

ANTHONY TROLLOPE



THE EUSTACE DIAMONDS

HISTORICAL NOVEL

Anthony Trollope

The Eustace Diamonds

Enriched edition.

Introduction, Studies and Commentaries by Gary Bishop

(Historical Novel)

Published by

MUSAICUM

Books

- Advanced Digital Solutions & High-Quality eBook
Formatting -

musaicumbooks@okpublishing.info

Edited and published by Musaicum Press, 2020
EAN 4064066394868

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Introduction

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A glittering ornament becomes the irresistible test of truth, law, and character. In *The Eustace Diamonds*, Anthony Trollope turns a coveted jewel into a mirror for Victorian society, where possession confers power and stories determine who is believed. The novel explores how personal desire collides with public duty, and how reputation can be made or undone by what one claims to own. Without resorting to melodrama, Trollope exposes the quiet ferocity of social competition. The result is a work that gleams on the surface and cuts more deeply with every page, inviting readers to scrutinize motives as closely as facets.

Anthony Trollope, one of the central figures of Victorian fiction, wrote *The Eustace Diamonds* in the early 1870s, and it first appeared in serial form between 1871 and 1873. The novel is the third installment in his Palliser series, yet it stands comfortably on its own, requiring no prior knowledge of earlier volumes. Trollope's reputation was built on an unmatched steadiness of observation, an ear for the conversational rhythms of polite society, and a humane interest in the institutions that govern daily life. This book showcases those strengths while venturing into textures associated with the period's sensation fiction.

The premise is elegantly simple and morally intricate: a young widow, newly elevated by marriage, asserts her right to a set of costly diamonds long treated as a family treasure by her late husband's relatives. Are the jewels a personal gift or an heirloom that should revert to the family? Trollope stages the dispute across drawing rooms, lawyers' chambers, and country houses, where formal civility masks heated calculations. Suitors circle, friendships strain, and the boundaries between legal entitlement and ethical

responsibility blur. Through this setup, the novel asks what it means to possess something—money, status, or a story—and what it costs to keep it.

Trollope's method retains his characteristic realism while borrowing the tempo and atmosphere of the sensation novel. He examines secrets, rumors, and risky manipulations without abandoning psychological plausibility. Instead of relying on shocks, he builds pressure through conversations, letters, and social choreography, allowing readers to feel how gossip hardens into judgment. The city and the countryside balance each other: London's clubs, parks, and chambers stand against quieter provincial scenes. Across these spaces, Trollope's narrator remains composed and penetrating, attentive to tiny gestures that reveal ambition or fear. The result is a narrative propelled by human motive rather than contrived coincidence.

Enduring themes give the book its classic stature. The Eustace Diamonds probes the relationship between wealth and marriage, the temptations of social climbing, and the fragile link between truth and self-presentation. Characters weigh calculation against conscience, finding that careful performances can neither erase risk nor secure contentment. Property becomes a language through which people declare loyalty or contempt, while the law offers clarity that often conflicts with emotional justice. Trollope's tact ensures that the moral questions remain alive rather than resolved, turning a case about jewels into a meditation on how societies decide who is credible and who is not.

The novel's place in the canon owes much to its balance of entertainment and scrutiny. Readers encounter both a lively plot and a study of motives so precise that it has attracted sustained critical attention. Scholars have read it as a pivotal meeting point between mid-Victorian realism and the era's appetite for intrigue, noting how Trollope adapts fashionable forms without surrendering his ethical concerns. Its heroine—neither purely admirable nor simply

villainous—has become one of Trollope's most discussed creations. That complexity helped broaden the range of Victorian character types that serious fiction could accommodate without abandoning psychological depth.

