Advanced Placement in
English Literature and Composition

Individual Learning Packet

Teaching Unit

Candide

by Voltaire

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Candide

Objectives

By the end of this Unit, the student will be able to:

1. explain how historical allusions affect the text.
2. analyze the text as a work of satire.
3. analyze the development of the text's primary philosophical arguments.
4. explain how the text addresses the problem of evil.
5. explain how the author's sentiment affects the novella's overall tone.
6. outline the plot, showing where the story conforms to and breaks from standard novella conventions.
7. evaluate the effectiveness of satire in communicating the author's message.
8. analyze symbols and motifs for meaning, purpose, and effectiveness.
9. identify each character by type (flat or round, static or dynamic, protagonist or antagonist, main or secondary, foil, etc.) and explain his/her effect on the text.
10. respond to multiple-choice questions similar to those that will appear on the Advanced Placement in English Literature and Composition Exam.
11. respond to writing prompts similar to those that will appear on the Advanced Placement in English Literature and Composition Exam.

Introductory Lecture

HISTORICAL BACKGROUND

In 1480, the Spanish crown established the Inquisition, a tribunal that assessed the orthodoxy of converts to Catholicism and punished those who did not adhere closely enough to Catholic precepts. Soon after the Inquisition was established, royal decrees forced Jews and Muslims to leave Spain; some Jews and Muslims chose to convert to Catholicism rather than accept expulsion. The Inquisition closely watched these *conversos*, persecuting them if they took actions inconsistent with Catholic orthodoxy.

This atmosphere of religious persecution hangs heavily over *Candide*. The religious climate in Voltaire's France was probably shaped most directly by the Wars of Religion between French Calvinist Protestants (Huguenots) and French Roman Catholics that engulfed the country in the late 16th century. Though the 1598 Edict of Nantes offered Huguenots a measure of peace and equality under Catholic rule, the Edict was revoked in 1685, leading to the programmatic destruction of Protestant churches and attempts to convert Protestants to Catholicism by coercion. Protestants undertook a mass diaspora from France, and relations between Protestant countries and France became strained.

In 1755, just a few years before *Candide* was originally published, an earthquake destroyed the Portuguese city of Lisbon. This event forms the backdrop for chapters 5 and 6 and can reasonably be assumed to have formed a powerful obstacle to Voltaire's acceptance of divine providence in his own philosophical outlook. If God is omnipotent, omniscient, and benevolent, how could he allow (or cause) such an event to occur? Voltaire examines this question throughout *Candide*.

By the time *Candide* was written, the Enlightenment was well under way. One of the most important texts of this period, Isaac Newton's *Principia Mathematica*, attempted to explain natural processes with observable evidence—a contrast to preceding ideas about the natural world, which mostly relied upon unobservable supernatural phenomena. Natural philosophy was not the only sphere in which religious beliefs and practices were questioned, however; some philosophers and ethicists rejected faith-based arguments concerning morality and ethical principles.

Gottfried Leibniz, however, was not one of these philosophers. In his *Théodicée*, Leibniz attempts to reconcile the existence of evil with the existence of an omnipotent, omniscient, benevolent God. The existence of evil within the universe, often referred to as "the problem of evil," is perhaps most elegantly stated in a quotation often attributed to the Greek philosopher Epicurus:

Is God willing to prevent evil, but not able? Then he is not omnipotent. Is he able, but not willing? Then he is malevolent. Is he both able and willing? Then whence cometh evil? Is he neither able nor willing? Then why call him God?

The polytheist religions of the Greeks and Romans provide a convenient explanation for the evil in the world: evil gods, or the evil caused by combat between the gods. The gods were not supposed to be perfect, so there was no reason to expect their creation and effect on human life to be perfect either. The Greek and Roman gods acted similarly to humans; they fought, had love affairs, and tended to be capricious. They certainly were not omnipotent, omniscient, or omnibenevolent.

Unlike these earlier polytheist religions, however, Judaism and Christianity posit that a single, all-powerful God created the universe and that this God is perfect in every way. Leibniz's philosophical outlook, usually referred to as "optimism," stipulates that the universe, as it exists, is in its optimal state—God, who created it, could not have created a better one. If evil exists, it exists because evil is required for the universe's existence. In *Candide*, Pangloss (transparently a stand-in for Leibniz) espouses optimism, often referring to this world as "the best of all possible worlds." Voltaire repeatedly attacks this philosophy, citing terrible natural disasters and horrific human behavior in an attempt to show that the universe does contain unnecessary flaws and therefore is not optimal. Voltaire implies that if he can imagine a better arrangement for the world, surely God could have. A perfect God should have made an optimal world. While Leibniz attempts to explain how the world, even with its noticeable flaws, must in some sense be the best world possible, Voltaire counters with an unvoiced plea: surely God could have done better, and surely such an intelligent thinker as Leibniz should know better than to try to justify the incredible levels of violence and devastation in the world.

GENRE AND LITERARY DEVICES

Candide falls squarely into the literary genre known as satire. Often, the satirist's aim is to expose some negative aspect or aspects of society in an attempt to shame society into changing itself. There are two major categories of satire: Horatian and Juvenalian. Horatian satire is playful and lighthearted, and criticizes its target or targets without the intent to offend. By contrast, Juvenalian satire is directed toward what the author deems to be genuine evils in society, and as a result it is much more abrasive in tone. *Candide* is an example of Juvenalian satire; it addresses what Voltaire deems to be pressing social evils rather than minor vices or follies, and it does so with an unmistakably harsh tone.

The brutal experiences of Cunegonde while she is separated from Candide, the senselessness of the religious persecution the characters observe and endure, and the scale of the battles Voltaire describes are intended to shock readers. The situations in which Voltaire places his characters are realistic, but Voltaire often exaggerates events for comedic effect. This allows the reader to look on the catastrophes with a bit of dark humor. Simple humor could keep the reader engaged in the story, but satire engages the reader with humor while constantly reminding one of the manifold sources of pain and horror in life.

One device used extensively in *Candide* is dialogue. In the classical sense of the word, a dialogue is a conversation in which two characters discuss a central idea or problem. Classical dialogues often feature a sage or teacher, like Socrates in Plato's dialogues, whose arguments shape the opinions of one or more students. In *Candide*, discussions between Candide and Pangloss sometimes tend this way, although with the satirical twist that the sage's "wisdom" is absurd rather than convincing.

This is just one of the many ways that Voltaire uses irony in his story. Most definitions of irony identify three types: situational, verbal, and dramatic.

- Situational irony is a reversal of an expected course of events. For much of the book, Candide searches for Cunegonde so that he can marry her. However, upon finally finding her he discovers that she has grown ugly and he no longer wishes to marry her.

- Verbal irony is speaking one thing but meaning something else; sarcasm is a form of verbal irony.

- Dramatic irony is created when the audience has more correct knowledge of the characters' situation(s) than do the characters themselves; this allows the audience to identify mistakes on the part of the characters while they are in the process of making these mistakes.

Hyperbole is a device Voltaire uses to create many of his satirical and ironic situations. Voltaire takes the theological, ethical, and political problems found in reality and exaggerates aspects of each to an absurd degree, creating humor. Without these excessive elements of the story, the irony would be much more subtle, and the pain and sorrow much more likely to engender sympathy and disgust rather than a wry smirk from Voltaire's readers. In short, Candide would be a very different book.

Practice Free Response Questions

PRACTICE FREE RESPONSE QUESTION #1

Divine providence is the religious notion that there is a divine will that guides our fate; that is, everything that happens to us is God's will. In the following passage, the author presents both the philosophy of divine providence and a counterargument. In a well-organized essay, explain the argument in your own words and determine to which side the author seems sympathetic. Do not merely summarize the text.

CANDIDE, YET MORE moved with compassion than with horror, gave to this shocking beggar the two florins which he had received from the honest Anabaptist James. The spectre looked at him very earnestly, dropped a few tears, and fell upon his neck. Candide recoiled in disgust.

"Alas!" said one wretch to the other, "do you no longer know your dear Pangloss?"

"What do I hear? You, my dear master! you in this terrible plight! What misfortune has happened to you? Why are you no longer in the most magnificent of castles? What has become of Miss Cunegonde, the pearl of girls, and nature's masterpiece?"

"I am so weak that I cannot stand," said Pangloss.

Upon which Candide carried him to the Anabaptist's stable, and gave him a crust of bread. As soon as Pangloss had refreshed himself a little:

"Well," said Candide, "Cunegonde?"

"She is dead," replied the other.

Candide fainted at this word; his friend recalled his senses with a little bad vinegar which he found by chance in the stable. Candide reopened his eyes.

"Cunegonde is dead! Ah, best of worlds, where art thou? But of what illness did she die? Was it not for grief, upon seeing her father kick me out of his magnificent castle?"

"No," said Pangloss, "she was ripped open by the Bulgarian soldiers, after having been violated by many; they broke the Baron's head for attempting to defend her; my lady, her mother, was cut in pieces; my poor pupil was served just in the same manner as his sister; and as for the castle, they have not left one stone upon another, not a barn, nor a sheep, nor a duck, nor a tree; but we have had our revenge, for the Abares have done the very same thing to a neighboring barony, which belonged to a Bulgarian lord."

At this discourse Candide fainted again; but coming to himself, and having said all that it became him to say, inquired into the cause and effect, as well as into the *sufficient reason* that had reduced Pangloss to so miserable a plight.

"Alas!" said the other, "it was love; love, the comfort of the human species, the preserver of the universe, the soul of all sensible beings, love, tender love."

"Alas!" said Candide, "I know this love, that sovereign of hearts, that soul of our souls; yet it never cost me more than a kiss and twenty kicks on the backside. How could this beautiful cause produce in you an effect so abominable?"

Pangloss made answer in these terms: "Oh, my dear Candide, you remember Paquette, that pretty wench who waited on our noble Baroness;

in her arms I tasted the delights of paradise, which produced in me those hell torments with which you see me devoured; she was infected with them, she is perhaps dead of them. This present Paquette received of a learned Grey Friar, who had traced it to its source; he had had it of an old countess, who had received it from a cavalry captain, who owed it to a marchioness who took it from a page, who had received it from a Jesuit, who when a novice had it in a direct line from one of the companions of Christopher Columbus. For my part I shall give it to nobody, I am dying."

"Oh, Pangloss!" cried Candide, "what a strange genealogy! Is not the Devil the original stock of it?"

"Not at all," replied this great man, "it was a thing unavoidable, a necessary ingredient in the best of worlds; for if Columbus had not in an island of America caught this disease, which contaminates the source of life, frequently even hinders generation, and which is evidently opposed to the great end of nature, we should have neither chocolate nor cochineal. We are also to observe that upon our continent, this distemper is like religious controversy, confined to a particular spot. The Turks, the Indians, the Persians, the Chinese, the Siamese, the Japanese, know nothing of it; but there is a *sufficient reason* for believing that they will know it in their turn in a few centuries. In the meantime, it has made marvelous progress among us, especially in those great armies composed of honest well-disciplined hirelings, who decide the destiny of states; for we may safely affirm that when an army of thirty thousand men fights another of an equal number, there are about twenty thousand of them p—x—d on each side."

"Well, this is wonderful!" said Candide, "but you must get cured."

"Alas! how can I?" said Pangloss, "I have not a farthing, my friend, and all over the globe there is no letting of blood or taking a glister, without paying, or somebody paying for you."

These last words determined Candide; he went and flung himself at the feet of the charitable Anabaptist James, and gave him so touching a picture of the state to which his friend was reduced, that the good man did not scruple to take Dr. Pangloss into his house, and had him cured at his expense. In the cure Pangloss lost only an eye and an ear. He wrote well, and knew arithmetic perfectly. The Anabaptist James made him his bookkeeper. At the end of two months, being obliged to go to Lisbon about some mercantile affairs, he took the two philosophers with him in his ship. Pangloss explained to him how everything was so constituted that it could not be better. James was not of this opinion.

"It is more likely," said he, "mankind have a little corrupted nature, for they were not born wolves, and they have become wolves; God has given them neither cannon of four-and-twenty pounders, nor bayonets; and yet they have made cannon and bayonets to destroy one another. Into this account I might throw not only bankrupts, but Justice which seizes on the effects of bankrupts to cheat the creditors."

"All this was indispensable," replied the one-eyed doctor, "for private misfortunes make the general good, so that the more private misfortunes there are the greater is the general good."

While he reasoned, the sky darkened, the winds blew from the four quarters, and the ship was assailed by a most terrible tempest within sight of the port of Lisbon.

PRACTICE FREE RESPONSE QUESTION #2

Read the following passage, in which Cunegonde details the events that have befallen her since she was separated from Candide. Then, in a well-written essay, explain the attitude revealed in this passage concerning society's treatment of women. Avoid plot summary.

"I WAS IN bed and fast asleep when it pleased God to send the Bulgarians to our delightful castle of Thunder-ten-Tronckh; they slew my father and brother, and cut my mother in pieces. A tall Bulgarian, six feet high, perceiving that I had fainted away at this sight, began to ravish me; this made me recover; I regained my senses, I cried, I struggled, I bit, I scratched, I wanted to tear out the tall Bulgarian's eyes—not knowing that what happened at my father's house was the usual practice of war. The brute gave me a cut in the left side with his hanger, and the mark is still upon me."

"Ah! I hope I shall see it," said honest Candide.

"You shall," said Cunegonde, "but let us continue."

"Do so," replied Candide.

Thus she resumed the thread of her story:

"A Bulgarian captain came in, saw me all bleeding, and the soldier not in the least disconcerted. The captain flew into a passion at the disrespectful behavior of the brute, and slew him on my body. He ordered my wounds to be dressed, and took me to his quarters as a prisoner of war. I washed the few shirts that he had, I did his cooking; he thought me very pretty—he avowed it; on the other hand, I must own he had a good shape, and a soft and white skin; but he had little or no mind or philosophy, and you might see plainly that he had never been instructed by Doctor Pangloss. In three months' time, having lost all his money, and being grown tired of my company, he sold me to a Jew, named Don Issachar, who traded to Holland and Portugal, and had a strong passion for women. This Jew was much attached to my person, but could not triumph over it; I resisted him better than the Bulgarian soldier. A modest woman may be ravished once, but her virtue is strengthened by it. In order to render me more tractable, he brought me to this country house. Hitherto I had imagined that nothing could equal the beauty of Thunder-ten-Tronckh Castle; but I found I was mistaken.

"The Grand Inquisitor, seeing me one day at Mass, stared long at me, and sent to tell me that he wished to speak on private matters. I was conducted to his palace, where I acquainted him with the history of my family, and he represented to me how much it was beneath my rank to belong to an Israelite. A proposal was then made to Don Issachar that he should resign me to my lord. Don Issachar, being the court banker, and a man of credit, would hear nothing of it. The Inquisitor threatened him with an *auto-da-fé*. At last my Jew, intimidated, concluded a bargain, by which the house and myself should belong to both in common; the Jew should have for himself Monday, Wednesday, and Saturday, and the Inquisitor should have the rest of the week. It is now six months since this agreement was made. Quarrels have not been wanting, for they could not decide whether the night from Saturday to Sunday belonged to the old law or to the new. For my part, I have so far held out against both, and I verily believe that this is the reason why I am still beloved.

"At length, to avert the scourge of earthquakes, and to intimidate Don Issachar, my Lord Inquisitor was pleased to celebrate an *auto-da-fé*. He did me the honor to invite me to the ceremony. I had a very good seat, and the ladies were served with refreshments between Mass and the execution. I was

in truth seized with horror at the burning of those two Jews, and of the honest Biscayner who had married his godmother; but what was my surprise, my fright, my trouble, when I saw in a *san-benito* and mitre a figure which resembled that of Pangloss! I rubbed my eyes, I looked at him attentively, I saw him hung; I fainted. Scarcely had I recovered my senses than I saw you stripped, stark naked, and this was the height of my horror, consternation, grief, and despair. I tell you, truthfully, that your skin is yet whiter and of a more perfect color than that of my Bulgarian captain. This spectacle redoubled all the feelings which overwhelmed and devoured me. I screamed out, and would have said, 'Stop, barbarians!' but my voice failed me, and my cries would have been useless after you had been severely whipped. How is it possible, said I, that the beloved Candide and the wise Pangloss should both be at Lisbon, the one to receive a hundred lashes, and the other to be hanged by the Grand Inquisitor, of whom I am the well-beloved? Pangloss most cruelly deceived me when he said that everything in the world is for the best.

"Agitated, lost, sometimes beside myself, and sometimes ready to die of weakness, my mind was filled with the massacre of my father, mother, and brother, with the insolence of the ugly Bulgarian soldier, with the stab that he gave me, with my servitude under the Bulgarian captain, with my hideous Don Issachar, with my abominable Inquisitor, with the execution of Doctor Pangloss, with the grand Miserere to which they whipped you, and especially with the kiss I gave you behind the screen the day that I had last seen you. I praised God for bringing you back to me after so many trials, and I charged my old woman to take care of you, and to conduct you hither as soon as possible. She has executed her commission perfectly well; I have tasted the inexpressible pleasure of seeing you again, of hearing you, of speaking with you. But you must be hungry, for myself, I am famished; let us have supper."

