

### REVISED OUTLINE III

SCENE 1: Simon and Murdoch investigate the death of Lady Fairhaven at her mansion. Husband, children, and servants are present. The scene is filled with shock, horror, and grief; only Simon appears indifferent. Background is given about Rachel's death and Simon's numbness to the world's injustice ever since. This numbness in turn allows us to see Sergeant Murdoch's concern for his boss. Despite his detachment, it is still clear that Simon's uncanny abilities as a detective are not completely impaired. He refutes the obvious conclusion (stated by Murdoch and Sir Gregory) that a burglar is responsible for Lady Alicia's murder. Although the room is in chaos, Simon recognizes the disorder as too creatively composed – it resembles a *painting* of a burglary and murder. We also learn of Simon's passion for incorporating modern technologies into crime detection – he instructs Murdoch to obtain plaster of Paris casts of footprints in the garden, WHICH SIMON OBSERVES CAREFULLY AND IDENTIFIES AS SHOES BELONGING TO BOTH MALES AND FEMALES; and instructs his photographer, Theodore Maximus, a German émigré, to take pictures of the crime scene and victim. He also notices that Maximus seems strangely upset by the body. *Simon sees an appointment calendar on Lady A's desk, and notes a meeting for that afternoon at Langham Place Circle, a location which sounds vaguely familiar but which he cannot place. He determines to attend.*

However, all this insight and skill on Simon's part are performed within a context of automaticity and withdrawal. He is acting like a good detective because that's what his training tells him to do, but it no longer really matters to him. The unusual procedure of photographing his wife's corpse infuriates Sir G, and he and Simon clash. This scene also presents an initial alibi for Sir G (ie., he claims to have stayed at his club overnight).

SCENE (THIS SCENE NOW INTRODUCES THE ENTIRE WISE HOUSEHOLD, AND SHOWS SIMON AT HOME WITH HIS FAMILY): Simon returns home to lunch with the family the same day. The reader meets Hannah Adler, the intelligent, overlooked spinster, thrust into managing a household of another woman's children, cursed with an outspoken tongue and visions of universal suffrage, still capable of love toward Simon, of which he is apparently oblivious. We also are introduced to Zadok, a *widower who as a young man emigrated from ROUMANIA to England (ZADOK'S COUNTRY OF ORIGIN HAS NOW BEEN CHANGED TO ONE WHERE JEWISH TRADITIONALISM WAS STILL A STRONG VALUE)*, was a wandering peddler for many years, and finally established a small but successful watch and second-hand jewelry shop in Manchester where he raised his family as good Jews. *After his wife's death, he came to live with Simon and Rachel. (There are some interesting parallels between Zadok and Simon as widowers, which they both resist).*

We meet the WISE children – REBECCA, THE “LITTLE MOTHER” AND ELDEST DAUGHTER; Miriam, the proper English miss; Sarah, the budding scientist; David, whom Zadok wants to be a Talmudic scholar, whom Simon wants to be a scientist, but who himself wants to be an explorer; Naomi, the temperamental, musically inclined dreamer; AND EMILY, THE MENTALLY RETARDED BUT CAPTIVATING THREE YEAR OLD. (RACHEL DIED GIVING BIRTH TO THIS CHILD, AND SIMON

STILL RESENTS HER). Then there is the gentile maid, Martha, who constantly struggles to keep the home kosher and observant, “as the missus would ‘ave wanted it.” *She will take on some of the old “Henrietta’s” more broadly humorous qualities, such as her preoccupation with the girls’ bowel functions, but she is basically a good soul.*

It is clear from this scene that Simon, though once regarding his family as a haven and solace from the arduousness of work, is now withdrawn, especially bitter toward Emily because he blames her for Rachel’s death. *Since the horrors of the Crimean War, Simon has virtually abandoned his religion, and this rejection was only reinforced when Rachel died. He is supported in his free-thinking by Hannah, who comes from a highly assimilationist background in Germany. Zadok, Rebecca, and Martha form an unlikely alliance of attempting to keep a kosher, observant home, and raise the children Jewish, in honor of Rachel’s wishes*

*SCENE: Simon attends the Langham Place Circle meeting THAT EVENING, which he discovers is a socially heterogeneous group of feminists advocating various types of reform, including suffrage, elimination of child pornography, and repeal of the Contagious Diseases Acts, which they feel discriminate against women. At this gathering, Simon recognizes Lady Gertrude, the wife of the preeminent Jewish banker Nathaniel Rothstein, who tactfully and compassionately announces the death of their fellow suffragist to the assemblage. Afterwards he speaks briefly with her, and learns that she and Lady Alicia were friends, AND THAT they saw each other at the ball the night before the murder. From this conversation, a portrait of Lady A emerges as feminist and free-thinker that Simon does not find especially sympathetic.*

SCENE: Late that evening, Simon returns home. This scene portrays Rebecca’s single-minded devotion to her handicapped sister and Emily’s spunkiness and affectionate nature. We also learn of Rebecca’s fantasy of running a school for mentally impaired children. Finally, the scene contains references to the young Dr. Michael Talbot, who is a specialist in diseases of children, has consulted with the Wise family about Emily, and has struck up a relationship with Rebecca that is quickly approaching the romantic. Rebecca finds him fascinating, brilliant, mercurial, daring, but worries what her father will think because he is not Jewish. *Meanwhile, Simon’s conflicted feelings about Emily are presented as he recalls memories of the last few years.*

SCENE: *Simon meets with his superior, Superintendent Walker, to discuss the Fairhaven case and why it has been assigned to him. This scene gives some background about Simon’s history of excellent detective work, his modest nature, and Walker’s antisemitism. It also becomes clear that, although Walker finds Simon to be an extremely useful detective, and is more than willing to make use of Simon’s “outsider” perspective and keen intelligence for insights into difficult cases, he also mistrusts him and would not object to his downfall. Walker sees the Fairhaven case as fraught with pitfalls because it involves a prominent MP and one of the wealthiest bankers in England, who is a potential suspect because he ESCORTED HER HOME FROM THE BALL AND WAS ONE OF THE LAST PEOPLE TO SEE HER ALIVE. Walker doubts that even Simon will be able to navigate successfully between this Scylla and Charybdis.*

*The information about Rothstein's contact with Lady A was communicated privately to Walker by the police commissioner himself, who in turn was informed of it by Rothstein. Simon wonders why Lady Gertrude did not mention this fact when he talked with her at Langham Place Circle. It is also puzzling to Simon how Rothstein came to learn of Lady Alicia's murder before it was public knowledge. (Later it will emerge that James the Fairhaven footman got word to Rothstein as soon as Lady A's body was discovered. Rothstein, who has been having an affair with Lady A for some months put James on his payroll to give him periodic information about Lady Alicia. Because of his infatuation and his jealousy, Rothstein liked to keep tabs on her).*

*Walker would be delighted to make a murder case against Rothstein; or alternatively, to sacrifice Wise if the case turns politically sour. However, should Simon somehow manage to bring the case to a successful conclusion, Walker perceives he will still get the credit for putting a brilliant detective in charge, and thus will win politically either way. Simon sees through Walker's scheming and finds the situation ironically amusing, because at this point in his life he doesn't care one whit whether he fails or succeeds.*

FORGET ABOUT THE ART CLUE

INSTEAD MAKE SURE BABIES ARE ARRANGED IN AN ARTISTIC MANNER  
PAINTERLY CLUE SHOULD ALMOST BE FORGOTTEN BY READER  
AUTOPSY REPORT DOES NOT SPECIFY HANDEDNESS OF WOUND – SIMON  
DOESN'T THINK MUCH OF ME DOING AUTOPSY; SIMON RESTUDIES  
PICTURES AND BEGINS TO THINK ABOUT ANGLE OF KNIFE – HE REALIZES  
IT CAN'T BE BRANTLEY – THIS AWARENESS CAUSES HIM TO RETURN TO  
FAIRHAVEN MANSION – HE DISCOVERS ARTICLE IN BOOK, AND ALSO  
REVEALS AN INCRIMINATING MS TALBOT HAD SENT TO LADY ALICIA  
MAYBE NEWSPAPER COULD BE IN DRAWER; OR NOTE SENT TO  
PUBLISHERS

