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A REASSESSMENT OF ANTHONY TROLLOPE'S BARSET SERIES

by

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled A REASSESSMENT OF ANTHONY TROLLOPE'S BARSET SERIES submitted by Patricia Ann McKenzie-Porter in partial fulfilment of the requirements for the degree of Doctor of Philosophy.

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ABSTRACT

Critics of Anthony Trollope have traditionally attempted to define his 'elusive charm' through impressionistic rather than analytical appreciation. Recently a few critics have attempted a superficial analysis of his technique in order to detect a pattern or system in his entire work, but almost no close analysis of individual novels has been undertaken.

Close analysis of Trollope's work can describe and clarify that elusive charm. To this end I have examined the artistic vision of Trollope as it appears in the six novels which comprise the Barset Series. These novels permit a viable analysis since they represent a larger unified fictional creation than any individual novel or any arbitrary selection of other novels. Although the series differs in tone from that of the majority of the other novels, the difference is sufficiently slight to allow an assessment of the Barset Series to stand as representative of Trollope's method. Generalizations about his entire work tend to be vague and imprecise unless firmly grounded in particulars; I have, therefore, stayed within the scope of individual novels. Novels outside the Barset series are introduced only when they make a point which is not as obvious in the series.

Although the essence of his created world remained the same, Trollope modulated and varied its dramatization. This thesis attempts to describe the methods utilized by Trollope to communicate the issues which were of vital importance in his fiction. He primarily demonstrated that the nature of truth itself proves elusive. As one studies an

issue from various perspectives and shifting points of view the complexity increases to make moral judgment of human behaviour difficult. The response of his characters within the vast, perplexing area of undefined issues proves central to his analysis. The language of the commonplace and the non-dramatic incidents provide Trollope with the medium to study this complexity and depict the drama of common people.

The unobtrusive subtlety of his style, the verisimilitude of his fictional world, as well as the depth of perception achieved by his method, define that charm which was considered elusive.

TABLE OF CONTENTS

INTRODUCTION

Critics have attempted to define the 'elusive charm' of Anthony Trollope, but, because their criticism tends to be impressionistic rather than analytical, they have made little progress. Recently a few critics have attempted a superficial analysis of his technique in order to detect a pattern or system in his entire work, but almost no close analysis of individual novels has been undertaken.

Close analysis of Trollope's work can describe and clarify that elusive charm. To this end I have examined the artistic vision of Trollope as it appears in the six novels which comprise the Barset Series. These novels permit a viable analysis since they represent a larger unified fictional creation than any individual novel or any arbitrary selection of other novels. Although the series differs in tone from that of the majority of the other novels, the difference is sufficiently slight to allow an assessment of the Barset Series to stand as representative of Trollope's method. Generalizations about his entire work tend to be vague and imprecise unless firmly grounded in particulars; I have, therefore, stayed within the scope of individual novels. Novels outside the Barset series are introduced only when they make a point which is not as obvious in the series.

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CHAPTER I

STRUCTURE: "A VEHICLE OF SOME SORT"

In An Autobiography Trollope revealed his adherence to the traditional definition of plot as an entity which can be separated from the work, an identifiable entity which simply moves the action forward.

> To my thinking, the plot is but the vehicle for all this; and when you have the vehicle without the passengers, a story of mystery in which the agents never spring to life, you have but a wooden show. There must, however, be a story. You must provide a vehicle of some sort. (A., 109)

This concept prevented Trollope from seeing plot as an element which can synthesize the entire fictional world of the novel; it relegates plot to the position of being no greater than the mechanics of action. With this in mind, Trollope claimed he had no interest in contriving intricacies which would demand an aura of mystery. A reflection of familiar life could be expressed less artificially through the vitality of characters.

> To make the picture worthy of attention, the canvas should be crowded with real portraits, not of individuals known to the world or to the author, but of created personages impregnated with traits of character which are known. (A., 109)

Because Trollope felt that his greatest ability as a novelist lay in the imaginative force which made his characters vital beings, he reduced plot to the mere mechanical gesture which launched and composed the action. Contradictions and implausibilities arise from his casual contrivances which have justifiably earned him the censure of those who admire an Aristotelian perfection of action.[1]

Unfortunately, the dogmatic assurance of Trollope's self-criticism easily persuaded both readers and critics that his novels were in total casually constructed. While critics praised his portrayal of character they condemned his complete lack of interest in plot as anything other than an extraneous device. Mario Praz in The Hero in Eclipse in Victorian Fiction attributes the decline of traditional plots of action to writers such as Trollope and Thackeray who attempted to represent and interpret a 'slice of life'.[2]

To appreciate Trollope's genius in creating unity in his fiction, one must dispense with his equation of plot with the mechanics of action. The rudimentary mechanisms which he employed in formulating action sequences will be largely ignored since they bear little effective weight in the total synthesis achieved by the harmony of thought, causal sequence and character in his novels. His entire creative life consisted of imagining characters in a plausible context. Although the following quotation describes his adolescent preoccupation with an imaginary world, nevertheless, the passage clearly reveals both the power of his imagination and the restrictions which he placed on himself in his later work.