They both sat down to table, and, when supper was over, they placed themselves once more on the sofa; where they were when Signor Don Issachar arrived. It was the Jewish Sabbath, and Issachar had come to enjoy his rights, and to explain his tender love.

PRACTICE FREE RESPONSE QUESTION #3

In the following passage from *Candide*, the author depicts an unparalleled utopia, El Dorado. Read the passage carefully. Then, in a well-developed essay, explain why Candide chooses to leave El Dorado and what the passage implies about human nature. Avoid mere plot summary.

Candide and Cacambo got into the coach, the six sheep flew, and in less than four hours they reached the King's palace situated at the extremity of the capital. The portal was two hundred and twenty feet high, and one hundred wide; but words are wanting to express the materials of which it was built. It is plain such materials must have prodigious superiority over those pebbles and sand which we call gold and precious stones.

Twenty beautiful damsels of the King's guard received Candide and Cacambo as they alighted from the coach, conducted them to the bath, and dressed them in robes woven of the down of humming birds; after which the great crown officers, of both sexes, led them to the King's apartment, between two files of musicians, a thousand on each side. When they drew near to the audience chamber Cacambo asked one of the great officers in what way he should pay his obeisance to his Majesty; whether they should throw themselves upon their knees or on their stomachs; whether they should put their hands upon their heads or behind their backs; whether they should lick the dust off the floor; in a word, what was the ceremony?

"The custom," said the great officer, "is to embrace the King, and to kiss him on each cheek."

Candide and Cacambo threw themselves round his Majesty's neck. He received them with all the goodness imaginable, and politely invited them to supper.

While waiting they were shown the city, and saw the public edifices raised as high as the clouds, the market places ornamented with a thousand columns, the fountains of spring water, those of rose water, those of liquors drawn from sugar cane, incessantly flowing into the great squares, which were paved with a kind of precious stone, which gave off a delicious fragrancy like that of cloves and cinnamon. Candide asked to see the court of justice, the parliament. They told him they had none, and that they were strangers to lawsuits. He asked if they had any prisons, and they answered no. But what surprised him most and gave him the greatest pleasure was the palace of sciences, where he saw a gallery two thousand feet long and filled with instruments employed in mathematics and physics.

After rambling about the city the whole afternoon, and seeing but a thousandth part of it, they were reconducted to the royal palace, where Candide sat down to table with his Majesty, his valet Cacambo, and several ladies. Never was there a better entertainment, and never was more wit shown at a table than that which fell from his Majesty. Cacambo explained the King's *bon-mots* to Candide, and notwithstanding they were translated they still appeared to be *bon-mots*. Of all the things that surprised Candide this was not the least.

They spent a month in this hospitable place. Candide frequently said to Cacambo:

"I own, my friend, once more that the castle where I was born is nothing in comparison with this; but, after all, Miss Cunegonde is not here, and you have, without doubt, some mistress in Europe. If we abide here we shall only be upon a footing with the rest, whereas, if we return to our old world, only with twelve sheep laden with the pebbles of El Dorado, we shall be

richer than all the kings in Europe. We shall have no more Inquisitors to fear, and we may easily recover Miss Cunegonde."

This speech was agreeable to Cacambo; mankind are so fond of roving, of making a figure in their own country, and of boasting of what they have seen in their travels, that the two happy ones resolved to be no longer so, but to ask his Majesty's leave to quit the country.

"You are foolish," said the King. "I am sensible that my kingdom is but a small place, but when a person is comfortably settled in any part he should abide there. I have not the right to detain strangers. It is a tyranny which neither our manners nor our laws permit. All men are free. Go when you wish, but the going will be very difficult. It is impossible to ascend that rapid river on which you came as by a miracle, and which runs under vaulted rocks. The mountains which surround my kingdom are ten thousand feet high, and as steep as walls; they are each over ten leagues in breadth, and there is no other way to descend them than by precipices. However, since you absolutely wish to depart, I shall give orders to my engineers to construct a machine that will convey you very safely. When we have conducted you over the mountains no one can accompany you further, for my subjects have made a vow never to quit the kingdom, and they are too wise to break it. Ask me besides anything that you please."

"We desire nothing of your Majesty," says Candide, "but a few sheep laden with provisions, pebbles, and the earth of this country."

The King laughed.

"I cannot conceive," said he, "what pleasure you Europeans find in our yellow clay, but take as much as you like, and great good may it do you."

At once he gave directions that his engineers should construct a machine to hoist up these two extraordinary men out of the kingdom. Three thousand good mathematicians went to work; it was ready in fifteen days, and did not cost more than twenty million sterling in the specie of that country.

They placed Candide and Cacambo on the machine. There were two great red sheep saddled and bridled to ride upon as soon as they were beyond the mountains, twenty pack-sheep laden with provisions, thirty with presents of the curiosities of the country, and fifty with gold, diamonds, and precious stones. The King embraced the two wanderers very tenderly.

Their departure, with the ingenious manner in which they and their sheep were hoisted over the mountains, was a splendid spectacle. The mathematicians took their leave after conveying them to a place of safety, and Candide had no other desire, no other aim, than to present his sheep to Miss Cunegonde.

"Now," said he, "we are able to pay the Governor of Buenos Ayres if Miss Cunegonde can be ransomed. Let us journey towards Cayenne. Let us embark, and we will afterwards see what kingdom we shall be able to purchase."

PRACTICE FREE RESPONSE QUESTION #4

The following passage is a chapter from Voltaire's *Candide*. Read the passage carefully. Then, in a well-written essay, identify the theme of the passage and explain how the author establishes and develops this theme. Avoid mere plot summary.

ONE EVENING WHEN Candide and Martin were going to sit down to supper with some foreigners who lodged in the same inn, a man whose complexion was as black as soot, came behind Candide, and taking him by the arm, said:

"Get yourself ready to go along with us; do not fail."

Upon this he turned round and saw—Cacambo! Nothing but the sight of Cunegonde could have astonished and delighted him more. He was on the point of going mad with joy. He embraced his dear friend.

"Cunegonde is here, without doubt; where is she? Take me to her that I may die of joy in her company."

"Cunegonde is not here," said Cacambo, "she is at Constantinople."

"Oh, heavens! at Constantinople! But were she in China I would fly thither; let us be off."

"We shall set out after supper," replied Cacambo. "I can tell you nothing more; I am a slave, my master awaits me, I must serve him at table; speak not a word, eat, and then get ready."

Candide, distracted between joy and grief, delighted at seeing his faithful agent again, astonished at finding him a slave, filled with the fresh hope of recovering his mistress, his heart palpitating, his understanding confused, sat down to table with Martin, who saw all these scenes quite unconcerned, and with six strangers who had come to spend the Carnival at Venice.

Cacambo waited at table upon one of the strangers; towards the end of the entertainment he drew near his master, and whispered in his ear:

"Sire, your Majesty may start when you please, the vessel is ready."

On saying these words he went out. The company in great surprise looked at one another without speaking a word, when another domestic approached his master and said to him:

"Sire, your Majesty's chaise is at Padua, and the boat is ready."

The master gave a nod and the servant went away. The company all stared at one another again, and their surprise redoubled. A third valet came up to a third stranger, saying:

"Sire, believe me, your Majesty ought not to stay here any longer. I am going to get everything ready."

And immediately he disappeared. Candide and Martin did not doubt that this was a masquerade of the Carnival. Then a fourth domestic said to a fourth master:

"Your Majesty may depart when you please."

Saying this he went away like the rest. The fifth valet said the same thing to the fifth master. But the sixth valet spoke differently to the sixth stranger, who sat near Candide. He said to him:

"Faith, Sire, they will no longer give credit to your Majesty nor to me, and we may perhaps both of us be put in jail this very night. Therefore I will take care of myself. Adieu."

The servants being all gone, the six strangers, with Candide and Martin, remained in a profound silence. At length Candide broke it.

"Gentlemen," said he, "this is a very good joke indeed, but why should you all be kings? For me I own that neither Martin nor I is a king."

Cacambo's master then gravely answered in Italian:

"I am not at all joking. My name is Achmet III. I was Grand Sultan many years. I dethroned my brother; my nephew dethroned me, my viziers were beheaded, and I am condemned to end my days in the old Seraglio. My nephew, the great Sultan Mahmoud, permits me to travel sometimes for my health, and I am come to spend the Carnival at Venice."

A young man who sat next to Achmet, spoke then as follows:

"My name is Ivan. I was once Emperor of all the Russias, but was dethroned in my cradle. My parents were confined in prison and I was educated there; yet I am sometimes allowed to travel in company with persons who act as guards; and I am come to spend the Carnival at Venice."

The third said:

"I am Charles Edward, King of England; my father has resigned all his legal rights to me. I have fought in defense of them; and above eight hundred of my adherents have been hanged, drawn, and quartered. I have been confined in prison; I am going to Rome, to pay a visit to the King, my father, who was dethroned as well as myself and my grandfather, and I am come to spend the Carnival at Venice."

The fourth spoke thus in his turn:

"I am the King of Poland; the fortune of war has stripped me of my hereditary dominions; my father underwent the same vicissitudes; I resign myself to Providence in the same manner as Sultan Achmet, the Emperor Ivan, and King Charles Edward, whom God long preserve; and I am come to the Carnival at Venice."

The fifth said:

"I am King of Poland also; I have been twice dethroned; but Providence has given me another country, where I have done more good than all the Sarmatian kings were ever capable of doing on the banks of the Vistula; I resign myself likewise to Providence, and am come to pass the Carnival at Venice."

It was now the sixth monarch's turn to speak:

"Gentlemen," said he, "I am not so great a prince as any of you; however, I am a king. I am Theodore, elected King of Corsica; I had the title of Majesty, and now I am scarcely treated as a gentleman. I have coined money, and now am not worth a farthing; I have had two secretaries of state, and now I have scarce a valet; I have seen myself on a throne, and I have seen myself upon straw in a common jail in London. I am afraid that I shall meet with the same treatment here though, like your majesties, I am come to see the Carnival at Venice."

The other five kings listened to this speech with generous compassion. Each of them gave twenty sequins to King Theodore to buy him clothes and linen; and Candide made him a present of a diamond worth two thousand sequins.

"Who can this private person be," said the five kings to one another, "who is able to give, and really has given, a hundred times as much as any of us?"

Just as they rose from table, in came four Serene Highnesses, who had also been stripped of their territories by the fortune of war, and were come to spend the Carnival at Venice. But Candide paid no regard to these newcomers, his thoughts were entirely employed on his voyage to Constantinople, in search of his beloved Cunegonde.

PRACTICE FREE RESPONSE QUESTION #5

The presence of evil in this world is something with which philosophers, theologians, and writers have long grappled. Philosophers posit this question: "If God is all good and all knowing, how can He allow terrible, evil things to happen in a world that He created?" Choose a work of literary merit** in which this question is explored in depth. Then, in a well-organized essay, explain how the text you have chosen attempts to either answer or dismiss the problem of evil. Do not merely summarize the text.

**For the purposes of this unit, the reader must choose *Candide*.

PRACTICE FREE RESPONSE QUESTION #6

Sages and serfs alike have contemplated the power of romantic love. Does love conquer all or is it a fleeting fancy? Is it transformative, blind, or both? Choose a work of literary merit** in which the author's understanding of romantic love is revealed through its characters. Then, in a well-organized essay, explain how the text you have chosen defines romantic love. Do not merely summarize the text.

**For the purposes of this unit, the reader must choose *Candide*.

PRACTICE FREE RESPONSE QUESTION #7

Satire has been used by revolutionaries, writers and entertainers to mock everything from individuals to societies. Satires can evoke laughter or ire, change or fortitude, introspection or excommunication. Choose a work of literature** in which the author uses satire to mock some aspect of human existence. Then, in a well-organized essay, explain how the author uses specific literary techniques to effectively convey his or her satirical intent. Do not merely summarize the text.

**For the purposes of this unit, the reader must choose *Candide*.

PRACTICE FREE RESPONSE QUESTION #8

In a conflict between a person and nature, there is not always a clear victor. An author might introduce such a conflict to cause a change in a character or a change in the reader's perception of the character. Choose a work of literary merit** in which the development of the plot hinges on a protagonist's conflict with nature. Then, in a well-developed essay, explain how the conflict between the protagonist and nature affects the story. Do not merely summarize the plot.

**For the purposes of this unit, the reader must choose *Candide*.

Practice Multiple-Choice Questions

PRACTICE MULTIPLE-CHOICE QUESTIONS 1 – 5

In the following passage from Voltaire's *Candide*, the author introduces the main characters and incites the action of the novella. Read the passage carefully. Then, choose the best answer to each of the multiple-choice questions that follow.

IN A CASTLE of Westphalia, belonging to the Baron of Thunder-ten-Tronckh, lived a youth, whom nature had endowed with the most gentle manners. His countenance was a true picture of his soul. He combined a true judgment with simplicity of spirit, which was the reason, I apprehend, of his being called Candide. The old servants of the family suspected him to have been the son of the Baron's sister, by a good, honest gentleman of the neighborhood, whom that young lady would never marry because he had been able to prove only seventy-one quarterings, the rest of his genealogical tree having been lost through the injuries of time.

The Baron was one of the most powerful lords in Westphalia, for his castle had not only a gate, but windows. His great hall, even, was hung with tapestry. All the dogs of his farmyards formed a pack of hounds at need; his grooms were his huntsmen; and the curate of the village was his grand almoner. They called him "My Lord," and laughed at all his stories.

The Baron's lady weighed about three hundred and fifty pounds, and was therefore a person of great consideration, and she did the honors of the house with a dignity that commanded still greater respect. Her daughter Cunegonde was seventeen years of age, fresh-colored, comely, plump, and desirable. The Baron's son seemed to be in every respect worthy of his father.

The Preceptor Pangloss was the oracle of the family, and little Candide heard his lessons with all the good faith of his age and character. Pangloss was professor of metaphysicotheologico-cosmolonigology. He proved admirably that there is no effect without a cause, and that, in this best of all possible worlds, the Baron's castle was the most magnificent of castles, and his lady the best of all possible Baronesses.

"It is demonstrable," said he, "that things cannot be otherwise than as they are; for all being created for an end, all is necessarily for the best end. Observe, that the nose has been formed to bear spectacles—thus we have spectacles. Legs are visibly designed for stockings—and we have stockings. Stones were made to be hewn, and to construct castles—therefore my lord has a magnificent castle; for the greatest baron in the province ought to be the best lodged. Pigs were made to be eaten—therefore we eat pork all the year round. Consequently they who assert that all is well have said a foolish thing, they should have said all is for the best."

Candide listened attentively and believed innocently; for he thought Miss Cunegonde extremely beautiful, though he never had the courage to tell her so. He concluded that after the happiness of being born Baron of Thunder-ten-Tronckh, the second degree of happiness was to be Miss Cunegonde, the third that of seeing her every day, and the fourth that of hearing Master Pangloss, the greatest philosopher of the whole province, and consequently of the whole world.

One day Cunegonde, while walking near the castle, in a little wood which they called a park, saw between the bushes, Dr. Pangloss giving a lesson in experimental natural philosophy to her mother's chamber-maid,

a little brown wench, very pretty and very docile. As Miss Cunegonde had a great disposition for the sciences, she breathlessly observed the repeated experiments of which she was a witness; she clearly perceived the force of the doctor's reasons, the effects, and the causes; she turned back greatly flurried, quite pensive, and filled with the desire to be learned; dreaming that she might well be a *sufficient reason* for young Candide, and he for her. She met Candide on reaching the castle and blushed; Candide blushed also; she wished him good morrow in a faltering tone, and Candide spoke to her without knowing what he said. The next day after dinner, as they went from table, Cunegonde and Candide found themselves behind a screen; Cunegonde let fall her handkerchief, Candide picked it up, she took him innocently by the hand, the youth as innocently kissed the young lady's hand with particular vivacity, sensibility, and grace; their lips met, their eyes sparkled, their knees trembled, their hands strayed. Baron Thunder-ten-Tronckh passed near the screen and beholding this cause and effect chased Candide from the castle with great kicks on the backside; Cunegonde fainted away; she was boxed on the ears by the Baroness, as soon as she came to herself; and all was consternation in this most magnificent and most agreeable of all possible castles.

1. In the third paragraph, the author most likely describes the baroness's weight in order to
   A. compare her stature to her wealth.
   B. expose her greedy nature.
   C. emphasize the similarities between her and her daughter.
   D. satirize the pretentions of the upper class.
   E. juxtapose her image with the Baron's.

2. To prove that "all is necessarily for the best end," Pangloss uses
   A. anecdotal evidence.
   B. circular reasoning.
   C. parallelism.
   D. satire.
   E. simile.

3. Voltaire mocks Pangloss using all of the following literary devices EXCEPT
   A. euphemism.
   B. hyperbole.
   C. monologue.
   D. rhetoric.
   E. irony.

