


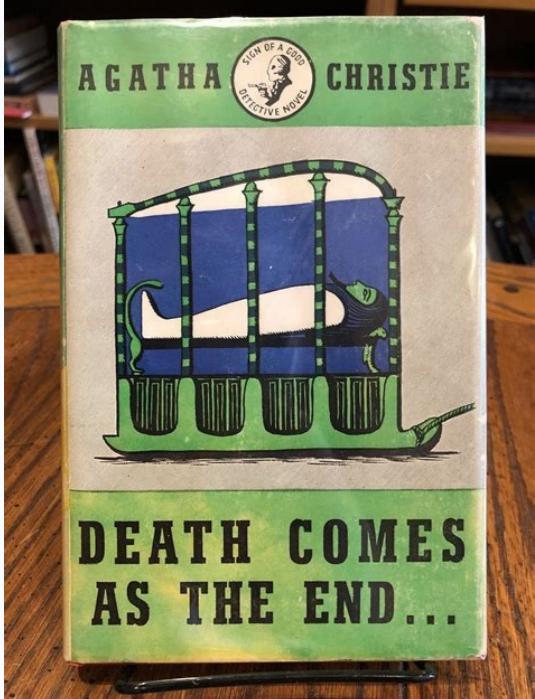
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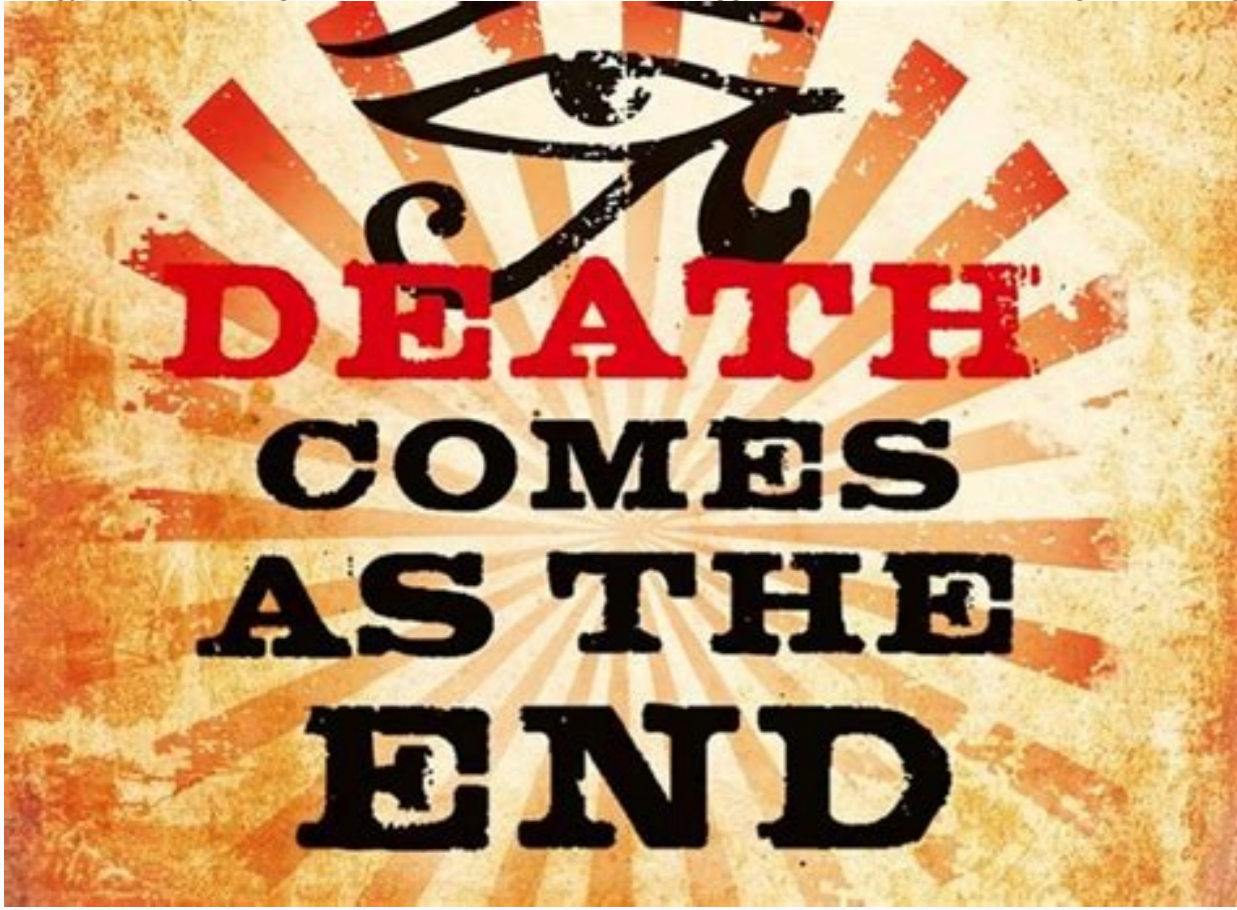
Death comes as the end plot

