

THE MOONSTONE

by Wilkie Collins



THE AUTHOR

William Wilkie Collins (1824-1889) was born in London, the son of a successful landscape painter and member of the Royal Academy, who was also very strict with both his religion and his money. While his son inherited much of his father's parsimony, he rebelled against the strict morality of his upbringing, and against Victorian morality in general. After the death of his father, he scandalized his family and friends by setting up housekeeping with Caroline Graves, a young woman who already had a daughter, and presumably a husband. Even when the opportunity presented itself later in life, he refused to marry her, encouraged her to marry another man, and then moved in with her again when that marriage failed. In the meantime, he kept a mistress on the side, Martha Rudd, by whom he had three children. At his death, he divided his estate equally between his two mistresses and two families. Through much of his life, he was plagued by bad health. He was small and somewhat deformed, and rheumatism contracted in his thirties caused him to take increasingly-large doses of laudanum. He himself admitted that he was a bit of a hypochondriac, and eventually became a recluse much like Frederick Fairlie in *The Woman in White*.

To please his parents, he tried the tea business for five years and later studied law, but had no love for either pursuit. He was drawn to the arts, as was his brother Charles, who for a time worked among the Pre-Raphaelites (and later married Charles Dickens' daughter), and determined to be a writer. His big break came when he met Charles Dickens in 1851. The two were soon fast friends, collaborating on short stories for the magazine edited by Dickens. Collins' first mystery novel was *Basil* (1852), followed by two plays, *The Lighthouse* (1855) and *After Dark* (1856), which Dickens both produced and acted in. When Dickens started a new periodical, *All the Year Round*, he proposed that Collins become his collaborator. The first serial novel published in the magazine was Dickens' *A Tale of Two Cities*; the second was *The Woman in White* (1860). The story was so successful that it tripled the magazine's circulation and started a new literary trend - the Sensation Novel. Later novels, including *No Name* (1862), *Armada* (1866), and *The Moonstone* (1867), considered the first detective novel (and notably critical of British imperialism in India), were also serialized in Dickens' magazine, and the two men worked together on some of the periodical's famous Christmas stories. After Dickens' death, Collins' popularity began to fade as his health declined and his living arrangements became more scandalous.

The Moonstone (1868) is considered by many to be the first detective novel. Earlier works such as Edgar Allan Poe's *The Murders in the Rue Morgue* (1841) and Charles Dickens' *Bleak House* (1852-3) contained detectives, but the first was a short story while the latter had broader themes than the solving of a mystery. Collins in his novel established a familiar pattern - an eccentric detective taking over a case from bumbling local police, clues gradually revealed to the reader as they are revealed to the detective, and the ultimate conviction of the least-likely suspect. Lesser themes in the novel include the relationship of the British to their lucrative colony in India and the relationships between appearance and reality and between senses and feelings. The story also draws on certain current events. In 1849, the deposed Sikh ruler of the Punjab presented to Queen Victoria the fabulous Koh-i-Noor diamond, which she had mounted in her crown. In 1860, the notorious Road Murder Case produced a conviction based on a missing stained dress.

MAJOR CHARACTERS

- John Herncastle – A British officer in India, he steals the Moonstone during a raid on the palace at Seringatam in 1799.
- Gabriel Betteredge – The steward of Lady Verinder, he narrates the first part of the novel. He is a loyal and beloved retained who is obsessed with *Robinson Crusoe* and ascribes to the novel great powers of problem-solving and prophecy.
- Penelope Betteredge – Gabriel's daughter and Rachel Verinder's personal maid, she is observant and honest.
- Lady Julia Verinder – She inherits the estate in Yorkshire where much of the story takes place from her late husband, but dies from a weak heart fairly early in the story.
- Rachel Verinder – Lady Julia's daughter, she receives the Moonstone as a gift through Herncastle's will. She falls in love with Franklin Blake, but when she sees him steal the gem, she seeks to protect him, and later marries him after he is exonerated.
- Franklin Blake – Rachel's cousin, he carries the Moonstone to Rachel's birthday party and steals it in order to protect it while under the influence of opium.
- Rosanna Spearman – Lady Verinder's plain-looking and mildly hunchbacked second housemaid, she was a former thief who was taken in on the basis of her good behavior. She is secretly and hopelessly in love with Franklin Blake, but quite naturally comes under suspicion when the Moonstone disappears. Her unrequited love leads her to commit suicide in the Shivering Sand.
- Godfrey Ablewhite – A cousin of Rachel Verinder and a lawyer of supposed great wealth and impeccable reputation who hopes to marry her, he is in reality a cad and hypocrite with massive gambling debts who steals the Moonstone from Blake in order to cover his debts.
- Thomas Candy – The local doctor who administers the opium to Franklin as a practical joke, but takes ill before he can reveal what he has done.

- Mr. Murthwaite – A world traveler who knows the history of the Moonstone and is thus aware of its dangers, he is the one who reveals its ultimate resting place at the end of the novel.
- Superintendent Seegrave – The local policeman in charge of investigating the disappearance of the Moonstone, he is a complete incompetent
- Sergeant Richard Cuff – A London detective who is entrusted with the task of solving the mystery of the missing Moonstone, he fails at first but later contributes key pieces of information and important deductions.
- Limping Lucy Yolland – A club-footed fisherman’s daughter who is a friend of the equally-deformed Rosanna Spearman.
- Ezra Jennings – The new assistant to Dr. Candy, he is neither liked nor trusted in the neighborhood, but he plays a key role in unraveling the mystery of the missing diamond.
- Drusilla Clack – A poor but self-righteous religious hypocrite, she is a cousin of Rachel Verinder who likes champagne and entertains an overwhelming admiration for Godfrey Ablewhite. She contributes a brief narrative to the Second Period of the novel.
- Septimus Luker – A moneylender and trader in ancient artifacts from foreign lands, he was also known to fence stolen goods for Rosanna prior to her reformation.
- Mathew Bruff – Lady Verinder’s solicitor, he narrates the second section of the Second Period of the novel.
- Gooseberry (Octavius Guy) – A young boy in the employ of Mr. Bruff who plays a key role in discovering the whereabouts of the diamond.
- The Indians - Three Brahmins who have broken caste and traveled to England in order to retrieve the Moonstone, which had been stolen from an idol in their village in India.

PLOT SUMMARY

PROLOGUE

The Prologue describes the storming of the palace of Seringapatam in India on May 4, 1799. It consists of a letter written to explain the author’s decision to break off his friendship with his cousin, John Herncastle. The palace of Seringapatam contained an image of a four-handed moon god; in the forehead of the statue was mounted a yellow diamond, supposedly having the property of waxing and waning in brilliance with the phases of the moon. This diamond was called the Moonstone. The idol had been rescued during a Muslim invasion of India in the eleventh century by three Brahmins, who transported it safely to the city of Benares. When a suitable shrine was completed, the god Vishnu allegedly appeared to the Brahmins, telling them that three priests were to guard the image day and night in perpetuity and pronouncing a curse on any who dared lay hands

on the Moonstone. In the eighteenth century, the Mogul emperor Aurangzeb unleashed a flood of devastation on Hindu shrines, including the sacred shrine of the moon god in Benares, from which the Moonstone was stolen by one of the Mogul officers. He died under miserable circumstances, but the diamond was passed on from hand to hand, always followed by the three Brahmins in disguise, who were forbidden to take it by violence. Finally the Sultan of Seringapatam himself obtained it and set the stone in the handle of an ornamental dagger.

No one among the British soldiers about to besiege Seringapatam took the story seriously except for John Herncastle, who could talk of nothing else. The assault was successful and the Sultan was killed in the battle. The British commander then sent his troops into the city to prevent looting, but the soldiers themselves took the lead in plundering the wealth of the palace. Herncastle himself found the dagger containing the Moonstone, and in the process killed the three Brahmins, the last of which pronounced a curse upon him before dying. The commander decreed that any thief caught with plunder would be hanged, but little was actually done. The next morning, the author of the letter confronted Herncastle, who denied having anything to do with the death of the Brahmins, after which the author would have nothing further to do with his cousin. Though he refuses to believe in the curse, he is convinced that crime brings with it its own consequences.

FIRST PERIOD – LOSS OF THE DIAMOND (1848)

The entire First Period, taking up almost half of the book, is narrated by Gabriel Betteredge, Lady Julia Verinder's steward. He has prepared the narrative of the missing diamond at the request of Franklin Blake, the nephew of John Herncastle, who is concerned with the family's reputation. In fact, all who were concerned with the mysterious tale are to take pen to paper to record their recollections. Taking inspiration from his favorite novel, *Robinson Crusoe*, Betteredge begins his herculean task.

Betteredge had begun serving Julia Herncastle when she was still a child and he was a fifteen-year-old page boy. When she married Sir John Verinder he followed her to her new home. He soon rose to the position of bailiff and married one of the housekeepers. Five years later, Betteredge's wife and Sir John both die, leaving her with a daughter named Rachel and him with a girl named Penelope, who grows up to become Rachel's maid. One year before the disappearance of the diamond, Gabriel is appointed steward by the grateful Lady Verinder.

