Candide Study Guide

Candide by Voltaire

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Contents

Introduction

François-Marie Arouet, best known under his pen name, Voltaire, is such a historical giant that some scholars, like Ariel and Will Durant, call the eigh- teenth century the "Age of Voltaire." Voltaire was unrivaled in stature as an author. He criticized everyone and signed his works with "Ecrasez l'infame" or "down with infamy." Though he wrote more than eighty volumes of material, his most popular work remains *Candide; ou L'optimisme, traduit de l'Allemand, de Mr. le Docteur Ralph,* translated in 1759 as *Candide; Or All for the Best*. The reception of the work was controversial; in fact, the Great Council of Geneva immediately denounced it and ordered all copies to be burned.

Candide parodies the philosophy of optimism put forth by Gottfried Wilhelm von Leibnitz. This philosophy states that since God created the world and God is perfect, everything in the world is ultimately perfect. Voltaire had already attacked this philosophy of optimism in his poem on the 1756 Lisbon earthquake. Rousseau answered the poem with a letter, which was leaked to the press, saying it was Voltaire who was mistaken. Voltaire answered back three years later with the tale of Candide. The tale is a fantastic picaresque journey that takes Candide around the world. After he and his friends are killed, they are brought back to life; first rich, then poor; and finally, they wind up on a farm in Turkey.

Author Biography

Voltaire's mother, Marie Marguerite Daumard, was the daughter of a member of Parliament and sister of the comptroller general of the royal guard. She had access to the court of the Sun King, Louis XIV. Daumard married François Aruoet, an affluent attorney, investor, and friend of the poet Nicolas Boileau, dramatist Pierre Corneille, and the courtesan Ninon de Lenclos. The Arouets had five children; the youngest one, born in Paris on November 21, 1694, was Voltaire.

At the age of 10, Voltaire entered the Jesuit College of Louis-le-Grand on the Left Bank of Paris. Voltaire graduated in 1711 with every intention of being a writer. His father, however, wanted him to study law.

In 1713, Voltaire was sent to The Hague as page to the French ambassador. Scandalously, he fell in love with Olympe de Noyer (nicknamed "Pimpete") and was summoned home, disinherited, and threatened with exile to the New World. Voltaire surrendered and studied law. His reputation and covert writing, however, caused him to be blamed for two poems critical of the regent, Phillipe d'Orleans, written by Le Brun. As a result, he was imprisoned in the Bastille from 1717 to 1718. There he wrote Oedipe, a tragedy, between the lines of books because he was denied paper. After his release, he began calling himself de Voltaire after a nondescript farm he inherited of that name.

In 1722, his father died and Voltaire was free from his control. In the same year, he met his rival, Rousseau, in Brussels. His growing squadron of enemies, spearheaded by the chevalier de Rohan, managed to have him exiled to England in 1726 where he was delighted to meet Englishmen like Jonathan Swift. In 1729, back in France, he regained favor, published Lettres *philosophiques* in 1734, and became royal historiographer.

Voltaire frequented the court of Frederick the Great from 1750 to 1753. Disillusioned with the powerful Prussian, Voltaire settled permanently in Ferney, near the Swiss border, so that he could easily flee from trouble. There, word of the Lisbon earthquake shook his optimism and he wrote the Lisbon poem of 1756 and *Candide* in 1759. Over the next decade, he and his comrades—the philosophes—joined together to try and topple a few columns holding up "l'infame."

Voltaire had many hobbies. He single-handedly made his town, Ferney, a prosperous watch-manufacturing center. He was also concerned with injustice—most famously in the case of Jean Calas, whose innocence he helped to restore. With an authorial claim on some 80 total volumes of writings, he died in May 1778 in Paris, months after a successful showing of Irene. His ashes were moved to the Pantheon in 1791.

Plot Summary

Voltaire's *Candide* opens by introducing the honest youth, Candide, a servant in Westphalia to Baron Thunder-ten-tronckh, who may be Candide's uncle. Candide loves the Baron's daughter, Cunégonde, and is the avid student of Pangloss, a philosopher who continuously "proves" Leibniz's belief that this is "the best of all possible worlds." *Candide* is expelled from Westphalia when the Baron catches him in a romantic embrace with Cunégonde.

Two seemingly friendly men rescue the cold, hungry Candide, then force him to become a soldier for the Bulgars. After being caught leaving the army camp, Candide receives two thousand whiplashes. Before his punishers can grant his request to be killed, however, the Bulgar King passes by and pardons him.

The Bulgar army engages in a terrible battle with the Abar army. Candide wanders through burned towns with butchered people to reach Holland, where he is treated rudely until he meets Jacques, an Anabaptist. Jacques kindly cares for Candide, who soon discovers a beggar with a rotted nose. It is Pangloss, who caught syphilis from the Baron's servant, Paquette. Pangloss tells Candide that Cunégonde was ravished by Bulgar soldiers, then killed. Jacques has Pangloss cured and the three men travel by ship to Lisbon.

When the ship is struck by a storm, Jacques helps a sailor back into the tossed ship but is thrown overboard himself. Candide wants to try to save him, but Pangloss dissuades him. Jacques drowns. After surviving the ship's sinking, Candide and Pangloss are in Lisbon when a devastating earthquake strikes.

In order to prevent further earthquakes, Lisbon authorities hold an auto-da-fé, where sacrificial victims are tortured and burned alive. Candide and Pangloss are chosen for sacrifice. Because of rain, Pangloss is hanged. Candide is flogged, but before he is burned, another earthquake strikes and an old woman leads him away.

The old woman tends his wounds and takes him to a wealthy home where he encounters Cunégonde, still alive. After the Bulgar attack, she was sold to a Jew, Don Issachar, in whose house she now lives. She also caught the attention of the Grand Inquisitor, who shares her with Issachar.

Issachar arrives, and, seeing Candide, attacks him. Candide kills him. The Inquisitor then arrives, and Candide kills him as well. The old woman plans their escape to Cadiz, where Candide displays his military skills and is hired to fight the Jesuits of Paraguay.

Aboard ship, the old woman tells them her riches-to-rags life story, which includes slavery, losing one buttock, constant labor, and travel. Despite repeatedly desiring to kill herself, she asserts that she suffers from humankind's "ridiculous weakness": she is "still in love with life."

They arrive in Buenos Ayres and go see the Governor, who lusts after Cunégonde and proposes to her. The old woman suggests Cunégonde accept his offer, especially after they discover that they are being pursued for the Inquisitor's murder. They warn Candide to escape.

Candide's servant, Cacambo, agrees with the warning and suggests they join forces with the Jesuits. They go see the Colonel Father Provincial, who, to Candide's dismay, is Cunégonde's brother.

When Candide tells the Colonel that he plans to marry Cunégonde, however, the formerly friendly Colonel becomes indignant and strikes him. Candide stabs him then laments his action. Cacambo, thinking rationally, disguises Candide as the Colonel and they escape.

While eating, they see two naked girls being chased by two monkeys nibbling at their buttocks. To save the women, Candide shoots the monkeys. The two girls cry over the fallen monkeys, who, Cacambo realizes, were the girls' lovers. Candide and Cacambo run off but are captured by Oreillons, who are planning to cook them and "have Jesuit" for dinner. Cacambo, who knows their language, talks them out of it by telling them about Candide slaying the Jesuit Colonel.

Candide and Cacambo endure many hardships until they find themselves in Eldorado, an isolated country of gold mud, jeweled stones, and peaceful contentment. Candide decides this must be the place "where everything is for the best," the place that Pangloss described and Candide has never encountered. Though they are in paradise, Candide cannot live without Cunégonde and Cacambo has a "restless spirit," so they leave with gifts of vast riches carried by a hundred red sheep.

After one hundred days, only two sheep remain, but they are still quite rich. They encounter a tortured black slave. Overcome by the man's plight, Candide exclaims that he must renounce Pangloss's optimism. Cacambo asks, "What's optimism?" Candide replies, "It is a mania for saying things are well when one is in hell." Candide sends Cacambo to rescue Cunégonde while he sails for Venice. But Candide is double-crossed by Vanderdendur, a merchant ship captain, who steals Candide's treasure. Embittered, Candide decides to hire the most unfortunate man in the province to accompany him to France. He chooses a poor scholar named Martin.

Candide is better off than Martin because he still possesses some jewels and he still longs for Cunégonde, while Martin, a confirmed pessimist, hopes for nothing. They soon witness a sea battle in which one ship sinks. When Candide happily saves a red sheep from the water, they realize that Vanderdendur has been killed and the treasure lost. Candide and Martin debate philosophy all the way to France.

They experience the many corruptions of Paris, then sail to England where they witness an admiral executed for not killing enough enemies. He serves as an example to other admirals.

They reach Venice but cannot find Cacambo, which does not surprise Martin. Candide attempts to refute Martin's cynicism by pointing to a monk and girl walking happily together. They discover, however, that both of them also are miserable. The woman is Paquette, who is now a prostitute. The man, Brother Giroflé, detests his life as a monk.

andide and Martin visit Count Pococurante, a wealthy Venetian. Because Pococurante thinks for himself and can find little to please his tastes, Candide thinks him a genius.

Candide and Martin dine with six strangers, all of whom are deposed kings. Cacambo is the slave of one king, and he helps Candide and Martin sail to Constantinople, where they will find Cunégonde, who is now a slave. Candide buys Cacambo's freedom. While aboard ship, they discover that two of the galley slaves are Pangloss and Cunégonde's brother. Candide buys their freedom and they join him. Pangloss asserts that he still holds to his optimistic views, but mainly because it would be improper for a philosopher to recant and because Leibniz cannot be wrong.

They find Cunégonde, who has become horribly ugly, though she does not know it. Candide ransoms her and the old woman. He also agrees to keep his word and marry Cunégonde. The Baron stubbornly refuses to allow it, however, because of Candide's genealogy.

Though he no longer wants to marry Cunégonde, Candide is angered by the Baron's arrogance and, without Cunégonde's knowledge, the group ships the Baron to Rome. Candide then buys a small farm where they all live, dissatisfied. They wonder which is worse, their previous tortures or the boredom of the farm. Paquette and Brother Giroflé, both destitute, arrive. After visiting a rude dervish philosopher, who tells them God is indifferent to their troubles, the group encounters a Turkish farmer who treats them kindly. He tells them that his family's work "keeps us from those three great evils, boredom, vice, and poverty." They all agree that this is a sensible approach to life, and each assumes a task on the farm. When Pangloss philosophizes about their adventures and fate, "proving" that all has turned out as it should in this "best of all possible worlds," Candide replies that they "must cultivate our garden."

Chapter 1

Chapter 1 Summary

The setting is the castle of Baron Thunder-ten-tronckh, one of the most impressive castles in Westphalia. The Baron's wife is well respected and the couple has a son, and a beautiful daughter named Cunégonde. A young man, Candide, also lives there. It is rumored that the gentle and kind young man, Candide is the son of the Baron's sister and a gentleman from the village.

The children's tutor, Pangloss, is a doctor of philosophy who teaches Candide and Cunégonde that there is no effect without a cause. Candide has long since had a crush on Cunégonde but is too shy to act on it. Instead the young man concentrates on his studies.

He walks through the park one afternoon and sees Pangloss performing an experiment with one of the maids. She watches the cause and effect of the doctor's experiment and decides to perform the experiment with Candide. She goes to the house and kisses Candide behind a screen. The Barron walks by the screen and seeing Candide and Cunégonde locked in a passionate embrace, kicks Candide out of the castle.

Chapter 1 Analysis

The introduction, or exposition, of *Candide* explains the initial setting of the story and more importantly the main character. It is pointed out that Candide's father is rumored to be a common man, explaining that the young man is not of noble blood, or of the same class system as Cunégonde and her brother. In only the first chapter Candide is kicked out of the castle that he has grown up in, inducing suspense as to what his fate will be. The rest of the book follows Candide on his adventures. The author uses chapter titles throughout the book as a way to both summarize the chapters and give a glimpse at the upcoming attractions.

Chapter 2

Chapter 2 Summary

Candide does not know what to do and wanders around until he fell asleep in a snow-covered field. The next morning he walks to Waldberghofftrarbk-dikdorff. Two men see Candide and offer him food and drink. They drink to the health of the King of Bulgaria. Candide joins them and the two gentlemen tell him that he is now a defender of Bulgarians. They put irons on his legs and make him learn how to fight. They beat him and continue making him learn to be a soldier. As he improves, they reduce the number of strokes with a stick they give him.

One day Candide goes for a walk. The Bulgarians catch him and put him in a cell. They give him a choice of twelve bullets to the brain or thirty-six lashes by the entire regiment. There are two thousand men in the regiment and each man gives Candide two lashes before he begged to be killed. The Bulgarians are about to kill Candide when the King of the Bulgarians happens by and pardons him. A surgeon is called to help Candide. Candide is just beginning to heal three weeks later when the Bulgarians go to war with the Abares.

Chapter 2 Analysis

Chapter two begins one of the ongoing themes of the book, which is people's disposition toward life. Candide is an optimist and believes people are mostly good and will help their fellow man charitably, as he has never known anything different. He has no reason to distrust the men who give him a free meal and soon finds himself imprisoned as a soldier.

Chapter 3

Chapter 3 Summary

The use of cannons, muskets, and bayonets kill thousands of men causing Candide to hide for much of the fighting. In the chaos he has the chance to escape and walks to an Abare village, which the Bulgarians have raided. The streets are littered with dead and dying people. The carnage is horrific. Brains and body parts are scattered on the ground. Candide leaves this village and arrives in a Bulgarian village that was ravaged by the Abares. The damage is much the same as in the other village. Candide continues to Holland. He walks the street and asks for charity, being very hungry but penniless. An Anabaptist, named Jacques, offers him food, two coins, a place to stay, and a job. The next day, Candide passes a beggar who looks very ill and is covered with sores.

Chapter 3 Analysis

Even after the Bulgarian soldiers imprisoned and beat him, Candide is still optimistic that he will receive charity, until he is able to provide for himself and he does indeed find such a charitable, good-hearted man, Jacques the Anabaptist. This symbolizes the fact that people attract others of the same character. Candide is kind-hearted and optimistic toward the future and so is the Anabaptist, who sees these qualities in Candide.

Chapter 4

Chapter 4 Summary

Candide gives the beggar the two coins that Jacques the Anabaptist had given to him. The beggar gives Candide a hug, which scares Candide. The beggar asks if he does not recognize him. The beggar is Pangloss, Candide's former philosophy tutor. Candide is surprised to see his old professor as a beggar and takes Pangloss to the Anabaptist's stable and feeds him.

Pangloss informs Candide that Cunégonde is dead. Candide faints. When he comes to, he asks what disease she died of. Pangloss explains that the Bulgarians attacked the castle. They raped Cunégonde and then disemboweled her. They killed the Baron, Baroness, and the Baron's son too. Candide faints again.

Pangloss explains that his disease is the effect of love. He caught the disease when he had intimate relations with the maid at the castle. He traces the lineage of the disease for Candide but tells him it will die with him because he does not have money to pay for the cure. The Anabaptist agrees to pay for the cure. Pangloss is left with one eye and one ear. The Anabaptist hires Pangloss to be his bookkeeper. In two months time the Anabaptist goes to Lisbon for business and takes Pangloss and Candide with him. As they are on the ship to Lisbon a great storm begins to build.