The book also influenced the development of the English novel of manners and legal-social drama. Later writers of social satire and domestic realism have drawn upon strategies that Trollope refined here: the slow revelation of character through conversation, the interplay of private calculation with public performance, and the embedding of legal disputes within intimate relationships. *The Eustace Diamonds* demonstrated how questions of title, inheritance, and debt could drive narrative momentum while probing values. Its example showed that a contested object could function not as a mere MacGuffin but as the moral center of a story, radiating pressure into every relationship around it.

The historical moment of composition sharpened its focus. The early 1870s in Britain saw heightened attention to property, marital rights, and the legal status of women, including reforms such as the Married Women's Property Act of 1870. Expanding newspapers and circulating libraries fed a public appetite for scandal and serialized storytelling. Trollope, long employed in the Post Office and familiar with the workings of institutions, brings procedural realism to bear on social life, giving the novel's legal and bureaucratic scenes a grounded texture. The result is a narrative that captures Victorian anxieties about ownership, credit, and the reputational economy.

As part of the Palliser sequence, the novel fits into Trollope's broader examination of power and responsibility, yet it shifts emphasis from Parliament to the drawing room. Political figures and threads exist at the edges, but the spotlight rests on private bargaining and social maneuver. This vantage point allows Trollope to explore how public authority is shadowed by domestic ambitions and how policy debates echo in personal choices. At the same time,

the book's independence within the series makes it accessible to new readers, who can follow its conflicts without tracing a long web of prior alliances.

Trollope's craft shines in the orchestration of voices and settings. Lawyers parse the language of wills; editors and gossips transform rumor into fact; relatives invoke duty while calculating advantage. Each scene nudges the dispute forward, never through sensational coups alone but through the cumulative force of conversation. The diamonds operate as a motif binding rooms, letters, and journeys into a coherent design. Irony and sympathetic insight work together: characters are seen clearly, yet seldom without charity. This combination of structural control and emotional intelligence keeps the narrative supple, avoiding caricature even as it exposes pretense.

The *Eustace Diamonds* is a classic because it invites judgment and resists finality. Its pleasures are immediate—wit, pace, recognizable types—and its inquiries are lasting: What does ownership mean? How is the truth performed? When do legal rights collide with moral obligations? Trollope neither condemns wholesale nor excuses easily. Instead, he gives readers the tools to consider competing claims and to notice how small compromises accumulate into destiny. The result is fiction that feels both incisive and generous, a study of society that never forgets the tensions within a single heart.

For contemporary readers, the novel's relevance is unmistakable. The spectacle of contested property and curated image resonates in an age of brand management, viral rumor, and legal spectacle. Trollope's world of clubs, drawing rooms, and newspapers anticipates our own networks of influence and attention. His meditation on credibility—who gets believed, on what evidence, and at what cost—speaks directly to modern debates about trust and persuasion. By yoking an alluring object to profound questions, *The Eustace Diamonds* endures as a work of

clarity and charm, offering the polished surface of a tale and the durable heft of inquiry.

Synopsis

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Anthony Trollope's *The Eustace Diamonds*, a novel in his Palliser series first published in serial form in the early 1870s, turns on a dispute that illuminates Victorian law and manners. Lizzie Eustace, widowed soon after a brief marriage to Sir Florian Eustace, claims as her own a celebrated diamond necklace connected with the Eustace family. The question of whether the necklace is a personal gift or an heirloom becomes a public matter, drawing in lawyers, relatives, and society observers. Trollope uses this contested property to chart the pressures of inheritance, reputation, and social ambition across London salons and remote country and Scottish estates.

The family's solicitor, Mr. Camperdown, insists the necklace belongs to the heir and should be surrendered. Lizzie argues that the jewels were given to her absolutely, not held subject to family claims. The legal concept of a widow's paraphernalia and the murky evidence surrounding the alleged gift leave room for doubt. Counsel is consulted, letters are scrutinized, and formal demands are issued. Each exchange escalates the quarrel from private grief to public controversy. Trollope's measured depiction of procedure—solicitors' caution, barristers' opinions, and the slow grind of possible litigation—sets a framework in which character, not only statute, will determine outcomes.

