



惊悚悬疑系列

# THE MOONSTONE



月亮宝石

[英] 威廉·威尔基·柯林斯 / 著

几百年来镶嵌在印度月亮神庙前的  
宝石，因为颜色像月亮，光泽  
化而得名

宝石不翼而飞……怀疑、  
杀、决裂、谋杀等一系列悬疑神秘的  
事件纷纷上演，使宝石事件越发扑朔迷  
离……

是鸦片的作用下无意识的夜游，还  
是真正盗走宝石的另有其人……

被诺贝尔文学奖获得者艾略特评价  
为“第一部最伟大的英国侦探小说”

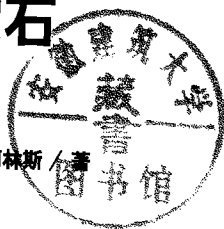


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· 北京 ·

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# 前言

## 寓阅读快感于悬念中

著名作家、旅居英伦多年、曾任英国国家广播公司制作人的董桥认为读英文侦探小说好处多。董桥说：“学英文有三苦，不在洋人环境长大学洋文学不进骨髓是一苦；死命默记文法语法是二苦；性情内向不喜结交洋人无从多说多练是三苦。而通过原汁原味的侦探小说便可化解这些苦处，苦中寻乐寻的自然还是虚构天地的洋人百态。柴米油盐固然要学，亲疏爱恨人情世故也要懂得掌握分寸。小说多得不得了，读饱了感同自家经历，陌生的语言渐渐不太陌生，洋文洋话慢慢有了生活气息，不再学究。”

惊悚悬疑小说是西方通俗文学的一种体裁，与哥特式小说、犯罪小说等同属惊险神秘小说的范畴。惊悚悬疑小说以悬念为驱动力，引起读者阅读兴趣，注重阅读快感，满足读者好奇心。表面看起来，读者是为了搞清楚故事的结局来进行阅读，但实际上惊悚悬疑小说的精华，是让读者享受等待结局或探询结局的过程，结局悬挂在最后，只是起到一个“勾引”的作用。惊悚悬疑小说通常塑造具有惊人推理及判断智力的人物，根据一系列的线索，解开各种悬念，侦破犯罪的疑案。它的结构、情节、人物甚至环境都有一定的格局和程式。由于传统惊悚悬疑小说中的破案大多采取推理方式，所以也有人称它为推理小说。

惊悚悬疑小说产生约 200 年来,备受全球读者青睐,在文学史上闪耀着独特的光辉。时至今日,惊悚悬疑小说在西方仍然十分流行。据统计,惊悚悬疑小说在欧美的图书销售量占到图书总数的 15% 到 25%,其独特的通俗文学功能是所有其他类型的文学作品不能替代的。

图书市场上,旨在提高英文阅读能力的读物很多,如情感美文,励志演讲,诗歌小说,电影剧本等等;但各种版本的英汉对照读物所编选的内容大同小异,往往令读者无所适从,难以选择。

我们这次推出的“惊悚悬疑系列”英文读物,意在为读者提供另一种学习方式:通过阅读经典的、原汁原味的、未经删节修改的惊悚悬疑小说英文原著,不经意间,使英文水平大为提高。作为外语学习者,如果你能坚持读几本英文侦探小说,相信你的英文阅读水平便在轻松惬意中进步,进入到英文阅读的“无隔”境界。

我们为读者精心编选出八部英文惊悚悬疑的代表之作,。

《黑猫》是美国作家埃德加·爱伦·坡(Edgar Allan Poe)的短篇小说精选集。埃德加·爱伦·坡被认为是西方侦探悬疑小说的鼻祖、科幻小说先驱之一、恐怖小说大师、短篇哥特式小说的巅峰作家、象征主义先驱,影响了包括儒勒·凡尔纳和柯南·道尔在内的很多作家。他既具有卓越的想象力,也擅长缜密的逻辑推理;他推崇美,又钟情于对恐怖和死亡的凝视。他的作品具有瑰丽、诡秘和梦幻般的格调。他首创了侦探悬疑小说的模式,对惊悚悬疑小说的发展产生了重大影响。

