-causal explanation for the event is that when two minds are caught in similar predicaments they very reasonably may follow a grimly similar train of thought. But what happens here, be it noted, is even on this theory no less a genuine coincidence. It is true that Pablos nocturnal meditations on death might well have led him to think about the cemetery. The idea comes to him with explosive suddenness when he is exhausted and on the verge of hysteria (I felt like laughing, but I restrained myself because I was afraid that if I started, wouldn't be able to stop); but although there is no evidence that it had occurred to him before, it is a perfectly natural consequence of what he has already thought and felt. Ramon had been thinking about death. He was a brave man in a tight spot, looking for a practical hideout. His reasons for choosing the cemetery had to do with survival possibilities, not with any contemplation of the graves themselves. Thus Ramons choice of the cemetery as a place to stay alive in is quite unrelated to Pablos thought of it as the place of deathif such a thought was indeed the reason for the latters spontaneous but deadly shot in the dark. This theory leaves unexplained the fact that Pablos words match Ramons whereabouts. In the world of events, that is to say, which can be causally explained, and of actions that derive their meaning from conscious human purpose, this event has no more meaning than any stray bullet against which a responsible officer ought to take precautions for the safety of his men. If my analysis of the moral significance of The Wall is at all adequate, it would seem that Sartre meant the objective betrayal of the human. (There is a vivid hint of this intention in the rat that darts out as Pablo goes to his talk with the officers.) Metaphysically, however, the denouement is an epiphany in a further sense: it becomes an image of Sartres universe, in other wordsat once meaningless external world. It is like Sartres universe, in other wordsat once meaningless yet potentially meaningful to the subjectivity of the observer. Or we might compare it to a Rorschach test in its demand that the reader (or for that matter, Pablo) project upon it his own awareness of significance. On Sartres terms there is no intelligible relation between Pablos inner failure and the fact that his stupid words hit the mark; but again, as in the linen-room scene, our failure and the fact that his stupid words hit the mark; but again, as in the linen-room scene, our failure and the fact that his stupid words hit the mark; but again, as in the linen-room scene, our failure and the fact that his stupid words hit the mark; but again, as in the linen-room scene, our failure and the fact that his stupid words hit the mark; but again, as in the linen-room scene, our failure and the fact that his stupid words hit the mark; but again, as in the linen-room scene, our failure and the fact that his stupid words hit the mark; but again, as in the linen-room scene, our failure and the fact that his stupid words hit the mark; but again, as in the linen-room scene, our failure and the fact that his stupid words hit the mark; but again, as in the linen-room scene, our failure and the fact that his stupid words hit the mark; but again, as in the linen-room scene, our failure and the fact that his stupid words hit the mark is a stupid words hit t moralist is appealing not to the nature of things but to a naked and groundless intuition of value. If we have understood Pablos failure we project upon the denouement that sense of ironic fitness which in my opinion the author meant for it to evoke. If not, we see it as a piece of absurd chance. VAnd there the matter might rest, if Sartres evident intention could exhaust the meaning of The Wall. But in the formal structure of the story, and the sensitive accuracy of his description of Pablos experiences in the death cell and later, the artist has powerfully (though unwittingly, to be sure) suggested a very different interpretation. No doubt because, as a creator, he is subliminally aware of certain realities he cannot accept as a thinker, Sartre has symbolized here not only mans inescapable link with others which is equally mans destiny. And instead of the meaningless world of Sartrean thought he conveys to the reflective reader a suspicion that the universe may be expressive of stern and sometimes fateful meanings. One reason why Sartre has fallen into this trap of his own making is to be found in the very nature of literary form. The structure of a literary work is calculated to evoke an intuition of the works meaning is to be found in the very nature of literary form. sees it. Thus if he wants to express a vision of an irrational or meaningfully from what goes before ita fact which the dramatists of the absurd and the Anti-Story writers seem to understand very well. In this connection one recalls Aristotles argument (Poetics XXIV, 10) that if what is irrational or highly improbable is ever used by a writer, it should either lie outside the action altogether (as in the antecedent circumstances of the Oedipus) or else appear so early in