Chapter 4 Analysis

Chapter four announces the reemergence of Candide's old philosophy tutor, Dr. Pangloss. Pangloss is afflicted with a sexually transmitted disease and is unable to pay for his cure. However, not only does the Anabaptist generously offer to pay for a doctor but he also hires both Candide and Pangloss to work for him. The Anabaptist truly does have a good heart. Chapter four also reveals the horrible fate of everyone at Westphalia. This causes Candide to first express his love for Cunégonde and his grief that she has died.

Chapter 5

Chapter 5 Summary

The Anabaptist helps the crew in the storm. A sailor hits Jacques and he falls to the deck but the sailor is knocked out of the boat. The Anabaptist helps the sailor back into the ship but falls, himself, into the sea. The sailor does nothing to help and the Anabaptist drowns. The only passengers that live are Pangloss, Candide, and the sailor who watches the Anabaptist drown.

As Candide and Pangloss walk the streets of Lisbon an earthquake strikes destroying the city. Candide and Pangloss help residents of Lisbon rebuild and clean up the debris from the earthquake and are paid with meals. Pangloss tries to console a survivor of the earthquake by telling him that everything happens for a reason. The survivor does not take the opinion of Pangloss kindly.

Chapter 5 Analysis

The Anabaptists death is ironic, as he dies doing what he does best; helping others, while the sailor he saves, who watches him die, lives. Just as Candide and Pangloss are mourning their friend and boss, another tragedy, the earthquake, strikes. Thus continues the tragedies that befall Candide throughout his journey.

Chapter 6

Chapter 6 Summary

The University of Coimbre decides that the way to prevent another earthquake is to have a ceremony in which people are burned to death. A Bicayan is arrested for marrying his godmother, two Portuguese are arrested for throwing away bacon, and Pangloss and Candide are arrested for spouting their philosophy. All of the prisoners are brought to a public square. Candide is flogged, the Biscayan man and two Portuguese are burned, and Pangloss is hung. An old woman comes to Candide and tells him to follow her.

Chapter 6 Analysis

Chapter six describes how Pangloss and Candide find themselves the subject of an auto-da-fé. Candide watches Pangloss die, but again cheats death as an old woman leads him away, after he is severely flogged.

Chapter 7

Chapter 7 Summary

The old woman leads Candide to a shack where she gives him ointment, food and drink, clothes, and a bed. She leaves him promising to come back tomorrow. The old woman returns and brings him breakfast and another ointment. She returns again with dinner, and again with supper and does the same the next day. Candide tries to ascertain her identity but the old woman does not answer his questions. On the third day the old woman returns in the evening and asks that he follow her.

The two walk to a house where is guided to an apartment before the old woman leaves him. The old woman returns with a younger woman and asks Candide to remove the veil from the young woman's face. He does so and Cunégonde is revealed. Both Candide and Cunégonde faint. The old woman wakes them and leaves.

Candide wonders if she was indeed raped and cut open. She said yes it was true but it was not fatal. She agrees to tell Candide the story but only after he tells her his story. Candide tells Cunégonde all that has happened to him.

Chapter 7 Analysis

Chapter seven explains how Candide is healed by the old woman and reunited with Cunégonde. The chapter ends with the reader not knowing how Cunégonde managed to survive her brutal attack.

Chapter 8

Chapter 8 Summary

The Bulgarians attack the castle. Cunégonde's mother, father, and brother are killed. She faints, only to wake up to find a Bulgarian raping her. She struggles but he stabs her. A captain enters the room and the Bulgarian does not stop raping her. The captain is angry the soldier doesn't show him respect, so he kills him.

The captain makes Cunégonde his prisoner. She acts as his maid. Three months later he sells her to a Jewish man, Don Issachar. Mr. Issachar is quite fond of Cunégonde but she does not let him touch her. He brings her to his country house.

The Grand Inquisitor notices Cunégonde at church. He wants her. She tells him of her birth and he believes it is beneath her to be with a Jew. He tries to convince Mr. Issachar to give Cunégonde to him. The Jew refuses, but is intimidated by the Grand Inquisitor, who threatens him, so it is agreed that both the house and Cunégonde will be shared by both the men. Cunégonde has not let either man touch her.

The Grand Inquisitor arranges the auto-da-fé, which results in the hanging of Pangloss and the flogging of Candide. Cunégonde is present at the auto-da-fé and has the old woman take care of Candide. Candide and Cunégonde enjoy supper together. They are sitting on the couch together when Mr. Issachar arrives, as it is his day.

Chapter 8 Analysis

Chapter eight begins with Cunégonde's recollection of the attack on Westphalia and how she escaped death but then was forced to be a servant and mistress to various men. It was she that saved Candide from death by telling the old woman to collect him. The young couple is finally together and the hope for their future is restored. Just as it seems that Candide and Cunégonde have come to the end of their trials one of Cunégonde's owners arrives unexpectedly.

Chapter 9

Chapter 9 Summary

Mr. Issachar yells at Cunégonde and attacks Candide. Candide defends himself and kills Mr. Issachar with the sword that the old woman had given him. It is after midnight and the Grand Inquisitor arrives, as it is now his day to spend with Cunégonde. He sees Candide and the dead Mr. Issachar. Candide reasons that if he does not act quickly the Grand Inquisitor will have him burned and will surely harm or kill Cunégonde. Candide kills the Grand Inquisitor.

The old woman tells Candide and Cunégonde there are three horses in the stable. She suggests they flee to Cadiz. The three leave. They are in the town of Avacena before anyone realizes that Mr. Issachar and the Grand Inquisitor are dead.

Chapter 9 Analysis

In Chapter nine, for the first time, Candide kills two men, but reasons with himself that his actions are just, since if he did not act quickly then Cunégonde would be harmed. Although Candide is no longer innocent he still has hope and internal optimism that things will work out for the best.

Chapter 10

Chapter 10 Summary

They have stopped at an inn where someone steals Cunégonde's diamonds and pistols. As they now have no money, the old woman suggests they sell one of the horses and Candide takes her advice. The trio leaves and arrives in Cadiz, where a group of soldiers is being put together. Candide displays the training he received from the Bulgarians and is given command of the men. He leaves with Cunégonde, the old woman, and two servants. On the ship to Buenos Aries, Cunégonde complains of all the hardships she has endured. The old woman tells Cunégonde that her hardships have been much greater; she was born a Baroness but now has to work as a maid.

Chapter 10 Analysis

The traveling trio endures another hardship as they are robbed. The emergence of evil people, those with the opposite characteristics of Candide, is a constant theme throughout the story. Candide's optimism and view of humans as basically good people make him a target for those types of unsavory people. The beginning of the old woman's story reveals yet another theme of *Candide*, the lesson that everyone has endured some sort of hardship, even those who you might not expect to have an unhappy story.

Chapter 11

Chapter 11 Summary

The old woman was born to Pope Urban X and the Princess of Palestrina. She was raised in a castle much grander than that in Westphalia. She was a beautiful, talented, young girl and it was arranged that she marry the Prince of Massa-Carrara. She had loved him. They never married; a former mistress of his poisoned him. She was distressed, as was her mother, so they headed to an estate in Gaeta to heal. On route, a pirate boarded their ship. Their soldiers were soldiers of the Pope and thus not used to fighting. Instead, they prayed. The pirates stripped everyone on board naked and then inserted a finger into everyone's rectum. The pirates did this to see if they were hiding any valuables.

The captain of the pirates raped her. She and her mother were brought to Morocco as slaves. Once they arrived in Morocco another group of men robbed the pirates and took both her and her mother. She watched as four men grabbed her mother's limbs and literally tore her to pieces. The young woman escaped and fell exhausted, under an orange tree. She woke to find a man talking to her in her native language.

Chapter 11 Analysis

Chapter eleven is the beginning of the old woman's story. Her name is never revealed. It shows the reader that people may have gone through circumstances, unknown to any observer, that have shaped the outcome of their life. Cunégonde and Candide are both guilty of assuming the old woman was always homely, deformed, and from a poor birth; although she had, in truth, endured much of what Cunégonde has and even to a higher degree.

Chapter 12

Chapter 12 Summary

Cunégonde told the man who spoke her language of the horrors she had been through. She fainted and he carried her to a house, where he fed and nursed her. He told her he was born in Naples and was castrated as a young boy. They castrate young boys in Naples to produce great voices. He was a musician in the Princess of Palestrina's chapel, which was her mother's chapel. He had known the young women until she was six-years-old. He tells her he will take her back to Italy. He did not keep his word and sold her the next day. The plague infected Africa and she got sick.

After the plague was finished she was sold again and then six more times, finally being bought by an Aga of the Janissaries. He defended the Aga against the Russians. The enemy had destroyed everything but the fort they lived in. The enemy had surrounded the fort and was trying to starve them. There were twenty Janissaries, two eunuchs, and the women. The Janissaries promised not to give the woman to the enemy. First they ate the two eunuchs then they cut one buttock off each woman, to eat. Just as the Janissaries were finishing eating the woman's buttocks the Russians invaded the fort. There were French surgeons who healed the woman's buttocks.

For the next two years she belonged to a man in Moscow. He beat her everyday. Finally she escaped and was a servant all across Russia, eventually working for Mr. Issachar. She feels sorry for herself sometimes as she used to by young, rich, and beautiful and now she is an old servant with only one buttock, but she still loves life and continues on.

Chapter 12 Analysis

Chapter twelve is part two of the old woman's stories, and filled with betrayal and hardship. The story ends with her view of life: It is still worth living, no matter what hardships you must endure, or how you have been cheated.

Chapter 13

Chapter 13 Summary

Cunégonde, Candide, and the old woman land in Buenos Aries. The three visit the governor, Don Fernando d'Ibaraa y Figueora y Mascarenes y Lampourdos y Souza who is immediately enamored with Cunégonde and asks Candide if she is his wife. Candide does not like the tone of the governor's voice but does not want to lie, so he says Cunégonde is about to be his wife. Candide leaves to look over his infantry.

Once alone with Cunégonde the governor expresses his wishes to have her for himself, but it is her choice. Cunégonde talks over her options with the old woman and the old woman advises her to stay with the governor, as she does not have any money and he is rich and will treat her well. As they are talking, a ship comes into the harbor. The monk that stole Cunégonde's pistols and diamonds is on the ship. He tries to sell the diamonds but they are recognized as the Grand Inquisitor's. He is hung after describing the people whom he stole them from. The old woman tells Cunégonde to stay with the governor, as she did not kill the two men so she will not be in trouble. She tells Candide to escape.

Chapter 13 Analysis

Cunégonde shows her true character in chapter thirteen as she considers staying with the governor because he is rich, versus leaving with Candide the young man she says she loves. Cunégonde considers this before it is known the man who had stolen her diamonds was caught, implicating them; however, she still does not escape with Candide.

Chapter 14

Chapter 14 Summary

When Candide was made a Captain he was given a man to act as his assistant, Cacambo. Cacambo likes Candide and the two escape on the horses. Cacambo tells Candide they should go to Paraguay, as Candide was going to fight the Jesuits but now he should fight for them. Cacambo assures Candide that the Jesuits will be happy to make him a Captain.

Candide and Cacambo arrive at their destination. They ask to speak to the Commandant because he does not allow Spaniards to speak. It is explained that Candide is German and so he is brought to the Commandant. The Commandant is none other than Cunégonde's brother. Candide tells him his sister is alive and well. The two sit and talk for some time.

Chapter 14 Analysis

Chapter fourteen introduces Cacambo, Candide's next traveling companion and advisor. It also reveals another plot twist as Cunégonde's brother, who was thought to be dead just as Cunégonde was thought to be dead, is revealed to be the commanding priest. The reader is left in suspense as to how Cunégonde's brother was able to escape the attack on Westphalia.

Chapter 15

Chapter 15 Summary

Cunégonde's brother explains that he witnessed his sister's rape and the murder of his mother and father. He was put in a cart with his dead mother and father. Before the cart was buried a Jesuit sprinkled holy water on the cart. The water, which was quite salty, hit his eyes and they moved. The Jesuit felt the boy's heart still beating and healed him. After he was healed he was given the robes of a novice. He was sent to Rome and then to Paraguay where he is now a colonel and priest. He is overwhelmed that his sister is in the village, which they mean to attack. He tells Candide that they will capture Cunégonde from the governor.

Candide is pleased with this plan and tells him he had planned to marry her; however, Cunégonde's brother is not pleased with the idea of Candide marrying his sister. He does not think that Candide has enough money or importance to marry her. Candide explains that Pangloss had taught them that all men are equal. Cunégonde's brother strikes Candide, who stabs him in the belly with his sword, killing him. Cacambo runs into the room and acting quickly, dresses Candide in the Commandant's robe and they two escape on horse.

Chapter 15 Analysis

Chapter fifteen describes Candide's killing of yet another man, for the sake of being with Cunégonde, the young woman he loves. He has now killed her brother and she may never forgive him, although if he did not kill him, he reasons that he would not be able to marry Cunégonde. Even though Candide has killed three people, his character is still optimistic under the constant barrage of tragedies he finds himself in and thus he is perceived as the protagonist. The readers feel they can continue to root for Candide and follow him on his adventures.

Chapter 16

Chapter 16 Summary

The two escape successfully and find themselves in a field near a stream and Cacambo sets the horses to graze and the two eat a meal. Candide feels remorse for killing the brother of Cunégonde. The sound of women's cries is heard. Two naked girls are running through the field, chased by two monkeys who are biting at their buttocks. Candide shoots the two monkeys, believing that his action of saving the two girls atones for the murder of the Grand Inquisitor and Mr. Issachar. He then sees the two girls cradling the monkeys and crying. Cacambo explains that Candide has killed the girls' lovers. Candide is shocked that the monkeys were the lovers of the girls.

Cacambo persuades Candide to hide in the woods, where they sleep. The two wake up to find themselves bound by the Oreillons. The Oreillons are boiling a cauldron and exclaiming that they are going to eat a Jesuit. Cacambo calms Candide, telling him that he knows their language. He tells the Oreillons it is the right thing to eat one's enemy but not one's friend. He explains that Candide is not a Jesuit; he is only wearing the robes of the Jesuit he has killed. He asks the Oreillons to take the robe to the village to see if indeed it belongs to a dead Jesuit that was killed. Two Oreillons take the robe to the village and return telling the rest of the group that they are indeed not Jesuits. They provide Candide and Cacambo with horses and provisions and lead them to the end of their property. As Candide leaves the company of the Oreillons he reasons that if he had not killed Cunégonde's brother, the Oreillons would have eaten him.

Chapter 16 Analysis

The revelation that the monkeys were the girl's lovers symbolizes the different types of people in the world, their different customs, and preferences. Candide was sheltered, growing up in Westphalia and he is now discovering different people and places.

Chapter sixteen also allows a glimpse into Candide's reasoning. He believes that he can atone for the murders he performed by saving someone else; however, once he realizes he killed the girls' lovers, he has now, not only failed at atoning for killing the Grand Inquisitor and Mr. Issachar but he has brought misery upon the girls. Although he does reason that if he did not kill Cunégonde's brother, then the Oreillons would have eaten him, at least that killing was justified, as it happened for a reason.