SCENE: Simon returns to the Fairhaven household to interview Sir G. *He notices the grandeur of the interior, and in particular A COLLECTION OF CONTEMPORARY BUT RATHER SACCHARINE PAINTINGS (PERHAPS MILLET?) (THE PRESENCE OF PAINTINGS IS SUPPOSED TO SUGGEST THAT SIR G IS INTERESTED IN ART AND THUS MIGHT HAVE BEEN RESPONSIBLE FOR "COMPOSING" THE MURDER SCENE. TOO SUBTLE?) AS SIMON SURVEYS THE PAINTINGS (REFERENCE TO PORCELAIN FIGURINE IS NOW OMITTED) HE* is confronted by Lady A's little daughter Clarissa, wandering about looking for her mother. The child questions Simon, who is evasive. Finally, suspecting Simon knows where her mother is, she gives him a doll, and asks him to give it to her mother when he sees her. This represents a turning point in Simon's attitude toward the Fairhaven murder. Before, it was just a crime in a meaningless universe full of pain and injustice. But he is moved by the plight of the child, and suddenly sees Lady A as a mother, loved and needed by her children. This insight forms a link in his mind with his beloved Rachel, and he becomes determined to bring the murderer of Clarissa's mother to justice.

At this point, Sir G enters. The interview is frosty, but civilized. Sir G describes their dinner party and THE ball preceding Lady A's death, mentions she danced with Baron Rothstein that evening, and provides more detail about his own alibi. *Simon forms a strongly negative impression of Sir G, and judges him wanting as a husband and father. Parallels between Sir G's apparent family failures and Simon's own harsh judgments of himself in this department (Sir G failed to prevent his wife's death, maybe even caused the death; he failed to protect his children from the loss of their mother, and now seems distant and remote from these children) should be clear to the reader, although not to Simon.* Simon also finds Sir G's alibi to be a very convenient excuse, and decides to send Murdoch to get more information from the club's doorman.

SCENE: Simon, Hannah, and Zadok in a late around-the-fire evening. Hannah is darning socks, Zadok is repairing a small replica of Big Ben, and Simon is perusing the newspaper. Usually Simon tells his father very little about his work because Zadok has always disapproved of his son's choice of career. However, Simon cannot help feeling just a tiny bit impressed with himself that tomorrow he is going to the London mansion of one of the wealthiest, most powerful men in England, and that man will have to talk with him. Also, he knows that Zadok has always been an admirer of Baron Rothstein. However, their discussion goes badly. Simon respects Rothstein's successful assimilation into the height of British society. Zadok, on the other hand, admires him because he has always remained an observant Jew, known for his charitable work with the international Jewish community. There is some acrimonious talk about successful Jews who forget their origins versus those who remain dedicated to their religious obligations. Hannah, who was raised in the extremely assimilationist environment of Germany, attempts to defend Simon, BUT only makes matters worse. To the reader, her love for Simon is apparent, but Simon finds her too outspoken and meddling. . There is some casual mention of Langham Circle Place as well. Hannah discloses that she has attended a few of their meetings and could have told him all about these feminists had he bothered to ask her..

TALBOT NEEDS TO BE INCLUDED IN THIS SCENE – HE MENTIONS HIS CONNECTION WITH LADY ALICIA ALMOST EVERYONE KNEW HER

SCENE: Simon's interview with Rothstein at the baron's mansion in Piccadilly Circus. Simon's awe at the palatial dwelling includes HIS NOTICING AN IMPRESSIVE COLLECTION OF Impressionist paintings (IT WILL EMERGE THAT ROTHSTEIN IS A COLLECTOR, AND HIS HAVING AN EYE FOR ART IS SUPPOSED TO BE A CLUE THAT HE MIGHT HAVE ARRANGED THE FAIRHAVEN MURDER SCENE. TOO SUBTLE?) This scene will provide some background about Jews in London toward the end of the 19<sup>th</sup> century. *Rothstein is obviously distraught at her death, to Simon's eyes more than is justified by the mere social acquaintance he claims.* Rothstein describes himself as chivalrously escorting Lady A home after encountering her at the ball. He confidently asserts the servants will swear he did not enter the house. The alert Simon detects the probable lie in this bombastic confidence, and is torn between his admiration of the banker and his commitment to pursue the truth of this case. *When Simon asks him how he learned of Lady A's death so quickly, Rothstein airily replies that a man of his station in life is privy to all sorts of confidential information. It is how he stays one step*

*ahead of the stock market. (I'VE REMOVED REFERENCE TO LADY A AND TALBOT KNOWING EACH OTHER. THIS LINK HAS TO COME OUT SOMETIME. DO YOU THINK TALBOT SHOULD MENTION IT HIMSELF? HE MIGHT ATTEMPT TO MINIMIZE THE EXTENT OF THEIR CONTACT, ALTHOUGH IN FACT SHE WAS HEAVILY INVOLVED IN FUND-RAISING FOR THE INSTITUTE, THEY MET FREQUENTLY, AND HE CONFIDED IN HER).* In this encounter, it also emerges that Rothstein feels some ambivalence about his wife's activities regarding prostitution REFORM and child pornography.

SCENE: Superintendent Walker calls in Murdoch for an off-the-record update on the Fairhaven case. This scene elaborates Murdoch's concern about Simon, and his fear that Simon's withdrawal will cause him to make mistakes that Walker will use to demote him. It is clear to the reader, if not entirely to Murdoch, that Walker is tempting him to disloyalty toward Simon by dangling the possibility of a promotion if he puts his boss in a bad light. Despite Walker's finagling, we see Murdoch to be unshakably loyal and devoted to Simon. Their service together in the Crimea is portrayed as the foundation of a longstanding and affectionate relationship, which Walker's scheming has small chance of undermining. Murdoch leaves to interview the Fairhaven servants.

SCENE: Simon meets with Murdoch at a local pub to discuss developments in the case. This scene sorts out suspects for the reader, establishes Simon's superiority over Murdoch in terms of innovative detection, yet also shows their mutual loyalty and interdependence. Murdoch presents information corroborating Simon's suspicion this was not a burglary (door to Lady A's breakfast room not forced, no one noticed any strangers about, only possession not accounted for is an ornamental dagger). Simon deduces that whoever murdered Lady A did not come prepared to do so, but committed the deed in a moment of passion. **HOWEVER, THE SUSPECT WAS COLLECTED ENOUGH TO REARRANGE THE SCENE AFTERWARDS.** Mathilde, the lady's maid, noted that Lady A had not changed out of her gown from the previous evening, from which Simon concludes that she must have been waiting to meet with someone later that night.

Murdoch gives information about the servants not hearing anything untoward, mentions servant gossip about Lady A's flirtations, notes that James the footman was about to be dismissed for unseemly behavior toward his mistress, and reports earlier dismissal of parlor maid Molly Reid for an out-of-wedlock pregnancy (this foreshadows the discovery that Sir G is the father). Murdoch also mentions in passing the *missing* garden-boy, *Joseph Winkeep* (this foreshadows the eventual coming together of the two plots). *He reports the servant gossip that Sam Endicott, the head gardener, was "buggering" the child, WHICH MAY ACCOUNT FOR HIS DISAPPEARANCE.* Murdoch trivializes this development as irrelevant to the Fairhaven murder (minor servants are always coming and going), but Simon immediately wonders whether **THE BOY MIGHT HAVE HAD ANOTHER REASON FOR FLEEING.** He pushes Murdoch to track HIM down, and Murdoch agrees (IN THIS VERSION, ENDICOTT DOES NOT DISAPPEAR. **HOWEVER, MURDOCH WILL DELAY IN INTERROGATING HIM BECAUSE HE DOES NOT THINK THIS IS MUCH OF A LEAD.**)

Other servant gossip portrays Lady A as very involved in charitable and, worse, feminist activities. A portrait of Sir G emerges as a typical country gentleman, passionate about hunting, something of a gambler. Simon points out the discrepancy of a Conservative MP having such a free-spirited wife, and resolves to inquire further. (THE EXPLANATION IS THAT LADY A HAS ALL THE MONEY IN THE FAMILY, AND SO FELT SHE COULD PRETTY MUCH DO AS SHE PLEASED).