4. In context, the phrase "filled with the desire to be learned" most likely means Cunegonde
   A. is interested in science.
   B. wants Dr. Pangloss to teach her.
   C. wants to experiment with Candide.
   D. is excited for her next natural philosophy lesson.
   E. wants to witness more experiments.

5. The tone of the passage is
   A. optimistic.
   B. ironic.
   C. pretentious.
   D. serious.
   E. gentle.

PRACTICE MULTIPLE-CHOICE QUESTIONS 6 – 10

In the following passage from Voltaire's *Candide*, Candide and Martin discuss human nature as they sail toward France. Read the passage carefully. Then, choose the best answer to each of the multiple-choice questions that follow.

AT LENGTH THEY descried the coast of France.
"Were you ever in France, Mr. Martin?" said Candide.
"Yes," said Martin, "I have been in several provinces. In some one-half of the people are fools, in others they are too cunning; in some they are weak and simple, in others they affect to be witty; in all, the principal occupation is love, the next is slander, and the third is talking nonsense."
"But, Mr. Martin, have you seen Paris?"
"Yes, I have. All these kinds are found there. It is a chaos—a confused multitude, where everybody seeks pleasure and scarcely any one finds it, at least as it appeared to me. I made a short stay there. On my arrival I was robbed of all I had by pickpockets at the fair of St. Germain. I myself was taken for a robber and was imprisoned for eight days, after which I served as corrector of the press to gain the money necessary for my return to Holland on foot. I knew the whole scribbling rabble, the party rabble, the fanatic rabble. It is said that there are very polite people in that city, and I wish to believe it."
"For my part, I have no curiosity to see France," said Candide. "You may easily imagine that after spending a month at El Dorado I can desire to behold nothing upon earth but Miss Cunegonde. I go to await her at Venice. We shall pass through France on our way to Italy. Will you bear me company?"
"With all my heart," said Martin. "It is said that Venice is fit only for its own nobility, but that strangers meet with a very good reception if they have a good deal of money. I have none of it; you have, therefore I will follow you all over the world."
"But do you believe," said Candide, "that the earth was originally a sea, as we find it asserted in that large book belonging to the captain?"
"I do not believe a word of it," said Martin, "any more than I do of the many ravings which have been published lately."
"But for what end, then, has this world been formed?" said Candide.
"To plague us to death," answered Martin.
"Are you not greatly surprised," continued Candide, "at the love which those two girls of the Oreillons had for those monkeys, of which I have already told you?"
"Not at all," said Martin. "I do not see that that passion was strange. I have seen so many extraordinary things that I have ceased to be surprised."
"Do you believe," said Candide, "that men have always massacred each other as they do to-day, that they have always been liars, cheats, traitors, ingrates, brigands, idiots, thieves, scoundrels, gluttons, drunkards, misers, envious, ambitious, bloody-minded, calumniators, debauchees, fanatics, hyprocites, and fools?"
"Do you believe," said Martin, "that hawks have always eaten pigeons when they have found them?"
"Yes, without doubt," said Candide.
"Well, then," said Martin, "if hawks have always had the same character why should you imagine that men may have changed theirs?"
"Oh!" said Candide, "there is a vast deal of difference, for free will—"
And reasoning thus they arrived at Bordeaux.

6. Martin is best described as
   A. argumentative.
   B. judgmental.
   C. melancholy.
   D. skeptical.
   E. wistful.

7. Candide's question in paragraph 14 ("Do you believe … that men have always massacred …") reveals
   A. his adherence to Pangloss's philosophy.
   B. his belief in his own moral superiority.
   C. his continued state of innocence.
   D. the author's own desire to be free from moral scrutiny.
   E. the author's pessimism concerning moral evolution.

8. Martin believes that people are
   A. animals.
   B. best motivated by love.
   C. constantly improving.
   D. inherently good.
   E. selfish.

9. The author uses the dialogue of Candide and Martin to criticize all of the following EXCEPT
   A. free will.
   B. humanity.
   C. love.
   D. loyalty.
   E. nature.

10. The primary conflict of this passage is between
    A. belief and doubt.
    B. chaos and order.
    C. free will and fate.
    D. humanity and nature.
    E. reason and religion.

PRACTICE MULTIPLE-CHOICE QUESTIONS 11 – 15

In the following passage from Voltaire's *Candide*, Candide and Cacambo encounter the Oreillons. Read the passage carefully. Then, choose the best answer to each of the multiple-choice questions that follow.

CANDIDE AND HIS valet had got beyond the barrier, before it was known in the camp that the German Jesuit was dead. The wary Cacambo had taken care to fill his wallet with bread, chocolate, bacon, fruit, and a few bottles of wine. With their Andalusian horses they penetrated into an unknown country, where they perceived no beaten track. At length they came to a beautiful meadow intersected with purling rills. Here our two adventurers fed their horses. Cacambo proposed to his master to take some food, and he set him an example.

"How can you ask me to eat ham," said Candide, "after killing the Baron's son, and being doomed never more to see the beautiful Cunegonde? What will it avail me to spin out my wretched days and drag them far from her in remorse and despair? And what will the *Journal of Trevoux* say?"

While he was thus lamenting his fate, he went on eating. The sun went down. The two wanderers heard some little cries which seemed to be uttered by women. They did not know whether they were cries of pain or joy; but they started up precipitately with that inquietude and alarm which every little thing inspires in an unknown country. The noise was made by two naked girls, who tripped along the mead, while two monkeys were pursuing them and biting their buttocks. Candide was moved with pity; he had learned to fire a gun in the Bulgarian service, and he was so clever at it, that he could hit a filbert in a hedge without touching a leaf of the tree. He took up his double-barreled Spanish fusil, let it off, and killed the two monkeys.

"God be praised! My dear Cacambo, I have rescued those two poor creatures from a most perilous situation. If I have committed a sin in killing an Inquisitor and a Jesuit, I have made ample amends by saving the lives of these girls. Perhaps they are young ladies of family; and this adventure may procure us great advantages in this country."

He was continuing, but stopped short when he saw the two girls tenderly embracing the monkeys, bathing their bodies in tears, and rending the air with the most dismal lamentations.

"Little did I expect to see such good nature," said he at length to Cacambo; who made answer:

"Master, you have done a fine thing now; you have slain the sweethearts of those two young ladies."

"The sweethearts! Is it possible? You are jesting, Cacambo, I can never believe it!"

"Dear master," replied Cacambo; "you are surprised at everything. Why should you think it so strange that in some countries there are monkeys which insinuate themselves into the good graces of the ladies; they are a fourth part human, as I am a fourth part Spaniard."

"Alas!" replied Candide, "I remember to have heard Master Pangloss say, that formerly such accidents used to happen; that these mixtures were productive of Centaurs, Fauns, and Satyrs; and that many of the ancients had seen such monsters, but I looked upon the whole as fabulous."

"You ought now to be convinced," said Cacambo, "that it is the truth, and you see what use is made of those creatures, by persons that have not

had a proper education; all I fear is that those ladies will play us some ugly trick."

These sound reflections induced Candide to leave the meadow and to plunge into a wood. He supped there with Cacambo; and after cursing the Portuguese Inquisitor, the Governor of Buenos Ayres, and the Baron, they fell asleep on moss. On awaking they felt that they could not move; for during the night the Oreillons, who inhabited that country, and to whom the ladies had denounced them, had bound them with cords made of the bark of trees. They were encompassed by fifty naked Oreillons, armed with bows and arrows, with clubs and flint hatchets. Some were making a large cauldron boil, others were preparing spits, and all cried:

"A Jesuit! a Jesuit! we shall be revenged, we shall have excellent cheer, let us eat the Jesuit, let us eat him up!"

"I told you, my dear master," cried Cacambo sadly, that those two girls would play us some ugly trick."

Candide seeing the cauldron and the spits, cried:

"We are certainly going to be either roasted or boiled. Ah! what would Master Pangloss say, were he to see how pure nature is formed? Everything is right, may be, but I declare it is very hard to have lost Miss Cunegonde and to be put upon a spit by Oreillons."

Cacambo never lost his head.

"Do not despair," said he to the disconsolate Candide, "I understand a little of the jargon of these people, I will speak to them."

"Be sure," said Candide, "to represent to them how frightfully inhuman it is to cook men, and how very un-Christian."

"Gentlemen," said Cacambo, "you reckon you are to-day going to feast upon a Jesuit. It is all very well, nothing is more unjust than thus to treat your enemies. Indeed, the law of nature teaches us to kill our neighbor, and such is the practice all over the world. If we do not accustom ourselves to eating them, it is because we have better fare. But you have not the same resources as we; certainly it is much better to devour your enemies than to resign to the crows and rooks the fruits of your victory. But, gentlemen, surely you would not choose to eat your friends. You believe that you are going to spit a Jesuit, and he is your defender. It is the enemy of your enemies that you are going to roast. As for myself, I was born in your country; this gentleman is my master, and, far from being a Jesuit, he has just killed one, whose spoils he wears; and thence comes your mistake. To convince you of the truth of what I say, take his habit and carry it to the first barrier of the Jesuit kingdom, and inform yourselves whether my master did not kill a Jesuit officer. It will not take you long, and you can always eat us if you find that I have lied to you. But I have told you the truth. You are too well acquainted with the principles of public law, humanity, and justice not to pardon us."

The Oreillons found this speech very reasonable. They deputed two of their principal people with all expedition to inquire into the truth of the matter; these executed their commission like men of sense, and soon returned with good news. The Oreillons untied their prisoners, showed them all sorts of civilities, offered them girls, gave them refreshment, and reconducted them to the confines of their territories, proclaiming with great joy:

"He is no Jesuit! He is no Jesuit!"

Candide could not help being surprised at the cause of his deliverance.

"What people!" said he; "what men! what manners! If I had not been so

lucky as to run Miss Cunegonde's brother through the body, I should have been devoured without redemption. But, after all, pure nature is good, since these people, instead of feasting upon my flesh, have shown me a thousand civilities, when they knew I was not a Jesuit."

11. In the first three paragraphs, Candide's attitude changes from
    A. apprehensive to apathetic.
    B. despondent to excited.
    C. immature to stoic.
    D. melodramatic to indifferent.
    E. self-pitying to resigned.

12. After Candide kills the two monkeys, his response reveals all of the following EXCEPT that he
    A. hopes for God's forgiveness above all else.
    B. is grateful for his prowess with a rifle.
    C. is concerned with social class.
    D. has pragmatic thoughts for survival.
    E. feels remorse for killing the monkeys.

13. In context, "clever" (line 20) is best interpreted to mean
    A. inept.
    B. intelligent.
    C. untrained.
    D. skilled.
    E. crafty.

14. The tone of Cacambo's argument (lines 68 – 85) can best be described as
    A. desperate.
    B. reflective.
    C. sober.
    D. condescending.
    E. agitated.

15. The final paragraph (lines 96 – 100) performs which of the following functions?
    A. It exposes Cacambo as unreliable.
    B. It reveals irony in the text.
    C. It summarizes the passage.
    D. It criticizes organized religion.
    E. It indicates inconsistency in Candide's outlook.

PRACTICE MULTIPLE-CHOICE QUESTIONS 16 – 20

In the following passage from Voltaire's *Candide*, Candide and Martin discuss art and literature with Signor Pococurante. Read the passage carefully. Then, choose the best answer to each of the multiple-choice questions that follow.

They sat down to table, and after an excellent dinner they went into the library. Candide, seeing a Homer magnificently bound, commended the virtuoso on his good taste.

"There," said he, "is a book that was once the delight of the great Pangloss, the best philosopher in Germany."

"It is not mine," answered Pococurante coolly. "They used at one time to make me believe that I took a pleasure in reading him. But that continual repetition of battles, so extremely like one another; those gods that are always active without doing anything decisive; that Helen who is the cause of the war, and who yet scarcely appears in the piece; that Troy, so long besieged without being taken; all these together caused me great weariness. I have sometimes asked learned men whether they were not as weary as I of that work. Those who were sincere have owned to me that the poem made them fall asleep; yet it was necessary to have it in their library as a monument of antiquity, or like those rusty medals which are no longer of use in commerce."

"But your Excellency does not think thus of Virgil?" said Candide.

"I grant," said the Senator, "that the second, fourth, and sixth books of his *Æneid* are excellent, but as for his pious Æneas, his strong Cloanthus, his friend Achates, his little Ascanius, his silly King Latinus, his bourgeois Amata, his insipid Lavina, I think there can be nothing more flat and disagreeable. I prefer Tasso a good deal, or even the soporific tales of Ariosto."

"May I presume to ask you, sir," said Candide, "whether you do not receive a great deal of pleasure from reading Horace?"

"There are maxims in this writer," answered Pococurante, "from which a man of the world may reap great benefit, and being written in energetic verse they are more easily impressed upon the memory. But I care little for his journey to Brundusium, and his account of a bad dinner, or of his low quarrel between one Rupilius whose words he says were full of poisonous filth, and another whose language was imbued with vinegar. I have read with much distaste his indelicate verses against old women and witches; nor do I see any merit in telling his friend Mæcenas that if he will but rank him in the choir of lyric poets, his lofty head shall touch the stars. Fools admire everything in an author of reputation. For my part, I read only to please myself. I like only that which serves my purpose."

Candide, having been educated never to judge for himself, was much surprised at what he heard. Martin found there was a good deal of reason in Pococurante's remarks.

"Oh! here is Cicero," said Candide. "Here is the great man whom I fancy you are never tired of reading."

"I never read him," replied the Venetian. "What is it to me whether he pleads for Rabirius or Cluentius? I try causes enough myself; his philosophical works seem to me better, but when I found that he doubted of everything, I concluded that I knew as much as he, and that I had no need of a guide to learn ignorance."

"Ha! here are fourscore volumes of the Academy of Sciences," cried

Martin. "Perhaps there is something valuable in this collection."
"There might be," said Pococurante, "if only one of those rakers of rubbish had shown how to make pins; but in all these volumes there is nothing but chimerical systems, and not a single useful thing."
"And what dramatic works I see here," said Candide, "in Italian, Spanish, and French."
"Yes," replied the Senator, "there are three thousand, and not three dozen of them good for anything. As to those collections of sermons, which altogether are not worth a single page of Seneca, and those huge volumes of theology, you may well imagine that neither I nor anyone else ever opens them."
Martin saw some shelves filled with English books.
"I have a notion," said he, "that a Republican must be greatly pleased with most of these books, which are written with a spirit of freedom."
"Yes," answered Pococurante, "it is noble to write as one thinks; this is the privilege of humanity. In all our Italy we write only what we do not think; those who inhabit the country of the Casars and the Antoninuses dare not acquire a single idea without the permission of a Dominican friar. I should be pleased with the liberty which inspires the English genius if passion and party spirit did not corrupt all that is estimable in this precious liberty."
Candide, observing a Milton, asked whether he did not look upon this author as a great man.
"Who?" said Pococurante, "that barbarian, who writes a long commentary in ten books of harsh verse on the first chapter of Genesis; that coarse imitator of the Greeks, who disfigures the Creation, and who, while Moses represents the Eternal producing the world by a word, makes the' Messiah take a great pair of compasses from the armory of heaven to circumscribe His work? How can I have any esteem for a writer who has spoiled Tasso's hell and the devil, who transforms Lucifer sometimes into a toad and other times into a pigmy, who makes him repeat the same things a hundred times, who makes him dispute on theology, who, by a serious imitation of Ariosto's comic invention of firearms, represents the devils cannonading in heaven? Neither I nor any man in Italy could take pleasure in those melancholy extravagances; and the marriage of Sin and Death, and the snakes brought forth by Sin, are enough to turn the stomach of anyone with the least taste, and his long description of a penthouse is good only for a grave-digger. This obscure, whimsical, and disagreeable poem was despised upon its first publication, and I only treat it now as it was treated in its own country by contemporaries. For the matter of that I say what I think, and I care very little whether others think as I do."

16. Pococurante can best be described as
    A. condescending.
    B. angry.
    C. introverted.
    D. bored.
    E. dissatisfied.

17. Of the following, what is the best interpretation of what Pococurante means by saying "It is not mine" (line 6)?
    A. Pococurante does not respect Pangloss.
    B. Pococurante dislikes Homer's writings.
    C. Pococurante dislikes the book.
    D. Pococurante does not own the book.
    E. Pococurante does not care for philosophy.

18. The phrase "while Moses represents the Eternal producing the world by a word" (lines 68 – 69)
    A. indicates that Moses is to be read as a symbolic character.
    B. reveals the speaker's respect for Milton's work.
    C. introduces an alternative the speaker views favorably.
    D. exemplifies the speaker's anti-religious beliefs.
    E. summarizes the entire passage.

19. When Martin comments on Pococurante's shelves of English books, all of the following is intimated by Pococurante's response EXCEPT that he
    A. envies English writers their freedom to write whatever they wish.
    B. is angry at the censorship of the written works of Italy.
    C. blames the Church for excessive censorship.
    D. believes the English writers to be uninhibited.
    E. believes that passion is ignoble.

