

***ANTHONY
TROLLOPE***



***THE EUSTACE
DIAMONDS***

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DIAMONDS

Anthony Trollope

The Eustace Diamonds

Enriched edition. Historical Romance Novel

Introduction, Studies and Commentaries by Alec Turner

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Introduction

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A glittering heirloom becomes a moral mirror, where the hunger for status collides with the price of truth and the perilous shimmer of self-deception.

The *Eustace Diamonds*, by Anthony Trollope, ushers readers into the polished, often unforgiving world of Victorian high society through the fortunes of Lizzie Eustace, a young widow whose claim to a magnificent diamond necklace is contested. Around this disputed object gathers a web of suitors, relatives, solicitors, and acquaintances, each with motives shaped by rank, money, and reputation. The novel's central premise is elegantly simple—who has the right to possess the diamonds?—yet it opens onto questions of character and conscience. Without revealing outcomes, the setup promises a story where property rights, personal integrity, and social performance are in constant negotiation.

Written and first published in the early 1870s, the novel appeared serially in *The Fortnightly Review* between 1871 and 1873 and in three-volume book form in 1873. It is the third installment of Trollope's Palliser series, yet it stands independently for new readers. By the time he composed this book, Trollope was an established figure of Victorian letters, admired for his disciplined craftsmanship and his panoramic renderings of English social life. *The Eustace Diamonds* shows him working at full stretch, testing the tensile strength of realism by binding it to a tightly coiled social and legal dilemma, and by doing so he captured the pulse of his age.

Its classic status rests first on literary architecture: Trollope builds a plot both lucid and layered, in which each conversation, letter, and social call matters. Equally central

is his psychological acuity. He brings into sharp relief the gap between how people present themselves and what they desire. The book's moral interest is neither punitive nor sentimental; it is diagnostic. Readers encounter not caricatures but plausible human beings maneuvering within constrictive codes. That balance—between sympathy and scrutiny, between entertainment and ethical inquiry—has ensured the novel's place among the most memorable achievements of nineteenth-century fiction.

The *Eustace Diamonds* also stands at a fruitful crossroads in Victorian narrative, engaging with the era's appetite for what was sometimes called sensation while retaining Trollope's hallmark realism. The disputed necklace, the bustle of lawyers' chambers, and the murmur of rumor lend a controlled urgency to the pages. By weaving elements of legal drama and social intrigue into a novel of manners, Trollope helped ratify a form that later fiction would repeatedly revisit: the intimate study of character set in motion by a public controversy. That fusion broadened the possibilities of the English novel beyond neat genre boundaries.

At its thematic core lie property, marriage, gender, and credibility—who owns what, who owes what, and who is believed. The diamonds are never mere ornaments; they are a circulating test of ethics and identity, conferring power in some rooms and suspicion in others. Trollope charts the difference between law and custom, between what can be proved and what society prefers to assume. In this pressure chamber, speech becomes strategy, and truth becomes a currency, sometimes hoarded, sometimes squandered, often appraised by those with the loudest voices rather than the keenest judgment.

Lizzie Eustace, the figure at the story's center, is neither a simple heroine nor a straightforward villain. Trollope's portrait of her is a study in ambition, vulnerability, calculation, and charm—qualities the society around her

alternately rewards and condemns. Equally vivid are the book's lawyers and guardians of family interest, whose views on inheritance and propriety are as textured as their procedural caution. Around them circulate friends and potential spouses, each assessing value in different coin: affection, fortune, prestige, or peace of mind. The resulting social tapestry is dense yet lucid, a network of choices that feels disconcertingly familiar.

Stylistically, Trollope's omniscient narration offers measured irony and a steady moral temperature. He allows readers inside the logic of competing claims, then lets situations ripen until small decisions reveal large patterns. Conversations carry legal nuances and emotional subtext; settings—drawing rooms, chambers, carriages—become stages upon which reputations are tried as rigorously as any case. The prose is unshowy but exact, gaining force from cumulative precision. In scene after scene, Trollope's control of pacing and point of view grants the story both breadth and bite, sustaining suspense without sacrificing clarity.