At the center stands Lizzie herself, a captivating and willful figure who prizes admiration and independence. She crafts narratives about her circumstances, at times shading fact to enhance her image as a wronged, romantic heroine. The diamonds buttress her sense of worth and security, but they also attract scrutiny. Trollope juxtaposes her self-dramatizing confidence with the careful probity of the

lawyers and the cold arithmetic of family interests. As Lizzie manages servants, suitors, and invitations, the necklace becomes both adornment and burden, symbolizing the collision between individual desire and the constraints of class, gender expectations, and customary rights.

Lord Fawn, a cautious junior peer with official duties, is drawn to Lizzie's beauty and fortune and offers marriage. The engagement becomes a test case for public morality and private prudence when the diamonds controversy intensifies. Gossip spreads through drawing rooms and clubs, and advisers urge Lord Fawn to reconsider. Trollope portrays how personal affection is weighed against political standing, family counsel, and fear of scandal. The potential match, once straightforward, grows entangled with questions of property, truthfulness, and the risk of being compromised by another's public troubles, leaving both parties exposed to judgment they cannot fully control.

Frank Greystock, Lizzie's cousin, is a rising barrister and member of Parliament whose career depends on careful alliances. He is engaged to Lucy Morris, a principled and unassuming governess whose social position is precarious. Frank's loyalty to Lucy, his sympathy for Lizzie, and his professional ambitions pull him in competing directions. Trollope contrasts Lucy's quiet integrity with Lizzie's glittering self-assurance, showing how affection, duty, and vanity complicate courtship. The triangle is not defined by melodrama so much as by the moral choices the characters must make under the pressure of appearances, obligations, and the temptation to bend truth for advantage.

Lizzie's social circle broadens to include figures whose reputations are uncertain, among them Mrs. Carbuncle and her niece Lucinda Roanoke, as well as Lord George de Bruce Carruthers. Their introductions bring talk of debts, speculative schemes, and marriages of convenience. Through these connections, Trollope traces the porous boundary between fashionable society and dubious

enterprise. Dinners, visits, and excursions move the narrative from respectable parlors to riskier company, suggesting how financial necessity and social hunger can align. The diamonds, coveted and controversial, tie Lizzie's respectability to companions who are by turns loyal, strategic, and self-serving.

A dramatic turn arises when the jewels vanish under mysterious circumstances during travel, provoking official inquiry and widespread rumor. Detectives from Scotland Yard, family lawyers, and newspaper readers each seize the story from different angles. Statements conflict, motives are debated, and the factual record proves slippery. Trollope uses the investigation to expose how evidence can be bent by vanity, fear, and self-interest. The legal effort to reclaim the necklace and the police hunt to locate it move in parallel, neither resolving swiftly. With reputations at stake, characters navigate interviews and accusations that highlight the frailty of certainty in a world hungry for scandal.

As matters progress, lawsuits are threatened and avoided, engagements falter and are defended, and hospitality becomes a stage on which moral tests are played. Visits to Lizzie's Scottish property and to country houses frame moments of confidence and retreat, while London remains the arena of scrutiny. Money tightens its grip on companionship, and affection is continually measured against public risk. Trollope keeps his focus on consequences: how a contested possession reshapes alliances, how a rumor narrows choices, and how a single unproven claim can govern an entire season of decisions without delivering clear resolution.

By novel's end, the enduring interest lies less in the mechanics of possession than in what the contest reveals about Victorian society. *The Eustace Diamonds* examines how law, property, and marriage intersect to define power, and how truth can be obscured by display and desire.

Trollope offers a restrained but penetrating study of credibility, showing that social survival often depends on narratives as much as facts. Without relying on sensational revelations, the book leaves readers with questions about justice, gender, and the cost of status, securing its place as a central work in the Palliser sequence and a durable satire of manners.