福尔摩斯侦探故事堪称流行最广泛、历久不衰、具有世界影响的侦探悬疑小说的代表作。柯南·道尔在《血字的研究》(1887)里,第一次塑造了福尔摩斯(Sherlock Holmes)这个颖悟无比的业余侦探形象。此后,他在《四签名》(1889)、《巴斯克维尔的猎犬》(1902)、《恐

怖谷》(1915)和许多短篇小说里,全部以福尔摩斯为主角,以华生作陪衬,解开了各种疑难的罪案。福尔摩斯成了一个比他的作者更著名的世界性文学人物。

《羊腿与谋杀》是从世界级惊悚悬疑小说大师的精品中选取的最具有代表性作品的合集。欧·亨利、海明威、马克·吐温、史蒂文森、比尔斯等的最经典的悬疑作品,风格各异的短篇,情节扣人心弦,作品精彩纷呈,大师们的经典之作华丽毕现!

《剧院魅影》是加斯通·勒鲁从1909年到1910年在报纸上连载发表的,后来以书的形式印刷出版。小说受到各国读者的广泛欢迎,多次被搬上银幕或舞台。1986年改编的歌剧,成为百老汇历史上演出时间最长的剧目。这是一个浪漫离奇、充满悬念的故事,随着情节的跌宕起伏,读者的心或者悬在空中,或者获得强烈的心理共鸣。

《吸血僵尸惊情四百年》,讲述了一个惊世浪漫的爱情故事,展现了高贵优雅的嗜血幽灵对神权的质疑、对永生的渴望、对超灵异能力的膜拜、对爱情的追求,堪称悬疑与恐怖小说的精华之作。读者翻开任何一页,惊心动魄、不可思议的情感便会萦绕在你的脑海。

《白衣女人》的故事情节环环相扣,悬念的设置让人读来欲罢不能。柯林斯设置了险象环生的神秘悬念,刻画了栩栩如生、入木三分的人物形象,独创了前所未有的叙述方式,使读者读起来好似在法院现场参加一个案件的审理,听着当事人一个接一个地出来作证,他们各自用自己的口吻、从自己的角度叙述本人的一段经历,故事一段一段地呈现出来,最终拼凑成一个完整的、扣人心弦的故事。小说多次被改编成影视剧和音乐剧,柯林斯也被推崇为侦探小说的先驱,其影响可见一斑。

《月亮宝石》也是柯林斯的代表作之一,其创作灵感来源于1860

年一起引起英国全民关注而迟迟未破的悬案——路边小屋谋杀案。整个故事围绕着月亮宝石的神秘失踪一案而展开,表述采用的语言风格各异,令书中角色的性格跃然纸上,塑造了很多生动的形象,始终紧紧抓住读者的心。尤为值得一提的是这部侦探小说成功塑造了克夫探长的鲜活形象。这部小说被誉为现代神秘悬疑小说的先驱之作。

《三十九级台阶》文笔细腻通俗,故事情节悬念丛生,跌宕起伏,惊险场面令人目不暇接。这部小说取得的成功除因惊险刺激、浪漫而又充满悬念的冒险外,还因作者将自己熟悉的政治上的间谍斗争引入其中,使得小说更加惊心动魄,更加扣人心弦。1935年,希区柯克将其改编成电影,由奥斯卡影帝罗伯特·多纳特主演,这部电影成为了电影史上最经典的悬疑片之一。

我们推出这套“惊悚悬疑系列”英语读物,要强调的是其对于学习英语的实用性,是为读者的语言学习提供能产生兴趣的系列材料,而不是让读者仅仅将其作为普通的英语文学作品来读。相比其他英文读物,本丛书选编的作品可读性更强,更能使读者产生阅读的兴趣和学习的信心;完美的构思,精彩的逻辑推理,引人入胜的刺激情节,使读者以紧张的心理状态,带着疑惑和推测,跟随故事的发展,享受一次次惊心动魄的破案之旅,让你的英语阅读欲罢不能。原汁原味的原著,更深入英语的真实和本质;惊悚悬疑题材的原著,又更能使读者在轻松快乐阅读之后,收获一份特别的感悟。

相信读者在读完“惊悚悬疑系列”后,会为自己英语水平的进步而惊喜不已呢!