Chapter 17

Chapter 17 Summary

Candide is at a loss as to what direction to travel, as he does not want to stray far from Cunégonde, but he also knows that if he goes back, he will be burned for killing her brother; if he goes back to Germany, he will be in the middle of the war between the Bulgarians and the Abares. Additionally if they stay where they are, another group of Oreillons could choose to cook and eat them.

Cacambo advises Candide that they should go to Cayenne, and the two start off in the direction they believe Cayenne to be. The road to Cayenne is very rough and the horses soon die, and their food supply runs out. The two live off wild fruit for a month until they come to a stream with an abandoned canoe. Cacambo suggests they float down the stream in the canoe, as surely it will lead to some sort of village. The pair set off in the canoe and floats down the current for sometime, past steep cliffs and rugged terrain. The canoe drifts through a dark cave for a full day and night until finally, they reach daylight; however, their canoe runs aground and is ruined on the reefs. Candide and Cacambo climb over the reefs and large rocks until they reach a wide-open space enclosed by steep mountains.

The roads in this new place are paved in gold and the carriages that ride over the gold roads are made of the most beautiful material and drawn by large, fast moving, red sheep. The people in this new place are every bit as beautiful as their surroundings. In front of a schoolhouse, a group of children, dressed in torn, gold garments are playing a game with round pieces that look like colored jewels. Candide and Cacambo have never seen such precious children's game pieces and assume these children must be those of royalty. The children are called back to school by their teacher and leave the precious game pieces on the ground. Candide gathers the jeweled pieces and presents them to the teacher who laughs and throws them back on the ground. Candide and Cacambo are awed that the children are so rich that they throw these jewels on the ground and they gather some of them in their pockets.

Candide and Cacambo walk through the village and come to a lane of houses. Each house would be considered a mansion in Westphalia. They come to an inn and hear people speaking Peruvian, Cacambo's native language; he will act as interpreter. They enter the inn and are greeted warmly and served an extravagant meal. The two men believe the jewels they gathered at the schoolyard will be enough to pay for the food and drink but when they put them on the table they are laughed at. The server apologizes for laughing by explaining that they are not used to strangers. The jewels are not the currency of the country; rather they are the rocks of their roads.

Chapter 17 Analysis

Candide and Cacambo find themselves in the rich and beautiful unknown country of Eldorado, whose citizens are kind to the traveling strangers. The plot structure uses the element of suspense to have the reader think that the residents of Eldorado will soon betray the strangers and another tragedy will occur for Candide and Cacambo.

Chapter 18

Chapter 18 Summary

Candide wishes to know what this country is, that he has never heard of, and that is so much better than Westphalia, so the innkeeper directs them to the oldest man in the country, who can answer all of their questions. The old man receives them in his apartment, which is gilded in gold and encrusted in rubies. They drink from diamond cups as they talk.

The old man explains that he is one hundred, two-years-old and had heard from his father the history of his country. The land is that of the ancient kingdom of the Incas; however, most of the original inhabitants left to conquer other lands. The princes who stayed ordered that no one else be allowed to leave the country, as a way to keep the innocence of its inhabitants, and now the country is called Eldorado. The land is protected from foreigners by the steep mountains and stream that only flows one way through a long dark cave, which is a blessing since strangers love their gold roads and jeweled rocks so much that they would kill for them.

Candide asks the old man what religion people are in Eldorado. The old man answers there are no religions in his country. Candide is confused and presses the man by asking him if there are any monks or priests and how the people pray. The old man answers that there are no monks or priests and that the people do not pray, as they have all they need and more, rather, they constantly give thanks to God.

The old man orders a carriage to take the two strangers to the King. When they arrived at the court, twenty maidens led them to the bath where they bathed and dressed in robes of the finest material. To meet the King, they walk through a long hallway, lined with two thousand musicians. On the way, Candide asks what the custom is when meeting the King. Rather than saying he should bow or throw himself at the King's feet, as Candide expected, the servant answers that the custom is to embrace the King and kiss both of his cheeks.

The King is a kind and witty man and he invites Candide and Cacambo to dine with him. The King is generous with his guests, as they stay in Eldorado an entire month. Candide is happy in Eldorado but he still thinks of Cunégonde and wants her back. The King does not understand why anyone would want to leave his peaceful country but he cannot prevent Candide and Cacambo from leaving, as they are not Eldorado citizens. He orders a machine to be built that will take Candide and Cacambo out of the country. Three thousand engineers work two weeks on the machine and it costs twenty million pounds to build, but the King takes no mind. Candide and Cacambo are given two sheep to ride and twenty sheep that hold food, drink, and the dirt and rocks of Eldorado, and the engineers lift them over the mountains in the machine they built.

Candide and Cacambo now have enough riches to buy any kingdom they wish. Candide wishes to pay the governor of Buenos Aires and buy Cunégonde. They start traveling toward Cayenne, where they plan to take a ship to Buenos Ayres.

Chapter 18 Analysis

The country of Eldorado exemplifies the opposite characteristics of the rest of the world and thus symbolizes the ideal. As the country is cut off from the rest of the world it citizens do not concern themselves with the greed and crime that thrives in other countries. They are happy and content with what they have and secure in the fact that their small country will remain unchanged. There is no crime in Eldorado and also no religion to cause division between the people. Rather then praying for things the people gives their thanks for all that they have. However, Candide and Cacambo are not content in staying in Eldorado. Candide desires to find Cunégonde and Cacambo agrees that it is good for a man to continue to be on the move and so with the generosity of the King, the two men leave Buenos Aires.

Chapter 19

Chapter 19 Summary

The first day of Candide and Cacambo's journey is uneventful; however, on the second day two sheep die in a marsh and, a couple days later, another two sheep die of exhaustion. Every day or so, more sheep die, until on their one hundredth day of travel only two sheep are left. Candide and Cacambo are not worried because they still have enough riches on these two sheep to buy any kingdom they desire, and they make it to Cayenne with these two sheep.

The two men try to arrange for a ship to take them to Buenos Aires. They speak to a Spanish captain but once Candide tells the captain his story he refuses to take them, as Cunégonde is the governor's favorite mistress. Candide tells Cacambo that he must go to Buenos Aires alone and offer to buy Cunégonde as he has not killed anyone and therefore will not be hung. Candide will go to Venice and wait for Cacambo to bring Cunégonde. Cacambo is loyal to Candide and agrees that this is a good plan and he leaves Candide to find Cunégonde.

Candide buys provisions and hires servants for the trip. He asks a captain that is sailing to Venice how much it will cost to take him, his sheep, and servants. The captain tells him it will cost ten thousand piastres and Candide agrees to pay this price, the captain then says it will cost twenty thousand piastres and again Candide agrees on the price. The captain raises the price to thirty thousand piastres and when Candide again agrees on the price he figures that Candide must be a very rich man. The sheep are taken onto the ship and Candide is supposed to meet the ship in the water by way of a little boat; however, the ship sails without Candide and the captain successfully steels Candide's sheep, along with the gold and jewels.

Candide goes to court to report the theft of his fortune but is instead fined ten thousand piastres for making such a ruckus, and after hearing his story, the court fines him another ten thousand piastres to investigate his claim. A French ship is leaving for Bordeaux shortly so Candide books himself a private cabin. He puts the word out that he will give two thousand piastres and a room and board on the ship for an honest man with a true story of his hardships to accompany him. Many men apply for the position and Candide listens to all of their stories and settles on a man of letters. The man had no family left as his wife robbed him, his son beat him, and his daughter left him. Candide chooses this man, as he is educated and he hopes to have good conversations with him.

Chapter 19 Analysis

As soon as Candide and Cacambo leave Eldorado the hardships that have plagued Candide since he was expelled from the castle in Westphalia return. Throughout their

journey the two men systematically loose the sheep that are laden with their riches; however, Candide is still upbeat, as he knows he still has enough money to ensure his future and so with each loss of sheep, he simply moves on. However, when the captain of one of the ships cheats him because he is so trusting that he does not bother to negotiate a fair price, he is beside himself and for the first time he files a complaint, only to be rewarded with a fine for disturbing the peace. This represents a turning point in Candide's character and point of view. Although he still wishes to believe that all men are basically good and trustworthy he is beginning to realize that this may not be the case and so he chooses to travel with someone who has also been through hardships.

Chapter 20

Chapter 20 Summary

Candide and his new traveling companion, Martin, leave on a ship bound for Bordeaux. Candide brings up the subject of moral and physical evil with Martin. Martin explains to Candide that he is a Manichaean, and as such, he believes that God has forsaken Earth and it is instead controlled by something more evil, although from Candide's descriptions, Eldorado is exempt from the evil, which rules the rest of the world. Martian explains that he holds this belief because he has seen so much evil in humankind, such as war, greed, and desire.

Candide believes that he has an advantage over Martin because he still has reason to be optimistic towards his future. He has the hope of Cunégonde to keep him going and although he has lost most of his fortune, he is still rich with the diamonds and jewels in his pockets. Candide has also had the advantage of having good friends and advisors such as the late Dr. Pangloss and the loyal Cacambo.

While the two are on the ship discussing good and evil they see a pirate ship overtake another ship and cause it to sink. Candide sees something swimming in the water and sees that it is his two sheep that were stolen. Candide and Martin retrieve the sheep from the water. The ship that he was supposed to take, if the captain had not cheated him, was the ship that had sunk. Candide gives this as proof to Martin that sometimes evil deeds are punished.

Chapter 20 Analysis

Chapter twenty introduces Martin who has the opposite view toward life and mankind, which sets off a debate between the two men that will continue through the rest of the book. Martin sees people as basically bad and that the world has been given up by God and is now run by something evil. Through his debate with Martin, Candide's conviction that the world and mankind is basically good is strengthened. Candide reasons that although both he and Martin have been through horrible experiences, Martin did not have the philosophical teachings of Pangloss to guide him or the companionship of close friends, as he does. This represents the theory that it is not only your life experiences that shape your opinions and character but also the influence of the important people in one's life.

Chapter 21

Chapter 21 Summary

As the shore of France comes into sight, Candide asks Martin if he has ever seen France. Martin has seen France but he does not have a very good opinion of the people who inhabit the country and he thinks even less of Paris. Martin tells Candide that Paris, France's capitol city, is chaotic. He thinks of it as just a mass of people, each with their own interest.

Candide has not been to France but he has no interest in seeing the country. He believes that once someone has spent time in Eldorado there is nothing better, nothing but his Cunégonde. He asks Martin if he will continue his journey to Venice with him. Martin had heard good things about Venice and he enjoys Candide's company, so he agrees.

Chapter 21 Analysis

Chapter twenty-one is a continuation of the ongoing argument Martin and Candide have regarding human character. Martin perceives Paris to be a city, crowded with people, all after their own interests and while Candide does not agree that everyone in Paris could be of such disposition, he is eager to reach Venice and his Cunégonde.

Chapter 22

Chapter 22 Summary

In Bordeaux, Candide sells a few of the diamonds from Eldorado and gives the sheep to the Academy of Sciences to study, as their red color is quite unheard of. While there, he has a sudden urge to see Paris. It was not that far out of his way. Immediately after getting to Paris, however, he falls ill, but since he's rich, he gets a lot of medical attention and company, and regains his health.

The company stays with Candide and shows him Paris. They take him to a show and a dinner hosted by a French lady. At the dinner Candide looses fifty thousand francs in cards, as he never wins a single had. This does not surprise Martin. Later that night, he begins talking to the hostess, innocently speaking of his love for Cunégonde. The hostess tells him she is charmed by his love and thus she will give herself to him, even though she has only just met him. Not only does Candide accept her offer, but he also gives her the diamond ring that is on his finger.

As he is coming back from the party he tells the abbé he feels guilty for cheating on his Cunégonde. The abbé listens intently as Candide recites his past with Cunégonde and he asks pointedly if he and Cunégonde write to each other. Candide tells him that they have not been able to, but that he expects to meet her in Venice.

The next day Candide receives a letter that is signed by Cunégonde, telling him she is in Paris and has left Cacambo and the old woman in Bordeaux. It is written in the letter that she is ill and cannot come to him, but wishes that he came to her immediately. Candide wastes no time going to the hotel that she is staying at, bringing Martin and all of his gold and diamonds. He arrives at her bedside and the maid tells Candide that she cannot speak. Candide pour diamonds into her outstretched hand and gives her a bag of gold. Suddenly the police arrive with the abbé, who tells the police that Candide and Martin are quite suspicious. On the abbé's word, the police take Candide and Martin to prison. Martin tells Candide that the abbé and the woman pretending to be Cunégonde are both thieves, thus the police officer arresting them must also be a thief. Candide takes this knowledge and bribes the officer with three diamonds and the officer gladly takes off their shackles and sends them to Normandy, where his brother lives. In Normandy Candide gives the police officer's brother diamonds and boards a ship heading to Portsmouth, England.

Chapter 22 Analysis

Candide's trusting character once again causes him to be the target of a ruse to rid him of his money. Even though the abbé's plan is very transparent to the reader, Candide believes that his Cunégonde is magically in the same city as he. Once Martin explains to him what has happened, Candide plays the thief's own game by bribing the police

officer and is thus saved once again. Martin has won the battle over whose theory of mankind is more correct in Paris, as everyone they met was only interested in what Candide could do for them, not in his friendship.

Chapter 23

Chapter 23 Summary

The pair land in Portsmouth, England and they immediately witness a man's execution. Candide questions someone in the crowd as to who the man was and why he was killed and is answered that the man was an admiral who was killed because he did not kill enough people in a battle against the French. The spectator tells Candide that killing an admiral every once and awhile is a good motivator for the other admirals to do well. Candide is so horrified of the scene he has just witnessed that he pays the Dutch captain quite handsomely to continue on to Venice as soon as possible. Candide and Martin stay on the ship for two days until they set sail.

Chapter 23 Analysis

Chapter twenty-three explains yet another one of man's inhumane deeds and Candide and Martin are unwilling to stay in England to witness more. It looks as if Martin is being proved correct; as everywhere the two travel they incur evil and the absence of charity.

Chapter 24

Chapter 24 Summary

Candide and Martin arrive in Venice and immediately send word for Cacambo but after a month they have still heard no word from either Cacambo or Cunégonde. Candide falls into a deep depression and begins to believe that Martin's negative view of the world is right. Martin furthers his travel mate's depression by telling him that he should not have trusted Cacambo, a half-breed, to go off and fetch his love. Martin believes that Cacambo must have used his fortune to buy himself a kingdom and Cunégonde too. Candide and Martin are discussing the probable fate of Cacambo when Candide notices a happy looking couple walking down the street. He reasons with Martin that surely there is some happiness in the world, as this couple looks to be very happy. Martin does not believe in their perceived happiness and tells Candide that he will prove they are not truly happy if he invites them to dinner. Candide agrees and does as Martin wishes, hoping to prove his traveling companion wrong.

Candide does not recognize the female half of the couple but it is soon revealed that she is Paquette, the maid at Westphalia who had given Pangloss the horrible disease. She takes Candide aside and tells him that she too has had a horrible life since they have last seen each other. Soon after Candide was expelled from Westphalia, she was too, as she had the same disease as Pangloss. A doctor healed her for free and she became his mistress, although his wife was very jealous and mean and beat her everyday. Finally the wife killed her husband and Paquette was blamed and thrown in jail. The judge set her free but only if she would become his mistress and so, after awhile, she came to Venice to prostitute herself. The man she is now with is Friar Giroflée and she is far from happy, her actions are only an act.