Death comes as the end original ending. **Death comes as the end summary.** **Death comes as the end review.**

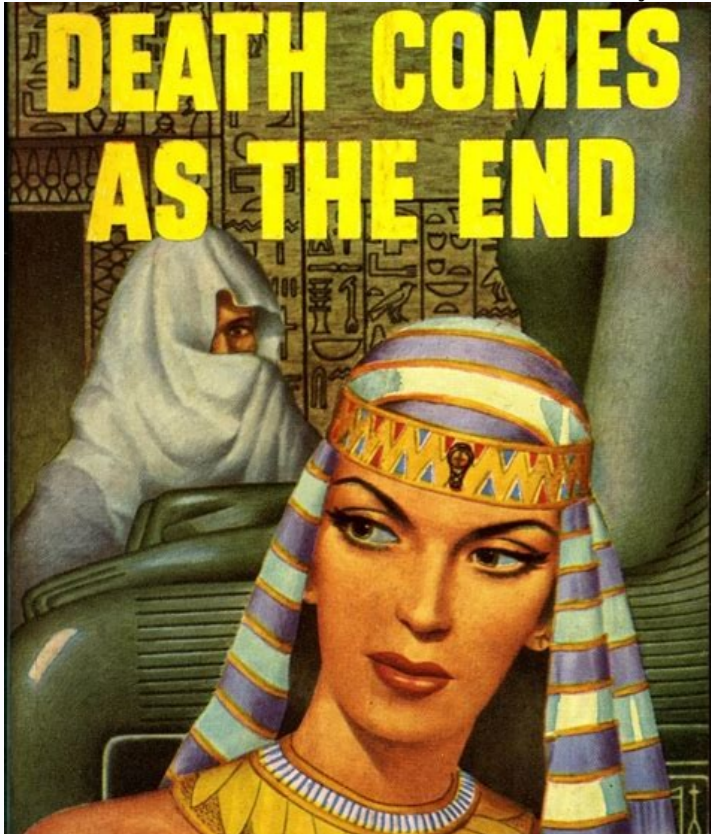
TL;DR: The alteration was probably which of her suitors Renisenb chose to marry. What Christie says in her autobiography is that the alteration affected “one point of my denouement” and that she “would like to rewrite the end of it”: Stephen [Glanville] argued with me a great deal on one point of my denouement, and I am sorry to say that I gave in to him in the end. I was always annoyed with myself for having done so. He had a kind of hypnotic influence about that sort of thing: He was so positive himself that he was right that you couldn't help having doubts yourself. Up to then, on the whole, though I have given in to people on every subject under the sun, I have never given in to anyone over what I write. If I think I have got a certain thing right in a book—the way it should be—I'm not easily moved from it. In this case, against my better judgment, I did give in. It was a moot point, but I still think now, when I reread the book, that I would like to rewrite the end of it—which shows that you should stick to your guns in the first place, or you will be dissatisfied with yourself. But I was a little hampered by the gratitude I felt to Stephen for all the trouble he had taken, and the fact that it had been his idea to start with. Agatha Christie (1977). An Autobiography, p. 484. New York: Dodd, Mead. Based on this, the alteration can't have been the identity of the murderer. This wouldn't be described as “one point of the denouement”, it is the major plot point of the novel, and to change the murderer would require more than rewriting “the end of it”—it would require adjustments throughout the book, switching clues, motives, red herrings, and misdirections. However, in the last chapter of Death Comes as the End, the protagonist Renisenb has to make a choice between two suitors, the “handsome young” scribe Kameni, who came from the north with Nofret and who wants to take her away with him, and the older Hori, “her father's man of business and affairs”, whom she has known from her childhood: Hori smiled at her. “Yes, sometimes. Kameni and I, Renisenb. Both of us, I think, are as you believe we are.