Then Simon urges Murdoch to “look higher,” and reminds his sergeant that servants rarely murder their masters (or mistresses), no matter what injustices have been done them. In fact, he points out, statistically (again using science) the most likely murderer is the spouse. *Murdoch is struck by Simon’s level of obsession to prove Sir G’s guilt, and feels that he is using scientific argument as an excuse for irrational feeling.* One of the purposes in developing a suspect list is to obtain impressions of shoes to compare with the molds taken in the garden. (IT IS ASSUMED SOME OF THE PRINTS WILL MATCH SHOES OF LADY A, SIR G, AND SERVANTS; BUT THAT OTHERS MIGHT BE IDENTIFIED WHOSE PRESENCE WOULD HAVE TO BE EXPLAINED). Murdoch agrees to start doing this, but reluctantly (because of his skepticism about this technology), so it will be plausible when this assignment takes some time.

SCENE: Murdoch reinterviews James the footman under the awed eyes of a young constable in training. After the constable has botched the interview, Murdoch takes over (I JUST THINK IT MAKES THE SCENE MORE INTERESTING, MORE CREATIVE – OTHERWISE, THERE IS SO MUCH STRAIGHTFORWARD INTERROGATION OF PEOPLE), builds a case against James and then, when James is off-balance, deftly turns the interview toward Baron Rothstein. Under pressure, James confesses he admitted the banker to the household, *but kept silent because he was paid to give the baron information about Lady A’s comings and goings. (This is how Rothstein learned initially about her death, and why he contacted the police commissioner).*.

SCENE (NEW): MURDOCH REPORTS ON JAMES’ INFORMATION, AND ALSO INFORMS SIMON THAT SO FAR THE GARDEN PRINTS HAVE YIELDED ONLY PREDICTABLE MATCHES: SIR G, LADY ALICIA, A COUPLE OF THE CHILDREN, SERVANTS. HOWEVER, THERE ARE A COUPLE OF UNMATCHED PRINTS REMAINING, BOTH MALE AND FEMALE.

SCENE: Spurred by James’ confession, Simon returns to the Rothstein residence. Simon informs him that the servants confirmed his story about leaving Lady A at her door, but when Rothstein has let down his guard, Simon confronts him with James’ testimony. Rothstein squirms for a few minutes, then confesses he was having a relationship with Lady A, and met her for a midnight tryst, referring to her notoriously loose morals. (In fact, *because he had had no luck during the carriage ride persuading her to reconsider her decision to terminate their relationship due to her horror at his involvement with child pornography, the baron had James readmit him to continue his pleading*). Rothstein mentions that Lady A seemed worried and distracted, *and did not*

wish to speak with him. He left after only a few minutes, but swears Lady A was alive when he departed. He also provides some information about Lady A having an entailed estate and control of the family money (thus explaining her freedom of movement), and Sir G having accumulated significant debt. Simon is gratified to have a motive for Sir G, but recognizes that this information conveniently distracts him from pursuit of Rothstein.

SCENE: First dead baby is discovered, and brought to the police station. Murdoch interviews the woman who discovered the infant's body. Simon strolls by while the interview is being conducted. He adopts the position that these deaths occur frequently, as many as one a day in parts of London, and that usually they are not murder per se but simple neglect by desperate poor single mothers. Murdoch reminds him of previous baby murder rings, Simon dismisses such things as primarily social hysteria, but tells Murdoch to find out what he can.

SCENE: Impatient for the crime scene photographs, Simon visits the dwelling/studio of his sometime police photographer, Theodore Maximus. Simon catches him photographing a bevy of scantily clothed children. He queries the photographer about his distress the day of the murder, and Maximus discloses that he had met Lady Alicia before. *He claims Lady A had come to discuss MAXIMUS TAKING a family PHOTOGRAPH, but that she had been killed before they could pursue the idea. As proof he displays ANOTHER family picture she had brought as a model, THAT HAD BEEN DAMAGED. Studying the faces, Simon is moved by Lady A's loveliness and aliveness. HE OBSERVES, HOWEVER, THAT IT IS A STRANGE GROUPING, WITH HUSBAND AND WIFE FAR APART AND TURNED AWAY FROM EACH OTHER. Simon asks Maximus why he hadn't mentioned the connection, but Maximus simply replies he hadn't seen its relevance.* When Simon leaves, Maximus gives him the crime scene photographs, including several blow-ups.

MAKE MAXIMUS MORE LIKE CHARLES DODSON- CLASSIER. MAKE EXPLICIT HER ECCENTRICITY IN SIMPLY POPPING IN; HE COULDE BE A PROFESSOR

MAXIMUS AS POSSIBLE SUSPECT BECAUSE OF HIS ABILITY TO COMPOSE PICTURES, AND THE CRIME SCENE'S PAINTERLY QUALITY – IS SIMON REMISS IN NOT SUSPECTING

SCENE: *Simon studies the photographs carefully, notices that Lady A is wearing a beautiful matched set of diamond earrings and a diamond bracelet, but that the necklace does not quite match (HE MIGHT COMPARE THESE PHOTOGRAPHS WITH THE OLD PHOTOGRAPH OF THE FAMILY HE OBTAINED FROM MAXIMUS TO HELP DETECT THE DISCREPANCY). He sends Murdoch to collect the victim's jewelry and show it to Mathilde. While he is waiting Simon might reflect on the increasing complexity of the murder victim. Murdoch returns, to confirm that the matching necklace is missing. MATHILDE ALSO RECOUNTS THAT THE NIGHT OF THE BALL LADY A WAS DISTRESSED AT NOT LOCATING THE NECKLACE, WHICH SHE CLAIMED WAS "LOST," AND SHE FEARED HER HUSBAND'S ANGER AT THE DISAPPEARANCE. Mathilde THEN described several occasions on which Sir G*

*quarreled with Lady A and beat her savagely. The necklace was a compensatory gift for one of these assaults.*

*SCENE: (THIS SCENE HAS BEEN MOVED EARLIER BECAUSE IT SEEMS ILLOGICAL THAT MURDOCH WOULDN'T TALK EARLY ON TO THE GARDENER IF THE LATTER WAS NOT ACTUALLY MISSING) MURDOCH TALKS TO THE head gardener, Sam Endicott, ABOUT THE MISSING BOY. SAM INITIALLY professes to know nothing of Joseph's whereabouts.. When Murdoch confronts him with evidence about his child molestation, as well as some physical arm-twisting, Endicott reluctantly provides information about Joseph's village of origin. MURDOCH, HOWEVER, IS STILL NOT CONVINCED THIS IS AN IMPORTANT LEAD. WHEN HE LEARNS THE VILLAGE IS AT SOME DISTANCE, HE DECIDES TO POSTPONE TRACKING DOWN JOSEPH (DOES THIS SOUND PLAUSIBLE? JOSEPH'S INFORMATION CAN'T BE REVEALED TOO EARLY, BECAUSE HE IS THE DEVICE FOR BRINGING THE TWO PLOTS TOGETHER)*

*FROM MURDOCH'S POV, WHEN SIMON GOES AFTER JOSEPH IT SEEMS OBSESSIVE*

*SCENE: Simon is developing a visceral dislike of Sir G. Increasingly skeptical of his alibi, Simon has sent Murdoch to interrogate the doorman at the Conservative Club. Simon now learns through Murdoch that the doorman eventually admitted that Sir G left the club for "no more than a few hours" around 2 a.m. However, the man had no idea where the baronet might have gone. Simon approaches Walker about a plain-clothes tracking of Sir G, but Walker refuses. At the time, the issue of plain-clothes police was extremely controversial, and opposed by the Commissioner of Police. Englishmen feared that their civil liberties might be compromised if British bobbies acquired more of the unrestrained powers of the Continental force, including the right to "spy" on citizens. Walker does not want to get involved with this political football. He also wants to avoid, if at all possible, any sort of confrontation with Sir G.*