Candide and Paquette return to Giroflée and ask his side of the story. Giroflée tells Candide and Martin that he too has had a very unhappy life. He never wanted to be in the monastery but his parents have forced him since a young age. He is so unhappy that he pays for the company of women as a way to forget his misery. Candide has proven Martin right, the couple is indeed not happy. He gives Paquette two thousand piastres and tells her that he hopes to see her again and gives Giroflée one thousand piastres.

Candide is still undeterred in his belief that some people are indeed happy, despite Paquette and Giroflée's stories. He has heard of a Senator Pococurante who is said to have never had a bad day in his life and suggests that he and Martin pay the Senator a visit.

Chapter 24 Analysis

Candide's optimistic nature is beginning to wane as he is faced with the possibility that he may never see either Cunégonde or Cacambo again. Martin tells Candide that he should have never trusted Cacambo since there was no way the half-breed would look beyond his own interests. On this note, Candide realizes how far he has slipped from his original opinions of man and looks for hope in a happy-looking couple. Martin makes a bet with Candide that the couple is not as happy as they look.

Another plot twist is presented when one half of the couple turns out to be Paquette, the former maid from Westphalia. She tells Candide her unhappy story as does her companion, Giroflée. Martin has won the bet but Candide does not give up suggesting they pay a visit to a man known to have never suffered.

Chapter 25

Chapter 25 Summary

Candide and Martin arrive at Senator Pococurante's palace and find the Senator to be neither a kind nor a cruel man, although his negative character is revealed through the course of the visit. Candide praises the Senator's servant girls for their manners and efficiency; however, the Senator is unimpressed with the girls and tells Candide that he sometimes forces them to share a bed with him. Candide then turns his attention toward the Senator's collection of art. He praises the pieces; however, the Senator is once again unimpressed with the paintings, he does not believe that the art is as fine as Candide does. After failing to come to a consensus concerning the artwork, Candide compliments the Senator on his music. The Senator is once again unimpressed; he states that he can only stand the music for a half an hour, as it is not very good. The same sentiments are repeated when Candide and Martin discuss the Senator's fast book collection.

As Candide and Martin leave Senator Pococurante's company Candide tells Martin that he has won the bet as the Senator appears to gain pleasure in critiquing and criticizing art. Martin disagrees, telling Candide that the Senator is not happy with any part of his life; he is bored and not happy at all. Candide agrees but is still optimistic announcing that he will be the only happy man, when he is reunited with his Cunégonde.

Chapter 25 Analysis

Although the Senator appears to have never suffered he also does not possess the ability to be happy with anything that he has. Thus Martin has won another bet with Candide regarding whether any man is truly happy. Candide, however, is undeterred announcing that he will be that happy man when he finds Cunégonde.

Chapter 26

Chapter 26 Summary

As Candide and Martin are walking to dinner one night, Cacambo accosts Candide and tells him to ready himself to leave Venice. Cacambo is now a slave and quickly leaves to serve his master but not before telling Candide that Cunégonde is in Constantinople. Candide is quite excited to see his former traveling companion but is distressed that he is now a slave and that Cunégonde is not with him.

Candide and Martin sit to dinner in a mix of emotions. It is revealed through the course of the meal that they are dinning with six excommunicated Kings, one of which is Cacambo's master. Each of the former Kings shares their stories of how they were wronged, stripped of their birthright, and were now in Venice to take in the carnival.

Chapter 26 Analysis

Cacambo finally reappears in the story but in an unexpected twist, he is now a slave reinforcing the idea that every man is confronted with obstacles. This is further reinforced when each of the six excommunicated Kings describes their life's hardships and how they came to be dethroned. This symbolizes the fact that no man, even if he is born into a wealthy and influential family, is exempt from hardships and tragedy. The lesson in this is that it is not what happens to a person but how they choose to deal with life's events that determine their ultimate outcome. Candide is a man who is determined to be happy and thus each tragedy that he is confronted with is only a minor deterrence, whereas another man might have given up.

Chapter 27

Chapter 27 Summary

Cacambo gets permission from his master for Candide and Martin to join them on their ship ride to Constantinople. On the ship, Candide asks Cacambo about his Cunégonde. Both Cunégonde and the old woman are now servants for a prince, and what is worse is that Cunégonde has lost her beauty and is now quite ugly. Candide promises that he still loves Cunégonde whether she is beautiful or ugly.

Candide is still confused as to how Cacambo has become a slave as he had six million worth of diamonds when they last parted. Cacambo further explains that he had given the Governor of Buenos Aires two million to buy Cunégonde; however, a pirate stole the rest of the money and made the old woman and Cunégonde servants and Cacambo a slave.

During the trip to Constantinople Candide becomes aware of two convicts who are repeatedly whipped for not rowing well enough. The two men greatly resemble the late Dr. Pangloss and Cunégonde's brother. Finally the two men recognize Candide and call to him; the two men are truly Dr. Pangloss and Cunégonde's brother. Candide is shocked to see the two men alive, and they explain how it is so after Candide pays for their freedom.

Chapter 27 Analysis

Cacambo explains the hardships that he has encountered since he has last seen his friend Candide. Whatever trials Cacambo had faced he still held the conviction that he would one day see Candide and reunite him with Cunégonde. Cacambo is a true and loyal friend, which reflects Candide's good character. The plot structure is in a resolution stage, as the main conflicts in the character's lives seem to be resolved. Another plot twist that has turned into one of the themes of the book, that you never know when you might be reunited with someone, occurs when Dr. Pangloss and Cunégonde's brother are found to be alive.

Chapter 28

Chapter 28 Summary

Candide apologizes to Cunégonde's brother for trying to kill him and the Baron accepts his apology and admits that he was two forceful with his wish that Candide not marry his sister. It turns out that after Candide stabbed him, one of his servants found him and he was healed; however, his group was soon attacked and he was taken prisoner in Buenos Aires. He was ordered to Rome and then to Constantinople. It was there where he ran into a young Sultan page that was going to bathe and he joined him, as it was a hot night. The Baron explained that he did not know that it was a crime to bathe with a Sultan's page when he is a Christian. His feet were slashed and he was sent to the galley.

After listening to the Baron's story, Pangloss then shares his tale. After he was hanged in front of Candide, it had started to rain, which saved him from being burned. His body was sold to a surgeon who meant to study his organs to further his knowledge. The surgeon was quite shocked when his first cut was met with a moan of pain. Pangloss was still alive and the surgeon nursed him to health. When he was well, he started work for a merchant in Venice. It was in Venice where he toured a Mosque one day and saw a young woman who wore no top, only flowers between her breasts. When she dropped those flowers Pangloss helped to pick them up and rearrange them between her breasts, but the Imam who watched, believed he took too long and was Christian, so he too had the bottom of his feet slashed and was sent to the galley.

Chapter 28 Analysis

Chapter twenty-eight is an explanation of how both Pangloss and the Baron had not died and what they have been doing since they had each seen Candide. The fact that both men had survived, through the healing of others, speaks to Candide's belief that people are generally good and of a mind to help others. It also speaks to the philosophy of Pangloss that everything happens for a reason. If Pangloss and the Baron had not been almost killed they would not have been healed and eventually been working in the same galley on a ship that Candide sailed on.

Chapter twenty-eight also alludes to homosexual activity between the Baron and the Sultan page although it is not fully explained, as was common in a book of that time. Additionally the two men were both sent to the galley for religious reasons, representing another theme in the book, as Candide was often in trouble for being mistaken for one religion or another.

Chapter 29

Chapter 29 Summary

Candide, Martin, Cacambo, Pangloss, and the Baron, all walk to the banks of Propontis where they find Cunégonde and the old woman washing dishes. Cunégonde has indeed grown ugly and Candide is disgusted; however, Cunégonde is not aware of the change in her appearance and happily embraces Candide and her brother. She reminded Candide of his promise to marry her and although Candide does not really wish to marry her anymore he keeps his word and announces that they will soon marry. Candide buys the freedom of Cunégonde and the old woman and upon the suggestion of the latter, he buys a nearby farm that they all may live at.

Chapter 29 Analysis

Finally Cunégonde and the old woman are found although Cacambo has spoken the truth and Cunégonde is quite ugly. Candide agrees to marry her as he promised but does not wish to do so as she is no longer beautiful. The loss of desire in Candide, to marry his Cunégonde symbolizes the fact that their love was superficial, and that he had suffered so much only to reach the anticlimactic ending of marrying an ugly woman, who he was no longer interested in.

Chapter 30

Chapter 30 Summary

Even though Candide had paid for both the freedom of Cunégonde and her brother the Baron is still opposed to Candide marrying his sister. Pangloss reasons that the Baron has no right to control his sister and writes a memorandum to that effect. Martin believes that the Baron should be dealt with by throwing him in the sea and Cacambo agrees that he must be taken care of, but he suggests that he be sold back to the captain of the ship to work in the galleys. The old woman agrees with Cacambo's plan and so it is carried out.

Candide finally marries Cunégonde and they pair live in the farm with Martin, Pangloss, Cacambo, and the old woman. However they are not happy. Candide has spent all of the money that he received from Eldorado on his travels and the freedom of his companions and is not happy with his marriage to Cunégonde, whose character begins to deteriorate as her appearance had. Cacambo is tired and overworked, as he works in the fields and sells vegetables for money, and Dr. Pangloss felt unfulfilled, as he did not hold a valuable position where he could expand and teach his philosophies. One day the old woman wonders out loud whether all of the atrocities they have endured were worse than their currant situation of sitting around and doing nothing.

One day Paquette and Friar Giroflée came to the farm. They had soon lost the money that Candide had given them and Paquette continued her profession as a prostitute and Giroflée had quit being a monk. They were indeed a sorry couple and joined the rest at the farm.

The larger group of people continues their unhappy existence at the farm until one day when Pangloss, Martin, and Candide, happen by an old man. The old man appears to be quite happy and as the three other men question him, he reveals that he and his family do not bother much with public affairs; rather they are content with their home and cultivating their farm. The old man brings the three strangers to his farm and they are fed a bountiful meal of food that he and his family have made. He tells the strangers that he has a small farm but his family keeps busy and is thus happy with life.

Candide returns to his farm and announces that they are going to follow the old man's example and they are going to work their farm. Each member of the group agrees with Candide that action is preferable to doing nothing and they begin to discover their own unique talents. Through their newfound skills, each member of the group gains confidence in their abilities and worth to the larger group. Additionally, they gain a sense of happiness, born of contentment, as they are no longer searching for something. So, they all continue to work their gardens.

Chapter 30 Analysis

The Baron still opposes the marriage between his sister who has turned into an ugly servant and Candide who has bought not only her freedom but his as well. Candide does not think twice at the thought of disposing of the Baron, by selling him back to the galley and he is never mentioned again, nor is Cunégonde's feelings revealed.

One would think that the group would be very happy with their lives, as they are now able to enjoy their peace, yet they are miserable. Even Candide, who had such optimism throughout his travels that he would be happy when he found Cunégonde, has not found happiness as he has spent all of his money to find Cunégonde, who has in the meantime grown ugly. The days are spent in idleness arguing with one another over whose unhappiness is greater. The monotony is only broken by the arrival of Paquette and Friar Giroflée, who only add to the unhappy mood of the farm.

One day however, Candide's eyes are opened to another way of life, after he meets the old man who lives at a neighboring farm. The old man and his family are happy with their lives because they are not striving for anything greater, rather they are content with their skills and ability to work the land together. The secret of happiness is not to worry about what is happening in other people's homes, but rather to pay attention to what is happening in your own. The citizens of Eldorado have known this lesson for sometime as they know nothing of other countries and protect themselves from outside influence. Candide decides to apply this theory to his own farm and it residents and does so with great success. Each member of the farm discovers their own special skills and takes pride in what they provide for themselves. Candide, Martin, Pangloss, Giroflée, Paquette, Cacambo, Cunégonde, and the old woman have finally found the happiness they were searching for, by quitting the search and simply enjoying what they have.

Characters

Cacambo

Cacambo is "a quarter Spanish, born of a halfIndian father in the Tucuman province of Argentina. He had been a choir boy, a sexton, a sailor, a monk, a commercial agent, a soldier and a servant." He is now Candide's beloved valet and traveling companion. They experience Eldorado together. Towards the end, it is Cacambo who arranges for Candide to find Cunégonde again. Cacambo is also the one who does all the work when they first start farming.

Candide

The fantastically naïve young man who is "driven from his earthly paradise" with hard kicks in his backside is Candide. Like Everyman, from the medieval morality play by that name, Candide experiences as much as a man could experience in order to arrive at a well-deserved conclusion regarding the plight of man. He exemplifies the idea of optimism when he reluctantly enters the world and leaves the household of the Baron's castle in Westphalia behind. Westphalia, so Candide was told, is the best of all possible kingdoms. In retrospect, he sees that it had a few problems.

It is suspected that Candide is the bastard offspring of the Baron's sister and a gentleman of the neighborhood. This ignoble birth is not held over him except when it matters most—marriage to Cunégonde. In the course of his travels he is conscripted, beaten, and robbed. Circumstances make Candide a criminal, "I'm the kindest man in the world, yet I've already killed three men, and two of them were priests!" People take advantage of him especially when they learn about his love for Cunégonde. Consequently, pretenders mislead him and, therefore, he experiences the loss of love many times. During any pause in the excitement, he ponders his predicament and the human condition in terms worthy of the deepest philosopher.

Lady Cunégonde

Cunégonde is Candide's love interest. As a young woman, she sees her family butchered and is passed from man to man. She ends up with Don Issachar, whose advances she is able to adequately handle. He houses her in Lisbon and the Old Woman becomes her maid.

Having caught the eye of the Grand Inquisitor, she is then shared by the two men until rescued by Candide. Cunégonde travels with him to Buenos C Aires. There she marries Don Fernando de Ibarra until Cacambo pays her ransom. But instead of reunion with Candide, she is taken by pirates and sold into slavery. When Candide pays for her freedom, she is old, ugly, and washing dishes. However, she ends up a very good pastry cook.

Brother Giroflé

Despite appearing to be a happy Theatine monk, Brother Girofé hates monastic life. His family forced him to enter the monastery so that his elder brother could inherit the family's wealth. He hates his family as a result. He fantasizes about setting fire to the monastery and running away to Turkey. Candide gives him some money and loses his bet with Martin. Brother Giroflé soon spends the money and he and Paquette, who has spent her money, run away to Turkey. There they live on Candide's farm.

Jesuit Baron of Thunder-ten-tronckh

Cunégonde's brother also survives the destruction of Westphalia and the brutal slaying of their parents. The very handsome young Baron is taken in by a Reverend Father and is soon sent to the Father General in Rome. He is made a Jesuit because he is not Spanish and sent to Paraguay. There he works his way up to become a Colonel who is fighting the Spanish troops. He refuses to allow Candide to marry Cunégonde, so Candide runs him through with his sword.

After recovering from Candide's assault, the Baron is captured by the Spanish. He asks to be sent back to Rome, and leaves Rome as a chaplain to the French Ambassador at Constantinople. After being found naked with a Mussulman, he is beaten and sent to the galleys. Candide rescues him. He lives with them in Turkey but when he refuses to allow the marriage again, Candide arranges to have him put back in the galleys.

