Oscar and Lucinda Study Guide

Oscar and Lucinda by Peter Carey

BOOKRAGS

Contents

Plot Summary

Oscar and Lucinda is a satire about two star-crossed lovers that takes place in the mid-nineteenth century. Oscar Hopkins is a contradictory man, both pious and corrupt. He was raised by a strict, religious father, but he abandons his father's religion in favor of Anglicanism. He spends the rest of his life wondering if his decision has damned his soul to hell, as his father believes. Oscar further endangers his soul when he takes up gambling while in divinity school. Oscar justifies his vice by philosophizing that believing in God is a gamble anyway. How could God condemn a man for having a bit of fun at the racetrack? Locked in an inner conflict between his fears of damnation and his need to gamble, Oscar decides that a little suffering might go a long way towards redeeming him in God's eyes. He decides to face his crippling fear of the water and sail to Sydney, where he intends to devote his life to dangerous missionary work in the wild badlands of Australia. On board the ship, he meets his counterpart and fellow compulsive gambler, Lucinda Leplastrier.

Lucinda is a feminist ahead of her time in the Victorian era. She is shunned by society for her independent views and refusal to wear dresses with corsets. The rich heiress owns a glassworks factory in Sydney, which her male employees will not let her enter without permission. Lucinda is returning to Sydney from a year-long sojourn in London, where she had hoped to find a husband. However, London society shuns her more cruelly than Sydney society. She returns home, where her weakness for gambling and cards destroys the reputations of the only two men who dare to befriend her, Oscar and Reverend Dennis Hasset, a fellow glass enthusiast. Hasset is sent up-river to a parish in the wilderness by the Bishop of Sydney as punishment for his friendship with Lucinda. Oscar is kicked out of the church entirely by the Bishop when the local press discovers his late night card games with Lucinda. Lucinda feels responsible for Oscar's downfall and takes him into her home. There, the two misfits eventually become friends, and he learns to share her love for glass. Their unmarried, though chaste, cohabitation causes an even bigger scandal in society, but they take refuge in their growing love for one another. Their lack of social skills prevents them from acknowledging that they are in love, but their shared love of glass and gambling spurs them to bet their entire fortunes on a venture to build a glass church. Oscar nobly agrees to deliver the church to Hasset's wilderness parish in an act of love for Lucinda, whom he imagines to be in love with Hasset. This adventure threatens to destroy both Oscar and Lucinda, and in the end, their glass house comes crashing down, but with a surprising twist.

Chapters 1 - 10

Chapters 1 - 10 Summary

Chapter 1: The narrator introduces the subject of his story, his maternal great-grandfather, Reverend Oscar Hopkins. When the narrator was a boy, his mother would proudly show off the time-worn daguerreotype of Reverend Hopkins whenever she invited a bishop over for tea, as she loved to do. The bishops mainly came from Grafton, but visiting bishops, reverends and a canon were also invited to the narrator's home by his pious mother. She loved to tell the story of how Oscar Hopkins transported the church of St. John's to Bellingen. This church was very dear to her heart, and despite the fact that it lay ten miles away in Gleniffer, she was married in that church. The narrator was baptized there, and his mother always insisted that the family drive the twenty mile round trip each Sunday for services, even when gas rations were tight during the war. She was territorial about the church, and about her relation to the Reverend Hopkins. Hopkins's blood was evident in the narrator and his siblings, with their long thin necks and fiery red hair, but the narrator would have rather resembled his stocky, earthy father. His father was jealous of the church, but only once, after two beers, did he admit this feeling to his son.

Chapter 2: One stormy night, the power had gone out in the narrator's childhood home, and his father was forced to take a candle into the windy night to retrieve the blown fuse from the fuse-box. He returned to the house, however, without the fuse, and asked where the fuse wire had gone. Mother informed her husband that she used it to make the Advent wreath. The narrator huddled guiltily, for he had helped his mother make the wreath, and he knew that she had also used all the wire from his brothers' rabbit cages to complete the project. His father demanded to know where the wire was now, and when his mother told him the wreath was at St. John's, his father uttered an uncharacteristic curse. Mother stood and commanded her husband to kneel. The narrator comments that in later years, he came to realize that his mother had been a bully, but he only yearned for her love as a child. The children kneeled next to their mother, and after a moment, their father joined them. As they prayed, the lights came back on, and the narrator saw the hard triumph gleaming in his mother's eyes.

Chapter 3: The story of the church of St. John's in Gleniffer begins with a Christmas pudding. The narrator notes that without this pudding, not only would there have been no church and no story to tell, but he would never have been born. The pudding was small and made of raisins, cherries, an orange, flour, suet and brandy. What was unusual about the pudding was that it was made in the house of his great-great-great grandfather, Theophilus Hopkins, a man who did not celebrate Christmas. Theophilus lived in a cottage in Hennacombe, Devon, in England. He was known for his study of the sea life there, and his name can be found in reference books along with his drawings of corallines, anemones and starfish. A widower and a member of the strict Plymouth Brethren, Theophilus believed that Christmas was a pagan holidy. He convinced his congregation to agree, and Christmas day was treated like any other day

in Hennacombe. Their Baptist neighbors laughed at the Plymouth Brethren for ignoring the holiday, but this didn't matter to Theophilus, who was convinced the Baptists were going to hell.

Theophilus had a fourteen-year-old son, Oscar, who followed his father's strict belief system blindly. Oscar and Theophilus believed every word in the Bible to be a literal account, as scientifically accurate as Theophilus' writings on marine life. However, this Christmas day, in 1858, was to be different. In addition to their regular household servant, Mrs. Williams, the Hopkins family had acquired a second servant by the name of Fanny Drabble. Fanny's husband had abandoned her and their baby, leaving them in poverty. The baby died, and Theophilus took her in as a charity case. As an Anglican, Fanny was also certain to be going to hell, according to Theophilus, but he agreed to take her in after the Anglican churches had refused to help her. Fanny was upset when she learned that Christmas was not celebrated, and that young Oscar had never even been permitted to taste a Christmas pudding. When she received her orders from Theophilus to cook a plain dinner instead of a holiday meal, she grew angry. She plotted with Mrs. Williams to make Oscar a pudding behind Theophilus's back. After dinner, the conspirators called Oscar into the kitchen on a pretext, and he was given his Christmas pudding.

The first bite was heaven to Oscar, who had never tasted anything as sweet as this pudding heaped with custard. The taste was a revelation. Before he could swallow his second bite, however, he was discovered by his angry father. Theophilus pried open his jaws and hit him twice on the back, forcing the boy to spit out the precious pudding. Then Theophilus forced the boy to drink salt water until he vomited. Oscar had never been hit before. When his father told him the pudding was the work of Satan, Oscar, for the first time in his life, did not believe him.

Chapter 4: Theophilus looks in his son's trusting face and wishes he had not had to strike the boy, but it was the only way to prevent Oscar from swallowing the pudding. He stares at the bruises he'd put on Oscar's tender flesh and thinks of his late wife's delicate flesh. He remembers how it had looked after her unsuccessful cancer treatments. After her death, Theophilus had thrown her clothes into the sea in a fit of grief, and although he and his son never discussed her, they were united in their grief. In the aftermath of the pudding incident, Theophilus informs Fanny Drabble that he and Oscar are going out to collect sea specimens. She pleads with him that it's Christmas day, and in naming the holiday, she unknowingly seals her fate. Theophilus fires her on the spot.

Chapter 5: Oscar is terrified of the sea. Mrs. Williams prepares him for his outing with his father by dressing him warmly, but when Oscar asks what will become of Fanny, Mrs. Williams is too worried about her own fate to reply. Oscar clumsily follows his father out to the shoreline, helping him carry the buckets, bags and ropes that Theophilus will need for the job. Theophilus is intent on showing his son what a true Christian thinks of Christmas by working through the day. Oscar counts the number of footsteps it takes to descend the cliff at the edge of the woodsy path that leads to the ocean. At the shoreline, Oscar follows orders mechanically, filling the buckets that his father will wear

to prevent the sea from carrying him away. However, Oscar will not look his father in the eye. The normally joyful boy is consumed by anger for the first time in his life., Oscar waits on the shore and talks to God as he watches the distant figure of his father recede into the sea. He asks God to give him a sign if it is God's will that people eat Christmas pudding. When he receives no immediate answer, he tells God that if it's God's will for people to eat pudding, then God should smite his father. Just then, his father returns to the shore. Oscar can see blood seeping from Theophilus' thigh where he has been injured by the sharp rock chisel his father clutches in his hand. Oscar's anger turns to fear, for God did smite his father.

Chapter 6: The Anglican Reverend Hugh Stratton encounters Oscar praying on the path, but he doesn't recognize that the boy is praying. Oscar stands motionless, holding two full buckets hanging from a stick over his shoulders, and prays that God spare his father's life. The reverend thinks that Oscar is blocking the path intentionally to be rude. Oscar is the son of the man who has stolen most of Reverend Stratton's congregation. The reverend is bitter at being exiled by his Church to this futile Anglican congregation, which doesn't boast enough followers to fill a collection plate. Reverend Stratton, in his poverty, is forced to barter for food on Christmas day. However, bartering is considered sacrilegious on the holiday. Instead, Reverend Stratton had to present his diseased chickens as a "gift" to the local Squire, hoping for an equally valuable gift in return. The Squire's cook is not fooled, and she rewards his "gift" with a measly sack of turnips to show her contempt. The reverend hates Hennacombe and resents his exile to this godforsaken patch of ground. As he passes Oscar on the path, his only thoughts are of money and how to get it.

Chapter 7: Every morning, Oscar's father has him stand on a three-legged stool so Theophilus can check his lungs with a stethoscope. Oscar has never understood this practice, nor has he questioned it. Theophilus believes God has told him that there is something wrong with Oscar, and he is intent on keeping the boy well. Theophilus has already lost his wife, his daughter Sarah and his son Percy. He has no intention of losing Oscar, too, although he knows that like the biblical Job, he must somehow endure whatever losses God inflicts upon him. As he looks at his son's body each morning, Theophilus sees him as a miracle of God, but he is concerned with the obvious signs of Oscar's impending manhood. Theophilus sees sexual maturity as "the great difficulty of life." (pg. 21) The father takes comfort in knowing that whatever happens to the boy, his membership in the elect Plymouth Brethren will save his soul. With this strange morning ritual of the stool and the stethoscope, Theophilus shows his love in the only way he knows how.

Chapter 8: Theophilus and Oscar, not having traveled the world, are under the false impression that Hennacombe is like the tropics, and they feel blessed to live in such a lovely place. It matters not to Oscar that the villagers chase and mock him for his religious beliefs, or that the Squire's son once forced him to eat a stone. Theophilus does everything within his power to convince his congregation to follow the right path and avoid the pagan darkness that he believes inhabits the land. Theophilus is horrified one day to find the following pagan signs inscribed along a footpath:

Frightened of these obviously evil pagan symbols, Theophilus records them in his notebook. To him they are a heathen insult to the sanctity of the cross. Unable to ignore this insult, Theophilus must search for the source of the signs. He seeks out Bargus, the town sexton and asks if he understands their meaning. They look like a child's game to Bargus, but he tells Theophilus that he doesn't know what they mean. Theophilus takes that statement as proof that Bargus, whom he believes is a pagan, does know their meaning. He puts away his notebook without learning who made them. Mrs. Williams, however, has her suspicions. She and Oscar come across the signs while out on a walk, and Oscar uses them to play hopscotch. Something about the redness of his face and his refusal to meet her eyes makes her think he's the culprit.

Chapter 9: Oscar is indeed the culprit behind what his father has taken to calling "'witches' markin's.'" (pg. 25) The triangle stands for Theophilus and the beliefs of the Plymouth's Brethren. The "Sq" is an abbreviation for the town Squire, who represents the Baptists' point of view. Oscar has been raised to believe that the Squire and all the Baptists are damned to hell. The "VIII" stands for Henry VIII, and is Oscar's coded reference to the Reformation and the Catholic Church. The "a" is merely an "A," which stands for the Anglican Church, represented in Hennacombe by the Reverend Stratton. The empty square at the top is Oscar's symbolic attempt to show reverence for God. The bottom two squares contain the alpha and omega symbols of God, which Oscar added almost by accident, but which convince him the squares can show him God's will.

Oscar has, in effect, created a square for each of the local religions. Oscar throws his stone upon the drawing and takes its landing in the Anglican square as a sign from God that the Anglican belief system is the correct one. To be sure, Oscar tosses the stone several more times, and each time it lands in the Anglican square. Oscar knows that if he continues to live in his father's house, he will surely be damned for following the wrong religion. He runs home, passing the Anglican home that houses the Reverend Stratton. He peers through the fence as the reverend demonstrates his inability to butcher a hog for supper, and he wonders how God could have chosen such a useless servant to deliver his word. Reverend Stratton throws a pine cone at the boy and yells at him to go home.

Chapter 10: At home, Oscar feels forced to abandon the yellow "tor" stone he used to create the drawings and to toss over them. His father, trying to take an interest in his son, has made the grave mistake of categorizing the tor. The yellow stone, says Theophilus, is made of *caput mortem*, or death's head., Theophilus has taken the mystery and power out of what Oscar had seen as a sacred object by naming the stone scientifically. This is the stone that God used to tell Oscar that his father's way of life is wrong. Oscar prays for God to help his father see the truth, but in Theophilus's clumsy yearning to connect with Oscar, he further instructs him that the yellow stone is made of cow urine. Oscar abandons the stone and gets a new grey tor a week later. Oscar and Theophilus come across the markings on a walk that next week, and Theophilus, repeating local gossip, explains to Oscar that the blank square at the top is for sacrificing goats. Oscar now sees his father as an agent of false instruction. He shows his father the new tor stone, and when his father gives it a scientific name, Oscar bursts into tears.

Chapters 1 - 10 Analysis

In the first ten chapters, the author introduces the narrator, details his relationship to the main character, Oscar, provides us background on Oscar and brings Oscar to a critical turning point in his life. The author also reveals his penchant for wry, understated satire. While Oscar's spiritual convictions are certainly important, they are communicated to the reader in a satirical fashion. A Christmas pudding and a child's game of chance are the methods by which Oscar arrives at his conclusion that God is ordering him to become an Anglican. Ironically, his superstitious nature is more pagan in nature than Christian, but he attributes his neurotic superstitions to the hand of a Christian God. The fact that Oscar has decided to defy his father based on a game of chance foreshadows his future dependency on gambling. As Oscar will later explain, gambling and faith are the same thing to him. The author tells us his views regarding the hypocrisy of humanity when it comes to their religious beliefs through this odd character, and no Christian sect is excluded from Carey's biting satire.

Chapters 11 - 20

Chapters 11 - 20 Summary

Chapter 11: Oscar is a misfit in tiny Hennacombe. His seclusion in his father's house makes him a stranger in his own hometown. The Baptist boys make him eat dirt and sing songs his father prohibits him from singing. They cover his pale skin with mud. When he's not home, Oscar tries to change his voice to sound more like his friend Timmy Croucher. Despite being overly sheltered from the world by his father, Oscar would prefer his life was even more sheltered. The thought of leaving his safe home to live with the Anglicans terrifies him. However, God had spoken, and so on the second Sunday after Easter, Oscar slips out of the church and away from his father's life for good, with only a threepenny bit in his pocket. Nearly sixteen, he forces himself to place one clumsy foot after the other as he leaves the Plymouth Brethren behind. Visions of his father burning in hell torment his mind.

At a fork in the path, Oscar takes the direction that leads away from the Anglicans. When he approaches the fearsome sea, he turns around and takes a new path back towards the Anglicans. Outside the overgrown stone wall that borders Reverend Stratton's vegetable garden, he reaches for his only coin. He intends to flip it to aid him in his decision, but the coin has fallen from the hole in his pocket. Oscar climbs the wall and lands in the clergyman's lettuces. Reverend Stratton appears to stop the intruder, and he tells Oscar to go home to his father. Oscar replies that he has been called and cannot go home. It is some time before he can make the reverend understand.

Chapter 12: Mrs. Betty Stratton was made for an official place in the Anglican Church, but she is a woman and cannot have one. Her father had been a rector with a small farm, and she enjoyed the farming life. Despite her father's belief that Betty would make a useful wife, she was a spinster of twenty-eight before Mr. Stratton married her. Her passion for debate, held unseemly in a woman, had driven off all her other suitors. Even had she been a man, her penchant for debating the opposite view of whomever she is with would have caused others to steer clear of her. To Betty's credit, her debates are always fueled by her desire to find the truth in her religion, and that appeals to Hugh Stratton. Betty opens his mind to new vistas, possibilities and ways of seeing the world. Their marriage is completely chaste, and her physical attributes do not matter to Hugh Stratton. He finds her ideas fascinating, and he doesn't realize that his wife is a professional liability to him. He does not see that her loud outspokenness prompted his employers to exile him to the backwaters of Hennacombe.

Reverend Stratton hates their impoverished life, but he doesn't blame Betty for being granted a poor congregation. He chooses to blame the Baptist Squire and Theophilus Hopkins for stealing the hearts and minds of the local populace. These two men are to blame for his poverty. When Reverend Stratton learns that Oscar Hopkins wants to convert to Anglicanism, it is like the answer to a prayer. Despite his fears of how he might afford to feed and clothe Oscar, Stratton gladly accommodates him.

Chapter 13: That night at dinner, the Strattons, give Oscar a large plate full of shepherd's pie filled with raisins, a luxury item., This is the only time Oscar has seen raisins besides the Christmas pudding, and he now thinks of them as the decadent fruit of Satan as his father had seen them. The innocent willow pattern on the Strattons' china looks like pagan symbols to Oscar. He hates the musty smell of the Stratton home, which is subject to mould and rot. The dinner conversation is awkward, and Oscar prays that Mrs. Stratton will remove the sinful raisins from his plate. Mrs. Stratton, intent on being hospitable, gives him more. She attempts to engage him in one of her debates and asks his view on the propriety of placing more than one altar in a nearby Anglican church that is being restored. Oscar believes altars are places for pagan animal sacrifice, and he stares morosely at his raisins. Finally, Reverend Stratton eats the raisins from Oscar's plate, and he asks Oscar if he thinks his father will come and make threats. Oscar is cheered by this idea, believing that his father will come to save him from the Anglicans. He is, he thinks, only a boy, and he shouldn't have to make decisions about his own mortal soul by himself. The thought of having the choice removed from his shoulders is comforting. However, Reverend Stratton pledges to keep the boy safe from his father and hushes Mrs. Stratton's concerns about the expense of taking in Oscar.

Chapter 14: Various villagers approach Theophilus and offer to bring his son home by force. Mrs. Williams sides with these men, but Theophilus sends them away. He forces Mrs. Williams to kneel in prayer with him for long hours and deprives her of sleep. She listens as Theophilus prays selfishly. "He prayed as if he were the center of the universe, as if the only reason the son had run away was so that God could punish the father. He begged God to punish him in some other way. He begged him loudly, continually, but Mrs Williams thought he sounded like a duke talking to a king and not the 'poor sinner' he claimed to be. Mrs Williams was fifty-five years old, too old for this sort of nonsense. If she had been God she would have given him a thwack across the earhole and sent him to bed." (pg. 47) She hasn't seen him so hysterical since his wife died. Then, she had offered Theophilus comfort. Tonight, she just goes to bed.

Chapter 15: Lucy Millar, the Strattons' cook, works in less than optimal conditions. For some unknown reason, the previous owners of the house had moved the stove and sink out of the roomy kitchen into a tiny pantry. The pantry is too small to work in, and Lucy generally does all of her prep work in the large former kitchen. She only moves into the pantry when the food is ready for the fire. Lucy is paid a paltry sixpence a week by her employers, and she is usually in a cross mood because of this. Today, she has even more reason to be cross. The large kitchen is occupied by a guest, Theophilus Hopkins. Theophilus greets her when she enters the kitchen by asking her if she is saved. Lucy crossly takes the ingredients she needs into the airless pantry to make the scone dough. When the dough is ready, Theophilus still sits in the kitchen, forcing Lucy to try to roll out the dough on a tray balanced on top of a stool. Naturally, the dough falls to the floor, and Lucy finds it embedded with cinders from the stove when she picks it up. Money is tight at the Strattons, and Lucy feels she can neither discard the dough nor make decent scones from it.

Lucy sighs and steps to the pantry door to look at Theophilus. She watches him moan piteously, but she is too angry to feel sympathy. She must kneel in the tiny pantry to cut that night's lamb from the bone while he occupies the large table she needs for her work. She is incensed that Theophilus believes he's being godly and humble by sitting in the kitchen. She had heard him refuse to wait in the drawing room when he arrived, telling the Strattons that the kitchen was good enough for him. Irritated, Lucy decides to make scones from the ruined dough after all. She cuts herself as she finishes the lamb, curses God loudly enough for Theophilus to hear and decides to make the scones at the large table, visitor or no visitor. So it is that Lucy Millar is present for the reunion of Theophilus and Oscar when Oscar enters the kitchen moments later to greet his father.