Historical Context

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Anthony Trollope's *The Eustace Diamonds* is set in Britain in the late 1860s and early 1870s, with scenes moving between London's political and social world and a Scottish country estate. The dominant institutions framing the narrative are Parliament and Whitehall, the law courts and solicitors' chambers, the expanding metropolitan police, the circulating press, and the entrenched aristocracy. Social life revolves around the London Season, gentlemen's clubs, drawing rooms, and country-house visits. The novel's central dispute over a set of jewels unfolds within this matrix of rank, reputation, and property, illuminating how formal institutions and informal codes together governed status, marriage, and inheritance in Victorian society.

Victorian aristocratic life rested on primogeniture and the settled land system, which preserved estates across generations through entails and trusts. Marriage settlements, negotiated between families and lawyers, distributed pin-money, jointures, and reversionary interests, shaping a woman's financial security. These arrangements could be intricate, with trustees exercising considerable oversight. *The Eustace Diamonds* turns this legal architecture into plot, staging disputes over what counts as family property and what belongs to a wife personally. In doing so, it echoes persistent Victorian anxieties about maintaining lineage and land while accommodating the liquidity—and temptations—of portable wealth, especially when titles, estates, and cash do not align neatly.

Central to the book's legal tension is the doctrine of paraphernalia, a wife's claim in English common law to personal ornaments, especially jewels, after her husband's death, subject to creditors and certain limitations. The

category's scope and its relation to heirlooms, wills, and marriage settlements were often contested, generating litigation. During the novel's composition and publication (1871-1873), debates about married women's property intensified. The Married Women's Property Act 1870 granted wives control of earnings and some property acquired after marriage, marking a step toward reform later expanded in 1882. Trollope's plot reflects that legal uncertainty, dramatizing how ambiguous rules could trap widows between social expectation and formal right.

The workings of the law itself loom large. Nineteenth-century legal practice divided matters of equity and common law, and solicitors liaised with barristers to navigate specialized courts. Longstanding complaints about expense and delay in equity proceedings dated back decades, famously satirized by Dickens. Reform currents culminated in the Judicature Acts of 1873-1875, which began reorganizing and unifying courts. Trollope's story, situated on the cusp of this change, depicts trustees, family solicitors, and procedural maneuvering that would have felt familiar to readers convinced that even straightforward disputes could be prolonged, technical, and deeply shaped by professional gatekeepers.

The book's social world is also mediated by newspapers. After the repeal of the newspaper stamp in 1855 and the abolition of the paper duty in 1861, cheap journalism expanded rapidly, creating a competitive press culture eager for scandal and political exposé. Newsmongers cultivated parliamentary gossip and high-society intrigue, often skating near libel. Trollope repeatedly portrays aggressive reporters and editors whose pursuit of sensation tests the boundaries of privacy and reputation. The *Eustace Diamonds* situates its characters within this media ecosystem, showing how rumor can harden into public narrative, and how the press' new reach could coerce elites as much as it reported on them.

The novel borrows devices associated with the sensation fiction that flourished in the 1860s, popularized by writers like Wilkie Collins and Mary Elizabeth Braddon: disputed valuables, forged or misleading documents, sudden reversals, and moral ambiguity. *The Moonstone* (1868) had already made jewel theft a national literary obsession. Trollope adapts such motifs while retaining his characteristic interest in social procedure and moral psychology over melodrama. Readers of the time would have recognized the blend: a respectable world unsettled by crime-adjacent intrigue, anchored not by gothic shocks but by the slow, credible pressure of law, finance, and public opinion.

Victorian policing forms another backdrop. The Metropolitan Police had been established in 1829, with a Detective Department added in 1842. By the 1860s and early 1870s, detectives were both celebrated and distrusted, their methods debated after high-profile investigations and scandals. Legislation such as the Habitual Criminals Act 1869 reflected efforts to monitor repeat offenders. *The Eustace Diamonds* includes professional thieves, informants, and plainclothes officers, echoing contemporary fears about organized crime and receivers of stolen goods, as well as curiosity about modern detection. Trollope uses these figures to test where courtesy yields to surveillance and how far the state should press into private lives.

