The Scarlet Pimpernel

INTRODUCTION

BRIEF BIOGRAPHY OF BARONESS ORCZY

Baroness Emma Orczy was born the only child of Baron Félix Orczy de Orci and Countess Emma Wass de Szentegyed et Cege. Orczy's immediate and extended family were notable members of Romanian and Italian nobility, and her maternal grandfather was a member of the Hungarian parliament. Her parents owned a large estate in Hungary, but when Baron Orczy tried to modernize and bought mechanical equipment, the peasants revolted and burned the estate to the ground. Orczy and her family were forced to flee and ran first to Budapest, then to Brussels and Paris, before finally settling in London in 1880. Orczy lived a comfortable life in London and was accepted by British society. She was educated at both the West London School of Art and Heatherley's School of Fine Art, where she focused on painting. While at school, Orczy met her future husband, Montague MacLean Barstow, and they married in 1894. In 1899, Orczy gave birth to the couple's only child, a son named John, and published her first novel, *The Emperor's Candlesticks*. Orczy's first attempt at writing was a failure, but she continued and published several popular detective stories in the *Royal Magazine*. In 1901, Orczy published her second novel, *In Mary's Reign*, and in 1903, *The Scarlet Pimpernel* was born as a play written by both Orczy and her husband. *The Scarlet Pimpernel* was not released as a novel until 1905; however, it was an instant success, and Orczy went on to publish several sequels. Orczy was well known publicly for her support of the aristocracy and her belief in the superiority of nobility, and these opinions are well established in *The Scarlet Pimpernel*. Orczy was also in favor of British imperialism and colonialism, and this too is reflected in her novel, most notably through the character of Mr. Jellyband, the "worthy" and "honest" innkeeper. The commercial success of *The Scarlet Pimpernel* series, and numerous unrelated novels, allowed Orczy to move to Monte Carlo in the French Riviera, where her beloved husband died in 1942. Afterward, Orczy lived alone and died in Oxfordshire, England in 1947 at the age of 82.

HISTORICAL CONTEXT

Orczy's novel takes place during the French Revolution, specifically during a time known as the Reign of Terror. The French Revolution was a widespread revolt of commoners that successfully overthrew the French aristocracy and established a republic, which began a worldwide trend of democracy and the decline of monarchies. Prior to the revolution, several years of bad crops and increasing taxes left French peasants and other commoners suffering while the aristocracy enjoyed privilege and luxury. The commoners began to revolt, and in July of 1789, they stormed the Bastille, a French fortress and symbol of kings. Just weeks later, feudalism, a social structure and form of government that gives special privilege to aristocrats and large estate owners, was officially abolished in France. In 1792, when Orczy's novel takes place, the First French Republic was declared, and by 1793, King Louis XVI was executed at the guillotine. The Reign of Terror, a government campaign that declared all French nobility traitors and sentenced them to death, lasted from approximately 1789 to 1793. Leaders of the First French Republic used violence and fear to achieve their goals of liberty and equality, and they did so through the guillotine. Thousands were executed at the guillotine during the Reign of Terror, sometimes hundreds a day; however, it was through this violence that the French government sought to curb even more widespread violence throughout France. French citizens knew the government would eventually execute all aristocrats, so they had little reason to seek retribution on their own. This not only kept violence contained to the government but also induced fear in the aristocracy. The Reign of Terror ended in July of 1794 when the leader of the movement, Maximilien Robespierre, was arrested after he refused to name suspected internal enemies of the revolution. He was sent to the guillotine and executed the very next day.

RELATED LITERARY WORKS

The Scarlet Pimpernel is generally considered to be the first novel ever written that focuses on a masked hero with a dual identity. The dull and boring Sir Percy Blakeney's secret identity as the daring Scarlet Pimpernel spawned an entire genre of books and comics that employ similar heroes with mysterious identities, most notably from the DC Comic publishing company. Iconic heroes such as Bruce Wayne and his alter ego, Batman, and the unassuming Clark Kent as Superman both owe their creation to the road paved by Orczy and the Scarlet Pimpernel. In addition to introducing the popular trope of dual identities, Orczy is also credited with creating the very first woman detective ever published in her "Lady Molly of Scotland Yard" short stories. The character of the smart and capable female detective too caught on in popular publishing, and Agatha Christie's famous lady detective, Miss Marple, was born. Miss Marple is arguably one of Christie's most renowned literary characters and appears in several of her novels and short stories, including *The Murder at the Vicarage* and *A Murder is Announced*. *The Scarlet Pimpernel* is one of few pieces of classic literature that takes place during the French Revolution, and despite Orczy's clearly biased

account of the event, it remains widely read and celebrated. Other classic works that take place during the French Revolution include *A Tale of Two Cities* by Charles Dickens and Rafael Sabatini's *Scaramouche*.

KEY FACTS

- **Full Title:** *The Scarlet Pimpernel*
- **When Written:** 1903
- **Where Written:** London, England
- **When Published:** 1905
- **Literary Period:** Realism
- **Genre:** Historical fiction
- **Setting:** France and England in 1792 during the French Revolution
- **Climax:** Sir Percy, masquerading as the old Jew, removes his disguise and reveals himself as the Scarlet Pimpernel to his wife, Marguerite.
- **Antagonist:** Chauvelin
- **Point of View:** Third-person omniscient

EXTRA CREDIT

Exit stage left. When Baroness Orczy first wrote *The Scarlet Pimpernel* in 1903, the book was rejected by twelve London Publishers. Originally a play, *The Scarlet Pimpernel* was not accepted for publishing until after an impressive two year run on the London stage.

Better late than never. Lady Blakeney herself is finally inducted into the League of the Scarlet Pimpernel in Orczy's last novel in *The Scarlet Pimpernel* series, *Mam'zelle Guillotine*, published in 1940.

PLOT SUMMARY

It is 1792 in France, and the French Revolution is in full swing. The **guillotine** toils away hourly at its "ghastly work," swiftly executing hundreds of traitorous aristocrats each day, and each evening, scores of French citizens gather at the barricades of Paris to watch the "foolish" aristocrats try to escape the city. Lately, a clever and mysterious Englishman, known only as the Scarlet Pimpernel, has successfully led several noble families to safety in Britain, and each member of the French guard is on high alert. Bibot, a particularly capable guard, inspects each cart that approaches his assigned barricade. When an old hag pulls up and informs him that she won't be returning the next day because her grandson is sick with smallpox, Bibot, worried he may catch the deadly illness, recoils and quickly waves her through. Immediately afterward, a captain of the guard appears in search of the cart and the hag. In the cart is the Comtesse de Tournay and her royal children, and the hag is none other than the elusive Scarlet Pimpernel.

Across the Channel in Dover, an "honest" Englishman named Mr. Jellyband welcomes hungry and thirsty fishermen and travelers to his comfortable inn, "The Fisherman's Rest." Like most English citizens, Mr. Jellyband is "a royalist and anti-revolutionist," and he wholeheartedly supports the Scarlet Pimpernel and his heroic efforts to save "innocent" aristocrats from of the "murderin' devils" across the Channel. Two of the Pimpernel's trusted men, Lord Anthony and Sir Andrew, stop at "The Fisherman's Rest" after bringing the Comtesse de Tournay and her children across from France, and Mr. Jellyband is more than happy to welcome them. As they recuperate and enjoy a good meal, Sir Percy Blakeney, one of the richest men in England, and his wife, the beautiful and fashionable Lady Blakeney, formerly Marguerite St. Just of France, arrive at Jellyband's inn. Lady Blakeney's brother, Armand, an "ardent" republican and French citizen, will be returning to his country with the tide. The Comtesse loathes Lady Blakeney; Marguerite St. Just had contributed to the death of the Marquis de St. Cyr and his entire royal family back in France, and the Comtesse hates her on behalf of nobles everywhere.

Sir Percy, too, resents his wife for her role in the execution of the aristocrat and his family. Sir Percy's pride in his noble heritage threatens the deep love he feels for Marguerite, and he privately treats her with contempt. Marguerite resents Sir Percy as well—she is "the cleverest woman in Europe" and Sir Percy is hopelessly "stupid"—and she often "sharpens her ready wits at his expense." Unbeknownst to this clever woman, however, her husband *is* the Scarlet Pimpernel, and his "brainless" persona is only an act. But Sir Percy's pride and anger towards his wife are quite real and have all but destroyed his love.

Marguerite is again tricked when Chauvelin, an "accredited agent" of France, dupes her into helping him find the Scarlet Pimpernel in exchange for her brother's life. Armand has been discovered to be in league with the Scarlet Pimpernel, and Marguerite's help will ensure his pardon. After Marguerite finds a ring in Sir Percy's private study engraved with a **Scarlet Pimpernel**, a traditional English flower and the symbol of the man by the same name, she realizes that her shallow husband and the brilliant hero are one and the same. She has unwittingly betrayed her husband, whose love she has sworn to win back, and with the help of Sir Andrew, she travels to France to warn him. Sir Percy has already crossed the Channel to save the Comte de Tournay and Armand from the guillotine, and Chauvelin is close behind. If captured, Sir Percy's death is all but certain, and Marguerite is completely responsible. Her offense is truly "base"—she knew that helping Chauvelin could potentially lead to the death of the Scarlet Pimpernel but did it anyway, for Armand's sake—and she must atone for her sin if Sir Percy is ever to love her again.

When Marguerite and Sir Andrew finally make it to France after a violent storm stalls their progress, they go directly to the "Chat Gris," the agreed upon meeting place of the Scarlet Pimpernel and his men, known to Chauvelin through letters stolen from Sir Andrew in Dover. Marguerite and Sir Andrew arrive at the "squalid" French inn, where they learn from Brogard, the dirty and unpleasant landlord, that Sir Percy has already been there and is out looking to obtain a horse and cart but is expected back soon. Sir Andrew goes in search of him and Marguerite waits, hiding in an attic room. Chauvelin is the first to appear, dressed as a priest, and when Sir Percy arrives, he is surprised by this "holy" guest. Sir Percy manages to evade Chauvelin by offering him pepper disguised as a pinch of snuff and slips out the door.

Chauvelin is furious. He knows Sir Percy is headed to a place called the Père Blanchard's hut, but he doesn't know where it is. One of Chauvelin's loyal men inform him that Sir Percy had been spotted in town talking to a Jewish man and has since left with his horse and cart; however, a second man, a dirty and "cowardly" Jew, has agreed to help for a price. He knows every inch of Calais and the Père Blanchard's hut, and he can lead them to Sir Percy. Marguerite quietly follows as Chauvelin and his men leave with the Jew, and they soon arrive at a small hut. Armand is inside, with the Comte and two other men, but Chauvelin's men follow their leader's orders too closely and allow the men to escape. Chauvelin finds a letter from the Scarlet Pimpernel discarded in the hut claiming that the Englishman is headed back toward the "Chat Gris." He rushes to follow, leaving Marguerite alone with the Jew, but not before he orders his men to beat the old man for failing to lead them to Sir Percy. Once Chauvelin and his men are gone, the dirty old Jew removes his disguise, revealing himself as Sir Percy—the Scarlet Pimpernel—to Marguerite.

Sir Andrew soon arrives from an alternative route, and the three slip quickly aboard Sir Percy's private yacht and head for England, along with Armand and the Comte. Sir Percy has abandoned his pride and Marguerite has atoned for her sins, and together they finally find "a great and lasting happiness."

CHARACTERS

MAJOR CHARACTERS

The Scarlet Pimpernel / Sir Percy Blakeney, Bart. / The Hag / The Jew – Lady Blakeney's husband and the protagonist of *The Scarlet Pimpernel*. Sir Percy is a baronet in the British aristocracy and is "the richest man in England." He is like every other Blakeney who came before him: "notoriously dull." Just shy of thirty years old, Sir Percy is uncommonly tall and "massively built," and he would be "usually good looking" if not for his "lazy" eyes and "perpetual inane laugh." He is popular, however, and with his wife, Lady Blakeney, he leads British high society. Yet in his private life, Sir Percy is miserable. Lady Blakeney is highly intelligent, and she resents her shallow and "brainless" husband. Sir Percy isn't really "stupid," of course, and is just feigning foolishness to cover up his identity as the Scarlet Pimpernel. Disguised as the Scarlet Pimpernel, Sir Percy heroically saves nobles from the **guillotine** and the Reign of Terror in France. Percy's actions as the Pimpernel reflect his deep pride in his aristocratic heritage, which is "stung to the quick" when he learns of Lady Blakeney's involvement in the death of the Marquis de St. Cyr and his family. Despite this, Sir Percy deeply loves his wife, but he buries his love behind "a mask worn to hide the bitter wound she had dealt" his faith and love. Lady Blakeney again betrays her husband when she unwittingly helps Chauvelin identify Sir Percy as the Scarlet Pimpernel, and it isn't until she goes to France to save him that Sir Percy believes his wife has atoned for all her sins. Lady Blakeney's efforts in Calais prove her love and devotion to Sir Percy and the aristocracy, and he is again able to truly love her. Through the character of Sir Percy and the Scarlet Pimpernel, Orczy simultaneously argues the value of humility and reinforces her belief in the inherent goodness of the aristocracy and the superiority of the British. As Sir Percy, Orczy's protagonist is "dull" and forgettable, but as the Scarlet Pimpernel, Sir Percy is "the bravest gentlemen in all the world." He is selfless and heroic and undeniably the "most British Britisher."

Marguerite St. Just / Lady Blakeney – Sir Percy's wife and Armand St. Just's sister. Like her brother, Marguerite is an "ardent republican" and "equality of birth" is her motto. She is exceedingly beautiful and bright, and as a single actress in France, was known as "the cleverest woman in Europe." Marguerite shocked intellectual society when she married Sir Percy, a "dull, stupid Englishman," and she indeed resents her "brainless" husband. Of course, Sir Percy's dense persona is only an act to conceal his identity as the Scarlet Pimpernel, but Marguerite is initially unaware of this, and she often "sharpens her ready wits" at Percy's expense. As a citizen of the French Republic, Marguerite was passionate and quick tempered, and she publicly condemned the Marquis de St. Cyr, which resulted in his death and the death of his entire family, simply to get revenge for the Marquis's poor treatment of her brother. However, as Sir Percy's wife, Marguerite is British by proxy and therefore more restrained and guided by morals rather than emotion, which reflects Orczy's opinion of the superiority of the British. Marguerite has "little real sympathy" for "those haughty French aristocrats," but she thinks the Scarlet Pimpernel is heroic and won't be a party to his capture and subsequent execution. Chauvelin uses Marguerite's deep love for her brother to blackmail her, and after he discovers that Armand is in league with the Scarlet Pimpernel and a traitor to France, convinces her to help him identify the Scarlet Pimpernel in exchange for Armand's life. Marguerite soon realizes that Sir Percy is the Scarlet Pimpernel, and she risks

her own life and travels all the way to France to try to save him. Marguerite considers her betrayal of the Scarlet Pimpernel truly "base" and feels she must atone for her sin. By helping Chauvelin, Marguerite abandons her morals when they become inconvenient, and she must right this wrong if she is ever to find happiness again. In this way, the character of Marguerite reflects Orczy's overarching argument of remaining true to one's moral compass, even when it appears difficult or impossible.

Chauvelin – An "accredited agent" of the French Republic and the antagonist of *The Scarlet Pimpernel*. Orczy refers to many of the citizens of the French Republic as near animals who are "human only in name," and her description of Chauvelin is no different. He is an evil man with "pale, fox-like eyes," and he "firmly believes that the French aristocrat is the most bitter enemy of France." Chauvelin is vicious and unforgiving, and his "purpose at heart" is to see every French aristocrat "annihilated." He is sent to England by France to gather information about the League of the Scarlet Pimpernel and, if possible, ascertain the real identity of the elusive hero. Chauvelin first tries to employ the assistance of Lady Blakeney to unmask the Scarlet Pimpernel, and he banks on her allegiance to France to force her hand; however, when she refuses, he relies on violence. He orders his henchmen to attack Sir Andrew and Lord Anthony, two members of the League of the Scarlet Pimpernel, and discovers through a letter recovered from Sir Andrew that Lady Blakeney's brother, Armand St. Just, is a traitor to France and in cahoots with the Scarlet Pimpernel. Using Lady Blakeney's love for her brother, Chauvelin blackmails her into helping him discover the identity of the Scarlet Pimpernel, who ends up being none other than Lady Blakeney's husband, Sir Percy. Chauvelin chases Sir Percy all the way to France where, as the Scarlet Pimpernel, Sir Percy manages to outsmart Chauvelin and rescue both Armand and the Comte de Tournay, a French aristocrat. Chauvelin is a despicable man who relies on fear and violence to accomplish his goals, much like the French Revolution and the Reign of Terror does, and it is through Chauvelin and his failures that Orczy most strongly condemns the French Republic and aligns herself with the aristocracy. Chauvelin's fate is never revealed, but Orczy implies that he is executed at the **guillotine** for allowing the Scarlet Pimpernel to escape.

Armand St. Just – Marguerite's brother and a citizen of the French Republic. Armand and Marguerite are exceedingly close. Their parents died when the siblings were just children, and they were left to raise each other. Armand lives in France but has recently spent time in England with his sister, and she is reluctant to let him go. He is an "ardent republican" and "enthusiastic" supporter of the French Revolution, which stems in part from the beating he endured at the hands of the Marquis de St. Cyr for "daring to love" the aristocrat's daughter. Despite his support of the French Republic, however, Armand's political views are "moderate and conciliatory," and he grows disillusioned with the violence of the Reign of Terror. Armand secretly betrays France and joins the League of the Scarlet Pimpernel, a fact that is revealed through a letter written by Armand to Sir Andrew Ffoulkes. Chauvelin learns of this betrayal after he finds Armand's letter to Sir Andrew, and he uses the information to blackmail Marguerite. Chauvelin promises to secure Armand a pardon for his treason if Marguerite helps Chauvelin identify the Scarlet Pimpernel, which she begrudgingly agrees to do. Armand ultimately escapes Chauvelin and France and helps to rescue the Comte de Tournay in the process. While it nearly cost him his life, Armand is true to his moral compass, a virtue that Orczy implies is more admirable than remaining blindly loyal to one's country.

Sir Andrew Ffoulkes – A member of the League of the Scarlet Pimpernel and a baronet of the British monarchy. Like the other Englishmen in *The Scarlet Pimpernel*, especially those of noble birth, Orczy portrays Sir Andrew as the epitome of British integrity and bravery. He helps the Scarlet Pimpernel save aristocrats from the Reign of Terror at great personal risk, and he expects no glory or appreciation in return. He is humble and kind and is proof of what Orczy considers to be the inherent goodness of the aristocracy and the superiority of the British in general. He is attacked along with Lord Anthony by Chauvelin and his men at "The Fisherman's Rest," at which time Chauvelin finds Armand St. Just's "damning letter" that identifies St. Just as a supporter of the Scarlet Pimpernel and a traitor to France. Sir Andrew is unflinchingly loyal to the Scarlet Pimpernel, and he immediately agrees to help Lady Blakeney after she is forced by Chauvelin to betray the Scarlet Pimpernel. Sir Andrew escorts Lady Blakeney to Calais to warn the Scarlet Pimpernel when Chauvelin discovers his real identity as Sir Percy, and he follows his leader's orders without question. At the end of the novel, Sir Andrew marries Suzanne de Tournay, a French aristocrat he helped escape the Reign of Terror, in a "brilliant" ceremony attended by the Prince of Wales.

Mr. Jellyband – The owner of "The Fisherman's Rest" and Sally's father. Mr. Jellyband is described as a "worthy" and "honest" host, and his inn is comfortable and inviting. Orczy describes Jellyband as a "typical rural John Bull," which is a popular image of an Englishman similar to that of Uncle Sam in the United States. According to Jellyband, all of Europe is "a den of immorality," and the rest of the world "an unexploited land of savages and cannibals." This obviously bigoted viewpoint reflects popular assumptions of British superiority held by broader society during the days of British imperialism and colonialism, a belief that Orczy herself openly held. Mr. Jellyband supports the monarchy and opposes the revolution in France, which makes his "blood boil." He refers to the French citizens as "murderin' devils" and believes that England should

interfere on behalf of the aristocrats. Mr. Jellyband is proud of the efforts of the Scarlet Pimpernel and his men to save the condemned aristocrats, and he happily welcomes those who escape across the Channel into England. Mr. Jellyband serves as the personification of the typical middleclass Englishman during the French Revolution—sympathetic to the plight of the aristocracy and completely opposed to the revolution.

Lady Portarles – A member of British high society. Lady Portarles refers to the French revolutionists as "bloodthirsty ruffians" and is obviously opposed to the republic; however, she tells the Comtesse de Tournay she is "acting like a fool" when the Comtesse condemns Lady Blakeney for her role in the execution of the Marquis de St. Cyr and his family. Lady Portarles calls the Comtesse "hoity-toity" and believes that Lady Blakeney deserves respect simply because she is married to a rich man of noble birth, regardless of her actions in France, but Orczy seems to disagree. Lady Blakeney is directly responsible for the death of an entire noble family, which most of British society, like Lady Portarles, ignores and passively accepts. Through Lady Portarles's rather shallow acceptance of Lady Blakeney's questionable and violent history with the French Republic, Orczy implies that Lady Portarles should have been more critical of Lady Blakeney's role in the Reign of Terror and less accepting of violence against the aristocracy. Not even Lady Blakeney's marriage to a British nobleman excuses her behavior in France, Orczy implies, which reflects Orczy's overall contempt for the revolution and her support of the monarchy.

The Marquis de St. Cyr – A member of the French aristocracy. Before the French Revolution, the Marquis had Armand St. Just beaten "like a dog within an inch of his life" because Armand, a "plebian," had "dared to love" the aristocrat's daughter. Armand's sister, Marguerite, later found out the Marquis was in "treasonous correspondence with Austria" during the revolution and publicly denounced him in revenge, which ultimately led to the Marquis's execution and that of his entire family. Marguerite claims she only intended to humiliate and inconvenience the Marquis, not get him killed, and his death was due to "fate" and the French Republic. Thus, Marguerite reasons that she is "morally innocent" in his death, but Orczy implies otherwise. Sir Percy, a British aristocrat, resents his wife for her role in the Marquis's death. Initially, Sir Percy knows nothing of the Marquis's history with Armand, and Marguerite does not tell him. She refuses to offer an explanation and expects Sir Percy's automatic acceptance as a "test" of his love for her. Sir Percy's love does not "bear the test," and Marguerite must atone for her sin against the St. Cyr family before Sir Percy is able to love her again. Through Sir Percy's resentment, Orczy implies that Marguerite is, at least partially, to blame for the death of the Marquis and his family. Whether or not Marguerite intended to have the Marquis executed is of little consequence, and it matters even less if the Marquis deserved his punishment. Orczy's overall point seems to be that it is *never* acceptable to execute an aristocrat, regardless of the circumstances.

Desgas – Chauvelin's right-hand man and member of the French guard. Desgas is responsible for relaying Chauvelin's orders to the other men down the line and does so with precision, but he still serves as a fall guy for Chauvelin's failures. When Sir Percy outsmarts Chauvelin at the "Chat Gris," Chauvelin blames Desgas for his own inability to capture the Scarlet Pimpernel. Later, after Chauvelin's men allow Armand St. Just and the Comte de Tournay to escape at the Père Blanchard's hut, Chauvelin again blames Desgas for his own "blunder" and poor leadership skills. Orczy never does say what happens to Desgas, but he is presumably punished at the **guillotine** for allowing the Scarlet Pimpernel to escape. Desgas and the other men under Chauvelin's charge fail to apprehend the Scarlet Pimpernel because they are blindly loyal to Chauvelin and his rank in the French guard. They follow Chauvelin's orders to a tee, but when faced with unexpected circumstances, they don't know what to do. The Scarlet Pimpernel's men by comparison are loyal to their leader for moral reasons, not merely as a duty to their country, and they are ultimately successful. In this way, Orczy suggest that it is more commendable to be loyal to one's morals and values than to remain blindly loyal to one's country.

Sergeant Bibot – A sergeant in the French guard. Bibot criticizes another guard, Grospierre, for his "foolishness" in allowing the Scarlet Pimpernel to escape Paris with a family of aristocrats and is determined not to be tricked by the Englishman's clever disguises. Bibot *is* tricked, however, when the Scarlet Pimpernel disguises himself as an old hag, and he allows the Scarlet Pimpernel to escape with the Comtesse de Tournay and her children. Bibot is described as a capable guard believed to be too smart to be "duped" by the Scarlet Pimpernel, and when this proves untrue, Orczy implies that the Scarlet Pimpernel, an Englishman, is smarter than Bibot and by extension the entire French guard and government. Like Grospierre, Bibot is also a cautionary tale against hubris. He thinks himself too clever and is made an example of when he ostensibly is punished at the **guillotine**.

Brogard – The landlord of the "Chat Gris," an inn in France and official meeting place of the League of the Scarlet Pimpernel. Brogard is a dirty and unpleasant man, and his inn is described as dilapidated and "squalid." Brogard and his rundown inn serve as a foil to Mr. Jellyband and "The Fisherman's Rest." Both Brogard and Jellyband's inns act as small-scale representations of Orczy's views on French and English society respectively, and by comparison to Jellyband's cheery and comfortable inn, Brogard and the "Chat Gris" paint a particularly bad picture of the new French Republic. However, Brogard has a "certain amount of respect" for the Scarlet Pimpernel and goes out of his way to make him comfortable, which reflects Orczy's own

support of the aristocracy. The Scarlet Pimpernel is considered an enemy of France, yet Brogard appears fond of him and even supports his efforts by allowing the inn to be used as a meeting spot.