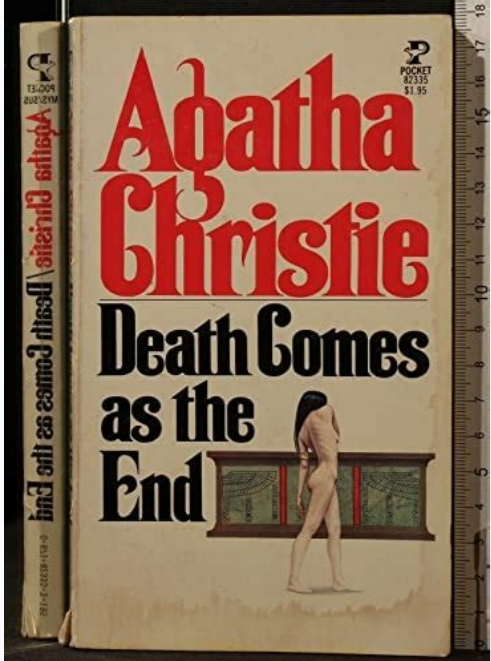
Kameni and L...” He said the last words with significance, and suddenly Renisenb realized that she stood at a moment of choice in her life. Hori went on: “We both love you, Renisenb. You must know that.” [...] And the choice suddenly presented itself to her in the simplest terms—the easy life or the difficult one. She was strongly tempted then to turn and go down the winding path, down to the normal, happy life she already knew—that she had experienced before with Khay. There was safety there—the sharing of daily pleasures and griefs, with nothing to fear but old age and death... Agatha Christie (1944). Death Comes as the End, chapter 23. New York: Dodd, Mead. This choice, of which suitor to marry, is compatible with the description “one point of the denouement”, and for Renisenb to take the other choice would only require rewriting the ending of the book. 1944 historical mystery novel by Agatha Christie Death Comes as the End Dust-jacket illustration of the US (true first) edition. See Publication history (below) for UK first edition jacket image.AuthorAgatha ChristieLanguageEnglishGenreHistorical mysteryPublisherDodd, Mead and CompanyPublication dateOctober 1944Media typePrint (hardcover and paperback)Pages223 (first edition, hardcover)Preceded byAbsent in the Spring Followed bySparkling Cyanide Death Comes as the End is a historical mystery novel by Agatha Christie, first published in the US by Dodd, Mead and Company in October 1944[1] and in the UK by the Collins Crime Club in March of the following year.[2] The US Edition retailed at \$2.00[1] and the UK edition at seven shillings and sixpence (7/6).[2] It is the only one of Christie's novels not to be set in the 20th century, and - unusually for her - also features no European characters. Instead, the novel is set in Thebes in 2000 BC, a setting for which Christie gained an appreciation whilst working with her archaeologist husband, Sir Max Mallowan, in the Middle East. The novel is notable for its very high number of deaths and is comparable to And Then There Were None from this standpoint. It is also the first full-length novel combining historical fiction and the whodunit/detective story, a genre which would later come to be called the historical whodunit.[3][4][5] The suggestion to base the story in ancient Egypt came from noted Egyptologist and family friend Stephen Glanville. He also assisted Christie with details of daily household life in Egypt 4000 years ago. In addition he made forceful suggestions to Christie to change the ending of the book. This she did but regretted the fact afterwards, feeling that her (unpublished) ending was better.