编者

2010年6月

## 威廉·柯林斯与《月亮宝石》

侦探小说的发展史上,侦探小说鼻祖爱伦·坡(Edgar Allan Poe, 1809—1849),和将侦探小说的发扬光大的柯南·道尔(Arthur Conan Doyle, 1859—1930)相隔了数十年,这数十年中出现了一位著名的英国侦探悬疑小说家威廉·威尔基·柯林斯(William Wilkie Collins, 1824—1889)。在当时的维多利亚时代,他是名声大噪的作家之一,和同时代的英国文豪查尔斯·狄更斯齐名。

柯林斯生于伦敦一个艺术氛围浓郁的家庭,他的父亲威廉·柯林斯是一位颇有造诣的皇室协会风景画家。此外,浪漫派诗人华兹华斯和柯尔律治等均是柯林斯家的常客。12岁至15岁时,他随父母移居意大利。回国后就读于海伯里私立寄宿学校,17岁开始在茶叶公司工作了5年,可工作并不顺心。工作期间他开始创作他的第一本小说《塔希提岛冒险记》,但这本小说经过150年才得以发表。工作期间,他还在伦敦林肯法学院学习律师课程。然而,自幼就有讲故事天赋的柯林斯在写作方面却更有成就。1847年,父亲逝世后,23岁的他发表了第一部作品,记述其父生平的《威廉·柯林斯传》。他还于1849年在皇家艺术学院夏季展览展出过一幅画作,曾考虑以画画谋生。直到他的第一部小说,描写公元6世纪时罗马历史的《安东尼娜》发表之后,他才正式开始了他的写作生涯。

1851年3月,改变柯林斯一生的事件发生了,通过一个共同的朋友,30岁的柯林斯结识了42岁的英国文豪查尔斯·狄更斯。狄更斯

喜欢描写英国社会的民生百态,而柯林斯喜欢探究犯罪事件的悬疑侦破;狄更斯在人物刻画、语言幽默上颇见功力,而柯林斯在悬念设置、情节紧凑上技高一筹。因文学观点相似,两人惺惺相惜,结下了深厚的友谊,长期的相互切磋交流更使他们在创作上相互影响。比如,狄更斯曾在自己的名作《双城记》的序言中说:“我和孩子们,以及几位朋友,看了柯林斯先生编写的《冰封恨海》后,就孕育了《双城记》的主题。”柯林斯的文章很受狄更斯的赏识,他成了狄更斯主编的、维多利亚时代最流行的杂志《家常话》的编辑,他还在狄更斯主编的周刊《一年到头》上发了一些连载的文章,这些连载在狄更斯的修订下出版了单行本小说,其中有《日落以后》(*After the Dark*, 1856),《死亡的秘密》(*The Dead Secret*, 1857),《红桃皇后》(*The Queen of Hearts*, 1859),《白衣女人》(*The Woman in White*, 1860),《我的杂记》(*My Miscellanies*, 1863),《月亮宝石》(*The Moonstone*, 1868),《夫妇》(*Man and Wife*, 1870),《可怜的芬奇小姐》(*Poor Miss Finch*, 1872)等。此外,他还和狄更斯合作写了戏剧《禁止通行》(*No Thoroughfare*, 1867)和其他一些短篇小说等。

柯林斯是个多产的作家,一生共创作了30部长篇小说,60多篇短篇小说和14个剧本。他的小说大都以侦破犯罪事件为题材。其作品中艺术成就最高、最著名的作品是小说《白衣女人》与《月亮宝石》。

柯林斯患有严重的风湿关节痛,他因服用鸦片酊止痛上了瘾而无法自拔。其实,在18世纪末19世纪初,欧美有许多人把鸦片当止痛药,因为当时鸦片比酒精要便宜。此外,19世纪的英国文坛盛行浪漫主义,当时的作家诗人们认为吸食鸦片能够使他们产生迷幻的状态,激发灵感,如大诗人拜伦、雪莱、勃朗宁夫人和济慈等都曾吸食过鸦片。柯林斯总是随身带着一个装鸦片酊的银色小瓶,家里放一大