*SCENE: Feeling that Sir G may well be responsible for his wife's murder, Simon decides to shadow the baronet on his own. He spends several evenings, much to his family's chagrin, observing Sir G's movements. MURDOCH, AWARE OF THIS UNAUTHORIZED BEHAVIOR, SEES IT AS ONE MORE SIGN OF SIMON'S OBSESSION WITH SIR G. On one of these occasions, SIMON follows Sir G to a bad area of town, only to lose him (this is foreshadowing Sir G's underworld connections). Finally, one evening, he tracks him to the fancy house of Kate Hamilton, a well-known madam. Simon observes ironically that the depth of the man's grief cannot be very great if he is visiting a dolly-mop only two days after his wife's death. Simon then turns toward home, confident that he is beginning to close a trap on Sir G.*

*SCENE: In this scene, Sir G and Arabella are presented in an intimate tete-a-tete. Sir G expresses his distrust of the "uppity" police inspector. In an ambiguous exchange, they seem to be engaging in constructing an alibi for each other. (In fact, each suspects the*



other might have had some involvement in Lady A's death, but each believes the most self-interested course of action at the moment is collaboration).

SCENE: It is the eve of Sabbath. Wise arrives home late, after his children have waited uselessly for him, and after the Sabbath observances are long over. Hannah attempts to express tenderness, but Simon is dismissive. His father also scolds him, then reprimands himself for sentiments inappropriate for the Sabbath. Simon thinks about his anger toward God regarding Rachel's death. He might also regret his harshness toward Hannah, and ponder the difficulty of her suddenly inheriting a family of children to care for, the change this might have made in her life plans.

SCENE: Crimean nightmare. This shows the tormented side of Simon, while at the same time reinforcing images of his essential decency and his bond with Murdoch.

SCENE: Simon and his family attend Sabbath services. He and his father exchanges social pleasantries with Dr. Baumgarten, who attended Rachel during her last delivery and has been a family friend for many years. They talk of Emily, and this leads to mention of Talbot, about whom Baumgarten presents some history in glowing terms.

SCENE: Hannah and Simon take the children for a walk in St. James Park. The family encounters Dr. Talbot, who is enchanting to them all. For example, he pulls a flower from behind Miriam's ear, and talks in sign language to Emily. He spins a hoop with David. *Hannah alone is uncharmed, but this seems consistent with her dour nature.* Simon questions him about his acquaintance with Lady A, and it is clear Dr. Talbot is upset by her death. Lady Alicia had been an important patron for his Research Institute, However, he also complains that he was no more than a flavor of the month to her, because she was involved in so many causes. Later, as he walks with Rebecca, he becomes less somber, and they have a flirtatious exchange of poetry.

That evening, at supper, the family discusses the Contagious Diseases Acts and the reforming efforts of various organizations. Might also include discussion of marriage and surplus women. Might also include discussion of corsets. There is some talk of the Fairhaven case, and Hannah suggests it is possible she was killed for her reform activities, *in the process shedding some light on how even the most basic reform measures were often met with hostility..* Simon, however, ridicules this idea, *and Hannah is once again inwardly crushed that her efforts to get Simon to see her as an independent, free-thinking woman, have failed. She reflects bitterly that, had Lady Gertrude or Lady Alicia expressed these ideas, Simons would have found them much more intriguing..*

SCENE: Simon goes first thing Monday morning to Kate Hamilton's fancy house. He speaks with Kate briefly, then interviews Arabella. She alibis Sir G, as they had agreed, but admits that she would not have minded Lady A dead. Afterwards, he talks with Kate, who confirms that Arabella has a vicious streak, and that she might have benefited from Lady A's death, although probably not to the extent she imagines. *She also states that Arabella recently bragged to her that Sir G was going to divorce Lady A and marry her. Although this points a finger at Arabella, Simon cannot let go of his conviction of Sir G's*

*guilt and thinks that if Arabella was involved, she must have been acting in concert with Sir G. NEVERTHELESS, HE INSTRUCTS MURDOCH TO ADD HER SHOES TO THE LIST.*

SCENE: Simon again studies the Maximus' crime scene photographs. He notices nothing new, but is again struck by the painterly quality to the room. Feels he is staring at an important clue, but can't see it. This could be the scene where he reflects on police work in general, some of his own history with the force..

SCENE: Simon interviews Sir G again. He confronts him with Arabella's existence, and also with missing knife. Sir G admits the young woman is his mistress, but says Lady Alicia tolerated his behavior (as he tolerated hers) so long as he was discreet. Regarding the knife, he says it is natural he did not notice it missing, as there are so many gewgaws in the room. Sir G claims he spent the entire night with Arabella and asserts she will alibi him.

SCENE: Talbot visits the Wise household to make a housecall on Emily who has a cold. He plays with the other children, and engages Hannah in a feminist dialogue, perhaps about the Contagious Diseases Acts. He talks with Rebecca about her idea for a school for handicapped children, WHICH HE SAYS IS A POOR SOLUTION COMPARED TO SCIENCE'S PROMISE OF PREVENTING SUCH PROBLEMS TO BEGIN WITH. This is an opportunity to show his slightly manicky, charming, enthusiastic side. *When he leaves, Hannah makes a negative comment about his character to Rebecca, who shrugs it off as Hannah being a grumpy old maid.*

SCENE: A second dead baby is discovered, and Walker comes to speak with Simon and his sergeant about these crimes. One of his proteges was responsible for the Catherine Martin investigation, and the idea of uncovering a baby-murder conspiracy is attractive to Walker, although it ended in failure the first time around. Simon mocks the errors of the earlier investigation, and again expresses sympathy for the mothers. Murdoch, however, worries that Simon is not being sufficiently responsive. He knows, although does not disclose, that Catherine Martin is back in business, and thinks there may be something to the baby murder ring idea. When Walker leaves, Murdoch expresses his concern that Simon is becoming obsessed with the Fairhaven case, and is insufficiently attentive to other police business. Simon is still skeptical about the baby deaths, but deputizes Murdoch to pursue an investigation.

SCENE: Family scene in which Rebecca, Hannah, and Miriam discuss plight of urban poor (introduces theme of poverty in urban England), with particular emphasis on unwed single mothers. This scene shows Hannah's reforming instincts, Rebecca's social conscience, and Miriam's condescension. *Rebecca points out Dr. Talbot's dedication to the poor and Hannah cannot refute her, but sniffs that it takes more than a good deed or two to determine the measure of a man.*

SCENE: Murdoch takes Constable Brown to interview Molly Reid (this elaborates on the theme of destitute single women). He concludes she did not have real motive or

opportunity to kill Lady A. Murdoch also learns that her own baby, on whose account she was dismissed from the Fairhaven residence, was fathered by Sir G, who forced her, through a midwife with underworld connections, to have a botched, late-term abortion that resulted in the infant's death. Murdoch further discovers that, having contracted tuberculosis, Molly is eking out a living as a baby-minder for the self-same midwife, Catherine Martin, who was in trouble with the police a few years back for running a possible baby disposal ring. Murdoch thinks of the newly dead baby, and concludes this lead should be pursued further.