Historical context sharpens the book's stakes. Appearing amid public debates about property and the status of married women—debates marked by legislative change in the period—the novel probes how private rights intersect with family expectations and social surveillance. Heirlooms, entailments, and the authority of solicitors are not mere background; they are the instruments by which society organizes power. Trollope does not lecture on statutes; instead, he dramatizes how a disputed object can expose the pressures and blind spots of the class that seeks to arbitrate its fate.

The social world here is meticulously rendered: the rhythms of London and the quieter gravity of the countryside; the season's parties and the corridors where influence actually moves. Manners matter, but manners are also tactics. Trollope shows how a glance can concede ground, how a card left at a door can declare war, how a

cold courtesy can be a verdict. Money animates choices, yet reputation often proves the more fragile currency. The surface sparkle of the diamonds thus reflects a broader economy of appearances, in which value is constantly negotiated and rarely secure.

Within the larger arc of the Palliser novels, *The Eustace Diamonds* enlarges the canvas by shifting attention from parliamentary rooms to drawing rooms where the politics of property are equally decisive. Readers need not know the surrounding volumes to savor this one; its design is self-sufficient, and its characters live vividly within its borders. Yet those acquainted with the series will recognize how Trollope's serial practice—returning to familiar social terrain while opening new avenues—creates a composite portrait of an era's institutions and temptations.

For contemporary readers, the novel's appeal is immediate and lasting. It examines how stories about wealth shape what people believe, how performance can masquerade as sincerity, and how a community judges those who break or bend its rules. The questions it asks—about trust, self-fashioning, and the costs of winning—remain urgent wherever status is measured and narratives compete. In its cool light, the diamonds gleam as brilliantly as ever, illuminating the timeless interplay of law, desire, and reputation that keeps Trollope's art alive.

Synopsis

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Anthony Trollope's *The Eustace Diamonds*, often grouped within his Palliser series, opens in Victorian high society with the sudden rise of Lizzie Eustace. After a brief marriage to the wealthy Sir Florian Eustace, Lizzie is left a widow, a London position, and access to great wealth. At the heart of her new power is a magnificent necklace known as the Eustace diamonds, an inheritance emblem long associated with the family name. The question of who properly owns this jewel—whether it is a personal gift to Lizzie or an heirloom belonging to the Eustace line—sets the novel's central conflict in motion.

As society adjusts to Lizzie's altered status, the Eustace relatives, acting through the family's solicitor, challenge her possession of the necklace. Their argument rests on law and tradition: the diamonds, they maintain, were never a bride's property to keep. Lizzie insists they were given to her, and frames the dispute as an assault on her rights and dignity. Trollope traces the moods of London drawing rooms, where opinion hardens or softens with each rumor, while the legal case advances in careful steps. The issue merges property law with personal pride, making the jewel a test of precedent, character, and resolve.

Parallel to the lawsuit, Trollope introduces a delicate web of courtship. Lord Fawn, a cautious peer with official duties, takes note of Lizzie's fortune and grace, and an understanding seems to form. Frank Greystock, Lizzie's cousin and a driven barrister, offers her a familial champion, though his loyalty is complicated by ambition and past kindnesses. In the Fawn household, the gentle governess Lucy Morris becomes a moral counterpoint to Lizzie's theatrical confidence. The triangle of admiration, obligation,

and prudence begins to shape decisions, with nuptial prospects increasingly entangled with the still-uncertain fate of the disputed diamonds.

Pressure mounts as legal opinions crystallize and social stakes rise. The family's solicitor presses for the diamonds' return, quietly building a case that turns on documents, precedents, and the precise circumstances of the original gift. Lord Fawn's inclination toward prudence collides with the hazards of public scrutiny; admiration for Lizzie's charm must be weighed against the risks of aligning with a controversy. Frank, meanwhile, navigates his professional responsibilities and familial loyalty, his occasional advocacy for Lizzie sharpening questions about motive. Trollope's satiric eye surveys parliamentary corridors and drawing rooms alike, where reputation, caution, and convenience often guide conscience.

Determined to hold her ground, Lizzie cultivates supporters and narratives that cast her as besieged by cold legalism. She delights in displays of courage and romance, yet her taste for admiration draws her toward companions whose boldness may be less than respectable. Travels between London and her Scottish estate place the diamonds in constant circulation, and every movement is shadowed by speculation. The necklace functions as both talisman and burden: a proof of independence and a magnet for envy. As confidences are traded and letters exchanged, the boundaries between sincerity and performance blur, increasing the risk of misjudgment.