the plot, and be so cunningly veiled and succeeded by probabilities, that the reader forgets the absurd link in the chain of events. As the denouement approaches, Aristotle implies, events must seem increasingly probable, so that the catastrophe carries great conviction. This argument makes good aesthetic sense (for everyone but the most recalcitrant absurdist) simply because experience itself is probable. But no one who has reflected long on the power of The Wall is going to argue Aristotles point against it. For Sartre has so thoroughly prepared us for his coincidence (although it surprises us) that we agree quite literally with Garcia the baker that it had to happen. This reaction may be instructively compared with the one we would have if Pablo were liberated by an earthquake, or rescued by Loyalist troops. And the upshot is that the denouement has much of the same power and look of cosmic irony as does the revelation of destiny (so often miscalled fatalism) in the Oedipus. If so devastating an irony seems inevitable, it is as though the universe itself had spokenas though what happened were somehow a touch of stern reproof from the rerum natura, a revelation from the inner depths of Being. This brings us to a second, but closely interrelated, reason for the storys curious contradiction of everything the author believes: the psychological accuracy and realism with which Pablos inner states are described. Pablo is depicted as obviously in a state of dissociation accompanied by a regression of libido into the unconscious. He loathes his vermin-body as if it were wholly alien to himself and finds everything in his past (and in his present situation) shadowy and unreal. Shock and repressed terror can easily explain this dissociated condition: repressed terror, because he is facing the starkness of death as a vital creature still full of zest and desire. (And although he is exhausted and sleepless throughout the story, he has not been physically injured in any way.) Therefore all this former libidoall this primitive will to livedoes not perish. It simply regresses; that is, it drops out of conscious awareness to a level where it can activate (and enlist in the interest of sheer animal survival) his subliminal vital intelligence. In connection with subliminal activation it will be recalled that he has been questioned about Ramon Gris just before he is condemned to death, and this fact too may well drop out of consciousness to serve the same cunning vital purpose. This seems to be a classically favorable situation for the occurrence of unconscious extrasensory knowledge or perceptiona spontaneous flash of clairvoyance, perhaps, or telepathy. For there is general agreement that states of dissociation between minds frequently depends on some powerful bond between the personswhether of permanent relationship or temporary interest. And meanwhile, in his extremity, Ramon Gris has been thinking of Pablo: how often or how fleetingly does not matterwhat matters is the conjunction of their vital interests. I would have hidden at Ibbietas, Garcia guotes him as saying (for he had hidden there before), but since theyve got him Ill go hide in the cemetery. No wonder Pablo in the linen-room feels a strange sort of cheerfulness: this is how a man would feel if some connection had been made and he suddenly knew (without having to face it) the way out of his predicamenta way, that is, which would satisfy his vital desire and at the same time get past the censor at the gate of consciousness. It is difficult to believe that Sartre did not intend to suggest this interpretation of his story. Yet it seems impossible to believe that he did intend it. It is well known that he has categorically rejected the hypothesis of the unconscious: everything which a depth-psychologist of any school would explain in terms of that marvelously purposeful (and sometimes incredibly creative) inner self Sartre would explain as sheer spontaneity. And as for ESP, a closely related topic, he would undoubtedly reject such para-normal means of knowledge as completely incredible and illusory. This is a perfectly logical position for an avowed phenomenologist to take; it is even more consistent with his basic view of the isolated ego confronting a meaningless world. In fact, although some parapsychologists and many Freudian psychiatrists may call themselves naturalistic thinker is going to be comfortable with any explanation based on ESP, at least if he pursues with any rigor the implications of his world outlook. Yet I believe that if we knew The Wall to be a faithful record of someones actual experience (as it might well be), we should all be forced to choose, regardless of our theological and philosophical differences on other points, between two basic interpretations of the coincidence involved. Either what happened to Pablo is a strange case of blind chance in the external worldan event on which we merely project our sense of his inner moral degradation; or it is trulyindeed literally revelation from the depths of things. To elect the first alternative does not require a Sartrean vision of reality. Neither