

The Count of Monte Cristo Study Guide

The Count of Monte Cristo by Alexandre Dumas, père

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Introduction

Dumas got the idea for *The Count of Monte Cristo* from a true story, which he found in a memoir written by a man named Jacques Peuchet. Peuchet related the story of a shoemaker named Francois Picaud, who was living in Paris in 1807. Picaud was engaged to marry a rich woman, but four jealous friends falsely accused him of being a spy for England. He was imprisoned for seven years. During his imprisonment a dying fellow prisoner bequeathed him a treasure hidden in Milan. When Picaud was released in 1814, he took possession of the treasure, returned under another name to Paris and spent ten years plotting his successful revenge against his former friends.

Generations of readers have responded to Dumas's riveting, romantic tale of revenge by a man who believes he acts as the agent of Providence. The story has adventure, intrigue and romance in full measure, and also presents a vivid portrait of France from the end of the Napoleonic years to the early 1840s.



Author Biography

One of the most prolific writers of all time, Alexandre Dumas was born on July 24, 1802, in Villers-Cotterêts in France. He was the third child of Thomas-Alexandre Dumas, a general in the French revolutionary army, and Marie-Louise-Elisabeth Labouret Dumas. Dumas's father died in 1806, leaving the family poor. Dumas's schooling was therefore scanty, but he soon developed literary interests, stimulated by his friendship with Adolphe Ribbing de Leuven, a young Swedish nobleman whom he met in 1819. In 1823, Dumas moved to Paris and gained a position on the staff of the Duc d'Orleans. In collaboration with Leuven, Dumas wrote many melodramas. His historical play *Henri III et sa cour* (*Henry III and His Court*) was produced to great acclaim in 1829.

Dumas took part in the revolution in 1830 that placed the Duc d'Orleans on the French throne, as King Louis Philippe. During the 1830s, Dumas continued to write hugely successful plays, and his tours of Switzerland and Italy produced many travel books. In 1838, Dumas met Auguste Maquet, who became his collaborator on many works, although they were officially attributed solely to Dumas. During the 1840s, Dumas and Maquet began a series of romanticized historical novels, which were published in serial form: *Le Chevalier d'Harmental* (1842; translated as *The Chevalier d'Harmental*, 1846); *Les Trois Mousquetaires* (1844, translated as *The Three Musketeers*, 1864), and *Le Comte de Monte Cristo* (1844—45, translated as *The Count of Monte Cristo*, 1846). These books were enormously successful, turning Dumas into a worldwide literary celebrity.

His output remained prodigious. Among the works he published in the 1840s were *La Reine Margot* (1845; translated as *Marguerite de Valois*, 1846) the first of a sixteenth-century trilogy; *Vingt ans après* (1845; translated as *Twenty Years After*, 1846), a sequel to *The Three Musketeers*; *La Guerre des femmes* (1845—46; translated as *The War of Women*, 1895); *Le Chevalier de Maison-Rouge* (1846; translated as *Marie Antoinette; or, The Chevalier of the Red House*, 1846). Dumas adapted many of these books for the stage. His total literary output amounted to over three hundred volumes.

Dumas became wealthy from his writings. Always flamboyant, he built a mansion for himself called Château de Monte Cristo on the outskirts of Paris. He also built a theatre, the Théâtre Historique, specifically for the performance of his own plays. These establishments were expensive to maintain, and Dumas, who spent money as quickly as he earned it, accumulated many debts. In 1851, he moved to Brussels to escape his creditors, remaining there for several years before returning to Paris. In 1860, he traveled to Italy, where he supported Garibaldi in the campaign for Italy's independence. He lived in Naples for four years before returning to France.

Dumas fathered two children by two different mistresses. His first child was Alexandre Dumas fils, who was to gain fame as a playwright. Dumas eventually married yet another mistress, though the marriage was short-lived.

Dumas continued to write prolifically well into the 1860s. He died of a stroke on December 5, 1870, at Puys, near Dieppe.



Plot Summary

The Count of Monte Cristo is a fiction novel by Alexander Dumas. In the early 1800's, Frenchman Edmond Dantes is a young man who is about to become captain of a ship and get married to his love, Mercedes. However, Danglars, who is jealous of Dante's promotion, and Fernand Mondego, who loves Mercedes, conspire to have Dantes wrongly imprisoned for plotting to return Napoleon Bonaparte to power. The judge, Villefort, is willing to let Dantes go until he learns his own father, Noirtier, is implicated in the plot and imprisons Dantes in the Chateau d'If. While in prison, Dantes meets a fellow prisoner, Abbe Faria, who tells Dantes of a treasure hidden on the Isle of Monte Cristo. After Faria dies, Dantes pretends to be Faria's dead body to escape the prison. He claims the treasure from the isle and becomes the Count of Monte Cristo, a rich man who can buy anything he desires. The Count of Monte Cristo ingratiates himself into Parisian society and into his enemies' circle of friends. All his enemies have become rich and powerful, and the Count methodically proceeds to disgrace and ruin their lives as vengeance for his wrongful imprisonment.

He causes Danglars and his wife, the Baroness Danglars, to argue over lost money. Danglars also tries to get his daughter, Eugenie Danglars, to marry Andrea Cavalcanti, who turns out to be a thief. Danglars eventually flees with money he was supposed to donate to a hospital. Fernand Mondego, who has now become the Count of Morcerf and married Mercedes, betrayed Ali Pasha, a Greek royal. The Count allows the Ali Pasha's daughter, Haydee to testify against Fernand, since she was there when he betrayed her father. Albert, Fernand's son, challenges the Count to a duel but cancels it when Mercedes, who knows the Count's true identity, tells her son how Fernand betrayed Edmond Dantes. Mercedes and Albert leave Fernand, who kills himself. The Count gives a potion to Madame Villefort, who uses it to poison her stepdaughter Valentine's maternal grandparents and then Valentine herself to secure their inheritance for her son, Edward. The Count helps to fake Valentine's death and secrets her away to marry her love, Maxmilian Morrel. Villefort learns his wife has killed his daughter, and tells her to kill herself so she won't bring shame on his family. She does, but also poisons her son. Villefort is left to mourn the loss of his family. The Count makes peace with his past, forgiving Mercedes for not waiting for him, and begins a new life with Haydee, who promises to always love him.



Chapter 1, Marseilles - The Arrival, Chapter 2, Father and Son, Chapter 3, The Catalans, Chapter 4, Conspiracy, and Chapter 5, The Marriage Feast

Chapter 1, Marseilles - The Arrival, Chapter 2, Father and Son, Chapter 3, The Catalans, Chapter 4, Conspiracy, and Chapter 5, The Marriage Feast Summary

In February 1815, the ship Pharaon arrives at Marseilles. Edmond Dantes tells the owner Morrel that the captain, Captain Leclere, died during the voyage. Danglars, the ship's purser, tells Morrel that Dantes made an unscheduled stop at the Isle of Elba. Dantes says the captain had given him a letter to take to Napoleon, who had been exiled to that island. Morrel is satisfied with this and tells Dangler that Dantes had a good reason for his actions. Dantes asks Morrel for leave to get married to Mercedes. Morrel names Dante the new captain. (Chapter 2, Father and Son) Edmund Dantes goes to see his father, who has nothing to eat, since he used the money Dantes left him to pay back Dantes' debt to his neighbor, Caderousse.

(Chapter 3, The Catalans) Fernand Montego asks Mercedes to marry him, but she tells him she loves Edmond Dantes. Fernand leaves and runs into Caderousse and Danglars, who invite him to drink with them. They see Dantes and Mercedes walking on the hilltops, and Danglars resolves to do something to disturb Dantes' life. (Chapter 4, Conspiracy) Fernand Mondego, Danglars and Caderousse sit at a table, drinking and plotting against Edmond Dantes. Fernand does not want to kill Edmond, since Mercedes may commit suicide. They plan to have Dantes imprisoned and write a letter denouncing him as a Bonapartist. Caderousse objects and they tell him they are only joking, but Fernand takes the letter to mail after Danglars leaves with Caderousse. (Chapter 5, The Marriage Feast) At the bridal feast, the police come and arrest Dantes. Morrel asks Danglars if he told anyone about Dantes meeting with Napoleon on Elba, but Danglars denies it. Danglars is appointed temporary captain.



Chapter 1, Marseilles - The Arrival, Chapter 2, Father and Son, Chapter 3, The Catalans, Chapter 4, Conspiracy, and Chapter 5, The Marriage Feast Analysis

Danglars resents Edmond Dantes' success, jealous that Danglars has not been as successful. He sees that Dantes has risen in Morrel's estimation and has the love of the beautiful Mercedes. Danglars thinks he deserves to have a better life than Dantes. When he meets with Fernand, he knows they both have good reasons for wanting Edmond Dantes out of the picture. Danglars' career will advance, and Fernand will be able to marry Mercedes if Dantes is gone. Neither take into account how they are hurting Dantes, Dantes' father, and Mercedes. All the men care about are their own interests. Dantes's happiness irritates the men, an irrational reaction to another person's good fortune. Caderousse is not as corrupt as the other two and does not wish to hurt Dantes without good reason. The other two fool him into believing they won't go through with the plan, but their greed for a better, cushier life cannot stop them. Dantes is caught in the middle, since he was just following his captain's orders. He did not intend to help Napoleon, and hopes he can clear the matter up when he gets to the judge.



Chapter 6, The Deputy Procureur Du Roi, Chapter 7, The Examination, Chapter 8, The Chateau D'If, and Chapter 9, The Evening of the Betrothal

Chapter 6, The Deputy Procureur Du Roi, Chapter 7, The Examination, Chapter 8, The Chateau D'If, and Chapter 9, The Evening of the Betrothal Summary

Villefort, is at his betrothal feast with his fiancé, Renee de Saint-Meran, and her parents. Renee's father, the Marquis Saint-Maeran, is against Napoleon and tries to judge Villefort's political leanings, since Villefort's father, Noirtier, was on Napoleon's side. Villefort says he is a royalist, and he is soon called to preside over the case of someone who is plotting to return Napoleon to power. (Chapter 7, The Examination) Villefort reads a letter accusing Edmond Dantes of meeting with Napoleon on Elba and carrying a letter to a conspirator in Paris. Villefort goes to meet with Dantes, who says he has no strong political views and was only following the orders of Captain Leclere. Villefort decides to forgive Dantes and let him go, since he did not know what he was doing. Villefort asks who the letter was for, and Dantes says Noirtier. Villefort is shocked to hear his father is involved.

Villefort destroys the letter and tells Edmond Dantes to go with the police. Villefort tries to come up with a way to use his knowledge of the letter to benefit himself. (Chapter 8, The Chateau D'If) Edmund Dantes is taken to a prison, The Chateau D'If and put in a cell. Dantes tells the guards there has been a mistake, but they ignore him. He is given no explanation and tries to bribe the guard to send a letter to Mercedes. The guard refuses, and Dantes threatens to hit him in the head with his stool when the guard enters his cell. In response to the threats, the guards take Dantes to the dungeon. (Chapter 9, The Evening of the Betrothal) Villefort returns to the Marquis Saint-Meran and asks for a letter that will allow him to meet with King Louis. Villefort returns home to pack for Paris, but Mercedes is waiting at his home. She asks what has happened to Edmund Dantes, but he refuses to answer.

Chapter 6, The Deputy Procureur Du Roi, Chapter 7, The Examination, Chapter 8, The Chateau D'If, and Chapter 9, The Evening of the Betrothal Analysis

Villefort's wedding feast is a direct contrast to Mercedes and Dantes. Both men are celebrating one of the happiest days in their lives, but in very different fashions.



Villefort's ceremony is high class, since he and his wife are members of high society. Dantes is a sailor, and he and Mercedes have a more humble ceremony. Both men are called away from their meals, but Dantes clearly has more to lose. His plight initially makes Villefort pity him, and Villefort plans to let Dantes go, since he obviously did not have direct knowledge of the Bonapartist plot. When Villefort discovers his own father is involved, Villefort's attitude changes. He knows his father-in-law, the Marquis Saint-Meran, will not accept him if he is discovered to have helped a Bonapartist. Villefort knows his career could be at stake and decides to imprison Dantes so he cannot reveal the plot to anyone. Mercedes confronts Villefort, but he hardens his heart against her. This shows the advancement of his career is the most important thing to Villefort.



Chapter 10, The King's Closet at the Tuileries, Chapter 11, The Corsican Ogre, Chapter 12, Father and Son, Chapter 13, The Hundred Days, and Chapter 14, The Two Prisoners

Chapter 10, The King's Closet at the Tuileries, Chapter 11, The Corsican Ogre, Chapter 12, Father and Son, Chapter 13, The Hundred Days, and Chapter 14, The Two Prisoners Summary

Villefort leaves for Paris while Fernand consoles Mercedes; Caderousse feels uneasy and gets drunk, and Danglars is very pleased with how everything has turned out. King Louis is meeting with his adviser, who is concerned the Bonapartists loyal to Napoleon are planning to bring him back into power. Villefort arrives and tells King Louis of the plot he discovered from the letter Edmund Dantes had. He tells the king that Dantes is a member of the Bonapartists and actively took a part in the plot. (Chapter 11, The Corsican Ogre) The Minister of Police arrives and tells King Louis that Napoleon has left Elba and is in France. He also says General Quesnel, who was spying on the Bonapartists, was killed. Villefort is given leave. However, his warning is too late, since Napoleon gains the throne, but he is in the favor of the king since he is the only one who discovered the plot.

(Chapter 12, Father and Son) Villefort warns his father, Noirtier, that police are looking for someone fitting his description for the murder of General Quesnel. (Chapter 13, The Hundred Days) Napoleon does regain the throne of France and rules for 100 days until King Louis regains it and exiles Napoleon again. Villefort is protected by his father, Noirtier, while Napoleon is in power, and is promoted when the king rules again. Danglars leaves France for Spain, and Fernand Mondego joins the army. Dantes' father eventually dies and Morrel pays for the funeral. (Chapter 14, The Two Prisoners) Edmund Dantes begins to contemplate killing himself after four years in prison. He throws his food away, intending to starve himself. One night, he hears a scraping sound outside one of the walls of his cell. Dantes breaks a pitcher and uses the pieces to dig at the wall. He hears the voice of another prisoner, who has been tunneling through the wall. The prisoner tells Dantes that he has been aiming for the fortress wall, but miscalculated.



Chapter 10, The King's Closet at the Tuileries, Chapter 11, The Corsican Ogre, Chapter 12, Father and Son, Chapter 13, The Hundred Days, and Chapter 14, The Two Prisoners Analysis

Danglars is pleased that Edmond Dantes has been taken care of. He and Fernand proceed with their lives and careers while Dantes languishes in his cell. Villefort also uses the information he uncovered about the plot to go to King Louis and get in the king's favor, since no one else found out about the plot. None of the three men show any remorse for what they did to Dantes and are more than happy to reap the benefits of his imprisonment. Caderousse is the only one who does not benefit from Dantes' downfall, but he proves he is cowardly by not doing anything to save Dantes. Dantes' father is also affected by his imprisonment and wastes away pining for his son. Morrel and Mercedes try to stay as loyal as possible, but the years will begin to wear on them. Dantes does not even know why he is imprisoned, and the guards refuse to give him any information. He resolves to kill himself to escape this misery when he hears the scraping on the wall. The sound of the other prisoner gives him hope, and he eagerly awaits the prisoner's return to his cell.



Chapter 15, Numbers 34 and 27, Chapter 16, An Learned Italian, Chapter 17, The Abbe's Chamber, Chapter 18, The Treasure, Chapter 19, The Third Attack, and Chapter 20, The Cemetery of the Chateau d'If

Chapter 15, Numbers 34 and 27, Chapter 16, An Learned Italian, Chapter 17, The Abbe's Chamber, Chapter 18, The Treasure, Chapter 19, The Third Attack, and Chapter 20, The Cemetery of the Chateau d'If Summary

The prisoner's name is Abbe Faria, and he returns to Dantes cell. He was imprisoned four years before Dantes. (Chapter 16, An Learned Italian) Faria tells Dantes how he has continued to educate himself while in prison, using tools he has made to write. (Chapter 17, The Abbe's Chamber) Dantes tells Faria about what led to his imprisonment, and Faria suggests someone may have been out to harm Dantes. Dantes eventually realizes Danglars and Fernand were probably behind it. Faria also points out that Noirtier is Villefort's father, and Villefort probably had something to do with it as well. Faria makes plans to educate Dantes while they are imprisoned, and the two also plan to escape the fortress. Fifteen months later, they are working on their tunnel when Faria has a cataleptic fit. He tells Dantes that it is an incurable condition, and the next attack will kill him. Faria tells Dantes to escape without him, but Dantes says he will not leave him.