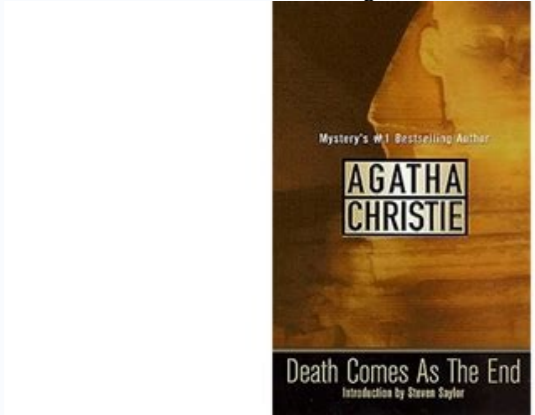
The novel is based on real letters translated by egyptologist Battiscombe Gunn, from the Egyptian Middle Kingdom period, written by a man called Heganakhte to his family, complaining about their behaviour and treatment of his concubine.[6] It is one of only four Christie novels to have not received an adaptation of any kind, the others being Destination Unknown, Passenger to Frankfurt and Postern of Fate. Christie uses a theme for her chapter titles, as she did for many of her novels, in this case the Egyptian agricultural calendar. Plot introduction The quiet lives of an Egyptian family are disturbed when the father, Imhotep, returns from the north with his new concubine, Nofret, who begins to sow discontent amongst them. Once the deaths begin, fears are aroused of a curse upon the house, but is the killer closer to home? Plot summary The novel is primarily written from the perspective of Renisenb, a young widow reacquainting herself with her family when her father Imhotep, a successful but pompous and short-sighted mortuary priest, brings a new “wife”, Nofret, into their lives. Nofret soon disrupts and antagonises Imhotep's sons - Yahmose, Sobek and Ipy - as well as their wives. Renisenb realises the housekeeper Henet, while feigning devotion, is full of hatred. She confronts Henet near the end of the story, who in a fit of pique admits she hates Renisenb and hated Renisenb's long-deceased mother. After Imhotep is called away, Satipy and Kait, the elder sons' wives, try to bully Nofret with tricks, but the plan backfires when Nofret appeals to Imhotep and he threatens to disown his sons and their families upon his return. Suddenly everyone has a motive to kill Nofret and when she is found dead at the foot of a cliff, an accident seems unlikely, although no one will acknowledge anything else. Next, Satipy falls to her death in terror from the same cliff while walking with Yahmose. Renisenb, and others, wonder if it was Nofret's vengeful spirit that she was looking at over Yahmose's shoulder moments before her death. This theory gathers force when Yahmose and Sobek drink poisoned wine. Sobek dies, but Yahmose lingers on, having drunk less of the wine. A slave boy who says he saw Nofret's ghost poisoning the wine dies of poison shortly afterwards. The handsome scribe Kameni has fallen in love with Renisenb, and eventually asks her to marry him. Unsure whether she loves him or her father's advisor Hori, whom she has known since she was a child, she leaves the choice effectively in her father's hands and becomes engaged to Kameni. She realises, however, that his relationship with Nofret was closer than she had supposed, and that jealousy may have influenced Nofret's bitter hatred towards the family.