SCENE: *Ever since their discussion on the subject, Simon has questioned Maximus's explanation about Lady A's visit, because of the photographer's obvious discomfort. HE QUESTIONS MATHILDE ABOUT THE ORIGINAL FAMILY PHOTOGRAPH, AND LEARNS FROM HER THAT LADY A HAD MADE ARRANGEMENTS WITH ANOTHER PHOTOGRAPHER FOR ANOTHER PORTRAIT, ALTHOUGH MR. MAXIMUS HAD COME VERY HIGHLY RECOMMENDED. SIMON reinterviews Maximus, and forces him to reveal that, in fact, Lady A came unannounced to his flat, and surprised him in the process of taking child pornographic photographs with Rothstein. Lady A seemed horrified, and left immediately, leaving the family portrait behind, but Maximus is unrepentant and defends what he does as art, comparing it to the work of Charles Dodson.*

SCENE: Talbot visits the Wise household for tea: magic tricks, candies, some flirtatious talk with Rebecca follow. HE GIVES A PAINTING LESSON TO THE CHILDREN, AND HOLDS FORTH ON THE SUPERIORITY OF CLASSICAL PAINTERS OVER THE UNRULY IMPRESSIONISTS. Hannah bristles at his dismissal of MODERN ART, but she is caught off-guard when he hands her a copy of Mary Shelley's *Frankenstein's Monster*. Conversation among girls about corsets. Talbot confesses he is fond of a small waist. *Hannah is contemptuous of his views and thinks with some satisfaction that Simon disapproves of corsets.*

SCENE: Simon returns to the Rothstein estate. The baron insists his interest in children is "aesthetic" only, but is clearly embarrassed and ashamed. *Simon demands to know what Lady A's reaction was to her discovery of this "hobby."* Devastated, Rothstein admits that Lady A broke off their affair that evening after the ball, and openly expressed her scorn for him. *But he denies killing her, and insists Simon is barking up the wrong tree.* He then intimates that Sir G has underworld connections whom he might have employed in murdering his wife, in order to inherit her property and pay off his debts.

SCENE: *Simon and Murdoch, again at their favorite pub, argue the relative merits of the cases against Rothstein and Sir G. Murdoch points out that no one saw Lady A alive after Rothstein had paid his clandestine visit, and that a lover not only rejected but scorned may have a powerful motive to permanently remove the source of his humiliation. Simon says he is thinking too much like a Scotsman. He agrees that the banker had motive, means, and opportunity, but says he cannot believe Rothstein killed Lady A, and thinks the evidence points more strongly to Sir G. Murdoch openly questions Simon's objectivity, on both emotional and kinship grounds, and points out*

*there is really very little evidence linking Sir G to the crime. Simon says he intends to find some more.*

SCENE: *In relentless pursuit of Sir G*, Simon puts the word out on the street that he is interested in the baronet. An informant, Nicholas Prodger, comes forward. He reveals that Sir G is connected with Harry Benson, a confidence trickster from a wealthy background who, posing as a French count, three years previously swindled the Mayor of London out of a thousand pounds for relief work at Chateaudun after the Franco-Prussian War. Benson spent time in prison, where he attempted to commit suicide and came out permanently crippled. Prodger also claims that trusted police detectives are involved with Benson and his henchman William Kurr, who specializes in running bogus betting establishments. This information gives Simon, who feels extremely protective toward the force, one more reason to dislike Sir G, who is now implicated in a potential threat to the institution TO WHICH SIMON HAS DEVOTED HIS LIFE. ALTHOUGH STILL SOMEWHAT DISILLUSIONED AT THIS POINT IN THE BOOK, SIMON RESENTS SIR G'S EFFORTS TO CORRUPT THE FORCES OF ORDER AND RIGHT (IS THIS ANY BETTER? YOU'RE RIGHT, HE NO LONGER CARES DEEPLY, BUT I THINK SIMON IS LOOKING FOR ANY EXCUSE TO HATE SIR G. MAYBE JUST LEAVE OUT?) MAKE CLEAR HIS ATTACHMENT TO THE FORCE IS MUCH LESS, BUT HIS HATRED SIR G IS HIGH OR: HE IS FEELING REJUVENATED, RISING PASSION FOR JUSTICE

SCENE : A third dead baby is discovered, *and Simon realizes that something more systematic is occurring than random maternal neglect*. To Murdoch, he expresses his puzzlement about their public placement, which is inconsistent both with the desperate mother and the baby-murder ring theories, since neither of these would wish discovery. *At Simon's suggestion*, Murdoch takes the young constable Benjamin Brown to further investigate the dead babies. He tries his street informants, but learns nothing. Then they go to a lying-in hospital, where the sleazy administrator denies everything, but a pathetic resident, overhearing their questions about Catherine Martin, informs them she solicits babies from the hospital's clientele, offering them cut-rate prices for country boarding.

SCENE: (THIS SCENE HAS BEEN MOVED FROM AFTER THE SECOND BABY DEATH TO AFTER THE THIRD BABY DEATH. AT THIS POINT, SIMON'S CONCERN ABOUT THESE INCIDENTS HAS BEEN CLEARLY ESTABLISHED). Simon, INCREASINGLY TROUBLED BY THE INFANT CORPSES, visits Talbot's Institute office to *get his opinion about the baby deaths, and the psychology of infanticide*. *Talbot makes some veiled references to eugenics, including the fact that society does not seem to be equipped to deal with the poor, much less the disabled poor. That is why it is so important to find ways of curing or preventing disabilities.. During this encounter, Talbot gives Simon a tour of the facility, and explains something of his work*. Simon also meets Oliver Brantley, whom he has not seen before (Brantley being associated with Talbot's Institute rather than his clinic practice – DOES THIS INTRODUCE BRANTLEY TOO LATE IN THE BOOK? WE'RE ABOUT HALF-WAY THROUGH AT THIS POINT) and learns something of his history as well as his

role as Talbot's assistant. Simon also discovers that Brantley too knew Lady A and appears noticeably disturbed by her demise.

*SCENE (THIS SCENE HAS MOVED FROM AN EARLIER PLACEMENT, WHERE MOST OF ITS CONTENT HAD NOT YET BEEN DISCOVERED): That evening, when Simon returns home, he is agitated by thoughts about the duplicitous nature of Victorian society, how everyone has so many layers to their lives – eg., Lady A, devoted wife and mother, part socialist and feminist, flirt and adulteress; Rothstein, a pillar of society, a powerful and successful man, but a consumer of child pornography and also an adulterer; Sir G, a respected MP, but someone who lives off his wife's estate, consorts with underworld figures, also has a mistress, and has impregnated various servants who are then dismissed; AND THE CONTRADICTION OF A SOCIETY THAT GLORIFIES MOTHERHOOD, BUT WHERE DESPERATE MOTHERS ABANDON AND EVEN DESTROY THEIR CHILDREN. He tries to talk with Zadok, but his father is retiring. Almost against his will, he is forced to share these thoughts with Hannah, who listens sympathetically, but to herself thinks that she also has many layers, if only Simon would bother to look.*

**SCENE:** Accompanied by Murdoch, Simon seeks out Benson and Kurr, giving us a glimpse of the London criminal underworld. They locate the swindlers and their henchmen holding forth in a shabby, underground "palace," accessible only through a complex network of tunnels. Simon first determines that Sir G has been bankrolling the confidence scheme *with funds misappropriated from his wife's estate*, in hopes of realizing substantial future profits. *Benson intimates that Lady A may have discovered the theft, as well as Sir G's ties to the underworld, and might have been threatening to expose him. In this scene, Simon also confronts Benson about trying to turn police officers Inspectors Meiklejohn, Clarke, and Druscovitch. Although he has no hard evidence because no criminal activity has yet occurred, Simon, infuriated by Benson's involving police officers in his affairs, IS PROVOKED INTO PLACING him under arrest. The henchmen move to intervene, but Benson merely laughs, saying Simon has overstepped his bounds and he, Benson, will be a free man by the morning. He tells his men to contact his solicitor.*

*Afterwards, Murdoch points out that that Simon acted in an uncharacteristically impulsive and irrational manner, and agrees that Benson will be released forthwith, with the only net result that Simon will have made an implacable enemy. Simon is unmoved, and says that sometimes a distinction must be made between justice and the law. Returning to the Fairhaven case, MURDOCH comments that, just because Sir G is involved with the underworld, doesn't mean he murdered his wife, and that Benson's information is speculative and unreliable. He expresses the thought that Simon seems obsessed with convicting Sir G. Why does he hate the man so much? Simon makes a statement to the effect that he needs to be punished for his going against all the things a husband is supposed to be – protector, provider, the security of his family. Murdoch realizes he is talking about himself.*

SCENE: (THIS SCENE HAS BEEN MOVED EARLIER, SO AS TO PLACE IT BEFORE SIMON'S CONFRONTATION WITH ARABELLA) Simon revisits Kate Hamilton, to ask her about Arabella's background. He is suspicious of her, and wonders what kind of hold she has over Sir G.. Kate tells him that Arabella makes a mysterious visit to the country once a month.