瓶鸦片酊，睡觉之前总是喝一杯鸦片酊。鸦片使柯林斯出现了妄想和幻觉，因为他一直坚持认为有个“威尔基幽灵”缠着他。他的小说《月亮宝石》的创作也明显受到了吸食鸦片的影响。

《月亮宝石》的创作灵感来源于 1860 年一起引起英国全民关注而迟迟未破的悬案——路边小屋谋杀案。当然，故事的背景也受到了 1857 年震惊英国的印度兵变的影响。整个故事围绕着月亮宝石的神秘失踪一案而展开。故事讲述了一个由一颗巨大的宝石引起的曲折离奇的故事，这颗几百年来镶嵌在印度月亮神前额的宝石，因为颜色像月亮，光泽随月色变化而得名。根据神的旨意，它一直由三个婆罗门人守卫着，神还预言说，谁要是拿走这颗宝石，灾祸就必将落到他的头上。18 世纪，英军侵略印度，并抢走月亮宝石。宝石被带到英国后，频发悲剧，而婆罗门人也追踪而至。英国女孩蕾切尔·弗伦达在 18 岁生日时收到的一个礼物竟然就是这颗价值连城的宝石。这是她曾驻印度的叔叔亨卡斯上校赠予的。在生日派对上蕾切尔一直佩戴着宝石向客人们展示，可当晚宝石竟不翼而飞……怀疑、跟踪、自杀、决裂、谋杀等等一系列悬疑神秘的事件纷纷上演，使宝石事件越发动扑迷离。受怀疑的不止一人，其中有从前曾是小偷的驼背使女罗莎娜·斯皮尔曼、几个印度来的流浪艺人、米雪尔的表兄弗兰克林·布莱克，甚至蕾切尔本人。名探克夫警官前来破案，也感觉十分棘手。管家卡布里尔·彼特瑞奇也帮助卡夫一起破案。可蕾切尔拒绝合作，罗莎娜也自杀身亡，案情毫无进展。宝石到底能否找到？到底是谁拿走了宝石？带着满腹疑问，故事由众人分别讲述。几经周折之后，蕾切尔承认曾在当夜看见布莱克走进她的房间拿走了宝石，但大家都不知道，布莱克只是在鸦片的作用下无意识的夜游，真正盗走宝石的另有其人。最后通过蛛丝马迹顺藤摸瓜，找到了拿走宝石

的人,宝石复归印度神庙,重放异彩。

随着《月亮宝石》的出版,柯林斯被认可为最重要的侦探小说家之一。该小说已经成为后来几代侦探小说的模型。小说的成功离不开其独特的叙事技巧。小说的结构基本借鉴于他的上一部成功之作《白衣女人》,采用了书信体的叙事方式。柯林斯让证人、嫌疑人和侦探轮流讲述所发生的事,并把困惑的管家、沉浸在爱情中的女仆、高深莫测的侦探和吸毒成瘾的科学家眼中所见证的故事编织在一起,使其情节更加扑朔迷离。

第一人称叙事视角不但增加了小说的真实感,而且加强了小说的深度。变化聚焦属于第一人称叙事中的一种,它克服了传统第一人称叙事有时过于主观的缺点,让小说显得更客观立体。通过让不同的人物以其独特的视角来观察事态,形成他们对事态和人物独有的观点和理解,柯林斯将情节步步推进;而这种叙事方式也在客观上暴露了不同叙事者内心有意或无意掩藏的真实。此外,通过这种技巧,柯林斯便可以在不打断叙述者声音的前提下隐约地表达自己的观点和想法。柯林斯让书中的人物一点一点地透漏他们的内心和故事的真实,再让读者身临其境,一点点从人物的叙述中寻找蛛丝马迹,自己扮演侦探的角色,分析案情。整部小说情节环环相扣,悬念的设置让人读来欲罢不能。

此外,由于表述采用的语言风格各异,令书中角色的性格跃然纸上,塑造了很多生动的形象,小说不显得枯燥乏味,也始终紧紧抓住读者的心。尤为值得一提的是这部侦探小说成功塑造了克夫探长的鲜活形象。据柯林斯自述,他塑造的克夫警官是有原型的。他以英国警察厅刑事部的一位警探的真人真事为模特,加以文学想象,从而使笔下的人物有血有肉。通过对月亮宝石案件的侦破,充分显示了