Chapter 16: Oscar feels a desire to rush into his father's arms and renounce his temporary Anglican madness. Theophilus stands, and Oscar is anxious for his father to take the matter out of his hands. Oscar expects that his father will take him home, and he's ready to go. Theophilus hugs Oscar, but he holds him carefully at arm's length. Oscar thinks this may be in deference to the servant's presence in the kitchen. They both look at Lucy, waiting for her to leave. She picks up her knife and lamb scraps and takes them into the pantry. Seconds later, she returns with the bread dough, to the Hopkins' chagrin. "They were painful with each other, aware that they must bare themselves before strangers. On any less fraught occasion they would have walked out into the garden, or down along a lane, but the father had lost his normal sense of authority and the boy was just lost and waiting to be led." (pg. 53)

Theophilus tells Oscar he has prayed for him. He says that Oscar's arrogance of spirit is preventing him from being saved. Oscar feels pity for his father's lost authority and his inability to order the boy to come home. Theophilus feels that his son no longer loves him, and the pain is unbearable. Lucy sees something in Oscar's eyes that seems to embody goodness, and suddenly she is moved to offer them a sumptuous breakfast that the Strattons can't afford. However, Oscar and Theophilus ignore her. Oscar waits desperately for his father to order him home, but instead, Theophilus tells him he will pray for him. They both dissolve into tears as they sit together at the table, miles apart.

Chapter 17: Gossip passes from village to village, and the curious travel to the Anglican vicar's house on Sundays to watch the entire congregation of Plymouth Brethren pray outside the Strattons' gate. The only member missing is Theophilus, who has decided that Oscar's rebellion is God's way of punishing him for his pride. The town disagrees, refusing to believe that such a feminine child as Oscar could rebel. They, like Theophilus and Oscar, believe that God or Satan is responsible for Oscar's actions. In any case, Theophilus chooses to remain home while Oscar stays at the Anglican vicarage, feeling lonely and abandoned. Although the Strattons are kind to Oscar, they only talk of their lack of money, and he feels like a burden. Oscar prays each night for God to give the Strattons more money, and he wonders if he has been tricked by the devil into becoming an Anglican.

One day at the post office, Oscar sees Mrs. Williams, who chases him with a stick. Another time, he meets his father carrying buckets along the road. Theophilus looks shrunken, and his eyes are bruised with deep black circles. Father sets down his

buckets and greets his son. He tells him he prays for him, and he asks Oscar if he prays for his father. Oscar tells him he does, and Theophilus is once again torn by the image that haunts him: Oscar, assisting at the "so-called" Eucharist, wearing a red cassock and white surplice and carrying a decadent silver salver of blessed wafers. The image Theophilus carries away as he leaves his son on the path is the sight of Oscar's unkempt boots, scuffed and scratched with broken laces.

Chapter 18: The Strattons enjoy a warm sunny day with Oscar in a meadow at the vicarage. Reverend Stratton tells Oscar what to expect during his interview with the Provost at Oriel. Mrs. Stratton adds that Oscar should not merely parrot what he has been taught, but that he should have a working knowledge and understanding of Anglicanism. Oscar, however, would rather parrot. He was taught by his father to take the Bible literally, and he now prefers to believe in the Anglicans' thirty-nine articles of faith literally as well. He has accepted these articles without reservation, and he does not wish to hear Mrs. Stratton interpret them in any way. Oscar dislikes the uncertainty and doubt that her debates inspire in him. He needs a certain faith to cling to, and he shuts his ears to her. He smiles a forced smile for hours while the Strattons carry on with their debate, unaware of his fear while they enjoy their verbal interplay.

Chapter 19: The narrator's voice breaks into the narrative to list the articles of faith with which he was raised. It seems that the Hopkins family tradition of literal belief has been passed on to his great-grandson, who was raised to believe the miracles in the Bible, which he lists in this brief chapter, literally, with none of the doubts the Hopkins men faced in the 1860's.

Chapter 20: Ten-year-old Elizabeth Mullins, recently arrived in the colony of Parramatta, is excited to have two types of palms with which to decorate the church for Palm Sunday. There had been no proper palms at all back home. She waits excitedly with her new friend Letty Savage as the town's men unload the palm leaves in the street. When the men finish, Elizabeth picks up a palm leaf and waves it reverently, imagining she is in Jerusalem on this holy day. As a rider approaches on a horse, she calls out "Hosanna" and moves to lay the palm under the horse's feet. The horse rears up and casts its rider to the ground. Elizabeth will never forget the sound of the man's skull cracking.

Chapters 11 - 20 Analysis

Unwittingly, Oscar has started a religious war. He had intended to have a normal, adolescent rebellion against his father. Oscar seeks to find his own beliefs and his own way in the world. Unfortunately, given the overwhelming religious beliefs with which he was raised, it never occurs to Oscar that his issue with his father is interpersonal. He, like his father, sees every thought and decision as commanded from above. They view God as a being who condemns any Christian that does not follow the "right" form of Christianity. Theophilus egoistically sees himself as the center of the universe, or at least the moral center of Hennacombe, and has made it his personal responsibility to ensure that the souls of Hennacombe all follow this "right" path to God. In this context,

Theophilus sees his son's teenage rebellion as a personal punishment from God and another cross for him to bear. Instead of acting like a Christian and a father and telling his son to come home, words Oscar would have dearly loved to hear, he mobilizes his congregation to pray that Oscar be miraculously returned to the path of his salvation. He then refuses to take part in these prayers. Theophilus reveals his faith to be weak with this cowardly lack of action. Had he had any courage or conviction, he would have insisted his son return to the fold, or at least to his own home and bed. This religious hand-wringing is once again the author's tongue-in-cheek way of poking fun at the condemnation within the Christian Church of one branch against another.

In Chapters 11 - 18, the author conveys the immediate aftermath of the turning point that Oscar had reached in Chapter 10. This concludes the novel's foray into Oscar's early years in Hennacombe. The author inserts Chapter 19 and 20 as a transition. Chapter 19 touches on the narrator's life, showing the long-term effect of Oscar's religious views on his descendents. Chapter 20, seemingly out of context, introduces us to the township of Parramatta, where the novel's heroine lives. Carey does not introduce his heroine, Lucinda, until Chapter 21, but he describes an event in Chapter 20, out of chronological sequence, that will determine Lucinda's fate and set her on a course that leads her to Oscar.

Chapters 21 - 30

Chapters 21 - 30 Summary

Chapter 21: Lucinda Leplastrier is born and raised in an earth-floored hut in New South Wales. Lucinda and her parents, Elizabeth and Abel, keep its money in a series of jam jars, each dedicated to a particular purpose, such as the church collection plate or birthday presents. The jars are hidden throughout the house. The most important jars are plastered into the wattle and daub walls with fresh mud. Lucinda's beautiful doll was purchased from the funds in the birthday jar for her ninth birthday, and her parents still have mixed feelings about the gift. They had wanted to provide their daughter with this luxury, but they often find themselves regretting the expense. Life is not easy on the Leplastrier farm. The doll has bright blue eyes and curly blonde hair that refuses to lie flat, like Lucinda's hair. Lucinda's parents have sleek, straight black hair, and her mother values tidiness above all else. Lucinda is tormented by the fact that her own hair, like her that of her doll, will not be tamed by brush or pins.

One day, intending to do something nice for her dolly, Lucinda steals her father's glue pot and takes the horse hair that her father had trimmed from his black horse. She walks beyond the fields, builds a fire under the glue pot and pulls the blond hair off her doll's head. She covers its scalp with glue, but she is dismayed when the glue runs all over the doll's face. When she places the black hair on its head, it does not lie flat and sleek as she had expected. Lucinda has made a tangled mess of her once beautiful doll. When she returns home, her parents are livid. Her normally placid father becomes destructive, and both parents throw crockery at the walls in their anger. Only years later, when Lucinda loses all the money she inherited overnight and experiences the same angry passion, does it occur to her to wonder how much the doll had cost.

The sticky black mess of hair on Lucinda's doll would later remind her of her father's death. In 1852, on the Saturday before Palm Sunday, her father was thrown from his horse on Church Street in Parramatta. His sleek black hair, matted with blood, would forever remind her of the doll's hair. Mr. Chas Ahearn brought his body to the farm in Mitchell's Creek. After his death, her mother's penchant for neatness bordered on lunacy, and she became more concerned with ensuring her farm's fences were perfectly straight than with growing crops. This aberrant neatness made Lucinda feel she was trapped in a cage, and it may have led to her rebellious nature later in life.

Chapter 22: When Elizabeth Leplastrier learns of her husband's death, she bites her cheek so hard she tastes blood. She berates herself for allowing her husband to spend thirty pounds on the horse that killed him. She rubs her work hardened hands together and thinks she should not have such hands. She is an intellectual. She should leave the farm and return home to London. She is angry that she's wasted ten years of her life in New South Wales only to be widowed by the man who insisted they live there. The farm was his concern, not hers. Elizabeth's dream was to own a factory. She saw industrialization as the great hope for female equality, and she imagined her factory

would be a loving place with a nursery to look after the children while their mothers earned a pleasant living. She had agreed to move to New South Wales with the idea that she could open this new type of business in a land that was young and growing. Instead, she had allowed her husband to convince her to buy the farm. He promised her the land would one day be a gold mine, but it had only soaked up all their capital and prevented her from leasing a factory in Parramatta. Elizabeth doesn't realized how angry she is until she sees the men leading her husband's body back to the farm house.

The villagers are kind, feed Elizabeth rum and lovingly minister to her husband's body. Elizabeth, an eccentric and a loner, has no friends among the townspeople, but they still bring her food, milk her cow and offer to help her in many other ways. Elizabeth refuses to wear black to the funeral, and her daughter follows her lead. In the days after the funeral, Elizabeth is dominated by her anger at her husband for tricking her into becoming a farmer. She announces to her daughter that she is selling the farm and that they will return to London. When she shares this plan with Mr. O'Hagen, the man to whom she donated Abel's wardrobe, he agrees it is better that the ladies not worry their pretty heads over things like harvesting. This chauvinistic remark sets fire to Elizabeth's temper, and she decides to run the farm on her own after all.

Chapter 23: Lucinda later clings to the few fine memories she has of her mother. However, she mainly remembers her anger and bitterness. Elizabeth increasingly hates farming in the years after Abel's death, but the more she hates it, the more determined she is to be a good farmer. Elizabeth hates New South Wales and the people who live there. In turn, they ridicule the way she always dresses in bloomers, considered undignified for a lady. Elizabeth feuds with her neighbors about their crooked fences and for neglecting their thistles. She feels guilty about isolating her daughter from society, but Elizabeth knows that independent women like her and Lucinda are reviled and hated in Parramatta. In a letter to her friend Marian Evans, Elizabeth reveals that her husband was right about the value of their land. She has recently learned that land prices have skyrocketed, and she plans to have Mr. Ahearn divide her land into five parcels, the sale of which will make her a rich woman. She is ready to retire from farming and return to civilized society.

By the time Marian Evans receives the letter, Elizabeth has contracted a fatal case of Spanish influenza. When Oscar Hopkins was studying at Oriel, Lucinda was nursing her mother on her deathbed. Chas Ahearn had insisted she make out a will when she consulted him about selling her five parcels of land His draft would have kept Lucinda from receiving her inheritance until she was thirty, but Elizabeth insisted on a younger age. The law would allow no younger than eighteen, and when Elizabeth signed the will, she could not have known that she would be dead shortly after Lucinda's seventeenth birthday. Ahearn became the trustee of Lucinda's affairs for six months. He was not a mean man, but he was controlling. When Lucinda refused to leave her home on the farm, he sent two Irish laborers to drag her out and bring her into the town of Parramatta.

Chapter 24: Ahearn writes a letter to the local newspaper, the *Parramatta Argus*, in which he hints that he has recently observed behavior in the town park that is too

indecent to describe. He does not name the perpetrators, but he hints that they are educated people who ought to know better than to behave in such a despicable manner.

Chapter 25: Mrs. Cousins had just finished reading Mr. Ahearn's letter to the paper when he knocks on her door. She had been wondering what infamy he might have witnessed, and she feels guilty when he bangs on her door in a foul mood. Ahearn explains that a girl has met with a tragedy, but will soon become rich, and she initially thinks that he is referring to the incident in the park. Ahearn says the girl is in immediate need of Anglican accommodation - to wit, a bed in Mrs. Cousins' boarding house. Mrs. Cousins is an amply endowed woman who learned the hard way that society inflicts a penalty on wanton women. She has always dressed with care to demonstrate her newfound sense of propriety after moving to Parramatta. She flushes with guilt because she is not a true Anglican. She has been attending church, but she was never baptized or confirmed. However, she reveals none of this to Ahearn. She merely assures him that she can accommodate Miss Leplastrier and will ensure she attends the Anglican Church. Later, when the girl arrives on her doorstep wearing shocking bloomers, Mrs. Cousins has to fight the urge to send her away.

Chapter 26: Amelia Bloomer brought her invention, known as bloomers, to London in 1851. Bloomers are a pair of baggy trousers worn underneath a short skirt. This practical costume promised freedom from the crippling restraints of bustles and crinolines to women everywhere. Elizabeth, being a practical woman, had dressed herself and her daughter in Bloomers since she first heard of them in 1858. However Mrs. Cousins has never heard of Amelia Bloomer and considers the outfit unrespectable. When Lucinda arrives at her home, she takes away the bloomers and has proper dresses made for the girl. Lucinda stubbornly refuses to wear the dresses and even misses her own mother's funeral because Mrs. Cousins won't return her bloomers. Lucinda retreats to her room, and when she emerges days later, she has somehow retrieved her bloomers. Mrs. Cousins cries to Ahearn about the situation, afraid that Lucinda's bloomers will ruin her hard-won reputation. Ahearn convinces her to persevere and continue housing Lucinda.

Society in Parramatta also rejects Lucinda and her bloomers, and Lucinda walks the three miles back to her home on the farm. When she arrives, she is infuriated to see surveyors splitting her property into five parcels. Before she can chase them away, Ahearn gallops up and shows her the paperwork that her mother had signed, directing him to sell of the farm in five pieces. Her mother had not told her, and Lucinda feels betrayed. She tells him if she were eighteen she could stop this, but he stands his ground. She goes into her house one final time and removes the jam jars full of money, and then allows Ahearn to take her back to Parramatta. The farm is sold three days before her eighteenth birthday. Shortly after, Lucinda leaves for Sydney with a bank draft for the entire sum of her new fortune in her purse.

Chapter 27: Ian Wardley-Fish wakes up one morning, conveniently forgetting his promise to have breakfast with his tutor. Instead, he eats the large meal his servant lays out for him, and then sets to work on the first of the three ale tankards he will drink that morning. On his third tankard, he remembers that there are races at Epsom this

morning, and he is suddenly in a hurry to get to the track. He decides to round up his friend West, who can always be talked into some gambling despite his recent streak of Puritanism. Wardley-Fish doesn't worry about the theological ills of gambling. He takes after his father and has been corrupted since birth.

Wardley-Fish heads to St. Mary's Hall at Oriel to find West. When he arrives, he remembers that West has recently moved to a bigger apartment across the way. He is in such a hurry that he gets the address wrong when he asks which apartment is West's, and he winds up banging on the Odd Bod's door by mistake. The banging frightens the Odd Bod, which Wardley-Fish can understand. The other theological students at Oriel have played many cruel tricks on the unpopular misfit. Wardley-Fish feels badly for scaring him, and when Odd Bod invites him in, he steps through the threshold into the cold, bare room the misfit calls home. He spies the tray of buttons that campus legend says once belonged to the Odd Bod's mother. He also notices the meager breakfast laid out on a tray and the lack of fire in the hearth. Wardley-Fish tries to be nice and asks him if he might fancy a flutter.

Wardley-Fish regrets the question the moment he asks it. The Odd Bod certainly has no interest in gambling. However, Odd Bod, or Oscar Hopkins, is both confused and pleased by the question. He normally feels ill at ease with visitors, but Oscar knows Wardley-Fish belongs to a fast crowd, and he feels both intellectually and morally superior to Wardley-Fish. That superiority makes him comfortable enough to ask his visitor what a flutter is. Wardley-Fish tells him it's a bet, but Oscar doesn't know what a bet is either. Unsure if he's having his leg pulled or not, Wardley-Fish explains about the racetrack. He describes how you give your money to the men there, and if the horse you pick is the one who wins, you get double or triple your money back. To his surprise, Oscar expresses interest, but he tells Wardley-Fish it would be more Christian of him to call him Hopkins instead of Odd Bod. The dignity of Oscar's request moves Wardley-Fish. A few minutes later, after his friend West has refused to accompany him to the track, Wardley-Fish returns to Oscar's apartment to invite him to the races. On the train, Odd Bod confesses his belief that Wardley-Fish was sent to him that morning by God to provide Oscar with the money he so desperately needs. Wardley-Fish, feeling guilty for corrupting the innocent, lends Oscar five sovereigns to get started at the track. "Not knowing the ways of gentlemen, Oscar wrote him a receipt." (pg. 89)

Chapter 28: At Paddington station, Wardley-Fish hunts worriedly for his key, cursing as he does. This surprises Oscar, who knows that Wardley-Fish, like Oscar, is on his way to becoming a reverend. The key, it turns out, opens a locker that holds an outfit Wardley-Fish cheerfully believes makes him look disreputable. The Odd Bod also looks disreputable, but for different reasons. His clothes are hand-me-downs from Reverend Stratton, and the pants are three inches too short. Back on the train, Wardley-Fish prevents Oscar from reading his Bible. He asks Odd Bod if it's true he's a literalist and believes in the doctrine of eternal damnation. Oscar says of course, and wonders aloud how people who have accepted the thirty-nine articles of faith could reinterpret the Bible to suit their needs. The soon-to-be Reverend Wardley-Fish, on his way to the track with a flask in his pocket, is strangely silent for the rest of the trip. As they arrive, however, he rallies and begins plying Oscar with tips and advice. Oscar listens politely, but he

fully intends to follow Divine Guidance while at the track rather than his new friend's advice. Just before they enter the track, Wardley-Fish takes a large drink of brandy from his flask and admits that he is damned, but that certain Biblical scholars support the idea that his damnation will not be eternal.

Chapter 29: Oscar is amazed by the track. He thinks it incredible that this world could have existed the entire time he was leading his sheltered life in Hennacombe. The racetrack seems more real than his home town to him now. He is grateful not to be in Hennacombe near the frightening sea and the Baptist boys who threw stones at him. The thought of his father causes his mind to object to his activities even as his body presses eagerly forward into the melee. He begins to view the people at the track through the eyes of Theophilus, and he is amazed that Wardley-Fish would take advice from such corrupt people. Oscar notes that Wardley-Fish seems to have abandoned his scientific system in favor of adrenaline. Oscar ignores the tips they receive and soon finds himself feeling his own rush of adrenaline. However, Oscar has no guilt, confident in his belief that God has guided him to the track to provide him with his much-needed funds. Oscar recalls how lonely and left out he had felt that morning, and he now basks in the warmth of his new friend's company. Wardley-Fish teases Odd Bod about his appearance, but Oscar, having no idea how ridiculous he looks with his inappropriate clothes and wild red hair, thinks he only looks odd because he's wearing Wardley-Fish' coat. Oscar watches his friend long enough to figure out how to place a bet, and then he tries it himself. God advises Oscar to bet on Sure Blaze, and the horse wins. "My great grandfather won his first bet," interjects the narrator. "In the case histories of pathological gamblers you find the same story told time and time again." (pg. 97)

Chapter 30: Reverend Stratton was not an Oxford Scholar, but his love of the school and its environs makes him a scholar of Oxford. He knows its history and gossip better than those who live there, and he loves to spend time with his well-connected friends in Oxford. He feels cruelly cut off from his desire to be a part of that world. Over the years, his friends have gone from seeing him as different due to his serious spiritual bent, to seeing him as different due to his poverty and lack of success. During his frequent visits at Oxford, Reverend Stratton's friends often give him small loans out of gratitude that it he is the one stuck in the backwaters of Devon. When he had first brought Oscar to Oriel for school, the reverend had felt a mixture of proprietary joy in sharing his beloved Oxford with Oscar and a jealousy that the boy should have what he had been denied. Stratton also felt guilt that day. Stratton had delayed writing to his friends at Oxford to obtain a working position for Oscar so that he might pay his way through school. By the time he had written, all the servitor positions had been filled. The Strattons could not afford to foot the bill, and he had to inform Oscar that he was, financially, on his own. He had addressed the matter by telling the boy that Theophilus should take responsibility for his son's education. Reverend Stratton later discussed the matter with Theophilus, but Theophilus had explained his belief that what Oscar could learn at Oriel would only guarantee him everlasting hell. He followed up this conversation with a letter to Oscar, begging his son to flee the den of iniquity at Oriel.

Reverend Stratton is shocked when Oscar sends him and Mrs. Stratton a gift of coffee, considered a luxury, with part of his winnings from Sure Blaze. Stratton appears on

Oscar's doorstep shortly after, and Oscar momentarily fears that he has come with bad news, such as Theophilus's impending death. The Reverend accuses Oscar of having paid his buttery bill, and of drinking coffee. Oscar, who buys no luxuries for himself, denies drinking coffee, but he admits he paid his bill. Stratton demands to know if Oscar has a source of income, and if so, why had he never shared it with Stratton. Stratton has not been able to afford coffee himself in fifteen years and demands to know how Oscar managed it. Oscar wonders guiltily if the reverend has discovered his gambling. He considers admitting the source of his money, but he doesn't want word of it to get back to Hennacombe, where it could damage his father's reputation. Oscar begs his benefactor not to worry. He assures him that he will take responsibility for his own bills from now on, and that God will provide for him. The reverend accuses him of being involved in some sort of gambling ring and demands a promise from Oscar not to gamble. Oscar cleverly insists there is no need for such a promise. The reverend stares him down and finally tells him he's a good boy.