> Thus it came to pass that I was always going about with some castle in the air firmly built within my mind. Nor were these efforts in architecture spasmodic, or subject to constant change from day to day. For weeks, for months, if I remember rightly, from year to year, I would carry on the same tale, binding myself down to certain laws, to certain proportions, and proprieties, and unities. Nothing impossible was ever introduced, — nor even anything which, from outward circumstances, would seem to be violently improbable. (A., 3.5)

His simple critical awareness did not appreciate that the totality of this created world carefully controlled by a disciplined harmony achieved that aesthetic synthesis advocated by modern criticism as the proper function of plot.[3]

Trollope achieved this harmony through co-ordination of the themes which shape his vision and the causal sequences which control characters and events. Like most Victorians, Trollope used a direct and discernible causal sequence; the nature of a person would partially determine an event and would in turn be altered by that event. Consequently, a carefully constructed direct chain of cause and effect may be traced for each personality within each novel which can often be distinguished from the haphazard mechanics of action in the framing story. The Last Chronicle of Barset illustrates the separation between the mechanical contrivance of the action, the theft of the cheque, and the painstaking consistency of the causal sequence of events interacting with the personality of Crawley. The simple accusation of theft, the question of his legal innocence, and the final unravelling of the mystery by Mr. Toogood actually have little weight compared to the traumatic experience of Mr. Crawley once the accusation has been made. His suffering, a direct consequence of the accusation of theft, is expanded while the mystery concerning the actual crime is suspended. Years of former privation shaped the bitterness of Crawley which dramatically affects his response to the accusation and to the consequent response of those with whom he comes in contact.

Themes, rather than the mechanics of action, form the basis of this created world; they support the entire structure. A full analysis of the nature and function of these themes will demonstrate the manner in which they function in the Barset series. Trollope's use of causal sequence and his mechanical use of action which complete the structure will also be described briefly.

I

Action in Trollope's fictional world hinges on a slight event which becomes increasingly less important as the novel expands in depth rather than in well-balanced plausible incidents. All the Barset novels suffer from this weakness, particularly The Last Chronicle where the accusation of theft against Crawley and his inability to remember lack plausibility.

> I was never quite satisfied with the development of the plot, which consisted in the loss of a cheque, of a charge made against a clergyman for stealing it, and of absolute uncertainty on the part of the clergyman himself as to the manner in which the cheque had found its way into his hands. I cannot quite make myself believe that even such a man as Mr. Crawley could have forgotten how he got it; nor would the generous friend who was anxious to supply his wants have supplied them by tendering the cheque of a third person. Such fault I acknowledge, — acknowledging at the same time that I have never been capable of constructing with complete success the intricacies of a plot that required to be unravelled. But while confessing so much, I claim to have portrayed the mind of the unfortunate man with great accuracy and great delicacy. The pride, the humility, the manliness, the weakness, the conscientious rectitude and bitter prejudices of Mr. Crawley were, I feel, true to nature and were well described. (A., 236-237)

However, the dynamic conception of Crawley makes the actual mystery and concern for the cheque largely extraneous; interest rests on the varied responses to the initial event, not on the event itself. The incidents of Doctor Thorne, designed by Adolphus Trollope, provide the best balanced and developed series of incidents. The plot of Doctor Thorne actually establishes a slight element of mystery — an aspect which did not interest Trollope. He derided all readers who sought novels simply for the vicarious excitement of suspense, and catered to those who would appreciatively respond to a slow-moving subtle analysis.

The personal impressionism which marked his critical response to the work of other writers did not extend to the analysis of his own

material, which he consistently underrated by a dogmatic oversimplification which, accompanied by the Philistine candour of his tone, totally demolished any pretence at artistic inspiration as far as the public and critics were concerned.

> I received my £100, in advance, with profound delight. It was a positive and most welcome increase to my income, and might probably be regarded as a first real step on the road to substantial success. I am well aware that there are many who think that an author in his authorship should not regard money, — nor a painter, or sculptor, or composer in his art. I do not know that this unnatural self-sacrifice is supposed to extend itself further. (A., 90)

At no point in An Autobiography does he express a more serious intention on his part as an author than to teach a few moral lessons and entertain the public. Michael Sadleir summarizes the effect that Trollope's critical assessments in An Autobiography have produced on his critics and readers.

> Provocative at once by its pride and its humility, the book flouted every artistic prejudice of the cultivated eighties. Aestheticism, and its odd contemporary naturalism, were the fashions of the day.[4]

Trollope's reluctance to comment seriously on his own intentions stemmed partially from modesty and partially from the shocked reaction of art-conscious critics who misunderstood his approach. One can only regret the lack of genuine candour in the reputedly straightforward autobiography. It exposes a shallow proponent of mid-century Philistinism rather than a sensitive and appreciative artist possessed of a more subtle mind than his self-criticisms suggest. Sophistication generally marks his careful utilization of technique in the analysis of a situation.

Critics accepted him at his own assessment and proceeded to banish him from the respectable group of literary figures. Allen states in The English Novel:

He has no sense of form: he was content to produce a story that would, somehow, fill three volumes of a novel, a novel, moreover that was to appear as a magazine serial before publication. As he realized himself he had little skill in plot construction, which was both an asset to him and a liability. Everything conspired to make him a superb improvisator; one reads him from chapter to chapter with little sense of the whole.[5]

Even the most simple level of action refutes the previous statement. Although events do not appear to be highly organized, nevertheless, patterns can be discerned. The action recurs with variation among several groups of people who respond individually and thus supply a comment on the central issue. Just as Crosbie jilts Lily Dale in The Small House, so Eames abandons Amelia Roper. The latter event would not be termed jilting in the normal sense since Eames did not commit himself to a formal declaration. The situation in which an old-young lady of dubious character attempts to snare a naive young man offers a comic counterpart to the tragic waste in the Lily-Crosbie affair; sufficient parallels exist to supply comments on both. Lily's unconscious eagerness to acquire a romantic lover leads her to impetuously rush Crosbie into an unconsidered avowal. Although in her fashion Amelia cared for Eames, once rejected, she immediately accommodates herself to a new suitor in contrast to Lily, whose passionate intensity demands that she enact a tragedy of futile faith.