SCENE: Another park scene. Talbot is accompanying the Wise family, this time minus Simon. While Hannah is distracted by the other children, Talbot strikes up a conversation with David about Dr. Livingston. But Rebecca, who is walking behind him, sees he is signing to her, I love you. Meanwhile, Hannah, usually so vigilant in her supervision of Rebecca, is allowing herself to daydream, ever so properly, about Simon.

SCENE: (THIS SCENE HAS BEEN MOVED EARLIER, SO AS TO PLACE IT BEFORE SIMON'S CONFRONTATION WITH ARABELLA) Simon determines which day Arabella goes to the country, and under the guise of taking his family on an outing, boards the same train. He then excuses himself, much to his family's chagrin, and follows Arabella until she gets off. In the ensuing encounter, he is able to discover her secret, the baby hidden away in the countryside. He challenges her and learns the identity of the baby's father, who is of course Sir Gregory.

SCENE: Family scene with Talbot at supper. Talbot tells the story of the Elephant Boy to Dr Baumgarten. *There is more talk of the baby deaths. Hannah and Simon unexpectedly find themselves on the same side of the argument, sympathizing with the plight of desperate, poverty-stricken women who abandon their infants, while DR. BAUMGARTEN champions the cause of "those who have no defenders," TAKING THE CLASSIC JEWISH POSITION THAT ALL LIFE, IN WHATEVER FORM, IS SACRED. DR. TALBOT IS STRANGELY QUIET. EVENTUALLY HE SAYS THAT HE USED TO CONDEMN THESE MOTHERS AS STRONGLY AS DOES DR. BAUMGARTEN, BUT NOW HE HAS MORE COMPASSION FOR THEIR SITUATION. ULTIMATELY, HOWEVER, TALBOT ASSERTS THAT ONE DAY EITHER scientific discoveries will enable these children to be normal, or THAT the emerging science of eugenics will develop a preventive approach to their being born at all, for the objective, systematic improvement of the race. THUS INFANTICIDE, WHILE UNDERSTANDABLE, IS NO SUBSTITUTE FOR A SCIENTIFIC SOLUTION (In his own mind, Talbot makes a distinction between mothers who commit infanticide out of selfish motives, or midwives who kill babies for profit motives, versus his own "scientifically pure" motives).*

SCENE: MURDOCH HAS FINALLY BEEN ABLE TO MAKE A FURTHER IDENTIFICATION USING the plaster of Paris casts. A set of prints has been identified – belonging to Arabella. Armed with this information, Simon instigates a search of Arabella's quarters, which turns up the missing necklace. Arabella confesses that she did pay a call on Lady A a few days before the murder. She disclosed her relationship with Sir G (which did not come as much of a surprise to Lady A – READER NOW KNOWS THIS), but then provided the additional revelation of little Reggie's existence. Arabella threatened to go public with the scandal unless Lady A divorced him. Lady Alicia conveyed her sentiment that for herself, she did not really care what Arabella did

*or did not reveal, but she was horrified at the effect of such a scandal on her children. Therefore, although Sir G is providing admirably for Greggie's support, Lady A bestowed the expensive jewel on Arabella, with the promise of more to come, to buy her silence. DEFENDING HERSELF, ARABELLA OFFERS THE INFORMATION THAT, ALTHOUGH EARLIER SHE HAD CLAIMED SIR G SPENT THE ENTIRE NIGHT WITH HER, IN FACT HE DISAPPEARED AROUND 3:00 A.M. (REVOLVING DOOR PROBLEM HAS NOW BEEN CORRECTED).*

SCENE: A few days later, *Benson has indeed been released from prison.* Simon is returning home from work late in the evening. He is assaulted by three men and, though he defends himself bravely, is eventually overwhelmed. These are Benson's thugs, who give him the message that Benson is willing to bide his time, but he never forgets an insult. Reaching home, Simon is fussed over and mothered by Hannah.

SCENE: Crimean nightmare.

*SCENE: Simon confronts Sir G at his club regarding his ties to Harry Benson. Sir G admits to needing money desperately, even borrowing against his wife's estate without her knowledge to bankroll Benson, who was blackmailing him for financial support because of earlier shady dealings between the two of them regarding the Franco-Prussian relief fund. Sir G further admits that Lady A had discovered his activities, and they had quarreled violently (this was a recent episode of physical abuse that had been witnessed by Mathilde), but still denies killing her. CONFRONTED BY ARABELLA'S RENEGING ON HIS ALIBI, SIR G claims that when he left Arabella, he went to a meeting with Benson. Sir G did not originally offer to alibi the critical hours in this manner because he did not want this connection to be made public, EVEN LESS SO THAN HIS CONNECTION WITH ARABELLA. SIMON CONFRONTS SIR G WITH THE INFORMATION THAT ARABELLA WAS BLACKMAILING HIS WIFE. SIR G RESPONDS WITH WHAT APPEARS TO BE GENUINE ASTONISHMENT, BUT SIMON IS STILL SUSPICIOUS. HE THINKS TO HIMSELF THAT PERHAPS THEY WERE INVOLVED IN A CONSPIRACY TO KILL LADY A. HOWEVER, HE IS BEGINNING TO FEEL ILL AND DISCOURAGED. HE HAS LEARNED NOTHING DEFINITIVE THAT WOULD ENABLE HIM TO TAKE ACTION, SO GOES HOME TO BED.*

SCENE: That night Simon, ill, dreams of Rachel, who unaccountably is transformed into Hannah. He feels guilty, doesn't know what to make of this dream.

SCENE: Simon is warned off the Benson-Kurr aspect of the investigation by Superintendent Walker, who is protecting himself and other officers on the take. *This attempt at official intimidation only serves to infuriate Simon who, rather than backing down, determines to challenge Benson. To achieve this goal, he arranges yet another meeting with Benson, who confirms Sir G's alibi. Simon is skeptical and informs him quietly but forcefully that, if Benson remains in London, he will make his life hell, calling him and his minions to account for every minor infraction of the law, investigating his every movement, and giving him no peace. Benson is defiant, but worried.*

SCENE: (THIS SCENE IS MOVED EARLIER. BUT I AGREE, IT SEEMS WEAK. MY ORIGINAL IDEA WAS THAT LADY GERTRUDE THINKS HER HUSBAND MAY HAVE MURDERED LADY A AND IS TRYING TO PROTECT HIM BY CASTING SUSPICION ON SIR G. BUT NONE OF THIS COMES THROUGH VERY WELL.) Simon, FEVERISH, AND DETERMINED TO RESOLVE HIS DOUBTS ABOUT SIR G, talks to Lady Gertrude about whether the baronet could have murdered his wife either in a fit of jealous rage, or coldbloodedly, for her money. Meanwhile, by comparing Sir G with Baron Rothstein, he is discreetly trying to assess what she really knows about her husband's *affair with Lady A, and whether he himself might be capable of a murderous impulse, IN ORDER TO FAIRLY ASSESS THE LIKELIHOOD THAT ROTHSTEIN MAY BE THE GUILTY PARTY. Lady Gertrude is unwilling to admit anything pejorative about her husband, although her level of discomfort suggests at least some level of awareness of either the affair, his taste for child pornography, or both. She persists in claiming he is a good man and a good husband. INSTEAD, SHE EMPHASIZES THAT SIR G IS CAPABLE OF VIOLENCE AND HAS A HISTORY OF ABUSE TOWARD HIS WIFE.*

SCENE: SIMON AND MURDOCH track down Catherine Martin. She denies any baby murdering scheme, but instead says that she occasionally sells infants to Oliver Brantley. (I WAS TRYING TO KEEP THE BABY MURDERS MORE MURDOCH'S FOCUS, BUT PERHAPS AT THIS POINT THAT IS NOT A GOOD IDEA. MAYBE THERE REALLY DOESN'T NEED TO BE TENSION BETWEEN MURDOCH AND SIMON ABOUT BRANTLEY'S PROBABLE GUILT. MAYBE THEY CAN BOTH AGREE HE APPEARS IMPLICATED?).