Chapters 21 - 30 Analysis

Now that we have learned about Oscar's boyhood, we are introduced to Lucinda and her childhood. Her circumstances are similar to Oscar's in many respects. Both have lost a parent at an early age. Their surviving parents both display characteristics bordering on lunacy. Theophilus and Elizabeth are both anti-social loners, and both harbor feelings of rage and bitterness at the hand life has dealt them. Oscar is isolated in his cottage with his father and no female influence. Lucinda is isolated in her farm house with her mother and no male influence. Both Oscar and Lucinda are equally unprepared to meet the wider world. Nevertheless, at approximately the same age, they each leave their sheltered isolation.

Lucinda has the benefit of a large inheritance, while Oscar is destitute, but Oscar has the advantage of being male in a man's world. Oscar's manner of dress and presenting himself is considered just as wrong by society as Lucinda's. She actually dresses well, but she is hampered by society's prejudices against female independence. Oscar may be a misfit, but as a man he is afforded more latitude than his counterpart. As the author resumes Oscar's story, we begin to see how the wider world reacts to him. At Oriel, Oscar is initially, unsurprisingly, an outcast. His serendipitous friendship with Ian Wardley-Fish gives him entrée into the world of men. Unfortunately, Oscar is too naïve to fully appreciate the illicit nature of the gambling world, and he refuses to see that he has been corrupted by it. Oscar's strange religious beliefs have always been driven by the element of chance, which he assumes is God's will. Subsequent chapters will reveal how Lucinda fares in the outside world as the author continues to parallel their development before their initial meeting.

Chapters 31 - 40

Chapters 31 - 40 Summary

Chapter 31: Lucinda, wearing the dress she reluctantly bought to appease Chas Ahearn, receives many stares and assumes there is something wrong with her dress. Ahearn has assured her that her large inheritance will provide her with excellent husband, perhaps even a governor. Lucinda resents their callousness towards her money, which her parents worked so hard to provide. No one understands her feelings, and she feels quite alone. Against Ahearn's advice, she decides to go to Sydney to escape the strict moral censures of Parramatta. She is grateful that her money buys her freedom from the people in Parramatta, like Ahearn, who love nothing more than to order her around like a simpleton. She hates her new dress and only wears it to simplify her departure. Ahearn has insisted on procuring passage for her on his friend's steamer. The friend, Sol Myer, is delivering a load of cauliflower to Sydney, and he has promised to leave Lucinda at the Market Street Wharf, where it is less likely a petty thief will accost the young lady.

Lucinda's normally short hair has grown to a length that Mrs. Ahearn thinks more proper, but Lucinda doesn't understand why women must grow their hair long just so it can be pulled into a neat bun with hair pins. Her hair refuses to lie neatly. The curls escape the pins, and the clips give her a headache. Mr. Ahearn's attempts at flattery sound like insults to Lucinda's ears, and she is grateful when Sol Myer's steamer pulls out of the harbor.

Chapter 32: Sol Myer's boat is small and uncomfortable. Lucinda must sit in the open air with the cold cauliflower. Myer watches her throughout the journey. He is aware of her tragic story and finds himself impressed with her dignity and quiet air of solitude. He decides that he trusts her, and he reacts with amusement when he notices her stealing his cauliflower. They pass many picturesque farms on the journey, the sight of which makes Lucinda angry at the loss of her own farm. She feels alone in her pain and grief, but she also imagines herself from Sol Myer's perspective, as a heroine beginning an adventure. She is not yet aware that the steamer will soon pass by a glassworks factory with a For Sale sign, or that she will buy it.

Her previous experience with glass had to do with a phenomenon known as *larmes bataviques*, or Prince Rupert's drops. The narrator mentions that he holds one in his left hand as he writes this narrative, and he tells us that Prince Rupert's drops led to the development of safety glass. The drops are so hard they cannot be broken with a hammer, but they will shatter if you use pliers to twist out the tail of the teardrop-shaped piece of glass. The drops are made by accident during the manufacturing process, and they are greatly prized by glass lovers. Lucinda had first seen one as a small child, when her father's friend had sent him one as a gift from the island of Murano. The accompanying letter had explained its properties, but Lucinda hadn't read the letter and was mystified to see her father throwing the pretty glass drop against the post office's

cinder block wall. The drop had remained intact until her father took out his clasp knife and pried the tail out of the tear drop. To her amazement, it had shattered and sprayed what looked like sugar across the post-office steps. She and her father were moved to tears. He was moved by the symbolism of something so hard and yet so fragile, and she was moved by the simple loss of the beautiful drop. When they returned home and told the story to her mother, Elizabeth was so jealous that she'd missed the experience that she mail-ordered another drop for Lucinda's next birthday. Lucinda was inspired with awe by the drops, which may have led to her interest in the glass factory.

Chapter 33: The glassworks in Darling Harbour were the first in Sydney. From the outside, they look as ugly as any factory, belching black smoke into the sky. If not for the traffic on the water, Sol Myer would not have approached Sydney by this direction, and Lucinda would not have seen the glassworks that day. Lucinda is looking at Sydney, not impressed with her first view, when she suddenly sees the words "Prince Rupert's Glassworks" on the side of the factory, and a For Sale sign below them.. Lucinda knows nothing about Sydney, but she makes her decision immediately. When Sol Myer lets her off on the wharf, she doesn't even know how to hail a hansom cab or an omnibus and ends up walking to Petty's Hotel with her heavy suitcase in hand. She pays Mr. Myer a sixpence for the journey, and he fondly gives her a kiss on the cheek and a cauliflower, which she carries in her hand until she reaches the hotel. There, she announces her presence by setting her cauliflower down on the counter.

Chapter 34: The Reverend Dennis Hasset, vicar of All Saints in Woollahra, is flattered to receive a letter from a man named L. Leplastrier, requesting an invitation to discuss Hasset's theories on glass manufacturing. He laughs at himself as he sets about arranging his comfortably appointed study in a manner designed to impress his guest. Hasset carefully places journals and magazines containing articles he's written about glass throughout the study to look as if they had been casually dropped there. He lights a fire in the grate and turns on four oil lamps, although it is afternoon. In his early thirties, Reverend Hasset is a nearly handsome man with a body honed by Rugby. He is still a bachelor, but despite his hesitance to take a wife, he finds the women in the colony to be better company than the men. He believes them to be scientists of the human heart when their men are not around. In the presence of their men, Hasset finds that the women act vapid. He enjoys being admired by women because it makes him feel stronger about himself. Normally he sees himself as being "clever but not distinguished, influential but not powerful." (pg. 116)

Glass is Reverend Hasset's enthusiasm, and he assumes that Mr. Leplastrier has sought him out in response to an article he had recently published about the more surprising properties of glass. He soon learns that he is not as passionate about glass as the young lady who arrives at his home that afternoon. Hasset is delighted to learn that L. Leplastrier is a young lady. He is instantly impressed with her youthful combination of confidence and shyness. He notices her unusual bloomers, but his shock is diminished somewhat by the excellent quality of the tailoring. "The garment declared its owner to be at once wealthy and not quite respectable." (pg. 117) He finds her good-looking, but not beautiful, and he is impressed by her deep green eyes, which

radiate a lively and fierce intelligence. He can't help but notice the unconscious sensuality of her full lower lip. He decides she is in all respects a remarkable woman.

Hasset's modest declaration that his limited knowledge of glass ill-suits him to advise her on the manufacturing process angers Lucinda until she realizes that he is, in his own indirect fashion, offering his help. Instead of thanking him, she declares that the vendors cannot know she is a woman. When he asks her why not, she replies that they would act strangely if they knew. She misinterprets his eager stare as romantic interest, and he quickly changes the subject to the properties of glass. Hasset pulls out several types of glass to amuse her and discovers that she knows virtually nothing about it. The last thing he shows her is a Prince Rupert's drop, but she begs him not to destroy it when he offers.

Hasset is annoyed. Lucinda sees this and apologizes, and then admits she is jealous of him. He inquires why, she explains that because he is a man, he can enter the glassworks. He assures her that she too can enter, but she explains that she would only be treated with condescension by the workers, and that she would be made into the creature they imagine her to be. "'By the way they looked at me, by their perception of me, they would make me into the creature they perceived. I would feel myself becoming a lesser thing. It is the power of men.'" (pg. 120) She laments her cowardice, but Hasset reassures her that she only needs a little help to realize her dream of owning the factory. Encouraged, she tells him that she has inspected quite a few factories with her parents in her youth. She also tells him that she knows she is asking a lot of him. Hasset assures her that he will help her. He says that he too is jealous, of her deep passion. He tells her that he lacks such passion in his life. He is like a cold man warming himself by the fire of the passion of others.

Chapter 35: Oscar smiles when he opens his letter from Reverend Stratton and finds it to be empty.. Reverend Stratton is not an organized man. He has been known to put the wrong letter in the wrong envelope from the messy pile of papers on the dining room table. Oscar realizes, however, that there was no mistake this time. Instead of a letter, Oscar finds his betting slip from the race track tucked deep in the envelope. Oscar has no idea how Stratton found it, but he is in the habit of bringing his losing slips home. There, he carefully sorts and arranges them, transfers their contents to his smudged journal and stores the originals in a shoebox. Reverend Stratton has written a single sentence on the ticket. He asks Oscar, in a veiled threat of blackmail, if Stratton should bring this to his father's attention, or if he would prefer to prove to Stratton that betting can be profitable. Oscar knows how financially desperate the man is and quickly forgives his mentor for the blackmail, but he does not give in to it. Instead, Oscar replies that the envelope had arrived empty. He implies that the "letter" that should have been enclosed must have been left on the dining room table. Stratton falls for the ruse, and from that day on Oscar leaves his tickets at the racetrack and records his notebooks in indecipherable codes.

Chapter 36: Lucinda does not like owning a factory. She watches the men on Sussex Street entering the belching monsters and finds their poverty and work-roughened hands alien to her. She does not know that her lily white hands will be reddened by

factory work within two years, and she will be grateful for a low-paying job at the pickle factory. She will eventually find this kind of work satisfying, but for the moment she pities the men their poverty. She fears and hates them for the looks they give her and the way they judge her as a rich, young woman. Nonetheless, she's pleased with her purchase of the glassworks. It allows her entrée into Dennis Hasset's comfortable study, which has become a refuge for the lonely young woman. His library is her retreat from the loud, clanging world of the streets of Sydney.

Lucinda's need for friendship and warmth is so great that she routinely lingers in Hasset's study long after the hour considered decent for an unmarried woman to visit a man. However, she is her mother's daughter. Her relations with Hasset are about glass, not romance, and she refuses to capitulate to society's mores. She cannot see how one can be judged "improper" for staying up late to discuss the properties and the business of glassmaking. Dennis Hasset knows society's judgmental tendencies better, but he allows himself to be swayed by Lucinda's need for company. Lucinda develops the habit of arriving any time she pleases, without notice, often to Hasset's irritation. "On the nights she was absent he imagined her reading at Petty's Hotel; he had no suspicion that she had-as a lonely cat will always present itself at more than one back door-also found a place in Mr. d'Abbs menagerie." (pg. 127)

Mr. d'Abbs had been recommended to Lucinda as an associate of Chas Ahearn. She has secretly consulted d'Abbs, who owns an accounting firm, because she doubts Hasset's business acumen but does not wish to hurt her friend's feelings. She has been invited to join d'Abbs's social evenings, and on the nights she thinks Dennis Hasset has had enough of her, she arrives at d'Abbs's residence instead. Meanwhile, Hasset knows he shouldn't cause a scandal that could ruin his hopes of becoming a bishop someday, but he frequently drives Lucinda home to the Petty's Hotel at two or three in the morning, despite his better judgment. The night porter at the hotel knows through the grapevine that Lucinda is also a friend of d'Abbs and jumps to conclusions about her. One night, the porter winks lasciviously at Hasset, but the vicar merely finds the misunderstanding funny. Bishop Dancer, however, is not amused. Dancer calls Hasset on the carpet over his illicit affair with Lucinda. Hasset tries to set the bishop straight about the respectability of his relations with Lucinda, but Dancer misunderstands. He thinks that Hasset means to marry her and tells him to post the wedding banns. Hasset laughs off the suggestion, and at the end of the interview ends, Dancer thinks he has convinced Hasset to end his illicit affair, and Hasset thinks he has convinced Dancer their relationship is innocent.

Chapter 37: The better Lucinda gets to know d'Abbs, the more she realizes how much Ahearn had exaggerated his acquaintance with the man. Ahearn would take one look at d'Abbs's sprawling home and deem it "wasteful, ostentatious, unchristian." (pg. 130) Mr. d'Abbs is forty years old, a dapper dresser and a married father of three. As a man, he can get away with and enjoys his reputation of being not quite respectable. Lucinda believes he is far more respectable than his reputation. She would like to be friends with Mrs. d'Abbs, but the marriage is unhappy, and Mrs. d'Abbs usually excuses herself before dessert is over. Lucinda guesses that this is why Mr. d'Abbs has people over every night of the week. After dinner, his guests assemble in the drawing room. He is a

collector of people. He invites guests not necessarily because he enjoys their company, but because they boast some unique quality that interests him. Mr. Calvitto, his latest discovery, paints landscapes of Tuscan wheat to promote his commercial interest in selling wheat, and is an Italian and an atheist to boot. Like Lucinda, d'Abbs prefers to listen to his guests than to talk, and for that reason he finds her dull. Lucinda's own feelings are contradictory. She is offended by the ostentation of the house and disgusted by d'Abbs's lack of affection for his children and his atheism. However, she is deeply grateful to d'Abbs for taking her in.

Lucinda mostly looks forward to Mrs. Burrows's departure, but Mrs. Burrows will not leave until Calvitto does. A widow of an army captain killed by the blacks near Manning River, she has formed a friendship with Calvitto and always leaves with him. Mrs. Burrows is morally offended by card-playing, and they cannot play cribbage until she leaves. Lucinda believes that cribbage is sinful, but she loves the game. It transforms her from a social outcast into a charming, playful, pretty girl. It is the only time she does not feel isolated from humanity. Miss Malcolm and Miss Shaddock, two pretty young women, also wait impatiently for the card game to start. Both women were good additions to d'Abbs's people collection due to their connections. Sometimes, Horace Borrodaile would also attend. All in all, d'Abbs is quite pleased with his crew.

Tonight, Lucinda listens uncomfortably to the sound of a cow trapped in the mud flats below the house as they wait for Mrs. Burrows to leave. No one else seems to care about the imperiled cow, and she is annoyed at the idle discussion of Christianity while these so-called Christians ignore the beast. Mrs. Burrows finally leaves just as Mr. Figg arrives, and the card game can begin. Mrs. d'Abbs slinks away before the cards begin with shoulders slumped in defeat and eyes filled with anger. Lucinda feels badly for her. Mrs. d'Abbs doesn't like what goes on in her house, and she has a right to put a stop to it. Lucinda thinks that Mr. d'Abbs would support his wife's wishes if he were as good a man as he thinks he is. However, Lucinda is desperate to play cribbage and guiltily conspires in the torment of Mrs. d'Abbs. Before they begin, Lucinda nicely asks d'Abbs to send a servant to free the cow. D'Abbs agrees, but he is secretly so offended to be given orders in his own home that he only pretends to send his gardener to attend to the matter.

Chapter 38: Lucinda laughs as Figg beats her in a hand. She has come alive with the card game, and d'Abbs now finds her likeable. When she plays, she is full of pluck and verve. Lucinda shuffles the next hand like a pro, although she's only been playing cards for a few weeks. It is just past two a.m., but Lucinda begs for another hand. When a card falls from the table and Lucinda bends to pick it up, she notices that Figg's foot has found its way under Miss Malcom's skirts. Lucinda is too caught up in the game to be shocked. She finds she loves the relief of losing as much as the rush of winning. She knows she will run to Hasset's vicarage tomorrow with her tail between her legs. She will read her Bible and attend church. However, tonight she is drunk on the game and cares not for the sins of Miss Malcom or the dying cow that still bellows on the flats. To d'Abbs's amusement, she ups the ante with a challenge in her green eyes.

Chapter 39: Mrs. Burrows does not like needy men. This is an obstacle in her relationship with Mr. Jeffris. It is his great passion for her, not the fact that Jeffris is merely a clerk in d'Abbs office, that she dislikes. On the other hand, Calvitto's cool demeanor pleases Mrs. Burrows, whose late husband's frequent absences with the military suited her well. The differences between her two gentlemen friends become more apparent to her when she shows them Captain Burrows' personal effects. Calvitto reacts to the sixteen leather-bound diaries, which contain maps and descriptions of Burrows' journeys up-country, by ridiculing her late husband's spelling, grammar and drawing ability. She twice slapped his face for his rudeness, but she found his reaction most appealing. Jeffris disappointed her by taking the diaries seriously, even going so far as to transcribe their contents in his earnest hand. Despite the length of time since Captain Burrows' death, his widow is still reeling from the shock. A pack of playing cards tucked in with his personal effects upsets her most. Each card is titled "Rape by Cossacks" and depicts soldiers with exaggerated male genitalia hacking up women's breasts with their swords and scimitars. The women are depicted with screaming mouths and eyes bulging with terror. She thinks of her husband, who liked to sleep with his head nestled on her breast, and cannot imagine him owning such cards. She shows the cards to Jeffris and is horrified by his fearful reaction. She already fears the cards, and his fear amplifies hers. This night, after she returns from d'Abbs and has sex with Calvitto, she shows him the cards. She is gratified to notice the bulge in the sheet that results when he views the cards. He gives her a nasty but strong smile, and she presses herself gratefully against his strong body.

Chapter 40: Dennis Hasset, the vicar of Woollahra, is not in love with Lucinda. She is not pretty enough, she is too young and she is unsuitable as the social partner of a vicar. Hasset likes to be liked, dislikes criticism and knows that Sydney society does not approve of Lucinda. He did not know about the card games at d'Abbs, but he realizes that something about Lucinda is causing him to be criticized whenever he appears with her in public. It has only been three weeks since she put the cauliflower on the front desk at Petty's Hotel, but Sydney has already judged her. Hasset defends Lucinda. He remains unaware of her friendship with d'Abbs, even after accompanying her to d'Abbs's office about the purchase of the glassworks, but society has figured it out. His friends warn him to stay away from her, and Hasset has already ended one friendship because of this. Now he realizes that he has put himself out for a woman he does not love. Her anger and intensity linger in his previously calm study when she's not there. By the time the purchase of the glassworks is made official, Hasset realizes he has become an unhappy man. Lucinda has little sympathy for her friend's feelings. She is hurt by society's rejection of her, feels it is unjustified and refuses to apologize for it. She knows she should apologize to Hasset for the loss of his friend, but she can only think about playing cards. She disappoints Hasset by not staying to celebrate her purchase. She tells herself she is despicable, but she nevertheless heads to Rushcutters Bay to play cards at d'Abbs's residence.

Chapters 31 - 40 Analysis

Chapters 31 - 34 are filled with promise as the naïve but plucky Lucinda seems poised to take Sydney by storm. The rich young heiress causes a positive stir in her suitable dress, and she quickly befriends a well-respected vicar who agrees to help her achieve her dream of owning the glassworks. The future looks bright for Lucinda in Sydney. Chapter 35 intrudes with its ominous portent as Oscar's gambling is discovered by his self-serving mentor, Reverend Stratton. This chapter interrupts Lucinda's story and serves as a turning point in her experience with Sydney's society. The author resumes Lucinda's plot thread in Chapter 32, and her life begins a downward spiral. She is mired in the gambling portended by Oscar in Chapter 35, and Sydney quickly deems her a social outcast and a danger to Reverend Hasset's reputation. Hasset, a noble man, puts himself at risk to defend her honor, but by Chapter 40, he is disillusioned to have risked so much for a woman he does not love. The potential romance that was hinted at by the author between Lucinda and Hasset is nipped in the bud. Lucinda chooses cards over her friend's reputation and sets herself up for a more suitable romance with Oscar Hopkins, whom she has yet to meet. The parallels between their lives continue as Lucinda quickly becomes an outcast despite her youth and riches.

Chapters 41 - 50

Chapters 41 - 50 Summary

Chapter 41: Ironically, Oscar takes lodgings in Notting Hill after graduating from Oriel, unaware that the area was once a racetrack. He chooses Notting Hill because he has spent time there visiting Wardley-Fish's upscale town house. Now a schoolteacher, Oscar has a third-floor attic room above Mr. John Colville's School for Boys. Oscar is also a reverend and wears the collar. At this moment, he lies in bed, tormented by his conscience and the letters sent by his father, which he keeps in the kindling box. There is no kindling in the box. Oscar refuses to spend a penny on himself or his personal comfort no matter how much money he makes gambling. He fights the urge to go to the dog tracks and feels vile for his desire to break the Sabbath by gambling. He doesn't blame Wardley-Fish, who has given up gambling, for introducing him to the pastime. Oscar doesn't see gambling as sinful. He still sees God's hand in every bet he makes, and the detailed scientific system he has developed helps him come out ahead over the long run. What Oscar sees as vile is his passion for the game. Passion, he believes, is sinful, and if he could only control his need and desire to gamble, the desire that makes him recklessly ignore his system, he would be content with himself.