> Though his story should be all one, yet it may have many parts. Though the plot itself may require but few characters, it may be so enlarged as to find its full development in many. There may be subsidiary plots, which shall all tend to the elucidation of the main story, and which will take their places as part of one and the same work, — as there may be many figures on a canvas which shall not to the spectator seem to form themselves into separate pictures. (A., 205)

Trollope's statement that everything must be pertinent becomes valid in his work only if the subplots serve as variations on the central theme

and as such become essential to the enunciation of that theme. The result resembles the point-counterpoint in music as the illustrations either harmonize or vary the central theme.

In addition to constructing parallel situations, Trollope arranged the characters to achieve the maximum dramatic effect from the various encounters. Drama results from the consequent tension between two arranged and opposed groups or individuals. Confrontations between individuals constitute the majority of incidents. Some incidents further the action while others can only be justified as means to elaborate character in a causal sequence which may or may not coincide with the main issue or action. These incidents contain a high element of tension since they, rather than a suspense resulting from action, produce interest. A dilemma arises from the confrontation to create a variety of emotional responses; the ensuing decision and action cause the drama to expand outward involving an increasing number of characters who will be affected by the outcome. Trollope demonstrated that every incident set off repercussions which might reverberate throughout the entire community. These confrontations, seemingly unimportant on the surface, may have a sufficient traumatic effect on a man's personality to alter the course of his life.

Incidents involving Mrs. Proudie beautifully exemplify a high degree of dramatic tension, for the woman automatically produces a violent response from other individuals. Trollope used her initially for comic relief since the atmosphere became highly charged with exaggerated emotion. Mrs. Proudie functions as a catalyst in the conflict between the high and low church parties because her arrogant emphasis on her interpretation of doctrine proves entirely unpalatable

to the Barchester clergy. In attempting to thwart her ruthless drive for power, the established clergy betray their own lust for control. As the conflict changes in nature from one of church doctrine to personal power, the warfare becomes increasingly deadly.

> There were four persons there, each of whom considered himself the most important personage in the diocese; himself, indeed, or herself, as Mrs. Proudie was one of them; and with such a difference of opinion it was not probable that they would get on pleasantly together. (B.T., 31-32)

Trollope also suggests more amiable relationships which dramatize both differences and similarities in response to various moral issues. A natural conflict arises from the close intimacy of Grantly and Harding which continues throughout the series. Vastly different in nature, yet drawn into almost daily intercourse, the men form close bonds of love while never achieving genuine rapport. The juxtaposition of the unworldly Mr. Harding with the practical worldliness of the archdeacon produces tension. By describing their different reactions to various issues, Trollope arranged a subtle and continuous commentary on the nature of each man through their long association.

The novels divide the characters into two armed camps as their partisan interests determine attitudes and behaviour. The Warden develops the conflict arising from the difference in the concept of moral responsibility held by the unworldly Mr. Harding and the practical archdeacon, who supports the church militant in preference to the conscience of the individual. Dissension results in Barchester Towers from the invasion of the low church party into the traditional territory of the high faction. The beliefs which march attendant on the side of one's loyalty do not rest on theology, but on opposing prejudices toward the ceremony and

tradition inherent in the concept of a gentleman's way of life. The materialistically oriented who weigh a man according to wealth or rank (the De Courcys, Lady Arabella, Augusta Gresham, Louis Scatcherd), contrast in Doctor Thorne with those who judge others according to worth (Doctor Thorne, Mary Thorne, Frank Gresham, Miss Dunstable). In Framley Parsonage, such traditionally conservative members of the landed gentry as Lady Lufton conflict with the unstable racy element represented by the Whigs and the liberalism which seems to promote worldliness. The Small House includes a morally crucial contrast between those who behave honourably and those who are either dishonourable or mean. Distinctions become less clear, for most characters inhabit the middle region of being neither worthy nor genuinely unworthy. The major division occurs between the De Courcy-Crosbie-Lupex-Ropers and the Dale-Eames-De Guest factions. The Last Chronicle divides more simply and at the same time less adequately, for it virtually sets Crawley against the world. The distinctions suggested above are valid only as they serve to show the lines of obvious surface tension in the novels. No final resolution of these elements occurs within the novels; instead, a balance remains as these antithetical elements exist side by side creating constant tension. Trollope did not manoeuvre the characters into two groups without allowing a variety of individual difference; they are endowed with individual personalities and allowed to interact. All necessary background information concerning the characters is made available before the engagement.

Without elaborating on the action in each novel, the previous outline demonstrates the fashion in which Trollope set the stage to allow

the issues to develop. Although these arrangements tend to be primary, they are set pieces which simply form the basis for later expansion. Trollope does not utilize his creative powers to form an exciting basis; instead these conflicts are arbitrary and unimaginative — only an excuse for the enactment of a drama. In contrast, the causal sequence which fashioned the life of the individual is imaginatively controlled to exploit fully the potential of each situation.