The Vicomte de Tournay – The son of the Comte and Comtesse de Tournay and brother to Suzanne. The Vicomte is rescued by the Scarlet Pimpernel and brought to England to escape execution during the Reign of Terror. He is described as young and "foppish," and he is the personification of French passion. Sir Anthony refers to the Vicomte as an "abandoned young reprobate" and reminds him that England is no place for his "loose foreign ways." The Vicomte even challenges Sir Percy to a duel after Marguerite insults the Comtesse. While he is obviously an aristocrat and therefore deserving of respect according to Orczy, the Vicomte is still French, and Orczy portrays him as driven by passion and emotion, the exact opposite of the stereotypical English restraint she favors in the novel.

Lord Anthony Dewhurst – A member of the League of the Scarlet Pimpernel. Lord Anthony is the son of a duke and is described as "a very perfect type of a young English gentleman." He is handsome and strong, and he selflessly risks his own life to save the condemned French aristocrats. Along with Sir Andrew, Lord Tony escorts the Comtesse de Tournay and her children across the Channel to England after they are rescued by the Scarlet Pimpernel. Lord Tony is heroic, righteous, and of noble birth, which reflects Orczy's belief in the inherent goodness of the aristocracy.

Mr. Hempseed – A patron of "The Fisherman's Rest" and the "political foil" of Mr. Jellyband. Mr. Hempseed is described as educated and respected, especially for his knowledge of scripture, and he cares very little about the revolution or how many aristocrats are killed by the French Republic. Despite Mr. Hempseed's obvious intelligence, he is "out of his depth" when he tries to argue with Mr. Jellyband, a royalist and anti-revolutionist. This implies that an intelligent argument against the aristocracy simply doesn't exist—if it did, Hempseed would surely think of it—which reflects Orczy's own unflinching support of the monarchy.

The Comtesse de Tournay – The wife of the Comte de Tournay and mother to the Vicomte and Suzanne. The Comtesse and her children escape the Reign of Terror with the help of the Scarlet Pimpernel and are brought to England by Sir Andrew Ffoulkes and Lord Anthony Dewhurst. The Comtesse despises Lady Blakeney for her role in the execution of the Marquis de St. Cyr and his family, and she forbids Suzanne, Lady Blakeney's longtime friend, from associating with her.

Suzanne de Tournay – The daughter of the Comte and Comtesse de Tournay and sister to the Vicomte. Suzanne and Marguerite St. Just are old friends from school, and Suzanne still cares for her despite Marguerite's involvement in the death of the Marquis de St. Cyr and her own mother's disapproval. Suzanne falls in love with Sir Andrew Ffoulkes after he helps her to escape the French Revolution, and they are married at the end of the novel.

The Prince of Wales – The heir apparent to the British throne and close friend of Sir Percy and Lady Blakeney. Although Orczy doesn't explicitly say it, she implies that the Prince of Wales knows about Sir Percy's secret identity as the Scarlet Pimpernel, and he obviously supports his friend's efforts to rescue the condemned French aristocrats. Sir Percy and Lady Blakeney's close relationship with the Prince reflects their own high standing in British society and establishes them as the leaders of high society.

Lord Grenville – The head of the Secretary of State in England. Lord Grenville wishes he could "turn his back" on Chauvelin, an "accredited agent" of France, but diplomacy dictates otherwise, and Lord Grenville is forced to accept and even entertain him. Lord Grenville invites Chauvelin to his ball, the social event of the year, where Chauvelin ultimately learns the secret identity of the Scarlet Pimpernel with the help of Lady Blakeney.

Grospierre – A member of the French guard. Grospierre is described as "clever" but is easily tricked by the Scarlet Pimpernel, who manages to sneak by Grospierre with several condemned aristocrats dressed as a captain of the French guard. The Scarlet Pimpernel and the condemned aristocrats escape France, and Grospierre is executed at the **guillotine** for his incompetence. Grospierre serves as a lesson in humility—he displays excessive pride and pays with his life.

Reuben Goldstein – A Jewish man in the town of Calais. Sir Percy pays Reuben Goldstein for use of his horse and cart, and then pays him extra to make himself scarce, which enables Sir Percy, also known as the Scarlet Pimpernel, to disguise himself as a poor Jewish man and save Armand St. Just and the Comte de Tournay from the French Republic.

The Comte de Tournay de Basserive – The Comtesse de Tournay's husband and father to the Vicomte and Suzanne. Very little is known about the Comte other than he is an aristocrat and has been sentenced to die by the French Republic. The Scarlet Pimpernel goes back to France to rescue the Comte after he successfully rescues the Comte's family, and most of the novel revolves around this attempt. The Comte is ultimately saved and joins his family in England.

MINOR CHARACTERS

Sally – Mr. Jellyband's daughter. Sally is beautiful and pleasant, and she works for her father at "The Fisherman's Rest." Sally will one day inherit her father's inn, and like Mr. Jellyband, she is the personification of British warmth and hospitality.

THEMES

In LitCharts literature guides, each theme gets its own color-coded icon. These icons make it easy to track where the themes occur most prominently throughout the work. If you don't have a color printer, you can still use the icons to track themes in black and white.

SOCIAL CLASS AND THE FRENCH REVOLUTION

Baroness Orczy's historical novel *The Scarlet Pimpernel* takes place in 1792, approximately three years into the French Revolution. For years prior to the Revolution, French peasants lived a meager existence at the hands of the French aristocracy. In 1789, the French lower class began to revolt, and by 1792, King Louis XVI was imprisoned and the French Republic was formed. Orczy's novel opens during a time in history known as the Reign of Terror, when hundreds of aristocrats and royal supporters were condemned and beheaded daily in the streets of Paris. While it is debatable whether the violence of the Reign of Terror was justified, the historical consensus is generally sympathetic toward the Republic and the plight of the lower class. Orczy, however, clearly favors an opposite opinion. *The Scarlet Pimpernel* takes place both in France and Great Britain, and it is through the juxtaposition of these two countries that Orczy makes her allegiance known. With her portrayal of the "bloodthirsty" French Republic and, by comparison, the noble and sophisticated British Royal society, Orczy ultimately argues on behalf of the aristocracy and implies that the French Revolution was an unjustified atrocity that merely allowed murderous peasants to kill their alleged oppressors.

Orczy portrays the French Republic and its leaders as violent and uncivilized, which reflects a distaste for the Revolution and support of the aristocracy. The people of the French Republic are described as being "human only in name" and are "savage creatures, animated by vile passions and by the lust of vengeance and of hate." The rebellion is depicted as animalistic, and their grievances—to be treated with equality and respect—are likened to sin fueled by a desire for revenge against the aristocracy, rather than the desire for liberty and justice. Orczy writes of the "ghastly work" of the **guillotine**—the preferred form of execution during the Revolution—and claims that the "ancient names and blue blood" that France "boasted" in the past "paid toll to [the guillotine's] desire for liberty and for fraternity." Orczy's sympathy for the fallen aristocrats is clear, and she implies that freedom and equality for all is not worth sacrificing those of noble birth. The novel's antagonist, the villainous Chauvelin, is a representative of the newly formed French government, and he serves as an example of "the bloodthirsty leaders of that monster republic." Chauvelin believes the French aristocracy to be a "bitter enemy of France" and wants to see "every one of them annihilated." Like the French people, Orczy depicts the French government as violent and unjustified in their rebellion.

In contrast, Orczy portrays British society, especially those of noble birth, as righteous and heroic, and this representation speaks to what she sees as the inherent goodness of the aristocracy. The novel's protagonist, the Scarlet Pimpernel, is a mysterious Englishman who repeatedly outsmarts the French Republic and rescues "innocent" aristocrats from the guillotine. From the perspective of the Scarlet Pimpernel (and, by extension, Orczy), the guillotine is not a justified and humane form of punishment but a tool for the indiscriminate murder of the French aristocracy. Lord Anthony Dewhurst, one of the Scarlet Pimpernel's loyal men, is the son of a Duke and "a very perfect type of a young English gentleman." Similarly, Sir Andrew Ffoulkes, another member of the League of the Scarlet Pimpernel, is portrayed as the epitome of royal integrity and bravery. He risks his life to aid the Scarlet Pimpernel and save the Comte de Tournay, a French aristocrat sentenced to death by the French Republic. Noble characters like Sir Andrew and Lord Anthony embody only positive qualities, which more broadly reflect Orczy's own opinion of the aristocracy. While the true identity of the Scarlet Pimpernel is unknown for most of the novel, his alter ego, Sir Percy Blakeney, Bart., comes from "a long line of English gentlemen" and has an "ineradicable pride" in his aristocratic heritage. Percy's status as a baronet, a hereditary title of the British Crown, and his secret identity as the Scarlet Pimpernel portrays aristocrats not as oppressive rulers, but as heroes who claim the moral high ground.

Orczy's sympathetic and romanticized view of the aristocracy continues with her depiction of Lady Blakeney, Sir Percy's wife and former citizen of the French Republic. Lady Blakeney and her beloved brother, Armand St. Just, are fervent republicans and supporters of the French cause, but by the end of the novel, they both join forces with the Scarlet Pimpernel and rescue the Comte de Tournay from the evil Chauvelin and the Reign of Terror. While Lady Blakeney and Armand claim "enthusiasm for liberty and equality," they both believe the French Republic has gone "too far" in "exacting her pound of flesh" from "the noblest of her sons." In this way, Orczy implies that regardless of the cause, the French Revolution and the Reign of Terror went above and beyond any reasonable argument of right or wrong, and ultimately resulted in the blind killing of innocents based only on their noble blood. Of course, Orczy's status as a baroness herself also explains the obviously biased angle she writes from.

DISGUISE, DECEPTION, AND DUAL IDENTITY

As the Scarlet Pimpernel, a cunning master of disguise, Sir Percy Blakeney deceives the French

government and saves aristocrats from bloody death at the hands of the rebellion and their unforgiving **guillotine**. Due to a series of the Scarlet Pimpernel's increasingly outlandish and ingenious costumes—including an impoverished hag, an old Jewish man, and even a captain of the French guard—a vast majority of the French *émigrés* who find sanctuary in Great Britain "owe their safety" to the Scarlet Pimpernel and his many disguises. The Scarlet Pimpernel is heralded across Great Britain as a hero, but his life as Sir Percy Blakeney is anything but rewarding. Sir Percy is exceedingly unhappy in his marriage to Lady Blakeney, formerly Marguerite St. Just of the French Republic, and she is likewise miserable in their union. Both Sir Percy and Lady Blakeney wear "masks" to deceive one another and hide their feelings, and it isn't until they reveal their true identities that they are able to find real happiness. Though the dual identity of the Scarlet Pimpernel certainly makes for an exciting tale of adventure (and inspired countless other similar heroes), in the characters' personal lives author Orczy argues the value of honesty and the limited power of trickery.

As Sir Percy Blakeney, the Scarlet Pimpernel is described as a wealthy and handsome, albeit shallow and "brainless" aristocrat who is content to worship his stylish French wife, but this persona is just a disguise. Sir Percy is "of high social position" and is "the intimate friend of the Prince of Wales," but his "foppish ways" and "perpetual inane laugh" bring "one's admiration of Sir Percy Blakeney to an abrupt close." In his dual identity as Sir Percy, the Scarlet Pimpernel dupes most of British society and the French government into believing he is stupid and chiefly concerned with high fashion and socializing, not issues of politics and revolution. Lady Blakeney herself describes Sir Percy as a "lazy nincompoop" and an "effete fop" who spends all his time "in card- and supper-rooms." Even Sir Percy's wife believes him to be an idiot who couldn't possibly be responsible for the daring and brilliant exploits of the Scarlet Pimpernel. Ultimately, Orczy claims that Sir Percy is merely another disguise worn by the Scarlet Pimpernel "in order to throw dust in everybody's eyes," and maintains that "the mask of the inane fop" is "a good one, and the part consummately well played." It is not Sir Percy masquerading as the Scarlet Pimpernel but vice versa, and everything about Sir Percy's life, including his marriage to Lady Blakeney, is not exactly as it appears to be.

In addition to fooling the French Republic, the Scarlet Pimpernel also uses his identity as Sir Percy to deceive his wife and hide his true feelings for her. Sir Percy secretly resents Lady Blakeney for the role she played in the arrest and execution of the Marquis de St. Cyr, a French aristocrat, and his entire family after she publicly accused him of treason. Lady Blakeney's thoughtless actions aided in the violence of the Reign of Terror, and directly undermined the work of the Scarlet Pimpernel. While Lady Blakeney doesn't know that her husband is the Scarlet Pimpernel, she is certainly aware of Sir Percy's feelings regarding the Reign of Terror. Because of her connection to the execution of the St. Cyr family, Lady Blakeney is convinced that "the biggest fool in England has the most complete contempt for his wife." Despite her husband's "brainless" personae, however, Lady Blakeney senses that Sir Percy's "foolish inanities" and "lazy nonchalance" are "nothing but a mask" used to disguise "the bitter wounds she had dealt to his faith and to his love." Lady Blakeney admits her responsibility in the death of the St. Cyr family, but not until *after* her marriage to Sir Percy, and as an aristocrat, he is left feeling betrayed. Thus, Sir Percy's identity as "an inane fool" allows the Scarlet Pimpernel to hide how much he loves Lady Blakeney despite her role in the Reign of Terror.

By the time Lady Blakeney discovers that Sir Percy is the Scarlet Pimpernel, she claims that she "ought to have known that [Sir Percy] was wearing a mask" and that she should have "torn it from his face" as soon as she sensed it. Sir Percy doesn't officially reveal himself to his wife as the Scarlet Pimpernel until after Lady Blakeney atones for her sin against the St. Cyr family. Once she does, however, Sir Percy officially lifts the mask of his deception, thereby admitting both his identity as the Scarlet Pimpernel and his love for his wife, and together they finally find a "great and lasting happiness."

LOYALTY

At the center of Baroness Orczy's *The Scarlet Pimpernel* is loyalty—loyalty to one's country, one's spouse, and one's family—but Orczy also examines the loyalty one feels to their sense of self and morals. In the novel, the Scarlet Pimpernel is loyal to his lofty roots and supports the condemned aristocrats during the French Revolution, but he rescues them out of his "sheer love" for "fellow-man," not a sense of allegiance to his noble blood. The Scarlet Pimpernel's identity as an aristocrat aligns with his personal conviction to save those whom he considers innocent, but not every character in Orczy's novel is as lucky. For instance, Armand St. Just, an "ardent" French republican, is loyal to his native France and the revolution, but he has grown disillusioned with the violence of the Reign of Terror. When Armand joins forces with the Scarlet Pimpernel to save a French aristocrat, he effectively abandons his loyalty to the French Republic to remain true to his personal morals and belief in the equality of *all* human life. Orczy's conflicted portrayal of loyalty in *The Scarlet Pimpernel* suggests that while it may be difficult, it is better to be faithful to one's moral compass than to remain blindly loyal to one's country.

Many of the characters within the pages of *The Scarlet Pimpernel* demonstrate impressive loyalty and rely on the faithfulness of others in return. While some characters demonstrate unwavering loyalty to their countries, others are loyal to their own moral compass, which Orczy implies is even more commendable. In fact, the success of the French

Revolution hinges on the loyalty of citizens like Chauvelin, the novel's antagonist and an "accredited agent" of the new French government. Without support of citizens like Chauvelin, the new republic would be unable to overthrow the French aristocracy and rise to power. Chauvelin himself is aided by a gang of loyal men who help him identify and track down the Scarlet Pimpernel. Without his devoted followers, Chauvelin has little hope of finding and eliminating the Scarlet Pimpernel, an elusive enemy of the French Republic. Of course, the Scarlet Pimpernel has his own band of devoted men known as the League of the Scarlet Pimpernel. The League is loyal to the Scarlet Pimpernel not because they are forced to by a tyrannical government like Chauvelin's men are, but because they love him and respect his noble cause. The Scarlet Pimpernel and his League triumph over Chauvelin and his group of henchmen, confirming Orczy's argument of the value of loyalty to one's self and moral convictions, not merely to one's country and government.

While many of Orczy's characters behave in loyal ways, it is Lady Blakeney, the French wife of Sir Percy, the Scarlet Pimpernel's alter ego, whose loyalty is most tested. She must choose between her loyalty to France and her loyalty to those she loves most. Chauvelin relies on Lady Blakeney's loyalty to her native France and her new position in British society to help him identify and capture the Scarlet Pimpernel. "Find him for France, citoyenne!" Chauvelin expects Lady Blakeney to support the revolution, which is also to support the Reign of Terror, simply because she is French—regardless of how she may feel about the violence. Lady Blakeney refuses to help Chauvelin despite her love for her country, but after he discovers that her beloved brother, Armand St. Just, has become a traitor to France and joined forces with the Scarlet Pimpernel, Chauvelin appeals to Lady Blakeney's loyalty to her family. Chauvelin promises to spare Armand's life only if Lady Blakeney helps him to find the Scarlet Pimpernel. With little choice otherwise, Lady Blakeney agrees to help Chauvelin for the sake of Armand, and it is not long before she discovers that the Scarlet Pimpernel and Sir Percy Blakeney are one and the same. In Lady Blakeney's attempt to save her brother, she unwittingly endangers the life of her husband, and she must make the impossible choice of "either—or": either betray her husband or suffer the loss of her only brother. Lady Blakeney can't win no matter what course she chooses.

Regardless of her decision, Lady Blakeney must sacrifice her loyalties in one way or another. She loves her native France and is a self-professed republican, but she deeply disagrees with the Reign of Terror and the violent and unforgiving ways of the new French government. Furthermore, Lady Blakeney loves her brother above all else, but to save him is to condemn her own husband, whom she deeply loves as well (though she doesn't really recognize this until she is force into this choice). In the end, Lady Blakeney turns her back on France and surrenders her fate, and Armand's, to the capable and heroic hands of the Scarlet Pimpernel. Ultimately, Lady Blakeney makes the right choice and the Scarlet Pimpernel outsmarts Chauvelin and manages to save her, Armand, and a condemned French aristocrat. Lady Blakeney's decision to abandon her loyalty to France is tragic and unfortunate, but just as Orczy implies through Armand's similar choice, Lady Blakeney is better served remaining true to her moral convictions.

PRIDE AND HUMILITY

Baroness Orczy portrays the Scarlet Pimpernel, the protagonist and title character of her novel, as the epitome of British restraint and humility. He risks his life to save aristocrats from the **guillotine** of the French Revolution, but because of his secret identity, he never truly receives formal recognition or reward for his good deeds. Instead, the Scarlet Pimpernel is content to operate largely undetected and unrecognized, rewarded only by his internal joy for saving fellow aristocrats and fighting the good fight on behalf of humanity. Throughout *The Scarlet Pimpernel*, many of Orczy's characters falter or fail completely in their various pursuits due to excessive pride. The citizens of the new French Republic struggle to maintain power over the aristocracy during the French Revolution in large part because they are boastful and proud, and Sir Percy Blakeney, the alter-ego of the Scarlet Pimpernel, likewise agonizes because of his ego. The characters who refuse to be humble and instead display hubris are all made to suffer by the end of the novel, and it is in this way that Orczy effectively argues the value of humility and the many dangers of pride.

Orczy portrays the guards and soldiers of the new French Republic as especially boastful, which only adds to their inability to capture and defeat the Scarlet Pimpernel. Citoyen Bibot, a guard at the gates of Paris, tells of the "folly" of Grospierre, a previous guard who had allowed the Scarlet Pimpernel to escape from France with a group of condemned aristocrats. Grospierre "thought himself very clever," but he failed to search a cart exiting the city. Once the cart was gone, a captain of the French guard and several soldiers gave chase. Grospierre assumed that the Scarlet Pimpernel had been driving the cart, but "the captain of the guard was that damned Englishman in disguise, and every one of his soldiers aristos!" Bibot, too, is arrogant regarding his ability to effectively guard the gates of Paris. "I'm not going to be caught like that fool Grospierre," Bibot claims confidently, right before he allows a cart driven by an old hag to pass through the gates. Within minutes, a captain of the guard informs Bibot that the old hag is the Scarlet Pimpernel, and three aristocrats are hiding inside the cart. Chauvelin, the antagonist of the novel, is likewise boastful and convinced of his ability to catch the Scarlet Pimpernel. Chauvelin fails to alert the French Republic when he identifies Sir Percy as the masked hero and instead tries to take

him down alone, using only his small group of henchmen. Like Bibot and Grospierre, Chauvelin fails because of his arrogance, and the Scarlet Pimpernel escapes.

Arrogance is also a thwarting force in the case of Sir Percy Blakeney and his wife, Lady Blakeney. Both husband and wife display excessive pride, and as a result, they are unable to fully realize their love for each other. Initially, Sir Percy is madly in love with his French wife, but her sympathy for the French Revolution and the role she played in condemning an aristocratic family to death wounds Sir Percy's pride in his own noble heritage. Sir Percy finds himself incapable of surrendering "to the magic charm of this woman whom he had so deeply loved, and at whose hands his pride has suffered so bitterly." Lady Blakeney's identity as "the cleverest woman in Europe" means that her own pride is compromised when she discovers that her husband is known as "the biggest fool in England." Sir Percy's stupidity, however, is only an act to hide his identity as the Scarlet Pimpernel, and he secretly longs for Lady Blakeney to return his love, "which her foolish pride withholds from him." According to Orczy, pride keeps Sir Percy from completely loving Lady Blakeney, and her own "pride seals her lips when [Sir Percy's] love seems to perish" early in the novel. Because of egotism and self-importance, Sir Percy and Lady Blakeney's marriage and love suffers.

Between Sir Percy and Lady Blakeney, there is "a strong, impassable barrier, built up of pride on both sides, which neither of them cares to be the first to demolish." Sir Percy's pride "remains the conqueror," and for much of the novel, he "cares naught for [Lady Blakeney]." However, this persistent pride "gives way at last" and both Sir Percy and his wife begin to soften. In contrast, the boastful Chauvelin never does correct his pride, and after the Scarlet Pimpernel outsmarts him and his blindly loyal men, Chauvelin and his men are presumably sent to the guillotine, just as the conceited Grospierre and Bibot were before them. Fortunately for Lady Blakeney, she does finally realize that she loves her husband after all, but her waning pride is mainly due to her desire "to win back the conquest which had been hers before." Sir Percy, on the other hand, is "powerless" and "but a man madly, blindly, passionately in love" with his wife. In the absence of their crippling pride, Sir Percy and Lady Blakeney finally enjoy a marriage full of love and happiness.

SYMBOLS

Symbols appear in **teal text** throughout the Summary and Analysis sections of this LitChart.

THE SCARLET PIMPERNEL

The Scarlet Pimpernel is an "English wayside flower," and it is symbolic of Sir Percy Blakeney's secret identity as the Scarlet Pimpernel, "the best and bravest man in all the world." Each time Sir Percy saves an "innocent" aristocrat from the **guillotine** disguised as the Scarlet Pimpernel, he sends the French government a notice signed with a small red flower. The figure of the Scarlet Pimpernel is celebrated throughout England, and many citizens name food, clothing, and even horses after the tiny flower in honor of their national hero. When Sir Percy's wife, Lady Blakeney, finds a ring engraved with a Scarlet Pimpernel in her husband's private study, she discovers Sir Percy's amazing, and noble, secret.

While the little red flower is symbolic of Sir Percy's identity as the Scarlet Pimpernel, it is also symbolic of his identity as an Englishman. The Scarlet Pimpernel is an iconic flower of England, which Orczy describes as "humble" and modest, and it serves as a metaphor for English restraint and humility. Baroness Orczy portrays the French revolutionists as hasty and passionate, often acting without thinking; however, the British are calm and collected, and often display incredible self-control. As the Scarlet Pimpernel, Sir Percy saves condemned aristocrats with selfless disregard for his own life, and he does so without recognition or violence. Like the unassuming red flower, Sir Percy is "the most British Britisher" and is the personification of Orczy's ideal of English modesty.

THE GUILLOTINE

The guillotine, a device consisting of a wooden frame and weighted blade used for decapitation, is the preferred form of execution in Orczy's novel and is symbolic of the French Revolution and the Reign of Terror in *The Scarlet Pimpernel*. Historically speaking, the guillotine replaced the breaking wheel—a particularly gruesome form of execution—after the aristocracy was overthrown in France. The French Republic thought the guillotine a more humane, and therefore more just, form of punishment, and they summarily sentenced all French royals, and their royal supporters, to death. The guillotine is swift and exacting, and constantly busy at its "ghastly work." Thousands of French aristocrats—including women, children, and the elderly—are killed at the guillotine, known popularly as "Madame la Guillotine," during the Reign of Terror.

More specifically, the guillotine represents the violence of the French Republic and their complete discrimination against those of noble birth in *The Scarlet Pimpernel*. The guillotine is a constant threat to the aristocracy, to the Scarlet Pimpernel, their heroic savior, and to anyone who supports him in his attack against the Republic. The relentless killing machine is the symbol of the French Republic's vengeance, and their blind hate for those privileged few who once claimed social superiority over them. Orczy portrays the citizens of the French Republic as "bloodthirsty" and completely unjustified in their efforts to gain liberty and power, and the guillotine is the

tool through which they realize their vicious plan.