Gambling has become an addiction, one that prompts Oscar to gamble on the Sabbath. He even gambles at the violent dog pits nearby. His Christian plan is to gamble and earn enough money to travel to New South Wales as a missionary of Christ. When he first came up with this plan, he didn't think he would have to raise money to fulfill it. The Church Missionary Society would have gladly paid his fare. All he needed to do was overcome his fear of traveling by sea.

Chapter 42: Wardley-Fish does not like the people he knows. Not even his father's or brother's company pleases him. They are too familiar, and while he enjoys hunting and drinking with them, they are too boring for Wardley-Fish. For this reason, he values his friendship with Odd Bod above all others. Whatever Oscar's faults, he is certainly not boring or ordinary. Oscar's flaws aren't lost on Wardley-Fish, however. He dislikes his neuroses, phobias and fetishes. Oscar's refusal to spend money on his clothes strikes Wardley-Fish as conceited rather than humble and pious. Oscar seems to care less for others than he does for himself. This was exemplified by the time Oscar had invited him to Cremorne Gardens, which Wardley-Fish had wanted to visit, and then shown up without the required coat and tie. He had disappointed his friend with his carelessness. Oscar's tendency to give away most of his gambling profits to charity both impresses and irritates Wardley-Fish.

On that occasion when they had stood outside of Cremorne Gardens, Wardley-Fish had forced the issue and got them admitted. Oscar, pleased to have gotten in, felt free to enjoy the luxurious atmosphere. Wardley-Fish had ordered champagne, which he could not afford, to deal with his friend's annoying, nervous foot-tapping. Cremorne Gardens is a genteel whorehouse, and Wardley-Fish, although he had no intention of doing

anything with the girls, was enjoying the view and the illicit feeling of being there. That's when Odd Bod had made his announcement. The Church Missionary Society had agreed to give him a position in New South Wales.

Wardley-Fish, noting his friend's agitation, gently told him there was no need for Oscar to frighten himself with such ideas, but Odd Bod insisted that he must. He had been called to spread the word of God. Wardley-Fish asked him, if that's the case, what were they doing at Cremorne Gardens? Odd Bod had merely replied that he felt comfortable there. His friend had suggested he relax and enjoy himself and forget about the missionary work, and Oscar would be back home safely at Oriel that night. However, Odd Bod had lamented, as usual, the man he had become, indicating their illicit surroundings. Impatient with his self-serving moralizing, Wardley-Fish had informed him he no more belonged at Cremorne Gardens than he belonged anywhere else. He told his friend there was no need for Oscar to travel the globe to save his soul, and he added that Oscar's fear of water would prevent him from sailing to New South Wales. Oscar had triumphantly presented his friend with a bit of celluloid, the new material used to wrap cigars. The clear plastic was marked with black lines which formed squares, and Oscar planned to affix the celluloid to the porthole and view the vast ocean square by square to tame his fear of the huge blue expanse. His high-pitched voice, however, betrayed his fear, and Wardley-Fish knew his plan wouldn't work. He had asked his friend to consider the fact that his phobia about water might be God's way of telling him to stay put. Oscar's reply was to ask Wardley-Fish to flip a coin to decide Oscar's destiny. When the coin came up heads, Oscar knew God had instructed him to go to New South Wales. His face became a mask of fear.

Chapter 43: The narrator tells us that his father, whom he has previously described as a strong, swaggering figure, was a coward when it came to celluloid. The piece of celluloid that Oscar brought to Australia in 1964 had been passed down to the narrator's mother. It was undoubtedly the first synthetic piece of long-chain hydrocarbon in the southern hemisphere, a fact the narrator learned from his chemist father. Only once did his father dare speak aloud of the scientific nature of celluloid, however, because the narrator's mother felt that by defining it scientifically, he was usurping its true meaning. To the narrator's mother, the celluloid symbolized Oscar's journey as a missionary and a pioneer Anglican. She would often lay the celluloid over a map, referring to the hatch marks on the clear cellophane as lines of longitude and latitude. The narrator and his siblings grew up with the idea that Oscar had traveled to Australia in the steerage compartment on a clipper ship, spreading God's gospel along the route.

However, the narrator's father had looked up the name and knew what kind of ship Oscar actually sailed on to New South Wales. To avoid disillusioning his wife, he never mentioned that the *Leviathan* was a huge and luxurious ocean liner with proportions similar to the Biblical Ark, a fact likely not lost on Oscar Hopkins. Ishmael Kingdom Legare built the ship in the Tyneside shipyards. Legare's company hovered near bankruptcy, and the he almost didn't complete the *Leviathan*. It had twin hulls to protect against icebergs, and was reputed to be so large that a man might voyage from Southampton to Sydney without ever once discovering a porthole. It was the perfect choice for someone terrified of the sea like Oscar. Unfortunately, the Church Missionary

Society refused to pay his fare on a ship so grand. Oscar didn't notice that his request that they do so caused some ill feelings. He decided to pay his fare with his gambling earnings and believed that God would provide. Oscar put all of his winnings towards it, refusing to buy even basic necessities like coal for himself while he saved for the voyage. He did continue to meet Wardley-Fish every Friday to drink expensive pink champagne.

Chapter 44: Wardley-Fish would love a little flutter, but he is now a curate with a fiancée and has been forced to abandon the sporting life. Wardley-Fish's fiancée, Melody Clutterbuck, is unaware that her husband-to-be misses his friend Oscar. She is thrilled that Oscar is leaving for Australia, and prays that the *Leviathan* will be completed on schedule. She thinks of Reverend Hopkins as a bad influence, and Wardley-Fish is too cowardly to set her straight. She doesn't know that Wardley-Fish worries about Oscar, who refuses to waste money on coal for heat. After all the jokes her fiancée has made at the Odd Bod's expense, she does understand his continuing loyalty to his friend, nor approve of him sneaking coal from her family home to give to him. Melody's father, a bishop, catches Wardley-Fish on his way out the door with the coal. Wardley-Fish is too embarrassed to explain, and his future father-in-law is too embarrassed to ask.

Chapter 45: One day, in a bookstore with his fiancée, Wardley-Fish runs across a copy of Theophilus' book, *Hennacombe Rambles*. The book enlightens Wardley-Fish about Oscar. Wardley-Fish had visited the cottage where Oscar had grown up and met the elder Hopkins, but his impression of Theophilus as a killjoy and a life-denying man is contradicted by the author's tender appreciation for nature. Theophilus's descriptions of the plant and sea life are poetic and moving. Wardley-Fish, a man who has become a reverend by default, by virtue of not believing he is smart enough to become a lawyer as he'd originally desired, sees God's spirit more clearly in the pages of this little book than he has ever seen it in church.

Wardley-Fish's fiancée seems irritated by his emotional mood in the carriage after leaving the shop. Wardley-Fish looks at Melody and realizes he doesn't like her. He had courted the daughter of a bishop to help his career and now finds this decision contemptible. He wishes he had sailed to Africa, a trip he had once discussed with Oscar. He feels confined by his life's choices, but with the hope that he may be wrong about Melody, he asks her to let him read her some of Theophilus's book. However, the first description he reads sounds, out of context, like a description of male genitalia. Wardley-Fish quickly skips ahead, searching for more suitable passages. He reads her the descriptions of life he finds so moving and tries to get her to understand that the book is an affirmation of life and of God. Melody is unmoved. She takes the book from him and stores it away. In that moment, Wardley-Fish realizes he is afraid of her. Later in the day, Wardley-Fish conducts an excellent sermon, earning the admiration of everyone present, and Melody forgives her fiancée his trespass. However, when she looks in his eyes, they appear deadened.

Chapter 46: Mr. Paxton, an engineer, advises Lucinda to book passage on the *Leviathan* for her return trip to Sydney. He tells her the ship is sound and safe, but it will likely bankrupt its builder within a couple of years, and she should take advantage of the

opportunity to sail on it now. Lucinda thinks the second class fare is exorbitant, but she buys an even more expensive first class ticket as she feels she should. She never imagined the grand ship would be so empty, and feeling even lonelier on board than she had in London, she goes back to the wharf to pass the time until the ship sails. The wharf is a lively place, filled with practical people, and for the first time since she embarked on her year-long sojourn in London society, she doesn't feel isolated. The smell of the wharf reminds her of her glassworks, and she is suddenly as impatient to return home as she had been to leave it.

Lucinda is now twenty-two years old. She had left Sydney a year ago to find a husband in London society. She had been enraged that Dennis Hasset had not found her a suitable candidate for marriage. She left him behind to stew, and hopefully, to regret his reticence. London had once been her mother's home, and Lucinda had hoped to be welcomed by her mother's fashionable friends. Lucinda had expected her mother's dear friend, George Eliot, to share Elizabeth's passion for factories, but Ms. Eliot had no interest in what she termed "Elizabeth's fanaticism." (pg. 167) George Eliot found Lucinda socially awkward and wasted no time telling her other friends so. She mainly disliked Lucinda's disturbing habit of looking her straight in the eye, as opposed to the deferential, downcast eyes she was accustomed to seeing in a young lady. Snubbed by London society, Lucinda did not receive the marriage proposal she for which she had hoped. Now, she is returning to Sydney to reclaim her life. The voyage will last fifty-five days. She hopes Dennis Hasset has not yet taken a wife, so that she may still have a friend in Sydney to ease her loneliness.

As Lucinda leaves the wharf and returns to the first-class gangway to reboard the ship, she notices men carrying a red-haired clergyman backwards up the gangway. The men then reverse course and carry him backwards down the gangway, back to dry land. The Reverends Wardley-Fish and Hugh Stratton carry Oscar. The entourage also includes Mrs. Stratton, Melody Clutterbuck and Theophilus Hopkins. Once Oscar is off the ship, the men blindfold him. Theophilus encourages Oscar to get up and walk on board. Lucinda abandons this strange scene, returns to her stateroom and attempts to write in her journal, but she finds she has nothing to say about her trip to London. She would dearly love a game of cribbage. She hears a crane engine and looks out her window. Lucinda sees the blindfolded man being lifted on board in a cage, accompanied by the two other reverends who had been carrying him before.

Chapter 47: Lucinda leans over the rail of the grand saloon and looks over the second-class promenade. The ship is only slightly less lavish in second-class, and Lucinda regrets her decision to ride first-class. She believes she would have been more comfortable one deck down. "She could not imagine how anyone with warm blood in their veins could feel at home amongst the cool and polished distances in first class." (pg. 172) Feeling alone, her eyes are drawn to the large crowd of well-wishers clustered around the man who had been lifted on board in the cage. Several schoolboys present a memorial scroll to the red-haired reverend, who makes a speech in return and is rewarded by the applause of his friends. The red-headed man then escorts an older man with a beard, probably his father, around the promenade. The young, fashionably-

dressed woman in the party removes herself to the side, sits on a velvet sofa and smiles up at Lucinda, who returns her smile.

Melody Clutterbuck's smile is actually a grimace of distaste. Melody is embarrassed by her companions and feels forced to be there. She doesn't like the Reverend Stratton's slippery eyes or his wife's overly hearty manners. Oscar Hopkins makes her flesh crawl. She hates everything about him, from his voice to his manner of dress. His father, Theophilus, is worse than his son. Although handsome and properly dressed, Wardley-Fish had warned her that the Reverend Hopkins might take it into his head that the ship was Babylon. She watches him warily. He has already prayed twice, once at the foot of the gangway, and once as the crane lifted Oscar off the ground. She half expects him to "lay about him with a whip, as Jesus had driven the money-changers from the temple." (pg. 174)

Chapter 48: Theophilus does not notice the luxurious surroundings of the *Leviathan*. He has eyes only for Oscar. Oscar had left home in 1859. In the past six years, he and Theophilus have seen each other only four times. Theophilus continues to pray for his son's soul morning and night. Everyone in Hennacombe knows about the rift, but Theophilus has no one with whom he can discuss it. The Strattons have been kind to him, occasionally bringing him food, but he could not discuss the matter with the Anglicans he believes are damned to hell. The Strattons had learned about Oscar's new post in New South Wales through a contact at the Church Missionary Society, and they had invited Theophilus to see Oscar off with them. The father is jealous that he has been invited by the Strattons, not by Oscar, but it is God's will and he must bear the pain. He had shared a carriage with the couple to Southampton. En route, Theophilus had worked at his Bible, making notes for the prayer he would say over Oscar. The Strattons kept interrupting him with their talk of money, and Reverend Stratton had asked Theophilus how Oscar might have afforded his passage on the *Leviathan*. By the time they arrived at the Southampton station, Theophilus was so irritated by the materialistic Strattons that he found himself unprepared for the reunion with his son.

Theophilus becomes jealous when Mrs. Stratton hugs Oscar. He only shook his hand. His son looks beautiful to him, with the same heart-shaped face, milky skin and joyful enthusiasm of his mother. Theophilus wants to kneel down and pray with Oscar, but is afraid of breaking down. Instead, he offers his gift. Theophilus had used his best soldering supplies to hand-craft a set of soldering irons for Oscar, as well as the box in which to keep them. The elder Hopkins is much pained by arthritis and walks in tiny steps to hide the pain from his son. On the *Leviathan*, Theophilus finally works up the courage to pray, but no one pays attention to him. Instead of being horrified by the luxury liner as Wardley-Fish had expected, Theophilus takes comfort from the Biblical name, thinking perhaps his son's soul might not be damned after all.

On board, Oscar takes Theophilus into his stateroom and shows off the celluloid affixed to his porthole. Theophilus considers praying again, but he realizes the prayer he had composed in the carriage with the Strattons was devised out of jealousy and pride. Instead, he gives Oscar his second gift - the caul taken from his head when he was born. Superstition says that a caul protects a child from drowning, and Oscar is moved

by the present. Outside the cabin, Theophilus drops to his knees to pray. One by one, all the nearby passengers and well-wishers join him on the ground in a circle. It is a moving moment, and everyone stares at Theophilus expectantly. He begins to pray, but the only words he speaks are a question, directed at God: "'What can we do?"' (pg. 181) Then Theophilus is on his feet and down on the wharf before anyone can react. Awkwardly, the assembled people stand back up, refusing to meet each other's eyes. On the wharf, Theophilus prays again, but his words do not reach his son's ears. Meanwhile, Oscar waits for his father to return. He thinks he was a bad son to leave his father all alone.

Chapter 49: After everyone else has gone, Reverend Stratton lingers to drink one final glass of complimentary sherry and to talk to Oscar. He ignores the ship's bells, heedless of the timetable. His business is more important, and Reverend Stratton will not be put off any longer. He demands to know how a Christian clergyman can afford passage on a luxury liner. Oscar tells him he would not be proud of him if he knew, and he could not bear it if his father found out. Stratton promises not to tell Theophilus, and Oscar admits to gambling. Stratton gives him a piece of paper and a pen and insists Oscar write down his system. Oscar explains that his system is too complicated to be written quickly, but Stratton continues to beg. Oscar thinks guiltily of the sixteen leather bound journals in his stateroom that contain all the information he has amassed at the track over the years and decides not to give them to Stratton. He does not intend to gamble anymore, but the books are still his obsession. Stratton will not leave until Oscar gives him his solemn word before God that he will write a letter to Stratton to explain his system. Stratton finally leaves, and Oscar rubs the red marks on his wrist from Stratton's vice-like grip.

Chapter 50: The narrator tells us that two gamblers must meet for him to exist. One is an obsessive gambler with sixteen leather-bound journals. The other is a compulsive gambler who spots the first where he sits on a velvet sofa in second class and asks him to hear her confession. This meeting would not have happened at all, says the narrator, were it not for an eccentricity in the ventilation system of the *Leviathan*. The vents carried voices from one stateroom to another, and Lucinda, alone in her stateroom, was haunted for several nights by the sounds of the ship's stewards playing cards in their room.

Lucinda gets to know the sound of the stewards' voices, and she feels she would like these men if she knew them. She would love to join their game, but she knows that they will not allow her entrée as a passenger and a woman. She has been lonely for so long, and she misses Mr. d'Abbs house. She wishes she could meet the stewards at d'Abbs and fleece them of their pay, but she knows it's not possible. She remembers playing cribbage with the men at the glassworks, shortly after purchasing the factory. Within a month, they had sent her a note telling her that it was not proper for a lady to join their card games. She was hurt by the letter, realizing that while she had enjoyed the games, they had thought her "a tart or something worse." (pg. 189) She had been proud to own the glassworks, and she admired the strong men who worked there. She had wished to be included in their brotherhood and hoped that the card games would allow her to enter their world. She now realizes that if she were to knock on the stewards' door and

ask to join the game, they would respond in the same way. However, she is desperate to play cards. She wanders through the ship, hoping to find a card game beyond an open stateroom door. She wanders below decks, but finds only a young boy tending to the animals in cargo. The ship is lonely, and the activities that had been scheduled for ladies have been cancelled because there are so few ladies on board. Finally, she stumbles across Oscar, sitting on the red velvet settee., She asks him to hear her confession out of desperation for human company.

Chapters 41 - 50 Analysis

Chapters 41 - 50 detail a turning point in Oscar's life. He makes his decision to leave his home, his friends and his job as a teacher to become a missionary in Sydney. The first couple of chapters in this section show us the lifestyle he has acquired and why he wants to leave it behind. They also discuss how he intends to bring his plan to fruition. Wardley-Fish understands Oscar better than anyone. He knows that Oscar's decision to leave is made out of guilt. Oscar regrets the effect his compulsive gambling has on his soul, and he feels the need to punish himself with an ocean voyage. The missionary work Oscar claims he feels called to perform is nothing but an attempt to save his own soul. Oscar doesn't care about the souls he hopes to convert to Anglicanism. He is only interested in doing penance for his gambling. Oscar never admits this to himself or anyone else, and the author must show us these truths through the eyes of Wardley-Fish. Chapters 42 - 45 depict Wardley-Fish's response to Oscar's plan, as well as his unhappiness with his own life. This is also a turning point for Wardley-Fish. He initially tries to convince Oscar to stay, but by the end of the section, he seems to want nothing more than to go to sea with his friend.

Chapters 46 - 47 return to Lucinda, and we learn that she has spent the past year in London in search of a husband. Her desire for marriage is a turning point for her, but it is presented in retrospect, after she has already failed to find love in London. She is unaware that one turning point has led her to another. Her failed journey sets her on a course to meet Oscar, and Chapter 50 culminates with their first meeting. In this section, the author creates a connecting point between his plot threads, and his characters are brought together for the first time on board the *Leviathan*. Carey does not leave out Oscar's father figures, Reverend Stratton and Theophilus. In Chapters 48 and 49, Oscar is reunited with both men and finally has an actual conversation with Theophilus. However, the reunion between father and son only serves to amplify the distance between them. This, combined with the isolation that Lucinda feels so strongly on board the ship, foreshadows the difficulties she and Oscar will encounter as they attempt to form a relationship.

Chapters 51 - 60

Chapters 51 - 60 Summary

Chapter 51: Horace Borrodaile and Percy Smith, two passengers aboard the *Leviathan*, have been watching Oscar with interest. For two weeks, they have noticed him sitting on the same red velvet sofa and refusing to budge. He has not once ventured up on deck, and although Smith has spoken to him frequently, he has yet to ask Oscar why. They have discussed Darwin, and Smith finds Oscar's lack of defensiveness charming. However, he fails to communicate Oscar's interesting viewpoints to Borrodaile properly, and Borrodaile remains unimpressed. Smith is an obsequious man who seeks to impress Borrodaile, who is is a large, masculine man and perhaps something of a bully.

Oscar is too preoccupied to listen when passengers like Smith and Borrodaile tell him of the glories of the sunsets and all the other sights he is missing. He is currently concerned with the size of the windows in first class. He feels obligated to hear Miss Leplastrier's confession, but he is afraid the windows in her stateroom might be very large, and he cannot stand the thought of looking at all that ocean. He feels guilty to be avoiding his duty to her, and he passes the time listening to Borrodaile's monologues about politics, hunting and taxes. Borrodaile tells him that clergy-men are needed in New South Wales, where large areas of the population have no one to bring them the word of God. Borrodaile also tells Oscar that his plan to be a missionary to the indigenous black population is a waste of time. He claims that they do not believe in a higher power, not even in the pagan idolatrous gods so common to tribal cultures. When Borrodaile leaves with Smith to take a walk on deck, Oscar remains on the settee and imagines that Lucinda is watching him from the first-class deck above. He tries to sit in an authoritative fashion.