20. Pococurante's character is most likely meant to satirize
    A. literature.
    B. free will.
    C. criticism.
    D. reputation.
    E. wealth.

PRACTICE MULTIPLE-CHOICE QUESTIONS 21 – 25

In the following passage from Voltaire's *Candide*, Candide and friends consult with a Dervish, meet a happy old man, and resolve to cultivate a garden. Read the passage carefully. Then, choose the best answer to each of the multiple-choice questions that follow.

In the neighborhood there lived a very famous Dervish who was esteemed the best philosopher in all Turkey, and they went to consult him. Pangloss was the speaker.

"Master," said he, "we come to beg you to tell why so strange an animal as man was made."

"With what meddlest thou?" said the Dervish; "is it thy, business?"

"But, reverend father," said Candide, "there is horrible evil in this world."

"What signifies it," said the Dervish, "whether there be evil or good? When his highness sends a ship to Egypt, does he trouble his head whether the mice on board are at their ease or not?"

"What, then, must we do?" said Pangloss.

"Hold your tongue," answered the Dervish.

"I was in hopes," said Pangloss, "that I should reason with you a little about causes and effects, about the best of possible worlds, the origin of evil, the nature of the soul, and the pre-established harmony."

At these words, the Dervish shut the door in their faces.

During this conversation, the news was spread that two Viziers and the Mufti had been strangled at Constantinople, and that several of their friends had been impaled. This catastrophe made a great noise for some hours. Pangloss, Candide, and Martin, returning to the little farm, saw a good old man taking the fresh air at his door under an orange bower. Pangloss, who was as inquisitive as he was argumentative, asked the old man what was the name of the strangled Mufti.

"I do not know," answered the worthy man, and I have not known the name of any Mufti, nor of any Vizier. I am entirely ignorant of the event you mention; I presume in general that they who meddle with the administration of public affairs die sometimes miserably, and that they deserve it; but I never trouble my head about what is transacting at Constantinople; I content myself with sending there for sale the fruits of the garden which I cultivate."

Having said these words, he invited the strangers into his house; his two sons and two daughters presented them with several sorts of sherbet, which they made themselves, with Kaimak enriched with the candied-peel of citrons, with oranges, lemons, pine-apples, pistachio-nuts, and Mocha coffee unadulterated with the bad coffee of Batavia or the American islands. After which the two daughters of the honest Mussulman perfumed the strangers' beards.

"You must have a vast and magnificent estate," said Candide to the Turk.

"I have only twenty acres," replied the old man; "I and my children cultivate them; our labor preserves us from three great evils—weariness, vice, and want."

Candide, on his way home, made profound reflections on the old man's conversation.

"This honest Turk," said he to Pangloss and Martin, "seems to be in a situation far preferable to that of the six kings with whom we had the honor

of supping."
"Grandeur," said Pangloss, "is extremely dangerous according to the testimony of philosophers. For, in short, Eglon, King of Moab, was assassinated by Ehud; Absalom was hung by his hair, and pierced with three darts; King Nadab, the son of Jeroboam, was killed by Baasa; King Ela by Zimri; Ahaziah by Jehu; Athaliah by Jehoiada; the Kings Jehoiakim, Jeconiah, and Zedekiah, were led into captivity. You know how perished Croesus, Astyages, Darius, Dionysius of Syracuse, Pyrrhus, Perseus, Hannibal, Jugurtha, Ariovistus, Cæsar, Pompey, Nero, Otho, Vitellius, Domitian, Richard II. of England, Edward II., Henry VI., Richard III., Mary Stuart, Charles I., the three Henrys of France, the Emperor Henry IV.! You know ——"
"I know also," said Candide, "that we must cultivate our garden."
"You are right," said Pangloss, "for when man was first placed in the Garden of Eden, he was put there *ut operaretur eum*, that he might cultivate it; which shows that man was not born to be idle."
"Let us work," said Martin, "without disputing; it is the only way to render life tolerable."
The whole little society entered into this laudable design, according to their different abilities. Their little plot of land produced plentiful crops. Cunegonde was, indeed, very ugly, but she became an excellent pastry cook; Paquette worked at embroidery; the old woman looked after the linen. They were all, not excepting Friar Giroflée, of some service or other; for he made a good joiner, and became a very honest man.
Pangloss sometimes said to Candide:
"There is a concatenation of events in this best of all possible worlds: for if you had not been kicked out of a magnificent castle for love of Miss Cunegonde: if you had not been put into the Inquisition: if you had not walked over America: if you had not stabbed the Baron: if you had not lost all your sheep from the fine country of El Dorado: you would not be here eating preserved citrons and pistachio-nuts."
"All that is very well," answered Candide, "but let us cultivate our garden."

21. The passage ultimately equates philosophizing to
    A. debating.
    B. gardening.
    C. idling.
    D. proselytizing.
    E. working.

22. The characters express all of the following reactions to the problem of evil EXCEPT which of these?
    A. Whether evil or good exist is unimportant.
    B. Work is the only way to make life bearable.
    C. Indulge in pleasures when you can.
    D. It is not God, but idleness, that causes pain.
    E. Some evil is inevitable in the best of all possible worlds.

23. In the metaphor the Dervish relates about a ruler sending a ship to Egypt, mice are analogous to
    A. governments.
    B. peasants.
    C. diseases.
    D. humanity.
    E. mice.

24. Pangloss's attempts to philosophize in this passage include all of the following EXCEPT
    A. fallacious reasoning.
    B. personal experiences.
    C. historical examples.
    D. religious allusions.
    E. persuasive language.

25. Which of the following quotations most closely corresponds with the main idea of the passage?
    A. "With what meddlest thou? … Is it thy business?"
    B. "Grandeur … is extremely dangerous according to the testimony of philosophers."
    C. "Our labor preserves us from three great evils—weariness, vice, and want."
    D. "There is a concatenation of events in this best of all possible worlds …."
    E. "There is horrible evil in the world."

Multiple-Choice Answers and Explanations

1. The baroness's weight is compared to the power she wields in her house, but it is not directly compared to her wealth (A). Nor does her weight seem to be a sign of her greed (B). Both the description of the baroness and the description of the baroness's daughter mention weight, but that is the only perceivable similarity, so the purpose cannot be to emphasize the similarity of the characters (C).This description of the baroness directly follows that of the baron, but does not contrast it. The image of the baroness complements her husband's and does not juxtapose it (E). **This description of the baroness's weight is set up as an argument for why she is a person of "great consideration" in her house. This flawed reasoning satirizes the pretentions of the upper class (D) who often had seemingly irrelevant reasons to justify their rule.**

2. Pangloss uses everyday objects to bolster his argument, but does not use anecdotal evidence (A), personal stories, to support his claim. Pangloss's argument depends on causality, but he does not circle back around to his conclusions as causes (B). While the entire monologue is satirical, Pangloss is not using satire to make his point (D). There are no comparisons in Pangloss's argument, so there can be no similes (E). **Although Pangloss falls into post hoc fallacy in making his argument, he attempts a cause and effect argument using parallelism (C) to provide multiple examples.**

3. One of the ways in which Voltaire mocks Pangloss's actions is by employing euphemism (A). The way Voltaire describes him "giving a lesson in experimental natural philosophy" mocks both his status as "oracle" and also the serious nature of his teaching. Voltaire uses hyperbole (B) in his description of Pangloss throughout the chapter, most notably when Candide describes him as, "The greatest philosopher of the whole province and consequently the whole world." Pangloss's own monologue (C) also contributes to his characterization because it is based on a logical fallacy and is obviously pandering to his patrons. The text is also full of irony (E). While Pangloss states that this is "the best of all possible worlds," the plot, with its turns for the worst starting with Candide's exile from the castle, will continue to prove the opposite, mocking Pangloss's philosophy. **Voltaire expresses his criticism of the philosophy of Optimism in his mockery of Pangloss in this satirical story. His approach stands in direct contrast to rhetoric (D), which would employ eloquent writing to persuade overtly instead. Therefore, rhetoric (D) is the correct answer.**

4. We can best determine the meaning of this phrase by looking at Cunegonde's next actions in response to her desire. In the paragraph that follows, Cunegonde expresses her shy desire for Candide and eventually kisses him behind the screen. She does not seem particularly interested in science (A) or Dr. Pangloss (B). She is interested in imitating the actions she saw behind the bushes. She cannot be excited for her *next* natural philosophy lesson (D) because this behavior seems to be new to her. She also does not seem particularly interested in witnessing more *experiments* (E). **Instead, her attention turns to Candide in the very next line, and the paragraph to follow, showing her desire to experiment with Candide (C).**

5. Voltaire is writing a satire against the philosophy of optimism, but this work does not have an optimistic tone (A). While the characters and their reasoning may be pretentious, the tone of the piece is not (C). The ending of this scene might suggest a serious tone (D), but the description of Candide getting chased out of the castle with "great kicks on the backside," is anything but. The tone is not particularly gentle toward the subjects either (E). The descriptions are direct and nothing is glossed over, or put gently for the reader. It's much more matter-of-fact than gentle. **As is typical of satire, the tone is ironic (B). A short example of this is in the very last line of the passage. Candide was just kicked out of the castle (literally) and Voltaire writes, "And all was consternation in this most magnificent and most agreeable of all possible castles." The irony, of course, is that the reader is meant to understand the opposite of what was said about the castle: that it is anything but magnificent and agreeable.**

6. Throughout this passage, Candide poses questions and Martin answers them as a way of exposing the problems inherent in the philosophy of Optimism. They discuss several issues, but Martin cannot be said to be argumentative (A). Martin may seem judgmental (B) of the people in France, but later he avoids judgment of a scene of bestiality that Candide describes. He even remarks, "I have seen so many extraordinary things that I have ceased to be surprised." While Martin does seem to have a pessimistic view of the world and its purpose ("to plague us to death"), he does not seem particularly melancholy (C) or wistful (E) about it. He makes statements about wishing the world was another way, but does not dwell on these wishes. **Instead, Martin is skeptical (D) of all he encounters. He does not believe the stories (whether old or new) of the earth's origin and sees money as the means to his survival. He doubts the world will ever improve and treats Candide's philosophy with skepticism.**

7. The lengthy list of the vices of humanity embedded in this question suggests that Candide is now skeptical of Pangloss's philosophy of Optimism (A). While some may list faults as a way of demonstrating their own moral superiority (B), Candide does not assume that tone. His questions suggest that he is beginning to lose his innocence rather than retain it (C). The author is definitely making a point in this statement, but it is not that Voltaire himself wishes to be free from moral scrutiny (D). He has made the statement all-inclusive, suggesting that humanity's very nature has been consistently wicked and that none are above it. **In phrasing this question to include the list of vices, Voltaire has already answered it in the affirmative, projecting his own pessimism concerning moral evolution (E).**

8. Martin compares the consistency of people's characters to the consistency of animals' characters, but does not say that people are animals (A). Martin's discussion of France and Venice demonstrate that he believes people are more motivated by money than love (B). Martin's argument to Candide about the constant nature of hawks is meant to prove that people do not change, and are therefore neither deteriorating nor improving over time (C). In making his point about the consistent nature of people to Candide, Martin does not refute Candide's list of vices, so we can assume that he does not believe people to be inherently good (D). **Martin seems to see people as primarily selfish (E). He speaks of thieves and pleasure seekers in France and describes his own motivation for following Candide as one of money, not friendship.**

9. Candide's last sentence on the topic of free will (A) is cut short by the narration. This suggests that Candide is arguing in circles and has not made any progress in convincing Martin of his premise. This interruption of his argument also undercuts its importance and shows it to be trivial. The author also criticizes humanity (B) through Candide's speech. When Candide lists the many possible vices of humanity, he is emphasizing the depravity more than is necessary in such a question. This is the author displaying his own judgment through the dialogue. While Candide's love seems to be noble, the conversation also turns to the love between girls and monkeys. This depraved love is a critique of the idea of love and what humans are willing to accept as love (C). Martin is only loyal because Candide has money, and Candide's list of vices includes "traitors." This can be seen as a critique of the notion of loyalty (D). **Nature (E) is the only subject mentioned in the passage that is not criticized. Martin speaks of hawks eating pigeons, but he is not condemning them; he speaks of their behavior as natural and consistent, not wrong.**

10. In this passage, Martin does condemn the chaos of Paris, but he does not strive to correct it; there is no real conflict between the current chaos and a desired order (B). The men debate the existence of free will and the role of fate (C), but the two terms are not in direct conflict with each other as both are necessary in their philosophies. Humanity is likened to nature, but is not in direct conflict with it in this passage (D). Neither Candide nor Martin is particularly religious. They are debating philosophies, but both are connected to reason, not religion (E). **This passage's central focus is on the opposing ideas of belief and doubt (A). The words "believe" and "wish" are repeated several times, emphasizing this theme. Martin is skeptical of good in the world, and Candide is struggling to maintain his belief in his original philosophy of Optimism.**

11. Candide does not appear to be apprehensive (A) about his plight. He does not display fear; instead, he laments his fate and pities himself. (B) is also incorrect; while Candide is clearly despondent in the second paragraph, he does not become excited upon witnessing the monkeys chase the women. Rather, he is moved by pity. While it may be immature to complain so bitterly about an unchangeable situation, it can hardly be said that Candide becomes stoic (C). While Candide is being a bit melodramatic (D) in his lamentations, he does not then become indifferent to the situation. He simply cannot envision an escape from what he perceives to be his fate; this does not mean that he is indifferent toward it. **Candide's lamentations are an attempt to get Cacambo to commiserate with him before he takes food. (E) is correct because when Candide doesn't get the sympathy he is seeking, he resigns himself to eating without a further word.**

12. The first words Candide utters after killing the monkeys are, "God be praised … I have made ample amends by saving the lives of these girls." This eliminates answer (A), as his first concern is that of finding God's forgiveness for his sins. The statement that perhaps the girls are "of family" reveals Candide's concern for class distinction, eliminating (C). Candide hopes that killing the monkeys will inspire the (hopefully wealthy) ladies to assist him and Cacambo, eliminating (D). Candide's initial reaction to the death of the monkeys is one of relief, not remorse (E). **While the text does mention Candide's considerable prowess with a rifle, this occurs before Candide kills the monkeys, not during Candide's response. Further, the narrator discusses Candide's prowess; Candide does not mention it. Therefore, (B) is the best answer.**

13. The prepositional phrase "at it" following "clever" indicates that "clever" does not refer to Candide; the pronoun "it" refers to firing a gun. Thus, both (B) and (E) are incorrect. Inept (A) is the opposite of the meaning of "clever" in this passage, as Candide is revealed to be an accurate shot. If Candide learned to accurately fire a gun while serving under the Bulgarians, then he cannot be said to be untrained (C). The only feasible choice is (D), skilled.