II

The chain of events set in motion by Crosbie in The Small House illustrates the manner in which the basic issue of the jilting of Lily Dale expands to reverberate throughout Allington with repercussions as far as Courcy Castle and London. The response of Crosbie will suffice to reveal the closely integrated causal connections. During even the initial stages of his engagement, Crosbie cannot decide which aspect of his nature should be allowed to control his future conduct — his love for Lily, which springs from his virginal better nature, or his own self-interest. Once self-interest finalizes his decision to jilt Lily, he immediately begins to revile himself for losing the opportunity of becoming a better man with a sympathetic companion to assist him. Realization of his error in judgment — promotion results from his own merit rather than Courcy influence — defeats his self-confidence. As soon as he loses confidence in his own judgment, others lose their admiring respect and Crosbie sinks among the De Courcys to the role of a lackey.

> He could not quite analyse the circumstances of his own position, but he felt as though he were a cock with his spurs cut off, — as a dog with

his teeth drawn. He found himself becoming humble and meek.... He was aware that they watched him, and knew all his goings out and comings in. They called him Adolphus, and made him tame. (S.H., II, 8)

His necessary elevated style of living drives him into debt and the need for economical measures further estranges him from an incompatible wife. The memory of Lily and lost innocence acquires a greater lustre in the face of his present unhappiness.

He would make it known to them that he was not going to be their very humble servant. He would speak out his mind with considerable plainness; and if upon that they should choose to break off this 'alliance', they might do so; he would not break his heart. And as he leaned back in his arm-chair, thinking of all this, an idea made its way into his brain, — a floating castle in the air, rather than the image of a thing that might by possibility be realized; and in this castle in the air he saw himself kneeling again at Lily's feet, asking her pardon, and begging that he might once more be taken to her heart. (S.H., II, 59)

Trollope ordered the incidents in simple causal sequence to follow naturally from the dual impulses which motivate Crosbie. Once the wheel has been set in motion, there is no turning back and events follow with a certain inevitability. Trollope never allowed one to recapture the past or the one missed opportunity — the character must bear the responsibility of his choice.

Since one can never recover from a mistake but must bear the responsibility, decisions demand much consideration. The inability to evade responsibility strikes an ominous note. Although Crosbie attempts in The Last Chronicle to recapture the pleasure of his first love, Lily's illusion has sufficiently dissipated to make acceptance impossible. A man's nature determines his decision and is in turn directed by the result. Both he and Lily lose their youth in the process and become different people — at least different for each other. Originally Crosbie placed worldly advantage above disinterested love and as a consequence,

the coarse selfishness of his nature becomes totally dominant. Although the action is temporarily suspended while the characters ponder their dilemma, time remains an omnipresent threat demanding a decision.

Any further discussion of causal sequences will only be repetitive, since Trollope constantly controlled the lives of his characters by this careful discipline. No action can be divorced from the character of the individual nor can it be hoped that the character will not be affected by that action in the future. Although one can observe the apparent movement of causal sequence in the lives of humans, nevertheless, as one probes more deeply, ironies and ambiguities appear that make such analysis insufficient. Thus the careful causal sequence which can be traced throughout Trollope's work is only a superficial movement. The deeper complexities of the human dilemma are explored by the themes which structure his artistic vision.

III

In designing his novels to illustrate themes, Trollope did not attempt to write a novel of ideas; all his explorations into the question of truth appeared in the discernible lives of men. Trollope was not guilty of the mere intellectual expansion of ideas which Frye believes to be alien to the novel genre:

> But this interest in ideas and theoretical statements is alien to the genius of the novel proper, where the technical problem is to dissolve all theory into personal relationships. In Jane Austen, to take a familiar instance, church, state, and culture are never examined except as social data, and Henry James has been described as having a mind so fine that no idea could violate it.[6]

No man in Trollope became only a half-imagined projection of a thesis; other characteristics humanize him. In fact Trollope succeeded to such

a degree that the character's vitality often overshadows the role conceived for him. The ability to create perfectly imagined human beings remains a positive virtue in a novelist, but Trollope succeeded to the point of almost overshadowing his structuring themes. Failure to apprehend the central drama arises from the subtlety of the author, who disliked obvious preaching; the characters should exemplify the moral for the discerning reader.

Trollope made few obvious statements governing either the character's or the reader's response.

The Barset series differs from the other novels only in atmosphere or tone; since the same themes never ceased to fascinate Trollope, attempts to divide or categorize according to themes become impossible. Classification of the novels according to the movement or shape of the book or, even more superficially, content, functions only as an arbitrary guideline. Cockshut calls the Barset series atypical of the author's general tendency toward melancholy:

> To this day the Barsetshire series is far more widely known than any of his other writings.... [It is] part of my [i.e. Cockshut's] thesis that Trollope is a gloomier, more introspective, more satirical, and more profound writer than he is usually credited with being; and further, the Barsetshire series, fine as it is, is not fully characteristic of his genius. Again, this series, so rich in incident and character, is simple in conception. It demands less explanation and analysis than most of his other works.[7]

Yet even Barset with its general air of well-being does not escape disaster, for characters are governed by obsessions and the force of circumstance. Trollope subtly undermines the impression that surface calm represents stability. Even Mary Thorne, who finally acquires the man she loves, must distrust the family welcome, for wealth only

has made her acceptable. Irony pervades the description of Mary's wedding in which she receives the favour of the whole world — including the Duke of Omnium. Unalloyed happiness does not exist even in Barset; only a difference in degree distinguishes the Barset atmosphere from the remainder of the novels. In Barset no triumph or good fortune can be judged by appearance; irony undermines the idyll. Specific examples illustrate Trollope's realistic awareness in even this series of the darker aspects of life.