QUOTES

Note: all page numbers for the quotes below refer to the Signet edition of *The Scarlet Pimpernel* published in 1974.

Chapter 1 Quotes

A surging, seething, murmuring crowd of beings that are human only in name, for to the eye and ear they seem naught but savage creatures, animated by vile passions and by the lust of vengeance and of hate. The hour, some little time before sunset, and the place, the West Barricade, at the very spot where, a decade later, a proud tyrant raised an undying monument to the nation's glory and his own vanity.

Related Themes:

Related Symbols:

Page Number: 1

Explanation and Analysis

This is the opening passage of *The Scarlet Pimpernel*, and it immediately establishes Orczy as a supporter of the aristocracy and an opponent of the French Revolution. The French Revolution was essentially a peasant uprising that saw a complete overthrow of feudalism and resulted in the widespread execution of French royalty. As a baroness from Hungary, Orczy's opinion is not surprising, although it is quite one-sided. Her description of the French citizens as "a surging, seething, murmuring crowd" of "savage creatures" robs them of their humanity and reduces them to animals undeserving of the liberties they are fighting for. By claiming the revolutionists are "animated by vile passions" and by "vengeance" and "hate," she presents them as unjustified in their efforts—instead of human beings fighting for equality they were denied in a feudalist society, the French citizens are purely on a blind hunt for aristocrats to satisfy unwarranted revenge and hate.

The West Barricade, one of the guarded points of entry into the city of Paris, is the site of the guillotine; this bloody instrument is implied with the mere mention of the West Barricade. Through the symbolism of the guillotine, Orczy depicts the French revolutionists as violent and murderous, and she further extends this idea with her reference to "a proud tyrant." Orczy is referring to Napoleon Bonaparte, an important military figure during the revolution. By the end of the French Revolution, Napoleon established himself as a strong and capable leader, and he went on to become the first Emperor of France. The British, whom the French fought against during the Napoleonic Wars, considered Napoleon ruthless and violent, which too is reflected in Orczy's words when she describes him as a "tyrant." While Napoleon was essentially a dictator, the general historical consensus also acknowledges him as a military genius who pioneered modern-day politics and advocated for social justice, such as meritocracy, equality, and freedom of religion.

During the greater part of the day the guillotine had been kept busy at its ghastly work: all that France had boasted of in the past centuries, of ancient names and blue blood, had paid toll to her desire for liberty and for fraternity. The carnage had only ceased at this late hour of the day because there were other more interesting sights for the people to witness, a little while before the final closing of the barricades for the night.

Related Themes:

Related Symbols:

Page Number: 1

Explanation and Analysis

This quote is a continuation of the opening paragraph, and it too portrays Orczy as sympathetic toward the aristocracy. The guillotine is a swift killing machine—it takes only a split second for the weighted blade to decapitate the condemned—and for a "greater part of the day," the guillotine is "busy at its ghastly work." This implies that many aristocrats die each day, conceivably hundreds, and it speaks to the scale of the death that took place during the Reign of Terror. Orczy also implies that those killed at the guillotine, the "ancient names and blue blood" of France, are unfairly killed simply to fulfil the republic's "desires for liberty and for fraternity." Orczy obviously intends this phrase to be ironic. The revolutionists are angry because they are not treated equally to the aristocracy, yet in their pursuit for "liberty and fraternity," they decide that an entire group of people do not have the right to live.

This quote also portrays citizens of the French Republic as excessively violent and brutal. Not only are the French citizens personally responsible for the death of the aristocracy, they consider watching them die a form of entertainment, matched only by watching them try to escape and fail. Here, the people abandon their day-long post at the guillotine for the "more interesting sights" of the

barricades. The revolutionists enjoy watching the aristocrats try to escape their fate, only to be dragged back by the French guard in front of a crowd of screaming republicans. For the aristocracy, this is the ultimate humiliation, and it has become a cherished pastime for the "savage" revolutionists.

Chapter 2 Quotes

❝ "That's quite right, Mr. 'Empseed," retorted Jellyband, "and as I says, what can you 'xpect? There's all them Frenchy devils over the Channel yonder a murderin' their king and nobility, and Mr. Pitt and Mr. Fox and Mr. Burke a- fightin' and a-wranglin' between them, if we Englishmen should 'low them to go on in their ungodly way. 'Let 'em murder!' says Mr. Pitt. 'Stop 'em!' says Mr. Burke."

"And let 'em murder, says I, and be demmed to 'em," said Mr. Hempseed, emphatically, for he had but little liking for his friend Jellyband's political arguments, wherein he always got out of his depth, and had but little chance for displaying those pearls of wisdom which had earned for him so high a reputation in the neighbourhood and so many free tankards of ale at "The Fisherman's Rest."

Related Characters: Mr. Hempseed, Mr. Jellyband (speaker)

Related Themes:

Page Number: 15

Explanation and Analysis

This verbal exchange occurs at "The Fisherman's Rest" between the inn's landlord, Mr. Jellyband, and his patron, Mr. Hempseed. This passage is important because it reflects Mr. Jellyband's disapproval of the French Revolution, which by extension is Orczy's disapproval as well. Jellyband calls the revolutionists "Frenchy devils" who are "murderin' their king and nobility." Referring to them in this way makes the uprising appear evil and criminal, as "murder" is often unjustifiable.

Despite the widespread disapproval of the French Revolution by many British citizens like Jellyband, England does not interfere with the Reign of Terror. Politicians are stuck at an impasse; some of them wish to put a stop to the needless "murder" of aristocrats, while others are more hesitant to get involved. Mr. Hempseed clearly doesn't wish to interfere and believes they should be left to "murder, […] and be demmed to 'em." He seems to care very little about what happens to the French aristocrats, but Jellyband thinks the revolution is an atrocity, and this opinion pervades most of the novel. Mr. Hempseed is described as an intelligent man replete with "pearls of wisdom" and a "high reputation," but even an educated man like him is "out of his depth" when he argues against the aristocracy. This implies that no explanation or advanced knowledge can excuse the French Revolution, which Orczy suggests is nothing but the systematic execution of a country's entire noble society.

Chapter 4 Quotes

❝ Lord Antony and Sir Andrew had said nothing to interrupt the Comtesse whilst she was speaking. There was no doubt that they felt deeply for her; their very silence testified to that—but in every century, and ever since England has been what it is, an Englishman has always felt somewhat ashamed of his own emotion and of his own sympathy. And so the two young men said nothing, and busied themselves in trying to hide their feelings, only succeeding in looking immeasurably sheepish.

Related Characters: The Comtesse de Tournay, Sir Andrew Ffoulkes, Lord Anthony Dewhurst

Related Themes:

Page Number: 30

Explanation and Analysis

This quote occurs after the Comtesse de Tournay breaks down and cries because her husband has not yet been able to escape France, and it portrays Lord Anthony and Sir Andrew as "deeply" sympathetic men. They appreciate the Comtesse's plight and are even partially responsible for her escape and her life. This aligns with Orczy's depiction of all Englishmen, especially those of noble birth, as good and kind men, which reflects her backing of the aristocracy and opposition to the French Revolution. Most of the French men depicted in Orczy's novel are either evil or indifferent, and caring, British men like Lord Tony and Sir Andrew serve as foils to this general rule.

Still, Lord Tony and Sir Andrew are "ashamed" of their feelings, which, although he isn't directly mentioned in this quote, also lends insight into Sir Percy's character and his relationship with his wife, Marguerite. Here, Orczy employs a popular British stereotype—that all Englishmen are somehow embarrassed by emotions and therefore try to "hide" them—which is precisely what Sir Percy does in his marriage to Marguerite. Marguerite's history with the French Republic wounds Percy's pride in his own

aristocratic heritage, and instead of facing his feelings and the wife he feels betrayed him, he buries his emotions and puts on a false mask. Sir Percy's refusal to confront his feelings leads only to further despair, and it is in this way that Orczy criticizes the British stereotype of Englishmen as restrained in matters of emotion. While Orczy clearly believes the French to be too passionate and driven by emotion, she suggests that British men are perhaps too controlled and should be less "ashamed of [their] own emotion."

Chapter 5 Quotes

❝ She went up effusively to them both, with not a single touch of embarrassment in her manner or in her smile. Lord Tony and Sir Andrew watched the little scene with eager apprehension. English though they were, they had often been in France, and had mixed sufficiently with the French to realise the unbending hauteur, the bitter hatred with which the old *noblesse* of France viewed all those who had helped to contribute to their downfall. Armand St. Just, the brother of beautiful Lady Blakeney—though known to hold moderate and conciliatory views—was an ardent republican; his feud with the ancient family of St. Cyr—the rights and wrongs of which no outsider ever knew—had culminated in the downfall, the almost total extinction, of the latter.

Related Characters: The Marquis de St. Cyr, Armand St. Just, Sir Andrew Ffoulkes, Lord Anthony Dewhurst, Suzanne de Tournay, The Comtesse de Tournay, Marguerite St. Just / Lady Blakeney

Related Themes:

Page Number: 38-9

Explanation and Analysis

Marguerite has just arrived at "The Fisherman's Rest" behind the Comtesse de Tournay and her children after they escaped the Reign of Terror. This passage is important because it explains why the Comtesse hates Marguerite and her brother, Armand; however, it also lends insight into Armand's decision to betray the republic and instead remain loyal to his own morals. As "ardent republicans," and therefore sworn enemies of royalty, Marguerite and Armand support the French Republic and have personally contributed to the downfall of the aristocracy. The Comtesse "bitterly" hates Marguerite and Armand for their involvement in the death of the St. Cyr family, even though she knows relatively little about it.

Marguerite presumably knows how the Comtesse feels about her (even Sir Andrew and Lord Tony, two Englishmen, know how the Comtesse feels), yet Marguerite approaches her without restraint or "embarrassment." Marguerite cares very little if their interaction causes the Comtesse distress, and she even seems to enjoy it. The fact that "no outsider" knows the details of the St. Just/St. Cyr feud implies that the Comtesse's understanding of the events—that the St. Just family hated the St. Cyr family simply because they were noble—isn't true. The Marquis de St. Cyr, who ordered Armand beaten because he loved a woman outside his social class, was, by all accounts, a despicable man. Marguerite has not "a single touch of embarrassment" when approaching the Comtesse because she is secure in the fact that she has the moral high ground. Armand himself has "moderate and conciliatory" political views, which implies he supports a more peaceful resolution to the revolution and the Reign of Terror. This suggests that despite his enthusiastic support of the French Republic, he has a moral objection to the widespread execution of nobility. The Marquis de St. Cyr, however, according to Marguerite, deserved his punishment.

Chapter 6 Quotes

❝ Sir Percy Blakeney had travelled a great deal abroad, before he brought home his beautiful, young French wife. The fashionable circles of the time were ready to receive them both with open arms; Sir Percy was rich, his wife was accomplished, the Prince of Wales took a very great liking to them both. Within six months they were the acknowledged leaders of fashion and of style. Sir Percy's coats were the talk of the town, his inanities were quoted, his foolish laugh copied by the gilded youth at Almack's or the Mall. Everyone knew that he was hopelessly stupid, but then that was scarcely to be wondered at, seeing that all the Blakeneys for generations had been notoriously dull, and that his mother had died an imbecile.

Related Characters: The Scarlet Pimpernel / Sir Percy Blakeney, Bart. / The Hag / The Jew, The Prince of Wales, Marguerite St. Just / Lady Blakeney

Related Themes:

Page Number: 44-5

Explanation and Analysis

This quote occurs as Orczy introduces Sir Percy Blakeney, and it is important because it establishes his façade as a shallow and completely ineffectual man. Sir Percy's qualities are confined to his money and keen fashion sense, not deeper virtues like bravery or integrity. What's more, he is

"hopelessly stupid" and therefore unable to be the mastermind behind the Scarlet Pimpernel's ingenious disguises and elaborate escapes. Lady Blakeney later realizes that her husband's stupidity and shallow persona are merely "dust" thrown into the eyes of others to hide his dual identity as the Scarlet Pimpernel—and this quote lays the groundwork of that masterplan.

This quote also complicates Orczy's argument of the superiority of British society. Orczy repeatedly portrays England as superior to all of Europe, and most certainly France, but here British society appears just as shallow as Sir Percy. Society accepts Sir Percy even though he is "stupid" and "dull" because he has money and fancy clothes. He is so accepted in fact, that the Prince of Wales, the very pinnacle of society and royalty, considers him a close friend. Orczy seems to imply that Percy's identity as a senseless socialite is not exactly a desirable quality, yet British society and the aristocracy, which she argues are superior, easily accept and even encourage this behavior.

Chapter 8 Quotes

She hated the Marquis. Years ago, Armand, her dear brother, had loved Angele de St. Cyr, but St. Just was a plebeian, and the Marquis full of the pride and arrogant prejudices of his caste. One day Armand, the respectful, timid lover, ventured on sending a small poem—enthusiastic, ardent, passionate —to the idol of his dreams. The next night he was waylaid just outside Paris by the valets of the Marquis de St. Cyr, and ignominiously thrashed—thrashed like a dog within an inch of his life—because he had dared to raise his eyes to the daughter of the aristocrat. The incident was one which, in those days, some two years before the great Revolution, was of almost daily occurrence in France; incidents of that type, in fact, led to the bloody reprisals, which a few years later sent most of those haughty heads to the guillotine.

Related Characters: Armand St. Just, The Marquis de St. Cyr, Marguerite St. Just / Lady Blakeney

Related Themes:

Related Symbols:

Page Number: 60

Explanation and Analysis

This quote occurs as Orczy introduces Lady Blakeney as Marguerite St. Just of France, and it firmly establishes Marguerite as a passionate supporter of the revolution and a fierce opponent of the aristocracy. Marguerite's support of the republic and her French identity make her eventual betrayal of France all the more powerful, but this quote also lends insight into why Marguerite feels the way she does. Her support for the republic is rooted in her personal experiences, not in abstract notions of liberty and freedom, and it is intimately linked to her love for her brother. When Armand was treated poorly by the aristocracy, this fueled Marguerite's hate for the aristocrats and their self-imposed superiority.

The way in which the aristocrats treated the commoners prior to the French Revolution was indeed awful, that much Orczy seems to admit, but Marguerite's reasons for supporting the revolution appear to be more based on Armand's treatment rather than on principle alone. When Armand is removed from the equation, like when he turns his back on France and joins the League of the Scarlet Pimpernel, Marguerite's support of the revolution begins to wane. Even Marguerite, an "enthusiastic" republican, chooses England—and therefore the aristocracy—by the end of the novel, which reflects Orczy's own resounding support of the nobility.

She had but little real sympathy with those haughty French aristocrats, insolent in their pride of caste, of whom the Comtesse de Tournay de Basserive was so typical an example; but, republican and liberal-minded though she was from principle, she hated and loathed the methods which the young Republic had chosen for establishing itself. She had not been in Paris for some months; the horrors and bloodshed of the Reign of Terror, culminating in the September massacres, had only come across the Channel to her as a faint echo. Robespierre, Danton, Marat, she had not known in their new guise of bloody justiciaries, merciless wielders of the guillotine. Her very soul recoiled in horror from these excesses, to which she feared her brother Armand—moderate republican as he was—might become one day the holocaust.

Related Characters: The Scarlet Pimpernel / Sir Percy Blakeney, Bart. / The Hag / The Jew, Armand St. Just, The Comtesse de Tournay, Chauvelin, Marguerite St. Just / Lady Blakeney

Related Themes:

Related Symbols:

Page Number: 67-8

Explanation and Analysis

This quote appears after Chauvelin corners Marguerite and asks her to help him identify the Scarlet Pimpernel. It is important because it foreshadows Marguerite and Armand's eventual decision to turn their backs on their country. The Scarlet Pimpernel is the enemy of France, and Marguerite's loyalty to her country and her commitment to their cause should be enough for her to help Chauvelin—but it isn't, which suggests that Marguerite isn't as committed to the cause as she claims to be. She admits that she has "little real sympathy" for the aristocrats and in reality, hates them, but even this isn't enough to get Marguerite to help Chauvelin.

Marguerite initially refuses to help Chauvelin because she deeply disagrees with the violence of the French Revolution. She mentions the Reign of Terror and the September massacre specifically, a single day the previous September in which 1,000 aristocrats and their supporters were killed over a period of just twenty hours. Marguerite can't understand how men like Maximilien Robespierre and Georges Danton, historical leaders of the French Revolution who had once been mere lawyers and politicians, are now executioners. She implies that the French Republic has gone too far in their quest for liberty and are fast approaching a genocide. This again reflects Orczy's disapproval of the revolution when even an "ardent" and "enthusiastic" supporter is unable to get behind the senseless killing and fear associated with the Reign of Terror. It also underscores Marguerite's loyalty to her morals, not her country, which Orczy argues is a valuable and commendable trait.

Chapter 10 Quotes

❝ "I am sure," said the Comtesse, pursing up her thin lips, "that if this Chauvelin wishes to do us mischief, he will find a faithful ally in Lady Blakeney."

"Bless the woman!" ejaculated Lady Portarles; "did ever anyone see such perversity? My Lord Grenville, you have the gift of the gab—will you please explain to Madame la Comtesse that she is acting like a fool? In your position here in England, Madame," she added, turning a wrathful and resolute face towards the Comtesse, "you cannot afford to put on the hoity-toity airs you French aristocrats are so fond of. Lady Blakeney may or may not be in sympathy with those Ruffians in France; she may or may not have had anything to do with the arrest and condemnation of St. Cyr, or whatever the man's name is, but she is the leader of fashion in this country; Sir Percy Blakeney has more money than any half-dozen other men put together, he is hand and glove with royalty, and your trying to snub Lady Blakeney will not harm her, but will make you look a fool. Isn't that so, my lord?"

Related Characters: Lady Portarles, The Comtesse de Tournay (speaker), The Scarlet Pimpernel / Sir Percy Blakeney, Bart. / The Hag / The Jew, The Marquis de St. Cyr, Lord Grenville, Marguerite St. Just / Lady Blakeney, Chauvelin

Related Themes:

Page Number: 81

Explanation and Analysis

This interaction occurs between Lady Portarles and The Comtesse de Tournay at the opera, and it is important because it underscores how shallow British society is in blindly accepting Lady Blakeney's past. The Comtesse hates Lady Blakeney because she was directly responsible for the death of the Marquis back in France, but Lady Portarles insists that Lady Blakeney's actions don't matter. She calls the Comtesse's disrespect of Lady Blakeney "perverse," but she accepts the perversity of Lady Blakeney's actions in France. While Baroness Orczy argues that British society is superior to all others, she implies that this is one way in which it needs to improve.

The Comtesse's dislike of Lady Blakeney isn't due to the "hoity toity airs" of the aristocracy; it is due to Lady Blakeney's condemnation of a human being and his family. When Lady Portarles calls the Comtesse "hoity toity," she minimizes the Comtesse's grievance with Lady Blakeney, and minimizes the lives of the Marquis and his family. Furthermore, Lady Portarles implies that even if Lady Blakeney is guilty of condemning an aristocrat, her status in society as a rich and wealthy woman relieves her of any responsibility. Ironically, Lady Portarles excuses Lady Blakeney's behavior in France because Lady Blakeney is "hand and glove with royalty," but she ignores the fact that Lady Blakeney personally condemned a fellow aristocrat. Orczy suggests this is ridiculous and that Lady Portarles, and the rest of British society, should be more critical of Lady Blakeney's actions in the death of the Marquis.

Chapter 16 Quotes

"Listen to the tale, Sir Percy," she said, and her voice now was low, sweet, infinitely tender. "Armand was all in all to me! We had no parents, and brought one another up. He was my little father, and I, his tiny mother; we loved one another so. Then one day—do you mind me, Sir Percy? The Marquis de St. Cyr had my brother Armand thrashed— thrashed by his lacqueys—that brother whom I loved better than all the world! And his offence? That he, a plebeian, had dared to love the daughter of the aristocrat; for that he was waylaid and thrashed ... thrashed like a dog within an inch of his life! Oh, how I suffered! His humiliation had eaten into my very soul! When the opportunity occurred, and I was able to take my revenge, I took it. But I only thought to bring that proud marquis to trouble and humiliation. He plotted with Austria against his own country. Chance gave me knowledge of this; I spoke of it, but I did not know—how could I guess?—they trapped and duped me. When I realised what I had done, it was too late."

Related Characters: Marguerite St. Just / Lady Blakeney (speaker), The Scarlet Pimpernel / Sir Percy Blakeney, Bart. / The Hag / The Jew, The Marquis de St. Cyr, Armand St. Just

Related Themes:

Page Number: 135

Explanation and Analysis

This quote occurs during the interaction between Marguerite and Sir Percy after Lord Grenville's ball. Percy resents Marguerite for her role in the Marquis's death, and she is desperate to win back his love. This quote is important because it explains Marguerite's actions and why she condemned the Marquis, but even this explanation is less than believable. While the Marquis's treatment of Armand was deplorable, Marguerite's language suggests that it was her pride that was most wounded by Armand's attack. She speaks of Armand's "humiliation" and how it had "eaten into [her] very soul." Undoubtedly, Marguerite loves her brother, but she seems just as motivated by pride as by love.

Furthermore, Marguerite's use of the word "revenge" also indicates her wounded pride. Undoubtedly, the Marquis deserved some form of punishment for what he did to Armand, but Marguerite speaks of revenge, not punishment, which again directs the focus back to her and her wounded pride. Lastly, it is suspicious to think that Marguerite didn't know what she was doing when she condemned the Marquis, and that she didn't know it would result in his death. Orczy spends a significant amount of time belaboring how smart Marguerite is, which makes Marguerite's plea of ignorance less believable. In this way, Orczy implies Marguerite wasn't "duped" but aware of her actions, and therefore wholly responsible for them.

He stood aside to allow her to pass. She sighed, a quick sigh of disappointment. His pride and her beauty had been in direct conflict, and his pride had remained the conqueror. Perhaps, after all, she had been deceived just now; what she took to be the light of love in his eyes might only have been the passion of pride or, who knows, of hatred instead of love. She stood looking at him for a moment or two longer. He was again as rigid, as impassive, as before. Pride had conquered, and he cared naught for her. The grey of dawn was gradually yielding to the rosy light of the rising sun. Birds began to twitter; Nature awakened, smiling in happy response to the warmth of this glorious October morning. Only between these two hearts there lay a strong, impassable barrier, built up of pride on both sides, which neither of them cared to be the first to demolish.

Related Characters: The Scarlet Pimpernel / Sir Percy Blakeney, Bart. / The Hag / The Jew, Marguerite St. Just / Lady Blakeney

Related Themes:

Page Number: 139

Explanation and Analysis

This passage occurs after Marguerite and Sir Percy's heated interaction in the garden, as Sir Percy isn't letting Marguerite off the hook for her role in the death of the Marquis, regardless of her explanation. This quote is significant because it underscores Percy's disapproval of Marguerite's actions, but it also reflects the couple's excessive pride and inability to find happiness and love because of it. Percy's pride in his aristocratic heritage won't allow him to show Marguerite love, even though he deeply cares for her. He finds her beauty alluring, which is in "direct conflict" with his pride, but in this instance, Percy's pride is stronger than even his physical attraction.

Of course, Marguerite isn't "deceived." There is certainly "love" in Percy's eyes, but just as she suspects, there is also "hatred" and "pride" as well. Orczy's language, however, hints at Percy's true feelings and foretells the happiness the couple finds at the end of the novel. The "grey of dawn" "gradually yields" to the light of the sun, just as Percy's pride eventually yields and allows him to fully love Marguerite and find happiness. But before Percy can let down the

"impassable barrier" of his pride, Marguerite must first atone for her sin against the Marquis, which means she has to "demolish" the barrier of her own pride as well, and at this point she seems unwilling to do so.

Chapter 17 Quotes

❝ How strange it all was! She loved him still. And now that she looked back upon the last few months of misunderstandings and of loneliness, she realised that she had never ceased to love him; that deep down in her heart she had always vaguely felt that his foolish inanities, his empty laugh, his lazy nonchalance were nothing but a mask; that the real man, strong, passionate, willful, was there still—the man she had loved, whose intensity had fascinated her, whose personality attracted her, since she always felt that behind his apparently slow wits there was a certain something, which he kept hidden from all the world, and most especially from her.

Related Characters: The Scarlet Pimpernel / Sir Percy Blakeney, Bart. / The Hag / The Jew, Marguerite St. Just / Lady Blakeney

Related Themes:  

Page Number: 142

Explanation and Analysis

This quote occurs after Sir Percy snubs Lady Blakeney in the garden, and it is significant because it identifies Marguerite's own pride as interfering with her love for Percy. Marguerite's excessive pride in her identity as the smartest woman in Europe won't allow her to love such a stupid man; however, now that she suspects Percy's pride is a front, Marguerite realizes how stubborn she has been. This realization aligns with Orczy's primary argument of the dangers of pride—Marguerite will never be happy if she holds on to her pride.