14. Cacambo might very well feel desperate (A) in this situation, but the words he uses in his argument do not reflect this desperation. Reflective (B) connotes contemplation of the self; Cacambo's argument is predicated upon Oreillon ideas and culture, i.e., extrinsic factors. There is nothing in the argument to suggest condescension (D). Agitated (E) is nearly the opposite of the tone Cacambo takes in this argument. **Cacambo remains calm and collected; sober (C) is the best answer.**

15. Students should easily eliminate (A), as Cacambo is not referenced, either directly or obliquely, in the passage. The final paragraph of this passage does not summarize the passage (C). Students might be tempted to choose (D) because of the paragraph's inclusion of the word "Jesuit" (as well as Candide's assertion that the Oreillons did not eat him because he was *not* a Jesuit). However, the statement is too broad to be accurate. Candide's outlook is not inconsistent (E); he doubts in the goodness of "pure nature" when his life is in question, then affirms this goodness when he is spared. **The best choice is (B). The phrase "pure nature is good" is clearly ironic if the reader is to believe that the Oreillons represent "pure nature." The Oreillons intended to murder Candide for no reason other than that he appeared to be a Jesuit. The difference between the events of the narrative and Candide's interpretation of these events reveals this irony.**

16. Pococurante welcomes Candide and Martin into his home, and, despite his criticism of many classic works, he does not treat his guests with condescension (A); he does not address them as if they were below his station. Angry (B) is a wholly inappropriate descriptor. Pococurante is certainly not introverted (C); he freely offers his opinions on the objects in his collection. Bored (D) might be tempting for some students, but Pococurante is not bored with the objects he has. He simply finds them distasteful. **This dissatisfaction seems to pervade all areas of Pococurante's life. Thus, (E) is the correct answer.**

17. It should be easy for students to eliminate (A) and (E), as Pococurante's statement clearly refers to some aspect of the book in question. (B) is too broad to be accurate; the rest of the paragraph clearly refers to one of Homer's works. (D) may tempt some students who believe "mine" refers to a tangible possession, but **Pococurante's statement refers to "delight," not the book itself. Though Pangloss delights in reading the *Iliad*, Pococurante does not. Thus, (C) is the best answer.**

18. Students who choose (A) have misinterpreted the meaning of the word "represents," the meaning of which is closer to "depicts" in this context. (B) is diametrically opposed to the meaning of the paragraph. (D) reveals that the speaker takes offense to Milton's interpretation of the Biblical creation story. He is not anti-religion, he is anti-Milton. (E) is untenable. **The speaker says this phrase in support of Moses' representation of God's act of creation. It is an alternative to Milton's version, which the speaker finds distasteful. Thus, (C) is the best answer.**

19. Pococurante shows both envy of the English (A) and anger at the Italian system of censorship (B) when he says, "Yes, it is noble to write as one thinks … In all our Italy, we write only what we do not think." Pococurante goes on further to say that Italians "dare not acquire a single idea without the permission of a Dominican friar." This statement proves he also believes (C), making it an incorrect answer. Pococurante dislikes English writing because the English allow their passion (E) to corrupt their writing. Pococurante's own cool yet proud attitude also supports the idea that he finds passion to be ignoble. **Pococurante says, "I should be pleased with the liberty which inspires the English genius if passion and party spirit did not corrupt all that is estimable in this precious liberty." He believes the English to be inhibited by their political biases. (D) is, therefore, the correct answer.**

20. While Pococurante criticizes all of his literature, (A) is too broad; he also criticizes women, paintings, and music. Although Pococurante brings up the subject of free will (B), he does so only to point out that many men are confined not only by their countries, but by their own narrow beliefs. The idea of free will itself is not under attack, only the men who do not grasp it. Pococurante does mention that "Fools admire everything in an author of reputation," but he is not attacking the idea of reputations (D) themselves. Pococurante is very wealthy, but his wealth is not exaggerated or juxtaposed with images of the poor (as Voltaire has done in other chapters). There is no real critique of wealth (E) in this passage. **By the end of the passage, Candide has not sided with Pococurante in his criticisms; instead Candide and Martin realize that Pococurante has found pleasure in criticizing everything. Further, Pococurante's basis for criticism is wholly based on whether he finds a work pleasing or distasteful. In this way, Voltaire is mocking the art of criticism itself (C).**

21. While Pangloss does try to engage the Dervish in a debate (A), Pangloss is characterized in this way: "as inquisitive as he [is] argumentative." So while philosophy incorporates debate, it cannot be characterized solely as such. Both Candide and Martin inform Pangloss that they would rather tend their garden than philosophize, indicating that gardening (B) is unrelated to philosophizing. Though Pangloss consults a Dervish (an Islamic religious figure), neither the Dervish nor any other character in the passage attempts to proselytize (D)—to attempt to convert a person to the speaker's religion. Martin tells Pangloss that working (E) without philosophizing is "the only way to render life tolerable." Thus, the passage presents working as nearly the opposite of philosophizing. **When Pangloss tries to bring up philosophy, both Candide and Martin refute him by saying that they must work. Voltaire juxtaposes philosophy and work, suggesting that philosophy is a form of the idleness (C) that the characters determine to avoid.**

22. When Pangloss tries to have a conversation about theodicy with the Dervish, the Dervish responds, "When his highness sends a ship to Egypt, does he trouble his head whether the mice on board are at their ease or not? … Hold your tongue." Essentially, he believes that the question does not matter (A). Martin agrees to tend to the garden, stating, "Let us work … without disputing; it is the only way to render life tolerable." (B) Pangloss says, "Man was not born to be idle," suggesting that idleness causes the pain he associates with grandeur (D). Pangloss's logic may be flawed, but he does express the opinion that some evil is inevitable in the best of all possible worlds (E). **Although the characters are delighted with the pure coffee and fruit (C), the food does not seem to be an indulgence. Instead, the fruit is simply a natural consequence of the hard work of gardening.**

23. The metaphor the Dervish relates compares God to a king who sends a ship to Egypt. In this metaphor, the ship represents the world and the mice represent its human inhabitants. Thus, diseases (C) and mice (E) can be eliminated. Mice can transmit diseases (C), but God would not "trouble his head" over whether a disease were at its ease—the very concept of a disease being at ease is ludicrous. Rarely in figurative language does one of the items mentioned represent itself, and that maxim holds true here; in this metaphor, mice do not represent mice (E). Nor are mice analogous to governments (A); a king should certainly "trouble his head" over whether his government is at ease, as unstable governments tend to lead to deposed kings. Peasants (B) is the second-best answer, but its scope is too narrow—peasants might be more likely to fall victim to evil occurrences, but evil also happens to church officials, rich merchants, royalty, etc. **The best answer, as explained previously, is humanity (D).**

24. In his final statement, Pangloss argues that had Candide not endured his preceding tribulations, he would not be "here eating preserved citrons and pistachio-nuts." This is an absurd argument, one that hinges upon each event causing the next to occur—an example of the logical fallacy (A) *post hoc ergo propter hoc*. Pangloss also appeals to Candide's personal experiences (B) in this paragraph. Before that, Pangloss lists historical dignitaries (C) who have been killed because of their grandeur. Candide cuts him off before he can further explain what the "testimony of philosophers" conveys about the ill effects of grandeur. Pangloss also uses religious allusions (D); some of the historical dignitaries listed are from the Bible, and he supports Candide's assertion that "we must cultivate our garden" by explaining that God also intended man to cultivate the Garden of Eden. **At no point, however, does Pangloss make an argument using persuasive language (E). His language is neutral, and he does not attempt to sway Candide or Martin. Instead, he speaks as if he were simply stating facts. Thus, (E) is the best answer.**

25. The main idea of the passage is that people should focus on their own business and ignore problems they cannot fix and questions they cannot answer. This idea is suggested by several pieces of evidence: the conversation between Candide, Pangloss, and the Dervish; the old man who cultivates his twenty acres and ignores "what is transacting at Constantinople"; and Candide's final rebuttal to Pangloss, "All that is very well … but let us cultivate our garden." Thus, (B), (D), and (E) are easily eliminated. (C) might tempt some, as working to support oneself is certainly focusing on one's own business. However, the scope of this quotation is too narrow; though supporting oneself with one's own labor is certainly focusing on one's own business, the main idea of the passage also includes ignoring that which is not one's business. **Thus, (A) is the best answer, as the Dervish admonishes Candide and Pangloss not to meddle with that which is beyond their purview.**

Candide

Chapter 1

1. How does Voltaire use names to quickly reveal aspects of his characters?

   Candide's name is the most obvious in the story: it relates to the word "candid" in both French and English. The text directly explains, "[Candide] combined a true judgment with simplicity of spirit, which was the reason, I apprehend, of his being called Candide."

   Subtler, however, are Pangloss and Cunegonde. The name Pangloss is derived from the Greek words "pan" and "gloss"—literally translated, "all tongues." This characterizes Pangloss as a scholar capable of communicating with all; however, this also may suggest that he is nothing but talk—a man of speculation, not action.

   Cunegonde's name has two prevalent theories surrounding it. Some scholars have suggested that her name is a pun on vulgar French and Latin words meaning female genitalia. If this is the case, then the reference to genitalia may be characterizing Cunegonde as a tragic character satirizing how powerless women were and how even from birth she was fated to be used by men. Others have suggested that it is a historical reference to Cunigunde of Luxembourg. If this is true, then the name may be seen as ironic, because Cunigunde of Luxembourg remained a virgin, even though she was "spiritually" married to St. Henry, while Cunegonde in Candide *is repeatedly raped.*

   As a side note, the name for the magnificent castle, Thunder-ten-Tronckh, with its rough-sounding syllables, seems to contrast the gentility of its inhabitants.

2. From what narrative point of view is the story told?

   The narrative point of view is third-person omniscient. Though the narrator does refer to him- or herself as "I" in the third sentence of the text, the narrator is not a character in Candide *and, therefore, is not a first-person narrator. It is omniscient because the narrator often speaks through the perspective of the characters. In this chapter alone, the narrator speaks from a general perspective and presents Candide's and Cunegonde's thoughts, something that a third-person limited narrator could not do.*

3. What topics are introduced into this satire in this first chapter?

   Through satirical description of Candide's genealogy, the castle, and the baron and his wife, Voltaire introduces the topic of class distinctions. Pangloss' monologue introduces the topic of the philosophy of Optimism. Cunegonde's reasoning further expounds on the philosophy of Optimism, specifically depending on the theory of "sufficient reason." Last, Candide's expulsion from the castle suggests that this story will be about the loss of innocence and facing the world for the first time; the reader can expect, then, that Candide *may be a bildungsroman—a coming-of-age story.*

4. What logical fallacy does Pangloss make in his argument for Optimism?

   Pangloss has made a post hoc fallacy. The full Latin name for this fallacy is Post hoc, ergo propter hoc. *Translated literally, it means "After this, therefore because of this." Pangloss is assuming that because an effect exists it must have been purposely intended by the cause. His examples demonstrate the absurdity of this fallacy.*

5. Why might Voltaire have chosen to use a euphemism to describe Pangloss having sexual intercourse with the chamber-maid?

   By describing sexual intercourse as a "lesson in natural philosophy," Voltaire is showing the innocence of Cunegonde, whose point of view is assumed in this paragraph. Cunegonde, being naive, may not have known what else to call sexual intercourse. This euphemism could also be seen as a jab at the language of philosophy, which Voltaire seems to be saying is unclear and often convoluted. In this sense, Voltaire could be showing how even common acts are made to seem elegant through the ostentatious language philosophers employ.

Chapter 2

1. How does Voltaire's portrayal of the soldiers reveal the text's anti-war sentiment?

   Initially the soldiers are described only as dressed in blue. Later, Voltaire calls them "heroes of six feet." Neither description particularly humanizes them. Instead, Voltaire seems to be portraying them as nameless, faceless parts of the war. The soldiers recruit, follow orders, and whip almost as if they had no identity other than to be "of the blues." This lack of humanity juxtaposed with Candide's clear personality and individualized suffering is an introduction to the anti-war sentiment that runs throughout the book.

2. How does Voltaire continue to satirize Optimism in this chapter?

   Candide continues to believe that all is for the best when the soldiers first lure him into their company. Then, even after he is captured, he continues with his philosophy to the point of absurdity. When he is walking away from the camp, he does not see himself as escaping. Instead, he resolves to walk because "it was a privilege of the human as well as of the animal species to make use of their legs as they pleased." Furthermore, when the king sees Candide, Voltaire uses the language of divine providence, "at this moment," as if this event of salvation was predestined to happen just at that exact time. This again suggests the absurdity of Candide's view that fate creates the best of all possible worlds. In this chapter, Voltaire is showing that if fate exists, it seems to have doomed Candide to a horrible existence.

3. Why was Candide whipped? Why was he pardoned?

Candide was whipped because he thought that was better than being shot. This was a punishment for running away from the regiment. After he receives four thousand strokes, the King of the Bulgarians pardons Candide after realizing his ignorance. However, the explanation that follows ("with a clemency which will bring him praise in all the journals, and throughout all ages") suggests that the king excuses Candide out of self-interest rather than benevolence, satirizing the nature of nobility.

Chapters 3 – 4

1. Chapter 3 is often thought to be a critique of war. How does Voltaire display his anti-war sentiment?

Voltaire first describes the war as a series of objects committing violence against men. Men in the war are described as victims, never fighters. Next, Voltaire uses the phrases "best of all worlds" and "sufficient reason" in his description of the fight. This idealistic language is completely at odds with the grit and horror of actual war. Then, Voltaire describes the war as "heroic butchery" and depicts the kings both praising God for their victory ("the two kings were causing Te Deum to be sung each in his own camp"). In this way, he shows the irony of religion as it pertains to war. Both sides worship the same god, while ravishing humankind.

2. How does Voltaire's description of the war attack the philosophy of Optimism?

The philosophy of Optimism suggests this is the best of all possible worlds, but the war shows a need for a better world. Even though the armies are described as "so gallant, so spruce, so brilliant, and so well disposed," Candide flees from the war to "reason elsewhere." This introduces doubt of the philosophy into the story. Candide wishes for something better, but Optimism posits that this is the best of all possible worlds.

3. Why does the orator condemn Candide? What might this suggest about Voltaire's view of Christianity?

The orator condemns Candide because Candide is focused on the physical (bread) rather than the spiritual (Anabaptist anti-papal theology). This harsh portrayal of a sect of Christians suggests that Voltaire believes religion is similar to philosophy—ever-ready to speculate but unwilling to act. Candide is hungry, but the church kicks him out. It is worth noting, however, that James the Anabaptist is portrayed in the least satirical, most realistic way of all the characters. This may suggest sympathy toward individuals who practice religion even when organized groups who preach religion seem laughable.

4. How does Pangloss's list of disease transmitters ridicule the concept of social class divisions?

   Some of the people in Pangloss's list of disease transmitters are clergy who take vows of abstinence. Others are members of the military and upper class who caught it from those of lower social standing. There is also a great range of ages among the carriers. Thus, Pangloss's list criticizes social classes by revealing that all are susceptible to the same disease; those of high rank can catch a disease from those of lower rank, and vice versa.

5. How does James argue against Optimism?

   James uses the problem of theodicy (attempting to reconcile a benevolent, all powerful god with the evils of the world) to refute the philosophy of Optimism. He blames man for creating weapons and acting greedily. He sees these developed evils as irreconcilable with the idea that this world is the best of all possible worlds.

6. How do these chapters introduce the problem of evil?

   These chapters introduce the problem of evil by actually introducing Candide to the evils of the world for the first time. After being kicked out of the castle, Candide encounters several kinds of evil. First, he is enslaved, conscripted into an army. Later, when pardoned, he sees the brutal effects of the war followed by the distancing pride of the kings who are celebrating their victories rather than mourning their lost soldiers. Then, he encounters a religious sect that is not practicing what it preaches. Destitute, Candide barely survives long enough to be rescued by James. Although Candide reconciles this to his worldview by arguing that without the presence of evil he would not have gratitude for the good, the overwhelming misfortune that has happened to him is hard for the reader to overlook. It raises the question, "If God is all good and all knowing, how can He allow terrible, evil things to happen in a world that He created?"

Chapter 5

1. What does the reaction of each man (Candide, Pangloss, and the sailor) to the earthquake say about his philosophy?

   Candide reacts to the earthquake practically. He assesses the situation ("This is the Last Day!") then, after he is injured, he begs for a remedy. In the face of this tragedy, he has lost interest in Pangloss's philosophy and seeks only a simple means of survival. Candide's response seems the most natural and innocent of his group; he is starting to reject the idea of Optimism because his compounded tragedies demand action rather than patience and trust in the divine will.

   Pangloss, however, appears almost inhuman in this scene: he spouts his philosophy of Optimism completely disregarding the tragedy surrounding him. His blindness to the needs of his companions satirizes Pangloss as a shell of a man whose philosophical speculation has caused him to lose touch with reality. Both Candide and the Familiar of the Inquisition choose drinking wine over listening to Pangloss's arguments.

In response to the earthquake, the sailor loots the town, gets drunk, hires a prostitute, and ignores the needs of those dying around him. The sailor says to Pangloss, "I am a sailor and born at Batavia. Four times have I trampled upon the crucifix in four voyages to Japan; a fig for thy universal reason*." He has completely rejected religion for personal gain.*

2. What types of evil are demonstrated in this chapter, and how do they bolster Voltaire's argument against Optimism?

First the sailor murders James the Anabaptist. Then, the earthquake kills another thirty thousand people. Candide's explanation of the earthquake (a sign of "the Last Day") causes the sailor to commit many immoral acts, including getting drunk and engaging a prostitute's services. In this chapter, Voltaire argues against "the Fall and curse of man" by displaying the tragedy of both and then having a character question Pangloss about it directly. The tragedy is so horrific that it is difficult to believe that the earthquake "necessarily entered into the system of the best of worlds." Pangloss tries to console those affected by the earthquake by saying all is for the best, suggesting that Optimist philosophy is out of touch with reality.

3. What is the purpose of the introduction of the Familiar of the Inquisition?

The Inquisition is another example of how the evils of man were justified by religion. To be a Familiar is to have an official role in the Inquisition. Much of the Inquisition was focused on sin and punishment, so the idea of free will is essential. Pangloss's answers allow for free will and sin, but only because it was necessary for the best outcome. In a sense, this aligns with the ideology of the inquisition, in which people were tortured and killed to bring all to submission and repentance. In both philosophies, evil is necessary to cause a greater good. Voltaire juxtaposes Optimism with the evil of the inquisition to demonstrate the similarity in philosophy and further discredit Optimism.

4. How has the setting of the story affected the plot?

So far the setting has served as a catalyst for the plot. Candide has little ambition of his own and has been reacting to his surroundings for most of the story. It seems like fate is throwing Candide into the most horrible of circumstances rather than the best of all worlds.