Events take a darker turn when the diamonds are thrust from mere dispute into the realm of crime. A theft heightens anxiety, draws official attention, and forces characters to clarify what they know and what they merely claim. Investigators follow a trail that runs through inns, carriages, and lodging houses, while lawyers calculate how criminal proceedings might intersect with civil claims. Trollope dwells on practicalities—receipts, boxes, seals, testimony—showing

how institutions press on private lives. The investigation does not merely pursue stolen property; it tests loyalties, exposes pretenses, and places every close relationship under a cold and public lens.

In the wake of the theft, Lord Fawn confronts unwelcome publicity and attempts to balance chivalry with self-preservation. His family's counsel, grounded in caution, clashes with the ideals of constancy he is expected to display. Frank Greystock faces a subtler conflict: his career prospects and parliamentary alliances pull one way, while affection and promises pull another. Lucy Morris, with few advantages beyond integrity, observes the shifting allegiances with quiet distress. Trollope contrasts varying notions of honor—legal, social, and personal—showing how each can be invoked to excuse retreat or demand sacrifice, especially when truth and appearances diverge.

As the narrative advances, disputes about the diamonds enlarge into questions about truthfulness and self-fashioning. Lizzie's relish for dramatic self-portrayal inspires loyalty in some and suspicion in others. Evidence is sifted, stories are compared, and the formal machinery of the law grinds slowly forward. Rooms that once shimmered with admiration grow chilly as friends demand proof rather than sentiment. Yet Trollope resists caricature: even the wary have vulnerabilities, and even the bold fear exposure. The novel's tension hinges on who will risk reputation for principle, who will trade certainty for advantage, and how much a public scandal can reshape private lives.

Without disclosing the final turns, *The Eustace Diamonds* resolves its inquiries into property, marriage, and credibility by showing how symbols of wealth can define, tempt, and betray their owners. The book's enduring significance lies in its unsparing look at the Victorian marketplace of alliances, where legal rights, moral duties, and social ambitions collide. Trollope's calm realism suggests that possession is never purely legal, love never purely romantic, and honor

never purely ceremonial. The fate of a glittering heirloom becomes a study in the costs of appearance and the value of candor, a theme that remains resonant well beyond its era.

Historical Context

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Anthony Trollope's *The Eustace Diamonds* is set in Britain in the late 1860s and early 1870s, primarily in London and English country houses. The world it depicts is governed by intertwined institutions: the aristocracy and landed gentry; the Church of England as a moral reference; Parliament and its party politics; the legal system of common law and equity; and an increasingly powerful commercial press. In this milieu, rank, property, and marriage regulate social life. Trollope's narrative uses a contested set of jewels to probe how these institutions enforce hierarchy, shape reputation, and define what counts as legitimate ownership and respectable conduct.

The political environment of the novel's moment had been altered by the Second Reform Act of 1867, which expanded the urban male electorate, and by the Liberal victory in 1868 under William Ewart Gladstone. Parliamentary life, patronage, and electioneering permeate Trollope's Palliser series, to which this novel belongs. The Secret Ballot Act of 1872 soon changed voting practice, reflecting broader anxieties about corruption and influence. Though *The Eustace Diamonds* is not a parliamentary novel per se, it echoes these currents: access to power is managed by connections and credit, and the social capital of a title or seat influences how disputes are judged in drawing rooms as much as in courtrooms.

Inheritance customs are central to the book's conflict. Nineteenth-century English property norms favored primogeniture and the preservation of estates through strict settlements and entails. Heirlooms—often including jewels—could be tied to the title or placed under trust, with trustees charged to protect them for future generations. Such

practices aimed to keep wealth intact within the family line, constraining individual freedom to dispose of assets. Trollope's story of a widow and a baronetcy's diamonds turns on these rules: the struggle concerns not only possession but whether personal desire can overrule the obligations of settlement, trusteeship, and dynastic continuity.