This quote also lends insight into Percy's dual identity, as behind Sir Percy's "mask" is the Scarlet Pimpernel. This also implies that Sir Percy is not pretending to be the Scarlet Pimpernel, but that the Scarlet Pimpernel is in fact pretending to be Sir Percy. Sir Percy's real identity is that of a "strong, passionate, [and] willful" man, and that is who Marguerite has fallen in love with, not the brainless man Percy has given her. In this way, Marguerite's resentment of Percy as a stupid man is understandable.

❝ She felt no longer anxious about Armand. The man who had just ridden away, bent on helping her brother, inspired her with complete confidence in his strength and in his power. She marveled at herself for having ever looked upon him as an inane fool; of course, that was a mask worn to hide the bitter wound she had dealt to his faith and to his love. His passion would have overmastered him, and he would not let her see how much he still cared and how deeply he suffered.

Related Characters: The Scarlet Pimpernel / Sir Percy Blakeney, Bart. / The Hag / The Jew, Armand St. Just, Marguerite St. Just / Lady Blakeney

Related Themes:  

Page Number: 147

Explanation and Analysis

This quote occurs as Marguerite begins to realize that Sir Percy's foolishness is just an act, and it is significant because it identifies Percy's pride as another reason for his "mask," not merely his identity as the Scarlet Pimpernel. At this point, Marguerite does not yet know that Sir Percy is the Scarlet Pimpernel, and she assumes that Percy's act is only about her. While Percy's act certainly has to do with Marguerite in part, it is not entirely about her, and her assumption that it is makes her appear even more self-absorbed.

Of course, there is some truth to what Marguerite is saying. Orczy has already said that all British men are ashamed of their feelings and emotions, and Sir Percy certainly isn't immune to this. Sir Percy's pride and love for Marguerite was badly damaged when he found out about her role in the Marquis's death, and instead of facing his emotions and talking to Marguerite about his feelings, Sir Percy buries his emotions behind his "mask." Thus, it is both his pride and his need to hide his secret identity that results in Sir Percy's fake persona.

Chapter 18 Quotes

Since she had entered this neat, orderly room, she had been taken so much by surprise, that this obvious proof of her husband's strong business capacities did not cause her more than a passing thought of wonder. But it also strengthened her in the now certain knowledge that, with his worldly inanities, his foppish ways, and foolish talk, he was not only wearing a mask, but was playing a deliberate and studied part.

Marguerite wondered again. Why should he take all this trouble? Why should he—who was obviously a serious, earnest man—wish to appear before his fellow-men as an empty-headed nincompoop?

He may have wished to hide his love for a wife who held him in contempt... but surely such an object could have been gained at less sacrifice, and with far less trouble than constant incessant acting of an unnatural part.

Related Characters: The Scarlet Pimpernel / Sir Percy Blakeney, Bart. / The Hag / The Jew, Marguerite St. Just / Lady Blakeney

Related Themes:

Page Number: 152-3

Explanation and Analysis

This passage occurs when Marguerite sneaks into Percy's private study and discovers that her husband definitely isn't who he pretends to be. For the first time, Marguerite is finally beginning to understand that Percy's mask isn't entirely about her. Percy's office doesn't reflect his "brainless" act—it is organized and utilitarian—and obviously belongs to a serious man. But this does "not cause her more than passing wonder," which implies that Marguerite still doesn't suspect Percy is the Scarlet Pimpernel.

Marguerite's use of the word "nincompoop" implies just how stupid she believed Percy was, and she finally admits that Percy's act entails an awful lot of work and personal sacrifice on his behalf just to avoid facing his emotions. Percy often looks like an idiot in front of others, and Marguerite thinks this is a steep price to pay just to hide his feelings. Furthermore, Marguerite assumes that Percy hides his love because she held him in contempt because of his stupidity; however, she fails to consider that she held Sir Percy in contempt as an aristocrat when she condemned the Marquis de St. Cyr, which Orczy implies is much a more egregious offense.

Chapter 19 Quotes

The mask of the inane fop had been a good one, and the part consummately well played. No wonder that Chauvelin's spies had failed to detect, in the apparently brainless nincompoop, the man whose reckless daring and resourceful ingenuity had baffled the keenest French spies, both in France and in England. Even last night when Chauvelin went to Lord Grenville's dining-room to seek that daring Scarlet Pimpernel, he only saw that inane Sir Percy Blakeney fast asleep in a corner sofa.

Related Characters: The Scarlet Pimpernel / Sir Percy Blakeney, Bart. / The Hag / The Jew, Marguerite St. Just / Lady Blakeney

Related Themes:

Page Number: 158

Explanation and Analysis

This quote appears when Lady Blakeney realizes that Sir Percy is the Scarlet Pimpernel. It is significant because it underscores the Scarlet Pimpernel's dual identity and the farce that is Sir Percy. Sir Percy's absurd persona as a shallow socialite is merely smoke and mirrors to confuse the French guards. As a "fop" seemingly concerned with only fashion, money, and status, Sir Percy is above suspicion as the Scarlet Pimpernel and is considered too stupid to engage in serious matters of politics. Yet, hidden behind this "brainless" mask is a brilliant man, who in reality is smarter than even "the keenest French spies."

Orczy's use of the word "reckless" complicates her assertion of British restraint, however. She portrays the French as impulsive and reckless, which makes them particularly ill-equipped to run a country. Orczy's reference to Percy's "recklessness" directly contradicts this British stereotype. It is unlikely that the French guards would expect the Scarlet Pimpernel to be reckless either, which perhaps is part of the genius of his plan. The Scarlet Pimpernel has clearly bested the French guard again, which implies that they are incompetent and incapable of successfully running France.

Chapter 25 Quotes

She looked through the tattered curtain, across at the handsome face of her husband, in whose lazy blue eyes, and behind whose inane smile, she could now so plainly see the strength, energy, and resourcefulness which had caused the Scarlet Pimpernel to be reverenced and trusted by his followers. "There are nineteen of us is ready to lay down our lives for your husband, Lady Blakeney," Sir Andrew had said to her; and as she looked at the forehead, low, but square and broad, the eyes, blue, yet deep-set and intense, the whole aspect of the man, of indomitable energy, hiding, behind a perfectly acted comedy, his almost superhuman strength of will and marvelous ingenuity, she understood the fascination which he exercised over his followers, for had he not also cast his spells over her heart and her imagination?

Related Characters: The Scarlet Pimpernel / Sir Percy Blakeney, Bart. / The Hag / The Jew, Chauvelin, Sir Andrew Ffoulkes, Marguerite St. Just / Lady Blakeney

Related Themes:

Page Number: 209

Explanation and Analysis

This quote occurs as Lady Blakeney is hiding in the attic of the "Chat Gris." and it is significant because Lady Blakeney is finally seeing Sir Percy for who he really is—the Scarlet Pimpernel. The things that Marguerite initially found unattractive in Sir Percy—his "lazy expression" and "inane smile"—have suddenly melted away in his identity as the Scarlet Pimpernel. The qualities he was lacking as Sir Percy—strength and intelligence—are clearly at the center of his identity as the Pimpernel, and Orczy implies that both Lady Blakeney and his loyal followers find these qualities alluring.

Orczy's description of Sir Percy as the Scarlet Pimpernel is also vaguely aristocratic. She speaks of his "square and broad" features that implies strength and good breeding, and his "intensity" suggests a subtle and innate power. She describes him as "superhuman," which implies that he is no ordinary, or common, man. Sir Percy is "indomitable," or strong, yet he exhibits no brute strength. Sir Percy is subtly commanding, which also reflects his British restraint. Percy is undeniably British, and undeniably noble, and Orczy argues that this is the perfect combination for the ideal man.

Chapter 28 Quotes

The distant roar of the waves now made her shudder; the occasional dismal cry of an owl, or a sea-gull, filled her with unspeakable horror. She thought of the ravenous beasts— in human shape—who lay in wait for their prey, and destroyed them, as mercilessly as any hungry wolf, for the satisfaction of their own appetite of hate. Marguerite was not afraid of the darkness; she only feared that man, on ahead, who was sitting at the bottom of a rough wooden cart, nursing thoughts of vengeance, which would have made the very demons in hell chuckle with delight.

Related Characters: Chauvelin, Marguerite St. Just / Lady Blakeney

Related Themes:

Page Number: 231

Explanation and Analysis

This quote appears when Marguerite follows Chauvelin to the Père Blanchard's Hut to find the Scarlet Pimpernel. It is significant because it depicts Chauvelin, and by extension the entire French Republic, as savage animals. Alone in nature, Marguerite is not afraid of wild animals—she is afraid of Chauvelin, which makes him appear worse than an animal by comparison. By portraying Chauvelin as a savage beast, Orczy strips him of his humanity and again suggests that the revolution is based only on hate and revenge, not a desire for equality and freedom.

Not only does Orczy describe Chauvelin as an animal and therefore not human, she also implies that he is downright evil. Chauvelin doesn't just cause Marguerite fear, he "fills her with unspeakable horror." As a "ravenous beast," Chauvelin's evil desires can never be satisfied. She refers to him as "merciless" and implies that even "demons in hell" are impressed by Chauvelin's evil thoughts and "chuckle" at them with "delight." Just as Orczy has described the Scarlet Pimpernel, an Englishman, as the epitome of goodness and morals, she describes Chauvelin, a Frenchman, as the epitome of evil and darkness. This reflects Orczy's overall argument of the inherent goodness of the British and the aristocracy, and the general wickedness of the French Republic.

Chapter 30 Quotes

He certainly felt exceedingly vicious, and since he had no reasonable grounds for venting his ill-humour on the soldiers who had but too punctually obeyed his orders, he felt that the son of the despised race would prove an excellent butt. With true French contempt of the Jew, which has survived the lapse of centuries even to this day, he would not go too near him, but said with biting sarcasm, as the wretched old man was brought in full light of the moon by the two soldiers, —

"I suppose now, that being a Jew, you have a good memory for bargains?"

Related Characters: Chauvelin (speaker), The Scarlet Pimpernel / Sir Percy Blakeney, Bart. / The Hag / The Jew

Related Themes:

Page Number: 254

Explanation and Analysis

Armand and the Comte have escaped Chauvelin and his men, and Chauvelin believes that the Scarlet Pimpernel has escaped too. This quote is significant because it underscores Chauvelin's excessive pride in his ability to outsmart the Scarlet Pimpernel, but it also highlights his despicable character. Chauvelin thinks himself smarter than the Scarlet Pimpernel, but fails to see that he is standing right in front of him disguised as the Jew. He is livid that his men have allowed Armand and the Comte to escape, but he also knows it is no one's fault but his own. He has already blamed his men, but it is Chauvelin's own shortcomings as a leader that have allowed the enemy to escape.

Orczy's use of the character of the Jew is obviously antisemitic, and Chauvelin's use of the popular stereotype that Jewish people are frugal and always know a good "bargain" is just as offensive. Orczy refers to the Jew as a "despised race," and by disguising himself as a Jew, Sir Percy banks on Chauvelin being repulsed by him. In this way, it is Chauvelin, not Orczy, who seems to be the racist, but this opinion also reflects Orczy's claim that the British are superior to all of Europe and that the rest of the world is populated by varying degrees of savages. Orczy seems to have a very narrow view of equality and acceptance, and anyone who is not British, white, and noble does not live up to her exclusive standards.

Chapter 31 Quotes

"Dressed as the dirty old Jew," he said gaily, "I knew I should not be recognised. I had met Reuben Goldstein in Calais earlier in the evening. For a few gold pieces he supplied me with this rig-out, and undertook to bury himself out of sight of everybody, whilst he lent me his cart and nag."

"But if Chauvelin had discovered you," she gasped excitedly, "your disguise was good ... but he is so sharp."

"Odd's fish!" he rejoined quietly, "then certainly the game would have been up. I could but take the risk. I know human nature pretty well by now," he added, with a note of sadness in his cheery, young voice, "and I know these Frenchmen out and out. They so loathe a Jew, that they never come nearer than a couple of yards of him, and begad! I fancy that I contrived to make myself look about as loathsome an object as it is possible to conceive."

Related Characters: The Scarlet Pimpernel / Sir Percy Blakeney, Bart. / The Hag / The Jew, Marguerite St. Just / Lady Blakeney (speaker), Reuben Goldstein, Chauvelin

Related Themes:

Page Number: 264

Explanation and Analysis

This quote appears at the end of the novel, as Sir Percy explains how he managed to fool the French guard and save Armand and the Comte. It is significant because it underscores Orczy's belief in the superiority of the British and the aristocracy. The Scarlet Pimpernel's disguise as the Jew is blatantly racist and reflects popular assumptions of antisemitism and British superiority held during the days of British imperialism and colonialism. Sir Percy completely exploits Rueben Goldstein and his race. He banks on Chauvelin despising the Jew and keeping his distance from him, which reflects the widespread racism of the day.

Percy claims to "know human nature pretty well," which means he could count on Chauvelin to be racist and horrible. The "note of sadness" in Sir Percy's otherwise "cheery, young voice" suggests that he feels badly about Chauvelin's racist views, but this doesn't quite make up for the blatant antisemitism of the disguise of the Jew. Orczy is perhaps trying to distance herself and Sir Percy from this by claiming it is only the French who feel this way, but her argument is rather unconvincing.

> All his fatigue was forgotten; his shoulders must have been very sore, for the soldiers had hit hard, but the man's muscles seemed made of steel, and his energy was almost supernatural. It was a weary tramp, half a league along the stony side of the cliffs, but never for a moment did his courage give way or his muscles yield to fatigue. On he tramped, with firm footstep, his vigorous arms encircling the precious burden, and... no doubt, as she lay, quiet and happy, at times lulled to momentary drowsiness, at others watching, through the slowly gathering morning light, the pleasant face with the lazy, drooping blue eyes, ever cheerful, ever illumined with a good-humoured smile, she whispered many things, which helped to shorten the weary road, and acted as a soothing balsam to his aching sinews.

Related Characters: The Scarlet Pimpernel / Sir Percy Blakeney, Bart. / The Hag / The Jew, Marguerite St. Just / Lady Blakeney

Related Themes: 

Page Number: 268

Explanation and Analysis

This passage occurs as Sir Percy carries Lady Blakeney to their waiting yacht to go back to England. It is important because it reflects both Percy's intense love and devotion to his wife and his innate heroic qualities. Orczy implies that Sir Percy is the ideal man, and even in his broken and beaten state, he still soldiers on despite obvious pain and immense fatigue. Sir Percy is truly heroic right to the very end and displays incredible perseverance.

This quote also portrays Percy as superhuman and "almost supernatural," which also aligns with Orczy's claim that he is the ideal man and the epitome of integrity and heroism (it also hints at the stories of superheroes that would later be influenced by *The Scarlet Pimpernel*). He is not described as a normal man of flesh and blood but of "steel"—essentially a perfect man, and a romantic hero to Marguerite. The walk to the boat is difficult, especially carrying Marguerite, whom he refers to as a "precious burden," which reflects the love that he is finally able to give her. Sir Percy has finally let go of his pride and for the first time experiences true happiness and love.

SUMMARY AND ANALYSIS

The color-coded icons under each analysis entry make it easy to track where the themes occur most prominently throughout the work. Each icon corresponds to one of the themes explained in the Themes section of this LitChart.

CHAPTER 1: PARIS: SEPTEMBER, 1792

The streets of Paris are teeming with scores of people who are "human only in name, for to the eye and ear they seem but savage creatures, animated by vile passions and by the lust of vengeance and hate." Near the West Barricade, the **guillotine** has been "busy" for most of the day at its "ghastly work," where the "ancient names and blue blood" of France pay "toll to her desire for liberty and for fraternity." Many French citizens gather around the guillotine to watch the public executions, but near the end of the day, they all make their way to the town barricades for the nightly entertainment.

Baroness Orczy's opinion of the French Revolution is clear from the start of her novel. The French citizens revolting against an oppressive aristocracy and feudal system are described as animals, whereas the French royals are described in terms of superiority rooted in "blue blood." Orczy implies that the revolutionists' desire for equality is unwarranted because they are not, in fact, equal to the aristocracy.

Every evening, the "fool" aristos (aristocrats) can be found trying to flee the city. All aristocrats are traitors to the citizens of France since their noble ancestors were guilty of "oppressing the people." Now, the people rule France, and all nobility will find themselves under the **guillotine** sooner or later. No one is safe from "Madame la Guillotine"— "old men, young women, [and] tiny children" have all met their end here—and new victims are claimed each hour. But, the narrator says, "this is as it should be: are not the people now the rulers of France?"

Orczy does not paint a flattering picture of the French Republic. She notes, in a way, that the aristocracy has treated the French people unfairly, but she implies that the punishment doesn't fit the crime and that innocents perish alongside those who might *deserve punishment. Her question is obviously rhetorical; the widespread killing of the elderly, women, and children is certainly not how "it should be," which suggests that the people are not qualified to rule France.*

Many aristocrats try to escape, but the Committee of Public Safety captures most of them and sends them directly to **Madame la Guillotine**. Usually, the fleeing aristocrats are caught at the town barricades by citizen soldiers like Sergeant Bibot. Stationed at the West Gate, Bibot is known around Paris for his "wonderful nose" that never fails to sniff out an aristo. He is never fooled, even by the most ingenious disguises, and he looks upon "his prey as a cat looks upon the mouse." Bibot is "proud" to have sent "at least fifty" aristocrats to the guillotine, and he has been personally commended by high ranking members of the French Republic.

The aristocrats' attempted escapes speak to their level of fear and desperation. They know they will eventually be killed if they do not escape France, and guards like Bibot take pleasure in capturing and sending them to death. Bibot even plays with them like a cat with a mouse, which makes him appear especially evil. Orczy frequently describes the French with animal-like qualities, which reinforces her argument that the revolutionists are "savage creatures" and not human. Bibot's excessive pride in sending aristocrats to their death is despicable, and Orczy later implies that this hubris leads to Bibot's own death at the guillotine.

Recently, a mysterious band of Englishmen has helped several aristos escape Paris, and all the citizen guards are on high alert. The leader of the Englishmen, "whose pluck and audacity are almost famous," always alerts the Committee of Public Safety when a rescue attempt is underway. He signs each "brief notice" in red with "a little star-shaped flower," known in England as a **Scarlet Pimpernel**. The Englishman has proven himself exceedingly elusive, and France has promised five thousand francs to anyone who catches the Scarlet Pimpernel.

The fact that the men who save the aristocrats are British begins Orczy's portrayal of the English as the epitome of integrity and heroism. French men in Orczy's novel are constantly outsmarted and humiliated by the English, through which Orczy argues the superiority of the British, especially over a group of people determined to murder their nobility. This also introduces the Scarlet Pimpernel, a popular English flower, as the hero's symbol.

Everyone assumes that Bibot will be the one to catch the Scarlet Pimpernel. The Englishman's disguises have become increasingly brilliant, and he even tricked Grospierre, a guard who "thought himself very clever." One day, a cart loaded with barrels pulled up to the barricade, and after searching most of the cart, Grospierre allowed the cart to leave the city. A captain of the guard and a dozen soldiers appeared shortly after and inquired about the cart. "You have let them escape!" shouted the captain. The captain and the soldiers ran after the cart and Grospierre was sent to the **guillotine**. After, it was discovered that the Scarlet Pimpernel was not in the cart but was disguised as the captain, and each of his soldiers was a fleeing aristocrat.

The Scarlet Pimpernel's disguises and his ability to repeatedly fool the French guard speaks to his brilliance and deceptive abilities. Disguising himself as a French captain was an incredibly bold move that required him to directly interact with his enemies. But his plan was also simple and ingenious, and it relied on intelligence and thought, not violence and brute strength. This places the Scarlet Pimpernel, an Englishman, in a position of intellectual and moral superiority over the French Republic. This also suggests that Grospierre's pride, which suffered at the hands of the Scarlet Pimpernel, is likewise a detestable quality.

Knowing of the Scarlet Pimpernel's resourcefulness, Bibot approaches his job with the utmost seriousness, closely inspecting each cart. "You never know," Bibot says, "and I'm not going to be caught like that fool Grospierre." Many carts come and go through the barricades daily, bringing crops to market from the countryside, and most are driven by "horrible hags." An old hag, whom Bibot remembers seeing earlier in the day, approaches the barricade. She tells Bibot that she most likely will not be returning tomorrow, as her grandson has smallpox. Bibot immediately recoils and stands back. "*Morbleu!* The plague!" he yells, waving the hag through the gate.

Bibot clearly respects the Scarlet Pimpernel's ability to trick the French guard, but he thinks the other guards were fools and that he is too smart. Orczy again suggests that conceit is an undesirable quality when Bibot becomes the next victim of the Scarlet Pimpernel's ingenious disguises. The Pimpernel's disguise as the hag also lends insight into the social structure of the French Republic. Despite fighting for equality, Bibot clearly treats the woman, who may also be ill, as a diseased peasant to be shooed away, not as an equal to be respected.

Minutes later, a guard anxiously approaches Bibot, looking for the hag and her cart. Comtesse de Tournay and her children are hiding in the cart, the guard says. "And their driver?" Bibot asks nervously. "That accursed Englishman himself—the Scarlet Pimpernel," confirms the captain.

A Comtesse is the French equivalent of a Countess, a midranking title of nobility. Ironically, the title of Comte (Count) or Comtesse was not originally hereditary. Instead, the title signified a large estate or an honorific for services rendered to the crown. Thus, the Comtesse and her children do not necessarily have ancient noble blood.

CHAPTER 2: DOVER: "THE FISHERMAN'S REST"

Sally is busy in the kitchen of "The Fisherman's Rest," and she can hear the loud and happy crowd that has assembled in the coffee-room. Sally's father, Mr. Jellyband, the "worthy host" and landlord of "The Fisherman's Rest," sits visiting his patrons. It is mostly fishermen who frequent Mr. Jellyband's coffee-room in Dover, but anyone traveling across the Channel knows "The Fisherman's Rest." Mr. Jellyband is a "typical rural John Bull" and is full of "prejudiced insularity." According to him, all of Europe is "a den of immorality," and the rest of the world "an unexploited land of savages and cannibals."

Orczy juxtaposes French and British society to prove her point that the aristocracy is superior to the republic. British society, which exalts and reveres royalty, is portrayed on a small scale at "The Fisherman's Rest." Sally is kind and beautiful, Jellyband is "worthy" and "honest," and everyone is happy. The "Chat Gris," the French inn mentioned later in the novel, is filthy by comparison, and the landlord is foul and unpleasant. Mr. Jellyband's opinion of Europe as "an unexploited land of savages" reflects popular colonial assumptions of British superiority, and Orczy's portrayal of the contrasting inns supports this as well.

Near the hearth sits Mr. Hempseed, "an authority and an important personage" in Dover known for his knowledge of Scripture. Mr. Hempseed is a regular at "The Fisherman's Rest," and Mr. Jellyband often makes "a special selection of him as a foil for political arguments." The two men talk about the unusually wet weather, which is sure to kill the upcoming crops. "What can you 'xpect?" Jellyband says in reference to the weather. "There's all them Frenchy devils over the Channel yonder a murderin' their king and nobility, […]. 'Let 'em murder!' says Mr. Pitt. 'Stop 'em!' says Mr. Burke." Mr. Hempseed turns to his host. "And let 'em murder, says I, and be demmed to 'em," Hempseed says.

While the English were generally opposed to the French Revolution, some were hesitant to intervene for various reasons, including cautious politicians like Mr. Pitt. Mr. Hempseed is one such Englishman, although he exists mostly as a foil to Mr. Jellyband, so his reasons for abandoning the French aristocrats are never known. Most of the British felt as Mr. Jellyband does. It is ridiculous to blame the revolutionists for the weather, but Jellyband despises them so much he blames them for everything.

Mr. Jellyband yells to Sally to get the evening meal ready. "Is you 'xpecting special guest then to-night, Mr. Jellyband?" asks one of the patrons, and he confirms that he is. Lord Anthony and Sir Andrew Ffoulkes are bringing dukes and duchesses over the Channel today, having escaped "the clutches of them murderin' devils," Jellyband says. He tells the young patron about an old friend who "made friends with some o' them frog-eaters" across the Channel, and before Jellyband knew it, his friend was talking "of revolutions, and liberty, and down with the aristocrats, just like [Mr. Hempseed] 'ere!"

Jellyband's support of the Scarlet Pimpernel and the aristocracy is obvious. The League of the Scarlet Pimpernel uses his inn as a meeting place after bringing aristocrats across the Channel, and he is proud to be in the mix. He openly denounces the French and speaks of them in a derogatory way, referring to them as both "murderin' devils" and "frog-eaters." He even criticizes an old friend for supporting revolutionist views.

At a nearby table, two strangers sit listening to Mr. Jellyband's "international opinions." One of the strangers asks Jellyband how the foreigners were able to sway his friend's political opinions so easily. "I suppose they talked 'im over," Jellyband responds. "Faith, then," the stranger says, "let us hope, my worthy host, that these clever spies will not succeed in upsetting your extremely loyal opinions." The coffee-room erupts with laughter. No one "could ever upset Mr. Jellyband's firmly-rooted opinions [concerning] the utter worthlessness of the inhabitants of the whole continent of Europe."

Mr. Jellyband is unwavering in his belief of British superiority, and his royalist politics could never be upended by a "clever spy." The strangers at Jellyband's inn are certainly mysterious. The man's reference to "clever spies" suggests that he himself could be just that; however, Mr. Jellyband later claims at the mention of spies that they are "among friends." A strong case can be made that the strangers are the Scarlet Pimpernel and one of his men, yet they could just as easily be Frenchmen pursuing him.