After Betteredge finishes giving something of his own history he turns to the matter at hand – the story of the lost diamond. On May 24th, 1848, he is called into Lady Verinder's sitting room and informed that Franklin Blake has returned from abroad and would soon visit to celebrate his cousin Rachel's birthday. Franklin had grown up in the house and Gabriel remembers him fondly as a fine young chap, though Rachel recalls nothing but his endless teasing. Franklin's father had long been involved in a legal dispute over his right to a dukedom, which he had lost, after which he decided to have Franklin educated in Germany rather than in a country that had treated him so shabbily. He later studied in France and Italy, dabbled in the arts, and generally wasted his inheritance, borrowing money when it ran out wherever he could find it. By the time he visits the Verinder house he is twenty-five years old. While preparations are being made for the visit, Gabriel is interrupted by the sound of drums being played softly. When he goes to the terrace, he finds three Indians in native garb along with a small white boy. They introduce themselves as traveling conjurers, but Gabriel sends them away with the knowledge that the lady of the house is not in at present. Soon Penelope arrives with startling news; after leaving, the Indians had poured ink into

the palm of the child and conjured up a vision of the arrival of Franklin Blake and were assured that he had it with him! Gabriel later discovers that "It" is a reference to the Moonstone.

While the servants are enjoying their lunch, Gabriel is called upon to fetch Rosanna Spearman, who has not appeared for the midday meal. Rosanna has recently joined the household as second housemaid; Lady Verinder had taken her from a reformatory in London. Rosanna had comported herself so well that the matron had recommended her as one who could benefit from a second chance, and Lady Verinder had happily offered her a place. She often stayed to herself and failed to make friends among the other servants, who knew nothing of her background. She often spent her free time at the Shivering Sand, a horrid bay filled with quicksand about a quarter of a mile from the house. Gabriel seeks her at her favorite hideaway. When he finds her at the Sand, she is crying because of her inability to forget her past life. Before he can convince her to come home to dinner, Franklin Blake appears and greets him warmly. When Rosanna sees him, she blushes a deep crimson and hurries off without a word, much to the astonishment of the two men.

Gabriel is disappointed because little of the child he remembers can be seen in the young man before him. Franklin tells him that he has arrived early because he fears that he was being followed in London. When he mentions a dark-complexioned stranger, Betteredge thinks immediately of the three Indian conjurers who had appeared a few hours earlier at the house and quickly tells Franklin about what they said to him and what Penelope overheard. Franklin tells Gabriel that they undoubtedly were discussing the Moonstone, which he had in his possession; he had been asked by his father to deliver to Rachel, to whom it had been left as a birthday present by Colonel John Herncastle, Lady Julia Verinder's brother, who had died six months earlier. When Gabriel relates something of the family history to Franklin he shows great concern, particularly when he is told that the old Colonel had visited Lady Verinder's house in London two years before, asking to see Rachel, and had been turned away; he had left with the words, "I shall remember my niece's birthday." Franklin greatly fears that the Moonstone was the object of some deep conspiracy in India that had followed it to England, and that John Herncastle had left the diamond to Rachel in a deliberate attempt to bring trouble on his sister's house.

Franklin continues his tale, explaining how he came to be in possession of the Moonstone. His father, the brother-in-law of Colonel Herncastle, sought documents establishing his right to a contested dukedom that he believed to be in the Colonel's possession. He asked for the documents, and Herncastle proposed a bargain: if Franklin's father would put the diamond in a safe place and dispose of it according to sealed instructions at the Colonel's death (which he assumed to be imminent because of the theft of the Moonstone), he would turn over the documents. Franklin's father gave no credence to the legend of the diamond and readily agreed to take custody of it. Prior to Herncastle's death of natural causes, he made a will leaving the Moonstone to his niece Rachel and entrusting Franklin's father with its safe delivery on her next birthday (had he died by violent means the diamond was to be cut up and sold, thus insuring his life against a Brahmin plot). When Franklin's father died he inherited the stewardship, though he was very reluctant to bring such a dangerous gift to his cousin. When he retrieves the Moonstone from the bank where it is stored, he thinks he is being followed by a dark-complexioned man, causing him to leave earlier than expected for the Verinder house. Needless to say, he is alarmed by the news of the three Indian jugglers and puzzled about the Colonel's motive for giving the Moonstone to Rachel. After some discussion, he and Gabriel decide to wait a month until Rachel's birthday to bring out the diamond, meanwhile storing it in the vault of the nearest bank.

That afternoon, while Franklin is safely disposing of the diamond, Rosanna Spearman begins acting peculiarly; Gabriel suspects that she is in love with Franklin Blake. When Lady Verinder and

Rachel return, they are surprised to find that Franklin has already arrived. That night at dinner, Rachel looks her best and is charming, captivating Franklin immediately. After everyone retires, Gabriel does his usual rounds to be sure that the house is locked, but hears noises outside. When he goes to see what is happening, he hears footsteps running away and suspects he has disturbed the three Indians.

In the process of pursuing the intruders, Gabriel discovers a bottle of ink used by the Brahmins for divination. He shows this to Franklin the next morning and they prepare for another visit by the strangers, but they do not appear during the month before Rachel's birthday. During that month, Franklin and Rachel occupy themselves by repainting Rachel's sitting room door with decorative designs using a mixture invented by Franklin himself that smells to high heaven. Soon the servants begin speculating about the possibility of wedding plans in the near future, though Gabriel doubts that anything will happen because Rachel is too willful and independent for Franklin's taste despite the fact that he clearly loves her. Furthermore, she appears to be enamored of another cousin of hers, Godfrey Ablewhite, who is also invited to the birthday party. His mother is Lady Julia's sister and his father is a wealthy banker, though not of noble stock. Godfrey himself is a lawyer, handsome, charitable, and a ladies' man of some reputation, one who loves everyone and is beloved by all. What chance had Franklin against such a paragon? He even gives up smoking cigars in an effort to win her approval, but Godfrey's picture is still on her dressing table. A few days before the birthday party a strange man appears for a private conversation with Franklin, the subject of which he confides only to Lady Julia, though it appears to create a temporary rift with Rachel.

Finally June 21st arrives – Rachel's eighteenth birthday. Franklin is still of two minds about giving Rachel the diamond because it could put her in danger, but realizes that, legally speaking, he has no choice. That morning, Franklin and Rachel finish decorating the door on which they have been working for a month, after which he goes to the bank to fetch the Moonstone, returning with Godfrey and two of his sisters in tow. He takes Rachel aside and gives her the gem, after which she and the two Ablewhite girls quickly become lost in their fascination with the enormous jewel, the size of a plover's egg and brilliant enough to glow even after the curtains are closed. Lady Julia, convinced that her brother the Colonel intended harm to the family, desired to get the Moonstone out of Rachel's hands as quickly as possible. Meanwhile Godfrey proposes to Rachel and she turns him down.

Dinnertime arrives along with the rest of the guests, a total of twenty-four in all. Rachel surprises everyone by wearing the Moonstone, which Franklin has set as a brooch in a frame of silver wire. Sitting on either side of Rachel are Mr. Candy, the local doctor, and Mr. Murthwaite, a world traveler who has spent much time in India. Both are entranced by the Moonstone; the former jokes about vaporizing the diamond in the interest of science while the latter warns her that in certain parts of India she would not survive for five minutes if she appeared wearing that diamond. Conversation during dinner is awkward; the diamond seems to have thrown a mysterious pall over the festivities. Eventually a quarrel breaks out when Franklin refers to doctors as "the blind leading the blind," thoroughly offending Candy in the process. Soon the sound of a drum is heard outside, and the three Indians appear with their little clairvoyant boy, quickly attracting the attention of the entire company. They begin performing their tricks, but Murthwaite quickly circles behind them and speaks to them in their own language. After this they leave, but Gabriel and Franklin both believe they have seen the Moonstone affixed to Rachel's gown. Murthwaite joins the other two men and reveals that the jugglers are not jugglers at all, but Brahmins who have sacrificially violated the standards of their caste by crossing the ocean and disguising themselves as humble jugglers. When Franklin tells him

about the Moonstone, he deduces that the gem is the reason the Brahmins have made such a great sacrifice and is amazed that Franklin is still alive. He advises them to send the stone to Amsterdam and have it cut into six smaller diamonds, thus depriving it of its sacred identity. In order to protect the family that night the dogs are set loose on the property.

After the guests leave the rest prepare to go to bed. Lady Julia asks Rachel where she plans to put her diamond, and the birthday girl responds that she intends to put it in a little Indian cabinet in her bedroom. She is not worried that the cabinet has no lock because she trusts everyone who remains in the house. After Gabriel makes his rounds to make sure the house is secure, he goes to bed. He wakes in the morning to cries from upstairs; Penelope is frantic because the Moonstone has gone missing. Rachel seems to have fallen into a trance and is unwilling to speak to anyone about the events of the previous night. Franklin, who for a change has slept soundly, and Ablewhite check the room carefully and search the house to make sure all doors and windows are locked, but discover no clues as to the fate of the missing diamond. Lady Julia decides to call the police, and Franklin insists that he go for them with the recommendation that the Indian jugglers be arrested as soon as possible, though no one had any idea how they might have entered the house or gotten away with their prize. When Franklin returns, he is disconsolate because the Indians, after being arrested, were able to prove that they had not stolen the diamond because all had airtight alibis. The police intend to make an investigation, but have little hope of solving the mystery. Superintendent Seegrave arrives with two of his officers and immediately searches the house but finds nothing; the only clue is a small smear in the fresh paint on the door of the sitting room. He is sure that the thief must be in the house, which throws the servants into a panic because they know they are likely to be suspected. Seegrave interviews Penelope, but when he asks to speak to Rachel, she insists she has nothing to say and refuses to submit to any questioning. Franklin and Ablewhite have no information to add, so they go for a walk on the terrace. Suddenly Rachel emerges from her room, walks right past the startled Superintendent and goes out to the terrace, where she and Franklin have a sharp exchange of words, after which she returns to her room in a fury, insists that the diamond is gone and will never be found, and slams the door. Neither she nor anyone else is willing to divulge the nature of the conversation on the terrace. Seegrave then questions the servants one by one, learns nothing whatsoever, then searches their quarters, again fruitlessly. Rosanna Spearman, however, begins behaving strangely, first barging in on Franklin to give him a ring he had dropped, then insisting to him that the diamond would never be found, then claiming sickness and refusing to come to dinner. Seegrave decides to interrogate the Indians again while Franklin sends a telegram to London to see if the Chief Commissioner of Police can recommend an officer more qualified to handle the case than the bumbling local Superintendent.