English common law's doctrine of coverture meant a married woman's legal identity was largely subsumed under her husband's, complicating questions about property given to or used by wives. A crucial Victorian concept was "paraphernalia," referring to a wife's ornaments appropriate to her rank—such as jewels—usable by her but subject to various legal conditions. Reform had begun: the Married Women's Property Act of 1870 granted wives rights to earnings and certain investments, and a more sweeping act in 1882 expanded control over property. The *Eustace Diamonds* dramatizes the uncertainties of the early 1870s, when custom, trust law, and evolving statutes collided in disputes over a widow's claims.

The legal machinery handling such matters was itself in transition. Equity courts had long addressed trusts and settlements, while common-law courts handled actions like conversion or detinue. Criticisms of delay and expense—familiar since Dickens's *Bleak House*—propelled reforms culminating in the Judicature Acts of 1873–1875, which fused common-law and equity jurisdictions into a single Supreme Court of Judicature. Trollope's realistic attention to solicitors, barristers, and the costs of litigation reflects the moment when procedural change promised efficiency but did not remove the social leverage of rank and money in determining how far a case could be pursued.

Victorian policing also frames the novel's theft and investigation. The Metropolitan Police were established in 1829, with a Detective Branch added in 1842. Before the creation of the Criminal Investigation Department in 1878,

detective work was handled by a small cadre, often navigating delicate relations with the upper classes. Public attitudes toward detectives were ambivalent—admiring their skill yet wary of intrusive surveillance. Trollope exploits this climate: the investigation of missing jewels is as much about negotiating class boundaries and preserving face as it is about evidence, illustrating how status influenced the pace and direction of inquiries.

The novel entered a literary market reshaped by “sensation fiction” of the 1860s, typified by Wilkie Collins and Mary Elizabeth Braddon, which blended crime, secrets, and domestic transgression. Collins’s *The Moonstone* (1868) had made jewel theft a locus of narrative suspense. Trollope, known for social realism, engages this vogue while subjecting it to scrutiny, embedding sensational elements in a world of everyday calculation and propriety. *The Eustace Diamonds* was serialized between 1871 and 1873 and then issued in book form in 1873, reaching readers through circulating libraries that favored substantial, morally respectable triple-decker novels.

An expanding mass press shaped the mediation of scandal and law. Fiscal measures known as the “taxes on knowledge” were dismantled by the repeal of the newspaper stamp duty (1855) and paper duty (1861), enabling cheaper newspapers and wider circulation. Court reporting, parliamentary summaries, and lively gossip columns brought elite disputes to a broad audience. Trollope’s plot shows reputations made and unmade by rumor and print. The press’s appetite for society stories, combined with readers’ fascination with crime, created a feedback loop in which legal conflicts became public theater and private morality was subject to collective judgment.

Social life in the novel depends on the London Season—months of balls, dinners, and visits that structured introductions and courtship among the elite. Marriage functioned as both alliance and economic strategy,

consolidating property and position. Guardians, trustees, and hostesses regulated access to desirable matches. Trollope maps this ritualized economy of attention, where a title or fortune can offset questionable character, and where a woman's charms must be converted into security. The drawing room thus acts as a market with tacit rules, one that rewards calculation even as it exalts ideals of romance and respectability.

Economic change complicated these hierarchies. From the 1850s, joint-stock enterprise expanded under legal innovations such as limited liability (1855) and the Companies Act (1862). The City of London gained prestige, and fortunes arose from finance, railways, and trade, unsettling a purely land-based aristocratic order. Old families relied on settlements, dowries, and advantageous marriages to sustain estates; new money sought entrée through purchase, philanthropy, and display. Trollope charts these cross-currents: debts, allowances, and the symbolic value of jewels reveal a social world in which liquidity and lineage compete to define authority and taste.

Technological infrastructures underwrote the plot's pace. Railways, largely consolidated by the 1860s, shortened distances between London and country seats and enabled abrupt movements crucial to intrigue. The postal system, standardized by the Uniform Penny Post since 1840, made letter-writing routine; Trollope understood these systems intimately from his Post Office career (he served until 1867). In 1870, Britain nationalized inland telegraphs under the Post Office, accelerating news and facilitating rapid coordination. *The Eustace Diamonds* depends on these channels: letters, timely arrivals, and the speed of rumor drive the mechanics of suspicion and reconciliation.