A few minutes later, Smith returns and tells Oscar that Borrodaile plans to insist that Oscar join him on his next walk. Oscar tells him that would be quite impossible, but Mr. Smith warns him that it's best not to refuse Borrodaile's requests. Oscar, unwilling to admit his fear of the sea, explains that he has an ailment that prevents him from going on deck. He then asks Smith to describe for him the size of the first class windows. Smith, who is aware that there is only one passenger in first class, immediately jumps to a conclusion about Oscar and Lucinda, especially when Oscar seems embarrassed by the subject. Oscar, catching on, tries to explain that his business with Lucinda is strictly professional, but Smith merely reassures him that he does not judge Oscar for his interest in the pretty young lady. Smith tells Oscar he can help him. He assures Oscar that by tomorrow he will no longer need to moon under Lucinda's window "'like a certain Montague beneath the window of a Capulet.'" (pg. 199)

Chapter 52: Borrodaile does not like to feel restrained by the company of ladies and is upset to find a woman at his table the next night at dinner. Smith has invited Lucinda in an attempt to help his friend Oscar. Borrodaile listens to their conversation in brooding silence. Smith asks what Lucinda has been reading lately, and Borrodaile, not a man of

letters, ridicules her answer. She has been reading Montaigne, which makes Smith think she would be a good match for the learned clergy-man Borrodaile thinks she's saying the word "mountain" with a snobby accent. Lucinda doesn't understand his mistake, but it is clear from the tone of his voice that he's mocking her. She thinks Borrodaile is a barbarian, and she is disgusted to learn that his business is making tallow by chopping up and boiling animals. She is the only one at the table who dares speak up to the bullying man, but when he curses at her, Oscar intervenes to make peace. Borrodaile asks her in what business she would invest. Lucinda, speaking with dignity, tells him that whatever business one chooses, it should be an occupation one loves and cherishes. It should also profit society as well as the owner. She tells Borrodaile that she knows he must think her words silly and feminine. He denies it, but his face speaks volumes. Oscar again plays peace-maker, and Borrodaile does a cruel impression of Oscar's distinctive walk for his efforts. The bully is surprised and disarmed when Oscar applauds his impression. Oscar has never realized how odd he is, and he thinks Borrodaile's impression is somehow designed to convey Oscar's inner qualities. "Thus he saw the clasped hands merely as symbols to represent him as unworldly, the jerky legs as enthusiastic, the idiotic smile as kindly." (pg. 205) He congratulates Borrodaile on his insight into human nature. Lucinda is moved by Oscar's guileless enthusiasm for his fellow human beings, and the flattered Borrodaile abandons his bullying for the rest of dinner. Oscar now dominates the pleasant conversation, explaining the scientific principles of the phosphorescence which the head steward has announced is on view above decks.

Chapter 53: Oscar's brilliant and enthusiastic description of the phosphorescence phenomenon convinces his dinner companions to go topside to see it in action. When they all stand up from the table, Oscar stands too, but he manages to ditch them at the bottom of the staircase. His phobia prohibits him from looking at the ocean, and he feels left out.

Chapter 54: Nearly all of the passengers have ventured on deck to view the luminescent ocean. The crew lowers a bucket over the side to bring the phenomenon aboard ship. Lucinda feels crushed by the crowd. When she notices Oscar is not there, she feels that he has snubbed her. She chastises herself for being too forward again and becomes angry. Borrodaile makes matters worse by standing too close to her and being unpleasantly attentive. She is irritated by the way he repeats everything Oscar just said about the phosphorescence as if he were the expert. Smith insists she must wait for the bucket to be brought up and keeps her from leaving. When it arrives, full of phosphorescent water, Smith obtains sulphuric acid from the ship's engineer and drops it in the bucket, killing the luminescence inside. Smith is proud of his scientific experiment, but Lucinda can only think, "You dull man. You would murder God through the dullness of your imagination." (pg. 211) She abandons them and returns to first class, where she looks down and sees Oscar sitting on his red settee. He waves to her, but she feels slighted and pretends not to see him.

Chapter 55: Oscar remembers what Wardley-Fish said to him in Cremorne Gardens: He does not fit in. He sits on his sofa feeling sorry for himself. Soon, Smith comes down and joins him. To impress him, Smith drops a phosphorescent creature into a glass of

gin, where it flashes bright yellow like a shriek of light and dies. Smith tells Oscar he is poor company and leaves to play poker with Borrodaile. Oscar feels he is better than Borrodaile, and it bothers him that Borrodaile is free to go topside while Oscar is trapped inside the ship. Suddenly resolute, he returns to his stateroom, gets his caul and puts it into his pocket for protection, and then heads up to first class to find Lucinda's room.

Chapter 56: Inside her room, Lucinda sets a trap with the intention of luring a steward into a game of cards. She carefully arranges cards and a stack of money on her table, hoping the sight of it will tempt one of the stewards to suggest a game. Then she pulls on the bell rope to summon a steward. The steward, trained to respect his guests' privacy, carefully averts his eyes from the tempting lure. He merely brings her the tea she requests and wishes her a good night. Lucinda now feels she has made a fool of herself twice in one day.

Chapter 57: When Lucinda opens her door to find Oscar standing there, she is mortified that he will notice the cards and money on her table. She invites him in and tries to lead him to a chair in a corner away from the table, but the chair is next to the stateroom's large picture window. Oscar backs away from it and takes refuge at the table. She wildly thinks how to cover the cards, but realizes he must have seen them already. Meanwhile, Oscar is explaining his phobia about the ocean. He explains his fear of the portholes and of going on deck, and he apologizes for not having come sooner to hear her confession. Lucinda had quite forgotten her request for confession. She took a personal liking to Oscar over dinner and is now mortified at the idea of confessing to him. She repeats a religious philosophy she had heard while in London that advises against the practice of confession. Oscar assures her there is no truth to that philosophy and encourages her to begin.

Cornered, Lucinda forces herself to confess. She tells him of her gambling in the fan-tan rooms in London, the dice games on the train from which she was expelled for being a woman, the cockfight she had tried to convince Mr. Paxton to take her to and the trap she had set to entice the stewards into a game of cards. Oscar surprises her by asking questions that reveal his knowledge of gambling. Lucinda tells him he is most improper and asks for his absolution. Oscar tells her she has committed no sin to absolve and explains his religious philosophy about gambling. "'Our whole faith is a wager, Miss Leplastrier. We bet...that there is a God. We bet our life on it. We calculate the odds, the return, that we shall sit with the saints in paradise. Our anxiety about our bet will wake us before dawn in a cold sweat. We are out of bed and on our knees, even in the midst of winter. And God sees us, and sees us suffer. And how can this God, a God who sees us at prayer beside our bed... I cannot see...that such a God, whose fundamental requirement of us is that we gamble our mortal souls, every second of our temporal existence...It is true! We must gamble every *instant* of our allotted span. We must stake *everything* on the unprovable fact of His existence." (pg. 218)

One would never guess from Oscar's speech that he had recently given up gambling. Lucinda is relieved that her vice will not cost her his friendship. Lucinda sees herself in

him and thinks she could marry a man like this, though not this man. The two of them end up playing a game of cards in her stateroom.

Chapter 58: The scandal sweeps the ship. Everyone knows that Lucinda has lost her reputation.

Chapter 59: Lucinda sets up the card table in her bedroom, alone with a priest. They play in concentrated silence for a penny a bet. Lucinda loses her money as a storm begins to rock the ship. Oscar focuses on the game more intently to avoid thinking about the rocking ship. At three twenty-three in the morning, a wave crashes over the deck. Oscar begins to make strange noises in the back of his throat. As the storm gathers, he crumples her precious playing cards and announces that he has led her astray. He begs for her forgiveness. Lucinda doesn't understand that Oscar believes the storm is God's punishment for their gambling. Oscar grips his caul tightly, opens the porthole and throws her cards into the wind. She yells at him to stop and scratches the back of his hands. Oscar faints and falls to the ground. Lucinda wants to call the doctor, but she doesn't wish to be caught in such a compromising position and waits for him to wake up. When he does, he is unable to leave the room under her own power, and Lucinda must call for the stewards to lead him away.

Chapter 60: The next morning at breakfast, Borrodaile spreads the gossip to Smith. The Captain visits Lucinda to convey his disapproval. She is hurt by everyone's judgment, and she hardens her heart to everyone except Oscar, whom she hopes will visit her to apologize. She wants to tell him he has nothing to apologize for, but he never comes. Lucinda doesn't dare leave her stateroom after the scandal. Oscar spends the rest of the voyage in bed, gripping his caul, trying to hold down his food and promising God he will never gamble again., He is finally able to leave his room on the final day of the voyage. Lucinda sees him sitting on his red settee, but she is disgusted when he smiles at her.

Chapters 51 - 60 Analysis

Chapters 51 - 60 detail the fifty-five day voyage on the *Leviathan*. Carey's Shakespearean reference to Capulet and Montague, voiced by Smith in Chapter 51, is appropriate. Like Romeo and Juliet, Oscar and Lucinda are star-crossed lovers. However, neither one of them realizes that they could or should be lovers. Lucinda has traveled to London in search of a husband, but she fails to consider Oscar as a likely candidate. She muses to herself that she could marry a man *like* him, but it never occurs to her that she could marry *him*. Oscar is even more clueless. After the stewards carry him out of Lucinda's bedroom, he spends the rest of the voyage in his stateroom. He is unaware of the damage her reputation has suffered. As she suffers alone and waits for him to come to her, he remains too preoccupied by his stifling guilt and fear to be aware of her suffering. They seem made for one another, but they fail to connect, perhaps because they are too much alike. Each is an island unto him or herself, and neither knows how to bridge the gap. It doesn't even occur to them that they should try.

This initial meeting does not bode well for the lovers' future. In this section, the author plants the seeds for the beginning of their romance, and for its ultimate destruction.

Chapters 61 - 70

Chapters 61 - 70 Summary

Chapter 61: When Lucinda returns to her glassworks, she belatedly learns that a business cannot be left for a year without serious consequences. She had asked Dennis Hasset, d'Abbs and her head glassblower, Arthur Phelps to keep an eye on things in her absence. Phelps had not fared well. He felt abandoned by Lucinda and caught between his two temporary bosses, Hasset and d'Abbs, who liked to give him ridiculous and contradictory orders. The quality of the glass began to suffer, and no one appreciated how hard the men worked on Miss Lucinda's behalf. Although the men had always patronized her, they also felt a paternal protectiveness towards her. They tried to satisfy the demands of the two men she left in charge, but Hasset and d'Abbs lacked respect for the craft, which produced bad working conditions. One day, a young boy was injured on the job. Arthur Phelps could not take the strain or the guilt and left the factory. The rest of the men only lasted a week without him, and the factory closed its doors. Hasset saw what was happening, but he had been too preoccupied with his own problems to intervene. The Bishop of Sydney was making a formal inquiry into Hasset's sermons.

Chapter 62: Dennis Hasset holds controversial views. For example, he believes in Darwin's theory of evolution. Bishop Dancer considers this heresy. As punishment, he decides to send Hasset up the Bellinger River to a parish near the Boat Harbour. This part of Australia is wild and untamed, inhabited largely by ex-convicts. Lucinda has just learned that her factory shut down and arrives on Hasset's doorstep to give him a piece of her mind, but she is surprised to find his study filled with boxes and packing crates. She thinks he looks defeated. He thinks she looks old. Hasset invites her to sit on a crate. She is shocked to find that she is losing her only friend and refuge in Sydney. She is so preoccupied with her losses of his friendship and her factory that she has to force herself to demonstrate concern for her friend. She convinces him to tell her what happened and cries selfish tears at his plight. She can see in his face that he doesn't realize how much his departure will hurt her.

They reminisce about the good old days, and Lucinda realizes that she is responsible for his exile. She damaged his reputation as well as hers by visiting him at all hours. He reassures her that she is wrong, but in truth his association with her had hurt his career. She begs him not to go, but he tells her he has no choice. She insists that he does have a choice, but she realizes that he knows this and has chosen to go. "'You are too fine to be in a place where there can be nothing but mud and taverns. There is no church?'" she asks. "'There is no church *building*,'" he replies. (pg. 236) She offers him half ownership in her factory if he stays. For the first time, it occurs to Hasset to propose to her. He envisions a life with her, free of the tyranny of bishops. In the end, he chooses his faith and social acceptance over the bold life Lucinda offers him. Lucinda doesn't understand why he is rejecting and humiliating her, and she forces herself to make

polite conversation and act like everything is all right for a few more minutes before she says goodbye.

Chapter 63: Lucinda thought she knew what it was like to be lonely, but never in her life has she felt as lonely as she does now. She has lost everything - her only true friend and her factory. Unable to recapture Hasset's heart, she throws herself into the glass business and convinces Arthur Phelps to return. She conceives of the grand idea to construct a building entirely out of glass. "There was a peak of anger in her passion, a little of the I'll-show-you-Mr.-Hasset-what-it-is-you-could-have-had." (pg. 240) She renounces gambling and sees Mr. d'Abbs only on matters of business. After Easter, she advertises for a female employee to teach the art of glass blowing and to obtain a partner for herself in her loneliness. However, when she hires the woman, Phelps walks off the line and gets a job at the timber mill. She writes angry letters to Hasset in Boat Harbour, intentionally trying to make him homesick for Sydney. Lucinda is in her early twenties, but she is considered a spinster and publicly pitied. She hires live-in maids to keep her company, but she cannot stand their jolly laughter or their youth. They only make her feel lonelier. She tries going back to d'Abbs, but she hates the fact that he always invites an eligible male to set her up with, and she feels even more pitiable. She wishes she had not refused previous invitations from Sydney's society, invitations that she no longer receives. She had thought their conversations about babies and fashion to be boring, but she now longs for a family and would love nothing more than to discuss babies and fashion. She has not yet realized that she is not even welcome in her own factory.

Chapter 64: Lucinda recalls having been happy, and she cannot believe what she has become. She has decides to go for a trot and hitches her stubborn gelding to the carriage. Rain falls as she whips through the dark streets, imagining she is in Parramatta with her father, back in the days before she learned a horse could kill you. She passes a row of cottages, and she knows that there are women inside making dinner and tending to their children. She is angry with Dennis Hasset, but she guides her horse in the direction of Woollahra as if he were still there and she were going for a visit. Asking God to forgive her, she finally turns the carriage onto George Street, towards the Chinese establishment where she knows she can find a game of Pak-Ah-Pu. She joins the crowd of sullen men outside of the betting shop and hands over a sixpence to the Chinaman behind the counter. She marks off the symbols on her ticket and waits for the winner to be announced. As the only woman in the crowd, she can feel the hostility and danger of the men around her. However, her will is fierce, and she concentrates it on winning. She wins, and the disapproving Chinaman gives her the money. No longer able to resist the lure of gambling, she makes her way into the back room and lays her money on the table. Her luck holds, and as she continues to win, the men accept her and begin matching her bets. Eventually, her winning streak ends, and by three a.m. she has lost all her money. Finally, she looks at her companions and notices a familiar head of red hair.

Lucinda has blocked the *Leviathan* incident firmly from her memory, and it takes her a moment to place Oscar. She calls him Reverend, and the alarmed crowd thinks he's there to bust them and scatters. Lucinda apologizes, knowing Oscar will no longer be

welcomed at this establishment. Left alone with Oscar on the rain-slicked streets, she grudgingly asks him if he has a ride home. He admits that he lost the horse and carriage his bishop had provided him on a bet. Lucinda drives him to his vicarage at Randwick. Neither of them mentions their unhappy ocean voyage. When they arrive at Oscar's house, he proposes a game of cards, and she accepts.

Chapter 65: Bishop Dancer cannot afford to have clergy-men in his employ who become notorious around the racetrack. However, had he known that Oscar lost his horse and carriage on a bet with a man who turned out to be a fellow parishioner, he would have found it funny. Dancer had interviewed Oscar upon his arrival in Sydney and been pleased by his fundamentalist views. Unlike Reverend Hasset, Oscar believes everything in the Bible literally and is just the sort of man Dancer needs out in Randwick, where Dancer believes the congregation has become too liberal. Dancer refuses Oscar's request to be sent up-river as a missionary. He tells him that between the Methodists and the Baptists, there are already more missionaries than potential converts amongst the native population of blacks. Oscar didn't realize at the time that Randwick contained a notorious racetrack.

Chapter 66: Oscar's new flock has not embraced him. They are direct and stand-offish people, and Oscar spends many hours thinking of ways to win their hearts. They know he is Dancer's man, and they don't like Bishop Dancer dictating the kind of church services they should have. Oscar, tempted to return to his gambling ways, initially preached many fiery sermons against the evils of gambling. His housekeeper warns him that the sermons are upsetting the congregation, and Oscar changes his topic. He also gives up the sixteen leather bound volumes containing his system, which he mails off to Reverend Stratton in Hennacombe. However, he eventually gives in to temptation. He cannot be seen at the track, so he employs a series of messengers to place his bets. Without control or a system, he mainly loses. Oscar is amazed at the gambling available in the colony, everything from poker to fan-tan. He misses his home and is surrounded by hostile parishioners who would love nothing more than to send Dancer's man packing. Given the circumstances, one would think Oscar would be smart enough to close the blinds when Lucinda comes over to play cards. Instead, Oscar refuses to give his enemies the satisfaction of acknowledging them, and he plays cards with the curtains open. In Oscar's parlor, Lucinda compares everything he does to Dennis Hasset and finds Oscar lacking. Although he has not proposed, Lucinda considers the possibility of marrying him, but she decides they have nothing in common apart from their mutual weakness. Had it not been for the following incident, she likely would have stopped seeing him.

Chapter 67: Oscar's housekeeper, Mrs. Judd, is a wealthy woman. Her husband is an influential businessman who had donated the funds to build the vicarage where Oscar lives. For this reason, the Judds take a personal interest in the place. Mr. Judd takes care of any necessary repairs, and Mrs. Judd works as the housekeeper to keep an eye on the place. Mr. Judd's makes large donations to the church to ensure that it allows him to sing Handel's *Messiah* and other classics during church services. The rough-hewn, self-made man is proud of his fine baritone, and he feels transformed into a more refined spirit when he sings. Mr. Judd is always friendly, even humble, towards the

Randwick vicar to ensure that the vicar will allow him to continue to sing. Unfortunately, no singing services have been held since Oscar arrived. No one has even mentioned the possibility to the new vicar, and Oscar is unaware of this local tradition. Mr. Judd feels it would be vain to raise the matter directly, but he makes a point of hanging around Oscar and raising the subject of music while he provides whatever services are needed. Mr. Judd is the only parishioner who is friendly to Oscar. Oscar, unaware of his motives, admits he is tone deaf and says he is not qualified to discuss music. Feeling rejected, Mr. Judd queries his fellow church-goers as to their opinion. Will Reverend Hopkins allow music at services? The general opinion is that Oscar, as Dancer's man, will not. The next time Mr. Judd goes to the vicarage, he is angry with Oscar. He notices the lights are on and the window is open, and he tells his wife to wait while he tiptoes up to have a look. Inside, he sees Oscar and Lucinda playing cards and a table full of money. He starts hammering on the window pane.

Chapter 68: Due to a recent spate of gruesome murders, referred to by the press as the "Wednesday Murders," Lucinda has been too afraid to spend the night alone at her house. She plays cards all night with Oscar and waits for daybreak before returning home. It is nearly six a.m. when she looks at the window and sees Mr. Judd's face pressed against the glass. Thinking he is the Wednesday Murderer, Lucinda is too frightened to scream. She makes a noise in her throat that Oscar doesn't understand. Lucinda makes him nervous. Not knowing what to say, he shuffles the cards in a fancy bridge movement a yard long. Mr. Judd sees the professional shuffle and cannot remain silent. He bangs on the window, and Oscar's face pales.

Oscar turns and sees both the Judds peering in, and then unlocks the window and invites them inside. Lucinda doesn't know who they are. She sees the hostile looks on their faces and grabs her hatpin, prepared to use it in self-defense. Given the odd situation, the Judds climb in through the window in response to Oscar's invitation. Oscar had merely been too startled to think of sending them to the door, but they both appear to resent him for this indignity. Mr. Judd, thoroughly put out, yells at Oscar that he had only wanted a little Handel. He quotes Biblical passages in support of his belief that music glorifies God. Oscar has no idea what he's talking about. Judd accuses him of gambling, and Oscar admits it is true. Lucinda, having realized the Judds are not murderers, puts her hatpin away. Mrs. Judd calls Oscar a hypocrite. She is incensed that Oscar refused to wear the lovely vestments they made him because he considered them blasphemous, but he gambles with a woman at all hours. Lucinda steps forward and calls her a rude woman. She tells Mrs. Judd to beg God for forgiveness for having been so rude. Oscar is aghast at Lucinda's arrogance. He would have apologized to the Judds, but Lucinda has already ordered them to leave. They head for the door, but Lucinda commands them to leave through the window. After they have gone, she laughs at her mischievousness, but Oscar moans and says he is done. Lucinda realizes the damage she has done to Oscar and is suddenly overwhelmed by pain of it.

Chapter 69: Bishop Dancer's house is being redecorated. When the delegates from the Randwick congregation demand an appointment with him, he arranges to have lunch at the Dean of St. Andrew's residence and receive them there. He keeps Mr. Judd and his associates waiting in the anteroom while he shows off a trick for the dean. Dancer, to

the dean's horror, insists on pulling the tablecloth out from under the dean's fully set table. Dancer almost pulls off the trick, but breaks a gravy boat. However, Dancer is in a dangerous mood, and the dean doesn't dare protest. He doesn't need Mr. Judd to tell him about Oscar's scandalous behavior because the press has already spread the story. The dean asks Dancer if he is worried that his man Hopkins is the cause of such a scandal. Dancer laughs it off, denying that the "silly little fellow" (pg. 269) is his man. He has already decided to cut Oscar loose.