(Chapter 18, The Treasure) Edmond Dantes visits the Abbe Faria, who shows him a paper that he calls "his treasure." The verse on the paper leads to a great treasure buried on the isle of Monte Cristo which belonged to Cardinal Spada, who was poisoned by the Pope and the Pope's son. Faria tells Dantes that the treasure will be his if Faria is not well enough to escape. (Chapter 19, The Third Attack) Faria soon has another attack and dies despite Dantes' efforts to revive him. His body is discovered by the guards, and shrouded in preparation for disposal. (Chapter 20, The Cemetery of the Chateau d'If) Dantes hides Faria's body in his cell, taking Faria's place in the sack. Dantes pretends to be the dead body and plans to escape after it is buried. The guards take the sack away, and Dantes is surprised to learn dead bodies are thrown into the ocean with a cannonball tied to their feet.



Chapter 15, Numbers 34 and 27, Chapter 16, An Learned Italian, Chapter 17, The Abbe's Chamber, Chapter 18, The Treasure, Chapter 19, The Third Attack, and Chapter 20, The Cemetery of the Chateau d'If Analysis

Dantes finds hope in his meeting with Abbe Faria. The Abbe helps Dantes pass the time while they are in prison, helping him to become a educated man. Faria also helps Dantes realize that Danglars and Fernand Mondego were the reason he was put in prison, and Villefort must have done nothing to save Dantes, even though he promised to. By showing Dantes that he deserves vengeance, Faria gives him more reason to escape the prison and get his life back. The two plan to tunnel out of the prison. Faria tells Dantes about a treasure on the Isle of Monte Cristo but does not give up the secret until he falls ill and realizes he may never get to the treasure. The treasure is unknown to anyone else, so Dantes should have no trouble claiming it. Dantes is genuinely saddened when Faria dies but realizes he has a good chance to escape by hiding in the burial shroud. He is thrown into the ocean and finally manages to escape from the prison, ready to start his new life.



Chapter 21, The Isle of Tiboulén, Chapter 22, The Smugglers, Chapter 23, The Isle of Monte Cristo, and Chapter 24, The Secret Cave

Chapter 21, The Isle of Tiboulén, Chapter 22, The Smugglers, Chapter 23, The Isle of Monte Cristo, and Chapter 24, The Secret Cave Summary

Edmond Dantes is able to escape the sack after being thrown into the ocean. He swims to the Isle of Tiboulén, where a ship has been wrecked during the overnight storm. A smuggler's boat comes along, and Dantes pretends to be a member of the wrecked ship's crew. Dantes convinces them he is honorable and they agree to take him to the next port. (Chapter 22, The Smugglers) Dantes learns that it is now 1829, and he has been imprisoned for fourteen years. When they reach land, Dantes goes to a barber and cuts his hair and beard for the first time since his imprisonment and is shocked at how old he looks. Edmond Dantes has become friends with the smugglers and agrees to work for them for three more months while working out a plan to get to Monte Cristo. (Chapter 23, The Isle of Monte Cristo) Finally, the head smuggler tells Dantes they will use the isle as a meeting place with another smuggler. Dantes goes to the Isle of Monte Cristo with the smugglers. The exchange goes well, but Dantes pretends to be injured so the smugglers will leave him alone on the isle for a few days. (Chapter 24, The Secret Cave) Dantes eventually finds the cave where the treasure is hidden. He digs and blasts rocks out of the way with gunpowder until he reaches it.

Chapter 21, The Isle of Tiboulén, Chapter 22, The Smugglers, Chapter 23, The Isle of Monte Cristo, and Chapter 24, The Secret Cave Analysis

When he first escapes from prison, Edmond Dantes is very afraid he will be caught and sent back. He has just endured the most terrible time of his life and is not eager to repeat the experience. Luckily, he is picked up by a group of smugglers, and while they are curious, they do not ask too many questions. Dantes, as a former sailor, is able to quickly befriend them and join their crew. He is shocked to learn how long he has been behind bars and knows he has plenty of work to do if he is going to track down his enemies. However, he does not forget the treasure on Monte Cristo and bides his time while looking for a way to retrieve the treasure. He finally gets his chance and pretends to be hurt so he'll be left on the island with the freedom to search. He finds the treasure, the first step in his plan to get revenge on Danglars, Fernand Mondego, and Villefort.



Chapter 25, The Unknown, Chapter 26, The Pont Du Gard Inn, and Chapter 27, The Story

Chapter 25, The Unknown, Chapter 26, The Pont Du Gard Inn, and Chapter 27, The Story Summary

Edmond Dantes carries some of the treasure off the island with him when the smugglers return. Dantes buys a yacht and takes it to Monte Cristo to claim the rest of the treasure. Dantes, who has now obtained an English passport, returns to Marseilles. (Chapter 26, The Pont Du Gard Inn) Caderousse, Edmond Dante's former neighbor, now owns an inn in France. He is visited one night by a man purporting to be an Italian priest, who says he was called to give Dantes his last rites. He tells Caderousse that Dantes died in prison, but Dantes first asked the priest to clear his name. The priest says Dantes had a diamond from a rich friend who was also in prison for a time, and Dantes directed the priest to sell the diamond and divide the money between his friends, Caderousse, Danglars, Mercedes, Fernand and Dantes' father. Caderousse says that Fernand and Danglars are not as true friends as Dantes thought.

(Chapter 27, The Story) Caderousse admits that Danglars and Fernand wrote the letter accusing Dantes of being a Bonapartist, but that he himself was too drunk to truly understand what they were doing. He says Monsieur Morrel also lost most of his fortune, and is about to go broke. Danglars became a banker, married, and is now a baron. Fernand joined the military and rose through the ranks, becoming the Count of Morcerf and is serving under Ali Pasha in Greece. Mercedes pleaded with Villefort for Dantes' release and tried to wait for him but eventually believed he was dead and married Fernand and had a son, Albert. Caderousse assumes Villefort he is married, rich, and living in Paris like the others. The priest gives Caderousse the diamond, since none of Dantes' other friends were true friends. He takes a pouch that Morrel left money in for Dantes' father to buy food when he was still alive.

Chapter 25, The Unknown, Chapter 26, The Pont Du Gard Inn, and Chapter 27, The Story Analysis

Edmond Dantes returns with the treasure, eager to get on with his vengeance against those who wronged him. In order to confirm his suspicions, he disguises himself as a priest and visits Caderousse, who appears to be repentant for what happened to Dantes. He tells the priest that those responsible for Dantes' pain, Danglars, Fernand Mondego, and Villefort, are doing well in life and have not faced any major hardships. He also learns that Mercedes has married Fernand and seems to harden his heart against her, thinking she forgot about him as soon as he was imprisoned. Dantes leaves

the diamond to Caderousse, since Caderousse is the only one who regretted having anything to do with the plot against Dantes. He leaves to begin his plan of revenge against the others, who have been unfaithful to him as a friend and as a constituent.



Chapter 28, The Prison Register, Chapter 29, The House of Morrel and Son, Chapter 30, The Fifth of September, Chapter 31, Italy: Sinbad the Sailor, Chapter 32, The Waking, Chapter 33, Roman Bandits, Chapter 34, The Colosseum, Chapter 35, La Mazzolata, and

Chapter 28, The Prison Register, Chapter 29, The House of Morrel and Son, Chapter 30, The Fifth of September, Chapter 31, Italy: Sinbad the Sailor, Chapter 32, The Waking, Chapter 33, Roman Bandits, Chapter 34, The Colosseum, Chapter 35, La Mazzolata, and Chapter 36, The Carnival at Rome Summary

A man appearing to be an Englishman visits Morrel's investors. The Englishman, saying he is with the firm of Thomson and French, gives them money to repay Morrel's debt. One investor, a prison inspector, tells the Englishman about Edmond Dantes' escape from prison. The Englishman looks over Dantes' paperwork and learns a death certificate was issued for him. (Chapter 29, The House of Morrel and Son) At Morrel's firm, the Englishman tells Morrel he has all the bills Morrel owns and expects them to be paid. Morrel only has one ship left, the Pharaon, and if that ship sinks he will not be able to pay his bills. Julie, Morrel's daughter, comes and tells her father that the Pharaon has sunk. The Englishman tells Morrel he will give him three extra months to pay his bills. He tells Julia that a letter signed Sinbad the Sailor will come to her, and she must do what it says. (Chapter 30, The Fifth of September) When the day comes, Morrel cannot repay his debts and plans to kill himself. Julia gets a letter from Sinbad the Sailor telling her to retrieve a money pouch and bring it to her father. Morrel gets the money from Julia and sees it is more than enough to pay his debt.

(Chapter 31, Italy: Sinbad the Sailor) Baron Franz d'Epinau visits the Isle of Monte Cristo, where he is introduced to a wealthy man, Sinbad the Sailor, who has a hidden grotto. (Chapter 32, The Waking) When Franz wakes up the next day, the grotto has disappeared. (Chapter 33, Roman Bandits) Viscount Albert de Morcerf meets Franz in



Italy during the Carnival season. They are warned about an Italian bandit, Luigi Vampa, who holds people for ransom. (Chapter 34, The Colosseum) Franz and Albert go out to see Rome, visiting the Colosseum. Franz overhears two men talking about pending executions, one of a boy named Peppino, who works with Luigi Vampa. The men plan to pay off someone to have Peppino's execution delayed. (Chapter 35, La Mazzolata) Franz and Albert receive word that the Count of Monte Cristo has offered them seats in his carriage and a window to view the festivities. They meet with the count, and Franz recognizes him as one of the conspirators from the Colosseum, as well as the man who called himself Sinbad the Sailor. Franz brings up the execution, and the Count says he has heard Peppino has been reprieved. (Chapter 36, The Carnival at Rome) Franz and Albert use the carriage, and Albert flirts with a woman in another carriage. Albert goes to meet her, and Franz loses sight of him as the Carnival ends.

Chapter 28, The Prison Register, Chapter 29, The House of Morrel and Son, Chapter 30, The Fifth of September, Chapter 31, Italy: Sinbad the Sailor, Chapter 32, The Waking, Chapter 33, Roman Bandits, Chapter 34, The Colosseum, Chapter 35, La Mazzolata, and Chapter 36, The Carnival at Rome Analysis

Dantes continues to use disguises as a way to do his deeds. This time, he pretends to be an Englishman in order to reward the people who have been faithful to him. Dantes knows Morrel has helped his father while Dantes was in prison, and he is greatly distressed to learn how badly Morrel's business has gone since then. Dantes wants to help, but he is wary of revealing his true identity to them since word may get back to his enemies. Instead, he buys all the debt notices Morrel has with various creditors, so they only need to be paid to one firm. Morrel knows he will be bankrupt when his last ship sinks, so he prepares to kill himself, because his family will not be dishonored then. Dantes then leaves the money and notifies Morrel's daughter, Julie, where she finds it just in time before Morrel kills himself. Dantes enjoys their celebration, knowing that he is now leaving to wreak havoc on his enemies.

Sinbad the Sailor is another identity of Edmond Dantes, who has now also become the Count of Monte Cristo. He continues to use these identities to get what he wants from people. In this case, he gathers information from Franz d'Epinau and makes contact with one of his enemies' sons, Albert Morcerf, son of Fernand Morcerf. Franz hears the Count make a deal to free Peppino, one of the bandit Luigi Vampa's men. Vampa will now be indebted to the Count, and this is the first sign of the count's manipulation of people and events to get what he wants. He also ingratiates himself with Franz and Albert, offering them his carriage and hospitality, in order to gain their trust.



Chapter 37, The Catacombs of St. Sebastian, Chapter 38, The Compact, Chapter 39, The Guests, Chapter 40, The Breakfast, and Chapter 41, The Presentation

Chapter 37, The Catacombs of St. Sebastian, Chapter 38, The Compact, Chapter 39, The Guests, Chapter 40, The Breakfast, and Chapter 41, The Presentation Summary

Franz returns to his rooms, but Albert does not turn up. Franz receives a letter from Albert, asking Franz to withdraw money from his account, since he has been captured by Luigi Vampa. Franz does not have enough money for the ransom between his and Albert's accounts, so he appeals to the Count of Monte Cristo. Franz tells the count he knows that the count helped Peppino go free, and he can ask Luigi to let Albert go free. The Count and Franz go to the bandit camp and learn that the woman who pursued Albert was one of Luigi's accomplices. They visit Luigi, who agrees to let Albert go. (Chapter 38, The Compact) The next day, Albert and Franz thank the Count of Monte Cristo, who promises to visit Albert in Paris.

(Chapter 39, The Guests) Albert de Morcerf has returned to Paris. He meets with friends for breakfast, including Maximilian Morrel, who is a captain in the French army. Albert tells them about how the Count de Monte Cristo saved him in Italy. (Chapter 40, The Breakfast) The count meets with them for breakfast. Albert tells the count he is intending to marry Eugenie Danglars. The count mentions he has banked with Thomson and French, and Maximilian asks if he can help figure out who there helped Monsieur Morrel, since none of the bankers will admit it. The Count says he has found a home in Paris, and will be staying there for some time. (Chapter 41, The Presentation) Albert introduces the count to his mother, Mercedes, who seems to recognize the count but does not say anything about it. The count leaves and Mercedes warns Albert to be careful if he becomes friends with the count.



Chapter 37, The Catacombs of St. Sebastian, Chapter 38, The Compact, Chapter 39, The Guests, Chapter 40, The Breakfast, and Chapter 41, The Presentation Analysis

Albert Morcerf has been captured by Italian bandits, and at first it does not look good for him. However, the Count of Monte Cristo is able to get him freed, placing Albert in his debt and giving the Count a way to get closer to Fernand Morcerf. The machinations of the Count become clear. He helped to free one of the bandits, Peppino, so the leader, Luigi Vampa, would be in debt to him. He ensured Franz would come to him by making sure the ransom was just out of reach and Franz would need to borrow money from him. This gives the Count an excuse to go with Franz to meet the bandits. When the Count arrives in Paris, he meets with Albert and reacquaints himself with the Morrels and Mercedes, who seems to recognize him. It is unclear whether she truly knows who he is and is trying to protect him by not saying anything, or just thinks he looks like someone she used to know. The Count sets about fitting into Parisian society.



Chapter 42, Monsieur Bertuccio, Chapter 43, The House at Auteuil, Chapter 44, The Vendetta, Chapter 45, The Rain of Blood, Chapter 46, Unlimited Credit, Chapter 47, The Dappled Greys, and Chapter 48, Ideology

Chapter 42, Monsieur Bertuccio, Chapter 43, The House at Auteuil, Chapter 44, The Vendetta, Chapter 45, The Rain of Blood, Chapter 46, Unlimited Credit, Chapter 47, The Dappled Greys, and Chapter 48, Ideology Summary

The Count of Monte Cristo and his servant, Bertuccio, go to buy a home in Auteuil. (Chapter 43, The House at Auteuil) He learns the home once belonged to the Marquis of Saint-Meran, Villefort's father-in-law. Bertuccio said he knew Villefort, and the man was a villain. (Chapter 44, The Vendetta) He tells the count his brother, a Bonapartist, was killed in a massacre when the king was fighting Napoleon. Bertuccio went to Villefort, who refused to do anything to avenge his brother or get money for his widow. Bertuccio swears to get back at Villefort and begins following him. Bertuccio catches Villefort meeting with a woman and later stabs him while Villefort is burying a newborn child. Bertuccio rescues the child and names it Benedetto. (Chapter 45, The Rain of Blood) Later on a trip, Bertuccio visits his friend, Caderousse, who has just had a jeweler appraise the diamond the priest left him that asked about Edmond Dantes. Caderousse and his wife plan to harm the jeweler, who is staying overnight, and make a better profit.

(Chapter 46, Unlimited Credit) The Count sees the Baron Danglars' horses, the finest in Paris, and arranges to buy them from Danglars. The count visits Danglars and arranges for an unlimited line of credit. (Chapter 47, The Dappled Greys) He meets the Baron's wife, the Baroness and daughter, Eugenie. The Baroness is upset that her husband sold her horses to the Count. He returns the horses to the Danglars with a diamond on each of their heads, apologizing for causing her any distress. He tells one of his men that those horses will be running away with a carriage outside his door and has the man lasso the horses to stop them. The carriage appears, carrying a woman and a young boy, with the horses out of control. The man stops them and Count of Monte Cristo takes them into his home to recover. The woman introduces herself as Madame Heloise de Villefort, and the boy is her son, Edward. The count revives the boy with a potion.