The cultural aura of diamonds carried imperial overtones. Mid-century spectacles like the Great Exhibition of 1851—where celebrated gems attracted enormous attention—had taught Britons to view jewels as emblems of national power

and global reach. The history of famous stones such as the Koh-i-Noor, recut in the early 1850s and tied to British imperial narratives, sharpened debates about possession, appropriation, and display. While Trollope does not anchor the Eustace heirlooms in a specific colonial provenance, the novel leverages contemporary fascination with precious stones to ask who may justly possess luxury objects and what they signify about authority and conscience.

Gender ideology shapes the stakes of the dispute. Victorian norms idealized female modesty and domestic management, yet expected women to secure stability through marriage. Widows occupied a precarious position: they had increased social freedom but faced scrutiny over motives, mourning, and property claims. The legal ambiguities of paraphernalia and settlements made jewels a testing ground for a widow's asserted rights versus family control. Trollope contrasts formal law with informal policing by kin and acquaintances, showing how a woman's self-assertion could be read as either prudent self-defense or grasping transgression, depending on who narrates her conduct.

The urban geography of London adds texture to these dynamics. By the 1871 census, the metropolis counted well over three million inhabitants, with stark contrasts between West End salons and crowded districts policed for vice and petty crime. Gaslit streets, cabs, and hotel corridors create opportunities for surveillance and disappearance alike. Servants, messengers, and shopkeepers become conduits of information and rumor. The fear of theft—on streets, in lodging houses, or on railways—was a recognizable Victorian anxiety, and Trollope mobilizes it to show how quickly suspicion attaches to class profiles and how laboring observers silently shape elite narratives.

Victorian moral culture prized honor, truthfulness, and the fulfillment of obligations, yet it accommodated widespread legalism and strategic concealment.

Contractarian thinking permeated social practice: settlements, insurance, and notarized agreements promised certainty amid flux. *The Eustace Diamonds* places this ethic under stress. The question is not only who owns a set of jewels, but whether the language of duty—family duty, legal duty, marital duty—has become a mask for self-interest. Trollope's characters test the boundary between prudence and duplicity, indicating how moral confidence in mid-Victorian Britain could slide into casuistry when status or security was at stake.

As part of Trollope's Palliser sequence, first launched in the 1860s, the novel converses with a broader portrait of political society. Recurring attention to parliamentary figures and hostesses anchors it in the same networked world, though its plot is more overtly shaped by crime and contestation over property. Published in serial from 1871 to 1873 before appearing in book form in 1873, it reached readers attuned to debates over women's property rights, electoral integrity, and the authority of law. Contemporary reviewers recognized its blend of social realism with sensational intrigue, a combination Trollope wields to interrogate rather than merely imitate the fashion.

Trollope's professional background adds an additional layer of historical resonance. Before turning to full-time authorship in 1867, he served for decades in the British Post Office and helped promote practical reforms, including early trials of pillar letter boxes in the 1850s. His familiarity with bureaucratic procedure, timetables, and the mundane frictions of administration informs the novel's rhythms. Messages are delayed or accelerated with plausible consequences, and formal processes—legal, financial, governmental—often decide outcomes more surely than passion. In this way, the narrative mirrors a society increasingly organized by paperwork, schedules, and institutional routine rather than by inherited charisma alone.

Author Biography

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Anthony Trollope (1815–1882) was a central figure of the Victorian novel, renowned for his sustained portraits of English social institutions and the everyday lives that animated them. Dividing his working life between public service and literature, he produced an extensive body of fiction that balanced narrative momentum with steady, observational realism. His most celebrated achievements include the Barsetshire chronicles of clerical and provincial life and the Parliamentary, or Palliser, novels exploring politics, marriage, and money. Trollope's steady craftsmanship, serial publication, and commitment to depicting character within social systems made him a durable influence on later realist traditions and a continuing presence in discussions of how the nineteenth-century novel represented modern life.

Educated at prominent English public schools, including Harrow and Winchester, Trollope left formal schooling without distinction but with a deep attachment to reading and narrative. His early exposure to classical literature and to the eighteenth- and early nineteenth-century English novel helped shape his preference for clarity of narration and closely observed social interaction. As the Victorian reading public expanded, he became attentive to the possibilities of serial publication and to the editorial cultures that nurtured mid-century realism. His literary formation reflects both a respect for earlier narrative craft and an awareness of the magazine marketplace that would become crucial to his later success as a prolific professional author.