Nothing happens that night, but a few strange pieces of news arrive the next day. A boy in town claims to have seen Rosanna Spearman walking into town wearing a veil despite the fact that she had been ill in her room all day, and Candy, the doctor is down with a fever from walking home the night before in the pouring rain. Soon a telegram arrives from London indicating that the Commissioner was sending his best detective, Sergeant Cuff, to look into the mystery of the missing diamond. Franklin, who knows the man by reputation, is excited by the news. When Cuff arrives, however, he looks like anything but a detective, and rather than diving right into the case, holds a long conversation with the gardener about roses, of which he is an aficionado. After meeting Lady Verinder, Cuff spends a long time closeted with Seegrave in an effort to find what has been done so far. He insists on going over everything again, and takes particular notice of the smeared paint on the door. He ascertains from Franklin that the paint had dried by three o'clock in the morning on the night of the disappearance of the diamond, thus dismissing the notion that the smear had been caused

by a petticoat of one of the servants the morning when the loss was discovered (Seegrave's careless assumption, leading Cuff to ignore him from this point forward). Rachel suddenly enters the sitting room, swears she knows nothing about the smear, but angrily warns Cuff not to allow Franklin to help him in his investigation and stalks out of the room, bursting into tears after closing her bedroom door. Cuff shows no inclination to heed Rachel's warning and continues to consult Franklin as a reliable witness to the events of the night in question. He is also determined to put the servants at ease after Seegrave has frightened them; he assures them that he as yet has no evidence of theft and simply needs their help to find the valuable gem that has been lost. An interview with Penelope yields the information that the paint had been untarnished at midnight when she left her mistress, thus leading to the conclusion that the diamond must have disappeared between that time and three in the morning. At this point Cuff dismisses Seegrave, telling him his services are no longer required, and after some concentrated thought announces to Franklin that "Nobody has stolen the diamond," insisting that only the remaining pieces of the puzzle have yet to come together.

Cuff asks to interview Lady Verinder, but she is unaccountably frightened of him, having had a premonition that he will bring trouble upon her house and family. The main question to be resolved at this point is to determine what article of clothing caused the paint smear on the sitting room door. Cuff asks Lady Verinder's permission to search everyone's wardrobe, gentry and servants alike, knowing that this will assure the cooperation of the servants; she readily consents. Cuff also asks for the laundry records so he can see if any article of clothing is missing. When Rosanna brings the washing book, Cuff recognizes her from her time in prison. Moments later, however, he receives word that Rachel has refused permission for her wardrobe to be searched. Cuff seems not to be surprised and promptly announces that he is calling off the search of the clothing because all must be searched or none shall be.

Much to Betteredge's consternation, Cuff is fully confident of his conclusions about the case but refuses to share them with anyone despite the old man's constant probing. He next begins to ask Gabriel about the behavior of the servants, but before he can answer the detective silences him, having spotted Rosanna Spearman hiding in the bushes. He asks Gabriel whether she has a lover, hoping to find some explanation for her furtive behavior that would not draw suspicion in her direction. Gabriel admits that the girl entertains a secret and hopeless affection for Franklin Blake. Cuff then interviews the servants one at a time, though their reports of the interviews and their assessments of the detective are startlingly inconsistent. He then tells Gabriel that if Rosanna asks to go out she is to be permitted to do so, but he is to be informed first. Soon she does precisely that, and he undertakes to follow her. Gabriel meanwhile questions the two servants who are most antagonistic toward Rosanna and finds that they do not believe her to have been sick at all; they also report that they had knocked on her locked door without response and had later heard the crackling of a fire in her room despite the fact that it is the middle of the summer. When Gabriel shares his information with Franklin, the latter immediately concludes that Rosanna has stolen the diamond and was burning the stained dress in her room late at night, but when he declares his intention to report this conclusion to Lady Verinder, Cuff appears and forbids it. He then rebukes Gabriel for trying to do his own detective work and asks him to take him to the Shivering Sand.

On the way to the quicksand, Cuff informs Gabriel that he knows the latter is trying to protect Rosanna from suspicion out of pity, but assures him that, though Rosanna is undoubtedly involved in the incident of the diamond, she is in no danger and bears no guilt because she acted on behalf of someone else. He proposes that Rosanna had smeared the paint with her petticoat, went in disguise into town in order to buy cloth to sew a replacement, and was now attempting to dispose of the incriminating garment. Sure enough, they find her footprints beside the Shivering Sand and trace

them toward the fishing village of Cobb's Hole, the home of the Yolland family, whose club-footed daughter, Limping Lucy, had become a friend of Rosanna. He spends some time with Mrs. Yolland, in the process discovering that Rosanna did indeed visit earlier that day and had purchased a tin box and two dog chains. Furthermore, she informs him that Rosanna intends to leave her employer and that she wrote a long letter expressing her sentiments. Cuff concludes that Rosanna bought the box and chains to conceal something in the Shivering Sand in such a way that she could retrieve it by means of the chain in the future. When Cuff and Gabriel return to the house, they find that Rosanna has been home for about an hour and that Lady Verinder wishes to see them immediately. Cuff somehow deduces that Rachel is on the verge of bolting from the house and that a great scandal will be revealed that very evening.

When the two men attend on Lady Julia, she informs them that Rachel wants to leave the house the following morning to stay with her aunt in town, and that her request had corresponded with Rosanna's return from the Yollands. Gabriel is astounded because this is exactly what Cuff had predicted. Cuff then asks if Rachel's departure might be delayed until the following afternoon; he wants to visit Frizinghall himself and needs to speak to Rachel when he returns. Gabriel finally realizes that Cuff suspect Rachel's involvement in the disappearance of the diamond and confronts him angrily. Cuff calmly tells him that Rachel has had the diamond all along and has confided in Rosanna because she knew she would be a likely object of suspicion. Betteredge is now more confused than ever, but Cuff will say nothing more other than to state that he will lay out the entire case on the following day. Soon Rosanna rushes through the corridor in a state after attempting to speak to Franklin and losing her courage. After the household retires, Cuff places three chairs in the upstairs hall and sleeps on them in an attempt to prevent any nocturnal communications.

Before Cuff leaves for Frizinghall in the morning he asks Franklin to share any useful information he may possess. Franklin, convinced that Rachel is the object of Cuff's suspicions, refuses to say anything. Cuff traps him into admitting that he has no interest in Rosanna when the girl is within earshot, after which she flees the scene. Franklin, realizing what has happened, begs Gabriel to make things right with the poor girl. Penelope follows that request with one of her own; she is frightened because Rosanna has been going about as in a trance ever since the unfortunate encounter in the garden. Betteredge tries his best to mend fences, but Rosanna continues in her trancelike state. He leaves the interview convinced that she needs to see a doctor, but since Candy is sick, his new assistant Ezra Jennings, whom no one likes or trusts, is the only available physician.

Cuff returns from Frizinghall shortly before two and reports that the Indians had nothing to do with the disappearance of the Moonstone, though they surely intended to steal it and will still do so if it is not found shortly. He has discovered that Rosanna purchased cloth of the type and quantity needed to make a nightgown, and remains convinced that she entered her mistress' chamber on the night of the disappearance to help her conceal the gem. He still doesn't understand, however, why, assuming the old nightgown had been placed in the tin box, she would choose to conceal the stained garment rather than destroying it. The only alternative at this point is to find the chain to which the box is affixed and retrieve it from the Shivering Sand. Soon the carriage arrives to transport Rachel to Frizinghall. She rushes out, speaking to no one. When Cuff blocks her path and tells her that her departure will hinder the recovery of the gem, she shows no intention of changing her mind, and when Franklin comes to bid her farewell, she hastens off without a word. At this point Franklin is ready to leave for London, but Cuff remains to pursue his investigations. He confides in Betteredge that Rachel, he is convinced, has carried the diamond off with her. He then turns to the task of questioning Rosanna, but finds that she has given the slip to the local policeman charged with watching her. Cuff then calmly informs Gabriel that the investigation would have to be moved to

Frizinghall, where Rosanna would surely meet her mistress. After questioning the servants, Cuff finds that Rosanna had left with a letter in her hand. The letter, addressed to Cobb's Hole, had been entrusted to the butcher's boy to mail from Frizinghall. Cuff deduces that the letter contains the location of the chain and box and decides to go to Frizinghall, saving his visit to Cobb's Hole until the letter arrives.

A small boy named Duffy had seen Rosanna running toward the Shivering Sand a half an hour earlier. Cuff quickly convinces him to lead him the direction she took. Soon Duffy returns with a request from Cuff to send one of Rosanna's boots immediately. Gabriel takes the boot to the shore himself. By the time he gets there rain is pouring down and waves are sweeping over the quicksand. He and Cuff find footprints matching Rosanna's boots heading toward the sea but see none returning. Cuff believes that she has suffered an accident in an attempt to retrieve the tin box at the end of the chain, but Gabriel suspects that she has taken her own life. Soon a groom brings a letter that Penelope found in Rosanna's room. It is a suicide note; in it she thanks Gabriel for his kindness and asks his forgiveness for her final choice to end her life.