The horses are calm again, and they take Madame Villefort and her son home. (Chapter 48. Ideology) The count meets with Villefort, who thanks the count for saving his family.

Chapter 42, Monsieur Bertuccio, Chapter 43, The House at Auteuil, Chapter 44, The Vendetta, Chapter 45, The Rain of Blood, Chapter 46, Unlimited Credit, Chapter 47, The Dappled Greys, and Chapter 48, Ideology Analysis

The Count of Monte Cristo gets further evidence that Villefort is a bad person. Anyone who buries a child can't be considered harmless, and the Count feels his quest for vengeance is justified. Villefort is also unfaithful to his wife and still refuses to help a Bonapartist, fearing the damage it would do to his career. Caderousse's true character is also revealed, since he and his wife plan to rob the jeweler. It appears the Count was too easy on Caderousse; however, he may have a use for the man later on in his plot. The Count manipulates the Danglars family and the Villeforts to get into their social circle. He uses the horses to get the Baroness in a favorable mood towards him. When he returns the horses with a jewel on their heads, it seems that has something to do with the panic of the horses. This gives the Count a chance to be a savior, and makes Madame Villefort grateful to him. He also gets the opportunity to give Madame Villefort access to poison, which he believes she will use on her family members.



Chapter 49, Haydee, Chapter 50, The Morrel Family, Chapter 51, Pyramus and Thisbe, Chapter 52, Toxicology, Chapter 53, Robert le Diable, Chapter 54, A Flurry in Stocks, Chapter 55, Major Cavalcanti, Chapter 56, Andrea Cavalcanti, Chapter 57, In the Lucern

Chapter 49, Haydee, Chapter 50, The Morrel Family, Chapter 51, Pyramus and Thisbe, Chapter 52, Toxicology, Chapter 53, Robert le Diable, Chapter 54, A Flurry in Stocks, Chapter 55, Major Cavalcanti, Chapter 56, Andrea Cavalcanti, Chapter 57, In the Lucerne Patch, Chapter 58, M. Noirtier de Villefort, and Chapter 59, The Will Summary

The Count of Monte Cristo spends time with Haydee, a Greek girl in his care. He tells her to not mention her past to anyone she should meet, but she says she does not want to meet anyone and is happy with the count. (Chapter 50, The Morrel Family) The Count of Monte Cristo goes to visit Maxmillian Morrel, his sister Julie, and her husband Emmanuel. The Count notices they have a small pouch on display under a glass case. Julie says the pouch contained the money that saved her father's life and reputation. Maxmilian says their father, Morrel, who has passed away, believed Edmond Dantes was responsible for the family's salvation. (Chapter 51, Pyramus and Thisbe) Maximilian visits Valentine Villefort, his secret love, in the garden of her home. (Chapter 52, Toxicology) The Count and Madame Villefort discuss poisons and how a person may acclimate themselves to a poison by taking an increasingly larger amount each day. She requests an antispasmodic potion for health reasons, and the Count agrees to send her one after warning her it can be fatal in large doses. (Chapter 53, Robert le Diable) The Count goes to the opera with Haydee. She sees Fernand Morcerf there and faints, realizing he is the man who betrayed her father, the Ali Pasha, in Greece. (Chapter 54, A Flurry in Stocks) Albert de Morcerf visits the Count of Monte Cristo, with Lucien, who works for the Danglars. Albert and Lucien reveal that Baroness Danglars likes to speculate in the stock market. Albert suggests slipping Baroness Danglars a bad tip so she loses money on the stock market. Lucien leaves, uncomfortable with the topic. Albert asks the Count to dine with him and his mother, but the Count refuses.



(Chapter 55, Major Cavalcanti and Chapter 56, Andrea Cavalcanti) The Count of Monte Cristo visits with two men and informs them he will pay them to play the roles of Italian nobility, Major Cavalcanti and Andrea Cavalcanti. (Chapter 57, In the Lucerne Patch) Valentine Villefort tells Maxmilian Morrel how her stepmother, Madame Villefort, is jealous that Valentine will have a great inheritance from her grandfather, Noirtier, and Edward will not inherit anything. She tells Maxmillian how much her stepmother admires the Count of Monte Cristo, and that she herself does not trust him. (Chapter 58, M. Noirtier de Villefort) Noirtier is in his wheelchair in his rooms. He is paralyzed and only communicates by blinking his eyes. Valentine visits her grandfather and tells him she does not want to marry Franz d'Epinau, and he tells her to send for a notary. (Chapter 59, The Will) Noirtier plans to leave his fortune not to Valentine, but to charity, since he disapproves of her marriage to Franz. Villefort refuses to give in, saying Valentine will marry Franz even if she does not get her inheritance.

Chapter 49, Haydee, Chapter 50, The Morrel Family, Chapter 51, Pyramus and Thisbe, Chapter 52, Toxicology, Chapter 53, Robert le Diable, Chapter 54, A Flurry in Stocks, Chapter 55, Major Cavalcanti, Chapter 56, Andrea Cavalcanti, Chapter 57, In the Lucerne Patch, Chapter 58, M. Noirtier de Villefort, and Chapter 59, The Will Analysis

The Count of Monte Cristo continues to use the people around him to get back at his enemies, and some of his plans are becoming clear. Haydee recognizes Fernand Mondego as the man who betrayed his father, which indicates she may come forward to accuse him at some point. The Count also hires two men to play Italian nobles, who will surely be used against one of his enemies. The Count also plans to get Baron Danglars to lose money by leaking false information, and gives Madame Villefort medicine which can also be used as a poison. He uses the wives of his enemies to begin plotting their downfall; however, he seems to still have a soft spot for Mercedes, since she remains out of the picture for the time being. Valentine Villefort seems to see through the Count, correctly indicating to Maxmilian Morrel that the Count only wants to befriend people who could be some use to him. Valentine has her own problems, however, since her father, Villefort, wants her to marry a man she does not love. Her grandfather, Noirtier, does not want this and tries to protect against it, but Villefort will not give in, showing there is still animosity between he and his father.



Chapter 60, The Telegraph, Chapter 61, How a Gardener May Get Rid of the Dormice that Eat His Peaches, Chapter 62, Ghosts, Chapter 63, The Dinner, Chapter 64, The Beggar, and Chapter 65, A Conjugal Scene

Chapter 60, The Telegraph, Chapter 61, How a Gardener May Get Rid of the Dormice that Eat His Peaches, Chapter 62, Ghosts, Chapter 63, The Dinner, Chapter 64, The Beggar, and Chapter 65, A Conjugal Scene Summary

The Villeforts meet with the Count of Monte Cristo, still arguing about whether Valentine should marry Franz d'Epinau. Madame Villefort is upset that Edward will not receive any money as well. (Chapter 61, How a Gardener May Get Rid of the Dormice that Eat His Peaches) The Count bribes a telegrapher to send a false report. A newspaper publishes a report that the king of Spain has returned to his throne, but it is later revealed to be in error. Madame Danglars falls for the ruse and failed to gain about one million francs. (Chapter 62, Ghosts) The Count is having dinner with Maximilian, the Danglars, the Villeforts, and some Italian friends, including Andrea Cavalcanti. Bertuccio is shocked to learn Villefort is still alive, and he did not kill him. He tells the Count that Baroness Danglars is the woman Villefort was meeting with, and that Andrea Cavalcanti is the baby he found and raised, Benedetto.

Before dinner, the Count takes the group into the one room he has not renovated, saying he feels the spirits of a mother who gave birth, and a man who took the baby away. He then takes them to the garden, where he shows them a spot where he supposedly dug up the skeleton of a newborn baby. (Chapter 63, The Dinner) Villefort tells Madame Danglars they need to talk the next day. (Chapter 64, The Beggar) When the group leaves, Caderousse stops Andrea Cavalcanti and blackmails him for money. (Chapter 65, A Conjugal Scene) The Danglars return home, where Madame Danglars goes with Lucien to her room to change. Danglars comes and tells Lucien to leave. He and his wife argue about her bad decision to believe the telegraph about the king of Spain. Madame Danglars has made many speculations on the stock market, and Danglars wants her to repay the money she has lost to him.



Chapter 60, The Telegraph, Chapter 61, How a Gardener May Get Rid of the Dormice that Eat His Peaches, Chapter 62, Ghosts, Chapter 63, The Dinner, Chapter 64, The Beggar, and Chapter 65, A Conjugal Scene Analysis

The Count of Monte Cristo uses a telegraph message to trick Lucien Debray and Baroness Danglars into losing money on the stock market, therefore driving a greater wedge between her and her husband, Danglars. He also uses his dinner party to introduce Andrea Cavalcanti to the Danglars, who purports to be an Italian prince but is really the thief, Benedetto, hired by the Count. Danglars is taken by the prince, and begins to think about him as a possible suitor for his daughter, Eugenie Danglars. The Count's servant, Bertuccio, realizes that he was unsuccessful in his attempt to kill Villefort, and that Baroness Danglars is the woman with whom Villefort had an affair. This shows that the Danglars' marriage is truly loveless, since Lucien and the Baroness also seem to be having an affair. It seems the Count is arranging the right people to be in the right places at the right times, which will give his enemies just enough ammunition to condemn themselves.



Chapter 66, Matrimonial Plans, Chapter 67, At the Office of the King's Attorney, Chapter 68, A Summer Ball, Chapter 69, The Inquiry, Chapter 70, The Ball, and Chapter 71, Bread and Salt

Chapter 66, Matrimonial Plans, Chapter 67, At the Office of the King's Attorney, Chapter 68, A Summer Ball, Chapter 69, The Inquiry, Chapter 70, The Ball, and Chapter 71, Bread and Salt Summary

Monsieur Danglars visits the Count of Monte Cristo and tells him of his loss on the stock market. Danglars says he would prefer his daughter, Eugenie, marry Andrea Cavalcanti instead of Albert Morcerf. Fernand Morcerf is not a true count, Danglars says, and is actually Fernand Mondego. The Count remembers that name in connection with a affair in Greece, and Danglars decides to write to find out if Morcerf was involved in a scandal there. (Chapter 67, At the Office of the King's Attorney) Villefort meets with Madame Danglars in his office. He says the baby must be alive, since the man who stabbed him fled with the box. However, that means the Count really knows about their crime. (Chapter 68, A Summer Ball) Albert Morcerf comes to visit the Count after Danglars leaves. He invites the Count to a ball his father, Fernand Morcerf, will be holding. The Count demurs, but agrees when he hears Mercedes wants him to come.

(Chapter 69, The Inquiry) Villefort goes to a priest and an Englishman to inquire about Monte Cristo; both say he is a wealthy man, and that he has no harmful intentions in Paris. (Chapter 70, The Ball) At the ball, many of the guests ask Albert Morcerf if the Count of Monte Cristo is coming. The Count finally arrives, and all eyes are on him. Mercedes Morcerf watches the Count and notices he doesn't eat. She asks Albert to offer him food, but the Count still refuses. (Chapter 71, Bread and Salt) Mercedes tells the guests they can move into the garden since the ballroom is hot, and takes the Count's arm so he can escort her out. They wander down the garden path, away from the others, and Mercedes offers him fruit but he will not take it. She mentions an Arabian custom that says those who eat food under another's roof are considered eternal friends. Albert informs them that Monsieur Saint-Meran has died, Valentine's maternal grandfather, and the Villeforts have left the party.



Chapter 66, Matrimonial Plans, Chapter 67, At the Office of the King's Attorney, Chapter 68, A Summer Ball, Chapter 69, The Inquiry, Chapter 70, The Ball, and Chapter 71, Bread and Salt Analysis

Villefort becomes suspicious of the Count of Monte Cristo, since the only man who knew about the baby being buried was the man who stabbed him. He checks with two men to verify the Count is who he says he is, and both the priest and the Englishman say the count is legitimate. Villefort does not realize that the Count is both the priest and the Englishman in disguise. When the Count attends the ball at Fernand Morcerf's home, he does not eat or drink, which makes Mercedes suspicious. She tries to confront him about it, but he remains noncommittal. However, it is clear the Count is following the custom of not eating or drinking in an enemy's home, since Fernand Morcerf is one of the main targets of the Count's vengeance. The Count is clearly prepared and adept at withstanding inquiries into his character or his past. When they receive news that Monsieur Saint-Meran has died, it appears Madame Villefort has begun to use the poison given to her by the Count.



Chapter 72, Madame de Saint Meran, Chapter 73, The Promise, Chapter 74, The Villefort Family Vault, Chapter 75, A Signed Statement, Chapter 76, The Progress of Cavalcanti the Younger, and Chapter 77, Haydee

Chapter 72, Madame de Saint Meran, Chapter 73, The Promise, Chapter 74, The Villefort Family Vault, Chapter 75, A Signed Statement, Chapter 76, The Progress of Cavalcanti the Younger, and Chapter 77, Haydee Summary

Madame Saint-Meran says Valentine Villefort's marriage should be held immediately, so she will still be alive for the ceremony. (Chapter 73, The Promise) Valentine goes to the garden and meets Maximilian Morrel, telling him that the wedding has been pushed up. He tries to convince her to run away with him, but she will not disobey her father. He threatens to kill himself and she finally agrees. Maximilian Morrel hears the doctor talking with Monsieur Villefort. The doctor says Madame Saint-Meran has died, and he believes it was poison. Villefort begs him to keep quiet and the doctor agrees. (Chapter 74, The Villefort Family Vault) Maximilian sneaks into the house and talks to Valentine, who introduces him to her grandfather, Noirtier. They tell Noirtier of their plan to elope, but he tells them to wait and he will help them. When Franz D'Epina y comes to marry Valentine, Noirtier asks to see him. (Chapter 75, A Signed Statement) Noirtier reveals he is the one who killed Franz's father, General Quesnel d'Epina y.

(Chapter 76, The Progress of Cavalcanti the Younger) The Count of Monte Cristo visits the Danglars, where Andrea Cavalcanti is visiting Eugenie Danglars. Danglars discusses how to break his daughter's engagement with Albert when his messenger arrives from Greece. Danglars tells the Count he has learned Fernand Morcerf does have a scandalous past in Greece. (Chapter 77, Haydee) The Count takes Albert home with him, where they visit Haydee. The Count bids Haydee to tell Albert how she went from a princess to a slave but not tell the name of the man who betrayed her father. The daughter of Ali Pasha, her family was forced to flee when Greece was attacked by Turkey during Greece's struggle for independence. The family hid in a cave while Ali Pasha waited to see if he would be pardoned. A French officer, whom Ali Pasha trusted, and his men kill Ali Pasha, and take Haydee and her mother prisoner, later selling them as slaves.



Chapter 72, Madame de Saint Meran, Chapter 73, The Promise, Chapter 74, The Villefort Family Vault, Chapter 75, A Signed Statement, Chapter 76, The Progress of Cavalcanti the Younger, and Chapter 77, Haydee Analysis

Villefort continues to do his best to keep scandal from his home. He does not want the fact that his mother-in-law, Madame Saint-Meran, was poisoned, since it could mean one of his relatives is a poisoner. He is willing to risk the lives of his other family members to keep the matter quiet. He is also very upset with his father, Noirtier, for revealing to Franz d'Epinay that Noirtier killed Franz's father, General Quesnel. Noirtier continues to meddle in Villefort's life, and Villefort thinks he will never escape his father. The Count has arranged for Fernand Morcerf's treacherous past in Greece to come to light. He has Haydee, the Ali Pasha's daughter, tell Albert Morcerf how her father was betrayed . The Count does this so Albert will know exactly how his father has comported himself when the truth finally comes to light. The Count tells Haydee not to mention Fernand Morcerf's name in his story because he does not want Albert to warn his father of the accusations that will be made. Albert is sympathetic to Haydee's plight, and although he knows his father fought for the Ali Pasha, he does not make the connection that Fernand is guilty of treason.