Christians, agnostics, nor atheists are as such committed to belief or disbelief in paranormal cognition, or the unconscious either, for that matter. Yet the empirical evidence in favor of both is massive and impressive; so that more than a half century of experiment, in this country and abroad, as well as personal experiment, in this country and abroad, as well as personal experiment, in this country and abroad, as well as personal experiment, in this country and abroad, as well as personal experiment, in this country and abroad, as well as personal experiment, in this country and abroad, as well as personal experiment, in this country and abroad, as well as personal experiment, in this country and abroad, as well as personal experiment, in this country and abroad, as well as personal experiment, in this country and abroad, as well as personal experiment, in this country and abroad, as well as personal experiment, in this country and abroad, as well as personal experiment, in this country and abroad, as well as personal experiment, in this country and abroad, as well as personal experiment, in this country and abroad, as well as personal experiment, in this country and abroad, as well as personal experiment, in this country and abroad, as well as personal experiment, in this country and abroad, as well as personal experiment, as a second e belief on countless minds. For the benefit of those who believe (or would like to believe) in a spiritual reality transcending the confines of time, space, and causality, the evidence of ESP research suggests a universe quite different from Sartres picture of it. Hopeless schizophrenics are usually more telepathically receptive than normal people, at least according to Jan Ehrenwald, a psychiatrist who has investigated the subject pretty thoroughly. Lovers seem exceptionally open to telepathic communication with one another; and the verdict of the laboratories at Duke and elsewhere is that experimenters usually get positive results in proportion to their shared interest in the experiments. Moreover, the intensity of extra-sensory experience is quite independent of spaceof the distance between the subjects; and perhaps of time as wellsince in several well-documented cases a message has been received before it was (at least consciously) sent. Although the saints, mystics, and yogins of every religion are said to be exceptionally telepathic and clairvoyant, it seems clear that in the majority of these mysterious manifestations of ESP faculties there is nothing strikingly spiritual. For in their periods of dissociation (from momentary absent-mindedness and hypnagogic drifting, to mediumistic weakness, states of exhaustion or senility, and the chronic deliriums of schizophrenia) quite ordinary people seem strangely open to accidental invasions from other minds. And in the concentrated concerns and loves of their waking consciousness some of them, at least, seem strangely able to get through to others. People are normally separated from one another by a hard, protective wall of ego. But if the above-mentioned evidence is valid, one conclusion seems almost unavoidable. There must be some literal truth behind Donnes great phrase, No man is an islandbehind even the great Tat tuam asi (That art thou) which rings through all the Upanishads. In other words there must be some more or less impersonal psychic matrix where under certain conditions the mind of one person may touch the mind of another. The implications here for any genuine ethic of human solidarity stagger the imagination. The Wall seems to be a startling symbolic image of precisely this kind of human solidarity. Why not, Pablo had asked himself, betray Gris? The true answer (which he could not hear because his hard ego could not pay attention to it) seems to have come at the very moment of the question. Because he is here, he is part of you, part of you, part of your being. That art Thou. But Pablo did not himself break through or over-pass the wall of silly egoistic pride; and the reality he could not face was forced upon him, as if in this situation the wall was tunneled-under by unconscious drives. Had he died, silent, in willed loyalty to what was human in his relationship to Gris, he might have seenin the lucid moment before deaththe fathomless nature of his solidarity with friend and enemy alike. The reality that is in fact revealed to him has become a scourge: knowledge of the depths of his animal will to go on living. Sartre would reject this view of his story and of human solidarity. But he has spoken so deeply to our time because his world, he tells us, the seeker for authentic being must strive (and strive alone) to bring to light his own mea quest even Sartre admits is hopeless. And though he never says so, I suspect he knows why it is hopeless. In No Exit, for example, his true subject is the one essential impact of any personality upon another; and yet these totally unauthentic beings are driven again and again to impale themselves upon that look, seeking self-knowledge and deepened being there because they can never find it in themselves. We recognize a frightful truth in No Exit. Hell