The very object at issue—the diamonds—speaks to contemporary economics. Following discoveries in southern Africa beginning in 1867, diamonds entered a period of expanding supply and globalized trade, with London a major hub for cutting, sale, and re-export. Jewels functioned as high-status display, mobile capital, and securable collateral, making them simultaneously intimate possessions and financial instruments. Their portability complicated inheritance and trusteeship. Trollope's fictional heirloom sits at the intersection of sentiment, status, and speculative

value, capturing how luxury goods could expose the fault lines between personal desire, family pride, and the fiduciary caution of modern finance.

That finance had itself been shaken. The collapse of Overend, Gurney & Company in 1866 triggered a serious credit crisis, and the late 1860s saw continuing uncertainty in the City. Joint-stock companies proliferated under mid-century company law, bringing new opportunities and risks. Aristocratic households often balanced land-rich but cash-poor situations, relying on mortgages, advantageous marriages, and careful settlements. Trollope's characters navigate promissory notes, allowances, and expectations shaped by credit. Within such an economy, jewels serve as both symbol and hedge—objects of beauty that can be quietly pledged or converted, and thus a point of friction between appearance and solvency.

The national political context is Gladstone's first Liberal ministry (1868–1874), which pursued institutional reforms after the Second Reform Act 1867 expanded the urban male franchise. The Secret Ballot Act of 1872 curtailed open bribery in elections, and debates over patronage and efficiency intensified. The novel includes a junior minister at the India Office, an institution created in 1858 when the British Crown assumed governance of India from the East India Company. Trollope uses such offices to portray the precarity of junior political careers, the rituals of parliamentary life, and the tug between administrative duty, party calculation, and social entanglements.

Civil service professionalization forms a crucial subtext. The Northcote-Trevelyan Report (1854) urged competitive examinations and merit-based promotion, and an Order in Council in 1870 furthered open competition in many departments. This shift from patronage to professionalism altered social mobility and expectations about officeholding. Trollope, himself a long-serving Post Office official, understood bureaucratic culture. In *The Eustace Diamonds*,

the reliable grind of administrative work contrasts with the volatile worlds of journalism, law, and high society, highlighting a Britain in which rule-bound systems sought to discipline older networks of favor—without fully replacing them.

Technological change enabled the novel's rhythms. By the 1860s, Britain's railway network linked London to Scotland in a day's travel, and telegraphy—nationalized under the Post Office in 1870—accelerated information flow for business, government, and the press. The uniform penny post had long encouraged private correspondence, and urban life was regulated by frequent deliveries. Trollope's plot relies on quick journeys, urgent notes, and the near-instant spread of news. The resulting tempo of Victorian life—fast enough to propagate scandal, structured enough to leave paper trails—creates the conditions under which misrepresentation can flourish yet be relentlessly documented.

Social display remains central. The London Season filled calendars with balls, dinners, and presentations at court; gentlemen's clubs offered semi-private arenas for alliances and gossip. West End neighborhoods such as Mayfair and Belgravia projected rank through address, while suburban growth hinted at reshaped class geographies. Domestic service was widespread, and servants' proximity to private life made them crucial—and vulnerable—actors in reputation and secrecy. Trollope's characters maneuver within this architecture of visibility, where jewels, carriages, and acquaintances function as public texts to be read by peers and by an ever more attentive press.

Scotland provides a contrasting stage of landscape, law, and tradition. Mid-century tourism to the Highlands surged, aided by railways and popularized by Queen Victoria's affinity for Balmoral in the 1850s. Country-house sports such as stalking and shooting marked status and seasonality. While *The Eustace Diamonds* is not a treatise on

Scots law, Victorian readers would have been aware that the United Kingdom encompassed distinct legal systems, and that jurisdiction could complicate property questions. Trollope uses Scotland to juxtapose metropolitan sophistication with a setting that appears older and more elemental, testing whether distance from London clarifies or confuses moral claims.