SCENE: Rebecca confides in Sarah that Dr. Talbot may be courting her.

SCENE: Simon and Murdoch confront Talbot about Brantley's involvement with Martin, and ask if he is aware of this activity. Talbot, however, is unfazed, and provides an innocuous explanation: yes, they do offer care for sickly infants of the poor, knowing these children are hard to place and will likely die without healthful surroundings and medical attention. They are well-cared for in a home in the country, and treated by Dr. Talbot at no expense. He accuses them gently of prejudice against Brantley.

SCENE: Rebecca fantasizes about Talbot, imagines her wedding night.

*SCENE: Murdoch informs Simon that his tactic of legal vigilance toward Benson has been successful, and that Benson has left, at least for the time being, to take up residence on the Continent. Walker, however, is furious over this unauthorized intervention. Murdoch again cautions Simon about obsessing over the Fairhaven case and ignoring the politics of the situation at his peril.*

SCENE: Sarah thinks about love and sexuality. When her father returns home, she informs him that Dr. Talbot is courting Rebecca. Simon is bewildered and disbelieving,



but feels he is juggling too much to investigate Sarah's claim seriously. He promises himself he will discuss the matter with Hannah, but forgets to do so..

SCENE: SIMON is unconvinced about Brantley's innocence. HE FINDS IT EASY TO BELIEVE THAT THE MAN'S TWISTED BODY COULD CONTAIN A SCHEMING, EVIL MIND AS WELL. SIMON does more digging, including finding evidence that Brantley placed advertisements in country papers, and met women with infants at train stations. *Although it is true that Dr. Talbot does run a small country facility containing a few infants and children, the numbers (as provided by Catherine Martin and his own investigations) do not add up: Brantley seemed to have procured many more children than are represented at the facility. SIMON suspects he is disposing of them without Talbot's knowledge, AND IS CONCERNED THAT AN UNSCRUPULOUS AND MURDEROUS SERVANT IS USING THE GOOD DOCTOR AS A COVER. HE IS FURTHER CONCERNED THAT IF TALBOT, AS A RESULT OF THEIR EARLIER INTERVIEW, SHOULD VOICE THE POLICE SUSPICIONS DIRECTLY TO BRANTLEY, HE HIMSELF MIGHT BE IN DANGER.*

SCENE: Simon reviews the Fairhaven case with Murdoch for Superintendent Walker. Walker pressures Simon to bring the case to a conclusion. Simon resists, saying he still does not have conclusive evidence. When they review the main suspects, it is clear that Walker would like nothing better than to have the Jewish banker arrested. Simon must question his own motives, since despite what he has learned, he still admires Rothstein in a certain sense. Simon is convinced the most likely suspect is Sir G, perhaps working with Arabella, but he cannot prove this either. Walker states Sir G lodged a complaint against Simon, claiming that the inspector is persecuting him. Walker agrees, and accuses Simon of *being obsessed with Sir G and "protecting his own people."* After Walker leaves, Simon continues to discuss the case with Murdoch and reprimands him for leaving the loose end of the garden boy. Embarrassed, Murdoch makes excuses. ANGERED, SIMON SAYS HE WILL HANDLE THIS SITUATION HIMSELF.

SCENE: Fire scene. SIMON, INTENDING TO LEAVE FOR THE COUNTRYSIDE TO LOCATE JOSEPH WINKEEP, IS DIVERTED BY THE FIRE. TALBOT SAVES THE BABY. This is intended to show Talbot in a sympathetic, quasi-heroic light. *Even Hannah is forced to admit he behaves bravely, with an admirable disregard for his own safety. AT THIS ENCOUNTER, SIMON WARNS TALBOT NOT TO TAKE BRANTLEY INTO HIS CONFIDENCE AND REITERATES HIS CONCERNS. TALBOT REITERATES HIS CONFIDENCE IN BRANTLEY, BUT SAYS HIS ASSISTANT IS IN THE COUNTRYSIDE AND WILL NOT BE RETURNING FOR SEVERAL DAYS.*

SCENE: SIMON LEAVES THE NEXT DAY TO LOCATE Joseph the garden-boy. This visit results in the information that Lady Alicia had sent Dr. Talbot a note the day before her murder, but that it was intercepted by Brantley. JOSEPH IS ALSO REVEALS THAT THE NOTE SAID SOMETHING ABOUT "THE BABIES." *It also establishes Joseph's very real terror of Brantley. SIMON RETURNS TO LONDON VERY LATE. FEELING ILL, HE DECIDES TO POSTPONE QUESTIONING BRANTLEY TILL THE MORNING.*

SCENE: Brantley walking streets of London, thinking about Lady Alicia, and how everything seems to have “gone all wrong.”

THIS SCENE SHOULD GO LATER, AFTER MURDOCH IS MURDERED

*SCENE: Simon wakes up the next morning ILL AND DISORIENTED. HE INTENDS TO GO TO THE INSTITUTE TO INTERROGATE BRANTLEY, BUT IS BOTHERED BY SOMETHING ELSE. HE PULLS OUT THE FAIRHAVEN CRIME SCENE PHOTOGRAPHS, THEN BRUSQUELY SUMMONS MIRIAM. HE ASKS HER ABOUT THE POPULAR TRASHY NOVELS ABOUT A MURDEROUS MIDWIFE, AND CONFIRMS THAT THE COVER OF THAT BOOK IS IN FACT RECOGNIZABLE ON LADY A’S BOOKSHELF. IT HAS BEEN INTENTIONALLY PULLED OUT AND PLACED AT AN ANGLE, SO THE COVER IS VISIBLE. HE RUSHES TO THE FAIRHAVEN MANSION, AND REINSPECTS THE SITTING ROOM, WHERE HE FINDS THE BOOK. INSIDE THE BOOK IS FOLDED UP A SIX YEAR OLD EXCERPT FROM THE LONDON TIMES, CONTAINING an expose of a baby murder ring, written by the anonymous A.B. With a lurch, he remembers vague rumors THAT a high society lady, working anonymously and undercover, was responsible for the reportage. He CORNERS MATHILDE AND ASCERTAINS that Lady A’s maiden name was Broadmoor. He hurries to the police station to look through the files. The two crimes are converging.*

SCENE: MURDOCH IS ALSO AT THE STATION, AND TOGETHER THEY DEVELOP A HYPOTHESIS LINKING THE TWO CRIMES, WITH BRANTLEY AT THE CENTER. They go to ARREST Brantley, but find only Talbot instead. They lay out a possible motive for Brantley: For whatever twisted purposes, he had been engaged in using Talbot’s money to acquire and murder babies. Lady A, rediscovering a once-cold trail, sends a note to Talbot, informing him of her suspicions. However, the note is intercepted by Brantley, who then goes to murder her. Dr. Talbot denies ever seeing the note, (IT IS HERE HE SAYS SOMETHING ABOUT THE NOTE REFERRING TO BABIES, FORESHADOWING SIMON’S LATER REALIZATION) but agrees that the pressures of his clinic work and research have prevented him from carefully monitoring Brantley. He professes shock, but THEN BEGINS TO SPECULATE THAT PERHAPS Brantley DID SEEM jealous of his work, PERHAPS threatened that he, Talbot, should take an interest in any other vulnerable creature (this is offered as possible motive – TALBOT IS BEGINNING TO LOOK FOR A WAY TO PIN THE BLAME ON BRANTLEY).

Unexpectedly Brantley enters. Talbot gives him an ambiguous glance, which Murdoch interprets as warning him away (in actuality, probably more of a plea for help). There is a struggle – Brantley knocks Simon unconscious with his cane, then flees. Talbot ministers to Simon. Murdoch angrily demands to know Brantley’s most likely destination. Talbot names the Institute. Murdoch runs out to pursue his quarry, shouting for Talbot to send to the nearest police station for additional support.