Chapter 78, We Hear From Janina, Chapter 79, The Lemonade, Chapter 80, The Accusation, Chapter 81, The Room of the Retired Baker, Chapter 82, The Burglary, and Chapter 83, The Hand of God

Chapter 78, We Hear From Janina, Chapter 79, The Lemonade, Chapter 80, The Accusation, Chapter 81, The Room of the Retired Baker, Chapter 82, The Burglary, and Chapter 83, The Hand of God Summary

Villefort gets a letter explaining that Franz d'Epinau will not marry his daughter, Valentine. Madame Villefort goes to Noirtier, who confirms that he will reinstate his inheritance to Valentine. She tells him she was also against the marriage. Fernand Morcerf comes to Danglars to ask his daughter's hand in marriage for Albert, but Danglars says he cannot agree. (Chapter 79, The Lemonade) Noirtier calls for Maxmilian Morrel and has Valentine tell him that Noirtier will get an apartment for himself and Valentine. Noirtier also approves of her and Maxmilian's plans to wed. Barrois is overheated from going to fetch Maxmilian, and Valentine offers him some lemonade, which Noirtier had drunk from earlier. Barrois drinks it but collapses. The doctor comes and quizzes Barrois before he dies, figuring out that the lemonade must have been poisoned. (Chapter 80, The Accusation) The doctor suspects Valentine wanted to kill Noirtier, not knowing Noirtier has drunk the lemonade as well. The doctor agrees to keep quiet but says he will not help if anyone else is poisoned.

(Chapter 81, The Room of the Retired Baker) Caderousse goes to visit Benedetto (Andrea Cavalcanti), to ask for more money. Benedetto believes Monte Cristo is really his father, and Caderousse plans to break into Monte Cristo's home. Monte Cristo receives an anonymous note telling him about the robbery. (Chapter 82, The Burglary) He and one of his servants wait in the house as Caderousse breaks in. The Count recognizes him and dresses in his priest costume. He tells Caderousse he will let him go if he tells him why he is there. Caderousse says his cellmate, Benedetto, got a file sent to him from an Englishman, and they filed through their shackles and escaped. The priest acts surprised to learn Benedetto is actually Andrea Cavalcanti and says he must make this known. Caderousse tries to kill him, but the priest makes Caderousse write a note to Danglars revealing Cavalcanti's identity. Benedetto stabs Caderousse and flees. (Chapter 83, The Hand of God) Monte Cristo makes Caderousse sign a paper saying



Benedetto murdered him. The Count reveals he is Edmond Dantes, and Caderousse dies.

Chapter 78, We Hear From Janina, Chapter 79, The Lemonade, Chapter 80, The Accusation, Chapter 81, The Room of the Retired Baker, Chapter 82, The Burglary, and Chapter 83, The Hand of God Analysis

The poisoner in the Villefort household is getting closer to being revealed. One must examine the motive to determine who is most likely to be the poisoner. If Valentine Villefort is the poisoner, she would gain the inheritance from her grandfather Noirtier, but she loves her grandfather very much. The poison that the Count of Monte Cristo gave earlier to Madame Villefort indicates that she is most likely the poisoner. However, Villefort does not want anyone in his house implicated, since there may be a scandal, and gets the doctor to remain quiet. Caderousse also proves that he is not as noble as he appeared to be when he did not want to implicate Edmond Dantes in a Bonapartist plot. He breaks into the Count's house and gives up Benedetto. Caderousse shows he is a coward and, although did not take an active part in the plot against Dantes, did wrong by not speaking up against Danglars and Fernand.



Chapter 84, Beauchamp, Chapter 85, The Journey, Chapter 86, The Trial, Chapter 87, The Challenge, and Chapter 88, The Insult

Chapter 84, Beauchamp, Chapter 85, The Journey, Chapter 86, The Trial, Chapter 87, The Challenge, and Chapter 88, The Insult Summary

Albert Morcerf's friend, a newspaperman named Beauchamp, returns with evidence of Fernand Morcerf's treachery but promises to keep it quiet. (Chapter 85, The Journey) The Count of Monte Cristo learns that Andrea Cavalcanti is to marry Eugenie Danglars. (Chapter 86, The Trial) A news report that incriminates Fernand Morcerf in the death of Ali Pasha has spread, but Fernand is not yet aware of it. During a meeting of the Chamber of Peers, a French court, one of the members reads the article out loud, and Fernand is shocked and claims he is innocent. He asks for an inquiry to prove he is innocent. Fernand says he found Ali Pasha dead after the attack had already taken place. Haydee enters and testifies against Fernand Morcerf. She tells the court that he is the one who betrayed and killed her father. She exhibits documents showing she is the Ali Pasha's daughter. She denounces Fernand and his peers find him guilty.

(Chapter 87, The Challenge) Albert Morcerf resolves to kill the person who caused his father's downfall. He goes to Danglars since Danglars was the one who inquired about Fernand's activities. Danglars admits writing to Greece, but says he did not know he would learn Fernand was a traitor. Danglars tells Albert that the Count of Monte Cristo was the one who advised Danglars to write to Greece. (Chapter 88, The Insult) Albert goes to confront the Count, telling Danglars he is not off the hook yet. Albert Morcerf meets with his mother, Mercedes, and asks if there is any reason the Count of Monte Cristo would hate his father, since the count has orchestrated Fernand Morcerf's public denouncement as a traitor. Mercedes tells her son that the Count has only been helpful to them and is not their enemy. Albert confronts the Count at the opera and challenges him to a duel. The Count has no choice but to accept, since many have heard the challenge. Maxmilian Morrel, who attended the opera with the Count, tries to talk the Count out of killing Albert, but he will not listen.



Chapter 84, Beauchamp, Chapter 85, The Journey, Chapter 86, The Trial, Chapter 87, The Challenge, and Chapter 88, The Insult Analysis

The Count of Monte Cristo's attempts to reveal the traitorous soul of Fernand Morcerf have succeeded. He gets out the story of how Fernand betrayed Ali Pasha in Greece without identifying himself, and Haydee testifies against Fernand. Albert Morcerf, however, knows someone has it out for his father and quizzes Danglars, who fingers the Count of Monte Cristo. Danglars is willing to give the Count up to save his own life, even though it was Danglars who was looking for an excuse to marry his daughter to Andrea Cavalcanti. Albert challenges the Count to a duel, which is what the Count wants. He can kill the son of his enemy, Fernand, and further his punishment. He does not seem to take Mercedes' feelings into consideration, signifying he may have dismissed her as a gold-digger who could not have truly loved him. This also shows that the Count values people more for what they can do for him, since it is unlikely he would have bought Haydee as a slave if she could not have helped him. The Count continues to move away from the kind nature he had as a youth.



Chapter 89, A Nocturnal Interview, Chapter 90, The Meeting, Chapter 91, Mother and Son, Chapter 92, The Suicide, and Chapter 93, Valentine

Chapter 89, A Nocturnal Interview, Chapter 90, The Meeting, Chapter 91, Mother and Son, Chapter 92, The Suicide, and Chapter 93, Valentine Summary

The Count of Monte Cristo returns home where a veiled woman pleads with him to not kill her son, calling the Count by the name of Edmond. The woman is Mercedes Morcerf, who says she recognized the Count the moment she saw him. Mercedes had followed Albert Morcerf and heard him challenge the Count to a duel. She pleads for her son's life again, but the Count shows her the letter that Danglars and Fernand wrote to have him, Edmond Dantes, imprisoned. The Count gives in and says he will not murder her son, but it means he will now die since he can't call off the duel. (Chapter 90, The Meeting) The Count meets Albert for the duel, but Mercedes has told her son everything. Albert calls off the duel, saying he understands how Edmond Dantes was betrayed by his father, Fernand. The Count is amazed that Mercedes would tell her son this and possibly lose Albert's love for her.

(Chapter 91, Mother and Son) Albert Morcerf returns home and allows a servant to tell his father, Fernand, that Albert called off the duel. Both Mercedes and Albert prepare to leave their home, without any money, to make their way in the world without the taint of Fernand. They receive a letter from The Count of Monte Cristo informing them of money he buried in Mercedes' garden in Marseilles. Edmond Dantes hid the money in case he was lost at sea after he married Mercedes; he tells Mercedes to use it now to start her new life. (Chapter 92, The Suicide) Fernand Morcerf goes to see the Count and ask why Albert stopped the duel. The two men argue, and Monte Cristo reveals he is really Edmond Dantes. Fernand flees the Count's home and commits suicide by shooting himself. (Chapter 93, Valentine) Maxmilian Morrel visits Valentine Villefort and her grandfather, Noirtier. Noirtier has been giving Valentine some of his medicine, giving her a little more everyday. Valentine has a spasm and does not move.



Chapter 89, A Nocturnal Interview, Chapter 90, The Meeting, Chapter 91, Mother and Son, Chapter 92, The Suicide, and Chapter 93, Valentine Analysis

Mercedes Morcerf finally reveals that she has recognized the Count of Monte Cristo as Edmond Dantes. She breaks her silence to beg for her son Albert's life, apologizing to Dantes for marrying Fernand and not waiting for him. The Count realizes that Mercedes did truly love him and believe he was dead. He knows it may mean his death, but he agrees to spare Albert. This shows his strength of love for her, since he is willing to abandon his quest for vengeance in order to satisfy her. He is also amazed to learn that Mercedes was willing to tell Albert how treacherous his father, Fernand, was, since it may reflect badly on her as well. However, Albert proves to have his mother's values and forgives her and the Count, saying he understands why the Count wanted revenge. The Count does get his revenge when Fernand confronts him and the Count reveals himself as Edmond Dantes. Fernand knows there is nothing left for him to live for, since his wife and son have left and kills himself to avoid further humiliation.



Chapter 94, Maximilian's Avowal, Chapter 95, Father and Daughter, Chapter 96, The Contract, Chapter 97, The Departure for Belgium, Chapter 98, The Bell and Bottle Tavern, Chapter 99, The Law, Chapter 100, The Apparition, Chapter 101, Locusta, and Chapter

Chapter 94, Maximilian's Avowal, Chapter 95, Father and Daughter, Chapter 96, The Contract, Chapter 97, The Departure for Belgium, Chapter 98, The Bell and Bottle Tavern, Chapter 99, The Law, Chapter 100, The Apparition, Chapter 101, Locusta, and Chapter 102, Valentine Summary

Maximilian tells the Count of Monte Cristo of the past poisonings in the Villefort household. The Count seems uninterested until he realizes how much Maximilian loves Valentine. He vows to help them. The Count rents the house next door in the guise of the priest. (Chapter 95, Father and Daughter) Eugenie Danglars confronts her father, telling Danglars she will not marry Andrea Cavalcanti, but he insists. (Chapter 96, The Contract) During a party to celebrate the marriage contract, Monte Cristo announces he has a letter from Caderousse. (Chapter 97, The Departure for Belgium) Police arrive to arrest Cavalcanti, who has fled, and Eugenie Danglars flees the country with her girlfriend, dressing as a man to avoid detection. (Chapter 98, The Bell and Bottle Tavern) They stop at an inn. Cavalcanti is also at the inn, but discovers police are there. He escapes through the chimney and goes down one to another room, which is where Eugenie and her friend are staying. They call for the police and Cavalcanti is arrested. (Chapter 99, The Law) Danglars receives word of the arrest.

(Chapter 100, The Apparition) Valentine Villefort sees the Count of Monte Cristo come into her room. He has her drink a potion and tells her he has been watching over her for the last four nights. He tells her to pretend to be asleep, and she will learn who is behind the poisonings. The Count exits through a secret passage. (Chapter 101, Locusta) Valentine soon sees her stepmother, Madame Villefort, come into her room and put poison in her glass. The Count of Monte Cristo returns and shows Valentine that her stepmother, Madame Villefort, has begun using a new poison. He says she is doing it to



secure an inheritance for her son, Edward. He tells Valentine he has a plan to help her escape and gives her a pill which puts her to sleep. He empties part of the liquid in the glass, to make it appear Valentine has drunk it, and leaves the room. (Chapter 102, Valentine) Madame Villefort returns and empties the rest of the liquid. The next day, the nurse finds Valentine Villefort dead.

Chapter 94, Maximilian's Avowal, Chapter 95, Father and Daughter, Chapter 96, The Contract, Chapter 97, The Departure for Belgium, Chapter 98, The Bell and Bottle Tavern, Chapter 99, The Law, Chapter 100, The Apparition, Chapter 101, Locusta, and Chapter 102, Valentine Analysis

The Count exacts part of his revenge on Danglars by the shame of Andrea Cavalcanti turning out to be a thief and a murderer. However, the Count of Monte Cristo is beginning to realize his deeds are hurting innocent people. Before Maximilian confronted him, the Count had no concern for the innocent victims of his plots and who are hurt. However, he realizes that among his enemies' families are some innocent people, and he has no right to hurt them. In an effort to make things right and help his friend, Maximilian Morrel, the Count vows to help Valentine Villefort. He buys the home next door and uses the priest disguise to keep an eye on Valentine and ensure she is okay. When it appears the poisoner, Madame Villefort, will not give up, he arranges for Valentine to appear dead so she can escape the home. Valentine is shocked to learn her stepmother is poisoning her, but she feels pity for her stepmother since she knows the woman is only trying to secure an inheritance for her son, Edward. This shows that Valentine has much more compassion than many of her family members and peers.



Chapter 103, Maxmilian, Chapter 104, Danglar's Signature, and Chapter 105, The Cemetery of Pere-la-Chaise

Chapter 103, Maxmilian, Chapter 104, Danglar's Signature, and Chapter 105, The Cemetery of Pere-la-Chaise Summary

Madame Villefort is shocked to see the glass still has some liquid even though she emptied it. Maxmilian Morrel arrives to hear Valentine declared dead. Villefort is unaware of Maxmilian and Valentine's love and commands Maxmilian to leave. He does, but returns carrying Noirtier in his wheelchair so he can view the body. He tells Villefort that he has loved Valentine, and that Villefort should now work to bring her killer to justice. Villefort denies that Valentine was poisoned, but Maxmilian appeals to the doctor who agrees it was murder. Villefort talks to Noirtier in private, then tells Maxmilian and the doctor that he will work privately to bring her killer to justice. An Italian priest who lives next door is summoned to pray over Valentine. The priest is left alone with Valentine's body and Noirtier. After the priest leaves, Villefort finds his father asleep and smiling.

(Chapter 104, Danglar's Signature) Danglars meets with The Count of Monte Cristo. Danglars makes out bonds for five million dollars, which he plans to cash. However, the Count, knowing Danglars has given him at least six million dollars worth of credit, says he will take the bonds to fulfill his credit line. Danglars is shocked and tries to refuse, saying the money is for the hospital, but he gives in. The hospital agent comes to collect and Danglars tells the agent to come back tomorrow, but when they agent leaves, he gets his passport and prepares to flee the country. (Chapter 105, The Cemetery of Pere-la-Chaise) Valentine Villefort's funeral takes place. Maxmilian hangs back from the procession, only coming forward after the funeral to pray at her grave. The Count of Monte Cristo goes to visit Maxmilian after the funeral. He catches Maxmilian writing a suicide note and tries to convince him not to kill himself. The Count reveals himself as Edmond Dantes, the man who saved their father, Monsieur Morrel, from killing himself by paying off his debts.

Chapter 103, Maxmilian, Chapter 104, Danglar's Signature, and Chapter 105, The Cemetery of Pere-la-Chaise Analysis

The Count is able to trip up Danglars once again, by claiming his unlimited credit and leaving Danglars without any choice but to steal the money for the hospital fund if he



still plans to flee the country. Villefort is still unwilling to bring any negative attention to his home or family. Even though someone has just poisoned his only daughter, he cannot bear to bring scandal on his home. He cares more about appearances than anything else, including the lives of his family members. However, the Count, masquerading as the priest, is clearly collaborating with Noirtier to remove Valentine Villefort from her home and from danger. Her grandfather, Noirtier, goes to bed smiling after she dies, indicating Valentine is not really dead. Maxmilian is left unaware of this, however, and the Count must keep him from killing himself. The count reveals himself as the man who stopped Monsieur Morrel from killing himself, in an effort to show Maxmilian he should live. The Count knows that Maxmilian will eventually be reunited with his love.