Gender ideology infuses the legal and social stakes. The doctrine of coverture still constrained married women's control over property, even as reforms advanced in 1870 and later. Civil divorce, made possible in England and Wales by the Matrimonial Causes Act 1857, reshaped scandal and strategy, bringing private conduct into courtrooms. Respectability remained fragile, especially for widows who might enjoy greater autonomy yet face intense scrutiny over remarriage, money, and truthfulness. Trollope's portrait of a socially ambitious widow reveals how reputation could be both a currency and a cudgel, and how law's ambiguities intersected with gendered expectations.

The novel also belongs to the Victorian literary marketplace. Serial publication, followed by issuance in three-volume sets for circulating libraries such as Mudie's, shaped how stories were paced and how moral content was policed by gatekeepers. Readers encountered narratives episodically, with cliffhangers that amplified talk and speculation. Trollope, a prolific professional writer, balanced these commercial realities with his preference for slow, sociological detail. *Eustace Diamonds* reflects that economy of attention: a case that unspools across months, inviting reflection on the institutions and habits that make scandal possible and profitable, more than on any single sensational revelation.

Anthony Trollope's background as a career Post Office official (he served from the 1830s until the 1860s) informs his steady interest in systems—mail routes, timetables, rules, and forms—and in how ordinary procedures shape

lives. He wrote while traveling for official inspections, and his work often captures the textures of bureaucracy as well as of clubland and country houses. In *The Eustace Diamonds*, this systems-awareness grounds the narrative in verifiable processes: trustees' meetings, ministerial duties, police interviews, and press deadlines. The result is less a romance of crime than a study of how institutions and incentives channel conduct in Victorian Britain's high society and beyond. The novel ultimately operates as both mirror and critique of its era, exposing the thin line between right and possession, office and influence, truth and narrative.

Author Biography

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Anthony Trollope (1815–1882) was a major Victorian novelist whose work combined close social observation with a steady, unshowy realism. Best known for two large novel cycles—the Barsetshire chronicles and the Palliser series—he portrayed clergy, politicians, professionals, and families negotiating the pressures of modern public life. Over a long parallel career in the British Post Office, he wrote with remarkable regularity, producing dozens of novels, stories, and travel books. Trollope’s fiction is often praised for its moral nuance, institutional insight, and supple narration, qualities that make him a crucial bridge between earlier domestic realism and later, more overtly political or urban Victorian narratives.

He received a classical education at English public schools, including Harrow, and came of age during a period when the novel was rapidly evolving as a vehicle for social analysis. Trollope read widely and absorbed the practices of realist narration then consolidating across mid-nineteenth-century fiction. Without aligning himself to a single movement, he learned from the period’s commitment to detailed settings, credible psychology, and the ethical testing of characters. Rather than foreground stylistic experiment, he emphasized steadiness of viewpoint and fairness of treatment, cultivating a voice that could survey institutions and households with equal patience and discriminating sympathy.

Trollope’s professional life began at the General Post Office, where he advanced through diligence and extensive travel. A posting to Ireland proved formative: there he observed provincial society at close range and wrote his first novels, developing habits of disciplined composition that

became famous—rising early, keeping to strict schedules, and treating writing as a daily craft. His postal duties, which took him across Britain and abroad, sharpened his eye for regional differences, bureaucratic routines, and the interdependence of local and national life. The *Macdermots of Ballycloran* and *The Kellys and the O'Kellys*, early works set in Ireland, display this grounded attention to place and custom.