King of Eldorado

The King of Eldorado is the ideal sovereign with an ideal system of government.

Martin

Candide chooses Martin to be his traveling companion. Martin is a scholar who "had been robbed by his wife, beaten by his son and abandoned by his daughter, who had eloped with a Portuguese [and] had just lost the minor post that had been his only means of support." Martin, accordingly, is cynical and not the least bit optimistic. However, he is a pleasant man and willing conversationalist. Candide enjoys him so much that he never parts with him.

The Negro

Although Candide had several encounters with slavery, none is more memorable than the encounter with the Negro. The Negro is wearing only a pair of short blue trousers and is missing his left leg and his right hand. He symbolizes the brutality of the institution of slavery in the Americas. But also, he conjures up the first Spanish

expeditions to the New World. The Spanish were so desperate for gold that they slowly butchered the Indians when they did not find it.

Old Woman

See Princess of Palestrina

Dr. Pangloss

Dr. Pangloss tutors the baron's son and Candide in metaphysico-theologo-cosmonigology. Pangloss contracts syphilis from Paquette and loses an ear and a nose. Then he is hanged as part of an "Auto da Fé" ("act of faith"), but not properly. The person who takes his body resuscitates him. He winds up in the galley of a slave ship and is freed by Candide. Up to the end, he still professes a belief in optimism.

Paquette

Paquette is the chambermaid of Cunégonde's mother. She gives Pangloss the syphilis she contracted from a Franciscan friar. Her relations with her priestly confessor are the cause of her expulsion from Westphalia. Since then, she has lived the life of a prostitute. She winds up on Candide's farm, having spent the money he gave her.

Pococurante

Candide and Martin visit a Venetian senator named Pococurante. They have heard that he is a man who has "never known sorrow or trouble." They reckon that Pococurante is a wise man who will be able to help them understand such a troubling world. They expect to find a happy man. Indeed, Candide thinks that he is the happiest man he's ever seen because he is content with nothing and seems to be forever in search of contentment and novelty. Martin disagrees and says that for just those reasons, Pococurante is the most miserable wretch alive. Quoting Plato, Martin says that the best stomach is not the one that rejects all food. There is no "pleasure in having no pleasure." Candide sees his friend's logic and counts himself fortunate, yet again, that he has Cunégonde to look forward to.

Princess of Palestrina

The Princess of Palestrina has the body, when young, of the Venus de Medici. She is betrothed to the prince of Massa-Carra, but he is poisoned and dies. Saddened, she goes to her mother's estate near Gaeta. On the way, Barbury pirates attack them and the Princess is raped. Then she and her mother become slaves. When the pirate ship arrives in Morocco, the fifty sons of Emperor Muley Ismael are at war. The Princess witnesses her mother drawn and quartered by four men. The Captain kills anyone who

approaches and she survives. She then meets a castrato who once sang in her mother's chapel. He promises to take her back to Italy but instead sells her into slavery in Algiers where she catches the plague. She is sold several more times. Finally, she is a servant in the house of Don Issachar where she serves Cunégonde. Taking a fancy to the lady, she stays with her.

Themes

Human Condition

The grand theme of the novel is the human condition. Candide wonders, what is the best way to approach life? In the story, Candide has been educated in the system of optimism. It is all he knows, but if Candide had been a flat enough character to accept optimism, the book would be without hope. Instead, Candide doubts the philosophy of optimism and eventually rejects it.

The quest of Candide centers on whether the doctrine of optimism taught by Dr. Pangloss is true. If it is, optimism must be reconciled with what Candide experiences. The reconciliation is not possible without some absurd postulations. For example, Pangloss says that syphilis "is an indispensable element in the best of worlds, a necessary ingredient, because if Columbus, on an American island, hadn't caught that disease which poisons the source of generations which often prevents generation the great goal of nature, we would now have neither chocolate nor cochineal." (Cochineal is a dye made from squishing millions of bodies of a certain insect native to Central and South America. The dye was used, most notoriously, to make the British Army uniforms scarlet red.) The example also shows how the attempt of a philosophical system to explain every single phenomenon leads to ridiculous connections.

Candide doesn't find such incidental and simple explanations for everyday occurrences as interesting or as valid as his big question, "Do you believe that men have always slaughtered each other as they do today, that they've always been liars hypocritical and foolish?" To which Martin replies that that is the nature of the human animal. But the point is made that humans have free will, and the discussion moves beyond the realm of optimism. Candide eventually defines optimism as, "a mania for insisting that everything is all right when everything is going wrong."

The only possible defense of optimism is Candide's luck, which is regularly recited as evidence of that philosophy. For example, "if I hadn't been lucky enough to thrust my sword through the body of Lady Cunégonde's brother, I'd surely have been eaten instead these people showered me with polite kindness as soon as they found out I wasn't a Jesuit." Still, Candide realizes there is no perfection in the world. He realizes this at the end when he finally has everyone he has been looking for together on a farm. By then, his search appears to be in vain.

Religion

The old man in Eldorado expresses the most positive view of religion. The people of Eldorado, who always agree with each other, are all priests who don't pray for anything. Instead, "we constantly thank him." The old man's presentation stands opposite to Candide's experience of religion: "You have no monks who teach, argue, rule, plot, and

burn people who don't agree with them?" The old man replies, "we'd be mad if we did." Both in the story, and for Voltaire, religion is something between a man and God—not something that lends itself to power dynamics, priests, churches, and inquisitions.

Happiness

Martin and Candide play a game as part of their debate over optimism. They place bets on whether passersby are happy. Candide always bets that they are, and he always loses. Whenever it appears, happiness is unmasked (usually by Martin) as a cover for anger, grief, and discontent. Happiness, it seems, is the method one uses to get through another day of miserable living.

War

The art of war is not a noble art in the novel. Instead, it is a barbaric system governed by its own rules and using its own reason. Candide's experience of war is as a conscripted soldier. That is, he is arrested and forced to fight. War is revealed as a complete waste of resources. One element of war that is constantly evoked is the idea of acting in "accordance with international law." This is an idea we hear a good deal about today. For Voltaire, through Candide, this meant that soldiers had the right to rape every woman, plunder and pilfer every village. "International law" is the excuse for conducting war. The end of war is always the same, as "the ground was strewn with brains and severed arms and legs."

Style

Setting

Taking seriously the old adage that the entire world is a stage, Voltaire employed that idea in his novel. Much the same way science fiction does today, Voltaire placed ideal societies and backward societies in obscure parts of the world. The rest simply needed to be exaggerated. For example, with a few facts about the unexplored mountains of Peru and the legends of golden cities, Voltaire can create a credible Eldorado. Likewise, the lack of knowledge about tribes in the Amazon jungle allows the tale of the cannibalistic Oreillons.

Another element of Voltaire's use of setting is his invocation of the Eden trope. Many writers since the writer of the biblical book Genesis have used the idea of gardens as paradises (or hells) that one finds oneself in and, for some reason, banished from. Candide journeys through a series of such gardens. Each garden has a geographic location and a lesson to be learned. However, the best garden, like the best bed, turns out to be the one Candide makes himself.

Satire

Voltaire chose satire as a way to challenge the cult of optimism that reigned during that time. While this form of storytelling and literary composition is ancient, its historical form came into being with the Greek author, Aristophanes, and became its own genre with two Roman poets, Horace and Juvenal. Voltaire is a comic satirist. He simply loved humans too much to be tragic. But because he loved them, he tried to help them as much as possible. Through the exposure of man's follies in the insane but fantastic adventure of Candide, his satire is fresh for all time.

Picaresque

The picaresque story originates in Spanish efforts to satirize the chivalric romance. Whereas the romance tells about the ideal knight and his brave adventures, the hero of the picaresque rambles along the highway living by his wits rather than his honest work. Both the knight and the picaresque hero share the motto, "a rolling stone gathers no moss." During the eighteenth century, changing demographics led to a demand for tightly woven, realistic novels. The picaresque became a low form of artistry.

Candide is a picaresque novel. Candide is forced by fate to ramble about the world collecting people and losing them, gaining riches and losing it all. His travels bring him into contact with the workings of the world, but this only makes him more skeptical. Finally, he just stops rambling. So long as he is still and at work—like neither the picaresque hero nor the brave knight—he can find peace of mind.

Historical Context

Lisbon

Lisbon was destroyed by earthquake on the morning of All Saints' Day, November 1, 1755. The six-minute earthquake kills 15,000 people, injures at least that many more, and destroys thirty churches as well as thousands of houses. Despite the sophistication of natural science, the coincidence that Lisbon, a city fervently Catholic, is destroyed on a Catholic feast day—when the pious were at church—gives rise to superstitious speculation.

On November 19, 1500 Pilgrim homes are destroyed by earthquake. Many explanations again explain the disasters in religious terms. Voltaire, outraged at such stupidity, writes an infamous reaction to the Lisbon earthquake. In response comes a letter from Rousseau, stating that Voltaire is the one who is wrong. Humans are at fault. Had we not left the natural world, or committed the original sins, and lived in cities, the disasters would not have happened. Further, Rousseau argues that Leibnitz is right—in the long run, everything must be for the best in this best of all possible worlds. To believe otherwise is to give into suicidal pessimism.

France

The Enlightenment period in Europe is about to give way to political revolution. Reason, during this period, is held to be the supreme power with which to challenge the old institutions and superstitions. In Britain, where the church had long been relegated to the role of ceremonial trappings, science and industry were the dynamos of progress. France, on the other hand, is still dominated by the Catholic Church. In addition, France is still under the control of a nearly all-powerful King. The bourgeoisie in France is weak and its numbers few. The majority of people belong to the lower classes and are barely literate, burdened by taxes, and underemployed. France is slowly industrializing and cannot compete with British factories. France needs reform desperately.

In government, various reforms are attempted. The finance minister attempts to overhaul the economic framework of government. It is too painful, however, and Etienne de Silhouette succeeded only in giving us a new word: A silhouette is the reduction of a figure to its simplest form.

Seven Years War

France renewed hostilities with England over the issue of control over North America. Two moves by the British in 1759 effectively conclude the question of America. First, well-equipped British forces and their American and Native American allies drive the French out of the Lake Champlain region. They even take Duquesne and, consequently, Crown Point Military road is built through Vermont. The second push is more decisive.

The British take Niagara. Then, an epic battle occurs upon the Plains of Abraham, just outside the city of Quebec. British General Wolfe beats French General Louis-Joseph Montcalm in a battle that effectively ends the Seven Years War. Both men die as a result of wounds received during the battle.

Critical Overview

The rulers of Geneva expressed their view of *Candide* by burning it. The idea that the authorities in one part of Europe were incensed enough to set the work ablaze was very good publicity. Smugglers, meanwhile, made sure that anyone anywhere in Europe could get a copy of the small work on the black market. In general, that is the history of Voltaire's reception—people either fervently loved him, or they wanted to burn him. Today Voltaire's works are studied as artifacts and for amusement.

Immediate reviews of *Candide* were often defensive. For example, an anonymous review of the work in the *The Gentleman's Magazine and Historical Chronicle*, in May of 1759, defended Leibnitz. The reviewer stated that no less a figure than Alexander Pope, in his *An Essay on Man*,expressed a belief in optimism. Furthermore, wrote the reviewer, it is not possible to disprove this philosophy, for in order to do so, one must intrinsically know every other system. Only then can judgment be passed on our system of civilization.*Candide*, asserted the reviewer, "is an attempt to ridicule the notion that 'all things are for the best,' by representing the calamity of life, artfully aggravated, in a strange light."

In 1791, James Boswell compared *Candide* to Samuel Johnson's Rasselas. In his *The Life of Samuel Johnson*, he wrote, "Voltaire I am afraid, meant only by wanton profaneness to obtain victory over religion, and to discredit the belief of a superintending providence □ " Whereas, Samuel Johnson used satire to direct man's hope toward the "eternal" rather than to satisfaction on earth.

In the first half of the nineteenth century, "the born minister of literature," as John Morley dubbed Voltaire, was posthumously winning the race against Rousseau. Gustave Lanson, in his *Voltaire* of 1902, covers the publication history of Voltaire during the 1800s. During a seven-year period (1817-1824), for example, of the 2,159,500 volumes of anti-clerical and anti-royalist writings in Revolutionary France, 75% were written by Voltaire. "But," Lanson wrote, "where Voltaire's influence was immense, obvious, and still persisted is in the fields of journalism, pamphleteering, and all forms of polemical writing. He was the master of militant irony and murderous ridicule." In terms of total book printings and sales, Voltaire remained the most popular writer.

After 1850, however, as the French Republic established itself and bourgeoisie fervor for the revolution waned, so did Voltaire's influence. Lanson summed up Voltaire's influence: "In general, in countries outside of France, to the extent that historical circumstances moved further away from conditions that obtained in France when Voltaire's work first appeared, his influence is not easily discernible except among certain clear-thinking minds at odds with their social groups or in revolt against its demands and prejudices."

Critic Georg Brandes, wrote about Voltaire against the backdrop of WWI. He suggested that the mood of *Candide* was still relevant. This idea of relevancy remains a strong current in Voltaire criticism. In 1960, in *The Art of Writing*, André Maurois wrote that

Candide said all that can be said on today's topic—the world is absurd. Therefore, "*Candide* was the high-point of Voltaire's art." Partisanship has disappeared and the focus of criticism now trains on the ideas Voltaire had. A. Owen Aldridge, in *Voltaire and the Century of Light*, wrote that "structural analysis does very little to explain the universal appeal of *Candide*. It ranks as one of the masterpieces of European literature, not primarily because of style but because of its realistic portrayal of the human condition."

That does not mean that structural analysis of Voltaire's work is not being done. In fact, it is being done more and more. William F. Bottiglia undertook an analysis entitled, "Candide's Garden." His close textual analysis of "a literary masterpiece risen out of time to timelessness" discusses the possibility of approaching the novel as internally structured or externally structured. He feels the latter is not possible as " *Candide* encompasses all—there is no outside. Thus, those who claim that *Candide* reflects or comments on the times miss the fact that the times are in the book." He also examines Candide's journey as a series of 12 gardens.

Critics like Roland Barthes and Ira O. Wade have focused on Voltaire's work in context. They often suggest, in the case of *Candide*, that Voltaire was very hypocritical. By critical consensus and in terms of sales, Voltaire will always be cherished and *Candide* will always be read.

Criticism

- Critical Essay #1
- Critical Essay #2

Critical Essay #1

Darren Felty is a Visiting Instructor at the College of Charleston. In the following essay, he explores how Voltaire satirizes both extreme optimism and extreme pessimism through his characters' reactions to the world's evils.

Candide is a dazzling display of ridiculously brutal situations that dramatize the many evils of human experience. Voltaire speeds the reader through multiple episodes of extreme cruelty that prove both horrible and vibrantly comic. Nothing seems to escape his satiric treatment, and one is tempted to say that Voltaire's only purpose in the work is to condemn. A closer reading, however, reveals the limitations of this perception. Voltaire's criticisms are tempered by both comic exaggeration and a strong moral sense that wishes to expose wrongs in order to alleviate them. The key targets of Voltaire's satire are totalizing perceptions of the world, whether extreme optimism or extreme pessimism, both of which offer excuses for indifference to human suffering. Voltaire explores this subject through Candide's many misadventures; indeed, understanding Candide's haphazard growth is necessary for understanding the development of the story, which often seems patternless. But one cannot understand Candide without also understanding those around him and the roles that they play in the story. Through his characters' experiences, relationships, and final solution to their many troubles, Voltaire shatters the tenets of "rationally" optimistic and deadeningly pessimistic philosophies, replacing them with a vision, albeit tentative, of practical, communal work.