SCENE: As soon as he recovers consciousness, Simon follows Murdoch. Talbot summons his carriage to notify the police. At the Institute, Brantley shoots Murdoch, commits suicide. Simon arrives in time to have Murdoch die in his arms.

SCENE: Simon is devastated. He briefly takes to his bed (PURPOSE OF ILLNESS IS JUST A PHYSICAL MANIFESTATION OF HIS PSYCHOLOGICAL CONFUSION AND DEVASTATION – KIND OF A DEATH AND REBIRTH THEME. ON A MORE LITERAL LEVEL, IT GIVES HIM AN EXCUSE FOR THE POOR JUDGMENT AND MISSED CLUES), where he is visited by Walker, who informs him that Brantley is being held responsible for both Lady Fairhaven’s murder and the baby deaths. He is satisfied, as the next best thing to a Jewish banker being the criminal is a deformed member of the lower classes. He also informs Simon with some glee that Sir Gregory is contemplating legal action against Simon for harrassment.

SCENE: As Simon recuperates, he turns over the events of the Fairhaven case in his mind. *Somehow he cannot accept that Brantley killed Lady A. He was so certain it was Sir G THAT PERHAPS HE OVERLOOKED THE OBVIOUS, BUT perhaps everyone IS STILL JUMPING to conclusions. There is no real evidence linking the two sets of crimes.* Suddenly he leaps up, and hurries to the police station over Hannah’s protests. There, he studies *the autopsy report. The penetration of the knife into Lady A’s breast was made from the back, someone coming up behind her and encircling her. The wound was characterized by a right-to-left downward thrust, which could only have been made by a right-handed person. But Brantley had no use of his right arm, which was paralyzed. Simon realizes Brantley could not possibly have been the murderer, at least not of Lady A. He is back at the beginning.*

SCENE: *Thinking furiously, Simon remembers Benson’s claim that Sir G had been with him during the crucial hours of Lady A’s murder. Suppose Benson was telling the truth? He also recalls snatches of Talbot’s eugenics conversations, and realizes that Talbot might have had a stronger motive than Brantley for killing the babies, as well as a more compelling reason than Sir G for killing Lady Fairhaven. HE THINKS BACK TO TALBOT PAINTING WITH THE CHILDREN, AND A VAGUE IMAGE FLOATS IN HIS MIND. HE DEMANDS HANNAH BRING HIM THOSE SKETCHES. SURE ENOUGH, TALBOT HAD INCLUDED A DEPICTION OF THE FICTIONAL MIDWIFE-MURDERESS, THE SAME BOOK HE FOUND IN LADY A’S LIBRARY. FINALLY, HE THINKS BACK TO HIS CONVERSATION WITH TALBOT ABOUT THE NOTE AND REALIZES TALBOT HAD SAID, “SHE OFTEN SENT ME NOTES ABOUT THE BABIES,” ALTHOUGH SIMON HAD NOT INFORMED HIM OF THE CONTENT OF THE NOTE. He immediately races to Talbot’s house.*

SCENE: Simon is too late. When he arrives at Talbot’s residence, the house is empty. With sudden dread, he returns to his own home, where a distraught Hannah informs him that Talbot came to the house, forcibly put Rebecca and Emily into a carriage, then drove off.

SCENE: At a desolate St. James Park bandstand, late at night. Talbot has fled here with Rebecca and Emily. He *carefully explains his plan. Unfortunately, he must dispose of Emily, a defective child who contaminates the race. But Rebecca he loves, even though she is a Jewess. Disraeli's existence is proof that not all Jews are degenerates. In any case, she can convert, they will move to America, and no one need ever know. He is prepared to make an exception for her, because of his love for her. It is important to Talbot that Rebecca understand what he has done and why, so she can see he is not some crazed murderer, but really a trailblazer.*

SCENE: Sarah tells Simon the bandstand was a secret rendezvous for Talbot and Rebecca. Hannah begs Simon to get reinforcements, but he says Talbot would then certainly kill Emily, and he must go alone. He leaves. Hannah, frantic, rushes to the police station, where she tells Walker about what is happening, and begs him to help Simon. Walker is at first skeptical, but then realizes this may be an opportunity to embarrass Simon because of his family's involvement. He organizes a posse to assault the bandstand.

SCENE: Simon arrives just as Talbot begins to share his philosophy. *He states that initially, he sincerely wanted to use science, in the form of his clinic, school, and research, to remedy and rehabilitate the degeneracies of the poor. But nearly all of his efforts met with failure. He became convinced that the limits of science meant it was necessary to pursue other means of ensuring the fitness of the race. Specifically, this meant scientific elimination. Talbot told Brantley what he planned to do, and outlined a role for Brantley as his accomplice, and Brantley. Out of loyalty, Brantley acquiesced, but AT SOME POINT he had let an unguarded hint drop to Lady A, whom he idolized and who had always been kind to him. When she learned of Talbot's ACTIVITIES, she was appalled, and sent the note demanding to see him (which Brantley did in fact deliver to TALBOT). When she confronted Talbot, he tried to persuade Lady A of the wisdom of his course of action. But Lady A only warned him of her connections with the London Times, and vowed to expose him. Talbot had no choice but to silence her.*

*The murders of the babies CONTINUED. Talbot instructed Brantley to leave the infant corpses in symbolic locations (Parliament, St. Paul's, the Academy of Sciences) as a challenge to the scientific and social leaders of the day, who shrank from the harsh truth of necessity. Of course, Talbot ALSO gave Brantley this task so that in case of discovery, it would be Brantley who was apprehended, and Talbot could go on with his work. Eventually Talbot knew he would have to dispose of Brantley too, but he confessed to a certain affection for the cripple that overrode his reason in this matter. Luckily, in an effort to protect Talbot, Brantley took matters into his own hands.*

*Simon attempts to barter his life for Emily's, as he realizes he wants desperately to save even this least of his daughters. Just at the critical moment, Walker and his storm troopers show up, with lanterns and megaphones. Talbot grabs Emily, and threatens to kill her. Rebecca challenges him, saying that the man she loved would be incapable of killing Emily. As Talbot hesitates, Simon jumps him. In the struggle, Rebecca grabs Emily and escapes, while Simon and Talbot wrestle for the same ornamental knife with*

which Talbot killed Lady Alicia. Simon is wounded, but bravely refuses to release Talbot. Finally, he wrests the knife from him, and contemplates killing him, as Talbot begs. Instead, he subdues him while the constables close in.

SCENE: Conversation with Hannah, Zadok and Rebecca about Talbot and the true nature of love.

SCENE: Rothstein meets with Simon, REPENTS his sexual debaucheries and vows to mend his ways. He further tells Simon that Arabella has become an activist against the Contagious Diseases Acts, and has forced Sir G to be a parliamentary opponent of the Acts as well. Greggie is plumper than ever and thriving. Catherine Martin has retired from midwifery and used her savings to buy a cottage in the country. *Molly Reid is for the moment in remission, on a trip to southern Italy paid for by Sir G, again influenced by Arabella's rough sense of justice.* Benson and Kurr remain for the time being on the Continent, although Simon should not let down his guard where these two scoundrels are concerned, *and their influence with the police force is still a matter to be reckoned with.* Finally, as a token of his gratitude for Simon's not disclosing the secret of his affair with Lady A to his wife, Rothstein informs him he has persuaded Sir G, with the assistance of a substantial monetary donation, to drop his law suit against the inspector.

SCENE: Epilogue. Simon ponders the events of the past weeks. HIS MUSINGS LEAD HIM TO A GREATER ACCEPTANCE OF RACHEL'S DEATH, AND A RECOMMITMENT TO TRYING TO DO GOOD IN THE WORLD. HE IS GRATEFUL THAT HE SAVED THE LIFE OF HIS DAUGHTER BECCA. THEN HE REMINDS HIMSELF HE SAVED TWO DAUGHTERS, AND A THIRD LIFE (TALBOT'S) AS WELL. HE REFLECTS ON THE JEWISH SAYING THAT SAVING ONE LIFE IS THE SAME AS SAVING THE ENTIRE WORLD. HE enters the quiet house, and bonds with Emily.