克夫探长侦探艺术的精娴以及他料事如神的本领。书中其他人物也栩栩如生,如蕾切尔的善良、罗莎娜的痴迷、布莱克的伪善,坎迪医生助手吉士宁的怪里怪气都入木三分。

虽然由于鸦片的影响,小说中有些不可思议的玄幻情节,但是柯林斯借助当时盛行的心理学理论,为月亮宝石这一悬案提供了合理的解释。虽然结局出人意料,但是柯林斯在鸦片的影响下创作的《月亮宝石》依然能论证确凿,合乎情理,不得不令人叹服,不愧是被誉为现代神秘悬疑小说的先驱之作。

在侦探小说史上,柯林斯因其卓著的成就被推崇。爱伦·坡的悬疑侦探小说多以短篇为主,而柯林斯对长篇悬疑侦探小说进行了初步探索。在长篇小说中,他铺设了环环相扣的故事情节,设置了险象环生的神秘悬念,刻画了栩栩如生的人物形象,独创了前所未有的叙述方式。爱伦·坡笔下的杜宾侦探只是个业余侦探,而柯林斯塑造了专业侦探克夫的形象。之后的柯南道尔和阿加莎才受其影响相继在他们的侦探小说里注入了此类鲜活的探长角色。诺贝尔奖获得者艾略特曾评价《月亮宝石》为“第一部最伟大的英国侦探小说。凡是现代侦探故事中一切优秀和动人的东西,都可以在《月亮宝石》中找到”,其影响可见一斑。

时静

2010年6月

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## PROLOGUE

### *The Storming of Seringapatam (1799)*

Extracted from a Family Paper

#### I

I address these lines—written in India—to my relatives in England.

My object is to explain the motive which has induced me to refuse the right hand of friendship to my cousin, John Herncastle. The reserve which I have hitherto maintained in this matter has been misinterpreted by members of my family whose good opinion I cannot consent to forfeit. I request them to suspend their decision until they have read my narrative. And I declare, on my word of honour, that what I am now about to write is, strictly and literally, the truth.

The private difference between my cousin and me took its rise in a great public event in which we were both concerned—the storming of Seringapatam, under General Baird, on the 4th of May, 1799.

In order that the circumstances may be clearly understood, I must revert for a moment to the period before the assault, and to the stories current in our camp of the treasure in jewels and gold stored up in the Palace of Seringapatam.

#### II

One of the wildest of these stories related to a Yellow Diamond—a famous gem in the native annals of India.

The earliest known traditions describe the stone as having been set in the forehead of the four-handed Indian god who typifies the Moon. Partly from its peculiar colour, partly from a superstition which represented it as feeling the influence of the deity whom it adorned, and growing and lessening in lustre with the waxing and waning of the

moon, it first gained the name by which it continues to be known in India to this day—the name of the Moonstone. A similar superstition was once prevalent, as I have heard, in ancient Greece and Rome; not applying, however (as in India), to a diamond devoted to the service of a god, but to a semi-transparent stone of the inferior order of gems, supposed to be affected by the lunar influences—the moon, in this latter case also, giving the name by which the stone is still known to collectors in our own time.

The adventures of the Yellow Diamond begin with the eleventh century of the Christian era.

At that date, the Mohammedan conqueror, Mahmoud of Ghizni, crossed India; seized on the holy city of Somnauth; and stripped of its treasures the famous temple, which had stood for centuries—the shrine of Hindoo pilgrimage, and the wonder of the Eastern world.

Of all the deities worshipped in the temple, the moon-god alone escaped the rapacity of the conquering Mohammedans. Preserved by three Brahmins, the inviolate deity, bearing the Yellow Diamond in its forehead, was removed by night, and was transported to the second of the sacred cities of India—the city of Benares.

Here, in a new shrine—in a hall inlaid with precious stones, under a roof supported by pillars of gold—the moon-god was set up and worshipped. Here, on the night when the shrine was completed, Vishnu the Preserver appeared to the three Brahmins in a dream.