is the only perfect image for a world of isolated, alienated egos, who continue to need one another desperately and yet can never achieve a genuine I and thou relationship. Yet it was Sartre who invented this image, who found it out, who gave it its true name. In No Exit there is of course no exit from this perversion of true Being: this is the eternal human condition. But The Wall is an even greater and more significant work because it was written, I believe, out of a deeper concern for the undefaced human image. Like all tragedy, it suggests the authors ideal only by means of failure and defeat. But it also conveys the greater truth which Sartre has always rejected. Source: Rebecca E. Pitts, The Wall: Sartres Metaphysical Trap, in Hartford Studies in Literature, Vol. VI, No. 1, 1974, pp. 29-54. Sources Argyros, Alexander J. The Sense of Ending: Sartres The Wall, in Modern Language Studies, 1988, Summer, pp. 46-52. Bourjaily, Vance. The San Francisco Chronicle, December 19, 1948. p. 12. Camus, Albert. Lyrical and Critical Essays, translated by Ellen Conroy Kennedy, New York: Alfred A. Knopf, 1969. Cranston, Maurice. Jean-Paul Sartre, New York: Grove Press, 1962. The New York: Alfred A. Knopf, 1969. Cranston, Maurice. Jean-Paul Sartre, New York: Grove Press, 1962. The New York: Alfred A. Knopf, 1969. Cranston, Maurice. Jean-Paul Sartre, New York: Grove Press, 1962. The New York: Alfred A. Knopf, 1969. Cranston, Maurice. Jean-Paul Sartre, New York: Grove Press, 1962. The New York: Alfred A. Knopf, 1969. Cranston, Maurice. Jean-Paul Sartre, New York: Grove Press, 1962. The New York: Alfred A. Knopf, 1969. Cranston, Maurice. Jean-Paul Sartre, New York: Grove Press, 1962. The New York: Alfred A. Knopf, 1969. Cranston, Maurice. Jean-Paul Sartre, New York: Grove Press, 1962. The New York: Alfred A. Knopf, 1969. Cranston, Maurice. Jean-Paul Sartre, New York: Grove Press, 1962. The New York: Alfred A. Knopf, 1969. Cranston, Maurice. Jean-Paul Sartre, New York: Grove Press, 1962. The New York: Alfred A. Knopf, 1969. Cranston, Maurice. Jean-Paul Sartre, New York: Alfred A. Knopf, 1969. Cranston, Maurice. Jean-Paul Sartre, New York: Alfred A. Knopf, 1969. Cranston, Maurice. Jean-Paul Sartre, New York: Alfred A. Knopf, 1969. Cranston, Maurice. Jean-Paul Sartre, New York: Alfred A. Knopf, 1969. Cranston, Maurice. Jean-Paul Sartre, New York: Alfred A. Knopf, 1969. Cranston, Maurice. Jean-Paul Sartre, New York: Alfred A. Knopf, 1969. Cranston, Maurice. Jean-Paul Sartre, New York: Alfred A. Knopf, 1969. Cranston, Maurice. Jean-Paul Sartre, New York: Alfred A. Knopf, 1969. Cranston, Maurice. Jean-Paul Sartre, New York: Alfred A. Knopf, 1969. Cranston, Maurice. Jean-Paul Sartre, New York: Alfred A. Knopf, 1969. Cranston, Maurice. Jean-Paul Sartre, New York: Alfred A. Knopf, 1969. Cranston, Maurice. Jean-Paul Sartre, New York: Alfred A. Knopf, 1969. Cranston, M Yorker, December 18, 1948, p. 107. Further ReadingGerassi, John. Jean-Paul Sartre, Conscience of His Century: Protestant or Protester? Chicago Press, 1989. The first volume set covers Sartres early life. It is the only authorized biography of Sartre. Mangini-Gonzalez, Shirley. Memories of Resistance: Womens Voice From the Spanish Civil War, New Haven, CT: Yale University Press, 1995. This well-researched book explores womens role in the Spanish Civil War. Palmer, Donald. Sartre for Beginners, New York: Writers and Readers Publishing, Inc., 1995. This book provides an accessible yet sophisticated introduction to the life and works of Jean-Paul Sartre. It includes a glossary, bibliography, and biographical section. Sartre, Jean-Paul. Being and Nothingness, New York: Washington Square Press, 1992. Sartre outlines his philosophy of existentialism.____. The Philosophy of Jean-Paul Sartre, edited by Robert Denoon Cumming, New York: Vintage Books, 1968. A collection of Sartres major philosophical works, drawing on texts from throughout his career. Thomas, Hugh. The Spanish Civil War, New York: Simon & Schuster, 1994. Provides a detailed and vivid account of the war years. El presente volumen recoge los primeros relatos del filsofo francs aparecidos a partir del dramtico ao preblico de 1937 en la Nouvelle Revue Franaise. En cuanto al contenido de los cuentos ms significativos de "El muro" cabe destacar a la pareja enclaustrada de "La cmara", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje entre grandioso y cmico, vido de asombrar al mundo, de "Erstrato", al personaje ent descaro verbal.0 calificaciones0% encontr este documento til (0 votos)237 vistasInformacin del documento til, undefined Ask the publishers to restore access to 500,000+ books. Share copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license, and indicate if changes were made. You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. ShareAlike If you must distribute your contributions under the same license as the original. No additional restrictions You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation. No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material.

El muro pdf jean paul sartre. El muro de jean paul sartre pdf. Sartre el muro pdf.