The *Chronicles of Barsetshire* established Trollope's reputation. Beginning with *The Warden* and continuing through *Barchester Towers*, *Doctor Thorne*, *Framley Parsonage*, *The Small House at Allington*, and *The Last Chronicle of Barset*, the series creates a richly textured provincial world centered on church, county, and town. Its comic tact and scrutiny of clerical and civic duty exemplify Trollope's preference for moral pressure over melodrama. *Framley Parsonage*, serialized in the *Cornhill Magazine*, widened his readership and demonstrated his fluency with periodical publication. Across the cycle he refines a method of cross-novel continuity, allowing characters to mature and institutions to evolve within a recognizably coherent milieu.

A second great project, the *Palliser* (or parliamentary) novels—*Can You Forgive Her?*, *Phineas Finn*, *The Eustace Diamonds*, *Phineas Redux*, *The Prime Minister*, and *The Duke's Children*—turns from cathedral close to Westminster. Here Trollope explores party maneuvering, patronage, marriage, and money as linked systems. Standalone novels such as *Orley Farm*, *He Knew He Was Right*, and *The Way We Live Now* deepen his critique of legal complexity, jealousy, and speculative capitalism. Without resorting to programmatic satire, he exposes the temptations of status and the costs of ambition, while giving sustained attention to women's choices and constraints within the social and legal frameworks of the time.

Beyond fiction, Trollope produced travel writing and essays, including *North America*, and composed *An*

Autobiography, published after his death, which candidly describes his methods and professional outlook. He also stood unsuccessfully for Parliament as a Liberal candidate, reflecting a practical interest in public affairs consonant with his novels' institutional focus. Within the Post Office he worked to improve administration and played a part in the adoption of pillar boxes in the British Isles, linking communications reform to everyday life. Debates about his speed and industry—once thought to undermine artistry—became, for later critics, part of his achievement.

In his later years Trollope continued to publish at a steady pace, travel widely, and consolidate the large fictional architecture he had built. He died in 1882 in London. Subsequent generations have valued his even-handed tone, capacious social canvases, and deft recurrence of characters across books. Regular adaptations for radio and television, along with renewed scholarly attention, have kept his work in circulation and invited new readers to Barsetshire and Westminster alike. Today he is regarded as a central realist of the Victorian period, notable for the clarity with which he traced the workings of institutions and the ordinary decencies of private life.

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incomplete in the novel (18--), a common device indicating the mid- to late-19th century without specifying a precise year.

126 This string is a nonsense, onomatopoeic refrain used here as a derisive or flippant exclamation rather than a specific word; Victorian fiction often employed such refrains to convey a character's mockery or light-hearted scorn. Lizzie's use signals contemptuous dismissal of Mrs. Carbuncle's cautious advice.

127 'Twopence' refers to two old pence (2d) in the pre-decimal British currency system when there were 240 pence to a pound. The phrase 'not care twopence' is an idiom meaning to care very little or not at all, showing Lizzie's dismissive tone.

128 A 'scullion' was a low-status kitchen servant responsible for menial tasks in a household. In the verse quoted by Lizzie it is used as an insult, implying even a humble domestic would be a preferable husband to the addressed lord.

129 An archaic literary term meaning nuptials or wedding ceremonies, derived from Hymen, the Greek god/personification of marriage. In Victorian usage (especially in clerical or formal contexts) 'hymeneals' referred to marriage rites or the state of being married.

130 Howell & James was a well-known London firm in the 19th century that sold millinery, dress goods and fashionable household items; it was frequented by upper-class customers buying trousseaux and other wedding apparel. Trollope's reference signals that Mrs. Carbuncle sourced fashionable, high-status goods from a reputable London supplier.

131 A brougham is a light, four-wheeled, enclosed carriage named after Henry Brougham, 1st Baron Brougham, that became fashionable in Britain in the early to mid-19th century. Its mention indicates private, genteel transport and the social status of the characters traveling to the church.

132 In 19th-century Britain the "treadmill" was a penal device used in prisons as a form of hard labour: prisoners walked on a large, wheel-like machine either to grind or simply to endure exhausting work. A sentence to the treadmill (often coupled with severe diet like "bread and water") was a common Victorian punishment meant to be physically punitive as well as reforming.