Although Mr. Harding abandons Hiram's hospital, his only consolation is the conviction that he is following the dictates of his conscience. Not only has the comfort and peaceful seclusion of his preferment disappeared, but the old men suffer in the neglected hospital. His love and despair for his old home are seen to remain unaltered, for in Barchester Towers he seeks to re-establish himself. Neither structural irony nor disenchantment are paramount in Barchester Towers, for it is the most atypical of the Barset series and of all the novels. Unfortunately, its popularity allows it to strike the representative note for the group. One can discuss such minor ironies as the war in the clerical camp, or the defeat of Slope by himself and his own faction, or the arrival of the Stanhopes to improve the clerical tone of the city, but all have been utilized for comic effect. Barchester Towers alone deserves the assessment of Cockshut that the series is both narrow and simple in conception. In Doctor Thorne the climactic social glory of Mary Thorne's wedding penetrates the hypocritical snobbery of a materialistic society, the unifying structural irony of the book. By his return to Framley Parsonage, Mark Robarts loses his independence

and denies a large portion of his nature. The mature adjustment of Lily Dale to her broken engagement fulfills only a fragment of her expectations. And the gift of a living to Josiah Crawley proves an inadequate gesture to allay the devils of his mind, for alternate pride and aggressive humility will burden him for the remainder of his life. Financial comfort relieves some stress to soften the edge of poverty, but a tortured mind can never return to innocent tranquility. Although this brief summary includes only a few major characters, achievement may be seen to have its bitter edge.

Corruption exists but this ominous note strikes only at random; disruptions tend to be minor and the impact humourous rather than tragic. The county remains pastoral, for there is no intrusion of either the radical social changes which were undermining the stability of the class structure or of the industrial chaos which was producing the new poor. The provincial gentry offers the least breadth in social structure and the greatest degree of serenity — almost blind complacency. The disrupting force stems from dissenting clergymen with lower-class origins; the emphasis remains humourous to depict a power struggle within the accepted order rather than a disruption by alien elements. Barset county retains its pastoral character despite occasional disturbing elements which appropriately come from the city of London. The villains, if Trollope could be said to produce villains, come from London, where the dismissal of important values for the standards of society leads to corruption. In Barset the characters retain a superiority to misfortune; circumstances lack the power to completely overwhelm an individual. However, The Last Chronicle indicates Trollope's general

dissatisfaction with this approach as the number who can no longer struggle above misfortune increases — all the city people, Lily Dale, Eames, Crosbie, and Crawley. The disruption of stability increases until in The Way We Live Now total corruption pervades every class of society making the country indistinguishable from London. Betsky notes the stability of the Barset atmosphere:

> In all of his Barchester novels there is a continual movement from the comparative stability of a rural order — a stability that is almost idyllic — into the profoundly disturbing rhythms of the world of London; or a movement as London society impinges with disquieting effects upon the rural south. But in the Barchester novels the rural order is capable not only of absorbing and controlling that disquiet. It is also capable of convincing the reader that the economic and political strength of a nation derives in large measure from the well-being of the agricultural order in the south.[8]

Barset represents the old world, a nostalgic return to a pseudo-idyllic state, which contains the Grantlys, the Arabins and the Luftons. The Proudies, although originally a dissident element, become assimilated after the death of Mrs. Proudie, affirming the stability of the old order. The war had been fought for control of the existing establishment, an almost pure and simple power struggle, particularly in Barchester Towers. But by The Last Chronicle, Trollope displays the power of Mrs. Proudie to do actual evil. Her struggle for domination had belonged to the stock comic repertoire of the shrewish woman, but before her death she almost succeeds in destroying Crawley by her unjust intervention and does succeed in destroying her husband. He is no longer a humourous dupe dominated by his wife but a man broken in spirit by the ruthless determination of another to control. The change of tone in the approach to Mrs. Proudie marks the evolution from the comedy of Barchester Towers to the embryonic tragedy of The Last

Chronicle. Those who suffer in Barset are isolated, having little effect on other characters despite the earlier statement that repercussions generally reverberate throughout the community. That is to say in other novels, although the alienated remain isolated, suffering affects everyone; disillusionment and futility dominate, as in The Bertrams and He Knew He Was Right. Although Scatcherd and Crawley receive expressions of sympathy, none comprehend their suffering; their fate seems an unlucky accident, an unusual occurrence in a world of unrelieved calm. Disappointment and the consequent alienation of suffering do not disturb the general complacent sense of well-being.

Once the number of victims has been tallied an astonishing number are seen to have suffered shipwreck: Augusta Gresham fades into disappointed spinsterhood after she pursued De Courcy standards which esteem rank above all other attributes exclusive of money; worldliness corrupts Mark Robarts and taints the natural spontaneity of Miss Dunstable; Sir Roger Scatcherd and his son Louis destroy themselves through isolation and alcohol; Crosbie loses the opportunity for happiness by a preference for rank and fashion, while Griselda Grantly stands as a symbol of the complete unemotional grandeur of beauty and wealth without humanity. The entire Broughton-Siever-Demolines affair smells of corruption in the Dickensian vein where all values either are replaced by artificial emotion to alleviate the all-pervading boredom or sink into completely unprincipled greed. Despite the number of casualties the tone remains urbane and humourous; the appalling boredom and futility do not yet dominate Trollope's vision. Less objectivity exists in the Barset series, for Trollope paints his colours brighter, exaggerating for effect.