CHAPTER 3: THE REFUGEES

In most parts of England, feelings run "very high" against "the French and their doings." The French king has been imprisoned, and the queen and royal family have been subjected "to every species of indignity." The French mob across the Channel is "loudly demanding the blood of the whole Bourbon family and every one of its adherents," and the continued attack on the nobility makes "every honest Englishman's blood boil." Still, England refuses to interfere. Mr. Pitt, "with characteristic prudence," warns against it. After all, it isn't England's place to do so; "it is for Austria to take the initiative." Men like Mr. Jellyband, a "royalist and anti-revolutionist," are angered by Mr. Pitt's "caution and moderation."

The nobility is extremely important in British history and culture. British royalty is treated with respect and admiration, and to imprison or kill an aristocrat is not to be taken lightly. Still, the British government believes Austria must deal with France because by 1792, France had already declared war on Austria for interfering with the revolution. The "prudent" politicians like Mr. Pitt are fairly convinced that any interference on their part would be answered in similar fashion. Mr. Jellyband, however, is convinced of British superiority and doesn't seem to worry about war.

Suddenly, the door of "The Fisherman's Rest" opens and Lord Anthony Dewhurst, the son of the Duke of Exeter and a "very perfect type of young English gentleman," enters the coffee-room. He is tall, handsome, and friendly, and is well known at "The Fisherman's Rest." Lord Tony always stays the night at Mr. Jellyband's inn whenever he crosses the Channel, and he immediately tells his host that a few aristocrats have just arrived from France, having "evaded the clutches" of the Republic. "Thanks to you, my lord, and to your friends, so I've heard it said," Mr. Jellyband says. "Hush!" Lord Anthony warns, looking around suspiciously. Mr. Jellyband immediately assures him that they are "among friends."

Lord Anthony is in the League of the Scarlet Pimpernel and Mr. Jellyband openly says as much when he credits Lord Tony with bringing the aristocrats across the Channel. Lord Tony clearly doesn't want his secret known, but Jellyband isn't concerned with the strangers in the corner. This suggests that the strangers are somehow associated with the league—but if they were, surely Lord Tony would be aware. Regardless, Jellyband appears perfectly comfortable boasting openly.

Mr. Jellyband tells Lord Anthony that he is not expecting any other guests, except for Sir Percy Blakeney and his wife, Lady Blakeney, but they won't be staying long. Lady Blakeney's brother, Armand St. Just, is sailing to France aboard Lord Percy's yacht, *Day Dream*, and will leave with the tide. The door to "The Fisherman's Rest" opens again and a woman walks in. She approaches the hearth and holds her "fine, aristocratic hands" to the fire. She looks to Lord Anthony and Sir Andrew Ffoulkes, who has just entered the room, with "unspeakable gratitude."

It is later revealed that Sir Percy doesn't arrive at the inn with his wife, but actually arrives a short time after. This lends credence to the possibility that he is one of the strangers in the back of the inn, but Orczy never does clarify this and instead leaves it open to interpretation. The Comtesse is obviously nobility—even her hands are "aristocratic"—and she is full of "unspeakable gratitude" because the French Republic had sentenced her and her entire family to death, and the League saved their lives.

"How can my children and I ever show enough gratitude to you all, Messieurs?" asks the Comtesse de Tournay. Her daughter, Suzanne, joins the Comtesse at the hearth. "So this is England," she says, looking out the window with "childlike curiosity." Sir Andrew smiles at the pretty young girl. The Comtesse's son, the Vicomte de Tournay, joins his family in the coffee-room and immediately takes note of pretty Sally setting the table. "If zis is England," the Vicomte says, "I am of it satisfied." Lord Anthony turns to the young man and laughs. "Nay, but this *is* England, you abandoned young reprobate," Lord Tony says, "and do not, I pray, bring your loose foreign ways into this most moral country."

Suzanne has just escaped the guillotine and is now a refugee, but she doesn't appear upset in the least. She looks at the English countryside with "childlike curiosity," which implies she finds it agreeable, if not preferable to France. British superiority is again implied in Lord Tony's reference to England as the "most moral country," especially compared to France, where even young aristocrats are "abandoned reprobates." Sir Andrew is obviously quite taken with Suzanne, who he later marries.

CHAPTER 4: THE LEAGUE OF THE SCARLET PIMPERNEL

As Lord Anthony and Sir Andrew sit down at the dinner table with the Comtesse and her children, the two strangers sitting near the back of the coffee-room slip out quietly. "All safe!" one of the men mutters quietly, as his companion, "with the alertness born of long practice," falls to his knees and slides unnoticed under an oak bench. "Alone, at last!" Lord Anthony shouts, and the Vicomte raises his glass in a toast. "To his Majesty George Three of England," he says. "God bless him for his hospitality to us all, poor exiles from France!" They join glasses. "His Majesty the King!" they yell.

Lord Anthony seems to be the only one aware that the strangers have left the room, which now suggests that perhaps he does know about them after all. The stranger's proclamation of "All safe!" could be in reference to the League and the French aristocrats—they have indeed made the trip and are safe in England. The theatrical slide under the bench is also in keeping with the Scarlet Pimpernel's heroic physical abilities.

"And to M. le Comte de Tournay de Basserive," Lord Anthony says raising his glass again. "May we welcome him in England before many days are over." The Comtesse begins to shake. "I scarcely dare to hope," she says. Lord Tony reassures her that her husband will safely escape France just as she and her children have. The Comtesse begins to cry, and Lord Anthony and Sir Andrew look on with compassion but say nothing. For as long as anyone can remember, Englishmen have always been "ashamed" of their "emotion" and "sympathy."

Sir Andrew and Lord Tony are too proud to admit their emotions, and this is reflected in Sir Percy's relationship with Marguerite as well. He feels betrayed after he discovers her involvement in the death of the St. Cyr family, but instead of talking to Marguerite about his feelings, he buries them and is miserable because of it. While Orczy seems to celebrate English restraint, in this circumstance, she suggests the British could be a little more passionate, like the French.

"As for me, Monsieur," Suzanne says to Sir Andrew, "I trust you absolutely and I *know* that you will bring my dear father safely to England." Everyone at the table smiles. Sir Andrew tells her that he is but a "humble tool" to his "great leader." Someone else entirely is responsible for their escape. The Comtesse asks to meet him at once so that she can thank him personally, but Lord Anthony tells her that won't be possible. "Why?" she asks. "Because the Scarlet Pimpernel works in the dark, and his identity is only known under a solemn oath of secrecy to his immediate followers," he responds.

Suzanne is clearly falling in love with Sir Andrew as well, and is certain he will rescue the Comte too. Sir Andrew's modesty regarding his involvement in Suzanne's rescue is in line with Orczy's central argument of the importance of humility. Sir Andrew is an Englishman, a noble one at that, and he has humility and restraint down pat. Sir Andrew is a hero as well, but he is also loyal to his leader and content to refer all the glory and appreciation to The Scarlet Pimpernel.

The Comtesse asks Lord Anthony why they risk their lives to save poor French aristocrats. "Sport, Madame la Comtesse, sport," he answers happily. "We are a nation of sportsmen, you know, and just now it is the fashion to pull the hare from between the teeth of the hound." The Comtesse can't believe it. It is "preposterous" to think they risk capture and death at the **guillotine** for sport. She asks Lord Tony how many men are in league with the Scarlet Pimpernel. "Twenty all told," he answers, "one to command, and nineteen to obey."

Here again, Lord Anthony is only being modest. Orczy later claims the Scarlet Pimpernel and his men rescue the aristocrats out of their love for humankind, but Lord Anthony could never admit to such lofty and romantic motivation. He is, after all, ashamed of his emotions, so he makes up the (somewhat dehumanizing) excuse of "sport," which also employs another popular British stereotype.

The Vicomte tells Lord Anthony and Sir Andrew that the women in France "have been more bitter against us aristocrats than the men," and the Comtesse agrees. One woman, Marguerite St. Just, had "denounced the Marquis de St. Cyr and all his family to the awful tribunal of the Terror," she tells them. Lord Anthony looks around nervously. "Marguerite St. Just?" he asks, and the Comtesse confirms. Marguerite is a famous French actress who has recently married an Englishman. "You must know her," she says.

The Vicomte's surprise that women are more bitter than men in France reflects popular gendered stereotypes of women. Marguerite's quick temper in France makes her transition into the British Lady Blakeney all the more significant. As a Frenchwoman, she is impulsive and reckless, but as an Englishwoman she is controlled and practical.

"Know her?" says Lord Anthony. Lady Blakeney is married to Sir Percy, "the richest man in England," and she is "the most fashionable woman in London." They are close friends with the Prince of Wales and together they "lead both fashion and society." The Comtesse shudders. "I pray God that while I remain in this beautiful country, I may never meet Marguerite St. Just." Suddenly, there is a commotion outside and a stable boy bursts through the door of the coffee-room, announcing that Sir Percy and Lady Blakeney are arriving.

Lord Anthony knows Lady Blakeney, and presumably he knows at least something about Marguerite's involvement in the St. Cyrs' death. Orczy repeatedly suggests that British society should be more concerned with Marguerite's history. Sir Percy and the Comtesse are the only ones who have a moral objection to Marguerite's behavior, through which Orczy implies that Marguerite must take responsibility for her role in the aristocrat's death.

CHAPTER 5: MARGUERITE

The Comtesse stands immediately at the mention of Lady Blakeney. "I will not see her!" she proclaims. A "low and musical voice" can be heard outside the door and Mr. Jellyband quickly opens it. Lady Blakeney enters, complaining about being wet and cold. At twenty-five years old, Lady Blakeney's beauty is "at its most dazzling stage," and she is impeccably dressed. Lady Blakeney turns and faces Suzanne, who happens to be an old school friend, and the Comtesse. She greets Suzanne happily. "*Pardieu*, little citizeness, how came you to be in England?" she asks, "And Madame too?"

Orczy's reference to Lady Blakeney's beauty being at a "dazzling stage" carries connotations of Marguerite's history as a glamorous actress in France. Marguerite's question as to how Suzanne came to be in England seems to be in extremely poor taste. Marguerite is exceptionally intelligent, and she certainly knows how and why Suzanne is there in England now. Marguerite's question makes her appear shallow and insensitive, and suggests she doesn't much care about the French aristocrats.

Lady Blakeney approaches Suzanne and the Comtesse "with not a single touch of embarrassment," as the Comtesse places a "restraining hand" upon her daughter. "Suzanne," she says, sternly in English. "I forbid you to speak to that woman." Sir Andrew and Lord Anthony "gasp with horror at this foreign insolence" and wait for the lady to respond. "Hoity-toity, citizeness," Lady Blakeney says laughingly, "what fly stings you, pray?"

Marguerite's question of what "fly" has "stung" the Comtesse is also quite insensitive. She knows why the Comtesse hates her, and Marguerite almost appears to enjoy making her feel uncomfortable. Sir Andrew and Lord Tony "gasp" because disrespecting a woman of Lady Blakeney's social standing is frowned upon in England, which doesn't necessarily square with Marguerite's political views of equality. Society has positioned Marguerite above the Comtesse, and Marguerite seems to like it that way.

"We are in England now, Madame," the Comtesse answers, "and I am at liberty to forbid my daughter to touch your hand in friendship. Come Suzanne." She grabs her daughter and "sails majestically" up the stairs. "Suzanne," mocks Lady Blakeney in the Comtesse's accent. "I forbid you to speak to that woman." Lady Blakeney laughs, and while it sounds "a trifle forced and hard," the others join in. The Vicomte is standing quietly in the corner, and just as he moves to object to his mother's poor treatment, "a pleasant, though distinctly inane, laugh" is heard outside the door.

Lady Blakeney's forced laugh suggests that she is hurt by the Comtesse's words, and that perhaps she even feels guilty about her past in France, although she does not admit this openly. Here, Marguerite displays some of her new British restraint and hides her true feelings and emotions. She covers her emotions with humor and sarcasm and is almost successful in hiding her pain.

CHAPTER 6: AN EXQUISITE OF '92

Sir Percy Blakeney, Bart., is "still a year or two on the right side of thirty." He is of above average height and is "massively built," and he would be "usually good-looking" if not for the "lazy expression" in his blue eyes and his "perpetual inane laugh." About a year ago, Sir Percy shocked England society by bringing home a French wife. Sir Percy, "the sleepiest, dullest, most British Britisher," had married the most beautiful woman in Europe.

Sir Percy embodies only good qualities—he is young, tall, and handsome—except for those qualities he fakes as part of his act as Sir Percy Blakeney. His expression and his laugh are manufactured, not natural, and his "dullness" is as well. All of Sir Percy's "real" qualities are positive, which makes him the ideal Englishman.

Marguerite St. Just, a French actress who is "lavishly gifted with beauty and talent," was coming of age just as the French Revolution began, and since her parents were dead, her young brother, Armand, was her only chaperone. She is "from principle and by conviction a republican," and "equality of birth" is her motto. "Money and titles may be hereditary," Marguerite is fond of saying, "but brains are not."

Marguerite takes pride in her intelligence, and her saying about brains establishes her as a bit of an elitist. For all her support and talk of equality, Marguerite clearly considers intellectuals above those of lesser intelligence, which is why she initially treats Sir Percy so poorly.

As a young, single woman, Marguerite was at the center of the European "world of intellect," and she "glided through republican, revolutionary, bloodthirsty Paris like a shining comet" trailed by handsome, eligible men. When she abruptly married Sir Percy, others viewed it as "artistic eccentricity" that "the cleverest woman in Europe" had fallen in love with a "stupid, dull Englishman."

Marguerite "gliding" through the violence of the revolution makes her appear indifferent and uncaring. Innocent people were being executed around her, but she appears to be only concerned with her social circle and impressing eligible men.

Sir Percy has been "universally voted to be totally unqualified for the onerous post he had taken" in marrying Marguerite, and everyone thought it would have been better for him to have picked "a less brilliant and witty wife." Sir Percy is a "prominent figure" in society, but most of his life has been spent abroad. His mother had gone insane not long after he was born, and since her illness was "looked upon as hopelessly incurable and nothing short of a curse of God upon the entire family," Percy's father moved the family from England. Both of Sir Percy's parents are now dead, and since they lived a quiet life abroad, the Blakeney "fortune had increased tenfold."

Ironically, it is Sir Percy who is actually the "brilliant and witty" one in this situation. Marguerite is "the cleverest woman in Europe," but Sir Percy easily fools her into thinking he is brainless, which makes him even cleverer than his wife. Sir Percy's life spent abroad makes his history even more mysterious—as he has been out of the public eye for most of his life, he can easily keep secrets about his past or physical abilities. For example, he could be an accomplished swordsman, and no one would be the wiser.

Everyone knows that Sir Percy is "hopelessly stupid." The Blakeneys have been known to be "notoriously dull" for generations, but Sir Percy has the best horses and "his *fêtes* and wines [are] the most sought after," so society accepts him. He appears very proud of his wife and doesn't seem to care that Lady Blakeney doesn't hide the "good-natured contempt" that she feels for him. She frequently "sharpens her ready wits at his expense," but Sir Percy is "really too stupid to notice."

Despite Orczy's clear preference for England and British society, this passage makes it appear shallow and concerned mostly with money and other superficial luxuries. This passage also makes Lady Blakeney appear especially awful. "Good-natured contempt" is essentially an oxymoron—what Lady Blakeney really does is make fun of Sir Percy because she thinks he is "too stupid" to know the difference.

"La!" yells Sir Percy as he enters the coffee-room, "how sheepish you all look…. What's up?" Marguerite looks to him. "Oh, nothing, Sir Percy," she says dryly, "nothing to disturb your equanimity—only an insult to your wife." She laughs forcefully. "Begad!" replies Sir Percy, "who was the bold man who dared to tackle you—eh?" The Vicomte steps forward. He tells Sir Percy that his mother has insulted the lady, and he won't apologize. "But I am ready to offer you the usual reparation between men of honour," he says, drawing his sword.

The Vicomte's challenge to Sir Percy depicts the Vicomte as a passionate and violent Frenchman. He is prepared to kill Sir Percy just because his wife insulted the Vicomte's mother. This kind of hot-headed reaction, Orczy argues, is what has led to the revolution. Orczy suggests that the French would be better served if they practiced some restraint and composure like the British.

Sir Percy points to the Vicomte's sword. "What the devil is that?" he asks. "My sword, Monsieur," he answers, confused. Sir Percy laughs, "demmit, young man, what's the good of your sword to me?" The Vicomte stares at him. "A duel, Monsieur," he says. Sir Percy laughs even louder and calls him "a bloodthirsty young ruffian." Lady Blakeney looks to Sir Anthony for help. "The child is bursting with rage," she says sarcastically, "and might do Sir Percy an injury." Sir Percy laughs. "Clever woman my wife," he says as Sir Tony gently puts his hand on the Vicomte's shoulder. A duel is not the way to start his time in England, Sir Tony tells the young aristocrat.

Lady Blakeney worries that the Vicomte will hurt Sir Percy, but it is Sir Percy who would undoubtedly hurt the Vicomte. Percy, however, never resorts to violence like the young Frenchman. Percy relies on his intellect and cunning to overcome adversity, not his muscles and strength. Ironically, Sir Percy's cunning and intellect here takes the form of stupidity, but it is just as effective as any display of strength or brute force, and the Vicomte immediately withdraws.

The Vicomte drops his sword. "If I have done wrong, I withdraw myself," he says. "Aye, do!" Sir Percy says and then yells to Mr. Jellyband for a drink. Lady Blakeney says there's no time—the skipper of the *Day Dream* is coming to take Armand back to France, and she doesn't want him to miss the tide. "Then Armand can join us in the merry bowl," says Sir Percy. Lady Blakeney excuses herself to say goodbye to her brother in another room and shoots Sir Percy a "slightly contemptuous glance" as she leaves. Sir Andrew watches as Sir Percy stares at his wife with a "curious look of intense longing" and "deep and hopeless passion."

Sir Percy's disguise as a senseless socialite means that he wants to drink and play, but Marguerite is irritated that he will make Armand miss the tide, and her "contemptuous glance" is proof of her resentment. She is anxious about Armand going back to France and Sir Percy isn't giving her feelings enough attention. Sir Percy stares at Marguerite in a loving way a she leaves the room because he doesn't want her to know that his stupidity is just an act, and that despite his anger, he deeply loves her and is merely wrestling with his pride and ashamed of his emotions.

CHAPTER 7: THE SECRET ORCHARD

Outside "The Fisherman's Rest," Marguerite's brother, Armand, approaches. Marguerite yells excitedly to him. She is dreading her brother's return to France, where he is a respected member of the Republic. "They are going too far, Armand," Marguerite says in reference to the Reign of Terror. She has "enthusiasm for liberty and equality," but that message is lost under the weight of the **guillotine**.

Marguerite's moral compass is in conflict with the violence and fear of the revolution. The guillotine is a symbol of the fear and violence of the republic, and it looms over the aristocrats relentlessly. She believes in the French Republic's cause of equality, but remaining loyal is difficult when her morals and personal convictions are so strained.

"Hush!" Armand warns, looking around suspiciously. Marguerite's fear for her brother's safety is obvious. "Ah! You see: you don't think yourself that it is safe even to speak of these things—here in England!" she cries. Armand tries to reassure her. "When France is in peril, it is not for her sons to turn their backs on her," he says. Marguerite begs him to stay with her, safe in England. "I have only you," she says. Armand reminds his sister that Sir Percy loves her. "He did…once…," she says.

Armand's comment about not turning his back on France is ironic, since he has already done so. Armand is already in league with the Scarlet Pimpernel and his men, which means he is working directly against France and its cause. Armand's "moderate" political views suggest he believes in a more peaceful approach to the revolution, and in this case, his loyalty to his morals have trumped his loyalty to his country.

Armand asks Marguerite if Sir Percy knows about "the part [she] played" in the capture of the Marquis de St. Cyr. "That I denounced the Marquis de St. Cyr, you mean, to the tribunal that ultimately sent him and all his family to the **guillotine**?" she asks. Yes, Marguerite confirms, Sir Percy knows. She had told him after they were married. "You told him all the circumstances—which so completely exonerated you from any blame?" Armand asks. No, she tells him. Sir Percy had already heard about her actions from others, and "it was too late" to explain. "And now I have the satisfaction," Marguerite says, "of knowing that the biggest fool in England has the most complete contempt for his wife."

Marguerite's claim that she didn't tell Sir Percy about the circumstances of St. Cyr's death because it was too late isn't exactly true. Sir Percy later says that he begged Marguerite for an explanation, and she refused—a "test" of his love, she called it—but here she implies that she never had a chance. This omission of the truth implies that Marguerite feels guilty about the St. Cyr family, and even responsible, despite Armand's claim that she is "completely exonerated" from blame.

When Sir Percy and Marguerite first met, he "seemed to worship [her] with a curious intensity of concentrated passion." She initially didn't care that he was "slow and stupid"—his love more than made up for this fact. But for Sir Percy, a man with "ineradicable pride" in his aristocratic heritage, Marguerite's sin against the St. Cyr family had "stung [him] to the quick."

Sir Percy's pride in his aristocratic heritage won't allow him to continue loving a woman who so clearly doesn't respect the monarchy. While Orczy clearly argues the importance of the aristocracy, she also argues the importance of humility, which she claims even royals should possess. Because of Percy's excessive pride, he can't completely love Marguerite and therefore can't be happy in his marriage.

Armand is confused by his sister's heartache. Sir Percy has always loved Marguerite more than she loved him, but now it seems that "with the waning of her husband's love, Marguerite's heart has awakened with love for him." Armand does not mention his suspicion to his sister. There is much he cannot tell her—like how the politics in France are "changing almost every day," and that his own opinions and "sympathies might become modified."

Again, Armand's "sympathies" have already "become modified." He presumably slips Sir Andrew the "damning" letter that Chauvelin later finds while waiting for the tide at "The Fisherman's Rest," so Armand has already made his decision to abandon the French cause. Ironically, Armand's suspicions about Marguerite's feelings are true and she later admits as much, which also doesn't paint Marguerite in a flattering light. She views her husband's love as a game, something to be won or lost, not something to be cherished, and is this way she is undeserving of it.

CHAPTER 8: THE ACCREDITED AGENT

As Armand sails away, Marguerite stands and watches him disappear. Sir Percy leaves her to her thoughts and doesn't bother her. Sir Percy always has "the delicacy to leave her severely alone." He is a good man, even in his contempt for her, but still, Marguerite "often wishes to wound him," and she frequently tries with her sharp tongue. She "almost loved him" once, but now his "thoughts seem unable to soar beyond the tying of cravat or the cut of a new coat."

This too is a reflection of excessive pride. Marguerite is too proud of her status as an intellectual to fully love a man so stupid. She resents his stupidity, and treats him badly because of it, but implies that he is still thoughtful (he knows when to leave her alone). This thoughtfulness is Sir Percy's "real" personality shining through, but Marguerite is too proud to see it.

Just one day after Sir Percy and Marguerite were married, she told him how she had "inadvertently" contributed to the death of the St. Cyr family. She admits that "she hated the Marquis," but she never intended for them to go to the **guillotine**. Years ago, Armand had fallen in love with a young St. Cyr girl, but since he was merely "a plebian," the valets of the Marquis "ignominiously thrashed" him in the Paris Streets—like "a dog within an inch of his life." Treatment like this is exactly what led to the French Revolution in the first place, and the Marquis was in "treasonable correspondence with Austria."

Marguerite considers herself morally innocent in the Marquis's death. She didn't intend for the aristocrat to die; therefore, she isn't responsible. Through Sir Percy's anger and resentment, Orczy argues that Marguerite is indeed responsible, and her intention, whatever it was, doesn't excuse her. What happened to Armand was awful, but Orczy implies it isn't worth the lives of the Marquis and his family, who are most certainly innocent.

One accusation of treason is "sufficient" evidence for the French tribunal to send anyone to the **guillotine**. Marguerite's words had been "impulsive" and "thoughtless," and while they came from a place of deep anger and resentment, she never once considered that they would lead to the guillotine. She made "a full confession" to her husband, but it made little difference. Now, Sir Percy "seems to have laid aside his love for her, as he would an ill-fitting glove."

Both Marguerite and the French Republic are portrayed as impulsive and driven by passion—condemn now, think later—and the flimsy evidence required for execution reflects this. Marguerite should have known what would happen to the Marquis when she condemned him, and Orczy implies that makes her responsible.

As Marguerite makes her way back to "The Fisherman's Rest," she sees a familiar form approaching. "Chauvelin!" Marguerite yells, delighted to encounter an old French friend. After exchanging a few pleasantries, Chauvelin takes a small pinch of snuff from a canister, a "pernicious habit" that he "seems very much addicted to." He stares at Marguerite for a moment and finally speaks. "Will you render France a small service, citoyenne?" he asks. "It depends on the kind of service she—or you—want," she answers.

Marguerite and Chauvelin have known each for a long time. Surely, she must know that he is an awful man, yet she is excited to see him and grows nostalgic for her country and friends. Chauvelin's use of snuff and Orczy's mention of his "pernicious habit" are echoed in the "Chat Gris" when Sir Percy offers him snuff disguised as pepper and manages to escape.