Trollope entered the General Post Office in the 1830s and pursued a long civil-service career, notably in Ireland and on surveying duties that took him across Britain and abroad. He

was closely involved in practical postal reforms and played a part in introducing pillar letter boxes to British territories, beginning with a trial in the Channel Islands in the early 1850s. The routines of travel and inspection gave him time and material for fiction; he famously wrote to a strict daily schedule. His first published novels, including *The Macdermots of Ballycloran* (1847) and *The Kellys and the O'Kellys* (1848), drew on Irish settings and signaled his interest in community, law, and local politics.

His breakthrough came with *The Warden* (1855), the opening of the Barchester sequence, followed by the widely popular *Barchester Towers* (1857). These works established a richly realized fictional county whose clergy, gentry, and townspeople are rendered with humor and psychological balance. Subsequent volumes such as *Doctor Thorne*, *Framley Parsonage*, *The Small House at Allington*, and *The Last Chronicle of Barset* deepened this world while refining his method of serial storytelling. Publication in prominent magazines broadened his audience, and reviewers often praised his even-handedness and structural control, even as some faulted his refusal to pursue sensational effects favored by other Victorian novelists.

In the 1860s and 1870s Trollope extended his reach with the Palliser (or Parliamentary) novels—*Can You Forgive Her?*, *Phineas Finn*, *The Eustace Diamonds*, *Phineas Redux*, *The Prime Minister*, and *The Duke's Children*—which probe the interplay of politics, wealth, and personal choice. He also produced notable stand-alone works, including *Orley Farm*, *He Knew He Was Right*, and *The Way We Live Now*, the last a searching panorama of finance and speculation. Beyond fiction he wrote influential travel books, among them *North America* (1862) and *Australia and New Zealand* (1873), and substantial biographical studies such as *The Life of Cicero* and *Thackeray*. He resigned from the Post Office in the later 1860s to write full-time and briefly contested a parliamentary seat in 1868.

Trollope's views on craft and professionalism were articulated with unusual candor in *An Autobiography*, published posthumously in the 1880s. There he defended disciplined, quota-driven habits and the propriety of earning one's living by the pen, positions that provoked debate among contemporaries. Some critics found his openness about method disenchanting; others valued his insistence on realism, continuity of character, and the ethical complexities of ordinary life. Over time, readers have returned to his novels for their expansive, coherent social worlds, their attention to work and institutional life, and their nuanced depictions of women's choices within legal and economic constraints.

In his later years Trollope maintained formidable productivity, continuing to publish novels, stories, and essays while engaging actively with the literary culture of his day. He died in 1882, leaving behind a corpus that has remained steadily in print and frequently adapted for stage and screen, including well-known television dramatizations of the *Barsetshire* and *Palliser* cycles. His legacy endures in the sustained interest of scholars and general readers, who prize his humane intelligence, structural assurance, and unsentimental sympathy. By marrying the rhythms of everyday life to the architecture of serial fiction, Trollope helped define an enduring mode of English realism.

The Eustace Diamonds

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the era; the date given as “18--” leaves the exact year unspecified in the novel.

126 These are formal legal and parliamentary drafting words commonly used in 19th-century Acts, deeds, and official documents. Trollope is poking fun at Lord Fawn’s lengthy, legalistic style by comparing the letter’s wording to the technical, archaic phrasing of legislative documents.

127 An archaic term for a low-ranking kitchen servant, often used as an insult in the 18th–19th centuries. In the poem quoted by Lady Eustace it is employed to demean Lord Fawn by saying even a scullion would be a preferable husband, signalling social contempt.

128 A legal term for knowingly giving false testimony under oath in a judicial or official proceeding. Being accused of perjury in 19th-century Britain meant facing criminal charges and potential penalties such as imprisonment, which explains Lady Eustace's fear when Lord George warns her.

129 Howell and James's was a well-known London shop of the 19th century specialising in millinery, drapery and fashionable household goods; Victorian characters commonly shopped there for trousseau and decorative items. Mentioning it signals that Mrs. Carbuncle bought fashionable but not necessarily inexpensive articles from a reputable city establishment.