Chapter 106, Dividing the Proceeds, Chapter 107, The Lion's Den, Chapter 108, The Judge, Chapter 109, The Assizes, Chapter 110, The Indictment, Chapter 111, Expiation, and Chapter 112, The Departure

Chapter 106, Dividing the Proceeds, Chapter 107, The Lion's Den, Chapter 108, The Judge, Chapter 109, The Assizes, Chapter 110, The Indictment, Chapter 111, Expiation, and Chapter 112, The Departure Summary

The Count of Monte Cristo speaks to Maxmilian Morrel, once more before leaving, convincing him to go traveling with the Count. The Count promises to cheer Maxmilian up in a month; if not, Maxmilian is free to kill himself. Mercedes and Albert Morcerf are living in a boarding house in Paris. The first floor apartment is used by Lucien Debray and Baroness Danglars. The Baroness tells Lucien that her husband has left the country. Danglars has left her a letter stating he has no regrets on leaving her and assumes she has her own money from all he's given her over the years. Lucien recommends she pretend to be poor and distraught until people lose interest. In a nearby room, Mercedes and Albert discuss their plans with some anticipation. She will return to her birthplace in Marseilles to retrieve the money the Count has hidden there. Albert says he will then go to Africa and has joined the military. Lucien meets Albert on the way out and is struck by the difference between the Baroness and Mercedes. (Chapter 107, The Lion's Den) Bertuccio visits Benedetto in prison. Bertuccio is about to tell Benedetto who his true father is, but they are interrupted.

(Chapter 108, The Judge) Villefort prepares the case against Benedetto. Villefort confronts his wife, Madame Villefort, with the knowledge that she is the one who has been poisoning their family members. He tells her she will not bring dishonor to their family and should kill herself. (Chapter 109, The Assizes) The press believes Edward Villefort, the young boy, is the one who did the poisonings. (Chapter 110, The Indictment) During Benedetto's trial, Benedetto claims he is the son of Villefort and details the circumstances of his birth. The court asks for proof, but Villefort admits it. (Chapter 111, Expiation) Villefort leaves the home, but feels guilty since he knows his wife did it to secure an inheritance for Edward. Madame Villefort has already taken the poison, however, and dies as he arrives. He searches for his son in a panic, but she has poisoned him as well. The priest confronts Villefort, revealing himself as the Count of



Monte Cristo and as Edmond Dantes. Villefort takes the Count to view his son's body, asking the count if his vengeance was worth it. The Count flees the home. (Chapter 112, The Departure) He picks up Maxmilian Morrel, and they prepare to leave Paris. The Count declares that his work is done.

Chapter 106, Dividing the Proceeds, Chapter 107, The Lion's Den, Chapter 108, The Judge, Chapter 109, The Assizes, Chapter 110, The Indictment, Chapter 111, Expiation, and Chapter 112, The Departure Analysis

Lucien Debray is struck by the differences between Baroness Danglars and Mercedes. The Baroness' husband has left, but she has plenty of money, yet she is still upset she has to act poor. Mercedes, however, and her son Albert are content and happy to be free, no matter how little money they have. In a parallel to his father, Monsieur Morrel, Maxmilian Morrel plans to kill himself. His reason is that his love, Valentine, is dead and he has no reason to live. This is also similar to how Edmond Dantes felt in prison, when it seems like he would not get back his life or his love, Mercedes. The Count of Monte Cristo plans to help Maxmilian after finishing his revenge on Villefort. Benedetto denounces Villefort, which was undoubtedly the Count's intentions. This shows the lengths that the Count has gone to in order to plan his enemies' downfall. However, he realizes after seeing the body of Villefort's son, Edward, that his quest for justice may have gone too far. The Count realizes he has hurt innocent people along with the guilty and plans to leave the country since he cannot hurt Villefort anymore. Villefort almost lost an illegitimate son when he buried the baby in a box but now loses a legitimate son.



Chapter 113, The Past, Chapter 114, Peppino, Chapter 115, Luigi Vampa's Bill of Fare, Chapter 116, The Pardon, Chapter 117, The Fifth of October

Chapter 113, The Past, Chapter 114, Peppino, Chapter 115, Luigi Vampa's Bill of Fare, Chapter 116, The Pardon, Chapter 117, The Fifth of October Summary

The Count of Monte Cristo and Maxmilian leave Paris for Marseilles. He visits Mercedes and apologizes for the hardship he has caused her, but she says she is at fault as well. They part as friends. The Count returns to Maxmilian and has him promise to meet the Count on the Isle of Monte Cristo on the fifth day of October. (Chapter 114, Peppino) The Count travels to Italy, where Danglars is about to claim the five million from the firm of Thomas and French. Peppino, one of Luigi Vampa's bandits, follows Danglars to the firm. The bandits ambush Danglars and bring him to Luigi Vampa. (Chapter 115, Luigi Vampa's Bill of Fare) Danglars believes they won't ransom him for more than the five million he has. However, the bandits charge him exorbitant amounts for food. (Chapter 116, The Pardon) The Count of Monte Cristo asks if Danglars has repented for his evil ways. Danglars does and the Count reveals himself and lets Danglars go free. (Chapter 117, The Fifth of October) When the Fifth of October arrives, the Count of Monte Cristo returns to Marseilles and gives Maxmilian a potion that makes him fall asleep. As he loses consciousness, he sees Valentine come from a nearby room to him. Valentine thanks the Count for his help. He asks her to take care of Haydee as well, but Haydee will not leave the Count whom she loves. Maxmilian awakes and is upset the Count deceived him and the potion did not kill him, but he finally recognizes that Valentine is alive. The Count and Haydee leave to begin their life together.

Chapter 113, The Past, Chapter 114, Peppino, Chapter 115, Luigi Vampa's Bill of Fare, Chapter 116, The Pardon, Chapter 117, The Fifth of October Analysis

The Count of Monte Cristo goes after the mastermind of the plot against him, Danglars, who has fled France. The money he claims does not go to the hospital as Danglars originally intended, since he plans never to return to France. However, the Count's contact with Luigi Vampa again comes in handy, since they are able to detain Danglars and drain him of his money by charging him for food. Danglars eventually cannot take losing anymore money, and the Count finally presents himself. After making Danglars repent and revealing his true identity as Edmond Dantes, he lets Danglars go. Finally,

Edmond Dantes, the Count of Monte Cristo, has completed his revenge. He comes full circle by returning to the place he was born and was once truly happy. He reflects on his journey, which has consumed so much of his time and effort, he has not had the chance to enjoy life. He can now truly embrace Haydee and admit that he loves her. Together, they have the hope of a new life, one untainted by the ambitions of others.



Characters

Ali

Ali is Monte Cristo's mute valet. He is totally loyal to his master, who saved his life.

Beauchamp

Beauchamp is a radical journalist and a loyal friend of Albert de Morcerf. He is one of Albert's seconds in the duel with Monte Cristo.

Benedetto

Benedetto is the son of de Villefort and Madame Danglars. Villefort buried him at birth, believing he was dead. He was found by Bertuccio, who raised him. Benedetto grows up to be a scoundrel. Because of who Benedetto is, Monte Cristo uses him in his plot against Villefort, giving him a new identity as an Italian nobleman, Andrea Cavalcanti. Andrea becomes engaged to Eugénie Danglars, but he is then arrested for the murder of Caderousse. At his trial he identifies Villefort, who is prosecuting him, as his father, thus ruining Villefort.

Bertuccio

Bertuccio is a Corsican who swears a vendetta against Villefort because Villefort made no effort to find the murderer of Bertuccio's brother. Later, Bertuccio is wrongly arrested for the murder committed by Caderousse and his wife. Monte Cristo, in the guise of Abbé Busoni, manages to arrange his release. Bertuccio then enters the service of Monte Cristo.

Abbé Busoni

See Dantès

Gaspard Caderousse

Gaspard Caderousse is a greedy and untrustworthy neighbor of Dantès. He is present, and drunk, when Fernand writes the note accusing Dantès of treason. Caderousse knows Dantès is innocent but does nothing to help him. Many years later, when Caderousse is an innkeeper, Dantès visits him, disguised as the Abbé Busoni. Caderousse tells him the entire story of why Dantès was imprisoned and what has happened to the conspirators since. Busoni rewards him with a diamond. But after



Busoni has gone, Caderousse and his wife murder a jeweler who offered to buy the diamond. Caderousse is arrested and sentenced to hard labor. He escapes but continues a life of crime. His end comes when he burgles Monte Cristo's house. Monte Cristo, in disguise as the Abbé Busoni, catches him red-handed, but then lets him go, guessing correctly that he will be immediately killed by his accomplice, Benedetto.

Andrea Cavalcanti

See Benedetto

Cloclès

Cloclès is a loyal elderly employee of Morrel.

Count of Monte Cristo

See Dantès

Doctor d'Avrigny

Doctor d'Avrigny is physician to the Villefort family. He suspects that the mysterious deaths of several family members are murder, but he says nothing to the authorities.

Franz d'Epinay

Franz d'Epinay is a young nobleman who visits Rome with his friend Albert de Morcerf. Later, Franz engages to marry Valentine de Villefort, but he cancels the engagement when he discovers that Valentine's grandfather, Noirtier, was the man who killed his father, a royalist general, many years earlier.

Baron Danglars

As a young man, Danglars is a sailor on the *Pharaon*. He is envious of Dantès and writes a note falsely accusing him of being a Bonapartist conspirator, causing Dantès to be imprisoned. Using unscrupulous means, Danglars pursues a career as a banker. He becomes rich and marries an aristocrat. The marriage is an unhappy one, however. Monte Cristo arranges for Danglars's downfall by plotting a series of financial disasters for him. Danglars leaves his wife, and his daughter runs away from their home. Eventually, when Danglars has only fifty thousand francs left, Monte Cristo forgives him, but Danglars is completely shattered by his financial ruin and his hair turns white.



Eugénie Danglars

Eugénie Danglars is the daughter of the Danglars. She is horrified at the thought of marriage and is pleased when her fiancé, Andrea Cavalcanti, is arrested for murder. Deciding to live independently, she disguises herself as a man and runs away with her friend, Louise d'Armilly.

Madame Danglars

Madame Danglars comes from an ancient family and was married to a marquis. After his death, she married Danglars. However, the marriage is not a happy one, and the couple live largely separate lives. Madame Danglars takes lovers, including Villefort, with whom she has a child, and later Debray. After her husband leaves her, she is also abandoned by Debray.

Edmond Dantès

Edmond Dantès is a highly capable and good-hearted young man of nineteen who is on the brink of great success and happiness. He is about to be promoted to captain of a commercial trading ship and to marry the girl he loves. But the envy and treachery of Fernand, Danglars, Caderousse and Villefort result in his being falsely imprisoned for treason for fourteen years. On his escape, he vows to reward those who in his absence were kind to his father and punish those who conspired against him. Dantès acquires great wealth by finding the treasure that his fellow prisoner, the Abbé Faria, told him was buried on the island of Monte Cristo. Giving himself the title of Count of Monte Cristo, as well as several aliases, he then rewards his friends in the Morrel family and pursues his enemies with single-minded determination and great ingenuity. He sees himself as the agent of divine Providence. However, he comes to doubt this when his scheme against Villefort results in the death of the innocent boy, Edouard. He overcomes his doubts when he makes a trip to the chateau where he was imprisoned, which rekindles his memories of the injustice he suffered. He can then pursue his vengeance against his final enemy, Danglars.

Monsieur Dantès

Monsieur Dantès is Dantès's father. He lives in poverty, which worsens after his son's imprisonment. Mercédès and Morrel try to look after him, but eventually, overwhelmed by his misfortunes, he refuses to eat and starves himself to death.

Albert de Morcerf

Albert de Morcerf is the son of the Count and Countess de Morcerf. Unlike his father, Albert is a man of integrity and courage. His life is saved by Monte Cristo when he is



kidnapped by bandits in Rome, and Monte Cristo comes to recognize Albert's essential goodness, even though they come close to fighting a duel. When Albert learns of his father's disgrace, he forgives Monte Cristo for his part in making his father's crimes public. He also renounces his name and fortune and vows to make a fresh start in life by joining the army.

Count de Morcerf

See Fernand Mondego

Countess de Morcerf

See Mercédès Herrera

Marquis de Saint-Méran

Marquis de Saint-Méran is a wealthy royalist in high favor with the court. His daughter Renée marries Villefort. He is later poisoned by Madame Héloïse de Villefort.

Marquise de Saint-Méran

Marquise de Saint-Méran is the wife of the Marquis de Saint-Méran. She and her husband are poisoned by Madame Héloïse de Villefort.

Renée de Saint-Méran

Renée de Saint-Méran becomes Villefort's first wife and the mother of Valentine. She dies young.

Edouard de Villefort

Edouard de Villefort is the Villeforts' young son. He is poisoned by his mother just before she commits suicide. His death causes Monte Cristo to reconsider whether his actions have been just.

Héloïse de Villefort

Héloïse de Villefort is Villefort's second wife, and the mother of Edouard. She poisons the Marquis and Marquise de Saint-Méran, and Valentine, as part of her plot to ensure an inheritance for her son. On being found out by her husband and told to commit suicide or face prosecution, she chooses suicide, and she also murders her son.



Monsieur de Villefort

Monsieur de Villefort is the twenty-seven-year-old deputy public prosecutor in Marseilles who sends Dantès to prison unjustly. Villefort knows Dantès is innocent, but he wants to protect his father, Noirtier, a Bonapartist, who was the addressee of the letter that Dantès had been asked to deliver from Elba. During Dantès's imprisonment, Villefort becomes the powerful Deputy Minister of France in Paris. However, Villefort is guilty of one secret crime. He had an affair with Madame Danglars, and he buried their baby alive. However, the baby was rescued and was raised as Benedetto. When as a young man, Benedetto is charged with murder, he exposes Villefort's crime in court. Villefort goes home and finds his wife has committed suicide and also killed their son Edouard. The shock of all these events drives him insane.

Valentine de Villefort

Valentine de Villefort is the daughter of Monsieur and Renée de Villefort. She is in love with Maximilien, but she falls victim to the poison plot of her stepmother, who wants Valentine's inheritance to end up with her son Edouard. Monte Cristo saves Valentine's life and arranges for her to be united with Maximilien.

Lucien Debray

Lucien Debray is the Secretary of the Minister of the Interior in Paris who carries on an affair with Madame Danglars. She eventually finds out that Debray is only interested in the money they are making from a profitable joint business venture which has drained the fortune of her husband.

Abbé Faria

Abbé Faria is a learned and resourceful priest imprisoned in the Château d'If. He and Dantès become close friends after Faria digs through to Dantès's cell. Faria teaches Dantès languages, science, culture and spirituality. He also tells him where to find buried treasure. Although Faria dies before the two of them can put their escape plan into action, it is Faria who equips Dantès with all he needs to successfully take on the identity of the Count of Monte Cristo.

Haydée

Haydée is the daughter of Ali Pasha, who was betrayed by de Morcerf. As a young girl, Haydée was sold into slavery and purchased by Monte Cristo, in whose service she remained. Haydée testifies against de Morcerf at his trial, which ensures his conviction.



Emmanuel Herbault

Emmanuel Herbault is a clerk who works for Morrel. He marries Julie Morrel.

Julie Morrel Herbault

Julie Morrel Herbault is the daughter of Morrel. Monte Cristo, calling himself Sinbad the Sailor, uses her as the channel through which he pays Morrel's debts and restores the family fortunes. She marries Emmanuel Herbault.

Mercédès Herrera

Mercédès Herrera is a beautiful young girl in Marseilles who is engaged to marry Dantès. After Dantès is imprisoned, she is grief-stricken. Eighteen months later, she agrees to marry Fernand, but she never ceases to love Dantès. Although she ascends to a high social position in Paris, her marriage is unhappy. Later, when Dantès as Monte Cristo visits her, she recognizes him immediately, but says nothing. At another meeting, she persuades him not to kill her son in a duel. When her husband commits suicide, Mercédès renounces her title and her husband's wealth. Helped by a monetary gift from Monte Cristo, she goes to live in the small house in Marseilles which was once owned by Dantès' father. She plans to spend the rest of her life in prayer.

Jacopo

Jacopo is a sailor who saves Dantès's life after Dantès has escaped from prison and is trying to swim to safety. Jacopo pulls him out of the water just as Dantès's strength gives out. He becomes a loyal friend of Dantès and stays devoted to him after Dantès becomes Monte Cristo. Monte Cristo rewards him by making him captain of his yacht.

Fernand Mondego

Fernand Mondego is a fisherman from Marseilles who is in love with Mercédès. When he learns that Mercédès is to marry Dantès, he mails the letter Danglars has written to the authorities accusing Dantès of being a Bonapartist conspirator. After Dantès is imprisoned, Fernand joins the army, and when he returns he marries Mercédès. Fernand rises in the world, accumulates wealth by dubious means, and takes the title of the Count of Morcerf. His wife and son are his pride and joy, but he loses them both when it is revealed that many years earlier he betrayed a French ally, Ali Pasha, and sold Pasha's wife and daughter into slavery. In disgrace, de Morcerf shoots himself.