Although the colours of Barset may be brighter, Sadleir mentions the serious probing of reality that marks all Trollope's work and the unceasing integrity with which he pursues his exploration:

> Trollope was not incapable of seeing natural beauty or of expressing it in words; he was merely uninterested in it as a conception detached from human life.
>
> The analogy is perfect between this indifference and his indifference to ideas and ideals. Art and philosophy, as things of independent spiritual significance, lay beyond his mental reach; but set him to appraise or unravel the working of an idea or of an aspiration which has direct bearing on the existence and behaviour of ordinary people, and he shows a subtlety and judgement rivalled by one other novelist only [i.e. Dickens]....[The] two had a common inspiration and a common instinct — the inspiration of humanity and the instinct for its interpretation.[9]

He did not search for theories in books of philosophy but in the human scene where truth would or possibly could be exemplified. Trollope emerged as a sceptic, for neither human institutions nor men offer more than a partial and generally deceptive concept of reality. He mentioned God in a somewhat perfunctory fashion, for there would seem to be no manifestation of the divine in the finite environment where the little scenes of life are enacted. Realism for Trollope would cease at the introduction of God. Although many of his characters profess a faith, he showed that it has little crucial effect on ordinary life, other than to distort or destroy perspective and appreciation.

> Most active clergymen have their hobby, and Sunday observances are his [Slope's]. Sunday, however, is a word which never pollutes his mouth — it is always 'the Sabbath.' The 'desecration of the Sabbath,' as he delights to call it, is to him meat and drink: — he thrives upon that as policemen do on the general evil habits of the community. (B.T., 25)

Trollope presented the drama in purely human terms; even the agony of Crawley concerns only the strength of his desires conflicting with an

abstract sense of duty which in demanding humility denies him expression of his pride.

Therefore truth was explored on a purely natural level with no indication of the transcendental nature of man. He set questions of conscience in humanistic terms rather than through the analysis of abstractions. Trollope concerned himself with a reality directly perceivable through empirical observation. Unrelieved observation of the visible world reveals contradictions and discrepancies on every level. What is readily observable is not necessarily the truth; often it is a portion of the truth, a deception or an illusion. No matter how conscientiously the characters observe either themselves or the world around them, errors creep in — errors attributable either to personal bias and self-deception or to the elusive nature of truth. The characters attempt to resolve their personal dilemmas, but the truth evolves from no particular person or event or action; the essence remains elusive embodying and transcending particulars. The situation of Lily and Crosbie exemplifies the ambiguities which arise when one attempts a clear-cut judgment of guilt or responsibility. He cannot be dismissed as the simple villain of a melodrama since Lily's romantic illusions parallel her willing deception to that of Marianne Dashwood's in Sense and Sensibility. The elusive and expanding nature of truth caused Trollope to view each situation from as many perspectives as possible: he constantly demonstrated that each only represents an aspect; conclusive judgments cannot be formed no matter how many points of view form an outline of a many-faceted situation. Despite the seemingly unreflective surface of his style, Trollope utilized the technique

of shifting points of view to probe the nature of reality. The reality of his fictional world finds expression in the major themes which are made evident through his technique.

IV

Trollope had neither a melancholy nor a bitter view of the world but an unrelenting observation so objective as to appear cynical — cynical in the sense that he courted no illusions and never idealized. To illustrate the precariousness of stability he concentrated on the nature and development of the obsession (particularly in the later novels) and the ease with which the protagonist can become entirely isolated. All characters maintain a degree of self-deception and illusion; obsession only illustrates a more extreme case where perspective has been lost. People may appear perfectly normal but manage to ruin their lives by an illusion, as do Lily Dale and Augusta Gresham.

> When the offer was made to her [Augusta], she could not bring herself to throw Lady Amelia to the winds and marry the man, as it were, out of her own head. Lady Amelia had been the tyrant of her life, and so she strove hard to obtain her tyrant's permission. She used all her little cunning in showing that, after all, Mr. Gazebee was not so very plebian. All her little cunning was utterly worthless. Lady Amelia's mind was too strong to be caught with such chaff. Augusta could not serve God and Mammon. She must either be true to the god of her cousin's idolatry, and remain single, or serve the Mammon of her own inclinations, and marry Mr. Gazebee. (D.T., 457-458)

Compared to the eccentric Miss Thorne, no surface peculiarity marks these figures; yet the ease by which perspective can be lost allows disaster to pose a constant threat. A complacent faith or sense of well-being often makes the person vulnerable to attack — as Lily's belief in Crosbie and love, Mr. Harding's belief in his justified position as warden, Augusta's reliance on the infallibility of her cousin's standard of conduct.

Trollope explored the self and the process of self-discovery. The comprehensiveness of his study offers a balance in perspective to the onlooker which transcends the individual blindness of the characters. No character fully realizes the totality of his misconceptions, although a large portion may become apparent. When Lily decides that a marriage with Eames would be impossible, she does not perceive the full extent of her belief in the concept of romantic love. Romantic love justifies her stance in rejecting the role of a wife, the most vital part of her womanhood by Trollope's standards, to live as a spinster.