130 Ormolu is a decorative finish made by gilding bronze or brass to imitate solid gold, widely used in 18th–19th-century clocks, furniture mounts and ornaments. Sir Griffin’s observation that the gold was ‘ormolu’ indicates the items were gilt rather than of solid gold, implying lesser value or imitation.

131 A brougham was a light, enclosed four-wheeled carriage popular in the 19th century, named after Henry Brougham, 1st Baron Brougham and Vaux. In Victorian novels it typically denotes genteel urban travel and modest private conveyance, so its use here signals that the men travelled to the church in a private, socially respectable vehicle.

132 In 19th-century Britain the “treadmill” refers to the penal treadmill used in prisons as a form of hard labour: prisoners walked continuously on a large revolving set of steps. Sentences involving the treadmill were often coupled with strict regimes (such as reduced rations like “bread and water”) and could last months or longer.

133 Here Mr. Camperdown is the legal official before whom Lizzie must attend for a preliminary examination; in Victorian England a magistrate or police-court official would hold such hearings. Magistrates conducted initial inquiries and could commit suspects for trial, which is why Lizzie fears and must visit his chambers.

134 Sir Walter Scott (1771–1832) was a Scottish novelist and poet best known for the Waverley novels, which he originally published anonymously. Early in his career he avoided openly claiming authorship of these novels, a fact often referred to in contemporary conversation about secrecy and literary reputation.

135 The Central Criminal Court is the formal name for the principal criminal court in London, commonly called the Old Bailey, where major criminal trials for the metropolis have traditionally been heard. It was established in the early 19th century and became the usual venue for serious indictable offences in the city.

136 A 'service of plate' denotes a matched set of silver (or other metal) tableware — forks, spoons, dishes and the like — often given as a wedding present or household gift in the 19th century. Such services were both socially significant and materially valuable, which explains why their possession and return become points of dispute in the plot.

137 A mitre is the ceremonial head-dress of a bishop and is commonly used as a metonym for a bishopric or episcopal office. References to being 'near an English mitre' allude to holding or approaching a high clerical position in the Church of England, which historically included seats (the Lords Spiritual) in the House of Lords.

138 In Victorian London, 'fashionable evening papers' were daily or evening newspapers aimed at society readers and often mixed news with gossip and moral commentary. Such papers could rapidly spread scandal or public interest about private affairs — as with the coverage of the Eustace diamonds in this chapter — and they played a large role in shaping contemporary reputations.

139 An archaic legal phrase meaning imprisonment or confinement; in 19th-century usage it indicated being returned to custody. The term comes from Anglo-French and appears in older legal contexts to denote someone kept in jail or otherwise detained.

140 In 19th-century Britain, "penal servitude" denoted a sentence of imprisonment, typically enforced with hard labour, used for serious crimes; after the Penal Servitude Act (1853) it increasingly replaced transportation to the colonies. A term like "for the rest of his life" therefore indicates indefinite imprisonment rather than deportation or capital punishment.

141 In 19th-century Britain a "Member" refers to a Member of Parliament (MP) representing a constituency; Bobsborough is a fictional borough used by Trollope. Being an MP signified social standing and political responsibility, and the phrase highlights Frank Greystock's public role and the expectations placed on his private conduct.

142 A magistrate in Victorian England was a local judicial officer who presided over preliminary hearings and minor criminal matters at a police-court. The text's reference to an "examination before the magistrate" means a public inquiry or committal hearing, which could spread news and scandal through society.

143 Euston Square refers to the area around London's Euston railway station, the main terminus for trains to the English Midlands and northwest (including routes to Scotland) in the Victorian era. Mentioning Euston places the characters at a principal departure point for long rail journeys and reflects the growing importance of rail travel in the period.

144 This refers to bank-notes, paper currency used in Victorian Britain. A ten-pound note in the mid-19th century represented a substantial sum—often the equivalent of many weeks or months' wages for typical workers—so the countess's offer was a meaningful monetary gift.

145 The deanery is the official residence of the dean of a cathedral or collegiate church. In the novel, Lucy going to 'the deanery' means she will live at the dean's house (the dean's household) in Bobsborough, which also explains why the Dean performed the wedding service.

146 The Central Criminal Court refers to the Old Bailey in London, the principal criminal court for serious offences in the 19th century. Its use here signals that the trial was a