Maximilien Morrel

Maximilien Morrel is the son of Morrel the shipowner. He is an upright young man who becomes a captain in the army. He falls in love with Valentine de Villefort, and after many twists and turns, Monte Cristo, who admires Morrel and befriends him, arranges for them to be together.

Monsieur Morrel

Monsieur Morrel is a shipowner in Marseilles. He promotes Dantès to captain of the *Pharaon*. After Dantès's arrest, he tries many times to intercede with the authorities on Dantès's behalf, even though it is politically dangerous for him to do so. Fourteen years later, after Dantès has escaped, Morrel has fallen on hard times. His ships are lost at sea and his creditors are pressing him for payment. He is about to commit suicide when Monte Cristo intervenes and pays off his debts.

Monsieur Noirtier

Monsieur Noirtier is Villefort's father. He and his son are on opposing sides politically. Noirtier is a prominent Bonapartist who kills a royalist general in a duel. As an old man he suffers a paralyzing stroke, but he still manages to save his beloved granddaughter Valentine from being compelled to marry Franz d'Epinaï. He does this by producing an old journal that records his duel with the royalist general, who was Franz's father.

Signor Pastrini

Signor Pastrini is the owner of a hotel in Rome. He arranges the meeting between Monte Cristo and Albert de Morcerf.

Peppino

Peppino is a member of Luigi Vampa's gang of bandits. He owes his life to Monte Cristo, who used his wealth to buy a pardon for Peppino just before Peppino was due to be executed.

Sinbad the Sailor

See Dantès



Luigi Vampa

Luigi Vampa is a notorious bandit leader in Rome who is responsible for kidnapping Albert de Morcerf. He releases Albert on the instructions of Monte Cristo, to whom he owes friendship because the Count once declined to hand Vampa over to the authorities when he had the opportunity. Vampa's gang later kidnaps Danglars and again follows the instructions given by Monte Cristo.

Lord Wilford

See Edmond Dantès

Edmond Dantes

Edmond Dantes is promoted to ship's captain just before he is accused of conspiring with Napoleon, the former ruler of France. He is imprisoned at the Chateau D'If, where he befriends the Abbe Faria. Faria tells Dantes how to find a treasure on the Isle of Monte Cristo before he dies. Dantes pretends to be Faria's dead body to escape the prison after 14 years inside. He claims the treasure and becomes the Count of Monte Cristo, determined to bring revenge to those who put him in prison. Dantes brings about the downfall of the men who put him in prison, Danglars, Fernand Morcerf, and Villefort. He realizes his vengeance may have wrecked other lives indirectly, and helps Maximilian Morrel escape Paris with his love, Valentine Villefort.

Mercedes

Mercedes is the intended wife of Edmond Dantes before he is imprisoned. When no word comes of his condition, Mercedes believes he is dead and marries Fernand Mondego, not knowing he is the man who accused Edmond of treason, becoming the Countess of Morcerf. Mercedes recognizes the Count of Monte Cristo is really Edmond Dantes the first time she meets him. She does not reveal this until her son, Albert, challenges the Count to a duel after he orchestrates Fernand's declaration as a traitor. She begs the Count to spare Albert. When the Count agrees, she tells Albert why the count hates Fernand in order to spare the Count's life. She and her son flee Paris and Fernand and return to Marseilles, where Mercedes plans to live a simple life.

Danglars

Danglars is the purser on the ship Pharaon. He conceives the plan to have Edmond Dantes arrested as a traitor, since he is jealous of Dantes' appointment as captain of the ship. Danglars later becomes a rich banker and a baron. The Count of Monte Cristo comes to him while in Paris and takes out unlimited credit. The Count drives a wedge between Danglars and his wife, the Baroness Danglars, by making her lose a large sum



of Danglars' money. When Danglars has been disgraced after trying to marry his daughter to a thief, Andrea Cavalcanti, he gets ready to flee Paris. However, the Count calls in his credit slips and takes Danglar's last five million. Danglars takes the five million he meant to give to a hospital fund and flees the country. The Count catches up with him and takes the money back, making Danglars repent his evil ways.

Villefort

Villefort is a judge in Marseilles and convicts Edmond Dantes of treason and trying to return Napoleon to power. He is inclined to let Edmond go until he realizes the letter he is carrying from Napoleon is to Villefort's father, Noirtier. Villefort is a loyal subject of the king and is afraid if word about the letter gets out, his marriage will be called off and it will hurt his political career. Villefort becomes rich and marries Madame Heloise Villefort after his first wife dies. She gives him a son, Edward, but is jealous because Valentine, Villefort's daughter from his first marriage, will inherit Noirtier's fortune as well as that of her parents. Villefort is also the father of Benedetto, although he and the boy's mother, Madame Danglars, tried to bury the baby to hide their infidelity. He must prosecute Benedetto, who turns out to be a thief, but Benedetto informs the court about the circumstances of his birth. After his wife begins poisoning his first wife's parents, a servant, and Valentine, he tells her she should poison herself so as not to bring shame on the family. She does but also poisons her son. The Count of Monte Cristo lets Villefort knowing he has brought vengeance on his home.

Fernand Montego

Fernand Montego, later Fernand Morcerf or the Count of Morcerf, is one of the men who has Edmond Dantes arrested for treason, due to his love of Mercedes, the woman Dantes was to marry. Morcerf marries Mercedes, has a son, Albert, and is very successful and becomes rich after a long and illustrious military career. However, he betrayed Ali Pasha, a Greek royal whom he served under during the war between Greece and Turkey. Morcerf was disgraced when this information became public and Haydee testifies against him. After his wife and son leave him, and he learns the Count of Monte Cristo was behind his downfall, Fernand commits suicide by shooting himself.

Albert Morcerf

Viscount Albert Morcerf is the son of Fernand and Mercedes Morcerf. The Count of Monte Cristo befriends him after saving him from Italian bandits. Albert is set to marry Eugenie Danglars but does not want to and is not upset when Danglars rejects the idea of their marriage. When Fernand Morcerf is declared a traitor, Albert challenges the Count of Monte Cristo to a duel, since the Count urged Danglars to write to Greece about Fernand's role in the war. However, when Mercedes tells Albert how Fernand has wronged the Count, Albert calls off the duel. He and Mercedes leave Fernand, and Albert makes plans to join the military and travel to Africa.



Abbe Faria

Abbe Faria is a prisoner at the Chateau D'If with Edmund Dantes. He tunnels through the walls into Dantes' cell, and the two men strike up a friendship. Faria tells Dantes about a treasure on the isle of Monte Cristo. When Faria dies, Dantes hides in his shroud and is thrown over the wall into the ocean, allowing him to escape from the prison.

Caderousse

Caderousse is a neighbor of Edmond Dantes in Marseilles. He is present but drunk when Fernand Mondego and Danglars put together the plan to entrap Edmond Dantes. When Dantes later comes to see him in the guise of a priest, Caderousse claims he was too drunk to know what was going on. Dantes gives him a diamond and does not take revenge against him. Caderousse later blackmails his old cellmate, Benedetto, who is masquerading as Andrea Cavalcanti. The Count, as the priest, stops Caderousse when he is trying to rob the Count's home and gets Caderousse to tell him Andrea Cavalcanti's true identity, although it was the Count who first paid Benedetto to act as Cavalcanti. Benedetto kills Caderousse for giving up this information.

Monsieur Morrel

Morrel is the owner of the ship Pharaon. He believes in Edmond Dantes and tries to help him and his father when Edmond is accused of treason. After Edmond is imprisoned, Morrel's ventures start to fail and he is on the end of bankruptcy. When the Pharaon sinks, Morrel is prepared to kill himself to avoid dishonor. The Count of Monte Cristo saves him by giving him the money to save his business.

Valentine Villefort

Valentine Villefort is the daughter of Monsieur Villefort and the granddaughter of Noirtier. She is the only one who has a true connection with her grandfather, and her grandfather works to protect her. She is the target of Madame Villefort, who tries to poison her. The Count of Monte Cristo gives Valentine a potion to make it look like she is dead. He later sneaks her out of Paris and reunites her with her love, Maxmilian Morrel.

Noirtier

Noirtier is the father of Villefort. He was an agent for Napoleon, which is a source of shame for his son. The letter Edmond Dantes receives from the captain of the Pharaon was meant for Noirtier. When Villefort learns the letter is meant for his father, he ensures Edmond Dantes is put in jail. Noirtier truly cares for his granddaughter,



Valentine, and with the Count of Monte Cristo prepares a plan to save her from Madame Villefort and reunite her with her love, Maxmilian Morrel.

Heloise Villefort

Madame Heloise Villefort is the wife of Villefort. She wants to ensure her son, Edward, receives an inheritance, so she poisons her other family members, including her stepdaughter, Valentine Villefort. Noirtier and the Count of Monte Cristo discover she is the one behind the deaths and inform Villefort, who tells her she should kill herself to not bring shame to their household. She does, but not before poisoning her son, Edward.

Haydee

Haydee is the daughter of Ali Pasha, a royal in Greece. After Fernand Morcerf arranges the killing of her father, she is sold as a slave, eventually to the Count of Monte Cristo. When Fernand Morcerf's treachery is exposed, Haydee testifies against him. She is in love with Monte Cristo and convinces him to love her back. They set off to begin their own life at the end of the novel.

Maxmilian Morrel

Maximilian Morrel is Monsieur Morrel's son. He is a friend of Albert de Morcerf, and also befriends the Count of Monte Cristo when the count comes to Paris. He is in love with Valentine Villefort and wants to elope with her, but she is presumably killed by her stepmother, Madame Heloise Villefort. However, the Count of Monte Cristo has only given her a potion which makes her appear to be dead, and soon restores her to Maxmilian after they escape Paris.

Baroness Danglars

The Baroness Danglars is the wife of Baron Danglars. She considers herself an excellent financial speculator. She has an affair with Lucien Debray, a young man who advises her on financial matters. Danglars leaves her to her own devices after most of his money is gone. She has also had an affair with Villefort, producing Benedetto.

Andrea Cavalcanti or Benedetto

Benedetto is the illegitimate son of Villefort and the Baroness Danglars. He was the result of an affair and after his birth, Villefort tries to bury him in the backyard. However, Bertuccio was following Villefort to get revenge for his brother and saw the deed. He stabbed Villefort and took the infant, eventually raising it as his own. Benedetto turns out to be a thief and becomes the cellmate of Caderousse. The Count of Monte Cristo later pays Benedetto to pretend to be Andrea Cavalcanti, a prince, to whom Danglars



wants him to marry his daughter, Eugenie. However, his true identity comes out, and he is arrested after killing Caderousse. He denounces Villefort as his father during his trial.

Ali Pasha

Ali Pasha, also known as Ali Tebelin, is a royal in Greece and is killed when Fernand Morcerf betrays him. He is the father of Haydee, who the Count of Monte Cristo buys as she is sold as a slave.

Julie Morrel

Julie Morrel is Monsieur Morrel's daughter, who marries Emmanuel. She is the brother of Maxmilian Morrel and is very grateful to the Count of Monte Cristo when she discovers he is the one who saved their family from ruin.

Eugenie Danglars

Eugenie Danglars is the daughter of Baron Danglars. Albert de Morcerf is supposed to marry her, but she leaves her family after the fall of her father and the shame of her father trying to marry her to a thief, Andrea Cavalcanti.

Bertuccio

Bertuccio is a servant of the Count of Monte Cristo, who also wants vengeance on Villefort. His brother was killed during Napoleon's second rise to power, but Villefort refused to do anything about it. Bertuccio was following Villefort to get revenge for his brother and saw Villefort's affair with Madame Danglars. When they had a baby, Bertuccio saw Villefort bring it outside and bury it in a box. He stabbed Villefort and took the infant, eventually raising it as his own. Benedetto turns out to be a thief.

Lucien Debray

Lucien Debray works with Baron Danglars and Baroness Danglars on financial matters. He and the Baroness have an affair, which seemingly ends when Danglars is financially ruined and the Baroness must make her own way into the world.

Baron Franz d'Epina

Baron Franz d'Epina is the friend of Albert de Morcerf and the son of General D'Epina. He is set to marry Valentine Villefort, but flees when he learns her grandfather, Noirtier, is the one who killed his father.



Barrois

Barrois is Noirtier Villefort's manservant, who is mistakenly poisoned and dies. The poison was intended for Valentine Villefort.

Luigi Vampa

Luigi Vampa is an Italian bandit. He captures Albert de Morcerf in Italy, but lets him go at the request of the Count of Monte Cristo since the Count helped free Peppino.

Napoleon Bonaparte

Napoleon Bonaparte is an emperor who ruled France. He was exiled to the Isle of Elba when King Louis is restored to the throne. He returned to the throne for 100 days but was exiled again when the King's army overcame his own.

General Quesnel d'Epinay

General Quesnel d'Epinay is a spy among the Bonapartists but loyal to the king, who is killed for spying by Noirtier. When the General's son, Franz d'Epinay, learns of this he calls off his wedding to Noirtier's granddaughter, Valentine Villefort.

Cardinal Spada

Cardinal Spada is a cardinal who is killed by the Pope and the Pope's son, who are trying to gain the cardinal's treasure. His treasure is hidden on the Isle of Monte Cristo and later recovered by Edmond Dantes.

Marquise de Saint-Meran

Marquise de Saint-Meran is the mother of Renee de Saint-Meran, who marries Villefort. She is poisoned after her husband's death by Madame Heloise Villefort.

Marquis de Saint-Meran

Marquis de Saint-Meran is the father of Renee de Saint-Meran, who marries Villefort. He is poisoned after Madame Heloise Villefort send him tainted goods.



Peppino

Peppino is one of Luigi Vampa's men, who the Count of Monte Cristo saves from being executed.

King Louis XVIII

King Louis XVIII is the king of France, restored to the throne after Napoleon is exiled.

Emmanuel

Emmanuel marries Monsieur Morrel's daughter, Julie.

Edward Villefort

Edward Villefort is the son of Villefort and his wife, Heloise. He is poisoned by his mother after Villefort discovers she has poisoned other family members.

Bonapartists

Bonapartists are French people loyal to Napoleon Bonaparte.



Objects/Places

The Chateau D'If

The Chateau D'If is a prison near Marseilles where Dantes is imprisoned after being implicated in a Napoleon plot. He escapes from the prison by pretending to be a dead body and is thrown into the ocean.

Isle of Monte Cristo

Isle of Monte Cristo is an Island off the coast of France. Edmond Dantes learns a treasure is hidden on that island from a fellow prisoner, Abbe Faria. After escaping from prison, he recovers the treasure and becomes the Count of Monte Cristo.

The Pharaon

The Pharaon is a ship owned by Morrel. Edmond Dantes was to be made captain of the ship before he was arrested for treason.

The Chamber of Peers

The Chamber of Peers is a French court. Fernand Morcerf is a member of the court, and they condemn him after it comes out that he betrayed the Ali Pasha of Greece.

Marseilles

Marseilles is a French town and the home of Edmond, Mercedes and Danglers.

Isle of Elba

Isle of Elba is the home of Napoleon after he is exiled from France.

Catalans

Catalans is a village outside of Marseilles where Mercedes and Fernand live.

Paris

Paris is the capital city of France.



Janina

Janina is a city in Greece which was ruled by the Ali Pasha.

Carnival

Carnival is the celebratory week before Lent when Catholics celebrate before fasting.

Thomson and French

Thomson and French is a financial firm in Italy.



Themes

Vengeance

Vengeance is the main goal of Edmond Dantes, the Count of Monte Cristo, throughout the novel. He is consumed with the idea of getting revenge on those who wronged him, Fernand Morcerf, Danglars, and Villefort. Which each year he suffers in prison, his resolve grows stronger. Dantes knows he is the victim of injustice, and the only thing that can make up for it is to have his enemies suffer. His enemies have done well for themselves during his imprisonment, and Dantes resolves to take all they love away from them. He spends much of his time orchestrating their downfall, planning scheme after scheme to get them where he wants them. He is so consumed, he is blind to Haydee's love for him and cannot truly enjoy his life. His quest for justice also has unforeseen consequences. He gives Madame Villefort poison, sure she will use it to wreak havoc on Villefort's family. However, he discovers he has almost killed the love of his friend Maximilian Morrel, Villefort's daughter Valentine. Villefort's young son, Edward, is also poisoned by his mother. He learns that Mercedes does feel sorry for marrying Fernand and not waiting for Edmond, but is just barely able to spare the life of her son, Albert. By the end of the novel, Dantes realizes that his quest for vengeance may corrupt him, and he resolves to embark on a better life with Haydee, his quest fulfilled.