When all return to the house, Lady Verinder hysterically accuses Cuff of being responsible for Rosanna's death and orders him out of the house. He calmly responds that, if she still desires his departure half an hour hence, he will gladly depart, and without his money too. He then summons Penelope and Gabriel to the latter's room. Penelope tells Cuff that the reason for Rosanna's suicide was her unrequited love for Franklin, but insists that Franklin knew nothing of it and begs that he not be told. The man himself enters next and remains firm in his desire to leave the house. He also tells Cuff of Lady Verinder's wish that he take his fee and give up the investigation – something that Cuff absolutely refuses to do. He and Gabriel then go to Lady Verinder's room. He tells her that, while he had nothing to do with Rosanna's death, he does believe it to have been caused by extreme anxiety connected with the loss of the diamond – something that only Rachel is capable of confirming. At this point Lady Verinder insists that Cuff tell all he knows. She is aware that he thinks that Rachel has concealed the diamond for some purpose of her own and insists that her daughter is incapable of any such deception. Cuff says that in his experience young ladies often accumulate debts, and he suspects Rachel of intending to use the diamond to pay off those debts. After all, she had refused to allow her wardrobe to be examined and had left the house despite the fact that Cuff had told her that her presence was needed to solve the mystery of the diamond's disappearance. Furthermore, Rosanna's behavior implicated her in the concealment of the stained dress and her background as a thief would have made her ideal as a go-between in the disposal of the diamond for pecuniary considerations. He proposes to introduce a woman of his acquaintance into the house in Rosanna's place in order to keep a close eye on Rachel while at the same time sending a man to watch the fence in London, which Lady Julia flatly refuses to consider. His second suggestion is that he tell Rachel bluntly and suddenly about Rosanna's death in the hope of shocking her into a complete revelation of the truth. Surprisingly, Lady Julia agrees to this approach, though she insists on communicating the message herself rather than entrusting it to Cuff.

At this point Cuff begins thinking about his next case, realizing that Lady Julia has checkmated his efforts, and takes up his argument about roses with the gardener. Franklin, meanwhile, decides to remain until Lady Verinder returns from Frizinghall and spends the time feeding his discouragement and confusion about his treatment by Rachel. Later two letters come from Frizinghall. The first contains a check for Cuff and a notice that his services are no longer required; the reason for this is that Rachel swears she has held no private conversation with Rosanna at any time about the Moonstone or anything else and affirms that she has no debts, nor does she have the diamond, though she flatly refuses to say what she knows or thinks about its disappearance.

Cuff accepts the check but promises to complete his investigation when the family recognizes the need for it. Before leaving he tells Gabriel that three things will happen: the family will hear from the Yollands on Monday when Rosanna's letter arrives, the three Indians will appear wherever Rachel decides to betake herself, and word will be heard from the moneylender in London. The second letter is addressed to Franklin and adds to the first by saying that, while Rachel clearly knows the fate of the diamond, she is unwilling to speak of it and in a dreadful physical and emotional state. Lady Verinder plans to take her to London to seek care for her there and advises Franklin to meet them there later. For the time being, however, he must stay away from her and give her time to recover. Upon receipt of this letter, Franklin undertakes his journey to London, whence also Lady Verinder and Rachel make their way on the following day.

On the following Monday Cuff's first prophecy comes true. Limping Lucy appears at the house demanding to see Franklin Blake. She calls him a murderer, blaming him for Rosanna's death and confirming Penelope's belief that unrequited love was the reason for her suicide. She has a letter for Franklin from Rosanna, but when she hears that Franklin has gone to London, she insists that she must give it from her hand into his, so if he wants it he must come to Cobb's Hole. Gabriel writes to Franklin about the letter only to find that he left London for parts unknown the day after his arrival. In the months that follow, servants poking around the shores of the Shivering Sand have no success finding the chain to which the tin box is attached. Several days after her departure, word comes from London that Rachel is occupying herself with frivolous amusements, including spending time with her rejected suitor Godfrey Ablewhite. At the end of the week, Cuff sends a newspaper article to Gabriel that speaks of a certain Septimus Luker, a London moneylender and dealer in antique curiosities, who reported being harassed by three Indians who persisted in hanging around his place of business. Thus the last two of Cuff's prophecies are fulfilled – the Indians follow Rachel to London and give undue attention to the fence known to Rosanna Spearman.

SECOND PERIOD – THE DISCOVERY OF THE TRUTH (1848-1849)

FIRST NARRATIVE

The first narrative in the Second Period is contributed by Miss Drusilla Clack, an impoverished cousin of the Rachel Verinder. She presents herself as an extremely orderly person whose habit of recording everything in her diary allows her to contribute to the present story. She does this at the request of Franklin Blake, who sends her a check to compensate her for her troubles (she fears that he will edit her manuscript, but he inserts a footnote assuring the reader that not one word will be tampered with, allowing the document fully to reflect the character of its author).

One week after Lady Julia and Rachel arrive in London, Miss Clack descends upon them. The previous Friday, Godfrey Ablewhite and Septimus Luker had accidentally met at the bank. When Godfrey arrived at his home, a small boy handed him a letter inviting him to a certain address with the promise of a large contribution to one of his many charities. At the address, where he noticed an ancient Indian manuscript, he was assaulted, blindfolded, and thoroughly searched. After the search proved fruitless, he was abandoned in the room, still tied to a chair. After being rescued unharmed and with none of his possessions missing, he could say nothing about his assailants or the reason for the attack; the landlady would confirm that the rooms had been rented to three Indian gentlemen and an English associate. Later the same day, the same thing happened to Luker, who was drawn by the promise of a particularly valuable antique. When the police were summoned, they concluded that the gang consisted of thieves searching for some valuable article and that Ablewhite

had been attacked only based on the coincidence of his meeting with Luker outside the bank. When Rachel hears the news of the attacks, she is strangely exercised, at least in the opinion of Miss Clack, who soon hears from Lady Verinder the story of the Moonstone.

When Godfrey visits the Verinder house, Rachel insists on interrogating him about his adventure. Rumors are circulating that the object sought by the Indians was the Moonstone, and that in fact a gem for which Luker possessed a receipt was one and the same. Some are even accusing Godfrey of being responsible for pawning the diamond in Luker's shop. Rachel knows this is not so, and is distraught that her silence should shine the light of suspicion on her innocent cousin. She insists that he write out a declaration of his innocence so she can sign it. After she leaves to go to a flower show, Godfrey burns the declaration and rapidly exits the house. Afterward Lady Verinder asks Miss Clack to remain behind in order to witness the will she is intending to prepare. Miss Clack suddenly realizes that her aunt is gravely ill. Lady Verinder confirms her suspicions, confiding that she has terminal heart disease and asking that her condition be kept secret from Rachel. Miss Clack immediately recommends three clergymen in the area, but Lady Verinder shows no interest in their ministrations, nor does she care to read the books her niece so generously offers. Miss Clack leaves to get the books anyway; she even goes to the expense of taking a cab but is shocked when, after paying the driver the exact fare, he responds with curses, becoming even more profane when she offers him a tract instead of a tip. When she returns to the house, Bruff, the lawyer, has already arrived and informs her that she will do nicely as a witness to the will because she will be receiving nothing from it. He also voices his suspicions about the involvement of Godfrey Ablewhite in the disappearance of the Moonstone. Miss Clack then has the satisfaction of informing him that Rachel Verinder had that very day cleared Godfrey of all suspicion in the case. She then suggests that Franklin Blake had the same opportunities as Godfrey of stealing the diamond, but Bruff argues that he lacked the motive to do so, especially since his attempt to recover it cost him what would have been a very profitable marriage to Rachel Verinder.

The signing and witnessing of the will takes only a few minutes, but Miss Clack then insists on presenting her tracts to her dying aunt. Lady Verinder has no interest in them, but Miss Clack, determined to edify her aunt at all costs, leaves them lying about in every room of the house, including the bathroom. The following day the footman brings a parcel containing all the tracts, unread, back to Miss Clack with Lady Verinder's regrets that such excitable reading is forbidden by her doctor. She also learns that Godfrey Ablewhite plans on going to a ball that night and a concert the following morning with Rachel, in the process absenting himself from the meetings of two charitable societies in which he and Miss Clack are active. She is puzzled by his neglect of his spiritual services in favor of such frivolities and begins to wonder if he is backsliding. Meanwhile she devises another strategy to communicate her precious exhortations to Lady Verinder. She copies important passages by hand and includes them in letters, some written by friends in her charitable society, reasoning that her aunt would be more likely to read letters than tracts. Some she mails and some she delivers personally, scattering them about the house as before. While she is engaged in her errand of mercy, however, Godfrey himself appears at Lady Verinder's door.

Miss Clack determines to eavesdrop from behind the curtain, but Godfrey, thinking she is in the library, pursues his intended purpose. Rachel then enters the room – neither of them had gone to the concert, giving as an excuse Lady Verinder's indisposition. Godfrey then tries to convince her once more to give him her love, insisting that she is more important to him than all the charitable committees on which he serves put together (Clack, of course, is shocked to hear such heresy coming from his mouth). She swears that she cannot, despite the fact that she has found that the man she loves with all her heart, whom she refuses to name, is unworthy of her affection. She lacks the

courage to tell him so, but instead is determined to live in perpetual torment rather than expose him for the scoundrel she knows him to be. Godfrey, undeterred, promptly falls to his knees and proposes marriage, which Rachel just as promptly refuses. Godfrey perseveres, however, telling her that he wants her as a wife even though she doesn't love him, confident that love will grow over time from mere respect and regard. Amazingly, she changes her mind and accepts his proposal, shocking the eavesdropping Clack by kissing her erstwhile hero. Rachel insists that they should wait to tell her mother until she was recovered from her illness, but soon the footman bursts in with dreadful news: Lady Verinder is dead. Miss Clack, of course, regrets that her aunt has gone to her eternal reward without ever gaining the benefit of the tracts she scattered around the house.