The deity breathed the breath of his divinity on the Diamond in the forehead of the god. And the Brahmins knelt and hid their faces in their robes. The deity commanded that the Moonstone should be watched, from that time forth, by three priests in turn, night and day, to the end of the generations of men. And the Brahmins heard, and bowed before his will. The deity predicted certain disaster to the presumptuous mortal who laid hands on the sacred gem, and to all of his house and name who received it after him. And the Brahmins caused the prophecy to be written over the gates of the shrine in letters of gold.

One age followed another—and still, generation after generation, the successors of the three Brahmins watched their priceless Moon-

stone, night and day. One age followed another until the first years of the eighteenth Christian century saw the reign of Aurungzebe, Emperor of the Moguls. At his command havoc and rapine were let loose once more among the temples of the worship of Brahmah. The shrine of the four-handed god was polluted by the slaughter of sacred animals; the images of the deities were broken in pieces; and the Moonstone was seized by an officer of rank in the army of Aurungzebe.

Powerless to recover their lost treasure by open force, the three guardian priests followed and watched it in disguise. The generations succeeded each other; the warrior who had committed the sacrilege perished miserably; the Moonstone passed (carrying its curse with it) from one lawless Mohammedan hand to another; and still, through all chances and changes, the successors of the three guardian priests kept their watch, waiting the day when the will of Vishnu the Preserver should restore to them their sacred gem. Time rolled on from the first to the last years of the eighteenth Christian century. The Diamond fell into the possession of Tippoo, Sultan of Seringapatam, who caused it to be placed as an ornament in the handle of a dagger, and who commanded it to be kept among the choicest treasures of his armoury. Even then—in the palace of the Sultan himself—the three guardian priests still kept their watch in secret. There were three officers of Tippoo's household, strangers to the rest, who had won their master's confidence by conforming, or appearing to conform, to the Mussulman faith—and to those three men report pointed as the three priests in disguise.

### III

So, as told in our camp, ran the fanciful story of the Moonstone. It made no serious impression on any of us except my cousin—whose love of the marvellous induced him to believe it. On the night before the assault on Seringapatam, he was absurdly angry with me, and with others, for treating the whole thing as a fable. A foolish wrangle followed; and Herncastle's unlucky temper got the better of him. He declared, in his boastful way, that we should see the Diamond on his finger, if the English army took Seringapatam. The sally was saluted by a

roar of laughter, and there, as we all thought that night, the thing ended.

Let me now take you on to the day of the assault.

My cousin and I were separated at the outset. I never saw him when we forded the river, when we planted the English flag in the first breach—when we crossed the ditch beyond; and, fighting every inch of our way, entered the town. It was only at dusk, when the place was ours, and after General Baird himself had found the dead body of Tip-poo under a heap of the slain, that Herncastle and I met.

We were each attached to a party sent out by the general's orders to prevent the plunder and confusion which followed our conquest. The camp-followers committed deplorable excesses; and, worse still, the soldiers found their way, by a guarded door, into the treasury of the Palace, and loaded themselves with gold and jewels. It was in the court outside the treasury that my cousin and I met, to enforce the laws of discipline on our own soldiers. Herncastle's fiery temper had been, as I could plainly see, exasperated to a kind of frenzy by the terrible slaughter through which we had passed. He was very unfit, in my opinion, to perform the duty that had been entrusted to him.

There was riot and confusion enough in the treasury, but no violence that I saw. The men (if I may use such an expression) disgraced themselves good-humouredly. All sorts of rough jests and catchwords were bandied about among them; and the story of the Diamond turned up again unexpectedly, in the form of a mischievous joke. "Who's got the Moonstone?" was the rallying cry which perpetually caused the plundering, as soon as it was stopped in one place, to break out in another. While I was still vainly trying to establish order, I heard a frightful yelling on the other side of the courtyard, and at once ran towards the cries, in dread of finding some new outbreak of the pillage in that direction.

I got to an open door, and saw the bodies of two Indians (by their dress, as I guessed, officers of the palace) lying across the entrance, dead.

A cry inside hurried me into a room, which appeared to serve as an armoury. A third Indian, mortally wounded, was sinking at the feet of a man whose back was towards me. The man turned at the instant