Chapter 6

1. How does the description of the people's reaction to the earthquake illustrate Voltaire's antireligious sentiment?

To start, the auto-da-fé, a religious ceremony used by the Inquisition to condemning the guilty, is described as "beautiful" and "infallible." Furthermore, the condemned are seized for such arbitrary reasons as "rejecting the bacon which larded a chicken they were eating." (That was a sign of Judaism, which was not tolerated in the Catholic state of Portugal). Last, the procedures to the ceremony are exaggerated. For example, Candide is described as being "whipped in cadence

while they were singing." The same day of the auto-da-fé, there is another earthquake, suggesting that the ritual has no effect. This scene demonstrates how religious people of Voltaire's time were willing to condemn their fellow man for seemingly arbitrary reasons.

2. How does this chapter serve as an introduction to a central conflict of the story?

After the death of Pangloss, Candide finally expresses to himself his growing doubts. He gives voice to the question which Voltaire has posed to the readers through the tragic storyline since the beginning: "If this is the best of all possible worlds, what then are the others?" In this coming-of-age story, Candide must find a way to reconcile his philosophy to his experiences, or he must learn to reject it completely. This chapter first voices Candide's internal conflict and introduces it as the central conflict of the story.

3. What is ironic about Candide's three companions' deaths?

Candide's companions die unexpectedly in ways that fit their descriptions. Pangloss, the philosopher with a reason for everything, is hanged "without knowing for what." James the Anabaptist, who had never been christened, drowned in the previous chapter. Last, Candide describes Cunegonde as the "pearl of girls" and then laments that her belly was ripped open. Cunegonde, like an oyster with a pearl inside, was split in two for her treasure. In a way, their deaths seem almost fated, which adds to the irony since Candide is just starting to question the idea that everything happens for the greater good.

Chapter 7

1. How does the author juxtapose Candide's experience with the old woman with his previous experience (in Chapter 3) with the religious orator in Holland? What might this juxtaposition reveal about Voltaire's attitude toward religious officials?

The old woman in Chapter 7 is highly religious, and, seeing that Candide is in need, she provides him with food, drink, lodging, and clothing. She is very charitable. The orator, on the other hand, gave a very long speech on charity, but denied Candide even a bit of bread.

Voltaire likely juxtaposes these two characters to expose the hypocrisy of some religious officials.

2. How does the author foreshadow Cunegonde's return to Candide?

When the old woman says, "It is not my hand you must kiss," this foreshadows the return of Cunegonde, whom Candide has already kissed and will kiss again.

3. How do the settings in this chapter reflect the characters found in those settings?

The first house Candide enters is the old woman's. It is described as "decaying" and has a "neat little bed." This reflects the old woman herself, who, though old, is hospitable.

The second house Candide enters is "lonely" but "richly furnished." This house mirrors Cunegonde, who is beautiful but alone.

4. How is Candide portrayed in this chapter?

Despite his recent hardships, Candide still appears innocent in the presence of his love, Cunegonde. He faints at first sight of her and then obeys her timidly when she asks him to tell his story.

Chapter 8

1. How is the notion of divine providence criticized in this chapter?

In the first sentence of Chapter 8, Cunegonde uses the phrase, "when it pleased God." This indicates her belief in divine providence, but also criticizes that belief of it by suggesting its irony to the reader. Cunegonde, full of innocent hope, believes that somehow her parents' death and her rape could be part of a divine plan for the greater good, but the horror of her story deconstructs the belief for the reader.

2. What is Cunegonde's tone in telling her story? What does this suggest about how women were treated in Voltaire's time?

Cunegonde is surprisingly composed in relaying her horrific story. Her parents are murdered; she is raped; a man is killed on top of her; she is captured, then sold and fought over by several men. Her tone is more matter-of-fact than anyone would expect, and Candide responds in kind. After hearing of Cunegonde's rape, rather than showing sympathy, Candide exclaims that he hopes that he can see her scar. Cunegonde agrees to show him later, then continues to tell her story just as neutrally as before.

The one hint given to the reader about Cunegonde's unusually calm composure is in her own description of the event. She vividly describes her struggle against her attacker, but adds that she did not know that such an attack was "the usual practice of war." This line seems to suggest that Cunegonde is now calm because she understands that her treatment is commonplace.

The rest of the chapter, describing Cunegonde's current lifestyle, supports this notion that women in the story are treated—and expect to be treated—as objects. The most women like Cunegonde can do is try to remain virtuous by resisting the men around them whenever possible.

3. What does this chapter suggest about the nature of religion?

Both Issachar the Jew and the Inquisitor use religion for their own gain. Issachar is a moneylender, which enables him to make profit on interest, while Christians, due to religious laws against usury, could not. Issachar uses his money for his own pleasure, purchasing Cunegonde and a house full of exquisite goods with which to woo her.

The Inquisitor uses his place in the Catholic Church and the threat of auto-da-fé to intimidate Issachar into sharing Cunegonde with him. Both men also fight to have Cunegonde Saturday night based on their religions. This chapter shows religion as nothing more than a tool used by men for their own purposes.

Chapter 9

1. What purpose do Don Issachar and the Grand Inquisitor serve in the novel? Explain your answer.

   Don Issachar and the Grand Inquisitor are essentially symbolic characters: they represent Voltaire's views of Jews and Catholics.

   Don Issachar is evidence of Voltaire's latent anti-Semitism; he is a stereotypically wealthy Jewish merchant. He uses his wealth in evil ways, including purchasing Cunegonde and forcing her to live with him.

   However, readers could make the argument that Voltaire depicts the Grand Inquisitor and Catholics in general in a worse light. The Grand Inquisitor uses his power as a high-ranking Catholic official to pressure Issachar into surrendering Cunegonde to him for roughly half of every week. If Issachar refuses, the Grand Inquisitor will have him put to death in an auto-da-fé. The fact that the Grand Inquisitor uses the threat of the auto-da-fé for personal gain exemplifies the type of hypocrisy Voltaire ascribed to religious officials in general.

2. How does Candide reason through his murder of the Inquisitor? Does Voltaire seem to share this view?

   Though his decision is "instantaneous," Candide justifies his murder as an act of love. While he did not lash out after being tortured by the Inquisitor before, now that Cunegonde's safety is at risk, he is willing to kill—or do anything else—to keep her safe.

   While Candide reasons through his actions as if he is in control, Voltaire writes the scene as just one more instance of unlucky fate. Candide happened to have a sword because of the old woman and then the Inquisitor happened to walk in at just the wrong time. This scene depicts Candide falling into such unfortunate circumstances that he feels like he has to kill to escape. In creating this lose-lose situation for Candide, Voltaire is bolstering his argument against divine providence.

Chapter 10

1. How does Cunegonde's statement, "Where find Inquisitors or Jews who will give me more," convey that men are also objectified in *Candide*?

   Cunegonde was abused by the Grand Inquisitor and Issachar, so she clearly is not lamenting their deaths out of sentimentality. This statement is in the context of Cunegonde's loss of her money and jewels, and this indicates that she sees "Inquisitors" and "Jews" as sources of wealth. Disconcertingly, her statement also indicates that she is willing to submit herself to the sort of abuse Issachar and the Inquisitor deliver—provided that her tormentors supply her with money. The text is establishing that men are objectified for wealth much as women are objectified for sex.

2. What is ironic about the reverend Grey Friar stealing Cunegonde's jewels?

   In this chapter, like so many others, a religious official takes advantage of the helpless. However, this case is even more ironic because monks must swear a vow of poverty and this monk steals a large amount of jewels and money.

3. What does the journey across the sea represent to the travelers, and what are their attitudes toward it?

   This journey signifies a new beginning for Candide, Cunegonde, and the old woman. Candide admits that he has not found that "all is for the best" in the current world and hopes that it will be true in the New World. He is hopeful due to his new appointment as a captain and his reunion with Cunegonde. Cunegonde is less optimistic due to her life's experiences. She prays that her new life will be a journey of the mind for her—to a place of renewed hope—but doubts it. The old woman is already finding new companionship in her journey and is eager to share her tale with Cunegonde and Candide.

Chapter 11

1. What religions does Voltaire satirize in this chapter? How?

   First, Voltaire mocks Catholicism. The old woman explains that she is the bastard daughter of Pope Urban X (a fictional Pope that Voltaire has created). According to Catholic tradition, Popes are required to remain chaste. Because Pope Urban X has sired a daughter, he has violated this rule. Voltaire includes this detail to reinforce his view that hypocrisy is a fundamental component of Catholicism; even the Pope cannot maintain the high standard of moral behavior required by his religion, and this hypocrisy radiates downward throughout the entire Catholic hierarchy.

Second, Voltaire mocks Islam. When the women arrive in Morocco they find a bloodbath. There is civil war throughout the country and the fighting only stops long enough for theft to occur. This does not seem to be attributed to Islam until the very end of the scene, when the old woman explains, "Such scenes as this were transacted through an extent of three hundred leagues—and yet they never missed the five prayers a day ordained by Mahomet." "Mahomet" is an alternate spelling of "Muhammad," and this sentence juxtaposes peaceful prayer with the violence perpetrated by the followers of Mahomet in this chapter.

2. How does Voltaire portray war in this chapter?

This chapter contains graphic images of war that are almost comically violent. Morocco is full of "continual carnage" and "raging lust for women." The lust and violence are combined into an absurd display of violence in which the men quarter women—that is, divide their bodies into quarters—while fighting over them.

3. How does this chapter reinforce the idea that society views women primarily as sexual objects?

The old woman's story adds to the motif of women being viewed as sexual objects. In a morbid scene, the men literally tear the women apart in their furious lust. Even when the old woman remembers herself as a fourteen-year-old girl, she takes the most pride in knowing that she "inspired love." The eunuch who discovers the old woman laments that he is a eunuch because he is incapable of engaging in sexual intercourse with her.

Chapter 12

1. Why was the eunuch in Morocco? Explain the irony created by this situation.

The text says that the eunuch was in Morocco in order to "conclude a treaty" with the Emperor of Morocco. In this case, Voltaire's use of the word "conclude" does not mean "end"; here, "conclude" is closer in meaning to "finalize" or "consummate." The eunuch was sent to Morocco to negotiate and ratify a treaty. The result of this treaty is that the Moroccan Emperor will be given weapons and ships with which he is expected to attack "the commerce of other Christian Governments."

The irony here is mainly conveyed through Voltaire's use of the phrase "a Christian power" in reference to the country that sent the eunuch to negotiate the treaty. One would not expect a Christian government to promote warfare, but that is exactly what is occurring here; the Christian power is sponsoring the Moroccans in war against other Christian governments.

2. Explain the irony (or ironies) created by the "very pious and humane" Iman's sermon to the hungry Janissaries.

In exhorting the Janissaries to cut only one buttock from each of the women, the Iman reveals himself to be less humane than the old woman indicates.

The Iman claims that heaven will send the Janissaries relief if they do not kill the women outright. However, shortly after the Janissaries finish their "repast," the Russians arrive and kill every Janissary.

Chapter 13

1. How does the description of the Governor reveal the narrator's attitude toward him?

   Voltaire's diction is central to revealing the narrator's attitude toward the Governor. In describing the Governor and his actions, Voltaire uses words such as "disdain," "unmercifully," and "imperious," all of which have negative connotations. The nobleman takes excessive pride in his social status, and his haughty attitude makes those who meet him "strongly inclined to give him a good drubbing."

2. Why does the old woman think Cunegonde should marry the Governor?

   The old woman thinks Cunegonde should marry the Governor both for the opportunity of wealth and for her own protection from those avenging the Inquisitor's death. She reasons that Cunegonde has already been violated by many men so she cannot claim fidelity and that this is her chance to use her womanhood to her advantage.

Chapter 14

1. How does the irony in Cacambo's description of the Paraguayan government affect his characterization?

   Cacambo describes the Paraguayan government as "admirable" and "a masterpiece of reason and justice." However, it is clear from the remainder of his description that neither of those descriptions fit the government; the religious Fathers own all, and the rest of the people own nothing, implying that the few are taking advantage of their lofty positions to oppress the many. The fact that Cacambo admires the Paraguayan government indicates that he is not a reliable judge where justice is concerned.

2. What inequality is illustrated in this chapter, and how does the author illustrate this inequality?

   There is a wide disparity between the rich and the poor. While the Father Commandant dines from gold vessels, the Paraguayans eat out of wooden bowls. While the Father Commandant dwells in a beautiful summer home filled with trees and birds of all kinds, the Paraguayans are eating in the fields under the hot sun. The Father Commandant refuses to see Spaniards, but immediately makes time for Germans. This shows that he has the power and time to do as he wishes but has no interest in helping the Paraguayans around him.

Chapter 15

1. What effect or effects, if any, does the expository material in Chapter 15 have on the text?

   The whole of the first paragraph of Chapter 15 can be considered exposition; it informs the reader of Baron Thunder-ten-Tronckh's travails since he and Candide were separated. Students can debate the importance of this information, but as a whole it has very little impact on the plot. As expository material, it seems utterly immaterial.

   However, Voltaire implies that Father Didrie had an illicit relationship with the Baron. The Baron explains that he was "pretty" in his youth, but became "much prettier" as he grew. In the same sentence, the Baron says that Father Didrie "conceived the tenderest friendship" for him, and this friendship led to the Baron's advancement within the church. The fact that these statements occur in such close proximity implies a causal relationship. The attractiveness of one's features does not necessarily correlate with one's ability to save immortal souls, so the Baron's mention of his beauty in conjunction with his priestly duties stands out as incongruous. It is likely that Voltaire intends to criticize what he sees as hypocrisy within the church with this statement.

2. Why does Candide think he should be allowed to marry Cunegonde? What does this contribute to Candide's development as a character?

   Candide argues that he should be allowed to marry Cunegonde because he rescued her, she has obligations to him, and she wants *to marry him. He also argues using Pangloss's philosophy that "all men are equal."*

   While Candide argues using the philosophy of his youth, the fact that he is arguing to marry Cunegonde suggests a change in his character. In the beginning of the story, Candide was gentle and innocent, and certainly would not have argued with a superior. Before, he was literally kicked out of the castle for kissing Cunegonde; now, instead of turning aside when he is struck on the cheek, he kills in defense.

Chapter 16

1. What might the author intend by his portrayal of Candide's encounter with the monkeys?

   Through Candide, it seems Voltaire is voicing his cynical views of the New World. Candide is unable to see the positive effects the New World will have on Europe. Through Cacambo, however, Candide is being exposed to a different perspective regarding the New World, which will enable him to open his mind to different possibilities. Cacambo has had the experience of being part of both the New World and the old, as he is of mixed ethnicities (he mentions that he is one-fourth Spanish, and part Native American). While Pangloss served as a teacher of philosophy for Candide, Cacambo is now proving to be a teacher of the world.

2. What foreshadows Candide's capture?

   Cacambo says, "All I fear is that those ladies will play us some ugly trick." This statement foreshadows the Oreillons' attack.

3. What logical fallacy does Candide make in the end of the chapter?

   Candide says he was lucky that he killed Cunegonde's brother because that act saved him. However, he would not have needed to be saved if he had not killed her brother in the first place. Candide's argument is an example of the logical fallacy post hoc ergo propter hoc.

Chapter 17

1. What is the primary purpose of the chapter's final paragraph?

   The primary purpose of the final paragraph is to show the degree to which this country differs from the rest of the countries Candide and Cacambo have visited. The people of this country value "agreeable music" and delicious food, and they are "extremely polite" and generous. Their government has established hostelries in which travelers can dine at no cost. While European governments have been depicted as brutal and their people as vicious and greedy, the government of this country and its people appear to be uniformly virtuous. Here, Voltaire shows that humans can have good natures—this is in direct contrast to most of the novella to this point.

2. What does the final paragraph of this chapter contribute to Candide's development as a character?

   The final paragraph indicates that Candide still believes in Pangloss's brand of philosophical optimism. He opines that El Dorado is "probably the country where all is well" and insists that there "absolutely must be one such place."

   However, Candide also admits that Westphalia was not a perfect place despite Pangloss's insistence that the world in which they live is the best of all possible worlds. This indicates that Candide's opinions on Optimism are still evolving and that he is beginning to form his own ideas.

Chapter 18

1. How does the narrator's description of the house satirize the concept of wealth?

   The house is described as "very plain" despite its obvious luxuries because the narrator is comparing it to other houses in El Dorado. The narrator's comments reflect a European or Western outlook toward wealth—wealth is relative, and a person who is objectively wealthy is considered much less wealthy if his neighbor is wealthier. This is patently ridiculous.

2. In the paragraph beginning "At once he took Cacambo …," how does Voltaire's diction reveal the paragraph's tone?

   In this paragraph, Voltaire uses qualifying adjectives to describe the home's décor. The narrator claims that the house is "plain," but the door is made of silver, the ceilings are made of gold, and the ante-chamber is "encrusted with rubies and emeralds." However, the narrator uses the qualifier "only" in each case (e.g., "the door was only of silver…). The narrator believes this house, which has a door made of silver and ceilings made of gold, could actually be fancier*—the implication is that other houses in El Dorado are even more expensively furnished. Using the qualifying adjective "only" lends an ironic tone to the paragraph.*

3. What is religion like in El Dorado? How does this compare to Candide's philosophy and experience?

   El Dorado is a utopia where all men thank God for what He has given them. When Candide asks about religious disputes and the burning of heathens (events common in Voltaire's time), the old man says that they would have to be "mad," or insane, to engage in such activities. This is a sharp criticism of the Spanish Inquisitors and other overzealous religious figures of Voltaire's time. Candide's experience has been so different from what he experiences in El Dorado that he is "in raptures" during the conversation.