Honor and Dishonor

Many characters throughout the novel show they prefer death to being dishonored. Monsieur Morrel plans to take his own life, rather than not be able to honor his debts. Fernand Morcerf shoots himself after being exposed as a traitor, since he cannot live with the dishonor of people knowing he betrayed a man who trusted him. At that time, being dishonored meant not only a sullied name, but being expelled from high society, a fate worse than death for many of the wealthy people of that time. Danglars is the only one who prefers to live, choosing to flee with money that was promised to a hospital. This shows his peers that he is even more cowardly because he cannot face death. Some characters would also see their family members dead instead of facing dishonor. The Ali Pasha would rather have his men kill him and his family than allow them to be taken by the enemy, not wanting them to suffer at the hands of their enemies. When his wife is exposed as a poisoner, Villefort tells her she should poison herself to avoid bringing more shame to the family. Living without honor is unthinkable to the characters in the novel, since dishonor can damage a person's reputation for years to come. If death can prevent dishonor, that is the honorable choice.

Betrayal

Edmond Dantes is imprisoned because he has been accused of treason, meaning he has been unfaithful to his sovereign, King Louis. Although he did not commit this



betrayal, his peers, Fernand Mondego and Danglars, have betrayed him by their false accusation. This is a pattern of behavior that Fernand exhibits throughout his career. After joining the military, he becomes a trusted officer under Ali Pasha of Greece but betrays his ruler when it looks like the other side can offer him more. His love for Mercedes is also tainted by his betrayal of Edmond, but since he has stolen Dantes' girl she will never truly be Fernand's. Villefort betrays Dantes trust by initially suggesting Dantes will be released but then going back on his word when he discovers his father, Noirtier, is involved in the plot. Danglars has not acted as treacherously in his adult life, but he is still mainly concerned with having money and prestige as he was when he was jealous of Dantes' promotion to captain of the Phaeron. He is the instigator of the main betrayal against Edmond, yet he does not suffer as much as the others. This may be because, although Danglars instigated the actions against Dantes, Fernand is the one who took Mercedes away and Villefort is the one who took Dantes' freedom away. However, the Count's enemies show throughout their lives that they are willing to do whatever they have to in order to live a rich and prestigious life.



Style

Point of View

The novel, *The Count of Monte Cristo*, is told through third person omniscient point of view. The narrator is not a character and not part of the action, but observes the actions of the characters and relates the events to the reader. Though the narration primarily follows the actions of Edmond Dantes, the Count of Monte Cristo, it frequently diverges to other characters, such as the Count's enemies, to show what consequences the Count's actions have. It focuses mainly on the behavior of the characters, more so than their thoughts and feelings. This also allows the reader to see what kind of people the characters truly are and what motivates them to do what they do, such as the reasons behind Villefort's imprisoning of Edward. At times, the narration does not reveal all. For example, at several points Edmond Dantes masquerades as different people, such as a priest when talking to Caderousse and later to Villefort. The narrator does not reveal that these characters are actually Edmond directly for some time, and it must be inferred by the reader. Overall, this style of narration gives the reader a fuller comprehension of what is going through each of the character's minds and an understanding of their motivations and goals. The novel is also written in the present tense, meaning the narrator relates actions as they happen.

Setting

The main action of *The Count of Monte Cristo* takes place in the country of France during the early 1800s. It begins in the small seaside town of Marseilles, but most of the action takes place in the city of Paris. The setting is very important to the plot of the novel, as the conventions and rules of French society constrain and shape the movements of the characters. There is a marked contrast between the small, friendly town of Marseilles and the bustling, high society atmosphere in Paris. In the Parisian society, death is more honorable than dishonor, and riches dictate how important a person is. The Count of Monte Cristo uses this to ingratiate his way into his enemy's lives and get the justice he deserves. Historically, the setting is important because the time of the novel centers around Napoleon Bonaparte, the former emperor of France. Loyalty to Napoleon is the reason Edmond Dantes is wrongly imprisoned, and even though Napoleon returns to power for a short time, Dantes is not freed. King Louis is also a figure in the novel, who struggles with Napoleon to retain the power of the throne. In Italy, the celebration of Carnival is shown, which is historically a time to celebrate before fasting during the Catholic Lenten season. The settings give the novel an authentic feel and are true to the history of the time.



Language and Meaning

The language used in the novel, *The Count of Monte Cristo*, is typical of novels written in the 1800's. It is very refined and reflective of a time when people spoke carefully and properly. People are not as forthcoming and frank as they are in contemporary times, so the reader must be alert to uses of innuendo and double-talk. The words used in the novel are also of a higher vocabulary level than contemporary novels, meaning today's reader may need to be educated in order to understand the finer points of the novel. The language also changes to reflect the mood of the novel, which begins during a happy, joyful point in Edmond Dantes' life, and gets considerably darker until the end, when the Count of Monte Cristo finds redemption in Haydee's love. Although the novel was translated to English after being written in French, there is still a distinct French flavor to the novel. French phrases and names are used throughout the novel, giving it authenticity. Overall the plot of the novel is relatively simple to follow; it is the language which gives the novel the vibrancy and roundness it needs to become an enduring classic.

Structure

The Count of Monte Cristo is divided into several short chapters, each with a title describing the main subject of that chapter. The length of the chapters means the pace of the book goes very quickly, and each section can seem like its own story. This is particularly helpful since the novel is quite lengthy overall. The plot does follow a chronological order, with actual historical events of the time giving the story a sense of realism. However, the short chapters, which are usually only a few pages long, also allow the plot to jump back and forth, rotating from the point of view of each of the main characters. This allows the action happening to each of the main families, such as the Danglars, Villeforts, and the Morcerfs, to proceed at roughly the same time, without leaving the reader wondering what is happening to a specific family. The different story lines are interwoven together to create a fuller story and heightened suspense. This is especially important as the action does proceed slowly on the whole; since at the time the novel was published, books were the primary form of entertainment and most were longer than contemporary novels. The original novel was serialized, meaning it was sold a few chapters at a time over time. This accounts for the shortness of the chapters and their styling like vignettes or short scenes.



Historical Context

The year 1815, in which *The Count of Monte Cristo* begins, was a watershed year in European history. It brought to a conclusion over twenty years of war. The turbulence had begun in 1789, with the outbreak of the French Revolution. In 1792, France established itself as a republic, and King Louis XVI was beheaded on January 21, 1793. Revolutionary France alarmed the rest of Europe with its aggressive territorial ambitions, and within two months of the king's execution, a general European war broke out. It was during this war that Napoleon Bonaparte, who was born on the island of Corsica, rose to power within the French Army and transformed it into a formidable military force. In 1799, he seized control of France, and in 1804 declared himself emperor. Until 1812, Napoleon controlled most of Europe. But he overreached himself by invading Russia in 1812. After his army was forced to retreat from Moscow, Napoleon's power was on the wane.

In April, 1814, Napoleon abdicated as Emperor and was sent into exile on the island of Elba. The major European powers, Prussia, Austria and Britain, had declared him to be a destroyer of the peace of the world. Louis XVIII, brother of the executed Louis XVI, ascended to the French throne. This event, which put the Bourbon dynasty back in power, is known as the First Restoration. It is this political situation that existed in France when *The Count of Monte Cristo* begins.

The restored Bourbons had the support of the old aristocracy, who had been dispossessed of their lands by the revolution, but they did not have the allegiance of all the people. Many wanted the Emperor to return, and there were conflicts between royalists and Bonapartists. This is reflected in the early part of the novel. Villefort's father, Noirtier, is a Bonapartist and a former Girondin (the Girondins were a political faction during the French Revolution), whereas Villefort is content to serve whoever is in power, although he claims to be a royalist. It is this situation, in which a restored monarchy represses and persecutes the remaining Bonapartists, that Dantès gets caught up in.

Napoleon remained on Elba for only ten months. He escaped and landed with 1,100 men near Cannes on March 1, 1815. He crossed the Alps and marched on Paris, gathering support from peasants and soldiers alike. When he entered Paris, Louis XVIII realized the danger too late—he is presented in *The Count of Monte Cristo* as complacent—and fled. But another war soon broke out. Heavily outnumbered, Napoleon was defeated by the British general, Wellington, at the Battle of Waterloo in June, 1815. Napoleon returned to Paris and abdicated. His return had lasted only just over three months, the period known as the Hundred Days. He was again sent into exile, this time to the island of St. Helena, in the South Atlantic, where he died six years later. Louis XVIII returned to the French throne. It was then dangerous once more to be known as a Bonapartist (as Dantès finds out). In the south of France there was an outbreak of unrest in which many Bonapartists were killed, and the Chamber of Deputies, under Royalist control, demanded and took action against Bonapartists active during the Hundred Days, whom they called traitors.



Critical Overview

The Count of Monte Cristo was originally published in serial form, and was a huge success. People would wait in long lines to buy the latest installment. Within a few months the novel was translated into ten languages. Dumas had also published another extremely successful novel, *The Three Musketeers*, in the same year. With the publication of *The Count of Monte Cristo*, Dumas became famous worldwide. In Europe, his literary reputation was higher than that of Charles Dickens or Victor Hugo.

The Count of Monte Cristo has remained popular with readers for over 150 years, and is often considered to be Dumas's masterpiece. Writing in 1902, H. A. Spurr (*The Life and Writings of Alexandre Dumas*) stated that the theme of the novel "is taught so effectively, so honestly, and on so great a scale, that the book has a moral value which should preserve it from oblivion for generations to come."

Spurr's prediction proved to be correct. In recent years, F. W. J. Hemmings, in *The King of Romance: A Portrait of Alexandre Dumas*, described the novel as "the greatest 'revenger's tragedy' in the whole history of the novel." And in 2003, Robert McCrum, literary editor of the British newspaper, *The Observer*, in his list of the 100 greatest novels of all time, placed *The Count of Monte Cristo* in fourteenth position, calling it "a masterpiece of adventure writing."

However, in spite of the novel's high standing amongst readers in every generation since its first publication, *The Count of Monte Cristo* has not generally received such high accolades from literary scholars. There is a perception that Dumas's novels fall short of the demands of serious literature. In fact, *The Count of Monte Cristo* has often been viewed as a well-plotted adventure novel, well suited to popular taste, but little more. In *Writers for Children*, Avriel H. Goldberger has tried to bridge this gap between popular acclaim and literary standing in the work of Dumas. She acknowledges that *The Count of Monte Cristo* ranks with the great revenge stories of all time, but states:

This is not because *Monte Cristo* has equal merit as a work of art or as a probe of the psyche, but because it speaks so powerfully to our need to fantasize impossible victories of the individual against injustice.

Criticism

- Critical Essay #1



Critical Essay #1

*Aubrey holds a Ph.D. in English and has published many articles on nineteenth-century literature. In this essay Aubrey discusses *The Count of Monte Cristo* in the context of its literary allusions to Byron and Shakespeare, with reference to some of the philosophical implications of Monte Cristo's beliefs about divine justice.*

The Count of Monte Cristo vicariously satisfies the fantasies of everyone who has ever dreamed of winning the lottery or who has idly plotted revenge against their enemies, knowing full well they will never act on their darkest desires. Monte Cristo is like a nineteenth century Superman. His miraculous, Houdini-like escape from prison, when he manages to escape drowning even though a cannon ball is tied to his feet, sets the tone for what follows. Everything goes right for the formidable Count, who seems like a lord in charge of his own destiny and that of others. Coincidences happen at the most opportune time for him; he seems to have eliminated from life the element of unpredictability and chance. He never makes a mistake, he seems to know everything, he is always in full possession of himself, and he has an air of invincibility about him. Given his single-minded dedication to his mission, his extraordinary force of personality and his prodigious wealth, it is not surprising that others regard him with a kind of awe. Beauchamp, for example, when he witnesses Monte Cristo's utter certainty of victory in the duel with Albert, is not sure whether he is dealing with a mere braggart or a supernatural being. And Villefort, when he first meets Monte Cristo in Paris, has a similar thought, not knowing whether the man who thinks he is an agent of Providence is a mystic or a madman.

During the part of the novel that is set in Rome, to give his character some extra heft, Dumas hints that Monte Cristo is to be regarded as something of a Byronic hero. The English Romantic poet Lord Byron, a favorite of Dumas's youth, was revered throughout Europe as the incarnation of the rebellious Romantic spirit. He died a heroic death in 1824, fighting for the cause of Greek independence. During his lifetime, Byron's magnetic personality, his cultivation of the persona of an outsider, and the whiff of scandal that always seemed to surround him, made him one of the most talked about men of the age, the precursor of the modern celebrity. Women were drawn to him, and chaperones were anxious to steer their young charges away from him. When Byron visited Rome, one aristocratic English lady warned her daughter, when Byron was in the vicinity, "Don't look at him, he is dangerous to look at" (quoted in Phyliss Grosskurth's *Byron: The Flawed Angel*). Byron seemed to embody the same spirit that he breathed into his restless, tormented heroes. Like Edmond Dantès heroes, the heroes of Byron's dramatic poems have suffered great wrongs that set them apart from the rest of society, but they remain indomitable. This is the background against which Franz d'Epina's observation of Monte Cristo can be understood:

Franz could not . . . even think of [Monte Cristo] without representing his stern head on the shoulders of Manfred or beneath the casque of Lara. His forehead was marked by the line that indicates the constant presence of a bitter thought. He had those fiery eyes that seem to penetrate to the heart, and the haughty and disdainful upper lip that gives



to the words it utters a peculiar character that impresses them on the minds of those to whom they are addressed.

Manfred and Lara are both heroes in Byron's dramatic poems of those titles. These works are mentioned again by Albert de Morcerf, when he tries to explain to his mother who Monte Cristo is. Like his friend Franz, Albert regards Monte Cristo as a Byronic hero,

whom Misery has marked with a fatal brand . . . one of those wrecks, as it were, of some ancient family, who, disinherited of their patrimony, have achieved one by the force of their adventurous genius, which has placed them above the laws of society.

In spite of the direct references to Byron, however, the resemblances between Monte Cristo and the Byronic hero are largely superficial. The Byronic hero is a much more complex figure than Monte Cristo. He is usually guilty of some sin or transgression against society's laws, and searches for meaning in a universe that refuses to yield one. This is not Monte Cristo at all; Monte Cristo is confident of the moral order of the world and his role in upholding it. The truth is that Dumas tossed in the Byronic allusions simply because he wanted a few more ingredients to stir into his literary pot. They are Romantic seasonings to give the stew a popular flavor.

The same applies to the opinion of the Venetian lady, Countess G□□□, also in the Rome episodes, that Monte Cristo is a vampire. She is convinced of this because of the count's pale appearance: "seems to me as though he had just been dug up," she says to Franz. Vampire lore was in vogue at the time, and was often associated with Byron, whose heroes' obsession with darkness and the destructive aspects of love made them resemble the vampire figure. John William Polidori, Byron's personal physician, published the first vampire novel in 1819. *The Vampyre* was soon adapted to the French stage by Charles Nodier, so it would have been familiar to French readers and theatregoers. Dumas himself attended a performance of *Le Vampyre* in 1823. Readers of *The Count of Monte Cristo* would certainly have recognized the Countess's description of Monte Cristo as the "new Lord Ruthven," since Lord Ruthven was the name of Polidori's vampire. Of course, there is just enough of a similarity between the vampire myth and Monte Cristo to make the allusion work. Like the vampire, Monte Cristo has returned (seemingly) from the tomb (the Château d'If) to destroy the lives of the living.

In addition to beefing up his main character with whatever literary bric-a-brac he could lay his hands on, Dumas also appears to have raided another of his favorite authors, William Shakespeare, for some help with plot devices. When Madame Villefort faints in order to divert suspicion from herself after her victim Valentine is discovered apparently dead, she is following the example of Lady Macbeth, who pulls a similar trick after the murder of Duncan in *Macbeth*. Shakespeareans may also recognize in the flight of Eugénie and her friend Louise, in which Eugénie disguises herself as a man, an echo of Rosalind and Celia fleeing to the forest of Arden in *As You Like It*.