"Have you ever heard of the Scarlet Pimpernel?" Chauvelin asks. Of course, Marguerite has heard of him—everyone in England has. Clothing, food, and horses have all been named after the Scarlet Pimpernel and his amazing heroics. Chauvelin tells Marguerite that the Scarlet Pimpernel is "the most bitter enemy of France." He has come to England to discover the identity of the Scarlet Pimpernel, and he wants Marguerite's help. "Find that man for me, citoyenne!" Chauvelin begs, "find him for France!"

Chauvelin relies on Marguerite's loyalty to her country to help him find the Scarlet Pimpernel. As a republican, she should support the revolution, be she is swept up in the Scarlet Pimpernel's heroics and the popular fad that has taken over the country. Orczy's use of the word "citoyenne," a female citizen of France, underscores Marguerite's identity as a member of the French Republic.

Marguerite has "little real sympathy" for French aristocrats, but she "hates and loathes" the way the Republic is "establishing itself." The Scarlet Pimpernel and his league of men save others "for sheer love of their fellow-men," and she respects their good deeds. Chauvelin wants to discover the man's identity and plans, so that he may capture him in France and send him to the **guillotine** before the British government can protest. "What you propose is horrible, Chauvelin," Marguerite claims. "Whoever the man may be, he is brave and noble, and never—do you hear me? —never would I lend a hand to such villainy."

Marguerite later admits that she hates the French aristocrats, but she still doesn't agree with the excessive violence of the revolution. Like Armand, Marguerite is loyal to her morals instead of her country, and she refuses to help Chauvelin capture and kill the Scarlet Pimpernel. Marguerite says she will "never" help Chauvelin, but that doesn't prove true either. Her moral convictions are tested when Armand's life is threatened.

CHAPTER 9: THE OUTRAGE

Later that night, after everyone has left "The Fisherman's Rest," Lord Anthony and Sir Andrew sit in front of the fire. "I need not ask, I suppose," Lord Tony says, "whether you found the journey pleasant this time." Sir Andrew smiles. "And now," Lord Tony continues, "how about business." Sir Andrew says that he saw the Scarlet Pimpernel just two days ago. The Scarlet Pimpernel had crossed the Channel before they did, but he escorted the Comtesse and her children all the way from Paris dressed like the old hag.

The fact that the Scarlet Pimpernel crossed the Channel days before Lord Tony and Sir Andrew lends further support to the theory that the Scarlet Pimpernel was one of the strangers in "The Fisherman's Rest." Having arrived before them, he had plenty of time to don a disguise. The image of the Scarlet Pimpernel traveling all that way dressed as an old woman is certainly comical, which reflects Sir Percy's more humorous qualities and hints at his dual identity.

"[The Scarlet Pimpernel] wants you and Hastings to meet him in Calais," Sir Andrew says to Lord Anthony, "for the case of the Comte de Tournay." Sir Andrew tells Lord Tony that France has "sent an accredited agent," a man named Chauvelin, to identify and stop the Scarlet Pimpernel. He pulls a small pocketbook from his coat and retrieves a scrap of paper with their latest instructions written on it. They are to commit it to memory and burn it. A sheet of paper falls from Sir Andrew's pocket. "Strange!" he says. "I wonder when it got there? It is from the chief."

Orczy claims that the Scarlet Pimpernel frequently slips correspondence in the pockets of others without their knowledge, which further suggests that he was one of the strangers at the inn. Sir Andrew doesn't notice the paper until after *he arrives in England. This implies that the paper wasn't there before but was slipped into his pocket at some point at the inn.*

As Sir Andrew and Lord Anthony are distracted, a man slips from beneath a bench and creeps closer. "What's that," Lord Tony asks, going to the door and opening it. Suddenly, the man jumps from the darkness and hits Lord Tony over the head, and two more men burst through the door. They promptly restrain Lord Tony and Sir Andrew, bind their arms and legs, and search them for correspondence. Chauvelin appears at the door and removes a mask, revealing "pale, fox-like eyes." He grabs Sir Andrew's pocketbook and reads several letters. "Armand St. Just a traitor after all," Chauvelin smirks. "Now, fair Marguerite, I think that you will help me to find the Scarlet Pimpernel."

The man slipping from beneath the bench complicates the theory of the Scarlet Pimpernel being one of the strangers at the inn. One of the men slipped under a bench when they were leaving, and while Orczy doesn't explicitly say that this is the same man, it seems unlikely that two men are hiding under a bench in "The Fisherman's Rest." The identity of the men is never confirmed, but a strong argument can also be made that the strangers at the inn were not "friends" but "clever spies" gathering intel on the League of the Scarlet Pimpernel.

CHAPTER 10: IN THE OPERA BOX

London's high society gathers at Covent Garden Theatre for a staging of *Orpheus*, where Lord Grenville, the head of the Secretary of State, has a private box. Chauvelin is his guest this evening, and the French agent has already taken his seat. Lord Grenville loiters outside the box and notices all the English eyes staring at his guest. The Comtesse de Tournay and her children approach, as well as Lady Portarles, a member of British high society. They all stop and politely converse, and it isn't long before they are talking about France.

Everyone is staring at Chauvelin because they can't believe that this murderer of aristocrats is a guest in Lord Grenville's private opera box. Orczy is openly critical of the English government's hesitancy to interfere on behalf of the French aristocrats, but she implies that welcoming the French agent and entertaining him is even worse. Refusing to help the aristocrats is one thing, but welcoming their executioners is quite another.

"Ah, Monsieur," the Comtesse cries, "and my poor husband still in that awful country." Lord Grenville assures the Comtesse that the Scarlet Pimpernel and his men will get the Comte out soon enough. "Ah!" he says, "if I were but a few years younger…" Lady Portarles cuts him off. "La, man!" she says, "you are still young enough to turn your back on that French scarecrow that sits enthroned in your box to-night." Lord Grenville wishes he could turn his back on Chauvelin, but he is a government representative, and diplomacy forbids it. Lady Portarles cries, "you don't call those bloodthirsty ruffians over there a government, do you?"

Here, Orczy's implies that the British government should have simply turned their backs on France. The republic wants to be a free and independent country, which can't happen if other countries refuse to accept and acknowledge them. While ignoring the French Republic hardly saves aristocrats, at least it doesn't encourage their violent behavior, which entertaining Chauvelin in a private opera box certainly does.

"I am sure," the Comtesse says, "that if this Chauvelin wishes to do us mischief, he will find a faithful ally in Lady Blakeney." Lady Portarles gasps. "Will you please explain to Madame la Comtesse that she is acting like a fool?" Lady Portarles asks Lord Grenville. She tells the Comtesse that regardless of what Lady Blakeney did or said in France, in England she is Sir Percy's wife and deserves respect. "In your position here in England, Madame," Lady Portarles says, "you cannot afford to put on the hoity-toity airs you French aristocrats are so fond of."

Lady Portarles's defense of Lady Blakeney is ridiculous, and Orczy implies that society should be more critical of Lady Blakeney's past. Marguerite has innocent blood on her hands in the form of the Marquis's family, and to excuse this simply because she has money and status is immoral.

Lord Grenville returns to his opera box just as Sir Percy and Lady Blakeney arrive. Sir Percy mingles with the crowd, and Chauvelin watches as Lady Blakeney makes her way to her private box. Once she is seated, Chauvelin excuses himself and makes his way toward Marguerite. He knocks on the door, and Marguerite cries out. "You frightened me. Your presence is entirely inopportune," she says. She tells him that she will be at Lord Grenville's ball later and will speak with him there. "Your brother, St. Just, is in peril," Chauvelin says.

Chauvelin watches Lady Blakeney like a hawk, and he seems to enjoy making her sweat. Orczy portrays Chauvelin as a detestable and evil man, and as an agent of the French government, he represents the entire republic by extension. This thus reflects Orczy's distaste for the revolution and her support of the aristocracy—she portrays nearly every French character in a negative way.

Chauvelin tells Lady Blakeney about his recent attack on Sir Andrew and Lord Anthony. Several letters and important papers were found among Sir Andrew's things, including a letter from Armand St. Just, which proves him "to be not only in sympathy with the enemies of France, but actually a helper, if not a member" of the Scarlet Pimpernel's league of men. Chauvelin tells Lady Blakeney that she can "win a free pardon for Armand" by doing him "a small service.

Armand's betrayal amounts to treason, and he will most certainly be sent to the guillotine. Since Marguerite refused to help Chauvelin based on her love for her country, he relies on her love for Armand instead. Marguerite's feelings for her brother make her moral convictions more difficult to adhere to.

One of the letters in Sir Andrew's possession had been signed with a small drawing of a **Scarlet Pimpernel** and claimed that the writer would "be at G.'s ball." Chauvelin smiles. "The Scarlet Pimpernel," Lady Blakeney says, "and G.'s ball means Grenville's ball…" Chauvelin nods. He simply wants Lady Blakeney to watch for him tonight—look for anything or anyone suspicious—and report back to him. Then, Chauvelin will pardon St. Just and give Lady Blakeney the damning letter. "It does seem simple, doesn't it?" Lady Blakeney says.

Marguerite is rationalizing what she is about to do. If she finds the Scarlet Pimpernel and turns him over to Chauvelin, the Scarlet Pimpernel will surely die but Armand will be saved. Marguerite doesn't want to admit this to herself, so she considers her role "simple," and therefore less serious or significant. Surely just keeping an eye out for anything suspicious cannot amount to the loss of one's life—but Lady Blakeney's question to herself implies that it can.

CHAPTER 11: LORD GRENVILLE'S BALL

Lord Grenville's ball is considered "the most brilliant function of the year" in London, and even the Prince of Wales is expected to attend. In the foyer of the massive city estate, Lord Grenville stands ready to greet his distinguished guests, and Chauvelin lurks nearby, scanning the crowd for Lady Blakeney. It is not long before the Prince of Wales arrives with Lady Blakeney on his arm and Sir Percy not far behind.

Lady Blakeney and Sir Percy's friendship with the Prince of Wales establishes them as the very top of British society and reflects Orczy's belief in the importance of the aristocracy. The Prince is not just any rich socialite, he is the heir to the British crown.

"Will Your Highness permit me to introduce M. Chauvelin, the accredited agent of the French Government?" Lord Grenville asks the Prince of Wales. He graciously agrees and welcomes the Frenchman to his country. "We will try to forget the government that sent you, and look upon you merely as our guest," the Prince of Wales says. Lady Blakeney regards the French agent as an "old friend," and the Prince of Wales claims Chauvelin is then "doubly welcome."

The Prince of Wales is perfectly composed as he welcomes Chauvelin, a man whose country has imprisoned a king and killed countless aristocrats, and this reflects the Prince's perfect English restraint. Undoubtedly, the Prince resents Chauvelin deeply, but he is perfectly polite without a hint of emotion.

"There is someone else I would crave permission to present to Your Royal Highness," Lord Grenville says, leading the Prince of Wales to the Comtesse de Tournay. "This is a pleasure, Madame," the Prince says to the Comtesse, "my father, as you know, is ever glad to welcome those of your compatriots whom France has driven from her shores." He turns to Lady Blakeney and proceeds to introduce her to the Comtesse. "Every compatriot of Lady Blakeney's is doubly welcome for her sake," he says. "Her friends are our friends…her enemies, the enemies of England."

Presumably, the Prince is aware that the Comtesse despises Marguerite. As Sir Percy's friend, the Prince likely knows all about Marguerite's history in France, which makes his comment suspicious. Orczy seems to be highlighting the fact that if British society accepts Lady Blakeney's past and enemies without question, they are actually condemning the aristocrats, whom many of them wish to save.

The Comtesse, whose "respect of royalty amounts almost to a religion," bows "ceremoniously." Lady Blakeney does the same, and the Vicomte approaches. The Prince of Wales remembers meeting the Vicomte's father, the Comte de Tournay, many years ago. "Ah, Monseigneur!" the Vicomte replies. "I was a leetle boy then…I now I owe the honour of this meeting to our protector, the Scarlet Pimpernel." The Prince immediately silences him, looking in the direction of Chauvelin. "Nay, Monseigneur," Chauvelin says to the Prince, "pray do not check this gentleman's display of gratitude; the name of that interesting **red flower** is well known to me—and to France."

When the Prince "hushes" the Vicomte, it suggests that the Prince himself is in league with the Scarlet Pimpernel, or at least that he knows Chauvelin is in England to gather information about the Pimpernel and his men. Regardless, Chauvelin's purpose of apprehending the Pimpernel is more than obvious. The "red flower" is "well known" to Chauvelin and France because the Scarlet Pimpernel sends a notice each time he makes a rescue, and he has sent many notices lately.

"Faith, then," the Prince replies, "perhaps you know more about our national hero than we do ourselves…Perchance you know who he is…See!" The Prince turns and motions to the distinguished crowd. "Ah, Monseigneur," Chauvelin says, "rumor has it in France that Your Highness could—and you would—give the truest account of the enigmatical wayside **flower**." The Prince tells Chauvelin that his "lips are sealed," and that those who know the Scarlet Pimpernel are sworn to absolute secrecy. Outside of these trusted men, no one knows anything about the mysterious hero—except that "he is the bravest gentleman in all the world," and every English citizen is "proud [..] that [the Scarlet Pimpernel] is an Englishman."

Chauvelin is obviously being snide and believes that the Prince knows who the Scarlet Pimpernel is. This implies that the Prince is not only sympathetic to the Scarlet Pimpernel's cause, but likely involved in some other, more direct way as well. The Scarlet Pimpernel's men have been sworn to secrecy, and when the Prince says that his "lips are sealed," he implies that he has taken this oath as well, which would make him a member of the League of the Scarlet Pimpernel. This further suggests that the British, particularly British royals, are inherently brave and heroic.

CHAPTER 12: THE SCRAP OF PAPER

Despite the gaiety of the ball, Lady Blakeney "suffers intensely." Her nerves have been on edge since meeting Chauvelin at the opera, and now Sir Percy is "surrounded by a crowd of brainless, empty-headed young fops," loudly laughing and joking. Sir Percy has recently written a poem in honor of the Scarlet Pimpernel, and the men sit reciting it now. "We seek him here, we seek him there, / Those Frenchies seek him everywhere. / Is he in heaven? —Is he in hell? / That demmed, elusive Pimpernel?" The men laugh and applaud, and Sir Percy takes a bow. "All done in the tying of a cravat," he proclaims smiling.

Lady Blakeney's suffering is a sign of her guilt. She knows she should stay true to her convictions and not help Chauvelin, but her love for Armand makes this too great a sacrifice. Sir Percy's comment that he wrote his witty poem in the "tying of a cravat" is a subtle dig at his wife. Lady Blakeney is fond of saying that tying his cravat is the only thing Sir Percy is capable of, and Percy's comment sarcastically draws attention to this. This comment is doubly ironic since he himself is the "demmed, elusive" Scarlet Pimpernel.

As Lady Blakeney wanders about the ball, she notices Lord Anthony and Sir Andrew, who both look "a little haggard and anxious." From what Suzanne had said at the opera, the Scarlet Pimpernel has no intention of abandoning her father, which means he must be at the ball. Lady Blakeney is struck suddenly with "a burning curiosity to know him," and scans the crowd intently. Near a doorway to a small boudoir, she notices a man discreetly slip something into Sir Andrew's hand, and he slides quietly into the room.

Lord Anthony and Sir Andrew look "haggard and anxious" because they have just been beaten for their association with the Scarlet Pimpernel, but the fact that they are still willing to continue working on his behalf is a testament to their loyalty and integrity. They are loyal to both their leader and their belief in his cause, and they stick to their beliefs even when it's hard—unlike Lady Blakeney.

As she watches Sir Andrew retreat into the boudoir, Lady Blakeney "suddenly ceases to exist" and is replaced by Marguerite St. Just. She slips into the room behind Sir Andrew and pretends to be faint, blaming the heat in the ballroom. Sir Andrew quickly brings her a chair, and then stands near a burning candle and places a small twisted piece of paper near the flame. Just as the paper touches the fire, Lady Blakeney snatches it from his hand. "How thoughtful of you, Sir Andrew, surely 'twas your grandmother who taught you that the smell of burnt paper is a sovereign remedy against giddiness," she says, glancing at the hasty handwriting.

Here, Orczy implies that Lady Blakeney and Marguerite St. Just are two different people—essentially, that Lady Blakeney has a dual personality as well. Lady Blakeney, a respected British woman, is incapable of betraying the Scarlet Pimpernel, so she must assume her identity as Marguerite, a passionate and impulsive French republican, to do so. This too aligns with Orczy's argument of the basic goodness of the British compared to the violent and devilish French Republic.

"Whichever it is, Lady Blakeney, this little note is undoubtedly mine," Sir Andrew says as he takes the paper from her hands. Lady Blakeney steps backward, knocking over a table and several candles, and Sir Andrew immediately stomps out the flames. He walks across the room and places the paper in the flame of another candle, and it immediately goes up in smoke. Lady Blakeney begins walking toward the door. "Will you venture to excite the jealousy of your fair lady by asking me to dance the minuet?" she asks smiling.

Sir Andrew is almost rude when he takes the paper back from Marguerite, which reflects the seriousness of what she has done in snatching his secret correspondence. Sir Andrew wouldn't normally treat Lady Blakeney with disrespect (he is the epitome of British chivalry), but the lives of multiple people hinge on the League corresponding successfully.

CHAPTER 13: EITHER—OR?

Lady Blakeney only managed to make out a few words before Sir Andrew snatched back the paper, but she is sure that she read "start myself to-morrow" and "if you wish to speak to me again I shall be in the supper room at one o'clock precisely." It is nearly eleven now, which means that both Marguerite and Armand's "fate will be sealed" in two hours. To Lady Blakeney, "it seems a horrible thing to do," but she must think of her brother.

Betraying the Scarlet Pimpernel "seems like a horrible thing to do" because it is. Orczy suggests that Marguerite is making a mistake, but Marguerite continues to rationalize her decision. In this way, Orczy implies that Marguerite would be better served sticking to her moral convictions, and that condemning one man to save another is morally wrong.

During Lady Blakeney's dance with Sir Andrew, he says nothing of the incident in the boudoir and is a perfect gentleman. After their dance, he leads her into the next room where Lady Blakeney asks if she is "forgiven." Sir Andrew is confused. "Forgiven?" he asks. "Yes," Lady Blakeney replies. "I do not look upon the exchange of *billets-doux* as a crime," she says, "and I vow I'll not tell my little Suzanne."

"Billets-doux" is a French term for love letters, as Lady Blakeney tries to cover up for her actions by implying that Sir Andrew was merely trading love notes with Suzanne, not working on behalf of the Scarlet Pimpernel. While this is certainly plausible, it isn't clear if Sir Andrew believes her or not—and their polite society keeps him from questioning her further.

CHAPTER 14: ONE O'CLOCK PRECISELY!

Alone, Lady Blakeney thinks about her predicament. She will tell Chauvelin what she has discovered, save Armand, and "let that cunning Scarlet Pimpernel extricate himself after that." Soon, Chauvelin slips quietly into the room. "You have news for me?" he asks. Lady Blakeney quickly recaps her meeting with Sir Andrew, the mysterious paper he burned, and the few words she was able to decipher. "Then I have plenty of time," Chauvelin says looking at the clock.

Despite her struggle, Lady Blakeney gives up the Scarlet Pimpernel and hopes that his cleverness is enough to save him. Here, Lady Blakeney decides that Armand's life is worth more than the Scarlet Pimpernel's.

"I think," says Chauvelin, "that I may safely expect to find the person I seek in the dining-room, fair lady." Lady Blakeney agrees, but there are sure to be many people in the dining-room—it is, after all, a ball. Of course, says Chauvelin, but he has also learned (through Sir Andrew's letters) that the Scarlet Pimpernel will be leaving for France tomorrow and is headed to an inn called "Le Chat Gris." He will continue to the coast, to an unknown place called Père Blanchard's hut. Chauvelin will go to the dining-room at "precisely one o'clock," note who is there, and then follow him to Calais, trapping the Scarlet Pimpernel on French soil, where he will be vulnerable to **Madame la Guillotine**.

This lays out Chauvelin's entire plan on how he will take down the Scarlet Pimpernel and outlines the novel's upcoming events. Apprehending the Scarlet Pimpernel in England where he is guilty of nothing makes little sense, but in France, the Scarlet Pimpernel will be executed before England even knows he is gone. Chauvelin must arrest the Scarlet Pimpernel in France, and whoever is in both the dining-room and in Calais will be his man.

Chauvelin promises to send Armand's "imprudent letter" to Lady Blakeney tomorrow by carrier, and heads directly to the dining-room. He arrives a few moments before one o'clock, and the empty room is "a ghostlike replica" of the ball upstairs. He walks about the deserted room, trying to appear casual, and notices Sir Percy sleeping soundly on a sofa in a dark corner. He watches Sir Percy sleep— "his mouth open, his eyes shut, the sweet sounds of peaceful slumbers proceeding from his nostrils"—and decides that he won't interfere with his plan. Chauvelin finds a nearby couch obscured by the dark and sits down. He stretches out, closes his eyes, "and…waits."

Whether or not Chauvelin yet realizes that Sir Percy is the Scarlet Pimpernel is unclear, but he appears to know by the time he escorts Marguerite to her carriage about a half-hour later. For now, Sir Percy's disguise appears to be working, and Chauvelin thinks that it is a good way to disguise his own reasons for being in the deserted dining-room.

CHAPTER 15: DOUBT

Lady Blakeney watches as Chauvelin makes his way through the crowd to the dining-room. After several minutes, a cabinet member Lady Blakeney had sent to find Sir Percy appears. He had been unable to find him at first, but then he found him fast asleep in the dining-room. Sir Percy was difficult to wake, but the kind man managed, and he has gone to ready their horses for their return home. Lady Blakeney asks the man who else was in the room. Only Sir Percy, he says, and "the agent of the French Government, M. Chauvelin, equally fast asleep."

Lady Blakeney has no idea that Sir Percy is the Scarlet Pimpernel. She likely doesn't have any difficulty believing her "dull" husband had found a corner to sleep in and thinks nothing of it. Chauvelin's presence is of course expected, but she too seems curious to know who the Scarlet Pimpernel is.

Lord Grenville appears to escort Lady Blakeney to her carriage, and Chauvelin is waiting at the door. He takes Lady Blakeney's arm and guides her to Sir Percy waiting at the reigns. "I must know what has happened," she whispers to Chauvelin. He tells her that no one came into the dining-room—only Sir Percy was there sleeping in a corner. "Then we have failed, you and I?" she asks. "Perhaps," responds Chauvelin. "But Armand?" Lady Blakeney questions. "Ah!" Chauvelin says. "Armand St. Just's chances hang on a thread…Pray heaven, dear lady, that that thread may not snap."

Again, Chauvelin certainly appears to know, or at least suspect, that Sir Percy is the Scarlet Pimpernel, but he also appears to enjoy torturing Marguerite, which is another reflection of his cruel and ruthless character. He could tell Marguerite that they have not failed, and Armand is indeed safe, but he leaves her wondering and agonizing for the rest of the night.

CHAPTER 16: RICHMOND

Despite the stress of the evening, Lady Blakeney enjoys the short ride home. Sir Percy is sure at the reigns and rarely speaks as he drives, which affords Lady Blakeney time to relax. In the darkness, Sir Percy's "lazy blue eyes" are hidden, and he looks nothing like the "nincompoop" and "effete fop" he has become.

Despite the successful execution of his brainless persona, Sir Percy isn't able to completely conceal how sure and capable he is. This is reflected in the ease with which he handles the horses.

Suddenly, Lady Blakeney feels an "intense sympathy" for Sir Percy. The events of the last several hours have left her feeling vulnerable, and she thinks of the awful things she has done. Tomorrow, it is likely the death of the Scarlet Pimpernel will "be at her door"—just like the death of the Marquis de St. Cyr. In the latter case, however, she is "morally innocent." She never intended to hurt the Marquis, it was "fate" that had stepped in, but her offense against the Scarlet Pimpernel is "obviously base."

Again, Marguerite implies that she isn't responsible for the Marquis because she didn't intend for him to be killed. She intended to condemn the Scarlet Pimpernel, and that is the difference, Marguerite reasons. Orczy appears to disagree and implies that Marguerite is just as responsible for the Marquis's death as she will be if the Scarlet Pimpernel is executed.

After Sir Percy and Lady Blakeney arrive at their "palatial" estate by the river, Lady Blakeney heads for the sprawling gardens. Not yet wanting to go inside to bed, she discovers Sir Percy walking in the direction of the river. "Sir Percy," she calls. He stops and faces her. "At your service, Madame!" he responds. The night is lovely, she says, and asks Sir Percy to stay and visit. "Or is my company so distasteful to you, that you are in a hurry to rid yourself of it?" she asks.

Sir Percy and Lady Blakeney are immediately snippy with each, although subtly, and this reflects their resentment towards one another. "At your service, Madame!" is a bit over the top, and Percy is clearly being sarcastic—no doubt a product of his wounded pride.

"Nay, Madame," Sir Percy replies, "but 'tis on the other foot the shoe happens to be." He tells Lady Blakeney that she will find the evening "more poetic" without him. "The estrangement, which alas! has arisen between us, was none of my making," Lady Blakeney says. "You desired my presence, Madame," he says coldly and waits. "Is it possible that love can die?" she asks him quietly. "Do you wish to see me once more a love-sick suppliant at your feet, so that you might again have the pleasure of kicking me aside, like a troublesome lap-dog?" he asks.