From the first chapter, Voltaire portrays systematized optimistic philosophies as totally divorced from lived reality. Voltaire's main proponent of this belief system, Doctor Pangloss, is a follower of Gottfried Leibnitz, who attempted to use logic to explain the existence of evil. Leibnitz asserted that laws of "sufficient reason," such as unalterable mathematical relationships, restrain even God's ability to create a perfect universe. Thus, while the world contains evil, it is still the "best of all possible worlds," one of the book's most memorable satiric refrains. Pangloss upholds such beliefs to the point of absurdity, justifying all events through cause-and-effect relationships. For instance, he contends that "things cannot be otherwise than they are, for since everything is made to serve an end, everything necessarily serves the best end. Observe: our noses were made to support spectacles, hence we have spectacles." His "lessons" are rife with such tortured logic, making him the epitome of a learned fool. Voltaire proceeds to bludgeon Pangloss's reductive, self-serving ideals by opposing them with constant examples of human cruelty and natural disasters that apparently defy all explanation, particularly Pangloss's.

Yet Voltaire does not characterize Pangloss's beliefs as simply foolish. They are dangerous. They allow people to justify any inhumanity and prevent them from actively helping to alleviate the suffering of others. If, for instance, one can relate another's miseries to preceding causes, no matter how slight, then one need not act on that person's behalf or even feel sympathy. Voltaire demonstrates the pernicious effects of Pangloss's beliefs in multiple episodes, but none more so than in his response to Jacques the Anabaptist's death. When C Jacques is thrown overboard during a storm,

Pangloss prevents Candide from trying to save him by "proving that the bay of Lisbon had been formed expressly for this Anabaptist to drown in." Instead of reacting with compassion, like Candide, or even explaining that Candide will only die in the futile attempt to retrieve his friend, Pangloss resorts to a bold-faced absurdity that excuses his passivity and callousness. Because he can construct the flimsiest of "rational" explanations for this tragedy, he can save his own skin and absolve himself of any culpability in Jacques' death. By presenting many such moments, Voltaire makes the philosophical vindication of rampant injustice and destruction into a caustic joke of seemingly cosmic proportions.

As he does with Pangloss, throughout the book Voltaire employs vivid secondary characters who serve particular functions and represent types of responses to the human condition. By pairing Candide with such emblematic yet compelling figures, Voltaire highlights Candide's reactions to the guidance others provide him. And, because most of these characters remain unchanged in their basic attitudes, the reader can trace Candide's sometimes erratic development. First, of course, Voltaire depicts Candide under Pangloss's influence. The young man naively believes in the world's "rightness" and cannot assimilate the slaughters and injustices he encounters. Voltaire balances Pangloss's influence in the book, however, by contrasting him with men like Martin and the wealthy Pococurante, both of whom reflect the inadequacy of total pessimism, showing it to be as self-defeating as irrational optimism. More pragmatic characters like the old woman, Jacques, and Cacambo expose the limitations of pure practicality, but this approach to life ultimately proves most sympathetic to the characters' final attempt to secure their comfort and security.

Because of his unremitting pessimism and dark wit, many readers have viewed Martin as a voice for Voltaire's own views. Yet, as a passive man who can see the goodness in no one, he differs fundamentally from Voltaire. Martin's assertions are often penetrating and bitingly clever, but they also are essentially empty. Martin feels no outrage at injustice since, as a Manichean, he believes that God and the devil hold equal power in the universe and the devil effectively rules human existence. For him, misery is universal and inevitable; any efforts to curtail it are futile. This philosophy enables him to avoid emotional attachments or commitments to others. For example, even though he stays with Candide and the group on their farm, he does so only because "things are just as bad wherever you are" and working without argument is "the only way of rendering life bearable." Like Martin, the rich senator Pococurante is unable to experience joy in anything, and he, too, is often taken as a counterpart to Voltaire, with whom he shares iconoclastic literary tastes. With Pococurante, even wealth proves a burden. Because he can possess anything he desires, little satisfies him. He longs for nothing and is besieged by the malady that haunts Candide and the others in Constantinople: boredom. Though Candide thinks Pococurante a "genius" and "the happiest of all men, for he is superior to everything he possesses," Martin recognizes, as always, the man's true misery. The reader, too, can see that Voltaire satirizes the person who can only reject and not embrace, who refuses to see any beauty in human achievements.

The three characters who appear to garner the lightest of Voltaire's satiric barbs are the characters who rely on practical action instead of paralyzing philosophical indifference. The old woman, Jacques, and Cacambo all suffer considerably throughout the course of the work, but their decisive actions still provide sharp counterpoints to the inertia and ineptitude of the other characters. The old woman, though most often self-serving and even callous, makes a fit tutor for Cunégonde. Both women are victims of rape, violence, and enslavement, but the old woman has learned to survive and not exaggerate her often outlandish injuries. Like Martin, she harbors no romantic delusions; unlike Martin, however, she is not utterly hopeless. She often moves quickly to save herself, Cunégonde, and Candide, such as when she calmly arranges their escape after Candide kills Issachar and the Grand Inquisitor. Indeed, despite her frequent desire to commit suicide, she continues on because she is "still in love with life." With this assertion, she articulates (and exemplifies) one of Voltaire's central themes in the book: humankind's absurd yet unconquerable will to live.

Jacques and Cacambo often act out of more benevolent impulses than the old woman, but they share her commitment to tangible endeavors. Jacques, especially, represents an ideal. He aids both Candide and Pangloss because they are fellow men in need, not because he hopes to exploit them. He is not an idealist, but a virtuous man who values work, believes in humankind's basic goodness, and knowingly acknowledges people's capacity for self-corruption. His presence in the book is brief, however, perhaps because someone of his humane character would tend to blunt the edge of a satire. Voltaire gives Jacques a fitting death for this radically unjust world: he perishes while rescuing a man who has done him ill and who takes no notice of his demise. Like the country of Eldorado, then, Jacques stands as a testament to what people can achieve if they respond to what is best rather than worst in themselves, which most rarely do. Cacambo, too, reflects the value of maintaining sympathy and loyalty, though he is more of a survivor than Jacques, acting with quick-witted self-interest when the need arises. His most exemplary characteristic is his devotion to Candide, whom he supports simply because Candide is "a very good fellow." He even works to fulfill Candide's plan to rescue Cunégonde from Buenos Ayres, though he could, as Martin believes he has, run off with the jewels from Eldorado and avoids his eventual enslavement by a deposed monarch. Thus, both Jacques and Cacambo counter the predominant exemplars of human malevolence in the book, preventing Voltaire's satire from descending into a misanthropic condemnation of all humanity.

Voltaire's protagonist must negotiate these differing approaches to life, judging them according to his own experiences. Candide, while generally likable because of his genuineness and compassion, is a parodic version of the *bildungsroman* hero, who matures while being subjected to many trials. Candide's gullibility is so extreme, his trials so outrageous, and his reactions so farcically naive that he often appears ridiculous. Through most of the book, he also is driven by lust and a hopelessly idealized perception of Cunégonde. These desires, though, keep Candide moving forward, pursuing a goal, and believing in the possibility of happiness. And, despite his frequent bungling, he does grow throughout the course of the book, finally qualifying his initial optimism, while avoiding outright pessimism. His dreams about Cunégonde may get crushed, which is not unexpected given their blatant romanticism, but he still keeps

his word and marries her, thereby remaining true to his own basically honest disposition. He also does not attempt to rationalize his thwarted passions with Pangloss's empty formulations or sink into Martin's passive despair. Desire, though radically tempered, still pushes him forward, looking for ways to live a satisfactory life without exploiting others. In the world of *Candide*, that makes him a fit, if comic, hero.

But what of his closing statement in the book, that he and the others "must cultivate our garden"? This vision has spawned much critical discussion, and readers still disagree over its message. Is it, as many argue, an assertion of the sustaining power of mutual labor, and if so, is it an adequate response to life's injustices and the need to improve the human condition? Some critics, like William F. Bottiglia, contend that Voltaire offers his closing scene as a viable means of finding contentment and limiting social evil. Others, however, particularly Roy S. Wolper, see the close as ironic. Wolper holds that Voltaire satirizes Candide, depicting him as a man who has learned nothing and who, in effect, helps to perpetuate inequality and suffering. The tone of Voltaire's presentation and the fact that Candide remains essentially decent would seem to qualify both of these interpretations, however.

The view that the small garden represents a microcosmic solution to worldwide rapacity and aggression appears overstated. The characters merely wish to find some safety and combat the pernicious effects of boredom. If Voltaire were to take a more hopeful stance than this vision of limited happiness, he would violate the bitingly satiric tone he so carefully maintains. On the other hand, the group's decision works on the practical level. For instance, they effectively banish, through choice, the destructive hierarchies imposed by political, economic, and religious institutions. Their solution may not work on a grand scale or qualify as a philosophy of life, but it does allow them a degree of beneficial autonomy and peace. Also, to say that their decision reflects a cowardly retreat into Candide's petty fiefdom ignores the fragile mutual understanding the characters develop, as well as the process of reaching this understanding. Voltaire, in essence, leaves his characters (and readers) in a precarious situation, tentatively hopeful, yet always aware of the dangers of growing too comfortable in one's righteousness and safety.

Sources: Darren Felty, in an essay for *Novels for Students*, Gale, 1999.

Critical Essay #2

In the following excerpt, Hutton argues that the fulfillment of Candide's need for companionship is essential to resolving the problem of "how a good man can live in an evil world."

Few literary works of the Enlightenment have enjoyed the enduring acclaim of Voltaire's *Candide*. Scholars consider it to be an expression of what is best and deepest in the thought of the Enlightenment. But efforts to unravel the novel's meaning from the wit and satire in which it is cast have revealed a number of philosophical puzzles which are not easily solved. Despite much sophisticated analysis, critics today seem to be no nearer agreement about the novel's meaning than they were two hundred years ago. There is an apparent consensus that the theodicy question is Voltaire's primary concern in the novel, but critics by no means agree as to how he answered it, or whether he thought it could be answered at all.

Without pressing the analogy too far, it would not be inaccurate to say that recent *Candide* criticism has produced its own schools of optimists and pessimists. The critics who stress the sunnier side of the Voltairian temperament (scholars such as William F. Bottiglia and William H. Barber) interpret *Candide* as a philosophy of hope—an affirmation of the author's faith in the possibility of limited but real social progress. In the novel, Voltaire rejects the coherence of speculative philosophy in favor of the efficacy of empirical reasoning, which provides man with a practical basis for living in and acting upon a world of his own creation. But *Candide,* for these scholars, is not only a profession of faith. It is Voltaire's way of laboring in the garden. In composing *Candide*,Voltaire came to terms with the deeper issue of what the relationship between thought and action ought to be. Hitherto, he had considered moral questions only in formal philosophical essays. The inadequacy of his efforts to deal with the theodicy question in such abstract and disinterested terms drove him to despair. Through his novel, however, Voltaire tied his ethical imperatives to concrete problems of human existence. In the process, his writings acquired a new kind of energy. Thus the novel itself became a weapon in the service of a common-sense morality.

The critics who emphasize the darker recesses of the Voltairian temperament (Ira O. Wade and J. G. Weightman, for example) read *Candide* as a philosophy of despair—an expression of the author's mordant insights into the demonic mysteries of the human predicament. The meaning of *Candide*, these scholars contend, is to be derived from Voltaire's conclusion that man is unable to bridge the gap between his powers of rational thought and his largely instinctual activity. Unable to perceive a viable relationship between thought and action by which to remedy social evil, he chose instead to transpose the problem of theodicy into an imaginary world in which he could creatively defy the chaos of the phenomenal world. What he gained in the process was not the resolution of a philosophical problem, but a deeper aesthetic perception of the process of life itself. Interpreted in this light, *Candide* represents a personal catharsis for the author rather than a message to "enlighten" his age.

Perhaps the inability of the critics to arrive at a consensus about the meaning of *Candide*stems from the limitations of the conceptual framework in which they have so long approached the novel.If Voltaire was preoccupied with the theodicy question, he considered it in an intellectual milieu more thoroughly secularized than that in which it had been posed by Leibniz a half-century before. The question which *Candide* raises is not the speculative one of the religious apologists of the seventeenth century, i.e., how can man account for evil in a world created by a beneficent deity; but rather the more practical one which the *philosophes* asked in the eighteenth century, i.e., how can good men live in an evil world? Voltaire's moralism has a social rather than a religious orientation. His concern in the novel is not to explain the presence of evil in the world, but to explore its effects upon human relationships. He traces the ways in which evil operates in the world as a framework for considering the preconditions under which trust in human relationships may be conceived. Voltaire's interest is less in theodicy than it is in community. The greatness of *Candide* is related to the intensity of Voltaire's concern about the relationship of man to his fellow man—his sensitive understanding that all men, optimists and pessimists alike, must journey through life by experiencing suffering that is incomprehensible, and that there is far more solace in making that journey in good company than in isolation. From this perspective, *Candide* is a quest for fraternity in the midst of enduring social crisis. Its meaning is less metaphysical than it is existential; less polemical than discerning, less satirical than compassionate.

Hence it is the evil which man fashions for himself that invites Voltaire's special attention in the novel. Natural catastrophes appear in the narrative, but the examples of these are only three (the tempest off the coast of Portugal, the Lisbon earthquake, and the Algerian plague), and they are dwarfed by the welter of man-made horrors which are amassed in comparison. The persistence of evil is poignant precisely because it is largely man's own creation. The dilemma is posed early in the narrative by Jacques the Anabaptist:

It must be that men have somewhat corrupted nature, for they were not born wolves, and yet that is what they have become: God gave them neither twenty-four-pound cannon, nor bayonets; yet they have made bayonets and cannons in order to destroy one another.

Nor may social evil be escaped. The world of *Candide* is one of imminent catastrophe. Beauty, wealth, and power are but ephemeral possessions. With or without such assets, no one may consider himself secure. Evil propagates its wrath indiscriminately. Indeed, a confrontation with some form of misery seems to be man's only certainty. All of the leading characters are pariahs, driven from the garden of tranquility into a wider world of perpetual conflict. Whether in the military outposts of Paraguay, or the sophisticated salons of Paris, they are thoroughly trapped in the snares of society's corruption, despite their efforts to cling to the vestiges of their youthful innocence. Even the gentle Candide is caught in situations so violent that two men (and nearly a third) die by his hand.

The manifestations of social evil in the novel may appear baffling in their variety. But just as Voltaire affirmed that there is a moral core to human nature beneath the "manners of

men," so in *Candide* he sought to locate the cause of social evil in a single source. The source is man's longing for security, which leads him into illusions about himself and his social relationships. In this sense, man is a myth maker. He fashions conceptions of the world which provide comfort in their coherence, but which are largely fictitious constructs if measured against the realities of the phenomenal world with which they are supposed to correspond. This imaginary world seals off the real world which man is afraid to confront. Hence he is unable to perceive, let alone to sympathize with, the concrete life situations of his fellow man, whom he views only in terms of abstractions. Herein lies the origin of social evil. It is these abstract conceptions of the world which enable man to exploit his fellow man without admitting the evil nature of his actions.