A Shakespearean plot device hard for anyone to miss is when Valentine drinks the potion given to her by Monte Cristo. The potion will induce in her a sleep that resembles death, she will be buried by her mourning family, but will then awake and be reunited with her lover, Maximilien. This is of course exactly what is planned in *Romeo and Juliet*, except that the outcome in the Shakespearean play is tragic. A happy outcome of the fake death of a lover can be found in *Much Ado About Nothing*, where Claudio and Hero are separated by Hero's apparent death (which is a trick), only to be reunited at the end. Maximilien's intense grief at apparently losing Valentine is an echo of Claudio's suffering at the apparent loss of his love.

The Shakespearean play that looms largest over *The Count of Monte Cristo* is of course that other great revenge story, *Hamlet*. Although *Hamlet* should not in any way be considered a source of *The Count of Monte Cristo*, it is interesting to note some of the similarities and contrasts between the two. Like the count, Hamlet believes he has a mission from God to avenge a wrong. He has been appointed by heaven as "scourge and minister" (act 3, scene 4, line 175). But the reflective, vacillating Prince of Denmark does not go about his task with the same cold fixity of purpose that characterizes Monte Cristo. Although he eventually accomplishes his revenge, two entire families are wiped out in the process, not to mention the fate suffered by those two hapless courtiers, Rosencrantz and Guildenstern. Innocent suffering is embodied in the tragic figure of Ophelia, who is caught up in events that are not of her doing but which overwhelm her just the same.

The problem of innocent suffering does not trouble Monte Cristo (at least not until the death of Edouard), even though his revenge wreaks devastation on whole families. The reason he does not question his own actions is because he believes that suffering is a punishment by God for sins. He uses that argument to the dying Caderousse (although Caderousse is certainly not innocent). The count absolves himself from blame for not preventing Caderousse's murder by saying that he refuses to interfere with the workings of justice. He considers it sacrilege to oppose the will of Providence. Caderousse thinks he sees through that argument, saying, "If God were just, you know many would be punished who now escape." But this does not cut any ice with Monte Cristo. He uses the same argument for inaction when Madame de Villefort goes on her poisoning spree, which produces four innocent victims. He tells Maximilien that he is not at all concerned by the poisonings, which demonstrate only that the justice of God has entered the Villefort house. He advises Maximilien to let justice do its work.

The idea that everyone who suffers somehow deserves their own misery, and those who die untimely deaths are merely recipients of the justice of God, is not an argument that can stand much scrutiny. If Monte Cristo were to be consistent, he would also have to acknowledge that according to the beliefs he has adopted, his own father's suffering and death, the injustice of which he seeks to revenge, must also have been a part of the judgment of God. And what of his own sufferings during his fourteen-year imprisonment? Could not the same argument be applied in that instance? It is surely a weak, self-serving argument for a person to hold that someone else's suffering or death is sent by God for purposes of justice, whereas their own suffering, or that of the people they love, is the result of the evil actions of other people.



To his credit, Monte Cristo eventually comes to realize that he erred in believing himself to be equal to God. He acknowledges that God is the only source of wisdom and supreme power. Ironically, if he had taken more notice of his enemy Villefort, who commented at their first meeting in Paris that "you may be above others, but above you there is God," he might have learned it a lot sooner. But humility is usually the last of the virtues to be acquired. It comes to Monte Cristo in his final words to Maximilien, that the sum of all human wisdom is contained in the two words, "wait and hope." Indeed. But mere waiting and hoping would make for a very dull novel. Revenge by a man appointed as the agent of Providence produces a much more exciting read, as Dumas well knew, and none of his readers would have it otherwise.

Source: Bryan Aubrey, Critical Essay on *The Count of Monte Cristo*, in *Novels for Students*, Gale, 2004.

Quotes

"Edmond and Mercedes were clasped in each other's arms. The burning Marseilles sun, which shot into the room through the open door, covered them with a flood of light. At first they saw nothing around them. Their intense happiness isolated them from all the rest of the world, and they only spoke in broken words, which are the tokens of a joy so extreme that they seem rather the expression of sorrow. Suddenly Edmond saw the gloomy, pale, and threatening countenance of Fernand, as it was defined in the shadow. By a movement for which he could scarcely account to himself, the young Catalan placed his hand on the knife at his belt." Ch. 3, The Catalans, pg. 20.

"Unquestionably, Edmond's star is in the ascendant, and he will marry the splendid girl—he will be captain, too, and laugh at us all, unless'—a sinister smile passed over Danglars' lips—'unless I take a hand in the affair,' he added." Ch. 3, The Catalans, pg. 24.

"And that is the very thing that alarms me,' returned Dantes. 'Man does not appear to me to be intended to enjoy felicity so unmixed; happiness is like the enchanted palaces we read of in our childhood, where fierce, fiery dragons defend the entrance and approach; and monsters of all shapes and kinds, requiring to be overcome ere victory is ours.'" Ch. 5, The Marriage Feast, pg. 34.

"We must put madmen with madmen." Ch. 8, The Chateau D'If, pg. 69.

"I have lost all that bound me to life, death smiles and invites me to repose; I die after my own manner, I die exhausted and broken-spirited, as I fall asleep when I have paced three thousand times round my cell." Ch. 15, Numbers 34 and 27, pg. 111.

"From this view of things, then, comes the axiom that if you visit to discover the author of any bad action, seek first to discover the person to whom the perpetration of that bad action could be in any way advantageous. Now, to apply it in your case,—to whom could your disappearance have been serviceable?" Ch. 17, The Abbe's Chamber, pg. 133.

"Your hand, Dantes! Adieu—adieu!' And raising himself by a final effort, in which he summoned all his faculties, he said,—'Monte Cristo, forget not Monte Cristo!' And he fell back on the bed." Ch. 19, The Third Attack, pg. 160.

"It was fourteen years day for day since Dantes' arrest. He was nineteen when he entered the Chateau d'If; he was thirty-three when he escaped. A sorrowful smile passed over his face; he asked himself what had become of Mercedes, who must believe him dead. Then his eyes lighted up with hatred as he thought of the three men who had caused him so long and wretched a captivity. He renewed against Danglars, Fernand, and Villefort the oath of implacable vengeance he had made in his dungeon." Ch. 21, The Isle of Tiboulén, pg. 175.



"To wait at Monte Cristo for the purpose of watching like a dragon over the almost incalculable riches that had thus fallen into his possession satisfied not the cravings of his heart, which yearned to return to dwell among mankind, and to assume the rank, power, and influence which are always accorded to wealth—that first and greatest of all the forces within the grasp of man." Ch. 25, The Unknown, pg. 191.

"Farewell kindness, humanity, and gratitude! Farewell to all the feelings that expand the heart! I have been heaven's substitute to recompense the good—now the god of vengeance yields to me his power to punish the wicked!" Ch. 30, The Fifth of September, pg. 243.

"Monte Cristo, turned round hastily, and saw Madame de Morcerf at the entrance of the salon, at the door opposite to that by which her husband had entered, pale and motionless; when Monte Cristo turned round, she let fall her arm, which for some unknown reason had been resting on the gilded door-post." Ch. 41, The Presentation, pg. 372.

"I feel as if it were ordained that this man should be associated with all the good which the future may have in store for me, and sometimes it really seems as if his eye was able to see what was to come, and his hand endowed with the power of directing events according to his own will." Ch. 57, The Lucerne Patch, pg. 519.

"What is it that we really desire?—that which we cannot obtain." Ch. 63, The Dinner, pg. 560.

"The count received him with his habitual smile. It was a strange thing that no one ever appeared to advance a step in that man's favor. Those who would, as it were, force a passage to his heart, found an impassable barrier." Ch. 68, A Summer Ball, pg. 600.

"I am determined to try and be on good terms with everybody, at all events." Ch. 77, Haydee's Story, pg. 680.

"Haydee, whose eyes had been fixed on the door, as if expecting some one, turned hastily, and, seeing the count standing, shrieked, 'You do not know me?' said she. 'Well, I fortunately recognize you! You are Fernand Mondego, the French officer who led the troops of my noble father! It is you who surrendered the castle of Janina! It is you who, sent by him to Constantinople, to treat with the emperor for the life or death of your benefactor, brought back a false mandate granting full pardon! It is you who, with that mandate, obtained the pasha's ring, which gave you authority over Selim, the fire-keeper! It is you who stabbed Selim. It is you who sold us, my mother and me, to the merchant, El-Kobbir! Assassin, assassin, assassin, you have still on your brow your master's blood! Look, gentlemen, all!'" Ch. 86, The Trial, pg. 781.

"'Edmond, you will not kill my son?' The count retreated a step, uttered a slight exclamation, and let fall the pistol he held. 'What name did you pronounce then, Madame de Morcerf?' said he. 'Yours!' cried she, throwing back her veil,— 'yours, which I alone, perhaps, have not forgotten.'" Ch. 89, A Nocturnal Interview, pg. 795.



"As for Monte Cristo, his head was bent down, his arms were powerless. Bowing under the weight of twenty-four years' reminiscences, he thought not of Albert, of Beauchamp, of Chateau-Renaud, or of any of that group; but he thought of that courageous woman who had come to plead for her son's life, to whom he had offered his, and who had now saved it by the revelation of a dreadful family secret, capable of destroying forever in that young man's heart every feeling of filial piety." Ch. 90, The Duel, pg. 809.

"'Fernand,' cried he, 'of my hundred names I need only tell you one, to overwhelm you!'" Ch. 92, The Suicide, pg. 820.

"I, who was looking on, an eager and curious spectator,—I, who was watching the working of this mournful tragedy,—I, who like a wicked angel was laughing at the evil men committed protected by secrecy (a secret is easily kept by the rich and powerful), I am in my turn bitten by the serpent whose tortuous course I was watching, and bitten to the heart!" Ch. 94, Maxmilian's Avowal, pg. 831.

"Because I am he who saved your father's life when he wished to destroy himself, as you do to-day—because I am the man who sent the purse to your young sister, and the Pharaon to old Morrel—because I am the Edmond Dantes who nursed you, a child, on my knees." Ch. 105, The Cemetery of Pere-la-Chaise, pg. 905.

"'Indeed,' said Julie, 'might we not almost fancy, Emmanuel, that those people, so rich, so happy but yesterday, had forgotten in their prosperity that an evil genius—like the wicked fairies in Perrault's stories who present themselves unbidden at a wedding or baptism—hovered over them, and appeared all at once to revenge himself for their fatal neglect?'" Ch. 112, The Departure, pg. 949.

"Good-natured, confiding, and forgiving as I had been, I became revengeful, cunning, and wicked, or rather, immovable as fate. Then I launched out into the path that was opened to me. I overcame every obstacle, and reached the goal; but woe to those who stood in my pathway!" Ch. 112, The Departure, pg. 957.

"Live, then, and be happy, beloved children of my heart, and never forget that until the day when God shall deign to reveal the future to man, all human wisdom is summed up in these two words,— 'Wait and hope.'" Ch. 117, The Fifth of October, pg. 995.

Adaptations

The Count of Monte Cristo has often been adapted for film. The most recent version (2002) was directed by Kevin Reynolds and stars Jim Caviezel as Dantès, Guy Pearce as Fernand Mondego, Richard Harris as Abbé Faria, James Frain as Villefort, and Dagmara Dominczyk as Mercedès.

A 1975 film version was directed by David Greene and starred Richard Chamberlain as Dantès.



Topics for Further Study

Research the role of DNA in freeing people who have been wrongly convicted. How many prisoners on death row have been freed by DNA evidence showing they could not have committed the crime? How can a man be compensated for spending ten years or more in prison for a crime he did not commit? How can such mistakes be avoided in the future?

On the evidence of *The Count of Monte Cristo*, is there justice in the world? For everyone, or just for some? If there is such a thing as innocent suffering, how could that be reconciled with the existence of a God who is love as well as justice?

Write a paragraph describing the wrongs committed by each of Monte Cristo's three main enemies. Who committed the worst crimes? Was the punishment each man received related to the nature of his crime? Were the punishments appropriate?

Analyze the role Caderousse plays in the writing of the letter accusing Dantes, and Monte Cristo's visit to him after the prison escape. Does Monte Cristo give him the diamond in genuine appreciation, or is it to test him, knowing that Caderousse's greed will get the better of him?



Compare and Contrast

1840s: France is ruled by King Louis Philippe until he is overthrown in the February Revolution in 1848. The monarchy is succeeded by the Second Republic, which lasts from 1848 to 1852.

Today: As a long-established parliamentary democracy, France is a more stable society under the Fifth Republic, which began in 1958.

1840s: The use of the recently invented electric telegraph makes communications much faster than ever before.

Today: Electronic communication reaches new levels of sophistication with the invention of the Internet and the widespread use of electronic mail.

1840s: Railway construction begins all over Europe. The French railway system is constructed with Paris at its center.

Today: France has a high-speed rail network that is one of the most advanced in Europe. High-speed trains travel at top speeds of between 150 mph and 180 mph. The system is safe and there have been no fatal accidents in two decades of operations.

What Do I Read Next?

Dumas's famous novel *The Three Musketeers* (1844) is an adventure and a romance set in seventeenth century France and features the four heroes, Athos, Porthos, Aramis and D'Artagnan.

Although it is on a much smaller scale than *The Count of Monte Cristo*, Edgar Allan Poe's chilling short story "The Cask of Amontillado," first published in 1846, also features a protagonist whose sole focus is revenge on the man who has wronged him.

Lord Byron's poem "The Prisoner of Chillon," first published in 1816, was inspired by the story of a sixteenth century priest who spent six years in solitary confinement in the Castle of Chillon in Switzerland. Byron's prisoner goes through despair and near delirium but eventually finds a kind of peace.

Culture and Society in France 1789—1848 (1987), by F. W. J. Hemmings, is a much-cited study that traces the continuities and discontinuities of French culture and society during this turbulent half-century.



Topics for Discussion

Edmond Dantes becomes the Count of Monte Cristo to get revenge on those who have wronged him. Is vengeance a noble cause? Does Edmond's imprisonment justify his actions? Why or why not? Does his quest help more people or hurt more people indirectly? Why or why not?

Danglars and Fernand Mondego are motivated to get Dantes arrested because they are jealous of the things Dantes had obtained, a captaincy and a bride. Does their jealousy justify their actions, and are they rightly punished? Why or why not? What other events in their lives show their true character?

Edmond Dantes, or the Count of Monte Cristo, is concentrated by his quest for vengeance, but does not forget those who have been kind to him. How does he reward them? Do you believe these people keep him from being consumed by his quest? Why or why not?

Edmond Dantes allows Mercedes to live free and lets Danglars off much more easily than Fernand Mondego or Villefort. By the end of the novel, does he finally allow himself to forgive the people who have wronged him? Why or why not? Does he feel regret for the lives he has ruined? Why or why not?

Mercedes and Edmond Dantes were planning to get married before he was imprisoned. Why do they not become a couple at the end of the novel? How have the events in each of their lives cause them to only agree to be "friends?"

The Count of Monte Cristo decides to begin a new life with Haydee, who has continually professed her love for him. How does the end of his quest allow himself to see this? Does he feel he deserves her love? Why or why not? How does Haydee see the Count, and why does she love him, in spite of the things he has done to wreck others' lives?

Many of the main characters in *The Count of Monte Cristo* are rich. Do their riches bring them happiness? Why or why not? How do their riches help them reach their goals or bring about their ruin? If Villefort, Fernand Morcerf, and Danglars were not rich, would the Count be so eager to get revenge? Why or why not?

At several points throughout the novel, Edmond Dantes pretends to be other people, most frequently the Count of Monte Cristo. How does this subterfuge help he get what he desires? At what point does truly become the Count of Monte Cristo? Would justice achieved through dishonesty be more satisfying than honest, straightforward vengeance?



Further Study

Maurois, André, *Alexandre Dumas: A Great Life in Brief*, Knopf, 1966.

This concise biography presents a Dumas who resembles a hero out of one of his own novels.

Ross, Michael, *Alexandre Dumas*, David & Charles, 1981.

This is an engaging and sympathetic biography that presents Dumas as a man of great charm and good nature, not as the charlatan that his detractors accused him of being. Ross places more emphasis on Dumas's life than on his works.

Schopp, Claude, *Alexandre Dumas: Genius of Life*, translated by A. J. Koch, Franklin Watts, 1988.

This was first published in France in 1986 and is the most recent biography of Dumas to appear in English. It presents a panoramic view of Dumas's life in all its colorful detail.

Stowe, Richard S., *Alexandre Dumas (père)*, Twayne World Authors Series, No. 388, Twayne, 1976.

This is the best and most concise guide to Dumas's work in English. It includes an analysis of Dumas's major works, a chronological table, and an annotated bibliography.



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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:

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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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