> A picture of green lovely things could be delicious to her eyes as to his; but even for such a picture as that the price might be too dear! Of all living men, — of all men living in their present lives, — she loved best this man who was now waiting for some word of answer to his words, and she did love him dearly; she would have tended him if sick, have supplied him if in want, have mourned for him if dead, with the bitter grief of true affection; — but she could not say to herself that he should be her lord and master, the head of her house, the owner of herself, the ruler of her life. (L.C. II, 382)

Most conflicts in the human arena, regardless of delusions, tend to be power struggles where the exercise of one will over another intensely affects both personalities — a symbiotic relationship. Power may be exercised through the excuse of love, but whatever the justification, domination causes both to lose independence and to entertain a false view of the world. Whether on a personal or social basis the struggle for power affects every character. Power offers the most concrete illustration of the tension in the relationships between people.

Although categories are suspect, being somewhat arbitrary, the exercise of power functions in two major areas, the personal and the social. In the personal context, power manifests itself on the marital testing ground partially as traditional humour, the husband and wife

each struggling for control, and partially to illustrate the actual horror of internecine warfare in one's own family. The outcome may be only entertaining as with the Grantlys, where she controls with a judicious hand from behind the scenes. Mrs. Proudie's domination initially amuses as her husband struggles against her iron determination, but as he suffers continual humiliation before the world through her diminishment of his office and himself as a man, she gradually breaks his spirit.

> Not so Mrs. Proudie. This lady is habitually authoritative to all, but to her poor husband she is despotic. Successful as has been his career in the eyes of the world, it would seem that in the eyes of his wife he is never right. All hope of defending himself has long passed from him; indeed he rarely even attempts self-justification; and is aware that submission produces the nearest approach to peace which his own house can ever attain. (B.T., 20)

Mrs. Proudie attains victory, but before she can enjoy her spoils the bishop's broken spirit ironically defeats her. The other major family conflict occurs between father and son, in which the older generation attempts to impose an authority and control on the younger that will not be tolerated. There are only a few Barset examples: Archdeacon and Henry Grantly, the Earl de Courcy and Lord Porlock, Reverend Stanhope and Bertie, the Duke of Omnium and Plantgeant Palliser. The Barset series emphasizes the marital aspect of family conflict rather than the father-son warfare which Trollope utilized extensively in his other novels.

The personal power relationship can be extended from the family to the circle of one's close intimates: the magnanimity of Lady Lufton controls the Robarts family, as well as others within her sphere of influence; more dramatically Charlotte Stanhope exercises

a detrimental influence over her family and associates; Archdeacon Grantly musters all partisans to demand control over their decisions — Eleanor, Mr. Harding, Arabin. However, the control exercised by one's intimates scarcely ever attains the degree of demoralizing viciousness reached by marital battles. The scene in which Bishop Proudie returns downstairs an old and broken man after his vain bid for emancipation through Slope, demonstrates the extent to which a wife can diminish a man.

> He came down the following morning a sad and thoughtful man. He was attenuated in appearance; one might almost say emaciated. I doubt whether his now grizzled locks had not palpably become more grey than on the preceding evening. At any rate he had aged materially. Years do not make a man old gradually and at an even pace.... Thirty — forty — fifty, then comes some nipping frost, some period of agony, that robs the fibres of the body of their succulence, and the hale and hearty man is counted among the old. (B.T., 299)

Trollope compared Madeline Stanhope to a spider for she exults in her power to discomfit her victims. Her refined art allows few to escape her web, even the skilled hunter Slope, who had always advanced in the world through his ability to victimize women. Both consciously exercise control; Madeline, for the sheer pleasure of capturing another human being, Slope for personal advancement. Both lack interest in their victims in any other role than as objects to achieve personal gratification.

On the social level the exercise of power again diminishes in intensity. The Barset series is partially unified by the continuing war between the Proudie and the Grantly factions for control of the diocese. Supposedly the war rages between the standards of the high church party and the low church party which lacks the stability and gentility of the old traditions. Although this division determined the initial stance of the two factions, nevertheless, it becomes a power

struggle between two opposing groups who only utilize the original cause of difference as ammunition. The war never becomes ideological as one might expect, but a contest for control of one's peers. Some question arises in Framley Parsonage over politics, but again the issue does not rest on the political platforms of either party but on the standards that both sides supposedly embody. Therefore Lady Lufton protests against the liberals led by the Duke of Omnium not on ideological premises but on the basis of her belief that all Whigs are worldly libertines and old standards must remain firm against such corruption.

The themes just described which include the search for truth, the process of self-realization and the struggle for power, are all part of an attempt to understand the world. And as such, these themes create an aesthetic unity for Barset that generally passes without comment. The struggle for personal supremacy, the most frequent of the illustrations used by Trollope, measures self-assertion and indicates the ability of individuals both to form and to execute their own opinions, a mark of integrity and self-realization. Mark Robarts' reappearance in The Last Chronicle exhibits his dependence of thought and behaviour on the decrees issued from Framley. On the other hand, the mild-mannered Mr. Harding, who had always been dominated and intimidated by his son-in-law, the archdeacon, maintains his independence of thought and behaves in accordance with the dictates of his conscience in the face of adversity. Although her friends acted with her best interests in mind, Lily Dale resists the weight of their advice that she marry Eames. Control can be well-intentioned and certainly unconsciously directed, as in Lily's desire to force both Crosbie and Eames into the role of

romantic lover and as in Mrs. Proudie's desire for her husband's well-being.