An exchange of brief missives between Miss Clack and Franklin Blake, who had originally asked her to write out her experiences and observations, follows. She sends him a stack of tracts along with her fifth chapter; he thanks her for the chapter, but returns the tracts unread. She then wants to include information about the Moonstone that was discovered at a later date, but he insists that she restrict herself to her own experience. Being somewhat put out, she asks if she might at least include the present correspondence in her narrative, to which he reluctantly agrees under the condition that such correspondence come to an end. Wanting to have the last word, she answers that she will be glad at any time in the future to send her tracts back to Franklin should he repent or become sufficiently ill to be in need of consolation.

After Lady Verinder's death and Rachel's engagement to Godfrey, Rachel comes under the care of Godfrey's father until the time of her marriage, spending the season with Godfrey's mother in Brighton. When Mrs. Ablewhite summons Drusilla for assistance in finding servants, she comes to the house, where quite to her surprise Rachel apologizes to her for her previous ill treatment at her hands. She then invites Drusilla to stay with them at Brighton, and the latter gladly accepts, seeing it as an opportunity to bring about Rachel's conversion. She hurries to Brighton, hires servants who share her religious views, arranges for the family to attend a church of her persuasion, and fills the house with books and pamphlets of a suitably religious nature. When the family arrives a few days later, they are escorted by Bruff rather than Godfrey. Only Rachel accompanies Drusilla to church the following day, and she gets a headache from the exceedingly loud and long sermon. After lunch, Bruff and Rachel take a long walk, the object of which is unknown to Drusilla, the narrator. The next morning, Miss Clack tries to force her pamphlets on Rachel and is rejected. When she probes about the conversation with Bruff the previous day, assuming that Godfrey was its subject, Rachel becomes sufficiently upset to assure Drusilla that she will never marry Godfrey Ablewhite.

Drusilla then takes a walk, and upon her return encounters none but Godfrey himself. He tells her that Rachel has broken off their engagement and that he has submitted with surprising equanimity. In fact, he feels relieved and is convinced that he will be happier back with his various charitable institutions than he would ever be married to Rachel, despite her wealth and position. He leaves for London, but soon his father and Bruff arrive in Brighton. Ablewhite confronts Rachel, demanding that she give a reason for breaking the engagement. She answers only that the breakup would be best for both of them, but Godfrey's father takes this as an insult and an attack on the suitability of his family to unite with hers. When Miss Clack tries to interpose a quotation from one of her tracts, he explodes. He then tells Bruff that he declines the privilege of serving as Rachel's guardian and asks her to leave the house at her soonest convenience. After he stomps out of the room, his wife comforts Rachel and apologizes for her husband, but tells Drusilla that she ever wants to see her or her tracts again. Bruff then invites Rachel to stay with him and his wife until matter can be settled more permanently, and she gratefully agrees. Miss Clack, however, makes one last

desperate attempt to bring about Rachel's salvation by inviting her to her own home – a prospect at which Rachel is horrified, especially when Drusilla says that she only wants to save her from the eternal fate from which she was unable to save her mother. Rachel screams in agony, leaves with Bruff, and Miss Clack never sees her again.

SECOND NARRATIVE

The second section of the Second Period is narrated by Mathew Bruff, the Verinder family solicitor, to whom the reader has already been introduced. Bruff is able to supply information about the broken engagement and the motivations of both Rachel and Godfrey concerning it to which Miss Clack did not have access. He begins by speaking of the will written by Lady Verinder and witnessed by Miss Clack and the footman. That will left Rachel well provided for, though she could occupy the houses in London and Yorkshire and received a handsome income for life but was not given absolute control of the family fortune (this was to protect her from being victimized by some unscrupulous fortune-hunter seeking to gain control of the inheritance), and named Mr. Ablewhite as her guardian contingent on his willingness to accept the charge. Strangely, another party asks to examine Lady Verinder's will before it can be executed. Perfunctory research leads Bruff to the conclusion that the party in question was Godfrey Ablewhite. Bruff then warns Rachel of Godfrey's mercenary motives and his straitened financial condition; she immediately determines to break off the engagement, relieved because she doesn't love him and doubt that he loves her. When she tells him that she wants to break their engagement without giving a reason, he readily agrees to terminate the marriage plans because his research showed that, as her husband, he would have no access to the family fortune, which was his real goal in courting Rachel. The result, as already noted, is that Godfrey's father treats Rachel rudely and refuses to consent to serve as her guardian, leaving her in the hands of Bruff and his family, where she is well-received during a long stay in their home.

With regard to the mystery of the Moonstone, Bruff also has information to share. About a week after Lady Verinder's death he is visited in his office by one of the three Indians who had continued to hang about the fringes of the family wherever they went. The stranger asks to borrow some money, offering a richly bejeweled box as security for the loan. Bruff refuses despite the fact that the Indian had been recommended to him by Septimus Luker. The next day Luker stops by the office and says that the Indian had come to him first with the same request and had been refused. As the two compare notes, they find that the Indian had asked both of them a peculiar question about the length of time normally allowed for the repayment of a loan. Neither could figure out the reason for such a question, which appeared to have been the real reason for the two visits.

Later, at a dinner party, Bruff meets and converses with the Indian explorer Murthwaite. The world traveler tells the lawyer that the Indians involved at present in the mystery of the missing diamond are too young to have known Colonel Herncastle, and therefore must be the successors of the original Brahmins. When the Colonel died, they went to London and examined his will, thus discovering that the treasure was to pass to Rachel Verinder through the instrumentality of Mr. Blake. They thus appeared in Yorkshire in the guise of jugglers, hoping to steal the gem from Franklin Blake or from Rachel. They were foiled by its disappearance, but had received a letter from a confederate in London indicating that he had personally seen the Moonstone, presumably in the possession of the antique dealer and moneylender Luker, leading them to go to London after their release and assault both Godfrey Ablewhite and Septimus Luker when they suspected them of possessing it. They were again too late, however, because Luker had deposited the gem in a bank vault. This explains the question asked of both Luker and Bruff by the Indian – he wanted to know

the soonest date at which the Moonstone, which had presumably been given as security for a loan, might be redeemed so that he and his companions might again have the opportunity of reclaiming it. The conclusion of the conversation is that the Indians will make another attempt to steal the Moonstone at the end of June, 1849.

THIRD NARRATIVE

The third narrative in the Second Period is supplied by Franklin Blake himself. Before Lady Verinder's departure to London with her daughter, Franklin had gone abroad, where he remained for some months. During his travels he received a letter from Bruff informing him of his father's death and entreating him to return to England immediately. When he arrives, Bruff tells him the news of Lady Verinder's death and the contracted and broken engagement of Rachel and Godfrey. He discovers that Rachel is now living with an aunt named Mrs. Merridew and quickly pays her a visit, but is refused admission. Mrs. Merridew apologizes for Rachel's inexplicable behavior, but to no avail. Rachel refuses even to enter into correspondence with Franklin. Unable to explain her rudeness, Franklin determines to take up the mystery of the Moonstone once more beginning at the place where his research had ended, so he heads for Yorkshire and his old friend Gabriel Betteredge.

When Franklin arrives at his destination, he finds the house deserted except for Betteredge and a few other servants. The old man welcomes him gladly, but Franklin refuses to cross the threshold of the house that now belongs to Rachel without her express permission. The old servant advises Franklin to stop accommodating Rachel's ride on her high horse and take charge of the relationship, but he has no intention of doing so at this point. He confides in Betteredge that he intends to solve the mystery of the Moonstone; he wants help from Cuff, but finds that he has retired, so he solicits Gabriel's help in the endeavor. He starts Franklin on his quest by revealing the existence of a letter left for him by Rosanna Spearman in the hands of Limping Lucy. Early the next morning the two head for Cobb's Hole. When Lucy is introduced to Franklin, she leads him away from the house and gives him the letter, but swears with great anger and bitterness that she can't understand what "she" [referring to Rosanna] ever saw in the man before her, then leaves, desiring never to see Franklin again. The letter contains instructions for finding the box hidden in the Shivering Sand and insists that Franklin must search for it when no one else can see him. He immediately ignores this requirement by sharing the letter with Betteredge and taking him with him to the quicksand bog, but the old man refuses to be present at the time of the discovery in order to honor Rosanna's wishes. When Franklin locates the box, he discovers that it contains a letter addressed to him and the paint-stained nightgown that Cuff had described as the key to the mystery of the diamond's disappearance. To his complete amazement, he sees that the nightgown is his own – *he* is responsible for the theft of the Moonstone!

The discovery leaves Franklin in a state of shock. Betteredge guides him back to the house, where they share a stiff drink. When Franklin recovers his senses sufficiently they turn to the letter left in the box by Rosanna. In it she professes her love for Franklin and explains that she hid his nightgown as an act of devotion to protect him from the consequences of his own action. Her failure to attract Franklin's attention had thrown her into a state of depression and also caused her to hate Rachel, the object of her true love's affections, and desire to do anything to attract his notice, however briefly. On the morning after the disappearance of the diamond, Rosanna had been cleaning Franklin's room as usual and had discovered the stained nightgown, which she immediately took back to her room. She then obtained material and made an identical nightgown so the stained one would not be missed. When the police concluded that the wearer of the stained nightgown must

have been the thief, Rosanna was strangely pleased – now Franklin was shown to be a thief like herself, and he might be grateful to her for concealing his guilt. As Franklin turns the rest of the letter over to Gabriel, Dr. Candy's assistant, a peculiar-looking man with olive skin and piebald hair named Ezra Jennings, briefly enters the room.