4. How does Voltaire criticize European royalty in this chapter?

   When Candide and Cacambo meet the King of El Dorado, Candide asks an officer about the proper way he should "pay his obeisance" to the King. He lists several actions he could perform to show that he understands he is inferior to the King; this is a reflection of European ideas about royalty. Candide has learned from European society that bowing and scraping is what one does before a king. In contrast, the "ceremony" that takes place when a commoner meets the King of El Dorado is intended neither to elevate the King nor abase the commoner. Candide and Cacambo's positive reaction indicates that this method of greeting a king is superior.

5. What is the narrator's attitude toward Candide and Cacambo's decision to leave El Dorado? How do you know?

   The narrator clearly disapproves. Candide's justification for leaving rests upon the idea that it is better to be wealthier than all of your peers, an idea that Voltaire has dismantled over the better part of this chapter and the last. The narrator's attitude is best revealed in this statement: "… the two happy ones resolved to be no longer so…." The narrator believes Candide and Cacambo will no longer be happy once they leave El Dorado for Europe.

Chapter 19

1. What finally causes Candide to renounce Optimism?

   Candide encounters a slave who works producing sugar for Europeans. This slave has been treated abominably; his masters have cut off his left leg and right hand. Learning of this brutality leads Candide to declare that Optimism "is the madness of maintaining that everything is right when it is wrong."

2. What implicit argument does the text make concerning European society and the slave trade? Explain your answer.

   The text argues that European society is complicit in the slave trade. All of Europe, not just slave traders and slave owners, is responsible.

   The slave Candide encounters states the case most explicitly: "This is the price at which you eat sugar in Europe." Europeans can eat sugar only because of the slaves who work to produce it, and these slaves are viciously abused.

   Although Candide exclaims that slavery is an "abomination" after hearing the slave's story, he still hires the slave's brutal owner, Mynheer Vanderdendur, for transport to Venice. Candide's moral outrage at the slave's mistreatment does not prevent him from financing Vanderdendur's operations. Candide, much like the general population of Europe, does not understand (or does not care) that his money supports slavery.

3. What is Candide most upset by in this chapter? How does this expose his personal moral failings and reveal the target of Voltaire's satirical aim in this chapter?

   After being taken advantage of by Mynheer Vanderdendur and fined by the magistrate, Candide falls into despair. The narrator explains, "The villainy of mankind presented itself before his imagination in all its deformity, and his mind was filled with gloomy ideas." Candide is most upset at the fact that unscrupulous men have taken his money—"the villainy of mankind" had not presented itself in full until this moment. However, the loss of Candide's personal wealth is clearly far less tragic than the story of the abused slave. Candide's moral sensibilities have been warped at some point, most likely by his enculturation in European society.

Chapter 20

1. Explain the differences between Martin's philosophical outlook and Optimism.

   While Pangloss's philosophical Optimism posits that all is for the best in this, the best of all possible worlds, Martin essentially believes the opposite. Martin's brand of philosophy is characterized by extreme pessimism. When Candide tells him that there are some good things in the world, Martin admits the possibility but states that he does not know of their existence. Martin's worldview appears to be informed by his experiences in the world, while Pangloss's Optimism is based on ideas rather than empirical evidence.

2. Compare and contrast Candide and Martin.

   Candide keeps hoping and looking for good in the world, while Martin believes that there is just as much evil as there is good. Despite their differences, however, they are both willing to debate their philosophies for fifteen days and they are both comforted on their long voyage by doing so.

3. What might the fifteen-day discussion between Candide and Martin suggest about the nature of philosophy?

   The length of this discussion suggests that philosophy is something that is always speculative and never proven. Their discussion takes up a substantial amount of time and energy, yet it produces no concrete results. In some ways, this makes it futile.

Chapter 21

1. What is the primary conflict of this chapter?

   The primary conflict of the chapter is the debate over free will between Candide and Martin. Candide believes in the Christian idea of free will—that humans were formed for a purpose and given autonomy to complete it, but have used that free will to corrupt themselves and their world. Martin believes in a balance of good and evil in the world and that humanity's character has always been corrupt.

2. How does the long list Candide employs near the end of the chapter criticize free will?

   This list is made wholly of negative descriptions and characteristics of the human race. Martin believes that humans have always behaved in an abominable manner, but Candide feels that evil behavior results from man's misuse of free will. If Candide is correct, then humans are worse than animals because humans have freely chosen to do evil to one another. Free will, then, is not necessarily good.

3. Is Martin a foil to Pangloss? Explain your answer.

While Pangloss believes that every event is connected in such a way to create the best of all possible worlds, Martin believes essentially the opposite: he thinks that the world and its people (El Dorado excepted) are uniformly terrible. This is the main way in which Martin functions as a foil to Pangloss. By presenting a character who views the world through a lens of unrelenting pessimism, Voltaire further exposes how ridiculous philosophical Optimism is.

Students might argue that the text has not yet presented enough evidence for them to declare Martin Pangloss's foil. They might argue that the text also needs to show that Martin is a wise man; this would further expose Pangloss's foolish nature. Foil characters do not need to be exact opposites in every way, but characters with more aspects in opposition are more likely to be identified as foils.

Chapter 22

1. What is the target of Voltaire's satire in the first paragraph? How does Voltaire mock this target?

Voltaire might be satirizing several things in the first paragraph: institutions of higher learning, scientific awards, scientific inquiry in general, etc.

He mocks this target by revealing a flaw in the methodology by which the "learned man of the North" discovers why the sheep's wool is red. The man answers a biological question seemingly through the use of algebra. The proposition that a simple algebraic formula (whose variable referents remain undisclosed) could answer a complex question of genetics is ridiculous, but the Bordeaux Academy of Sciences awards a prize to the man.

2. How does Voltaire create humor during the scene at La Comédie in which Candide discusses actors and actresses with a critic?

Candide cries during what he believes are well-acted scenes, presumably because he finds them emotionally affecting. However, a nearby critic mentions that worse acting is yet to come. The critic has misinterpreted the cause of Candide's tears; he believes Candide is crying because the acting is poor. This misunderstanding creates humor.

3. How does Martin use the treatment of Parisian actresses to argue for his philosophy?

Actresses in Paris are applauded when they are alive, but are condemned by the church and buried alone in death. Martin notes the hypocrisy inherent in this practice and argues that these "contradictions" and "incompatibilities" are inherent parts of several different organizations: government, courts, and churches. He argues that contradiction and hypocrisy are part of human nature.

4. How are art critics satirized in this chapter?

The Perigordian Abbé insults critics, essentially stating that critics make money by insulting artistic works regardless of an individual work's merit. He calls one critic a "Fréron." This is a reference to Elie Fréron, a French critic who published a journal attacking Enlightenment philosophies, which caused Voltaire to make him a target of his attacks in return.

5. How does Candide lose most of his wealth in this chapter?

Candide loses his wealth because of his impatience in his search for Cunegonde. First, he has an affair with the Marchioness, who reminds him of Cunegonde but extorts diamonds from him. Then, Candide mistakes another girl—who is pretending to be a sickly Cunegonde—for Cunegonde and gives her a bag of diamonds.

6. What does Candide mean when he says, "I have seen no bears in my country, but *men* I have beheld nowhere except in El Dorado?"

Candide is so shocked by the evils of man that he has seen and heard, that he cries out for El Dorado and Cunegonde, the only two proofs of goodness that he has in the world. El Dorado has become a symbol of Pangloss's philosophy for Candide. Throughout his adventures and misadventures, Pangloss's philosophy has been questioned. El Dorado seems to be the only place in which Pangloss's philosophy of Optimism holds true.

The logical argument Candide is making can be stated thus: If man is inherently good, then evil men—such as the men Candide has encountered in every place except El Dorado—are not men at all. Candide clings to this reasoning to maintain his belief in Pangloss's teachings.

Chapter 23

1. In the paragraph beginning "It is another kind of folly," how does Martin's use of sarcasm affect the text?

Martin uses sarcasm when he says that England and France are in a "beautiful war" over "a few acres of snow" in Canada. Martin's sarcasm indicates that he takes a negative view of this conflict and of the reasoning both sides employ in continuing the war.

2. Why have the English executed one of their own Admirals? How does Candide's response expose the justifications for the Admiral's execution as ridiculous?

The English have executed one of their own Admirals because his performance in a battle with a French Admiral was deemed unacceptable. Candide learns that "… in this country, it is found good, from time to time, to kill one Admiral to encourage the others." It would seem that the English believe punishment is excellent encouragement.

One of the justifications for the execution is that "[The English Admiral] gave battle to a French Admiral, and it has been proved that he was not near enough to him." After hearing this story, Candide responds, "But … the French Admiral was as far from the English Admiral." Candide's response implies that the French Admiral was just as unwilling to engage in battle as the English Admiral. If neither Admiral wanted to battle, a battle would not happen, and thus it would be impossible for the English Admiral to "kill a sufficient number of men." If the parameters for avoiding punishment are impossible to achieve, the punishment is inherently unjust.

Chapter 24

1. What attitude toward authority figures and power is reflected in Paquette's story? What does her story reveal about the criteria by which women are judged in a society dominated by male authorities?

   Paquette has been abused by several men in positions of authority or power: a judge, a lawyer, a merchant, and an abbé among them. These men use their power, derived from their position or wealth, to take what they desire from those less fortunate, like Paquette. Paquette says, about her experience in jail, "My innocence would not have saved me if I had not been good looking." Although Paquette had done nothing illegal, the judge only releases her when she agrees to be his mistress, abusing his power and perverting the concept of justice in the process. Paquette's story shows that people in positions of power tend to abuse that power and that society judges women primarily by their physical features.

2. Explain the effect or effects the juxtaposition of Paquette's list of woes (beginning with "Ah! sir …") and Martin's response to Candide ("You see that already I have won half the wager") has on the text.

   The primary effect of this juxtaposition is that it creates humor, albeit of a very dark nature. After Paquette lists all the horrible events that have befallen her, the reader should expect that Candide and Martin would offer her at least a gesture of sympathy; this is likely what most people would do. Instead, Martin simply uses her painful revelations for his own gain—he remarks that he has now won half the wager. This disconnect between expectation and reality creates humor.

Chapter 25

1. What does the name "Pococurante" mean? Explain why Voltaire chose this name for Signor Pococurante.

   In Italian, poco curante *means, roughly, "little caring." This is consistent with Signor Pococurante's character. Pococurante cares little for his possessions, the people with whom he surrounds himself, the food he eats, the art he consumes, and his home and its decorations. Further, Pococurante does not allow the opinions of others to influence his own. The last statement Pococurante makes in this chapter is this: "For the matter of that I say what I think, and I care very little whether others think as I do."*

2. What is Pococurante's attitude toward art and literature? What does Voltaire satirize through this?

   Pococurante is disillusioned by his collection. He finds no pleasure, only boredom, in many classic works. Voltaire seems to be showing that knowledge, like wealth, will always leave its consumer unsatisfied. There is nothing new under the sun, and never enough of it.

3. How does Martin react to Pococurante? How does his reaction compare with Candide's?

   Martin finds fault in Pococurante's inability to appreciate anything. This is a turning point for Martin, who has been totally pessimistic up until now. Candide also notices Pococurante's criticism but seems to defend it a little more. He explains to Martin that one can find pleasure in critical assessment.

Chapter 26

1. Are the kings sympathetic or unsympathetic characters? Support your answer with evidence from the text.

   Most students will likely say that the kings are unsympathetic characters.

   The kings' servants make two key statements in this chapter. When the third servant says, "Sire, believe me, your Majesty ought not to stay here any longer," one might suspect that the exhortation "believe me" contains a hint of desperation. When the sixth servant says, "Faith, Sire, they will no longer give credit to your Majesty nor to me, and we may perhaps both of us be put in jail this very night," the reason for this desperation is revealed: the kings have no money and are relying on "credit" for their needs. This credit is extended to them by people who ostensibly do not know that the kings are no longer in power and cannot pay for goods and services rendered. Thus, when the people providing the goods and services realize that they have been fooled, the kings must quickly depart or face punishment.

Essentially, the kings are using their status as royalty (even if that status might better be described as former *royalty) to take advantage of others. They have nothing but their birth to separate them from common people, but their heritage insulates them to some degree against the ravages of poverty. Given the attitude toward the wealthy displayed throughout* Candide, *one could infer that Voltaire believes the kings' actions to be socially unjust—while poor commoners starve, poor kings thrive.*

The fact that all the kings have been dethroned may increase reader sympathy, as might the kings' generosity in giving King Theodore twenty sequins. Others might feel that giving money to another king instead of paying the innkeeper for room and board is an egregious offense given the circumstances and throws their selfishness into sharp relief.

Chapter 27

1. What evidence from this chapter reveals that Candide has learned nothing from his experiences in Surinam (Chapter 19)?

While in Surinam, Candide agreed without hesitation to pay Mynheer Vanderdendur the price the captain requested; this indicated to Vanderdendur that Candide was wealthy, and so the captain continued to increase the price of passage. Candide did not protest, so he was taken advantage of by the unscrupulous captain. Instead of negotiating, Candide allowed Vanderdendur to set the price each time.

In this chapter, Candide learns that the Baron and Pangloss have been made galley slaves, and Candide purchases their freedom. However, when Candide enters negotiations with the captain of the ship, he says the following:

"… What ransom will you take for Monsieur de Thunder-ten-Tronckh, one of the first barons of the empire, and for Monsieur Pangloss, the profoundest metaphysician in Germany?"

By describing these two thus, Candide has inflated the price the captain will charge. The captain says as much, stating, "… These two dogs of Christian slaves are barons and metaphysicians, which I doubt not are high dignities in their country …." To pay their ransom, Candide then sells a diamond worth "a hundred thousand" sequins for only fifty thousand. Candide has failed to learn that people will take advantage of his innocent nature.

Chapter 28

1. Explain the subtext of the stories told by the Baron and Pangloss in this chapter.

The Baron tells a story in which he is arrested for bathing nude with a young Muslim. The Baron describes this young man as "very handsome." The young man wanted to bathe, so the Baron bathed with him.

Pangloss's story is a bit more complicated. The circumstances leading to his arrest, according to Pangloss:

"One day I took it into my head to step into a mosque, where I saw an old Iman and a very pretty young devotee who was saying her paternosters. Her bosom was uncovered, and between her breasts she had a beautiful bouquet …. She dropped her bouquet; I picked it up, and presented it to her with a profound reverence. I was so long in delivering it that the Iman began to get angry …."

There is some sexual subtext in both this story and the Baron's. In the Baron's story, the sexual subtext is fairly muted, and it is mitigated to some degree by the fact that communal bathing was a socially accepted practice during this time period. In Pangloss's story, however, the subtext is barely subtext at all. The top half of the muslim woman's body is unclothed, and she drops a bouquet that she had held between her breasts. Pangloss spends a long time returning the bouquet to where it was; it is suggested that he is doing more than simply presenting it with "a profound reverence," and later Pangloss confirms that he placed the bouquet between her breasts.

2. What does the final paragraph of the chapter indicate about Pangloss's character development?

The final paragraph indicates that Pangloss has not developed much as a character. He remains committed to Leibniz's brand of philosophical Optimism despite the many hardships to which he has been subjected. Pangloss's own experiences should be sufficient reason to dissuade him from believing that all is for the best, but he refuses to adapt his philosophical outlook to one more consistent with the evidence reality presents.

Chapter 29

1. Is the Baron a static or a dynamic character? Explain your answer.

Most students will respond that the Baron is a static character. Earlier in the novella, the Baron became incensed when Candide declared his intention to marry Cunegonde; he felt that Candide's lineage makes him unworthy of the marriage. In Chapter 29, he expresses the same sentiment, despite the fact that Candide has rescued him and Cunegonde. Throughout Candide, *the Baron's stance on class distinctions does not change—he remains adamant that his noble lineage makes him and his family better than commoners.*

Chapter 30

1. How does the juxtaposition between the old woman's question ("I want to know which is worse … to go through all the miseries we have undergone, or to stay here and have nothing to do?") and Candide's response ("It is a great question") affect the text?

   This juxtaposition creates humor. Clearly, it is far worse to have been "ravished a hundred times," to "have a buttock cut off," to be "whipped and hanged at an auto-da-fé*," to be "dissected," and "to row in the galleys" than it is to have "nothing to do." It is* not *a great question; it is one with a very simple and obvious answer. The fact that Candide treats the question as if it were worthy of serious contemplation is absurd, and this absurdity creates humor.*

2. Explain what the Dervish means by the following statement:

   > "What signifies it," said the Dervish, "whether there be evil or good? When his highness sends a ship to Egypt, does he trouble his head whether the mice on board are at their ease or not?"