Sir Percy implies that it is Marguerite who finds his company "distasteful," which is a reference to her pride and resentment of his stupidity. She refers to his pride as well, as that is the main source of their "estrangement." Marguerite's obvious disrespect for the aristocracy has left Percy feeling "kicked aside" and unimportant. Orczy's language again involves animals, which reflects how lowly Marguerite's actions have made Percy feel.

"Percy!" Lady Blakeney yells. "I entreat you!" She reminds him of early in their courtship, when he "still loved her." She admits that she was "allured" by his "wealth and position," but had hoped his "great love for [her] would beget" great love in her as well. "But, alas!" she cries. Percy stares at her. "Twenty-four hours after our marriage, Madame," he says, "the Marquis de St. Cyr and all his family perished on the **guillotine**, and the popular rumor reached me that it was the wife of Sir Percy Blakeney who helped to send them there."

Lady Blakeney frequently accuses Percy of being shallow, but she is guilty of this as well. She was only attracted to Sir Percy's money, along with the fact that he appeared to worship her. Orczy's portrayal of Marguerite as a Frenchwoman is completely unflattering, and again reflective of Orczy's opinion of the superiority of the British over the French.

"Nay! I myself told you the truth of that odious tale," Lady Blakeney says. Yes, admits Sir Percy, but not until after he had already heard all the "horrible details" from others. Lady Blakeney pleads with her husband. She did not intend to deceive him. She had "strained every nerve" and "every influence" to save the Marquis, but his fate was sealed. As Sir Percy stares coldly at his wife, Lady Blakeney senses that he loves her still, despite his obvious contempt for her. Sir Percy's "pride has kept him from her," but she is determined to "win back that conquest which had been hers before."

Just as Armand suspects earlier, Marguerite is determined to win back Percy's love not because she loves him, but because her pride as a beautiful and desirous woman is wounded at the thought that he might not love her anymore. She senses this isn't true, and it isn't, but this too implies that Lady Blakeney isn't quite deserving of Sir Percy's love—yet.

"Listen to the tale, Sir Percy," Lady Blakeney begs, as she tells him all about the Marquis de St. Cyr and his despicable treatment of Armand, a mere "plebian," for "daring to love" a woman of noble birth. "When the opportunity occurred, and I was able to take my revenge, I took it," Lady Blakeney admits. She meant only to cause the "proud" Marquis "trouble and humiliation." He had been plotting with Austria to overthrow the revolution and she had said as much. "But I did know—how could I guess? —they trapped and duped me." By the time Lady Blakeney realized what she had done, "it was too late."

Again, it is difficult to believe that Marguerite didn't know that her words would end in the Marquis's death. Aristocrats are killed each day for far less, so it seems absurd to think that he wouldn't have been killed for treason. Armand's treatment was terrible, but Orczy implies that the Marguerite's behavior was ultimately hypocritical—she preaches equality but decided that Armand's life (again) was worth more than the next man's life.

"I entreated you for an explanation," Sir Percy says to Lady Blakeney. "I fancy that you refused me *all* explanation then, and demanded of my love a humiliating allegiance it was not prepared to give." She turns to him. "I wished to test your love for me, and it did not bear the test," she says quietly. "And to probe that love, you demanded that I should forfeit mine honour," Sir Percy says.

The fact that Lady Blakeney felt the need to "test" Sir Percy's love for her makes her appear selfish and again hypocritical. Sir Percy must somehow prove himself to Lady Blakeney, which implies that she considers herself superior to him as well.

Standing close to Sir Percy, Lady Blakeney can feel his eyes upon her in the darkness, but he will "not yield" to "this woman whom he had so deeply loved, and at whose hands his pride had suffered so bitterly." Sir Percy again speaks. "I pray you, Madame, in what way can I serve you?" Lady Blakeney, stressed and exhausted from the events of the night, nearly breaks down and cries. "Percy! —Armand is in deadly danger," she says and quickly tells him about Armand's letter to Sir Andrew Ffoulkes. As Lady Blakeney speaks her brother's name, Sir Percy's face grows "a shade more pale" with a look of "determination and obstinacy."

Percy grows pale at the mention of Armand's name because he feels responsible for Armand's predicament. Armand is in trouble for helping him, after all, and Percy's look of "determination and obstinacy" suggests that he wants to right this wrong. Percy doesn't agree to help Armand on behalf of Marguerite—he helps him because it is the right thing to do, and he is deeply moral.

Sir Percy finally agrees to help Armand. "I pledge you my word that he shall be safe," he says. "Now, have I your permission to go?" he asks. Lady Blakeney turns and begins to walk away. She doesn't turn around as she heads towards the house, but if she had, she would have seen Sir Percy staring at her, for he is "but a man madly, blindly, passionately in love."

Sir Percy's pride is beginning to crack. He loves Marguerite too much to completely deny it, but she must first atone for her betrayal of him and the Marquis. Sir Percy is the only person, other than the Comtesse, who holds Marguerite responsible for her actions.

CHAPTER 17: FAREWELL

Lady Blakeney retires to her room but does not sleep. Despite her worry for Armand, Lady Blakeney thinks only of Sir Percy, and her "limbs seem to ache with longing for the love a man who had spurned her, […]." Oddly, Lady Blakeney still loves Sir Percy, and she knows now that she never stopped. "Deep down," she has always "felt that his foolish inanities, his empty laugh, his lazy nonchalance were nothing but a mask." The "real" Sir Percy—a "strong, passionate willful" man—was "still there" somewhere.

Lady Blakeney again appears more concerned with the fact that Sir Percy has "spurned her," which is another shot to her pride. She feels rejected and now decides that she always loved him. Of course, she doesn't love the "foolish" Percy, but rather the man she is convinced he is hiding from her.

Suddenly, Lady Blakeney hears footsteps outside her door. She opens it and finds an envelope at her feet. Inside is a letter from Sir Percy. Business has called him North and he must leave at once. Sir Percy owns a considerable amount of land in the North, but nothing that should call him away at such a strange hour. Suspicious, Lady Blakeney runs downstairs and outside, where she finds Sir Percy ready to depart.

Sir Percy isn't going to the North—he's going to France to rescue the Comte de Tournay and Armand—but he can't tell Lady Blakeney this directly. She obviously doesn't believe him, but she doesn't yet suspect him of being the Scarlet Pimpernel.

"You are going?" Lady Blakeney asks Sir Percy. "Whither?" He tells her that, like his letter said, his presence is required in the North. His business there is "unexpected and urgent," and he isn't sure when he will return. "You have *not* been called away to the North," Lady Blakeney says and waits for a response. "Nay, there is no mystery," Sir Percy says. "My business has to do with Armand…there!" he cries and drives away.

Lady Blakeney is clearly growing suspicious. As a senseless socialite, it is unlikely that Percy would ever have "unexpected and urgent business" anywhere, especially at such an odd hour. Claiming that he plans on helping Armand seems like a safe confession. Armand is his wife's brother and he should help him, but doing so doesn't necessarily imply that he must be the Scarlet Pimpernel.

As Lady Blakeney watches Sir Percy drive away, she is "no longer anxious about Armand." She can't believe she ever thought her husband "an inane fool," and she is even more convinced that his shallow behavior is "a mask worn to hide the bitter wound she had dealt to his faith and to his love." It never occurs to Lady Blakeney that her husband will fail to save Armand, and she goes directly upstairs to sleep.

Marguerite has already decided that Percy's stupidity is an act, but she selfishly believes it has only to do with her and the blow she dealt his pride. Percy's stupidity is also a diversion from his identity as the Scarlet Pimpernel—it is not exclusively about Marguerite.

CHAPTER 18: THE MYSTERIOUS DEVICE

By the time Lady Blakeney wakes, it is late in the morning. Sir Percy's groom has returned with his master's horse and claims that Sir Percy boarded his yacht in London. This "puzzles" Lady Blakeney. What business does Sir Percy have on his yacht? Placing her thoughts aside, Lady Blakeney thinks about her day. Suzanne de Tournay is coming to visit. She had invited her old friend to visit last night in the presence of the Prince of Wales, and the Comtesse had been too polite to forbid it. As Lady Blakeney crosses the landing outside her private suites, she looks toward Sir Percy's bank of rooms.

Sir Percy has boarded his yacht because he is on his way to France to rescue the Comte and Armand. Percy later reveals that he knew about Chauvelin's discovery of his identity and Marguerite's betrayal of the Scarlet Pimpernel. Therefore, Percy knows his life is in more danger than usual, yet he continues, which speaks to his inherent goodness and courage. As the epitome of bravery and honor, Percy is dedicated to others before himself.

To one side sits Sir Percy's office, which is off-limits to everyone except his private valet. Lady Blakeney notices the door slightly open and decides to take a look. She often jokes with Sir Percy that he only keeps his study private so that others won't know that "very little 'study'" occurs there. She steps into the room and looks around. The furniture is luxurious but utilitarian, and it is sparsely decorated. The space is meticulously organized and does not reflect Sir Percy's hurried departure, or his "brainless" ways.

Marguerite finds nearly any reason to give Percy a hard time and call him stupid, which speaks to the level of her contempt for him and how deeply her pride is associated with her own intelligence. Marguerite expects Percy's office to be as cluttered and unorganized as she believes his mind to be, or at least be full of clothes and discarded cravats.

"Why should he take all this trouble?" Lady Blakeney asks herself as she studies the room. Sir Percy's office "obviously" belongs to "a serious, earnest man," so why does he wish to appear to "his fellow-men as an empty-headed nincompoop" she wonders. She looks to the walls on which hang maps of France and Paris. "What does Sir Percy want with these?" Lady Blakeney thinks as she stumbles over something on the floor. She bends to pick up the "mysterious device" and discovers that it is a gold ring, and on it is a small engraving of a **Scarlet Pimpernel**.

Marguerite's intelligence is of the utmost importance to her, and she would be humiliated if others thought her stupid, so she can't imagine why Percy would want *people to see him that way. This too reflects Marguerite's self-centeredness. Percy acts stupid so that he can save others—he sacrifices his image so others can live—but this is hard for Marguerite to understand, since she so easily sacrifices others to get want she wants.*

CHAPTER 19: THE SCARLET PIMPERNEL

With the **Scarlet Pimpernel** seal-ring still in her hand, Lady Blakeney runs out of the house and into the garden. "Bah!" she thinks to herself. "It is ridiculous!" Her husband can't be the Scarlet Pimpernel! What does one seal-ring prove? Lady Blakeney herself owns several gowns with the red blossom embroidered on them, and she is also known to wear jewels in her hair in the shape of the small English flower. Many in England pay homage to the Scarlet Pimpernel in this way, so it is believable that Sir Percy has as well, which explains the ring.

The small red flower is symbolic of Percy's true identity. The flower itself is a popular symbol of England, and since the Scarlet Pimpernel embodies all the stereotypical British qualities, it is a perfect symbol for Sir Percy by extension. Not only is the flower innately British, it is also understated and unassuming, two important qualities of the Scarlet Pimpernel that ensure his secret identity.

With her thoughts in a "whirl" and "her mind a blank," Lady Blakeney notices a young woman enter the garden. "Where are you?" Suzanne de Tournay yells to her friend. Lady Blakeney welcomes her and the two women embrace. Suzanne begins to immediately talk about France and her father, the Comte's, upcoming escape. "Oh, we have no fear now!" Suzanne claims. "You don't know, *chérie*, that that great and noble Scarlet Pimpernel himself has gone to save papa," she continues. "He was in London this morning; he will be in Calais, perhaps, to-morrow."

Suzanne's claim that Marguerite doesn't know that the Scarlet Pimpernel has left to rescue Suzanne's father is ironic. Marguerite does *know that the Scarlet Pimpernel has left for Calais (she knows as much from Sir Andrew's scrap of paper)—what she doesn't know is that* Sir Percy *has left to rescue the Comte, but Suzanne's comment suddenly makes her realize this fact.*

Lady Blakeney has a sudden realization and wonders how she could "have been so blind." She understands now, "all at once," the "part [Sir Percy] played—the mask he wore"—was nothing but a ruse to "throw dust in everybody's eyes." Maybe, Lady Blakeney considers, Sir Percy had intended on telling her of his identity after they married, but heard first about her involvement with the Marquis's death. Of course, Sir Percy is the Scarlet Pimpernel! "The mask of the inane fop had been a good one," Lady Blakeney thinks, "and the part consummately well played."

Marguerite is finally beginning to understand how significant her role in the Marquis's death is to Sir Percy. For the first time she considers that Percy may have told her he was the Scarlet Pimpernel if she hadn't told him in no uncertain terms that she had no respect for aristocrats through her treatment of the Marquis. Sir Percy had no reason to tell her he was secretly saving aristocrats while she was openly having them executed.

"But what is it, *chérie*?" Suzanne asks, noticing Lady Blakeney's distraction. "Are you ill, Marguerite? What is it?" Marguerite asks to be alone and Suzanne agrees and begins to walk away. As she does, Sir Percy's groom appears and gives Lady Blakeney an envelope. She tears it open and finds Armand's letter to Sir Andrew. The groom claims that a "runner" has just dropped it off, and the envelope had been given to him by "a gentleman" who was awaiting a coach to Dover.

The arrival of Armand's letter means that Marguerite has fulfilled her obligation and has helped Chauvelin discover the identity of the Scarlet Pimpernel. Chauvelin is awaiting a coach to Dover so he can cross the Channel back into France, intercept Percy in Calais, and have him executed at the guillotine as an enemy of France.

Alone in the garden, Lady Blakeney curses herself for not noticing that Sir Percy is "wearing a mask." Now, she wishes she had "torn it from his face." Marguerite's own love for her husband "had been paltry and weak," and it was "easily crushed by her own pride." She, too, has "worn a mask in assuming a contempt for him, whilst, as a matter of fact, she completely misunderstood him."

Marguerite's character is beginning to evolve. She admits her pride and conceit, and also admits that her "paltry and weak" love had not been deserving of Sir Percy. By admitting her pride, Marguerite moves a little closer to happiness, or at least some sort of resolution.

CHAPTER 20: THE FRIEND

Lady Blakeney bids Suzanne farewell and tells her servants to ready the horses and carriage. She cannot afford "to delude herself with any vain and futile hopes." The fact that Chauvelin sent her Armand's letter means that he too has discovered Sir Percy's identity as the Scarlet Pimpernel. She has "betrayed [her husband] to his enemy—unwittingly 'tis true—but she *had* betrayed him," and she must warn him immediately.

Marguerite finally admits that she is responsible for her actions even when they are unintentional—which is precisely why she claims she isn't responsible for the Marquis. This suggests that Marguerite is beginning to learn her lesson and correct her impulsive French behavior.

Lady Blakeney has her servant drive her to Sir Andrew's house in Pall Mall, where she tells him about Chauvelin and that he is heading to Calais to intercept Sir Percy as he attempts to rescue the Comte de Tournay. "Will you tell me," Sir Andrew asks, "whose hand helped to guide M. Chauvelin to the knowledge which you say he possesses?" Lady Blakeney refuses to lie. "Mine," she says. "I own it." Now, she must get to Calais and warn Sir Percy.

Lady Blakeney doesn't try to deny her responsibility in Percy's predicament, and she doesn't offer explanations or excuses. She completely owns her betrayal, which is further proof that she is beginning to assume responsibility for her actions. Furthermore, Lady Blakeney is determined to warn Percy, or save him, which suggests that Lady Blakeney is heroic, a trait that Orczy claims is British. In the dualistic world of the book, Lady Blakeney is slowly losing her French traits and becoming more British.

CHAPTER 21: SUSPENSE

By the time Lady Blakeney reaches "The Fisherman's Rest" it is past midnight. Mr. Jellyband welcomes her into the coffee-room, and she takes a seat next to the hearth. "I shall be crossing over at the first turn of the tide," Lady Blakeney tells Jellyband, but in the meantime, she is waiting for Sir Andrew. "Honest" Mr. Jellyband wonders why Lady Blakeney is meeting Sir Andrew in Dover in the middle of the night but says nothing. He offers her a late supper and goes to the porch to wait for Sir Andrew.

Mr. Jellyband is suspicious of why Marguerite is meeting Sir Andrew in the middle of the night at an inn, but he is too polite to say a word. This too reflects Mr. Jellyband's honest English morals. He is clearly offended by the mere hint of an affair, but his British restraint keeps him from getting too involved. Instead, he waits up to ensure Marguerite is safe. Like most of the British men in Orczy's novel, Mr. Jellyband is the consummate gentleman.

As Lady Blakeney waits, she thinks about Chauvelin. She had seen nothing of him on her way to Dover, and the coachmen saw no one either. She hears a noise outside as Sir Andrew arrives on horseback, "almost unrecognizable in his lacquey-like garb." He joins her in the coffee-room with a suspicious Jellyband looking on. "Stay, Lady Blakeney," Sir Andrew says. "I am sorry to say we cannot cross over to-night." A storm is blowing in off the coast of France and crossing the Channel will be impossible until the weather subsides. "But we must, Sir Andrew," she pleads. He shakes his head. "I have been to the shore already," Sir Andrew says. "No one," he repeats, "*no one* can possibly put out of Dover to-night."

Sir Andrew obviously is trying to tell Marguerite that if they can't get to Calais, Chauvelin can't get there either and that for the time being at least, they can relax. The storm brewing off the coast of France reflects the conflict that is brewing within the novel, and it also serves to build suspense. The longer Marguerite and Sir Andrew are forced to wait out the storm, the longer they are unsure about Sir Percy's safety and Chauvelin's exact whereabouts.

CHAPTER 22: CALAIS

After being stranded in Dover for nearly two days on account of the storm, Lady Blakeney and Sir Andrew (in disguise) finally charter a boat across the Channel. The "fresh sea-air revives" Lady Blakeney, and the ferryman assures them they are the first to cross since the weather has turned. Soon, the coast of France comes into view, and less than an hour later, Lady Blakeney finds herself back in a "country where at this very moment, men slaughtered their fellow-creatures by the hundreds, and sent innocent women and children in thousands to the block."

As there isn't any violence in Orczy's novel, it is easy to forget that unspeakable violence is occurring daily in Paris and throughout France. In betraying the Scarlet Pimpernel, Marguerite further condemns the "innocent women and children" who are sent to the guillotine. Without the Scarlet Pimpernel, they have little hope of escaping the country or execution.

Sir Andrew leads Lady Blakeney to the "Chat Gris," a "small wayside inn on the outskirts of Calais," and knocks on the door. It is opened by an unpleasant French man who motions for them to enter. Beyond the threshold is "the most dilapidated, most squalid room" Lady Blakeney has ever seen. On the wall in bold letters are written the words: "Liberté—Egalité—Fraternité." The dirty man who let them in spits on the floor. "*Sacrés Anglais!*" he says. Lady Blakeney is immediately uncomfortable. "Oh, lud!" she cries, "what a dreadful hole! Are you sure this is the place?"

The "Chat Gris" is a foil to "The Fisherman's Rest," and it paints a very unflattering picture of French society. The words "Liberté—Egalité—Fraternité"—liberty, equality, and brotherhood—are the national motto of France, but the "Chat Gris" is a poor backdrop for this message. The rundown inn as a small-scale representation of France implies that the new republic isn't doing well.

Sir Andrew assures Lady Blakeney they are in the right place. The man who let them in, Brogard, is the landlord. "Faith! Our host and hostess are not cheerful people," Sir Andrew says, "but I think you will find the soup eatable and the wine good; these people wallow in dirt, but live well as a rule." Sir Andrew and Lady Blakeney sit down to a dismal table setting with a torn tablecloth as Brogard brings them food. "Now, tell me," Sir Andrew says to his host, "my lady was desiring to know if by any chance you happen to have seen a great friend of hers, an English gentleman." He is "tall," Sir Andrew says, and stopping through Calais on his way to Paris

Sir Andrew's claim that the French "wallow in dirt" again reflects Orczy's opinion of the inherent superiority of the British. Sir Andrew describes Brogard and his wife as dirty people who live in filth, the building is falling apart, and the tablecloth is ripped. He feels the need to make an excuse or explanation to Marguerite, which implies that the French standard of living is not exactly equal to the British.

"Tall Englishman?" Brogard asks. "To-day! —Yes." Sir Andrew and Lady Blakeney immediately stop eating. Brogard continues. "He went…yes…but he's coming back…here—he ordered supper…" Lady Blakeney grows excited and asks where he has gone. Brogard says he went to see about obtaining a horse and cart. "At what time did he go?" she presses. "I don't know," Brogard responds with irritation. "I have said enough […] He came to-day. He ordered supper. He went out. —He'll come back. *Voilà!*"

Brogard too is incredibly disagreeable compared to Mr. Jellyband, his English counterpart. Mr. Jellyband is pleasant and hospitable, but Brogard is short-tempered and gruff. This again reflects Orczy's distaste for the revolution and the French people in general. She paints all French people in a negative light—except for Armand, and he completely turns his back on France.

CHAPTER 23: HOPE

Lady Blakeney is relieved that Sir Percy is safe and headed for the "Chat Gris." Sir Andrew, however, is not so happy. He failed to tell Lady Blakeney before, but he had seen Chauvelin on the beach as they set sail for France. He is likely less than an hour behind them. Chauvelin knows about the "Chat Gris" from Sir Andrew's letters, and is sure to head there straight away. Plus, Sir Andrew says, there is still the case of the Comte de Tournay to deal with, and Armand. There is no way the Scarlet Pimpernel will leave France without them, he reminds her. In a moment of "sublime selfishness," Lady Blakeney had forgotten all about her brother and the Comte.

Sir Andrew isn't happy, because if Percy is out walking around Calais, there is a chance he may run into Chauvelin on the street. Sir Andrew's comment about Percy's determination to still save the Comte and Armand again points to his honor and integrity. Sir Percy promised to save the aristocrat and Armand, and he has an obligation to see his promise through, regardless of the risk to his own life.

Lady Blakeney suggests Sir Andrew take a "voyage of reconnaissance in the village," and she offers to remain at the "Chat Gris" and wait should Sir Percy return. Perhaps then they can save some valuable time and evade Chauvelin. Sir Andrew agrees and asks Brogard for a room for Lady Blakeney to wait in. "She can wait up there!" he yells and points to the attic. "It's comfortable, and I have no other room." Lady Blakeney immediately agrees. The high room will afford her a good vantage point. "Remember," says Sir Andrew as he leaves, "this place is infested with spies. Do not, I beg of you, reveal yourself to Sir Percy, unless you are absolutely certain that you are alone with him."

Brogard's inn is comically terrible—he doesn't even have any rooms, and the "Chat Gris" is a far cry from the hospitality of Mr. Jellyband and "The Fisherman's Rest." But the fact that Lady Blakeney doesn't complain further suggests that she is evolving from the selfish woman she was previously. The room is dirty and certainly not ideal, but she can see everything from the upper floor, and therefore be a greater help to Sir Percy. She is willing to sacrifice her comfort for Percy, which she likely would not have done before.

CHAPTER 24: THE DEATH-TRAP

Lady Blakeney sits quietly for more than fifteen minutes, and then Brogard begins to set the table again. He arranges the table with care, and he "seems to take some trouble in making the place look a trifle less uninviting." Obviously, Lady Blakeney thinks, it is "for Percy that this semblance of supper is being" prepared, and she smiles to herself. Evidently, Brogard has "a certain amount of respect for the tall Englishman."

The fact that Brogard, an unpleasant Frenchman, too has respect for the Scarlet Pimpernel speaks to Percy's innate superiority. Brogard shouldn't respect the Scarlet Pimpernel—as a representation of the French Republic, Brogard should hate the Scarlet Pimpernel—but instead Brogard goes out of his way for him, which reflects Orczy's support for the aristocracy and her disapproval of the revolution.

Lady Blakeney hears footsteps outside the inn, and hopes that it is Sir Percy, but then she hears another set of footsteps that tells her this new customer is not alone. Brogard goes to the door and opens it, and Lady Blakeney can see two men dressed in the official garb of the French priesthood. Brogard regards his new patrons "with even more withering contempt than had bestowed upon" Lady Blakeney and Sir Andrew. "*Sacré soutane!*" he mutters quietly. Although Lady Blakeney cannot see their faces, she knows that one of the men is Chauvelin, and the other is Desgas, his "secretary and confidential factotum."

The French Republic was considered anti-religious by the British, and Chauvelin's disguise as a priest can be considered sacrilegious and disrespectful. Brogard too appears to despise religion and curses the sight of a priest at his inn. He certainly has no reason to believe that Chauvelin is wearing a disguise and undoubtedly thinks a real priest has come to his inn, and he is clearly not happy about it. By making the French appear anti-religious, Orczy further depicts them as savage and uncivilized.

"A plate of soup and a bottle of wine," Chauvelin orders Brogard "imperiously," "then clear out of here—understand? I want to be alone." Once Chauvelin is sure the landlord has gone, he begins to speak to Desgas. "The English schooner?" he asks. Desgas says that have "lost sight" of it, but it was last headed west. Chauvelin is pleased with this news. "Ah! —good!" he says. Desgas informs him that "all the roads which converge to this place have been patrolled" and "the beaches and cliffs have been most rigorously searched and guarded." They do not yet know where Père Blanchard's hut is, but several fishing huts litter the coastline.