133 A magistrate in Victorian England was a local judicial officer who conducted preliminary hearings in police-courts to decide whether cases should be committed for trial at a higher court. Such examinations before a magistrate were not full trials but could involve formal questioning and could lead to committal, bail, or discharge.

134 Laches is an equitable legal doctrine meaning that a claimant can be barred from relief if they unreasonably delay asserting their rights; in the chapter it is used to suggest Lady Eustace might be held liable if her neglect or delay in safeguarding the diamonds caused their loss.

135 The Central Criminal Court is the formal name for London's principal criminal court, commonly known as the Old Bailey, which historically tried serious offences; the reference indicates that any public prosecution of Lady Eustace would involve rigorous cross-examination at this major criminal venue.

136 In Victorian usage a 'service of plate' means a matched set of silver tableware (e.g., dishes, cutlery, serving pieces) often given as a wedding present. In the chapter this

indicates Lizzie provided valuable silverware intended for Lucinda's marriage, which becomes entangled in debts and possession disputes.

137 'Pecuniary' is an older formal word meaning 'relating to money or financial considerations.' Mr. Emilius uses it to suggest Mrs. Carbuncle's motives for the proposed marriage were primarily monetary rather than sentimental.

138 A 'perquisite' originally denotes a perk or incidental benefit associated with a position or situation. Here Lizzie complains that Mrs. Carbuncle has kept the wedding silver as a personal advantage, implying it has been appropriated for the woman's own use rather than returned to the donor.

139 "Durance vile" is an archaic legal phrase (from Anglo-Norman/French) meaning imprisonment or captivity and was used in 18th–19th-century English to indicate custody. In the passage, saying Mr. Benjamin had been "sent back in durance vile from Vienna" means he was returned while under arrest or detained.

140 In 19th-century Britain, 'penal servitude' referred to a sentence of imprisonment often with hard labour, imposed for serious crimes; it gradually replaced transportation to colonies and was a common legal punishment in Victorian-era statutes. In the novel it signals that Benjamin faces long-term imprisonment rather than exile, underlining the gravity of his conviction.

141 In 19th-century Britain a 'Member for [place]' referred to the Member of Parliament (MP) elected to represent a borough or constituency. 'Bobsborough' is a fictional constituency in Trollope's novel, so the phrase signals that Frank Greystock is an MP and that his social and political position shape others' expectations of his marriage choices.

142 A magistrate in Victorian England was a local judicial officer who conducted preliminary hearings and summary proceedings at police courts. An 'examination before the magistrate' was an initial inquiry to decide whether there was sufficient evidence to commit a suspect for trial at a higher court, not the full criminal trial itself.

143 Euston Square refers to the area around Euston Station in London, a principal railway terminus in the 19th century for routes northward (e.g., to Crewe and Carlisle). Mention of Euston signals travel by the expanding railway network that made long-distance journeys to Scotland common in this period.

144 In 19th-century Britain the phrase 'member' means Member of Parliament (MP) representing a borough; 'Bobsborough' is a fictional parliamentary constituency in the novel. Being an MP signals Frank Greystock's social and political standing, which shapes expectations about his marriage and public conduct.

145 A deanery is the official residence of a cathedral dean in the Church of England; being invited to 'make the deanery her home' means Lucy will live in a respectable clerical household. The later reference to the Dean of Bobsborough and 'one of the minor canons' invokes real ecclesiastical offices—minor canons are clergy who assist with cathedral services.

146 The Old Bailey is the informal name for the Central Criminal Court in London, historically the main venue for major criminal trials. Mentioning the Old Bailey signals that the case against Benjamin and Smiler was a serious public criminal trial heard at a prominent court.

147 'Serjeant' here refers to a Serjeant-at-Law, an archaic and senior rank of English barrister that carried prestige in