Chapter 70: Like the tablecloth, the foundation is pulled out from under Oscar's life. Once Oscar's indiscretion is made public, Dancer has no choice. It doesn't matter that Dancer plays cards himself and is not above a little gambling. He simply could not afford the scandal. Oscar is thrown out of the vicarage, and no one in Sydney will employ him. People revile him on the streets. He is forced to take lodgings in a run-down boarding house that only accepts him after he gives them a large deposit. For two months, he locks himself in his rooms. His mail piles up at the diocesan offices. Oscar is too ashamed to correspond with anyone. Therefore, he doesn't know that Wardley-Fish has sent him several emotional letters with the news that he broke his engagement because he doesn't love Melody Clutterbuck, or that Wardley-Fish has booked passage on a ship to Sydney. Oscar remains ignorant of all this. He spends his time praying so fervently that his fingernails dig deep wounds in the back of his hands, and so loudly that the neighbors start to complain. However, with no other means of earning money, Oscar continues to go to the racetrack. His desperation causes him to bet poorly, and he loses more than he wins.

At the end of two months, Oscar writes a long confession to his father and begs his father's guidance on to save his poor soul. Oscar ends the letter by stating that his reputation has been unjustly ruined. He heads to George Street to post his letter, and Lucinda spots him. She has read the scandalous stories about Oscar and an unknown lady in the newspapers, and she has begged God's forgiveness for the damage she has so carelessly caused Oscar. She realizes that Oscar is the second man she has ruined. She decides to go to Randwick and apologize, but Oscar is already gone. Mrs. Judd will not listen to her or let her in. Thinking she has made things worse, Lucinda drives aimlessly and wishes she could visit her beloved glassworks. It has been three weeks since she had promised Arthur Phelps she would not visit the factory, at least without a day's notice. With notice, she would be received properly and be granted the right to inspect the premises. If she needed to see him, he had told her, she should send for him and he would present herself at her office. She knew if she didn't concede, he would simply return to the timber mill.

Lucinda has continued to visit the glassworks on a daily basis, but only late at night after the men have gone home. She sits in her factory, drinking brandy from a flask and brooding about Oscar and her lack of a proper home and family. She daydreams about writing letters to Bishop Dancer and running personal ads in the paper to find Oscar, but she does neither of these things. Instead, she gambles. She goes to Ah Moy's and the racetracks at Homebush and Randwick, but she doesn't see Oscar anywhere. When she finally bumps into him in front of the post office, she doesn't recognize him at first. He has lost weight, and his complexion looks ruined. Together, they post the letters they

had brought, and she realizes that all of the qualities she previously disliked about Oscar are actually fine qualities. She hails a cab and offers him a lift to his boarding house. When she sees the desolate building he calls home, she immediately moves him into her own home. "She left Scandal behind her. She drove Scandal in front of her. She did not care." (pg. 277) That night she cleans the pus from his wounded hands.

Chapters 61 - 70 Analysis

Chapters 61 - 70 cover what happens to Oscar and Lucinda upon their arrival in Sydney. Both of them had sworn off gambling by the end of the disastrous *Leviathan* cruise, but their resolve is soon tested. At the beginning of this section, Lucinda returns to discover she has lost everything. By the end of the section, Oscar has also lost everything. Lucinda initially responds to her loss by throwing herself into her work, restoring the glassworks to full operation, wooing back her head glassblower and conceiving an ambitious plan to build a structure from glass. In this way, she shows herself superior to Oscar, who responds to his own losses by sulking in his cheap rooms.

Oscar and Lucinda both share a common weakness for gambling, and they soon find themselves at a seedy gambling establishment. There, they renew their acquaintance, which will prove to be Oscar's undoing. Just as he had ruined her reputation on the ship, she now ruins his, costing him the lovely new life he had just begun to carve for himself in Sydney. In fairness, Oscar contributes to his downfall. Annoyingly, he feels no personal responsibility for what he did to Lucinda on the ship or for his own contribution to his disgrace in Sydney. He is self-centered like his father. He believes God's sole purpose is to watch over his life, punishing or rewarding him as He sees fit.

There is little mystery to Oscar's downfall. He spends hours agonizing over how to win over his parishioners, but not one minute asking Mr. Judd, the only friendly parishioner, how Oscar might better serve his flock. Oscar has never focused on uplifting others by spreading God's word. Oscar is the type of holy man who believes he can score bonus points with God through his personal suffering. That is his lone reason for taking the arduous journey to Sydney. Instead of learning from his error, Oscar will very soon take an even more arduous journey with the same selfish intentions. He is on a collision course with disaster, and despite the fact that Lucinda takes him in at the end of this section, it is doubtful that the two star-crossed lovers will find a safe harbour.

Chapters 71 - 80

Chapters 71 - 80 Summary

Chapter 71: "If Reverend Stratton had been a horse you would not have bet on him." (pg. 277) The signs are there for anyone to see. Reverend Stratton is about to embark on a losing cause. He hurries his wife along the path in Hennacombe, intent on reaching the racetrack at Newton Abbot. It's his bad luck to run into Theophilus Hopkins at that moment. His wife stops to talk, intending to be kind, but Stratton makes his excuses and hurries Mrs. Stratton away. Reverend Stratton is in a rush to get to the track to make use of the sixteen leather bound journals that Oscar had sent him. Unfortunately, Reverend Stratton is anything but meticulous. He was impressed by the luxurious passage aboard the *Leviathan* that Oscar funded from his winnings. He thinks the system is a sure-fire gold mine and intends to wager his entire life savings. He has spent no time studying the system or preparing a decent game plan. Consciously, he believes he will be a wealthy man by this evening, but subconsciously he must be aware that he's ill-prepared. His approaching downfall is evident on his sweaty, angry, desperate face.

Chapter 72: Lucinda's new maid, Mrs. Smith, is a childless widow of thirty. Her silent demeanor suits Lucinda much better than the lively and convivial maids she hired in the past. Mrs. Smith is also good at her job, makes surprisingly good stews and doesn't complain that the quiet house is too lonely. She is a devoutly Christian woman, but when Oscar arrives at the house, she is not scandalized that Lucinda would bring a man home. She treats him with kindness and mercy. Of course, she has not yet realized who he is. She recognizes the deep wounds on the back of his hands as prayer wounds and is impressed by them. She helps Lucinda treat the wounds and makes up a bed for Oscar. The impropriety of the situation only occurs to her when she goes to church on Sunday. Just before Mrs. Smith tells Lucinda she is quitting, Lucinda realizes that she is actually happy for the first time in a long time. Then Mrs. Smith drops the news. Her friends at church have told her who Oscar is, and both Oscar and Lucinda are once again targets of gossip.

Chapter 73: Mrs. Smith wastes no time informing every maid in Sydney of the unorthodox situation at Lucinda's house, and Lucinda is unable to hire a replacement maid. No decent person will take the job. Only shady types apply, asking for ridiculously high wages as they leer at Lucinda with moral superiority. Thankfully, a woman named Mrs. Froud steps up and offers her services. She is a good maid, but she too has made an incorrect assumption about the nature of Lucinda's relationship with Oscar. Meanwhile, Oscar occupies himself by writing a cautionary letter about the dangers of gambling to Reverend Stratton. Oscar begs Stratton to burn the journals, and describes his current life isolated in a house with a fellow gambling addict to whom he barely dares speak to lest they end up playing a game of cards.

Lucinda has a different view of what's going on in the house. Oscar avoids her conversation, but she hopes to engage him. She imagines he is as lonely as she and hopes to offer her friendship. Eventually, she comes to the conclusion that he is avoiding her because he thinks she's out to snag him as a husband. She creates the fiction that she is hopelessly in love with Dennis Hasset to set his mind at rest. Oscar, already emotionally fragile, is overwhelmed by Lucinda's tragic tale of unfulfilled love and has to be by himself to deal with his sadness on her behalf. Out of sheer frustration, Lucinda throws her tea cup at the wall.

Chapter 74: Lucinda presents Oscar's qualifications to d'Abbs in as positive a light as she can manage. She stresses his Oxford degree and reassures him about Oscar's character. She doesn't mention gambling, though Mr. d'Abbs explains that he keeps a lot of money in the office and he needs an honest man for the job. She tells him that Oscar knows Latin and Greek, and he has excellent references from his employer in London. She keeps repeating the bit about Latin and Greek. D'Abbs looks her over and finds her sexually attractive for the first time in years. He has done business with Lucinda for so long that he has come to regard her as a shrew. Today, he sees her as girlish, and he can imagine why Hopkins would be smitten with her. D'Abbs returns to his desk and wonders what Lucinda will tell him about the scandal. He already knows the whole story, but Lucinda doesn't mention it. She has trouble looking her friend in the eye. He asks for a sample of Oscar's handwriting. Neatness is of paramount importance. That night, Lucinda presents Oscar with ink, a new pen nib and three sheets of paper.

Chapter 75: Lucinda has given Oscar the impression that d'Abbs is a shy man filled with Christian charity. Oscar shows up for his job interview predisposed to be grateful to the kind man who would offer a job to a disgraced reverend. However, d'Abbs insults Oscar's sloppy handwriting and makes reference to the scandal. He calls Oscar "sinister" for being left-handed. D'Abbs warns him that his head clerk, Jeffris, is a violent fiend who will not tolerate sloppy handwriting. Oscar pulls a twig out of his hair. D'Abbs says he hopes Oscar is up to the job, because he dislikes firing people. It takes Oscar a moment to realize he has been given the job. Oscar takes out a coin and flips it in front of d'Abbs,. The penny comes up heads, a sign from God that Oscar must take the job. He sighs unhappily. D'Abbs is equally unhappy to have to tell his head clerk Jeffris that he has made a hiring decision without consulting him.

Chapter 76: Jeffris is not quite the violent fiend d'Abbs had described, but he is mean-tempered. His staff, as well as d'Abbs, fear him. Jeffris is civil to Oscar on their first meeting, and he leads him into the offices. There, Oscar is assigned a desk and put to work filling in ledgers. Despite his experience keeping his gambling books, Oscar hates the job. He tries to be grateful, but he abhors the long hours of sitting in one position, mindlessly copying out financial information. No one is allowed to chat in the office, and the tension and repetitive nature of the job have Oscar missing his days as a reverend. Back then, he had a whole week to contemplate his Sunday sermons, and he had spent many pleasant mornings at his desk drinking jasmine tea. He wears the same two shirts all week and develops a serious body odor problem, which offends his co-workers.

Oscar recalls his hearing before the Ecclesiastical Commission. He had told them that he never gambles for personal gain, but they had not believed him and cast him out. Now Jeffris calls Oscar Mr. Smudge and makes the new clerk mix the ink for the other clerks. This is a messy job that stains his skin and shirts. Lucinda helps him wash the ink out every weekend and finally asks him how it's made. Oscar explains that he must go into an alley which smells like urine to use the water tap, which splashes his shoes as much as it wets the ink powder. Lucinda is incensed that her friend d'Abbs would give Oscar such a menial job, and the Mr. Smudge nickname further inflames her ire. She goes to the alleyway to get a look at the tap and finds that it is as bad as Oscar indicated. In a rage, she barges into d'Abbs office and demands to inspect Oscar's working conditions. Even d'Abbs doesn't dare venture into Jeffris's territory, and she enters the offices over his protests. Lucinda doesn't care for the look in Jeffris's hostile eyes when she enters. She can feel the scorn the men direct towards her, and she is grateful when Oscar acknowledges her presence with a little wave. To spare him further embarrassment, she leaves. That night, Oscar tells her that after she left, Jeffris had stormed into d'Abbs's office, shouting.

Chapter 77: Lucinda gradually realizes she has become happy. Other people notice too, and are nicer to her than before. Lucinda's manner has become more gentle and less sarcastic. When Mr. Ahearn visits, she kisses his cheek and calls him "uncle," which makes him blush. Even her glass blowers and her friend d'Abbs notice the change in her. She's not sure when it happened. She realizes only this Sunday morning as she walks through town with Oscar that what she has been feeling is happiness. She thinks what a pleasant companion Oscar is, and how she had misjudged him at the start. Oscar had never had a female friend before, and their friendship has developed slowly. After Mrs. Froud had gotten pregnant and left, Lucinda had been unable to obtain another servant despite her vast fortune, and she and Oscar had to clean the house themselves. They had become comfortable around one another, and she admires Oscar's passion and enthusiasm again, as she had on the *Leviathan*. He speaks fondly of Hennacombe, omitting the negative aspects. For example, he doesn't mention the fact that Reverend Stratton had lost all his money using Oscar's system and is now in deep debt. However, they do not play cards together. Lucinda still sneaks out of the house to gamble late at night, but she doesn't dare discuss it with Oscar. She wonders why he changed his mind about gambling when he had once defended it so passionately, but she knows better than to ask.

Lucinda also never mentions her dream of creating a building made of glass. She is a poor artist, and attempts to sketch a plan for the building with little success. There are other details to attend to, and she trusts the design will come to her in time. She has searched all over to find a foundryman, Mr. Flood, who agrees to cast the parts she requires. She expects him to deliver a prototype to her office on Tuesday. She speaks of her dream only in her letters to Dennis Hasset. Oscar imagines they are love letters, and Lucinda encourages his misunderstanding to preserve their friendship. Today, as they walk along happily, she wonders if she should trust Oscar with her ambitious secret.

Chapter 78: One Sunday, Arthur Phelps walks the two miles to Lucinda's home with his youngest son, both dressed in their best clothes. He refuses to come in out of "respect," but he stands on her doorstep and formally invites her and Oscar, as a couple, to visit the factory. She is shocked that he knows Oscar's name, that he assumes they are a romantic couple and most of all that Phelps would walk all this way to invite the new "lord and master" (pg. 307) to inspect the factory. She is furious that she never rated such an invitation. She knows she is only welcomed now by Phelps because he thinks she has found a man to run things for her. However, she is also touched that he would walk the two miles to invite her, and she accepts without her customary sarcasm. As she and Oscar walk down the street to the factory on the appointed date, Oscar senses her anger. He does not understand it and is put off by her demeanor. He spares a thought for Wardley-Fish, who is even now steaming towards Sydney on a ship, and wonders what his friend will think of his messy life. Oscar is surprised when he enters the factory and falls in love with it. The men have decorated the interior with flowers, and they break into a welcoming song as the couple enters. Lucinda is both angry and moved. Oscar feels "joy, wonder, humility, and love for these suit-trussed workers who had publicly enacted love for him, a stranger and an outcast." (pg. 309)

Chapter 79: Neither Oscar nor Lucinda understands what the other is thinking during their tour of the factory. Lucinda imagines that Oscar is being bored and polite. She is furious at how well they treat him when they have scorned her. They do not even offer her a beer, but they drink with Oscar. Oscar watches in fascination as they demonstrate various procedures. Lucinda can only think how much money it's costing her to have the equipment running unproductively. However, she smiles until her face aches as Oscar inspects her property. When Oscar finally perceives her unhappiness, he politely takes his leave. Phelps shakes his hand and tells him to drop by anytime he likes. Phelps tells Oscar before he leaves that he should not worry about not being married to Lucinda, for Phelps understands completely. His own parents were good, church-going folk, but they never got married either. Phelps tells Oscar how happy all the men are for Lucinda that she has found a man at last. Oscar leaves reluctantly and wants to spend the afternoon in a café and talk with Lucinda about the fascinating glass business. Lucinda marches off in a fury, and Oscar chases her across town until she reaches her office. She enters without waiting for him, and when he goes in after her, she bursts into tears. He has no idea why she's so upset, but he takes her into his arms and comforts her.

Chapter 80: Oscar tenderly wipes away her tears and leads her to the only chair in the office. She looks around her office and sees it as a place of exile. This is where Arthur Phelps has confined her. She thinks Oscar has guessed the reason for her tears, but he confesses he is clueless. She asks if he's at least curious why she's crying. He is, but he's also afraid that she's crying over Dennis Hasset, and his heart quakes at the thought. Finally, he encourages her to speak, and she explains how hurt she is that the same men who denied her their fellowship offered it so easily to Oscar because he's a man and she's a woman. He tries to hide his smile when he realizes she's not crying over Hasset, and then he asks her if she's curious why he chased her across town. He tells her it's because he thinks her splendid glassworks are the most beautiful thing he's ever seen. At those words, she leads him into the other room and shows him Mr. Flood's prototype. She's afraid he won't appreciate her dream, but he does. Immediately, he

envisions a church built from glass. He tells her the prototype is fit for angels. Lucinda realizes she's in love. Oscar tells her he's envious of what she has done with her life. The two of them stare happily at one another. They hug themselves, but not each other, and Lucinda is aware of the space that separates them.

Chapters 71 - 80 Analysis

Oscar and Lucinda's cohabitation has caused quite a stir. They are targets of gossip once again, and society leaps to the conclusion that they are romantically and physically involved. Society is technically wrong about this. They have not exchanged so much as a kiss, but society understands the situation far better than Oscar and Lucinda. Everyone can see how happy Lucinda has become. It takes her far longer to notice it. Oscar has no understanding of women. It never even occurs to him that he's ruining Lucinda's reputation, or that he should at least consider proposing to her. The two misfits have a mutual attraction, and they live together without supervision. However, they have so little knowledge of romantic affairs that they cannot figure out how to come together. Only at the very end of this section do they realize they have feelings for one another, but neither one of them knows how to acknowledge or act upon those feelings. As Chapter 80 ends, in the moment in which the reader might expect the two young lovers to be swept up in a kiss, they comically hug themselves instead.

Chapters 81 - 90

Chapters 81 - 90 Summary

Chapter 81: Lucinda berates herself for her critical reflexes. Despite her realization that she is in love with Oscar, she snatches her arm away when he moves to take it on the street. After an internal struggle, she finally makes herself reach out and take his arm. He has an idea that he wishes to share with her at dinner. As she walks arm in arm with him, she notices that no one is staring at them. They are both used to being stared at and mocked on the streets, but now that the two odd bods have found each other, society seems to think they make an appropriate match. Lucinda is happy.

Chapter 82: Oscar is in love, but he manages to hide it from Lucinda. Despite the signals she sends him, he believes she's in love with Dennis Hasset and could never possibly return his affections. He decides that he must help Lucinda win Hasset's heart. For this reason, he proposes a dangerous wager. At dinner that night, they talk around their newly discovered love, each misunderstanding the other. Oscar asks if Hasset has a church built yet in Boat Harbour. When she says he does not, he proposes they build a glass church and deliver it to him. He bets her that he can succeed in delivering it within five weeks. She asks what his intention is, and he assures her it's not personal. She understands this to be a rejection of her love, but Oscar means to undertake the dangerous journey up-river through wild country to deliver the church as a symbol of his great love for her. Lucinda finally realizes that he must love her to do such a thing, and as a gesture of her own love, she ups the ante and bets her entire fortune. She intends to lose the bet and give Oscar everything she owns.

Chapter 83: The narrator tells us that the three corners of his family history all have to do with orphans. Oscar, Lucinda and Miriam Chadwick, who lost her mother when the *Grafton* wrecked crossing over Bellingen heads, have all lost a parent. Afterwards, Miriam's employer Mrs. Trevis had dyed Miriam's favorite peach dress, along with the rest of her clothes, black, and Miriam had never forgiven her for it. It was not Mrs. Trevis' fault, but Miriam, at the age of twenty, had already spent all her adult life in black. First her maternal grandmother had died, and then her paternal grandfather. Her mother, a dressmaker, had insisted they both wear black for the proper mourning period of a year. At eighteen, Miriam had still been in mourning for her grandfather when her father took pneumonia and died. Later, she and her mother had immigrated to New South Wales on board the *Grafton*, with their new bright silk dresses stored in the cargo hold. All of the passengers aboard the *Grafton* except for Miriam had been killed. When she arrived, she was delivered to her new employers' house, where Mrs. Trevis dyed her colorful, unworn dresses black. Miriam's mother had arranged for her to take the governess job, but Miriam hates the job and New South Wales. She feels trapped on this rocky land, which is nothing like her mother had imagined. She believes she is better than the uneducated Trevis family, and she resents that they won't allow her to attend the local social dances while she's in mourning. As soon as she's free of the mourning restrictions, Miriam married Johnny Chadwick, Dennis Hasset's predecessor

at the parish. Unfortunately, the parishioners had not respected church men and had dumped Chadwick into the Bellinger River and left him to drown. This sends Miriam into mourning once again, and she returns to work for Mrs. Trevis. When the Reverend Dennis Hasset arrives to replace Reverend Chadwick, Miriam, still in her widows weeds, immediately sets her cap for him.

Chapter 84: The bet takes on a life of its own. It gives Oscar and Lucinda the promise of a future together, though they have yet to kiss or hold hands, much less speak of their love for one another. They are joined together in a conspiracy and unwilling to share their secret with anyone else. Oscar, now employed by the glassworks, helps Lucinda arrange for the design and construction of their glass church. He is happier in this employment than he has ever been. Lucinda, always loyal to her friends, involves d'Abbs in the design of the church. He is thrilled by the grand idea and eagerly agrees. When Oscar tells d'Abbs that he intends to take the church by land to Boat Harbour rather than by sea, d'Abbs calls in Mr. Jeffris. The head clerk is also an accomplished surveyor. D'Abbs believes it is too dangerous and foolish to travel over land, where the violent native blacks lie in wait to kill the white man, and he asks Jeffris to confirm the foolishness of such a plan. Jeffris agrees with d'Abbs. Oscar is horrified at the idea of transporting the church by sea.