Orczy use of the word "imperiously" has noble connotations. As a republican, Chauvelin presumably believes in equality and brotherhood, but he speaks to Brogard like he is beneath him. Chauvelin orders Brogard around and clearly doesn't consider him an equal. In this way, Orczy again implies that the leaders of the French Republic are hypocrites who are not fit to run their own country.

Lady Blakeney's high spirit begins to dissipate. For Sir Percy, escape will surely be "impossible." Chauvelin's "plans are well laid," and it seems he has not left the smallest "loophole" through which even "the bravest, the most cunning man" could escape. Lady Blakeney hears another set of footsteps approaching the "Chat Gris" and hears the "cheerful sound of a gay, fresh voice singing lustily, 'God save the King!'"

Sir Percy's frequent singing of "God save the King!" both identifies him as an aristocrat and is a direct insult to Chauvelin and the French Republic. As France has abolished feudalism, they no longer observe the social or political power of the aristocracy. Sir Percy is the personification of nobility, which is exactly what Chauvelin and the French Republic hate most.

CHAPTER 25: THE EAGLE AND THE FOX

Lady Blakeney's "breath stops short" at the sound of what she is sure is Sir Percy's singing. "Long to reign over us," the voice continues singing outside. "God save the King!" He throws open the door and steps inside the inn, and upon seeing Chauvelin, "hesitates" for only a moment. "Odd's fish!" he proclaims. "M. Chauvelin…I vow I never thought of meeting you here." Chauvelin, caught mid-bite in a bowl of soup, "fairly chokes" but quickly recovers. "I am indeed charmed to see, Sir Percy," he says. "You must excuse me—h'm—I thought you the other side of the Channel."

The image of Chauvelin choking on his soup is comical. He is clearly surprised to see Percy so soon, and also that Percy—who recovers quickly—would greet him as if this were a chance encounter between gentleman. This also makes Chauvelin seem unprepared and unqualified to go up against the Scarlet Pimpernel.

"I didn't know," Sir Percy says to Chauvelin with a smile, "that you…er…were in holy orders." Chauvelin is speechless. "But, la!" cries Percy. "I should have known you anywhere, […] although the wig and hat have changed you a bit." As Sir Percy stands facing Chauvelin, Lady Blakeney watches from the attic, and she is suddenly struck by her love for her husband. Chauvelin asks Sir Percy if he is headed to Paris. "Odd's life, no," Percy answers, "beastly uncomfortable place Paris just now."

Sir Percy is in his element outsmarting Chauvelin. Percy is most comfortable in his identity as the Scarlet Pimpernel, and therefore Lady Blakeney is suddenly struck by her love for him in this moment particularly. This is who Sir Percy truly is, not the brainless man he pretends to be, and Marguerite's contempt for him seems to be completely gone.

Chauvelin sits uncomfortably, looking repeatedly at his watch. "You are expecting a friend, maybe?" Sir Percy asks. Chauvelin quickly says yes. "Not a lady—I trust," Sir Percy jokes, "surely the holy Church does not allow?...eh?..." Lady Blakeney watches as Sir Percy walks across the room and discreetly removes his snuff box from his pocket, dumping pepper inside of it. He turns back to Chauvelin. "The Jew in Piccadilly has sold me better snuff this time than I have ever tasted. Will you honor me, Monsieur l'Abbé?" he asks holding out the snuff box.

This passage harkens back to the beginning of the novel and Orczy's mention of Chauvelin's "pernicious habit" of dipping tobacco. Sir Percy knows that Chauvelin can't resist snuff and is sure to accept his offer, which will render Chauvelin incapacitated and afford Percy a chance to escape. This again proves that Sir Percy is indeed smarter than Chauvelin, and by extension, all the French Guard as well.

Chauvelin accepts Sir Percy's offer of a pinch of snuff, and upon placing it in his mouth, thinks "his head will burst." Chauvelin begins to violently sneeze and choke, and as he does, Sir Percy calmly puts on his hat, places some money on the table, and walks out the door.

Sir Percy is never ruffled. He is calm and collected in every situation, no matter what the circumstances. This is another reflection of his stereotypical British restraint—he is not easily excited, unlike the impulsive French (as Orczy portrays them).

CHAPTER 26: THE JEW

It takes several minutes for Lady Blakeney to "collect her scattered senses," and then she hears Desgas's voice in the street. Chauvelin runs to the door and opens it. "The tall stranger—quick—did any of you see him?" he asks in between forceful sneezes. "Where, citoyen?" Desgas asks. "Here, man!" Chauvelin yells, "through that door! Not five minutes ago!" Desgas has seen no one. "And you are just five minutes too late, my friend," Chauvelin says with "concentrated fury."

This speaks to Chauvelin's despicable nature. It is his fault alone that the Scarlet Pimpernel has escaped, but he is too proud to admit it and blames Desgas for his own shortcomings. Desgas had no way of knowing the Scarlet Pimpernel would be there, thus he couldn't possibly be late.

"Do the men know their work," Chauvelin asks Desgas back in the inn. Desgas has given them "very clear orders," he says, and he has more news as well. A "tall Englishman" was seen talking to an old Jewish man, Reuben Goldstein, in the village not an hour before. Chauvelin orders Desgas to bring him this man, and once Desgas leaves, Chauvelin "moodily" paces the room. Minutes later, Desgas returns with an "elderly Jew" in "dirty, threadbare" clothing. His greasy red hair is streaked with grey and is in the "fashion of the Polish Jew," with curls on the side of his face. His posture is poor, and he has "the habitual stoop those of his race affected in mock humility."

Orczy's character of the Jew is blatantly antisemitic. She portrays him as dirty and poor and clearly inferior. Of course, the Jew is merely the Scarlet Pimpernel in disguise, and the Jew's poor posture is a dead giveaway. Orczy claims he is stooping as habit from years of "mock humility," but this is merely Sir Percy trying to hide his tall stature—though at the same time it's offensive and again implies that a Jew like this would be inferior simply because of his race.

"Is this the man?" Chauvelin asks Desgas. "No, citoyen," he replies. Reuben Goldstein is gone with his cart, but this man has some information "he is willing to sell for a consideration," Desgas says. "You know something of my friend, the tall Englishman," Chauvelin asks the old Jew. "*Morbleu!*" he adds, "keep your distance, man." The Jew tells Chauvelin that another man has given the Englishman a ride in his cart, but his horse and cart are "not fit to drive" and they likely will not make it far. "You have a horse and cart too, then," Chauvelin asks the Jew. "Aye," he says.

Chauvelin is clearly a racist as well, as reflected in his refusal to stand too close to the Jew. Chauvelin's racism is obviously why the Scarlet Pimpernel has chosen this disguise (he knows that Chauvelin won't get too close to him), but the extremely derogatory portrayal of the Jew reflects Orczy's prejudiced views as well.

Chauvelin asks the Jew if he knows what direction the Englishman is heading. "To a place called the Père Blanchard's hut?" Chauvelin asks. "Your Honour has guessed?" the Jew responds, shocked. "You know the place?" Chauvelin says. Yes, the Jew answers. "Every stone, every blade of grass, Your Honour." Chauvelin smiles. "We won't kill him outright, eh, friend Desgas?" Chauvelin says in reference to Sir Percy. The hut is undoubtedly "a lonely spot upon the beach, and our men will enjoy a bit of rough sport there with the wounded fox."

It is ironic that the Jew—Sir Percy—knows the French countryside better than Chauvelin, which further implies that Chauvelin and the other members of the republic aren't fit to run a country that they clearly know so little about. Chauvelin obviously get pleasure out of making the Scarlet Pimpernel suffer needlessly, which further reflects his evil nature.

CHAPTER 27: ON THE TRACK

Lady Blakeney hears Desgas outside shouting orders, and then she hears the Jew's old cart drive down the bumpy road. After waiting a few more minutes, she slips down the stairs of the "Chat Gris" and out the front door. Surely, they are heading to Père Blanchard's hut, wherever that is, and Lady Blakeney follows the cart in the darkness. Chauvelin sits quietly in the cart, "nursing comfortable thoughts." Catching the Scarlet Pimpernel will be the "finest leaf" in Chauvelin's "wreath of glory."

Lady Blakeney's selfless actions in chasing down the cart barefoot in the dark make her appear heroic as well, which is a major change from the selfishness she displayed as Marguerite St. Just. As Orczy considers heroism as a distinctly British trait, Marguerite appears to become more British and less French as her character develops.

Chauvelin doesn't think of Lady Blakeney at all, and he doesn't have the "slightest remorse" for the impossible position he has put her in. To Chauvelin, Lady Blakeney has "been a useful tool," and now he no longer needs her. As they ride the quiet and deserted country road, the sound of horses gets louder, and several soldiers ride up to the cart. One of the soldiers tells Chauvelin that they have seen nothing of the Scarlet Pimpernel. "Every stranger on these roads or on the beach must be shadowed, especially if he be tall or stoops as if he would disguise his height," Chauvelin orders.

Chauvelin is again depicted as ruthless and evil, which reflects poorly on all French citizens by proxy. He has caused Marguerite considerable anguish, yet he quickly forgets about her. Chauvelin's comment that "every stranger" must be searched while literally sitting next to the Scarlet Pimpernel in the cart makes Chauvelin appear even more incompetent. The enemy is staring him in the face and he still fails to notice.

The soldier then tells Chauvelin that while they have not seen the Scarlet Pimpernel, they do believe that they have found Père Blanchard's hut. Two men—one old and one young—were seen entering the hut. After listening at the windows, it was discovered that the men, most likely, are Armand St. Just and the Comte de Tournay. Four soldiers have stayed behind and are presently spying on the hut from a distance. But those soldiers, the man claims, "have seen no stranger either."

Chauvelin's men didn't find the hut; Sir Percy led them to it. It is likely that they would have never found the hut without Percy's help, which further speaks to their incompetence. Orczy repeatedly implies that the French Republic—a group of commoners—is wholly incapable of successfully running a country.

CHAPTER 28: THE PÈRE BLANCHARD'S HUT

"Now listen very attentively, all of you," Chauvelin says to his men. He tells them they may not have opportunity to talk again, so they must "remember every syllable [he] utters, as if [their] very lives depend on [their] memory." Desgas agrees. "We listen, citoyen," he says, "and a soldier of the Republic never forgets an order." Chauvelin tells them that if they should find the Scarlet Pimpernel in the hut, they should "give a sharp, quick whistle" only, and then surround the hut and subdue the men. He warns them that a man of above average height will probably be very powerful, and it may take several of them to take him down. "But on no account kill the tall man," Chauvelin orders. "Do you understand?"

Like the French Republic with its Reign of Terror, Chauvelin leads his men with fear. They are loyal to Chauvelin not because they respect him, but because they fear for their lives. The men ultimately fail and allow Armand and the Comte to escape because Chauvelin does not explicitly tell them what to do, and any perceived misstep could lead to death. The Scarlet Pimpernel's men by comparison are loyal to their leader because they respect him and his cause, not due to fear or a blind loyalty to country or rank.

If Armand and the Comte are alone, Chauvelin continues, the men are to warn one another and take cover. They should wait quietly for the Scarlet Pimpernel to arrive, and only then should they attempt to enter the hut once he is safely inside. "It is the tall Englishman whom it is your duty to capture to-night," Chauvelin says. "You shall be implicitly obeyed, citoyen," Desgas says, but "what about the Jew?" Chauvelin has forgotten all about the dirty old man.

Desgas's claim that Chauvelin will be "implicitly obeyed" is certainly true. Chauvelin explicitly tells him to capture the Scarlet Pimpernel only, so the men allow Armand and the Comte to escape because they believe they have been ordered to do so. Their loyalty and conviction are shallow and blind; therefore, they can't make their own decisions.

Chauvelin turns to the Jew. "Here, you…Aaron, Moses, Abraham, or whatever your confounded name may be," he says. The old man steps closer. Chauvelin orders the Jew to stay with the cart and keep his mouth shut, but the Jew protests. He is old and weak, the Jew says, "shaking from head to foot." If confronted by the enemy, he is likely to scream and run. "I fancy, citoyen," Desgas says, "that [the horse and cart] will be safer without that dirty, cowardly Jew than with him."

Chauvelin doesn't care enough about the Jew to know his name, and Orczy doesn't for that matter either. At one point, the Jew mentions that his name is Benjamin, but neither Chauvelin nor Orczy give him the respect of calling him his name. Instead, they simply refer to him as a Jew and strip him of all dignity.

Down the cliff, Lady Blakeney can see a small hut, and she begins to hastily make her way to it. As she scrambles down the cliff, the hem of her dress is caught from behind, and before she knows it, a strong hand covers her mouth. "Dear me! Dear me!" Chauvelin whispers to Lady Blakeney, "this is indeed a charming surprise."

Chauvelin again enjoys tormenting Marguerite, as reflected in his sarcastic remark. Chauvelin relishes the thought of making both Marguerite and the Scarlet Pimpernel suffer, as he grows even more overtly villainous.

CHAPTER 29: TRAPPED

As Chauvelin's men carry Lady Blakeney down the footpath, they continue to fine-tune their plans. There are now two additional men—strangers—inside the hut with Armand and the Comte, and a yacht is anchored out at sea. The ship is obviously English, and the boat's dinghy is unaccounted for. The man confirms that the soldiers will wait for the Scarlet Pimpernel to overtake the men. "And the Jew?" Chauvelin asks. "He's gagged, and his legs strapped together," the man reports. "He cannot move or scream."

Presumably, the two strangers in the hut are members of the League of the Scarlet Pimpernel, and they have come from Percy's yacht. It seems that the prudent thing to do is to find the dinghy and make their escape back to the yacht impossible, but Chauvelin is too focused on capturing the Scarlet Pimpernel to think much past his enemy. This too depicts Chauvelin as incompetent and dictated by emotion, which Orczy implies all French are.

Chauvelin turns to Lady Blakeney. "Before that handkerchief is removed from your mouth, fair lady," he says, "I think it right to give you one small word of warning." He orders her not to speak or scream, or Armand's safety will be compromised. Chauvelin promises to spare Armand's life if she follows his simple instructions. Chauvelin again gives Lady Blakeney an "either—or" proposition. "Either" she allows her husband, the Scarlet Pimpernel, to walk unknowingly into a deadly trap, "or" her brother will die before her very eyes, along with the other three men in the hut.

Chauvelin again puts Marguerite in a situation where she has to chose between her loyalty to her husband and her loyalty to her brother, and it is again an impossible choice. What's more, there is the Comte and the two strangers to consider as well. This too is evidence of Chauvelin's evil nature—he relishes the thought of making Lady Blakeney suffer.


Chauvelin removes the handkerchief and Lady Blakeney remains silent. She tries frantically to conceive of a plan to save Armand, Sir Percy, and everyone else, but she comes up empty. It is "impossible that she, Marguerite Blakeney, the queen of London society, should actually be sitting here" trying to hatch a plan against the French Republic. After all, what could she do? Lady Blakeney "is weak, and she is a woman." Lost in her desperate thoughts, the sound of a "cheerful, strong voice" singing "God save the King!" can be heard above the crashing waves.

Lady Blakeney's attempt to conceive of a plan in which she can save everyone is further evidence of her evolving character. There is not a hint of the selfish Marguerite that so easily gave up the Scarlet Pimpernel to save Armand. Now, she is arguably as heroic as the Scarlet Pimpernel himself. Orczy's use of the word "queen" to describe Lady Blakeney reflects her status as the wife as an aristocrat, but it also reflects Orczy's belief in the inherent superiority of the nobility.

CHAPTER 30: THE SCHOONER

Lady Blakeney's "aching heart stands still" at the sound of the singing. The voice comes closer, and she hears the "click" of Desgas's gun. Suddenly, Lady Blakeney runs toward the cliff screaming. "Armand! Armand! For God's sake fire! Your leader is near! He is coming! He is betrayed!" she yells. "Percy, my husband, for God's sake fly!" Chauvelin can "hardly refrain from striking her" and orders his men to silence her.

Lady Blakeney clearly doesn't follow Chauvelin's orders, but she seems to chose both Percy and Armand rather than choosing to save just one of them. The singing means that Sir Percy is near and moving closer, and she refuses to give up either Percy or Armand so that the other might live.

The singing stops and Chauvelin orders his men to the hut. "Into it my men, and let no one escape alive," he says. When the men reach the hut and throw the door open, they find the room deserted. The men stop, "like machines waiting for further orders." Chauvelin turns to his men "What is the meaning of this?" he asks. The four men have escaped, the men confirm. A soldier steps forward and claims he heard the men sneak off long before the lady began to scream. "You and your men will pay with your lives for this blunder," Chauvelin promises. "You ordered us to wait, citoyen, until the tall Englishman arrived and joined the four men in the hut. No one came," the soldier explains.

Chauvelin's men are motivated by fear, and in the absence of clear orders, they do nothing. The men are loyal, but they are loyal only to France and Chauvelin's rank—they don't actually respect him—and as such he is unable to effectively lead them. This not only portrays Chauvelin as a poor leader but also underscores Orczy's overarching argument of the value of remaining true to one's self and morals over remaining blindly loyal to one's country.

"Hush!" Chauvelin cries "What was that?" he asks in reference to a mechanical sound in the distance. "The schooner's boat!" one of the men shouts. Armand and the three men had snuck down to the water, boarded the dinghy and are now, presumably, safely aboard the *Day Dream*, which is headed out to sea. The Scarlet Pimpernel has "completely outwitted" Chauvelin, and a "superstitious shudder passes through him" as he thinks about the "potent Fate" that watches over the "daring" hero.

Orczy implies that the Scarlet Pimpernel, an Englishman, is simply smarter than the Frenchmen—this too aligns with Orczy's argument of the inherent superiority of the British. It is not "superstition" or magic that makes the Scarlet Pimpernel so capable compared to Chauvelin, it is his identity as an Englishman and an aristocrat.

Chauvelin moves to enter the hut. "Bring the light in here!" he orders. In the hut, a small scrap of paper is found crumpled on the floor. Chauvelin tells one of the men to read it, and it proves to be correspondence signed by the Scarlet Pimpernel to his men. "I cannot quite reach you," the letter reads. The Scarlet Pimpernel orders his men to escape down the cliff to the waiting dinghy and board the yacht, which will bring them safely to England. He asks that the men bring the dinghy back to him, at a creek near Calais, where he will be "as soon as possible."

Sir Percy later tells Marguerite that the letter Chauvelin finds in the hut is simply a fake to throw him off the Scarlet Pimpernel's trail. The Scarlet Pimpernel is constantly leaving behind clever notes, false starts, and dead ends. This is further evidence of his brilliance and cleverness, which Marguerite only recently thought Sir Percy incapable of.

One of Chauvelin's men knows the creek in question and offers to take them there at once. Chauvelin looks around. "Where is the Jew?" he asks. The men motion toward the dirty old man, scared and cowering on the ground. The ropes around him have come loose, but he makes no effort to move or struggle. "Bring that cowardly brute here," Chauvelin orders. As the man comes closer, Chauvelin's "contempt" for the man's race keeps him at a distance.

Sir Percy was just singing "God save the King," and the Jew's loose ropes suggest that he escaped and then returned. Chauvelin's bias against the Jew blinds him to this fact. He believes the Jew is incapable and helpless and doesn't even consider that he could be the Scarlet Pimpernel.

"I suppose now, that being a Jew, you have a good memory for bargains," Chauvelin says to the Jew. Chauvelin reminds him of their initial bargain—help him find the Scarlet Pimpernel and be awarded with gold. "Now, you did not fulfil your share of the bargain, but I am ready to fulfil mine," Chauvelin says and orders his men to remove their belts and give the Jew "the best and soundest beating he has ever experienced."

Here, Chauvelin employs a popular Jewish stereotype, which is another reflection of his villainy. Chauvelin's poor treatment of the Jew is not only openly racist, but more proof that he is an incapable leader and a despicable man.

CHAPTER 31: THE ESCAPE

Lying on the ground, Lady Blakeney is aware only of the sounds of nature and the rushing waves. Her dress is torn and her feet (she has long since lost her shoes) are raw and worn from walking. In the quiet night, "the sound of a good, solid, absolutely British 'Damn!'" breaks the near silence. "Odd's life!" Sir Percy yells, "but I wish those demmed fellows had not hit quite so hard!" Lady Blakeney looks in the direction of the voice and sees her husband's eyes "shining out of the weird and distorted mask of the Jew."

It is not surprising that Percy's "absolutely British 'Damn!'" is the sound that cuts the silence. Percy's Britishness is one of his best qualities, Orczy argues, and he hasn't lost his sense of humor either. Percy is resilient, unlike Chauvelin, who buckles under pressure. Again, Orczy implies that Percy is inherently more capable because he is an Englishman.

"Percy!" yells Lady Blakeney. "I am here! Come to me!" Sir Percy is still tied up, no matter how loosely, and cannot break free. She will have to make it to him and untie his hands. When Lady Blakeney finally makes it to her husband, her fingers are "numb," so she begins to chew away at Sir Percy's restraints with her teeth. Once he is finally free, he smiles at his wife, still disguised as the Jew. He laughs and takes off "the disfiguring wig and curls."

The image of Lady Blakeney chewing through Percy's ropes with her teeth suggests that she has left all her pride behind. In this position at his feet, she is completely devoted to him and no longer hindered by her crippling pride.

"Percy," Lady Blakeney says, "if you only knew…" Sir Percy looks at his wife tenderly. "I do know, dear…everything," he says. She asks if he can ever forgive her, and he claims forgiveness is not necessary. "I have naught to forgive sweetheart; your heroism, your devotion, which I, alas! so little deserved, have more than atoned for the unfortunate episode at the ball." She is shocked that Percy knows even about the ball. "But Armand…" she remembers. Safely aboard the *Day Dream*, Percy says, with the Comte de Tournay.

By traveling to Calais and attempting to save Percy, Lady Blakeney has adequately proven her love for him. Furthermore, she has also indirectly helped to rescue the Comte as well, through which she effectively atones for her sin against the Marquis. Marguerite has managed to remain loyal to her morals despite great conflict and sacrifice, and she is rewarded with Percy's love and her own happiness.

Lady Blakeney has forgotten all about Sir Andrew as well. Sir Percy had run into him back in Calais, before meeting Chauvelin at the "Chat Gris." Percy had sent Sir Andrew here, to the Père Blanchard's hut, by way of a "roundabout road" unknown to Chauvelin and his men. That way, Sir Andrew was both safely out of the way and moving toward the *Day Dream*, whose dinghy is presently waiting for all of them just beyond a cove. "Ah! [Sir Andrew] will make pretty little Suzanne a most admirable and methodical husband," Percy says.

Sir Percy easily covers all his bases, which is further evidence of his competence and abilities. Furthermore, Sir Andrew's loyalty, unlike Desgas's, is rooted in his respect and love for Sir Percy, which allows him to better serve him. It is unlikely Desgas could have followed orders as well as Sir Andrew did, which Orczy implies is because Sir Andrew's loyalty is based on moral principle and personal conviction.

"The boat of the *Day Dream*?" Marguerite asks. Sir Percy laughs. When he slipped instructions for Armand into the hut, Percy gave him a second letter to leave behind for Chauvelin—sending him in the opposite direction to Calais. After the dinghy dropped Armand and the others onboard the *Day Dream*, it came back and hid behind the cove. "But I…I cannot walk," Lady Blakeney says. "I will carry you, dear," Percy replies and lifts her from the ground. Undoubtedly exhausted and strained by the beating of Chauvelin's men, Sir Percy carries the "precious burden" all the way to the *Day Dream*'s boat.

Percy carries Marguerite all the way to the boat even though he is obviously in pain and greatly suffering, showing that Percy is indeed again devoted to his wife and worships her as he once did. His reference to her as a "precious burden" also reflects his dedication—to Percy, Marguerite is worth all the trouble she has brought to his life.

In less than an hour, they are all onboard the *Day Dream*, and "the rest is silence! —silence and joy for those who had endured so much suffering, yet found at last a great and lasting happiness." The wedding of Sir Andrew Ffoulkes to Mlle. Suzanne de Tournay is the social event of the season, and M. Chauvelin, the "accredited agent" of France, is never again seen in London, "after that memorable evening at Lord Grenville's ball."

Like Marguerite, Percy has abandoned his pride and he is able to love his wife again, and is therefore happy. Sir Andrew too finds well deserved happiness with Suzanne. While Orczy doesn't exactly say what becomes of Chauvelin, he presumably is executed at the guillotine, which Orczy implies is well-deserved as well.

HOW TO CITE

To cite this LitChart:

MLA

Rosewall, Kim. "*The Scarlet Pimpernel.*" *LitCharts*. LitCharts LLC, 20 Jun 2019. Web. 21 Apr 2020.

CHICAGO MANUAL

Rosewall, Kim. "*The Scarlet Pimpernel.*" LitCharts LLC, June 20, 2019. Retrieved April 21, 2020. https://www.litcharts.com/lit/the-scarlet-pimpernel.

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MLA

Orczy, Baroness. The Scarlet Pimpernel. Signet. 1974.

CHICAGO MANUAL

Orczy, Baroness. The Scarlet Pimpernel. New York: Signet. 1974.