Betteredge then finishes reading Rosanna's letter, in which she explains her actions with the nightgown and her futile efforts to communicate with Franklin about it, finally concluding the narrative with her acquisition of the tin box and chains and her intention to do away with herself at the Shivering Sand. He warns Franklin not to read the letter in his current state, so the latter puts it in his pocket for later perusal. He then determines, with the new knowledge he has gained of his own culpability, to return to London, meet with Bruff with letter and nightgown in hand, and seek an interview with Rachel. Before leaving, he asks Betteredge whether he had been drunk on the night of Rachel's birthday party or if he had ever been in the habit of sleepwalking. The old servant assures him that neither was the case. Franklin is thus left with no plausible explanation for how he could have stained the nightgown and taken the Moonstone without being aware of either, especially since no drunken stupor or sleepwalking incident could explain the transport of the diamond to London for safekeeping with Luker.

When Franklin arrives in London, he goes immediately to see Bruff and shows him the nightgown and Rosanna's letter. He immediately realizes that Rachel's behavior can be completely explained on the basis of her belief that Franklin had stolen the Moonstone. The two men therefore determine to confront her with what they know and ask her the basis for her conviction. Bruff first theorizes that the case against Franklin breaks down because no proof exists that he was actually wearing the nightgown when it was stained; in fact, Rosanna's skill at deception, her history of thievery, and her interest in driving a wedge between Franklin and Rachel would go far to cast suspicion on her. This theory only worked, of course, if Rachel's belief that Franklin had stolen the diamond was based on the evidence of the nightgown alone, presumably shown to her by Rosanna. Bruff also reminds Franklin that Rachel had good reason to question his integrity because of debts he had accumulated. The two then plan for Franklin to confront Rachel in Bruff's home two days hence.

When Franklin sees Rachel, all thought flees from his mind and he takes her in his arms and kisses her, but she violently shoves him away and cries that he is a coward to take advantage of her weakness for him in such a way. When he frankly asks her what he has done to merit such rejection, she is incredulous. He then tells her the story of his discovery at the Shivering Sand and asks if Rosanna had shown her the nightgown. She replies in the negative, but when he asks for the ground of her suspicion of him, she replies angrily that she saw him steal the diamond with her own eyes. He then tells her, despite her utter disbelief, that this is the first time he knew that he took the Moonstone. He then insists that she go over the events of the fateful night, detail by detail, so that together they may uncover the root of the mystery. Since this is a hope that she has long cherished, she minutely goes over her memories of the evening in question. The narrative accomplishes nothing but to eliminate both sleepwalking and intoxication as explanations for Franklin's behavior; the only possible clue regarding his behavior is the fact that his eyes seemed unusually bright when he took the gem. She then tells him that her odd behavior after the theft had been motivated by a desire to protect him in spite of everything, but that now she despised him as the worst of villains for refusing to acknowledge his guilt. He departs with the assurance that he will prove his innocence or never see her again.

That evening Bruff visits Franklin, and after telling him of the appalling condition in which he found Rachel, elicits his promise not to attempt to see her again without his express permission

– a condition to which Franklin readily agrees. Bruff then encourages him to pursue a different strategy. Franklin may have taken the Moonstone, but he was certainly not responsible for carrying it to its present location, presumed to be Luker’s safe deposit vault in the bank. If they can discover the person to whom Luker returns the diamond at the end of the month – the time at which the loan secured by the gem will expire – they may yet be able to unravel the mystery, though great care will have to be taken because of the undoubted interest of the Indians in the same individual. Franklin, unwilling to wait until the end of the month to clear his name, proposes to contact Sergeant Cuff. Though the detective is happily tending his roses in retirement, Franklin hopes that the peculiarities of the case will arouse his renewed interest. Unfortunately, he finds that Cuff has just left for Ireland to consult a rose-fancier there and given no indication of when he might return. He is unwilling to give up, however, and turns his thoughts to the birthday dinner the night before the loss of the diamond. Realizing that his own memory is somewhat cloudy, he writes to Gabriel Betteredge to get a list of the guests, determined to interview them to find if any of their memories can shed light on the mystery. He thinks to contact the guests living in London before he leaves for Yorkshire, but quickly discovers that Murthwaite has returned to India, Miss Clack is in France, and Godfrey Ablewhite is in some unknown London location. When Franklin tries to track him down, however, he finds that he left the previous day for Brussels. At Frizinghall the next day, he begins his inquiries with Dr. Candy. He finds the doctor a shell of his former self, his body wracked by disease. Disappointed at the inability of Candy to advance his knowledge of the birthday dinner, Franklin sadly prepares to leave, but is interrupted at the foot of the steps by Candy’s assistant, Ezra Jennings.

The strange medical assistant then tells Franklin of the course of Candy’s illness and his manner of treating it. During his long hours of caring for his friend he had engaged in writing a book on the brain, and had incorporated his observations of Candy, a victim of brain fever, in his research. In particular, he had theorized that the doctor’s ravings might be disconnected outbursts of underlying but unexpressed coherent thought. He thus copied down Candy’s disjointed words and, like a man solving a puzzle, had sought to fill the gaps in a way that produced meaningful sentences. Franklin now is anxious to hear the results of his efforts, but Jennings is reluctant to share them without knowing the reasons behind Franklin’s curiosity. But before Blake can speak, Jennings insists on telling his own story. He has throughout his adult life suffered from unjust accusations of which he is entirely innocent. These have driven him from place to place and ruined his character wherever he has gone. His only hope in life at this point is to provide for a girl who depends on his support. Sadly, he is terminally ill and the only thing keeping him alive is opium. When Franklin shares his story, Jennings is convinced he has the solution to the mystery – Franklin must somehow have come under the influence of opium on the night in question, which would explain his unusually sound sleep and his complete lack of awareness of what he had done. At this point Jennings is called to a medical appointment, but agrees to meet Franklin back at Frizinghall in two hours.

When Jennings returns from his medical call, he and Franklin retire to his surgery. There he questions Franklin about certain aspects of the night of the birthday dinner and explains that the sound night’s sleep Franklin enjoyed and the trance into which he fell during the theft of the diamond could both have been caused by a dose of opium administered without the recipient’s knowledge by Dr. Candy in order to refute Franklin’s rude statements concerning the medical profession. Candy, in fact, had intended to return to Lady Verinder’s home the following morning and confess the trick he had played, but he had fallen seriously ill that very night. At this point, no conclusions could be drawn about how the opium was administered without Franklin’s knowledge. Jennings then hands Franklin two sheets of paper, one containing the exact words of Candy in his delirium and the other his assistant’s attempts to fill in the blanks; the result confirms Jennings’

suspicions, which are now shared by Franklin. The former proposes a bold experiment – that the conditions of the night of the party be replicated as closely as possible, including Franklin giving up smoking in order to disturb his sleep patterns and taking a dose of opium while his mind is occupied with the diamond. Witnesses would then watch his behavior, and hopefully the mystery of the disappearance of the Moonstone would be solved. Jennings then shows Franklin excerpts from medical books to support his hypothesis. Franklin objects to one aspect of the plan: How could the diamond be found if it was safely secured in the vault of a London bank? But because no one can satisfactorily explain how the diamond got to London, Jennings stands by his theory, convinced that the Moonstone remains concealed somewhere in Lady Verinder's house in Yorkshire. When Franklin raises a second objection – that the people present at the party could not possibly be reassembled – Jennings assures him that the location of furnishings in the house is far more important than any attempt to duplicate the assemblage of people. Jennings then agrees to write to Rachel to make arrangements for the great experiment ten days hence.

FOURTH NARRATIVE

The Fourth Narrative is taken from the journal of Ezra Jennings, and recounts the events of the days leading up to the experiment as well as the experiment itself. Jennings begins by composing the letter to Rachel. Franklin, meanwhile, writes to Bruff to seek his opinion and contacts Gabriel Betteredge, who thinks the entire idea is a piece of lunacy. Rachel's response greatly encourages Jennings – she readily accepts his evidence of Franklin's innocence and insists on helping to restore the house and being present for the experiment. Jennings thus has no doubt that she continues to hold onto her love for Franklin and is happy to be the instrument of bringing the young lovers back together. She also insists, however, that Franklin be told nothing about her planned involvement. Jennings fears, of course, that her presence might disturb Franklin's state of mind with new concerns and thus ruin the experiment. He proposes that she time her arrival so that she can be in her room to observe Franklin's behavior under the influence of the opium without having encountered him beforehand, to which she readily agrees. Franklin, meanwhile, is sleeping badly because he has given up his cigars, which is exactly the result for which Jennings is hoping.

When Bruff answers Franklin's letter, he expresses complete skepticism in the efficacy of the experiment, both because a medical specialist he consulted in London scoffed at the idea and because he is convinced that the diamond has been given into Luker's care in London. Betteredge then enters and voices his objections to the whole proceeding, but insists that he is willing to do whatever his mistress requires despite his own serious doubts. They then quibble over details of the restoration before Gabriel leaves to begin the necessary work. The next day, a letter arrives from Mrs. Merridew, the woman with whom Rachel is staying, informing Jennings that she would not dream of allowing Rachel to come to Yorkshire without a chaperon, and that she will accompany her if absolutely necessary. Another addition to the party occurs shortly thereafter when Sergeant Cuff writes to let Franklin know that he will be in England shortly; Franklin promptly invites him to join them for the experiment, and also invites Bruff, recognizing the importance of having a witness who is predisposed against the value of the test.