Chapter 85: That evening, Jeffris returns home and stares at a framed quotation on the wall that he had copied from his hero Major Mitchell's diary. Major Mitchell was an explorer, just as Jeffris wished to be. He had been preparing his whole life for such a voyage as Lucinda and Oscar now propose, and he intends to convince them to hire him to lead the party. Jeffris doesn't agree with his employer d'Abbs that the church should not be transported over land. Jeffris wants to join the heroes that have published great works about their journeys, and he intends to insist that they travel over land and river as Oscar desires.

Chapter 86: Jeffris arrives at Lucinda and Oscar's home on Christmas night, intending to sway them to his cause. The day had begun perfectly for Lucinda. She and Oscar had eaten at a table in the garden and exchanged presents. She had seen Oscar's love for her shining in his eyes. However, the church sermon had been about the evils of adultery, and Lucinda and Oscar both felt, as did many of the other parishioners, that the sermon was a personal slap in the face. Back home, Oscar feels guilt for ruining Lucinda's reputation. He is still certain she loves Hasset and could never love him. He proposes marriage to her, but he assures her his proposal is merely a practicality designed to protect her reputation. Lucinda, who would love to marry him, is heartbroken that he only proposes out of duty. She wishes him to love her and will not have him otherwise. Oscar takes her refusal to mean that she does not love him at all. Jeffris knocks on the door under these unfortunate circumstances.

Jeffris explains that he had only agreed with d'Abbs about voyaging over sea because his employer prefers that Jeffris defer to his opinions. Jeffris tells them that he believes it can done over land, and he offers his services as expedition leader. He tells them frightening tales about the northern blacks and their hostility towards any man who

dares enter their territory. Jeffris assures them he has the knowledge to guide the expedition, assuming Lucinda is willing to pay for the necessary equipment and men.

Chapter 87: Oscar and Lucinda sit in d'Abbs's office and reviews the beautifully drawn design plans that d'Abbs's architect has drawn up for the church. Lucinda criticizes the plans, furious that d'Abbs didn't follow her specifications for the size of the sheets of glass. D'Abbs is furious that she, who is not paying him a penny for his help, is so ungrateful. Lucinda thinks only that the foundry man will not be able to build the church from these specifications. In a panic, she tells d'Abbs that she has wagered her entire fortune on the church. He tells her that business is a gamble, and she, as an heiress, knows little about the high stakes. Lucinda draws herself up and calls him a child. She and Oscar, she maintains, are *alive*. She tells d'Abbs that their wager and the church have elevated them above the fray. D'Abbs tells her she has no head for business and orders them out of his house. As they leave, Mrs. d'Abbs gives Oscar an orange.

Chapter 88: Ahearn has aged considerably in the five years since saw Lucinda off to Sydney on Sol Myer's boat. A vain man, he does not like the lines on his face, his sunken cheeks or his thinning hair. He had worked himself up from poverty in the world, with the inspiration of the parable of the talents (Matthew 25: 14-30). Every year on New Year's Day, he copies it out of the Bible and carries it around with him all year. He has kept a watchful eye on Lucinda's business for the last five years. He has never intervened, but this business of the glass church is such a folly that he expects it will be her downfall. Today, he makes his way to her home in Sydney to talk her into her senses. Oscar opens the door, and Ahearn assumes Oscar is the servant. When Lucinda comes downstairs to receive him, Ahearn is studying the church plans left on the drawing board. He holds out the plan and demands to know where the vicar is supposed to change clothes or blow his nose, and he cannot understand why Lucinda looks so content during this confrontation. Two hours earlier, she and Oscar had kissed for the first time. As for Ahearn's objections, Lucinda thinks he might be right, but it's too late for her to change her mind. Mr. Ahearn does not understand his own fury, but he shouts that the congregation will hate her when they are sweating in the hot sunny church. Oscar escorts him out of the house, and later that day Ahearn discovers that Oscar is not her servant, "but a defrocked priest, the little harlot's lover." (pg. 362)

Chapter 89: Oscar berates himself for his lusts. His lust for gambling led Reverend Stratton astray, and Stratton recently hanged himself from the rafters of his church. Now Oscar leads Lucinda astray. He is unaware of her love for him and feels he is seducing her. They often kiss passionately. Meanwhile, their plans progress for the church. Mr. Jeffris has ingeniously designed two boats to fit inside one another for the journey. Oscar is shocked to realize that he will have to travel by boat, not having imagined that there would be rivers to contend with on the land trip. Jeffris promises to get Oscar there and back safely. Oscar begins to believe Ahearn is right and the church will be too hot. It is the devil's trick.

Chapter 90: D'Abbs arrives at Lucinda's office with a speech about the lasting value of friendship to make up after their falling out. However, Lucinda looks ill, and he forgets his speech and presses upon her the gifts he had brought. He warns her about Mr.

Jeffris, though he knows she might misinterpret this an attempt to sabotage her project. He tells her Jeffris will use her, but she stubbornly insists she will use him back. She apologizes for stealing d'Abbs head clerk, which is quite a loss to his business, but he is more concerned with the damage Jeffris may cause her. The two friends reconcile, but d'Abbs presses his point about Jeffris. He warns Lucinda that Jeffris loves danger, which only makes Lucinda like Jeffris more. She too loves danger, in the form of high stakes gambling, and this very day she has legally formalized her bet with Oscar in writing. If Oscar succeeds in delivering the church to Boat Harbour, he will own her entire fortune. To ensure Oscar's safety, she has had several meetings with Jeffris to emphasize that Oscar must be returned to her safely. Lucinda doesn't understand that by communicating her fears for Oscar's well-being to Jeffris, she has undermined any respect Jeffris might have felt for Oscar.

Chapters 81 - 90 Analysis

There is a fine line between genius and madness, and everyone whom Lucinda confides her glass dream to believes it to be either insanity or brilliance, or perhaps both. Her passion for glass, combined with her passion for Oscar and her passion for gambling, spur her to risk everything in this wild venture. Her gambling will be her undoing. She could have easily had both Oscar and the glassworks. There was no need to gamble. However, she and Oscar are still unable to pledge their love, and instead they build a glass monument that represents the possibility of a happy future together.

Chapters 91 - 100

Chapters 91 - 100 Summary

Chapter 91: Jeffris has become a man of authority. He relishes the power he feels as an expedition leader. Lucinda denies him nothing that he asks for, thinking only of Oscar's safety. He goes all out, hiring botanists, blacksmiths, a medic, a servant for himself and a trumpeter to lead his expedition into glory. He equips the men with uniforms to make himself feel like an army commander, and he orders plenty of rifles, axes and other weaponry and tools for the dangerous journey. He enjoys giving orders to the men, and the power goes to his head. He is no longer under the illusion that Lucinda or Oscar has any authority over him. It is his expedition. He is impatient with how Oscar packs and repacks the panes of glass, practicing for the moment when they reach their destination and Oscar will have to assemble the church. Jeffris doesn't care about the church, but he does appreciate the fact that it lends his expedition a sense of history.

Chapter 92: As Lucinda prepares to see Oscar and the expedition off, she feels terrified at what she has done. Oscar looks ridiculous in the uniform that Jeffris insists he wear, and she suddenly realizes that Jeffris and the men he has hired will make mincemeat of her beloved. She announces a cash bonus for Oscar's safe return in front of the men and gives him the cash in an envelope to distribute at the end of the expedition. She realizes too late that she has just made Oscar look weaker in the other men's eyes. Certain they'll cut his throat for the cash as soon as the expedition is out of sight, she fearfully says goodbye to her love. They exchange envelopes. Lucinda gives Oscar the legal document promising him her fortune once he delivers the church. She clings to the letter he gives her and says her goodbyes.

Chapter 93: Lucinda teases herself with Oscar's envelope for days. She imagines it is a declaration of his love for her and thinks of little else. Finally, six days after his departure, she allows herself to open it. His brief poem makes her realize the depth of his misunderstanding. She learns that Oscar does not know she loves him, and that he hopes to gain her love through his heroic expedition. She tears at her hair, realizing she never cared about the church or the wager. It was merely her way of pledging herself to Oscar: "With this ring I thee wed, with this body I thee worship, and with all my worldly goods I thee endow." (pg. 378) Realizing her mistake, she urgently sends a messenger to find the expedition, but the messenger is too late to reach them. They have already strayed into unmapped territory.

Chapter 94: Smith, the bully Borrodaile's friend from the *Leviathan*, is part of the expedition. Jeffris, unaware of Smith's previous acquaintance with Oscar, appoints Smith to be Oscar's keeper. This job involves force-feeding Oscar laudanum to keep him quiet. The first time they did this, Smith had helped Jeffris wrestle Oscar to the ground and hold him down while they forced a metal funnel into his throat. "Percy Smith thought: I am a weak man to agree to this. How can they always seek me out, and why do I smile at them and nod my head?" (pg. 379) He regrets his habit of being a doormat

to bullies, but does nothing about it. Jeffris rules his men with an iron hand during the day, but he allows the men to carouse freely at night, and their drunken behavior is frightening to witness. Smith and Oscar stay on the sidelines as much as possible. Oscar is too shy to bathe naked in front of the other men and has a body odor problem again. Oscar chastises Smith for forcing the laudanum on him, but Smith reminds Oscar of his well-known fear of the water. Oscar says that he can handle the fear. He has much to live for, and he reminds him that technically, Jeffris works for Oscar. Smith, feeling defensive, reminds Oscar that Smith had introduced Lucinda to the dinner table on board the *Leviathan*, and Oscar has him to thank. Smith, afraid of Jeffris, refuses to stop giving Oscar the laudanum. Oscar prays for Smith's soul.

Chapter 95: Four weeks into his five week ocean voyage to Sydney, Wardley-Fish wakes up with another hangover and regrets the bad company he has been keeping on the ship. He vows to give up drinking and cards, and by the time the ship approaches Sydney, his reformation has been noted and approved by the more respectable passengers on board. However, Wardley-Fish likes to be liked and feels badly for cutting off his disreputable friends. He meets with them and accepts the rum they offer to make up for abandoning them earlier. He quickly gets drunk, and his drinking buddies are disgusted with his behavior. Even they know better than to get drunk hours before the ship is due on shore. Also, Wardley-Fish expects to be dining at the Randwick vicarage with his clergy friend this very night. On deck, he watches the ship's preparations for docking. To his great surprise, he sees Oscar's distinctive red hair on a passing ship. It is the expedition, just departing. Wardley-Fish tries to make his drinking buddies understand that the vicar is on the boat passing by them right this moment. One of his friends informs him about the expedition, and says Wardley-Fish won't see Oscar return for a year. Drunk and in a panic, Wardley-Fish dives off the ship and swims towards the expedition boat.

Chapter 96: The crew on another boat believes Wardley-Fish is drowning and rescues him. Wardley-Fish tries to order the captain to take him to where the expedition boat is heading, but the captain does not appreciate being ordered around by a drunken man he pulled out of the water. Impatient, Wardley-Fish offers him money, and they settle on ten pounds. However, Wardley-Fish realizes he left his money and all of his things back on board the ship bound for Sydney, and he is imprisoned for two days in Sydney. When he's set free, he takes off after the expedition.

Chapter 97: Oscar has resolved not to accept any more laudanum from Smith. Jeffris continues to torment Oscar as his power increasingly goes to his head. Jeffris is raping the men in his crew and constantly threatening them with violence. Smith refuses to defy Jeffris. He once again forces the laudanum down Oscar's throat. Oscar realizes he hates Smith.

Chapter 98: Oscar has seen more of the world on this expedition than he imagined existed back in his Hennacombe days. He has no idea that poor Wardley-Smith is traveling the same dangerous ground alone in pursuit of the expedition. At Maitland, Wardley-Smith had been only a day behind the party, but he lingered to play a game of cards and now finds himself quite far behind. Meanwhile, Oscar forgives Smith after he

witnesses Jeffris tie a man to a tree and whip him until his shoulders are covered with blood. Wardley-Fish gains ground and is again only a day behind until he meets a man with a mask and a gun that robs travelers. He steals everything Wardley-Fish has, and Wardley-Fish must beg for clothes and a ride back to Sydney from a kind stranger.

Chapter 99: The narrator talks about an Old Blacks' Camp he had visited in his youth. It housed the surviving members of the Kumbaingiri tribe. The one man he got to know was called Kumbaingiri Billy, or Come-and-get-it Billy. He had been friends with the narrator's father. When the narrator was ten, Kumbaingiri Billy told the story of "'How Jesus come to Bellingen long time-ago.'" (pg. 395) When the narrator made a patronizing joke about Billy's story, his father had beaten him. The narrator never patronized Billy again. The narrator believes that Billy's story may have come from the Narcoo blacks whom Mr. Jeffris hired to guide the expedition on the final leg of the journey.

Chapter 100: The white men come out of the clouds on Mount Darling. It is the first time the natives have seen white men. They think they are ghosts, dead men. They make a tremendous amount of noise. They chop down trees, but unlike the natives, they do not seek the sugar bag inside the trees. They use the trees to make a map. They survey the land with chains and theodolites, but the natives do not understand what they are doing. The natives make up a song about the white spirits that have come to punish them by taking away their trees. The white men speak to two of the Narcoo tribesmen. The tribesmen gave them a kangaroo and some coberra, which the white men do not eat. They ask to be shown the way to Kumbaingiri. The Narcoo had never before visited their Kumbaingiri neighbors, and they have to discuss the matter with their elders. The elders advise them to move the white men out of the region as quickly as possible. The two tribesmen show them the way. At night, in camp, the tribesmen learn about Jesus from Oscar. The Narcoo misunderstand much of this, but they do see that the boxes are sacred to the white men. Once, one of the boxes fell, and the Narcoo saw glass for the first time., The Kumbaingiri come on the last night of the journey. They are afraid of the white men, and there is a lot of shooting. Oscar makes a big fuss and the leader of the white men orders him tied to the tree. The Kumbaingiri keep some of the broken glass. They do not keep it with their sacred things. They keep it hidden where it will never be found.

Chapters 91 - 100 Analysis

Chapters 91 - 100 document the expedition over land to the Bellinger River. Chapters 91 - 98 detail the arduous journey from the beginning to the point just before the expedition changes dramatically. The author again uses transitional chapters (Chapters 99 and 100) involving the narrator to indicate that a turning point is coming. We will see this turning point beginning in Chapter 101. In this section, the expedition proceeds more or less on schedule and as expected. Jeffris's greed, violent nature and mistreatment of Oscar come as no surprise to the reader. Oscar, clueless as ever, is the only one who is surprised when Jeffris reveals his true nature. Oscar had imagined he could deal with anything in the world to win Lucinda's love, but he hadn't realized just

how wide the world was. The reader will soon discover that he has seen things that will change him forever.

Chapters 101 - 111

Chapters 101 - 111 Summary

Chapter 101: By the time Oscar arrives at the Bellinger River, which leads to Boat Harbour, his eyes are no longer limpid or holy. They are full of anger. Jeffris takes a pot shot at their retreating backs as the Narcoo guides slip away. Oscar sits with Smith on the boat. After the massacre of the Kumbaingiri, Oscar administers his own laudanum. He carries it in a bottle in his jacket pocket. Smith spends his time sharpening an axe. Jeffris has changed too. He has become nicer with their impending victorious arrival. He has created an excellent journal with drawings, maps and descriptions of the fire fights. Jeffris's attempts to be nice make Oscar want to kill him. Jeffris declares a celebration. They will drink and send a message to Lucinda that they've reached the Bellinger and civilization. Oscar and Smith join the men in the tavern. Oscar watches men come and go from behind a curtain where they have sex with an unseen woman. Oscar feels he must bring retribution on the wicked and makes a speech about God smiting the evil-doers. When the locals realize Oscar is a reverend, tensions rise and a fight is imminent. Oscar, knowing he can't beat them physically, hopes to beat them at cards. He offers the cash bonus which Lucinda had given him for Jeffris as collateral. Jeffris screams and tosses Oscar out of the tavern, throws him down and kicks him within an inch of his life.

Chapter 102: Smith sees what Jeffris is doing to Oscar. Before Jeffris can finish him off with his sword, Smith raises his tomahawk and plants it in Jeffris's upper arm. Oscar grabs Smith's axe and brings it down on Jeffris's skull. Smith looks around and sees that no one has noticed their actions. He comforts Oscar.

Chapter 103: Oscar wakes up the next morning to find himself on an unfamiliar stretch of the Bellinger River, near a wharf. Smith is at the wharf, happily hammering a platform to connect the two barges that are moored there. Oscar asks if they had really committed murder the night before. Smith admits they did. Oscar asks where the expedition party has gone, and Smith replies that they have headed back south along the Bellinger, where they believe Jeffris has taken off with their pay. Smith assures Oscar that God will forgive him for killing such an evil man. Oscar does not agree. Smith tells him the men have not taken the church, and then tells Oscar his plan. The two of them will assemble the church on the barges that Smith has rented and sail the church, already assembled, up-river to Boat Harbour. They are nearly there, and they no longer need to worry about Jeffris or his men. Smith tells him he's glad they killed Jeffris. Smith could not have stood to be a spineless jellyfish for one more day. Oscar reaches for his laudanum.

Chapter 104: The woman behind the curtain in the tavern that the men had fornicated with had been there against her will. She was Kumbaingiri Billy's aunt, and she had been abducted by cedar cutters a year before. When Oscar had stood and made his speech about God smiting the evil-doers, she thought him a good man. She had

witnessed the death of Jeffris and helped Smith dump the body in a bog. She had helped Smith (and herself) get away, and led Smith to the man who rented him the barges. This morning she listens from behind some bushes as Oscar and Smith argue about the sin of killing Jeffris. She shows herself and tells them she knows two men who can help them put the church together. She watches as the church is built atop the barges.

Kumbaingiri Billy heard the story often from his aunt. The first day, they erected the metal columns, with fancy iron at the top and plain iron at the bottom. Oscar moved quickly, leaping from barge to barge, as if dancing in the firelight of his red hair. They next covered the iron with glass. The church looked beautiful when complete. The day the church was finished was the day she became a Christian. Oscar christened her Mary Magdalene and told her she would live in paradise. Kumbaingiri Billy had told the narrator that it was a silly name, and it was ignorant for Oscar to talk to his people that way.

Chapter 105: Miriam Chadwick is finally out of mourning and has thrown away her widows weeds, although Mrs. Trevis thinks this is tempting fate. Miriam insists she has no one left to mourn. Mrs. Trevis says she might, if she had nabbed Reverend Hasset. Miriam denies attempting to nab the man, but she admits he was properly nabbed after all. Mrs. Trevis tells her not to be jealous. Miriam thinks about this conversation as she walks along the Bellinger, mentally listing all the potential suitors in town. It is not a good list. That's when she sees the glass church floating down the river. She is awed by its beauty, but she quickly forgets about the church when she sees a man sitting inside the structure. If this is a church, she thinks, he must be a reverend. She immediately springs into action and returns home to put on her aqua moiré silk riding habit with its matching hat and veil. She returns to the river and watches the men guide the barges holding the church into Boat Harbour. She feels like a brazen hussy. She is certain everyone can take one look at her and guess what she has in mind. She skulks about for an hour or two at the harbor, not wanting to be seen by her employers. As she waits for them to leave, she prays earnestly.

Chapter 106: Oscar is hot and afraid inside the glass church. He has given his hat to Mary Magdalene, and the sun beats down on him through the glass. Even the laudanum will not quell his fears. Kumbaingiri Billy, out hunting with his fellow tribesmen, sees the glass boat. From a great distance, he can see the aura shining around Oscar's red head. Oscar sits inside the church and prays the three panes of broken glass will not fall and kill him. To those on the shore, Oscar appears to be waving his hands in a magical benediction. In reality, he is waving away the dragonflies that are trapped inside the church.

Chapter 107: Dennis Hasset has a leech in his sock and returns home to remove it. He wants to run, but the locals are hostile towards reverends, and he is afraid they will chase him if he's seen running. His first thought upon hearing of the glass church is that he can't go home to remove the leech. He stops to buy salt for the leech, and then heads to the wharf. A crowd has gathered, which means he will have no privacy to deal with the leech. When he first sees the church, he thinks it both a miracle and a tragedy,

and he realizes it comes from Lucinda. Guilt suffuses him because he has not mentioned in his letters that he is now a married man and expecting his first child. The church, he believes, is a monument to Lucinda's passion for him. He is numb with panic. He waits for her to emerge from the barges, but Oscar approaches him instead. Oscar informs him the church is a gift to the Christians of Boat Harbour from the most wonderful woman in New South Wales. Oscar tells Hasset that he envies Lucinda's love for him. Hasset feels sick. He can't take it anymore and pours salt in his leech-infested sock. Oscar breaks into tears and asks how Hasset can stand there and do nothing while Lucinda pines for him back in Sydney. Hasset curses himself for his past follies and tries to comfort Oscar. Mainly, Hasset wants to put some distance between himself and this growing scandal. He notices Miriam Chadwick and leaves the weeping Oscar with her to be consoled. He hurries home to his wife to speak to her before she hears the gossip from someone else. He asks Miriam to look after Oscar and keep him out of sight. Miriam is more than glad to lock herself away with Oscar.