   Pangloss and Candide are interested in the problem of evil: If there is an omnipotent, omniscient God who loves all of his creation, why does He allow evil to exist?

   The Dervish does not attempt to answer this question; instead, he dismisses it. He uses the following analogy: God is like a king who sends a ship to Egypt. In this analogy, the ship represents Earth, and the mice aboard the ship represent Earth's population. The Dervish's opinion appears to be that God is indifferent to man's needs: He created the Earth and sent it, like a ship, on its way through the universe. God is not monitoring the Earth. Evil (as well as good) exists, and contemplating why *it exists is pointless.*

3. How does the conversation between Pangloss, Candide, and the Dervish reveal the irony in the following statement?

   > "In the neighborhood there lived a very famous Dervish who was esteemed the best philosopher in all Turkey …."

   How do you know that the author also intends for the statement to be taken as fact?

   Voltaire has attacked philosophers and philosophy throughout Candide*, so when the narrator states that the Dervish "was esteemed the best philosopher in all Turkey," this should cause the reader to suspect that the Dervish is foolish, much like Pangloss.*

   However, when presented with questions about the problem of evil and the purpose of humanity, the Dervish does not act like other philosophers in the novella. Instead, he tells Candide and Pangloss to worry only about their own business. Essentially, he instructs them to stop asking questions they cannot answer, focus on their own lives, and "Hold [their] tongue[s]." When Pangloss tries to ask the Dervish philosophical questions despite this warning, the Dervish shuts the door in their faces. In terms of his philosophical outlook, he is the opposite of Pangloss—he

is the antithesis of philosophers as they have been presented in Candide. *The best philosopher in Turkey is not a philosopher (again, as philosophers have been portrayed in the novella) at all.*

That said, it should be clear that Voltaire intends for the statement to be taken as fact—in Voltaire's *opinion, the Dervish* is *the best philosopher in Turkey. Throughout the text, Pangloss's philosophical outlook has been ridiculed and demolished. The events of the text have demonstrated that injustice and destructive chaos are core facets of human existence. Injustice, at least, is due to human action—if so much injustice exists, how can Pangloss claim that we live in the best of all possible worlds? Surely if humans have reason they can determine that reducing injustice is to their benefit, and it is within their power to do so. If Pangloss is an example of a foolish philosopher, the Dervish is an example (the best example in the text) of a wise one.*

4. What does Candide mean when he says, "All that is very well … but let us cultivate our garden"?

Candide has taken the Dervish's advice: he has decided to stop asking philosophical questions—to stop worrying about that which is beyond his ability to answer—and to focus on that which directly affects his life. Thus, he neither agrees nor disagrees with Pangloss's assertion that the events leading to the present were all connected and all for the best; the question is unimportant to him. Instead, he continues to work.

Candide

Chapter 1

1. How does Voltaire use names to quickly reveal aspects of his characters?

2. From what narrative point of view is the story told?

3. What topics are introduced into this satire in this first chapter?

4. What logical fallacy does Pangloss make in his argument for Optimism?

5. Why might Voltaire have chosen to use a euphemism to describe Pangloss having sexual intercourse with the chamber-maid?

Chapter 2

1. How does Voltaire's portrayal of the soldiers reveal the text's anti-war sentiment?

2. How does Voltaire continue to satirize Optimism in this chapter?

3. Why was Candide whipped? Why was he pardoned?

Chapters 3 – 4

1. Chapter 3 is often thought to be a critique of war. How does Voltaire display his anti-war sentiment?

2. How does Voltaire's description of the war attack the philosophy of Optimism?

3. Why does the orator condemn Candide? What might this suggest about Voltaire's view of Christianity?

4. How does Pangloss's list of disease transmitters ridicule the concept of social class divisions?

5. How does James argue against Optimism?

6. How do these chapters introduce the problem of evil?

Chapter 5

1. What does the reaction of each man (Candide, Pangloss, and the sailor) to the earthquake say about his philosophy?

2. What types of evil are demonstrated in this chapter, and how do they bolster Voltaire's argument against Optimism?

3. What is the purpose of the introduction of the Familiar of the Inquisition?

4. How has the setting of the story affected the plot?

Chapter 6

1. How does the description of the people's reaction to the earthquake illustrate Voltaire's antireligious sentiment?

2. How does this chapter serve as an introduction to a central conflict of the story?

3. What is ironic about Candide's three companions' deaths?

Chapter 7

1. How does the author juxtapose Candide's experience with the old woman with his previous experience (in Chapter 3) with the religious orator in Holland? What might this juxtaposition reveal about Voltaire's attitude toward religious officials?

2. How does the author foreshadow Cunegonde's return to Candide?

3. How do the settings in this chapter reflect the characters found in those settings?

4. How is Candide portrayed in this chapter?

Chapter 8

1. How is the notion of divine providence criticized in this chapter?

2. What is Cunegonde's tone in telling her story? What does this suggest about how women were treated in Voltaire's time?

3. What does this chapter suggest about the nature of religion?

Chapter 9

1. What purpose do Don Issachar and the Grand Inquisitor serve in the novel? Explain your answer.

2. How does Candide reason through his murder of the Inquisitor? Does Voltaire seem to share this view?

Chapter 10

1. How does Cunegonde's statement, "Where find Inquisitors or Jews who will give me more," convey that men are also objectified in *Candide*?

2. What is ironic about the reverend Grey Friar stealing Cunegonde's jewels?

3. What does the journey across the sea represent to the travelers, and what are their attitudes toward it?

Chapter 11

1. What religions does Voltaire satirize in this chapter? How?

2. How does Voltaire portray war in this chapter?

3. How does this chapter reinforce the idea that society views women primarily as sexual objects?

Chapter 12

1. Why was the eunuch in Morocco? Explain the irony created by this situation.

2. Explain the irony (or ironies) created by the "very pious and humane" Iman's sermon to the hungry Janissaries.

Chapter 13

1. How does the description of the Governor reveal the narrator's attitude toward him?

2. Why does the old woman think Cunegonde should marry the Governor?

Chapter 14

1. How does the irony in Cacambo's description of the Paraguayan government affect his characterization?

2. What inequality is illustrated in this chapter, and how does the author illustrate this inequality?

Chapter 15

1. What effect or effects, if any, does the expository material in Chapter 15 have on the text?

2. Why does Candide think he should be allowed to marry Cunegonde? What does this contribute to Candide's development as a character?

Chapter 16

1. What might the author intend by his portrayal of Candide's encounter with the monkeys?

2. What foreshadows Candide's capture?

3. What logical fallacy does Candide make in the end of the chapter?

Chapter 17

1. What is the primary purpose of the chapter's final paragraph?

2. What does the final paragraph of this chapter contribute to Candide's development as a character?

Chapter 18

1. How does the narrator's description of the house satirize the concept of wealth?

2. In the paragraph beginning "At once he took Cacambo …," how does Voltaire's diction reveal the paragraph's tone?

3. What is religion like in El Dorado? How does this compare to Candide's philosophy and experience?

4. How does Voltaire criticize European royalty in this chapter?

5. What is the narrator's attitude toward Candide and Cacambo's decision to leave El Dorado? How do you know?

Chapter 19

1. What finally causes Candide to renounce Optimism?

2. What implicit argument does the text make concerning European society and the slave trade? Explain your answer.

3. What is Candide most upset by in this chapter? How does this expose his personal moral failings and reveal the target of Voltaire's satirical aim in this chapter?

Chapter 20

1. Explain the differences between Martin's philosophical outlook and Optimism.

2. Compare and contrast Candide and Martin.

3. What might the fifteen-day discussion between Candide and Martin suggest about the nature of philosophy?

Chapter 21

1. What is the primary conflict of this chapter?

2. How does the long list Candide employs near the end of the chapter criticize free will?

3. Is Martin a foil to Pangloss? Explain your answer.

Chapter 22

1. What is the target of Voltaire's satire in the first paragraph? How does Voltaire mock this target?

2. How does Voltaire create humor during the scene at La Comédie in which Candide discusses actors and actresses with a critic?

3. How does Martin use the treatment of Parisian actresses to argue for his philosophy?

4. How are art critics satirized in this chapter?

5. How does Candide lose most of his wealth in this chapter?

6. What does Candide mean when he says, "I have seen no bears in my country, but *men* I have beheld nowhere except in El Dorado?"

Chapter 23

1. In the paragraph beginning "It is another kind of folly," how does Martin's use of sarcasm affect the text?

2. Why have the English executed one of their own Admirals? How does Candide's response expose the justifications for the Admiral's execution as ridiculous?

Chapter 24

1. What attitude toward authority figures and power is reflected in Paquette's story? What does her story reveal about the criteria by which women are judged in a society dominated by male authorities?

2. Explain the effect or effects the juxtaposition of Paquette's list of woes (beginning with "Ah! sir …") and Martin's response to Candide ("You see that already I have won half the wager") has on the text.

Chapter 25

1. What does the name "Pococurante" mean? Explain why Voltaire chose this name for Signor Pococurante.

2. What is Pococurante's attitude toward art and literature? What does Voltaire satirize through this?

3. How does Martin react to Pococurante? How does his reaction compare with Candide's?

Chapter 26

1. Are the kings sympathetic or unsympathetic characters? Support your answer with evidence from the text.

Chapter 27

1. What evidence from this chapter reveals that Candide has learned nothing from his experiences in Surinam (Chapter 19)?

Chapter 28

1. Explain the subtext of the stories told by the Baron and Pangloss in this chapter.

2. What does the final paragraph of the chapter indicate about Pangloss's character development?

Chapter 29

1. Is the Baron a static or a dynamic character? Explain your answer.

Chapter 30

1. How does the juxtaposition between the old woman's question ("I want to know which is worse … to go through all the miseries we have undergone, or to stay here and have nothing to do?") and Candide's response ("It is a great question") affect the text?

2. Explain what the Dervish means by the following statement:

> "What signifies it," said the Dervish, "whether there be evil or good? When his highness sends a ship to Egypt, does he trouble his head whether the mice on board are at their ease or not?"

3. How does the conversation between Pangloss, Candide, and the Dervish reveal the irony in the following statement?

> "In the neighborhood there lived a very famous Dervish who was esteemed the best philosopher in all Turkey …."

How do you know that the author also intends for the statement to be taken as fact?

4. What does Candide mean when he says, "All that is very well … but let us cultivate our garden"?

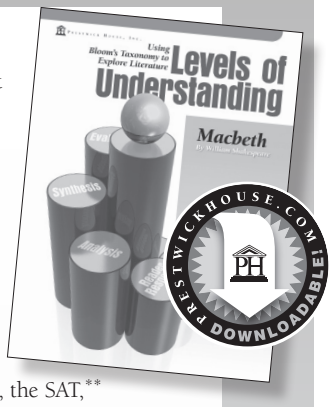
Use Bloom's Taxonomy to Help Students Independently Evaluate Literature

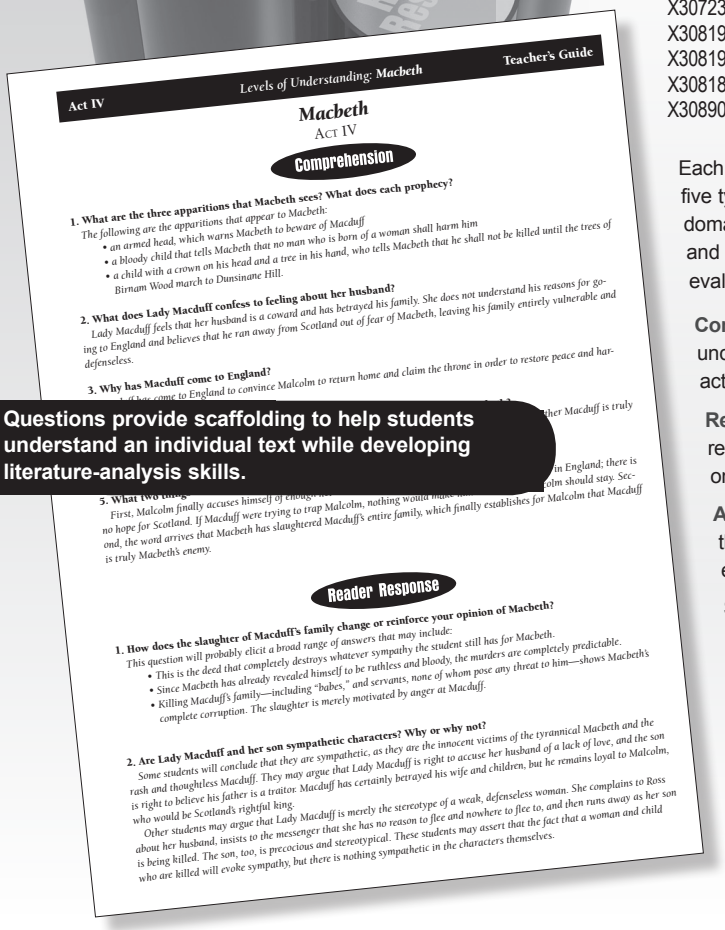
Levels of Understanding

Instead of teaching your students how to answer questions about a particular text, help them develop the skills to critically evaluate literature without relying on outside guidance.

Using Bloom's learning domains, *Levels of Understanding* breaks down complex questions into smaller parts and outlines the steps necessary for students to develop a sound evaluation of a text. Students will begin with the most basic and fundamental skill—comprehension; they will then move on to reader response, analysis, and synthesis, and gradually build to the highest skill, evaluation.

Not only will these guides help you prepare your students for standardized tests like the AP* Language and Literature exam, the SAT,** and the ACT,*** but they will also give students the self-assurance to develop and articulate a personal assessment of the text — a skill that will be advantageous in college and beyond.





Act IV — Levels of Understanding: Macbeth — Teacher's Guide

Macbeth
Act IV

Comprehension

1. What are the three apparitions that Macbeth sees? What does each prophecy?
The following are the apparitions that appear to Macbeth:
- an armed head, which warns Macbeth to beware of Macduff
- a bloody child that tells Macbeth that no man who is born of a woman shall harm him
- a child with a crown on his head and a tree in his hand, who tells Macbeth that he shall not be killed until the trees of Birnam Wood march to Dunsinane Hill.

2. What does Lady Macduff confess to feeling about her husband?
Lady Macduff feels that her husband is a coward and has betrayed his family. She does not understand his reasons for going to England and believes that he ran away from Scotland out of fear of Macbeth, leaving his family entirely vulnerable and defenseless.

3. Why has Macduff come to England?
...of how come to England to convince Malcolm to return home and claim the throne in order to restore peace and harther Macduff is truly

...in England; there is
...olm should stay. Sec-
no hope for Scotland. If Macduff were trying to trap Malcolm, nothing would ma... Macduff establishes for Malcolm that Macduff
ond, the word arrives that Macbeth has slaughtered Macduff's entire family, which finally
is truly Macbeth's enemy.

Reader Response

1. How does the slaughter of Macduff's family change or reinforce your opinion of Macbeth?
This question will probably elicit a broad range of answers that may include:
- This is the deed that completely destroys whatever sympathy the student still has for Macbeth.
- Since Macbeth has already revealed himself to be ruthless and bloody, the murders are completely predictable.
- Killing Macduff's family—including "babes," and servants, none of whom pose any threat to him—shows Macbeth's complete corruption. The slaughter is merely motivated by anger at Macduff.

2. Are Lady Macduff and her son sympathetic characters? Why or why not?
Some students will conclude that they are sympathetic, as they are the innocent victims of the tyrannical Macbeth and the rash and thoughtless Macduff. They may argue that Lady Macduff is right to accuse her husband of a lack of love, and the son is right to believe his father is a traitor. Macduff has certainly betrayed his wife and children, but he remains loyal to Malcolm, who would be Scotland's rightful king.

Other students may argue that Lady Macduff is merely the stereotype of a weak, defenseless woman. She complains to Ross about her husband, insists to the messenger that she has no reason to flee and nowhere to flee to, and then runs away as her son is being killed. The son, too, is precocious and stereotypical. These students may assert that the fact that a woman and child who are killed will evoke sympathy, but there is nothing sympathetic in the characters themselves.

Questions provide scaffolding to help students understand an individual text while developing literature-analysis skills.

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Each section of each **Levels of Understanding** guide contains the five types of questions that are representative of Bloom's learning domains, starting with the most basic and fundamental skill, knowledge and comprehension, and gradually building to the highest skill, evaluation.

Comprehension Questions provide a framework for a fundamental understanding of the text, using elements such as plot facts and character identification.

Reader Response Questions allow students to respond to text by relating it to their own personal experience or presenting an opinion on a character or event.

Analysis Questions help students identify, understand, and explain the significance of various techniques and literary or theatrical devices and how they function within the text.

Synthesis Questions require students to draw on prior knowledge about a text to draw conclusions about themes, motifs, or a writer's style.

Evaluation Questions allow students to make a qualitative judgment on the text and determine whether a particular aspect of it is effective or ineffective.

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