Hori and Esa, the elderly mother of Imhotep (a clever woman who although almost completely blind sees things clearer than most others - especially her son) begin to investigate the possibility of a human murderer. Ipy, himself a likely suspect, starts to boast about his new, better position with his father; he plots to get rid of housekeeper Henet and tells her so. The next morning, Ipy is found dead in the lake, drowned. The field of suspects has been further narrowed. Esa attempts to flush out the murderer by dropping a hint about the death of Satipy, but is herself murdered by means of poisoned unguent, despite the presence of a food taster. Henet - who knows the murderer's identity and is momentarily powerful amid the chaos - is smothered by the linens used to wrap the ever-increasing number of victims. On the same cliff path where Nofret and Satipy died, Renisenb, apparently summoned by Hori, hears footsteps behind her and turns to see Yahmose. She then sees the look of murderous hatred in her brother's eyes that Satipy saw before she was killed. As Renisenb is about to be killed, however, Hori slays Yahmose with an arrow and saves her. Hori explains to Renisenb that Satipy was not looking in fear at anything beyond Yahmose — she was looking straight at him. He had consumed a non-lethal dose of poison and pretended to recuperate while committing murders, both to make himself chief heir and to indulge his newfound love of violence. Renisenb's final choice is whom to marry: Kameni, a lively husband not unlike her first, or Hori, an older and more enigmatic figure. She makes her choice and falls into Hori's arms. Characters in Death Comes as the End Imhotep, a mortuary priest Nofret, Imhotep's concubine from the north Esa, Imhotep's mother Yahmose, Imhotep's eldest son Satipy, Yahmose's wife Ipy, Imhotep's youngest son Renisenb, Imhotep's daughter Sobek, Imhotep's second son Kait, Sobek's wife Henet, obsequious family retainer, poor relation of Ashayet, Imhotep's deceased wife Hori, the family's scribe Kameni, a scribe from the North Teti, Renisenb's daughter Khay, Renisenb's late husband Literary significance and reception Maurice Willson Disher said in The Times Literary Supplement of 28 April 1945 that, “When a specialist acquires unerring skill there is a temptation to find tasks that are exceptionally difficult. The scenes of Death Comes as the End are laid out in Ancient Egypt. They are painted delicately. The household of the priest, who is depicted not as a sacred personage, but as a humdrum landowner, makes an instant appeal because its members are human. But while the author's skill can cause a stir over the death of an old woman some thousands of years ago, that length of time lessens curiosity concerning why or how she (and others) died.”[7] Maurice Richardson, a self-proclaimed admirer of Christie, wrote in the 8 April 1945 issue of The Observer, “One of the best weeks of the war for crime fiction. First, of course, the new Agatha Christie; Death Comes as the End. And it really is startlingly new, with its ancient Egyptian setting in the country household of a mortuary priest who overtrains his already tense family by bringing home an ultra-tough live in concubine from Memphis. Result: a series of murders. With her special archaeological equipment, Mrs Christie makes you feel just as much at home on the Nile in 1945 B.C. as if she were bombarding you with false clues in a chintz-covered drawing room in Leamington Spa. But she has not merely changed scenes; her reconstruction is vivid and she works really hard at her characters. My already insensate admiration for her leaps even higher.”[8] In 1990 the novel was included in Crime Writers' Associations' The Top 100 Crime Novels of All Time list. Robert Barnard: “Hercule Poirot's Christmas, transported to Egypt, ca 2000 B.C. Done with tact, yet the result is somehow skeletal - one realises how much the average Christie depends on trappings: clothes, furniture, the paraphernalia of bourgeois living. The culprit in this one is revealed less by detection than by a process of elimination.”[9] Publication history Dustjacket illustration of the UK First Edition (Book was first published in the US) 1944, US, Dodd & Mead, October 1944, hardback (First US edition), 223 pp 1945, UK, The Crime Club Collins, March 1945, hardback (First UK edition), 160 pp 1947, Pocket Books (New York), Paperback, (Pocket number 465), 179 pp 1953, Penguin Books, Paperback, (Penguin number 926), 188 pp 1960, Fontana Books (Imprint of HarperCollins), Paperback, 191 pp 1957, Pan Books, Paperback, 221 pp 1975, Ulverscroft Large-print Edition, Hardcover, 334 pp Planned Adaptation A BBC adaptation of the novel was announced in August 2016, as part of a sequence of Christie productions.[10] Gwyneth Hughes was announced as the adaptation's writer in December 2018, with broadcast planned for 2019.[11] However, no further news on the adaptation was subsequently revealed. [12] References ^ a b Tribute to Agatha Christie ^ a b Chris Peers, Ralph Spurrier and Jamie Sturgeon. Collins Crime Club - A checklist of First Editions. Dragonby Press (Second Edition) March 1999 (Page 15) ^ Donsbach, Margaret. “The Bride of Newgate by John Dickson Carr”. HistoricalNovels.info. Retrieved 13 November 2013. ^ Donsbach, Margaret. “Death Comes as the End by Agatha Christie”. HistoricalNovels.info. Retrieved 13 November 2013.



^ “Biography: Agatha Christie”. PBS.org. Retrieved 13 November 2013. ^ BBC: Voices from Ancient Egypt Gallery ^ The Times Literary Supplement, 28 April 1945 (p. 202) ^ The Observer, 8 April 1945 (Page 3) ^ Barnard, Robert. A Talent to Deceive - an appreciation of Agatha Christie - Revised edition (p. 191). Fontana Books, 1990. ISBN 0-00-637474-3 ^ “BBC One and Agatha Christie Productions LTD strike deal for seven new Christie dramas over four years”. BBC Media Centre. 24 August 2016.



Retrieved 23 December 2021. ^ Dowell, Ben (28 December 2018). “BBC confirms more Agatha Christie drama to come in 2019”. Radio Times.

Retrieved 23 December 2021. ^ Griffiths, Eleanor Bley (18 October 2019).

“When is Agatha Christie drama Death Comes as the End on TV?”. Radio Times. Retrieved 23 December 2021. External links Death Comes as the End at the official Agatha Christie website Retrieved from " In Ancient Egypt, newly-widowed Renisenb returns to her family home after several years away. Complications arise almost immediately as her father brings home a new concubine, Nofret, who begins to turn family members against each other. Just as Renisenb and her brothers realize what a danger Nofret is, she is found dead.

Only Renisenb, the family scribe, and the wise family matriarch realize the death was no accident, and together they set out to solve the mystery, as more family members are killed. Click here to see the rest of this review The review of this Book prepared by Steph