Chapter 108: When Oscar and Miriam finally emerge from the locked room, they announce their impending marriage. Several people remark on the small wet stain on the back of Miriam's green silk riding habit. Oscar feels his sin is obvious to everyone. He thinks of his love for Lucinda. He realizes he has let the devil whisper in his ear all his life, believing the words were God's. It is the devil, he now thinks, who talked him into gambling, who led him to be the cause of Reverend Stratton's suicide and who made him seduce Miriam Chadwick, whom he does not love. It does not occur to him that Miriam set out to seduce him. As his punishment, Oscar must marry Miriam, and it is done in short order. Miriam does not realize that he is not a reverend, nor does she yet know he has just become the owner of Lucinda's vast fortune. Oscar has no interest in being a proper husband to Miriam. On the first night of their marriage, he bids her goodnight and returns to his glass church.

Chapter 109: This time, Miriam refuses to wear all black when she mourns for Oscar. She devises black dresses that show seductive hints of colorful lace and satin. Dennis Hasset takes one look at her outfit and recognizes her as a dangerous woman. He is grateful he did not marry her. In his study, he begs her to give up the fortune she has inherited from Lucinda. She refuses to sign a waiver and instead arranges to have the glassworks transported to Boat Harbour. She bribes the glassblowers and their families to make the journey as well. To make matters worse, Miriam informs Hasset that the church belongs to her, and she is giving it to the Anglicans in nearby Gleniffer. Miriam tells him that Lucinda has sent her a letter explaining that the wager was only intended to protect the man she loved. Hasset is surprised to learn that Lucinda had loved Oscar. In her letter, Lucinda begs Miriam to leave her part of her inheritance. Hasset learns that Miriam has no intention of doing so. Instead, she sends Lucinda a tiny check, which Lucinda returns with a nasty note.

Chapter 110: The narrator tells us the church, after one hundred twenty years of use, was carted away just last year. Thistles now grow where the church used to stand.

Chapter 111: After Oscar says goodbye to his new wife on their wedding day, he returns to the church. It is no longer holy in his eyes. He sees only vanity, fornication and

remorse. He enters the church, which still stands on the platform erected atop the two barges, and sits in the single chair inside it. He prays for forgiveness. He intends to end his prayer by begging God to destroy the church, but he drifts off to sleep instead. He does not notice that one of the barges has begun to take on water and sink below the level of the other barge. The church slips towards the water. Oscar wakes up just as the church slides underneath the water line. He screams as his fear of drowning comes true.

Chapters 101 - 111 Analysis

By Chapter 101, Oscar is a changed man. Anger, which has long simmered inside him, finally erupts as he kills Jeffris. However, Oscar, unlike Smith, cannot see the murder as self-defense. He does not appreciate that he is poised to triumph. As he rides the glass church down the river to his goal, he thinks only of his sin and how he must find a way to punish himself. Miriam Chadwick conveniently provides him with a method of ruining his life. At the moment of Oscar's ultimate triumph, when he stands to win Lucinda, her money and her glassworks, he throws it all away. In a final act of self-punishment, Oscar tempts fate and brings about the very death by drowning that he has feared his entire life. In his typical self-absorbed fashion, he spares not a thought for what his final acts of self-destruction will do to Lucinda.

Characters

Oscar Hopkins

Oscar is an extremely odd protagonist. His physical appearance borders on the ludicrous, and he has no apparent redeeming value as a human being. Generally, an author creates a protagonist whom the reader can support by sharing in the main character's triumphs and failures. Oscar is so unredeemable that the reader hardly cares what happens to him at all. Were it not for Lucinda's love, we would give up on him entirely. Her love leads us to hope for his success and redemption. Oscar disappoints Lucinda in the end, and he lets down the readers by causing nothing but pain for the woman he loves.

Theophilus Hopkins

Theophilus is a parody of a self-sanctimonious holy man. His strong religion actually masks a complete lack of faith in God. He is self-absorbed and takes no personal responsibility for anything in his life. He is content to sit back and wait to see what God's will is for him. Sadly, Theophilus would likely not recognize God's will if it bit him on the nose. He refuses to show love for his surviving son or to forgive God for the death of his wife and children. He prefers to spend his years sulking and nursing his wounds.

Lucinda Leplastrier

Lucinda is a flawed character, but her strengths outweigh her weaknesses. She is independent, has an indomitable will and is loyal to her friends. Unfortunately for her, she lives in the Victorian Era, in which a strong, independent will is considered a very poor quality in a woman. The very qualities that society snubs her for are actually her finest qualities. History would likely be kind to a woman like Lucinda, who can be appreciated better today than in her own time, as is often the case with visionary pioneers. However, Lucinda does have two fatal flaws that are timeless and look no better in today's light than in that of the past. She is an obsessive loner. Being a loner is not bad if it means one is merely self-sufficient, but Lucinda is hardly self-sufficient. She is not actually happy being alone. She only drives people away out of fear. This creates in her a deep, unfulfilled longing that she seeks to quell with her other fatal flaw, compulsive gambling.

Reverend Dennis Hasset, the vicar of Woollahra

Hasset is the catalyst for Lucinda's destruction. He befriends her and helps her to achieve her dream of purchasing the glassworks. Lucinda doesn't love him, but she is furious when he doesn't propose to her. Lucinda uses him to make Oscar jealous, and the result of her deceit is Oscar's death.

Mr Jimmy d'Abbs

Mr. d'Abbs is Lucinda's life-long friend. Unfortunately, he is also the man who introduces her to gambling.

Reverend Ian Wardley-Fish

Oscar's best and only friend, besides Lucinda. Wardley-Fish is a likeable fellow who sees in Oscar an antidote to the banality of his life.

Reverend Hugh Stratton

Head of the tiny Anglican congregation in Hennacombe whose obsession with money leads to his untimely demise.

Mrs. Betty Stratton

The reverend's socially unacceptable wife. Her penchant for debating religion with a fervor more suited to the masculine gender, according to social mores at that time, condemns her husband to a poor vicarage in the backwaters of Hennacombe.

Bishop Dancer

As the Bishop of Sydney, Dancer is in charge of both Dennis Hasset's and Oscar Hopkins's congregations.

The Squire of Hennacombe

Although never seen directly in the novel, the Squire represents the Baptist views of the populace of Hennacombe.

Timmy Croucher

Oscar's only childhood friend in Hennacombe.

Objects/Places

Hennacombe

Oscar Hopkins's home town. It is a tiny, sea-side village in the backwaters of Devon, England.

Larmes Bataviques, A.K.A., Prince Rupert's Drops

The tiny drops of glass produced by stray pieces of molten glass that fall to the floor during the manufacturing process and harden into beautiful, unbreakable tear drops. The drops can survive the full force of a hammer blow, but if one takes pliers and removes the tail of the tear drop, the entire drop shatters easily. Lucinda first encountered this phenomenon with her parents. It sparks her interest in glass, and propels her to buy the glassworks factory.

The Prince Rupert Glassworks

The factory owned by Lucinda Leplastrier. It represents the culmination of her mother's dream to own a factory, but ironically, Elizabeth Leplastrier's dream was of a factory run for and by women. She believed that industrialization would lead to female independence. Elizabeth was ahead of her time. When her daughter Lucinda purchases the glassworks, the men who work the glass make it clear that she is not welcome on the premises unless she's accompanied by Oscar.

The Leviathan

The name of the ship where Oscar and Lucinda meet. Oscar chooses this ship to carry him to Sydney because of the Biblical reference implied by its name.

Themes

Religious Hypocrisy

The characters of Theophilus and Oscar Hopkins are wonderfully amusing instruments for Peter Carey's subtle brand of satire. Their often absurd religious convictions are presented so earnestly that the punch line is never a part of the story. The humor results from the reader's greater perspective on these close-minded individuals. What makes the satire so biting is that the views represented by the Hopkins men are actual views commonly held in various parts of the world not long ago. There is not an area of the globe that has not seen fatal fights over relatively minor religious differences. Europe in particular, the acknowledged seat of cultural development in previous eras, was host to bitter turf battles between splinter factions of Christianity. Christianity has suffered the flawed views of mortal men over the years, as its various factions insisted that their interpretation of the Christian Bible was the only interpretation that would get you into heaven. The differences between sects were often minor, as detailed in the novel, which mixes historical truth with historical fiction and shows that both truth and fiction can be equally absurd. For example, it was true that some factions believed that using luxury items like silver trays and gold candelabra during a church service was a way of honoring God, while others believed that such luxuries were sinful and offensive to God's eyes. It is historical fiction, however, that they believed that God decided whether a person went to heaven or hell based on whether they ate Christmas pudding. However, the fiction so closely parallels the reality that the resulting humor resonates with the reader.

The United States of America was founded on the concept of religious freedom, and over the centuries since the birth of this nation, the Western world has become an educational model of acceptance of different faiths. Certainly, the U.S. has not reached the level of an egalitarian utopia, but we no longer routinely scare our citizens with the idea that we will burn in hell if our particular faith embraces a tiny error in its understanding of God. Were it not for this model of religious freedom, a book like *Oscar & Lucinda* could have easily gotten its author burned at the stake in the past. In fact, we have not come so far from those days. Peter Carey's work is often compared to modern author Salman Rushdie, whom religious extremists threatened when he dared to write *The Satanic Verses*, a fictional work that explores a different point of view about Jesus Christ's life as a man.

Social Mores

There is a theory that life is about perception. It is not who we are that matters, but how we are perceived. There is an uncomfortable level of truth to this theory. It has been borne out over the centuries by the impact that society's judgment has on an individual's ability to succeed. In modern times, we destroy our politicians with the sword of public ridicule should we suspect that they are fallible human beings. A few centuries ago in

New England, women and children were labeled as witches and sentenced to death in Salem for the crime of being found socially questionable. Communist "witch hunts" operated on the same principle of guilt by association or innuendo during the McCarthy era in American politics. Unlike our court system, society can condemn someone based only on the perception of error. This perception is inevitably created by anyone who chooses to defy social conventions.

Peter Carey addresses this issue by harkening back to the social mores of the 1800's, in which a person's reputation could be ruined because they spent time with the opposite sex at an inappropriate hour, or without a suitable chaperone. It was assumed in Lucinda and Oscar's day that no one could possibly spend ten minutes alone with a member of the opposite sex without indulging in wild carnality. In certain parts of the world even today, a husband can legally divorce or even kill his wife for being caught in a compromising position, regardless of whether a carnal act has taken place. It matters not that Lucinda remains a virgin to the very end of the novel. She is given a harlot's reputation simply because, as a factory owner, she chooses to talk business at night with her business partner and friend, Dennis Hasset. Lucinda bucks the power of society by refusing to comply with social more, and by refusing to accept that her innocent behavior could be branded as something more illicit. Her stubbornness on this point shows great courage, but she fights a losing battle. No matter what she does or does not do when alone with a man, society will judge her based on its perception.

Feminism

Lucinda Leplastrier is a terrific voice for feminism, despite her portrayal as a satirically comic figure. Most of the satire involving her character is not aimed at her. It rather takes advantage of the odd juxtaposition between her often sensible views and society's absurd requirements of women. She is viewed as a fallen, disgraced woman by society, and yet her behavior, with the notable exception of her gambling problem, would be considered chaste and proper by any reasonable society. The 1800's were not kind to women, and many of society's petty complaints against her are specific to that era. The heavy-handed rules that women were forced to follow in those days deserve to be revisited in light of today's more liberated views. The author makes the point that history reveals the absurdity of that era's chauvinism, just as it will eventually reveal the absurdity of today's chauvinism, which we have yet, as a society, to recognize as ludicrous.

For example, Lucinda's bloomers convince 1860 society that she is not a respectable woman. The concept of wearing pants in any form was not viewed as practical by most people. It was seen as a threat. To imagine today that a woman would perform farm work in a corset and bustle seems impractical to the point of absurdity. By this same token, our modern society will someday forgive soccer champion Brandy Chastain for daring to remove her sports jersey to reveal a sports bra, which was in all respects more modest than the average swimsuit or evening dress. Carey's insight into today's brand of chauvinism, which branded Chastain as a wanton woman for her powerful expression of joy, is heartening coming from a male author. The words he writes for Lucinda to

speak about the oppressive power of men could be a feminist anthem if they did not equally apply to the oppressive power of any social group, be it comprised of men or women: "'By the way they looked at me, by their perception of me, they would make me into the creature they perceived. I would feel myself becoming a lesser thing. It is the power of men.'" (Chapter 34, pg. 120)

Style

Point of View

The story is written from a third person narrator's perspective. While the narrator does not have a role in Oscar and Lucinda's story, he is nevertheless connected to them by blood as Oscar's great-grandson. He tells his family history in great detail, purporting to offer a more realistic point of view than his mother's idealized version of the story. By making the narrator a descendent of Oscar Hopkins, the author provides a historical context for the story.

Occasionally, the narrator gives us glimpses into Oscar's or Lucinda's thoughts. So, although the narrator is supposedly Oscar's great-grandson, he also manages to be omniscient whenever it suits the story. This historical omniscience is not at all believable, but because the narrator's voice intrudes into the story only rarely, the reader is able to suspend disbelief and accept the narrator's story as truth. That is ironic because the author is known for freely combining true history with fictional lies to create his own historical tapestry. However, Carey's grasp of human nature makes his characters' thoughts and feelings so believable, even though they are satirical, that the reader cannot help but be drawn into this "true" history.

Setting

Oscar & Lucinda is set in mid-nineteenth century England and Australia. Both characters have roots in fictional towns. Lucinda's roots are in the town of Parramatta in Australia, and Oscar's roots are in the town of Hennacombe, in England. The towns may be fictional, but they are representative of real places. Carey has done his research and accurately depicts small and medium-sized towns, as well as large cities, with historical accuracy. His geography blends fact and fiction so smoothly that even experts may have trouble distinguishing between the two.

The importance of the time period in the story relates to the theme of feminism. Had Oscar and Lucinda cohabited in a more modern time, they may have raised a few eyebrows, but they would not have faced the social expulsion that men and women risked in those days. Lucinda is an independent woman centuries ahead of her time. In the 1800's, women were held to a very confining social standard, and Lucinda's choices leave her shunned by that close-minded society. Her behavior and attitudes today might not win her many friends, but neither would they label her an outcast.

Language and Meaning

The language in *Oscar & Lucinda* is poetic, but it often rambles in circles around the point the author wishes to make. Carey rarely writes a direct sentence in this novel. His prose is filled with innuendo and insinuations. For example, no one directly accuses

either Oscar or Dennis Hasset of having an affair with Lucinda, but the implication is apparent in nearly every conversation they have with other characters in the book. This indirect style is intentional on the author's part. It creates misunderstanding after misunderstanding, which serve to advance the plot. It is also central to the natures of both Oscar and Lucinda. Their inability to communicate clearly keeps them isolated and alone throughout their lives. This fundamental lack of communication skills ensures that the two protagonists will never connect or declare their love for one another. The glass church that they build together represents the love they feel for one another and are unable to express. It is a monument to their absurdity. Oscar is willing to cross land and sea to express his love for Lucinda, but he is unable to cross the room to tell her that he loves her.

Structure

The story structure is a bit like a dance step. The author takes a step forward and then two steps back in a steady, recurring rhythm throughout the novel. In one chapter, he'll introduce a plot point, and the subsequent chapter finds us two steps into the past, where we learn the details which led up to that plot point already introduced. Overall, the plot is linear, but with each step forward in time, we are again taken back to the events leading up to the present. It is an unusual and rhythmic way of presenting a linear plot structure, and it bears out Carey's reputation as a unique and experimental author. The book consists of 111 chapters, many of which are brief vignettes. Some are less than a page in length. The chapter titles capture the essence of each chapter and often add meaning to the chapter, much as the title of a poem can lend meaning to its interpretation. In addition to the overt structure of the book, the author has woven in an underlying structure that creates parallels between Lucinda and Oscar's lives. The first half of the book shows their parallel youths and brings them to the point in time in which they finally meet on board the *Leviathan*. The second half of the book draws them back apart, until they are wholly lost to one another. If this innate structure could be visualized, it would look much like the knot Lucinda ties in the middle of her napkin at one point in the book when she's frustrated. The knot represents the voyage on the Leviathan and the only time in the book when all of the major characters are together in one place. The loose ends represent the first and second halves of the book, which both begin and end with Oscar and Lucinda apart from each other.

Quotes

"We stayed there kneeling on the hard lino floor. My brother was crying softly.

Then the lights came on.

I looked up and saw the hard bright triumph in my mother's eyes. She would die believing God had fixed the fuse." Chapter 2, pg. 5

"The look was soft and pleading. It did not belong in that hard, black-bearded face, did not suit the tone of voice. Oscar knew this look. He had seen it before. It was a will-o'-the-wisp. If you tried to run towards it, it retreated; if you embraced it, it turned to distance in your arms. You could not hold it, that soft and lovely center in his father's feelings." Chapter 10, pg. 30

"He did not see then (and did not see ever) that she would be a professional liability to him, that she would so distress succeeding deans and bishops, that the pair of them would be tucked away like two ghastly toby jugs given as a gift by a relation who may, someday, visit. The toby jugs cannot be thrown away. They must be retained, in view, but not *quite* in view. Hence: Hennacombe in the bishopric of Exeter." Chapter 12, pg. 39

"When her mild and careless father, in a most uncharacteristic temper, called her 'secretive' and 'wilful' he was only in error to the extent that he did not really believe what he was saying." Chapter 21, pg. 64

"Anger, like a blow-fly, had been let into the room and buzzed against the sunlit glass. He did not understand this anger. He thought it all his, but a great deal of it was Lucinda's. She carried an intensity, a nervous tension, with her. She could not sit in a hitherto peaceful armchair without your being aware of a great reservoir of energy being somehow, against all the laws of physics, contained. Even when she was not here, he felt her restlessness." Chapter 40, pg. 146

"When he at last turned to face his father, his own expression was wary, hooded.

He was frightened of Theophilus's emotions. He could not name them. He could not guess their shapes and colours, and although he would spend the rest of his life wondering what these emotions were, now, when it appeared likely that they might be laid before him, as bare as knives and forks on a white tablecloth, he shrank from them." Chapter 48, pg. 180

"'You see, Borradaile,' called Mr Smith, 'that proves it.'

Lucinda thought: You dull man. You would murder God through the dullness of your imagination." Chapter 54, pg. 211

"Dancer could not, of course he could not, have clergy who were notorious around the track, who lost their horses or their carriages because they heard a horse was 'going to try.' Sydney - a venal city - was too puritanical to allow such a thing. But had you informed Dancer of this story after dinner, he would have found it funny. He could find nothing in his heart against the races and he left that sort of raging to the Baptists or Methodists. The true Church of England, he would have felt (but never said) was the Church of gentlemen. Sometimes gentlemen incur debts." Chapter 65, pg. 254

"He believed the evening would see them wealthy, and yet he did not believe it sufficiently, and while the front of his expectations was bright and freshly painted, with red plush and fluted columns, there lurked, far beneath all this, like the memory of a dream involving rotting teeth, the knowledge that his preparation was inadequate. He could not bring himself to look at what was wrong. He must rush forward. He must not miss the pony trap. And if you saw his sweating lip, the angry stare in his eye, you would know that this was a man who had already decided to ruin himself and that only his wife, hurrying behind, with her body severely inclined from the vertical, still imagined that they might at last improve the financial conditions of their lives." Chapter 71, pg. 280

"But on this night she felt the streets accept them. She thought: When we are two, they do not notice us. They think us a match. What wisdom does a mob have? It is a hydra, an organism, stupid or dangerous in much of its behaviour, but could it have, in spite of this, a proper judgement about which of its component parts fit best together?" Chapter 81, pg. 320

"The glass was kept a long time by the elders of the Kumbaingiri, but it was not kept with the sacred things. It was kept somewhere else, where it would not be found." Chapter 100, pg. 398

"'Dear Mrs Chadwick,' Lucinda wrote, 'There is no disputing that you are a thief, but a thief, I think, made so by fear and weakness and as I too understand the terror you have felt in your soul to contemplate a woman's life alone in New South Wales, then I forgive you.'

Miriam's cheque, for ten guineas, was enclosed." Chapter 109, pg. 429

Topics for Discussion

What does Mrs. Williams' compulsive need to brush her hair say about her character? Why would the author choose this particular quirk to communicate his point?

Identify one or more turning points in the novel in which Oscar and Lucinda, had they made different choices, could have set themselves on a path to a happy ending.

Do you think Oscar and Lucinda could have been happy together under different circumstances? Why or why not?

Oscar dies before he receives a response to the letter he sent to his father confessing his sins. Imagine you are Theophilus and compose a letter to Oscar in response to his confession.

What traits does the narrator's mother have in common with her grandfather, Oscar Hopkins?

What might Lucinda have done differently to maintain control of her employees at the factory?

Compare and contrast Oscar and Lucinda's characters. What are their similarities? Their differences?