Finally the day of the experiment arrives. Dinner is served at the same time as before, and Jennings decides to increase the dose of opium to counteract the fact that Franklin knows he is getting it. After Franklin retires to his room, Bruff and the ladies arrive. At eleven o'clock Jennings administers the opium, but not before Rachel tenderly kisses the glass containing the draught. Rachel then retires to her room and places a piece of crystal where the diamond had been hidden

while Bruff, Gabriel, and Jennings sit quietly in Franklin's room waiting for the drug to take effect. He begins to show signs of the drug's impact around midnight. A few minutes after 1:00, Franklin rises from bed, mutters something about the diamond, and leaves the room, trailed by his three silent observers. He proceeds directly to Rachel's sitting room, and from there to her bedroom. He goes to the cabinet, takes the substitute "diamond," but then collapses on the sofa – the dose of opium had been too large, and he falls fast asleep without ever hiding the diamond. Nonetheless, Jennings has proved his case – Franklin clearly had stolen the diamond under the influence of opium without realizing what he was doing. Sadly, the final part of the experiment has failed and the Moonstone remains missing. Bruff and Betteredge, initially skeptical, render suitable apologies and sign a document witnessing what they have seen. Bruff at this point returns to London to continue his watch on Luker and the bank while Rachel and Franklin, in an ecstasy of love, pour out their thanks to Jennings and go to London to plan a wedding.

FIFTH NARRATIVE

The fifth narrative in the Second Period is again picked up by Franklin Blake. He attests that upon awaking the morning after the experiment, he had no memory of what had transpired. He and Rachel reconcile immediately and decide to accompany Bruff to London to be present during the watch on the bank. Their gratitude to Jennings is beyond bounds, but they fear they will never see him again because of the severity of his illness. No sooner do they get to London than they are met by a boy in the employ of Bruff's firm. He reports that Luker is heading for the bank with an escort of two policemen. When he emerges from the bank, he appears to pass something to a man in the crowd. Bruff and Franklin follow him, but to no avail; he turns out to be a long-time employee of a local drugstore. Those who follow Luker meet with similar lack of success. Franklin then goes to spend the evening with Rachel. The next morning Sergeant Cuff arrives at Franklin's door. Franklin catches him up with recent events, and soon the boy from Bruff's office appears. He is nicknamed Gooseberry because of his unusually big eyes, but he is streetwise and observant. He had followed a tall sailor from the bank and seen Luker pass something to him outside. The sailor in turn is followed by a mechanic who is seen conversing with what appears to be one of the Indians. The mechanic invades the sailor's room at a public house, then leaves, feigning drunkenness. Upon hearing these things, Cuff concludes that Luker passed the diamond to the sailor and that the Indians were using the mechanic as their front man in their plans to steal it. The men rush to the pub and find it in an uproar. The sailor's room is locked and the innkeeper fears he has been cheated out of his money. When the men break into the room, however, they find the sailor dead on the bed, and next to him a small box that apparently had contained a valuable jewel. Cuff soon realizes that the man on the bed is in disguise. When he removes the disguise and washes off the makeup, he reveals none other than the person of Godfrey Ablewhite! The detective had earlier given Franklin a sealed envelope, which he now opened, revealing a single sheet of paper containing the name of the dead man; Cuff had known all along who had taken the diamond.

SIXTH NARRATIVE

The Sixth Narrative is contributed by the redoubtable Sergeant Cuff. He is convinced that Godfrey was killed by the three Indians in a successful attempt to reacquire the Moonstone. Luker, in fact, soon admitted that he had been in possession of the diamond and had returned it to Ablewhite after retrieving it from the bank. The Indians had apparently entered the room from the roof of the

tavern through a trap door, killed the sleeping Ablewhite, taken the diamond, then left London on a steamer bound for Rotterdam. Efforts have been made to locate the man dressed as a mechanic, to no avail, and the Indians are by now far beyond the reach of British law.

Cuff then explains how the theft of the diamond occurred. He starts by asserting that Godfrey Ablewhite had been living a double life. To the public he was a man given to charity, particularly ladies' charities, but in private he was a man of pleasure with a villa outside London that he shared with a mistress. He financed his double life by spending money from a trust fund that he held for a young man. He knew that when the young man came of age the trust must be delivered to him, so he became desperate for funds as the months passed. When time came for Rachel Verinder's birthday party, Godfrey was willing to do anything to get the money he needed, including proposing marriage to Rachel. Her refusal left him in terrible straits, but a new opportunity presented itself when Dr. Candy decided to play a practical joke on Franklin at the party. Godfrey agreed to put the opium into a glass of brandy. He later followed Franklin as he walked in a trance to Rachel's sitting room and not only saw him take the diamond, but also noticed that Rachel had seen the theft. When the men got back to their rooms, the dazed Franklin saw Godfrey, gave him the diamond, and told him to put it in his father's bank for safekeeping. Ablewhite then simply took the diamond for himself, went to Luker's establishment, and sought to borrow money on its future sale price. Luker's terms were extortionate – he would lend Godfrey two thousand pounds and take the Moonstone as collateral. After one year, Godfrey would repay him three thousand pounds, at which time he would return the diamond. The desperate Godfrey had no real choice. He accepted the terms, but still needed to raise three thousand pounds in a year, leading him to propose to Rachel again. This time she accepted him, but he soon sought release from the engagement when he realized that she had no more than life interest in her family's property. Worse yet, his mistress was threatening to tell all if he did not make a handsome settlement on her. An unexpected legacy gave him the wherewithal to redeem the diamond, and he quickly made arrangements in Amsterdam to have it cut into smaller stones and sold. When he returned to England, he redeemed the stone and quickly met his death at the hands of the Indians. Subsequently, word was sent to the authorities at Bombay to keep an eye out for the Indians when their ship landed.

SEVENTH NARRATIVE

The Seventh Narrative is supplied by Dr. Candy in the form of a letter. The doctor informs Franklin of the death of Ezra Jennings, who suffered horribly in his final hours, but always maintained that he was grateful to Franklin for bringing a brief moment of happiness to his sad life. He asked that his papers be buried with him and that no gravestone mark his final resting place. Candy closes by wishing Franklin well in his coming marriage to Rachel Verinder.

EIGHTH NARRATIVE

The eighth and final narrative is contributed by Gabriel Betteredge, who gives a brief description of the wedding of Franklin and Rachel, noting that a year later they were expecting their first child.

EPILOGUE

Three statements concerning the finding of the Moonstone bring the story to a close. The first is by a man deputized by Sergeant Cuff to follow the Indians. He discovered that they had left on the ship bound for Rotterdam, but had convinced the captain to put them ashore at Gravesend, after which they returned to London and embarked from Plymouth on a ship bound for Bombay. These circuitous maneuvers were intended to lose anyone seeking to follow them. The captain of the ship that carried them to Bombay reported that they had behaved in a way that drew no attention to themselves until the ship was becalmed near the shores of India, when they stole a boat at night and left the ship, landing in a place such that their whereabouts could not possibly be traced. The last contribution comes from Murthwaite, the Indian traveler, who reports venturing to an obscure Indian city with the intention of visiting a famous shrine to the god of the Moon. He finds himself accompanied by many pilgrims who are going to a great celebration. He arrives to find the three Brahmins he had seen in England as the focal point of the gathering. They had broken cast by leaving the country and were condemned to wander among Indian shrines for the rest of their lives, never to see one another again, as penance. As they departed in three different directions, a curtain was lowered, revealing the imposing image of the Moon god. In its forehead is an enormous yellow diamond – the Moonstone had been returned to its original resting place.

NOTABLE QUOTATIONS

“The Moonstone will have its vengeance yet on you and yours!” (Brahmin, Prologue, p.14)

“Sometimes, Mr. Betteredge, I think that my grave is waiting for me here.” (Rosanna, First Period, ch.4, p.32)

“Was the legacy of the Moonstone a proof that she had treated her brother with cruel injustice? or was it a proof that he was worse than the worst she had ever thought of him?” (First Period, ch.9, p.64)

“Nobody has stolen the Diamond.” (Cuff, First Period, ch.12, p.102)

“I have done much to make my mother pity me – nothing to make my mother blush for me.” (Rachel, First Period, ch.21, p.164)

“When I came here from London with that horrible Diamond, I don’t believe there was a happier household in England than this. Look at the household now! Scattered, disunited – the very air of the place poisoned with mystery and suspicion!” (Franklin, First Period, ch.22, p.169)

“Mr. Betteredge, the day is not far off when the poor will rise against the rich. I pray heaven they may begin with *him*.” (Limping Lucy, First Period, ch.22, p.172)

“We are above reason; we are beyond ridicule; we see with nobody’s eyes, we hear with nobody’s ears, we feel with nobody hearts but our own. Glorious, glorious privilege! And how is it earned? Ah, my friends, you may spare yourself the useless inquiry! We are the only people who

can earn it – for we are the only people who are always right.” (Miss Clack, Second Period, First Narrative, ch.4, p.209)

“We are all of us more or less unwilling to be brought into the world. And we are all of us right.” (Betteredge, Second Period, Third Narrative, ch.4, p.290)

“You villain, I saw you take the Diamond with my own eyes!” (Rachel, Second Period, Third Narrative, ch.7, p.307)

“This was, as I think, a great man – though the world never knew him. He bore a hard life bravely. He had the sweetest temper I have ever met with. The loss of him makes me feel very lonely.” (Candy, Second Period, Seventh Narrative, p.408)

ESSAY QUESTIONS

Discuss the following in a five-paragraph essay:

1. Wilkie Collins’ *The Moonstone* is generally considered to be the first detective novel. Its popularity led many to enter the genre, including Sir Arthur Conan Doyle and his famous protagonist. Compare and contrast the character and role of the detective in Collins’ seminal work with that of Sherlock Holmes in *The Hound of the Baskervilles*. Which of the qualities that you observe helped to shape the expectations of readers of the genre and which are unique to Sergeant Cuff and Conan Doyle’s great consulting detective?
2. Wilkie Collins’ *The Moonstone* is generally considered to be the first detective novel, but it is not the first English novel to feature a detective. That honor goes to Charles Dickens’ *Bleak House*. The two men were longtime friends, and Collins’ novels were serialized in Dickens’ periodicals. Though the two works are not in the same genre, the characters of Sergeant Cuff and Inspector Bucket may nonetheless be compared. In what ways are they similar and in what ways are they different? To what extent do these similarities and differences help to shape the lots of the two novels?
3. In Wilkie Collins’ *The Moonstone*, Rachel Verinder and Rosanna Spearman serve as foils, and are largely able to do so because of some key traits they have in common. What are those common qualities, and how are they essential in bringing out the differences between the two women? How does the connection between the two help to advance the plot of the novel?
4. In Wilkie Collins’ *The Moonstone*, Franklin Blake and Godfrey Ablewhite serve as foils, both in who they actually are and in the public perception of the two men. How do these differences, and the way the reader’s opinion changes as the novel progresses, help to bring out the central themes of the novel and advance the plot? Be specific.