It is for this reason that man is so readily prepared to subscribe to some form of dogma. At the simplest level, this may be the illusion of social pretensions. In a social order built upon legal inequality, it is not surprising that abstract arguments defending the privileges of caste should be prominent. The pompous Governor of Buenos Ayres, the pedantic Parisian critic, and the Jesuit colonel in Paraguay all base their actions upon such illusory convictions. Even the worldly-wise Old Woman sentimentalizes about her illustrious background. More pernicious still are the religious doctrines with which cruelty is justified. The "sermon" at the Portuguese auto-da-fé, the "missionary work" in Paraguay, and the "conversion" of the native laborers in the sugar factories of Surinam are examples of this kind of casuistry. Speculative philosophy merely translates dogma into a metaphysical idiom. Optimism and Manichaeanism are at one in dictating passive resignation to accident and misfortune, as if these were required to preserve the harmony of a moral order over which man has no control.

The propensity to deal with man in terms of abstraction is not a matter of theorizing alone. It permeates a broader fabric of law and custom through which acts of brutality and exploitation find more impersonal expression. The political order in Paraguay and the labor system in Surinam present obvious forms of slavery. But the leading characters must continually contend with institutions which demand behavior hardly less servile and degrading. Cunégonde, the Old Woman, and Paquette are forced into prostitution. Brother Giroflé and the Baron-priest are given to the clergy when still too young to choose that vocation for themselves. The Baron-priest, again, and Doctor Pangloss must serve in the Turkish galleys at the whim of arbitrary judges. Candide, too, is inveigled into the Bulgar army in his first encounter outside the walls of the Baron's castle. Eunuchs, concubines, soldiers, and priests haplessly serve one abstract master or another, and so become enmeshed in the evil mores of the world. It is for the civilized barbarism of war, however, that Voltaire reserves his most biting satire. Its internationally recognized laws may provide the necessary justification for its toll in horror, but, as the Old Woman who has suffered its consequences attests, these can provide no consolation.

While these external manifestations of social evil find prominent expression in the novel, it is the internalization of such evil which is the most insidious. As man's social relationships become more impersonal, his innate sympathies for his fellow man are stifled. Denied the solace of genuine relationships, man in his isolation turns his hostilities inward upon himself. The result is the anguish of alienation. Boredom is a

psychological expression of man's capacity for cruelty to himself. Paris is the pleasure garden where this capacity is most fully revealed—with its sycophantic parasites, callous frauds, and viciously pedantic critics. In the apparent intimacy of the Parisian salon, the wit and mirth at the gaming tables are but masks for the most ruthless efforts of men to exploit one another. As the rakes desperately vie to destroy one another, they are nonetheless enslaved to one another in the boredom of this jaded setting. Perhaps nowhere else are men so unhappy.

Boredom, however, is a form of self-retribution, and its sins are venial compared with the evil of indifference. Indifference is the most detestable form of evil because it is a denial of mutual obligations among men. The theme of the disinterested spectator in the arena of human misery is ceaselessly repeated, and no less frightening for the variations upon its setting: the sailor who loots amidst the carnage at Lisbon after the earthquake, the populace who enjoy the auto-da-fé, the crowd which disperses satisfied after the execution of the English admiral, and the passengers aboard Candide's ship who watch the naval duel in comfort. Indeed, the novel strikes its most bitter note in the passage describing the callous indifference of the Dutch judge to Candide's plight, despite the judge's obligation to help him:

This legal proceeding drove Candide to despair; to tell the truth he had endured misfortunes a thousand times more painful; but the indifference of the judge, and that of the captain who had robbed him, aroused his bile, and threw him into a deep melancholy. The malice of men stood out in his mind in all of its ugliness; he dwelt only upon gloomy thoughts.

The logic of social evil thus works toward its vicious end, and man is left with the icy axiom of the Old Woman, uttered en route from the Old World to the New:

Just for fun, ask each passenger to tell you his life's tale; and if you find a single one who has not often cursed his lot, who has not often told himself that he is the most miserable of men, toss me into the sea headfirst.

The wanderings of Candide only confirm the observations of the Old Woman. Whether it be the languid setting of the Surinam coast, the gay salons of the Parisian aristocracy, or the peaceful cloisters of Giroflé's monastery, all are but facades for the most excruciating personal anguish. Even the noble Pococurante finds his place in this familiar pattern. For all his learning, wealth, and power, he is desperately unhappy, and surely he will not find that happiness in a larger garden: Herein, Voltairian irony is at its most masterful. For the last instance of insecurity which follows from this process of alienation was in the first instance born of a quest for security.

Does Voltaire in *Candide* offer man any means by which to escape from this process which leads him into isolated misery? Those critics who emphasize the author's pessimism would answer, no. The world of *Candide*, they would argue, is an absurd world from which there is no escape, and in which there is at best the negative solace of ironical laughter. Even suicide is no alternative, as the Old Woman remarks in her reflections at sea, and as Candide demonstrates when he considers that possibility after

escaping from Paraguay. The critics who read *Candide* as a philosophy of hope would reply, yes. The world of *Candide* is rational at its foundations. Man must therefore withdraw into isolated communities where, through honest labor, he may rationally refashion the world in microcosm. Through work in this limited sphere, gradual progress toward the improvement of the human condition in the world at large is possible.

There is a partial truth in each of these observations. Man cannot escape from the world and therefore must make some accommodation with it. Until the finale, this is precisely what Candide is unable to do. With the ingenuousness of Rousseau, he "always speaks as his heart dictates," and suffers accordingly. But man must temporize with the world. It is for this reason that the resourcefulness of Cacambo and the Old Woman are to be admired. Invariably, they are able to show the avenues of escape when Candide is confronted with a seeming impasse. Moreover, it is the Old Woman who suggests that the small band of friends use the last of their fast-dwindling resources to purchase a small farm where they may await a more fortunate turn of circumstances.

It is revealing that the mistress of expediency should advise this course of action. The presentation of labor in the garden goes to the heart of Voltaire's conception of the nature of the human predicament. Candide and his companions work in the garden out of necessity, but not with a spirit of condemnation. Work has none of the dirge-like connotations which the pessimistic critics assert. Work banishes the three great evils of boredom, vice, and poverty. Throughout his wanderings, Candide remained passive before experience. His nature was shaped by the ideas and institutions which others imposed upon him. Through labor in the garden, however, he has the opportunity to affirm the potential capacities for goodness which are within him, and hence to define himself against the world. The possibility that the earth may be cultivated is Candide's faith. But it is the quest for that goal, rather than its achievement, in which he finds his consolation. El Dorado may be the utopian ideal toward which man must ultimately strive, but the garden of Candide is a microcosm of the only world in which he may at present labor. Voltaire is not the bourgeois prophet of social progress that some of the optimistic critics would like to make of him. The labor of Candide and his companions in the garden reaps abundant fruits. But, as the narrative reveals throughout, progress of this sort may be stamped out at any moment.

It is more important, therefore, that work anchors Candide in one locale so that he may fulfill his most important existential need—companionship. It is only by satisfying this need that the problem of how a good man can live in an evil world may be resolved. Through work, illusions are dispelled; through common labor, a basis for communication with his fellow man is established.

Candide needs companionship. In the course of the narrative, he is never left in isolation for very long. When he is forced to part with his trusted ally, Cacambo, he immediately seeks a new traveling companion. Martin's talents may be theoretical rather than practical, but Candide soon finds that he can no more dispense with his philosopher than he can with his pragmatic guide, whose return with Cunégonde he anxiously awaits. Candide is sustained throughout his journey by the hope of finding his lover again. This hope is not for a better world, symbolized by the pursuit of Cunégonde,

as some critics argue. If it were, he might just as well have remained in El Dorado. Candide is in fact in quest of Cunégonde herself, and he will allow neither the barriers of caste nor the delights of El Dorado to stand in his way.

Is Candide's faith in the possibility of trust in human relationships but another illusion? Both the Old Woman and Martin answer in the affirmative, the former for practical, the latter for philosophical reasons. The Old Woman chides Cunégonde for her fidelity to Candide when such devotion threatens her own security. Likewise, Martin advises Candide to put away his thought of Cacambo and Cunégonde when they fail to keep their appointed rendez-vous at Venice. Martin's words, however, offer Candide no consolation. Martin, it must be remembered, has nothing for which to hope. But Candide has been sustained through the course of his travels by the solace which he has found in genuine communication with his companions. It is important to note how much satisfaction Candide and his companions find in relating the tales of their harsh trials. Compassionate understanding is gained through such commiseration. The hours which Candide and Martin while away at sea in discussions of philosophy serve the same end:

Meanwhile the French and Spanish vessels continued on their way, and Candide continued his discussions with Martin. They argued for two entire weeks, and at the end of that time they were no further along than they had been the first day. But at least they were conversing, they were exchanging ideas, they were consoling one another.

Philosophy, it seems, is useful chiefly for its aesthetic value. Nothing may be resolved in these discussions, but there is much pleasure derived from a happy exchange of ideas. It is perhaps for this reason that the unfortunate Doctor Pangloss, even as he emerges from the galleys a broken man, may still affirm that he remains a philosopher because "the 'pre-established harmony' is the most beautiful thing in the world."

Candide finds consolation in charity as well. Martin scoffs at such a notion, and believes himself vindicated when Paquette and Brother Giroflé only sink deeper into misery as a consequence of Candide's generosity. Candide's experiences among the Oreillons, and Jacques's death at sea would seem to confirm Martin's view. But Martin misses the point. Charity and evil are incommensurable. Charity's function is not to reform the receiver, but to humanize the donor. Jacques the Anabaptist is not a saint. As "a creature without wings but with two legs and a soul," he practices the religion of humanity.

Most important, Candide finds not only solace, but his only source of joy in the course of his wanderings in companionship itself. The only instances in which Candide expresses happiness are in his reunions with his former companions. There are six such encounters in the course of the narrative: with Dr. Pangloss (ch. IV); Cunégonde (ch. VII); the Baron-priest (ch. XIV); Cacambo (ch. XXVI); the Baron-priest and Dr. Pangloss (ch. XXVII); and Cunégonde and the Old Woman (ch. XXIX). Each one brings Candide as much satisfaction as the last.

Can these ephemeral moments of companionship be transformed into the permanence of community? Herein lies the meaning of the garden episode. Voltaire conceives of the

garden not as a solution, but as an experiment in the quest for that ideal. The garden roots this small band in honest labor. It is not clear from the novel's finale that evil has been permanently banished or that progress is bound to follow. But Candide and his fellows can fulfill themselves through work and communicate in trust. Cunégonde is no longer all that Candide had hoped for, nor is the garden a completely ideal setting for any of his band. But the possibility of community can only be tested in a setting without illusions. Such a goal requires neither the eradication of evil, nor the continuation of economic progress, but only a faith that man may end his alienation and find his innate goodness through his trust in, and compassionate understanding of, his fellow man. Voltaire's religion is not of progress, but of humanity.

Voltaire's irony takes strange turns, and in the last analysis, *Candide* is not as cynical as one might expect. In his first encounter outside the castle where he had passed his childhood in innocence, Candide was deceived by recruiters from the Bulgar army. The recruiters thought that they were being ironical when they lured him into the army by posing as his friends:

Ah, dear sir! Come to the table; not only will we pay your expenses, but we shall never allow a man like you to be without money; men are made only to help one another.

Voltaire's final parody is upon them.

Source: Patrick H. Hutton, "Companionship in Voltaire's *Candide*," in *Enlightenment Essays*, Vol. IV, No. 1, Spring, 1973, pp. 39-45.

Adaptations

Candide was adapted to the stage with a great deal of difficulty. The writing of the stage production took several decades. The basis for the play was created in 1953 by Lillian Hellman and Leonard Bernstein as their reaction to the "Washington Witch Trials" being waged by the House Un-American Activities Committee. Poet Richard Wilbur was the lyricist, though Dorothy Parker contributed to "The Venice Gavotte." Tyrone Guthrie directed the first performance of the play, with sets by Oliver Smith and costumes by Irene Sharaff. It opened at the Martin Beck Theater in New York on December 1, 1956, to mixed reviews. The play has been continually rewritten ever since.

Topics for Further Study

Based on the evidence in *Candide*, what does Voltaire know about the world's climate and geography? Are these physical facts related to human customs? Do the best locations and climates contain the best societies? How do humans interact with the natural world in *Candide*?

Although he is exaggerating human customs, what does the satire reveal about Voltaire's awareness of other cultures? Or, what does Voltaire think about the New World—both its indigenous populations and its colonizers?

Voltaire's grasp of scientific knowledge is far above the average person's of the time. Based on the book, surmise the extent of the knowledge of the day of anatomy, physics, and chemistry.

Voltaire subtly attacks the theory of progress. What is that theory, and do we still believe in it? Is it a good belief?

Why is satire such an effective method of critique? As critiques, why are satires so often categorized as children's books? In the late twentieth century, why is animation the most appropriate medium for satire?

Doing a little research into Voltaire's hopes for humans, what do you think would most excite or surprise him if he were alive today? What would depress him?

Compare and Contrast

The Eighteenth Century: France and Britain are continually fighting to see who will be the number one colonial power. Half of this war effort involves stirring up Indian "allies" to kill each other before the colonists spread into the wilderness.

Today: With the demise of the Soviet Union, America stands as the sole superpower.

The Eighteenth Century: The first intentional use of biological agents by a military occurs during King Phillip's War. The British intentionally infect blankets en route to the Indians with smallpox.

Today: The United States enforces economic sanctions against Iraq because of their suspected development and use of biological weapons.

The Eighteenth Century: General George Washington advocates fighting from behind trees and rocks, ambush style, instead of the traditional parade-style formation.

Today: Though guerilla warfare is now the style when necessary, fighting strategies today rely heavily on airpower and missile bombardment to soften up the enemy before ground troops move in. The style today seeks to minimize casualties.

The Eighteenth Century: Medical technology is crude, often doing more damage than the original problem. The STD syphilis is the most dangerous disease of the time.

Today: AIDS remains a devastating and deadly virus despite "space age" medical technology.

The Eighteenth Century: Modes of transportation are limited. All entertainment, such as concerts and plays, is live and industrial necessity attracts more and more people into the large cities.

Today: With cellular phones, computers, and automobiles, people are moving out of the cities and into smaller communities.

What Do I Read Next?

In reaction to the controversy surrounding the Lisbon earthquake and who was at fault, Voltaire penned "On the Lisbon Disaster" in 1756. The poem attempted to reconcile disaster with Leibnitzian optimism.

Historical background for Candide and Voltaire's work generally can be found in Peter Gay's *Voltaire's Politics: The Poet as Realist*.

One of Voltaire's models for Candide was a work first published in 1726, while he was exiled in Britain, by his new friend, Jonathan Swift. At first titled *Travels into Several Remote Nations of the World*, the work is known today as *Gulliver's Travels*.It is a satire of Europe in the 1720s told through the story of Gulliver's travels to many strange and wonderful lands.

An English satire of clergymen by Laurence Sterne, entitled *A Political Romance* (and later titled *The History of a Good Warm Watch-Coat*) was published in 1759. Sterne, a clergyman himself, is also the author of the stories about Tristram Shandy.