5. In Wilkie Collins' *The Moonstone*, the character portrayed as the brilliant detective is Sergeant Cuff. Though the sergeant does wind up playing a significant role in solving the mystery, he is not really the most important contributor to the final solution, since both Franklin Blake and Ezra Jennings make major contributions. Of the three, who would you argue is most important in the ultimate resolution? Support your answer with details from the novel, being sure to argue why your choice was more important than the other two.
6. Evaluate the moral universe of Wilkie Collins' *The Moonstone* and assess the moral perspective of the novel from a biblical perspective. Consider relationships among the characters, attitudes toward things like lying, sexuality, and drug use, and the motives that drive the characters to act in the ways that they do.
7. Franklin Blake is the protagonist of Wilkie Collins' *The Moonstone*. To what extent may he be described as a good or admirable character? Evaluate his character on the basis of Scripture. Do his flaws detract from the ability of the reader to identify with him, and do they make such a process easier?
8. In Wilkie Collins' *The Moonstone*, the author makes use of multiple narrative voices. The stated reason for this is to allow the story to be told completely in firsthand accounts, thus assuring its fidelity to the actual events. How successful is this narrative device? In order for it to work, the narrators must be trusted by the reader. To what extent do you find them trustworthy? Do the peculiarities and biases of the individual writers undermine the believability of their narratives? How and in what ways?
9. In Wilkie Collins' *The Moonstone*, much is made of the contrast between the evidence of the senses and the inner feelings of the characters, particularly with regard to Franklin Blake and Rachel Verinder and the disappearance of the Moonstone. Does the author suggest that one source of evidence is more reliable than the other? If so, which one? Support your conclusion with specifics from the novel.
10. Several of the characters in Wilkie Collins' *The Moonstone* show the willingness to sacrifice themselves for something they value more than their own comforts or reputations. Examples of this include Rachel Verinder, Rosanna Spearman, Ezra Jennings, and the three Indians. Choose two of these and compare and contrast their sacrifices. Do their acts of sacrifice stem from the same motivations? Is one sacrifice less noble than the other because of those motivations? Support your conclusions with specifics from the novel.
11. Discuss the view of British colonialism presented in Wilkie Collins' *The Moonstone*. Several of the characters have had experience in the colonies, and the Moonstone has its source in India. Even though the British colonial experience lies on the fringes of the novel, it is nevertheless an ongoing presence. Develop a thesis about the author's view of imperialism and defend that thesis with specific evidence from the book.

12. Wilkie Collins' *The Moonstone* uses multiple narrative voices, but behind them all is a single editor, Franklin Blake. How does the presence of a single editor contribute to the reader's understanding of the purpose behind the telling of the story? In what ways does it contribute to its unity despite the use of many narrators?
13. The problem of addiction, whether to opium or tobacco, plays a major role in Wilkie Collins' *The Moonstone*. The author himself was a victim of opium addiction. How do the accounts of addiction in the story, along with the sympathetic portrayal of the malady, reflect the viewpoint of one who had experienced it personally? Use specific details from the novel to support your arguments.
14. In Wilkie Collins' *The Moonstone*, Gabriel Betteredge makes constant references to Daniel Defoe's *Robinson Crusoe*, viewing the novel as containing answers to every problem one might encounter in life. What is the significance of the classic work to the themes of Collins' novel? Why do you think the author chose that particular novel as the obsession of one of his characters?
15. In Wilkie Collins' *The Moonstone*, Gabriel Betteredge uses Daniel Defoe's *Robinson Crusoe* as a source of guidance in all things and even considers its words to be prophetic. Clearly, this is a reflection of the way many people treat the Bible. Evaluate this plot device. What do you think of Betteredge's "hermeneutic" technique? Is Collins here caricaturing those who place their trust in the Bible, or does he have some other purpose? Support your conclusions with specifics from the novel.
16. Compare the use of Daniel Defoe's *Robinson Crusoe* in Wilkie Collins' *The Moonstone* with the themes of the great work itself. Is the way in which Gabriel Betteredge uses Defoe's novel, viewing it as a prophetic tome with answers to all of life's problems, in any way coherent with the message communicated by Defoe? Support your conclusions with specifics from both novels.
17. The dead hand of the past plays a major role in Wilkie Collins' *The Moonstone*, beginning with the curse on the diamond itself. To what extent does the author believe that a person can escape his or her past? Choose examples of characters in the novel who are unable to escape the past and those who are, and use their stories to support your conclusion about the author's overall belief concerning the role of the past in a person's life and destiny.
18. Analyze the character of Drusilla Clack in Wilkie Collins' *The Moonstone*, who describes herself and her fellow believers by saying, "We are above reason; we are beyond ridicule; we see with nobody's eyes, we hear with nobody's ears, we feel with nobody hearts but our own. Glorious, glorious privilege! And how is it earned? Ah, my friends, you may spare yourself the useless inquiry! We are the only people who can earn it – for we are the only people who are always right." What does the way her character is drawn tell you about the author's attitude toward Christianity? Is he ridiculing hypocrisy, or is he mocking evangelical Christianity itself? Support your conclusion with details from the novel.

19. Wilkie Collins' *The Moonstone* makes use of multiple narrators to tell the story. The different narrators reveal much of themselves through their writing. Some have even suggested that some of the selections tell the reader more about the narrator than they do about the characters who are being described. Choose one of the narrators used in the novel and discuss ways in which his or her narration gives insights into the character of the writer.
20. Postmodern critics have suggested that the use of multiple narrators in Wilkie Collins' *The Moonstone* undermines the possibility of writing as a source of absolute truth. To what extent is this true? Does this then lead to the conclusion that absolute truth does not exist? Support your arguments with specifics from the novel.
21. Discuss the symbolism used by Wilkie Collins in *The Moonstone*. Choose one of the major symbols in the novel such as the Moonstone itself or the Shivering Sand and discuss what it means and how it contributes to the themes of the novel. Be sure to use specifics to support your argument.
22. Some critics have suggested that the gem at the heart of the mystery in Wilkie Collins' *The Moonstone* represents India, and that the curse upon it speaks of the futility of the British attempt to possess that to which no foreigner has a right. Do you believe this interpretation is correct? If so, support it, and if not, refute it, in both cases using details and quotations from the novel.
23. Some critics have suggested that in Wilkie Collins' *The Moonstone* we find a contrast between the spiritual East and the mercenary West. Is this a valid interpretation? In answering the question give particular consideration to the diamond and the way it is viewed by different characters. Which of these ways of looking at the world does the author favor? Why do you think so?
24. Wilkie Collins' *The Moonstone* spends considerable time discussing the meaning of "being English." Qualities of the English are juxtaposed, not only with clear outsiders like the Brahmins, but also with those of mixed heritage like Ezra Jennings, mixed education like Franklin Blake, or mixed life experiences like Murthwaite. What, according to the author, are the defining characteristics of an Englishman, and how do these differ from Indians, Italians, Frenchmen, or anyone else? What do you think Collins is saying in making these distinctions?
25. In the fourth chapter of the First Period in Wilkie Collins' *The Moonstone*, Rosanna Spearman, while staring out over the Shivering Sand, says, "Sometimes, Mr. Betteredge, I think that my grave is waiting for me here." Later, she kills herself by walking into the same quicksand. What other examples of foreshadowing do you see in the novel? Choose two other examples besides the one given and discuss how they contribute to the plot and themes of the book? Why, in these cases, did the author choose to give away to the readers what would be happening later?

26. In the twenty-first chapter of the First Period of Wilkie Collins' *The Moonstone*, Rachel Verinder says, "I have done much to make my mother pity me – nothing to make my mother blush for me." Some critics have argued that the Moonstone symbolizes the virginity of the heroine, making the theft of the gem by Franklin Blake a sort of symbolic deflowering. Discuss the validity of this interpretation, using details from the novel to support your arguments.
27. In Wilkie Collins' *The Moonstone*, Limping Lucy famously says, "The day is not far off when the poor will rise against the rich." To what was she referring? Did the author have something deeper in mind? Use details from the novel to discuss the criticism of social class divisions in Britain in the middle of the nineteenth century.
28. Chief Inspector Heat in Joseph Conrad's *The Secret Agent* is sometimes compared with Sergeant Cuff, the detective in the first English detective novel, Wilkie Collins' *The Moonstone*. Is this comparison a fair one? In what ways are the two detectives the same and in what ways are they different? Who is the more admirable figure? the more successful? Use specifics from both novels to support your conclusions.
29. The theft of the diamonds and the ensuing investigation and trial in Anthony Trollope's *The Eustace Diamonds* were inspired in part by Wilkie Collins' *The Moonstone*, considered by many to be the first detective novel. Compare and contrast the roles played by the gems in question, their disappearances, the detectives, and the trials in the two novels. Could one fairly call the Trollope book a detective novel? Why or why not?