A marked contrast to Voltaire can be found in the works and the person of Samuel Johnson. Johnson's *The History of Rasselas*, Prince of Abissiniawas published in 1759. It tells how the Prince gathered scientists and philosophers from near and far to discover for him the secrets of a happy life, only to realize he had wasted time he could have spent living.

The brilliant anti-utopian satire by George Orwell is *Animal Farm*. In this 1945 tale, revolutionary efforts are lampooned when the barn animals revolt against their human masters and establish a commune. The pigs, however, usurp power and impose a dictatorship.

Further Study

C. J. Betts, "On the Beginning and Ending of *Candide," Modern Language Review*, Vol. 80, 1985, pp. 283-92.

Betts examines the parallels and oppositions between Candide's opening and closing chapter, contending that the end of the story reverses the beginning.

Moishe Black, "The Place of the Human Body in *Candide*,"in *Studies on Voltaire and the Eighteenth Century*,Vol. 278, 1990, pp. 173-85.

Black argues that Voltaire employs bodily references throughout Candide in order to concretize his treatment of violence, philosophy, and sexuality.

William F.Bottiglia, " *Candide's* Garden," in *Voltaire:A Collection of Critical Essays*,edited by William F. Bottiglia, Prentice-Hall, 1968, pp. 87-111.

In his assertive and thorough study, Bottiglia holds that the ending of *Candide* affirms that social productivity within one's own limits can lead to both "private contentment and public progress."

Donna Isaacs Dalnekoff, "The Meaning of Eldorado: Utopia and Satire in *Candide*," in *Studies on Voltaire and the Eighteenth Century,* Vol. 127, 1974, pp. 41-59.

Dalnekoff examines Voltaire's use of Eldorado to further his satire by offering a utopian counterpoint to the corrupt world. Dalnekoff also believes, however, that Voltaire satirizes Eldorado through mockery and ironic detachment.

Will & Ariel Durant, in T*he History of Civilization: The Age of Voltaire*, Simon and Schuster, 1965.

This series by the historians Will and Ariel Durant synthesizes the width and breadth of Western European history from the dawn of history to the Napoleanic era. Though their rendition of history emphasizes great ideas and great men, it is surprisingly inclusive. The ninth volume is named for Voltaire and, therefore, the eighteenth century is filled in around him.

Josephine Grieder, "Orthodox and Paradox: The Structure of *Candide*," in *The French Review,* Vol. 57, No. 4, March, 1984, pp. 485-92.

Grieder places *Candide* in the genre of "paradox" literature and asserts that its paradoxes attack rhetorical, logical, sentimental, and psychological orthodoxies.

Patrick Henry, "Sacred and Profane Gardens in *Candide*," in *Studies on Voltaire and the Eighteenth Century*,Vol. 176, 1979, pp. 133-52.

Employing a mythical point of view derived from Mircea Eliade, Henry examines three gardens in Candide, connecting them to Voltaire's theme of time and to the tension between myth and history in the book.

Patrick Henry, "*Time in Candide,"* in *Studies in Short Fiction*, Vol. 14, 1977, pp. 86-8.

In this short article, Henry contends that only when Candide stops looking to the future for fulfillment does he reconcile himself to his situation and live in the present.

Patrick Henry, "Travel in *Candide*: Moving On but Going Nowhere," in *Papers on Language and Literature*, Vol. 13, 1977, pp. 193-97.

Henry reads the characters' travels in *Candide* as an effort "to attain ultimate permanence in the flux of reality."

Patrick Henry, "War as Play in *Candide*,"in *Essays in Arts and Sciences*, Vol. 5, 1976, pp. 65-72.

Henry analyzes Voltaire's war themes "in light of Johan Huizinga's *Homo Ludens: A Study of the Play Element in Culture*.

Frederick M. Keener, "*Candide*:Structure and Motivation," in *Studies in Eighteenth-Century Culture*, Vol. 9, 1979, pp. 405-27.

Keener closely examines the novel's psychological progression, tracing his self-conscious development and scrutiny of his own character.

Manfred Kusch, "The River and the Garden: Basic Spatial Modes in *Candide* and La Nouvelle Heloise," in *The Past as Prologue: Essays to Celebrate the Twenty-Fifth Anniversary of ASECS*, edited by Carla H. Hay and Sydny M. Conger, AMS, 1995, pp. 79-89.

Kusch analyzes how Voltaire creates a stagnating "closed garden" image of Eldorado by including a river that leads nowhere. He then contrasts this garden with the group's more feasible "open garden" in Constantinople.

James J. Lynch, "Romance Conventions in Voltaire's *Candide*,"in *South Atlantic Review*, Vol. 50, No. 1, January, 1985, pp. 35-46.

Lynch defines Voltaire's "burlesque of the romance tradition by comparing Candide to one tradition of seventeenth-century romance, the Heliodoran novel."

Haydn Mason, in *Candide: Optimism Demolished*,Twayne, 1992.

In this thorough study of Candide, Mason traces the literary and historical context of the work and offers a reading of Voltaire's treatment of philosophy, character relationships, and form.

Alan R. Pratt, "'People Are Equally Wretched Everywhere':*Candide*,Black Humor and the Existential Absurd," in *Black Humor: Critical Essays*, edited by Alan R. Pratt, Garland, 1993, pp. 181-93.

Pratt connects Voltaire's use of satiric black humor with the works of contemporary black-humor writers who, like Voltaire, use dark comedy to reflect the world's absurdities.

Gloria M. Russo, "Voltaire and Women," in *French Women and the Age of Enlightenment*, edited by Samia I. Spencer, Indiana University Press, 1984, pp. 285-95.

Russo investigates gender issues in the Enlightenment in her book. In the chapter on "Voltaire and Women," she tells about the many important women in Voltaire's life and their curious, though platonic, interaction with him.

Arthur Scherr, "Voltaire's 'Candide': A Tale of Women's Equality," in *The Midwest Quarterly*,Vol. 34, No. 3, Spring, 1993, pp. 261-83.

Scherr contends that *Candide*reveals the equality and mutual dependence between men and women, as shown through Candide's own reliance on women for happiness.

Mary L. Shanley and Peter G. Stillman, "The Eldorado Episode in Voltaire's *Candide*," in *Eighteenth-Century Life*, Vol. 6, No. 2-3, January-May, 1981, pp. 79-92.

Shanley and Stillman contrast the unattainable ideal of the static Eldorado with the garden image, which represents an appropriate goal for Europeans living in a non-static world.

Renee Waldinger, ed., in *Approaches to Teaching Voltaire's Candide*, Modern Language Association, 1987.

Waldinger's collection contains essays detailing a variety of approaches to Candide, including studies of its intellectual ideas, philosophical background, satire, and comedy, among many others.

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BOOKRAGS

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Introduction

Purpose of the Book

The purpose of Novels for Students (NfS) is to provide readers with a guide to understanding, enjoying, and studying novels by giving them easy access to information about the work. Part of Gale's□For Students□ Literature line, NfS is specifically designed to meet the curricular needs of high school and undergraduate college students and their teachers, as well as the interests of general readers and researchers considering specific novels. While each volume contains entries on □classic□ novels

frequently studied in classrooms, there are also entries containing hard-to-find information on contemporary novels, including works by multicultural, international, and women novelists.

The information covered in each entry includes an introduction to the novel and the novel's author; a plot summary, to help readers unravel and understand the events in a novel; descriptions of important characters, including explanation of a given character's role in the novel as well as discussion about that character's relationship to other characters in the novel; analysis of important themes in the novel; and an explanation of important literary techniques and movements as they are demonstrated in the novel.

In addition to this material, which helps the readers analyze the novel itself, students are also provided with important information on the literary and historical background informing each work. This includes a historical context essay, a box comparing the time or place the novel was written to modern Western culture, a critical overview essay, and excerpts from critical essays on the novel. A unique feature of NfS is a specially commissioned critical essay on each novel, targeted toward the student reader.

To further aid the student in studying and enjoying each novel, information on media adaptations is provided, as well as reading suggestions for works of fiction and nonfiction on similar themes and topics. Classroom aids include ideas for research papers and lists of critical sources that provide additional material on the novel.

Selection Criteria

The titles for each volume of NfS were selected by surveying numerous sources on teaching literature and analyzing course curricula for various school districts. Some of the sources surveyed included: literature anthologies; Reading Lists for College-Bound Students: The Books Most Recommended by America's Top Colleges; textbooks on teaching the novel; a College Board survey of novels commonly studied in high schools; a National Council of Teachers of English (NCTE) survey of novels commonly studied in high schools; the NCTE's Teaching Literature in High School: The Novel;and the Young Adult Library Services Association (YALSA) list of best books for young adults of the past twenty-five years. Input was also solicited from our advisory board, as well as educators from various areas. From these discussions, it was determined that each volume should have a mix of □classic□ novels (those works commonly taught in literature classes) and contemporary novels for which information is often hard to find. Because of the interest in expanding the canon of literature, an emphasis was also placed on including works by international, multicultural, and women authors. Our advisory board members□educational professionals□ helped pare down the list for each volume. If a work was not selected for the present volume, it was often noted as a possibility for a future volume. As always, the editor welcomes suggestions for titles to be included in future volumes.

How Each Entry Is Organized

Each entry, or chapter, in NfS focuses on one novel. Each entry heading lists the full name of the novel, the author's name, and the date of the novel's publication. The following elements are contained in each entry:

- Introduction: a brief overview of the novel which provides information about its first appearance, its literary standing, any controversies surrounding the work, and major conflicts or themes within the work.
- Author Biography: this section includes basic facts about the author's life, and focuses on events and times in the author's life that inspired the novel in question.
- Plot Summary: a factual description of the major events in the novel. Lengthy summaries are broken down with subheads.
- Characters: an alphabetical listing of major characters in the novel. Each character name is followed by a brief to an extensive description of the character's role in the novel, as well as discussion of the character's actions, relationships, and possible motivation. Characters are listed alphabetically by last name. If a character is unnamed□for instance, the narrator in Invisible Man-the character is listed as □The Narrator□ and alphabetized as □Narrator.□ If a character's first name is the only one given, the name will appear alphabetically by that name. □ Variant names are also included for each character. Thus, the full name □Jean Louise Finch□ would head the listing for the narrator of To Kill a Mockingbird, but listed in a separate cross-reference would be the nickname □Scout Finch.□
- Themes: a thorough overview of how the major topics, themes, and issues are addressed within the novel. Each theme discussed appears in a separate subhead, and is easily accessed through the boldface entries in the Subject/Theme Index.
- Style: this section addresses important style elements of the novel, such as setting, point of view, and narration; important literary devices used, such as imagery, foreshadowing, symbolism; and, if applicable, genres to which the work might have belonged, such as Gothicism or Romanticism. Literary terms are explained within the entry, but can also be found in the Glossary.
- Historical Context: This section outlines the social, political, and cultural climate in which the author lived and the novel was created. This section may include descriptions of related historical events, pertinent aspects of daily life in the culture, and the artistic and literary sensibilities of the time in which the work was written. If the novel is a historical work, information regarding the time in which the novel is set is also included. Each section is broken down with helpful subheads.
- Critical Overview: this section provides background on the critical reputation of the novel, including bannings or any other public controversies surrounding the work. For older works, this section includes a history of how the novel was first received and how perceptions of it may have changed over the years; for more recent novels, direct quotes from early reviews may also be included.
- Criticism: an essay commissioned by NfS which specifically deals with the novel and is written specifically for the student audience, as well as excerpts from previously published criticism on the work (if available).

- Sources: an alphabetical list of critical material quoted in the entry, with full bibliographical information.
- Further Reading: an alphabetical list of other critical sources which may prove useful for the student. Includes full bibliographical information and a brief annotation.

In addition, each entry contains the following highlighted sections, set apart from the main text as sidebars:

- Media Adaptations: a list of important film and television adaptations of the novel, including source information. The list also includes stage adaptations, audio recordings, musical adaptations, etc.
- Topics for Further Study: a list of potential study questions or research topics dealing with the novel. This section includes questions related to other disciplines the student may be studying, such as American history, world history, science, math, government, business, geography, economics, psychology, etc.
- Compare and Contrast Box: an □at-a-glance□ comparison of the cultural and historical differences between the author's time and culture and late twentieth century/early twenty-first century Western culture. This box includes pertinent parallels between the major scientific, political, and cultural movements of the time or place the novel was written, the time or place the novel was set (if a historical work), and modern Western culture. Works written after 1990 may not have this box.
- What Do I Read Next?: a list of works that might complement the featured novel or serve as a contrast to it. This includes works by the same author and others, works of fiction and nonfiction, and works from various genres, cultures, and eras.

Other Features

NfS includes □The Informed Dialogue: Interacting with Literature,□ a foreword by Anne Devereaux Jordan, Senior Editor for Teaching and Learning Literature (TALL), and a founder of the Children's Literature Association. This essay provides an enlightening look at how readers interact with literature and how Novels for Students can help teachers show students how to enrich their own reading experiences.

A Cumulative Author/Title Index lists the authors and titles covered in each volume of the NfS series.

A Cumulative Nationality/Ethnicity Index breaks down the authors and titles covered in each volume of the NfS series by nationality and ethnicity.

A Subject/Theme Index, specific to each volume, provides easy reference for users who may be studying a particular subject or theme rather than a single work. Significant subjects from events to broad themes are included, and the entries pointing to the specific theme discussions in each entry are indicated in boldface.

Each entry has several illustrations, including photos of the author, stills from film adaptations (if available), maps, and/or photos of key historical events.

Citing Novels for Students

When writing papers, students who quote directly from any volume of Novels for Students may use the following general forms. These examples are based on MLA style; teachers may request that students adhere to a different style, so the following examples may be adapted as needed. When citing text from NfS that is not attributed to a particular author (i.e., the Themes, Style, Historical Context sections, etc.), the following format should be used in the bibliography section:

□Night.□ Novels for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 234-35.

When quoting the specially commissioned essay from NfS (usually the first piece under the □Criticism□ subhead), the following format should be used:

Miller, Tyrus. Critical Essay on □Winesburg, Ohio.□ Novels for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 335-39.

When quoting a journal or newspaper essay that is reprinted in a volume of NfS, the following form may be used:

Malak, Amin. □Margaret Atwood's □The Handmaid's Tale and the Dystopian Tradition,□ Canadian Literature No. 112 (Spring, 1987), 9-16; excerpted and reprinted in Novels for Students, Vol. 4, ed. Marie Rose Napierkowski (Detroit: Gale, 1998), pp. 133-36.

When quoting material reprinted from a book that appears in a volume of NfS, the following form may be used:

Adams, Timothy Dow. □Richard Wright: □Wearing the Mask,□ in Telling Lies in Modern American Autobiography (University of North Carolina Press, 1990), 69-83; excerpted and reprinted in Novels for Students, Vol. 1, ed. Diane Telgen (Detroit: Gale, 1997), pp. 59-61.

We Welcome Your Suggestions

The editor of Novels for Students welcomes your comments and ideas. Readers who wish to suggest novels to appear in future volumes, or who have other suggestions, are cordially invited to contact the editor. You may contact the editor via email at: ForStudentsEditors@gale.com. Or write to the editor at:

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