Trollope offered neither authoritative answers nor facile solutions to the human dilemma, although he did supply a tentative code — a code of honour obviously adequate only as a rule of thumb. The code implies that one should behave as a gentleman with a sense of honour. Although much depends on rank or birth or education, these factors are not necessary to be considered a gentleman in Trollope's world. One can behave as a gentleman without any of these advantages; yet awareness of honourable conduct generally occurs among those who have been educated appropriately. Although Louis Scatcherd received the advantages of a gentleman's formal education, he is never considered an equal since he lacks a sense of honour:

> He had been sent to Eton when he was fifteen, his father being under the impression that this was the most ready and best-recognized method of making him a gentleman. Here he did not altogether fail as regarded the coveted object of his becoming the companion of gentlemen. He had more pocket-money than any other lad in the school, and was possessed also of a certain effrontery which carried him ahead among boys of his own age. He gained, therefore, a degree of éclat, even among those who knew, and very frequently said to each other, that young Scatcherd was not fit to be their companion except on such open occasions as those of cricket-matches and boat-races. Boys, in this respect, are at least as exclusive as men, and understand as well the difference between an inner and an outer circle. Scatcherd had many companions at school who were glad enough to go up to Maidenhead with him in his boat; but there was not one among them who would have talked to him of his sister. (D.T., 289)

Yet being a gentleman with as fine a moral conscience as Mr. Harding does not suffice to resolve a moral issue. Although Mr. Harding senses that he accepts money unjustifiably from his preferment, his fellow clergymen, even the gentle old bishop, firmly believe in the almost divine right of the church to temporal comforts and that abandon-

ment of the living reveals a traitorous disservice to the church. As a gentleman in a social world, he has moral justification for either abandonment or support of his church; however, for a man of conscience, the problem transcends the mere question of personal honour. Trollope frequently presents a dilemma which offers no escape except through an arbitrary decision, since arguments on both sides appear equal to the protagonist. Choice, although limited, never disappears. The characters act not always realizing that the responsibility for the decision rests on their own shoulders. Each must decide, although the choice may result in such dependence that future independence is virtually abandoned. Since neither the consequences nor all the factors are revealed to the individual, the perspective is limited to the character's personality and outlook. Because Lily refuses to realize either the exact nature or extent of her romantic illusions she cannot view the proposal of Eames in the same advantageous light as her friends. The proposal remains partially obscured by her own obvious commitments to romanticism rather than realism.

These themes give a coherence and consistency to the world of Barset. It is a relatively stable world with tentative standards (although the inhabitants rarely appreciate the actual tentativeness). It offers a microcosm of the world, for the process of seeking one's own identity in the deceptive world of appearance has universal application. Although issues of particular novels recur as characters appear and reappear, nevertheless, they lack the potency to permeate the entire fictional world as do the major structuring themes. Incidental issues, such as the theft of a cheque or the jilting of a girl,

only have application when expanded to incorporate some of his major premises.

V

The novels move from a particular incident to a general ramification of the all-pervasive themes. All incidents can be justified in the light of the central issues, although Trollope's ability to integrate the incidents may be severely criticized. Barchester Towers illustrates the comprehensiveness of the quest for power as it affects everyone in the community. The struggle occurs with varying intensity in both personal and social arenas. First Grantly seeks official episcopal power which he never attains. The victors, the Proudies, appear to contest against the power of Grantly in the diocese, against Slope's determination to rule, and against each other. Charlotte Stanhope controls the lives of her family and attempts to seduce Eleanor as a wealthy bride for Bertie; Madeline, the predatory spider, attempts to entrap all men. Slope faces the Grantlys, the Proudies, Eleanor, and finally Madeline. Arabin originally contested Slope on theological grounds and triumphs in the personal struggle for the love of Eleanor. The variety in the exploration indicates the extent to which relationships are based on a desire to dominate. The fête at Ullathorne presents the best example of social snobbery and prestige being utilized to achieve confirmation of one's position — a form of one-upmanship. The fundamental desire to control others rarely appears in its harsh form since rationalization or ignorance of one's motives subdues the impact. The naked determination of Mrs. Proudie to rule makes her an object of fear and hatred since others have found security

in the formality of manners. Trollope expands the power struggle for ramification, for drama, and in Barchester Towers, for humour. The individual's need to dominate proportionally determines his dependence on the favourable response of victims — this externalization of the means of measuring oneself as a successful person naturally proves to be extremely precarious.

> She still longed to rule the diocese by means of her husband, but was made to pause and hesitate by the unwonted mood that had fallen on him. Before this, on more than one occasion, and on one very memorable occasion, he had endeavoured to combat her. He had fought with her, striving to put her down. He had failed, and had given up the hope of any escape for himself in that direction. On those occasions her courage had never quailed for a moment. While he openly struggled to be master, she could openly struggle to be mistress, — and could enjoy the struggle. But nothing like this moodiness had ever come upon him before. (L.C., II, 275)

The variety of character response arising from the arrangement of parallel situations provides a continuous commentary on the issues. The commentary, in dramatically demonstrating that Trollope dictates no absolute response, introduces a degree of individual relativism. An aspect of the process of self-realization, birth as a measurement of worth, is the major question in Doctor Thorne. Birth into a 'good' family often determines the measure of acceptance and the breeding of an individual. Considering the reticence of the Victorians, Trollope, in making his heroine Mary Thorne both an illegitimate child and a lady, takes a major step in assessing the value of good birth. In the face of well-established prejudice, Mary must determine for herself whether or not her worth as a person should depend on the accident of her birth. Not only does she not have a legitimate birth, but her origins are also humble — her mother, although a worthy woman, belonged

to the working classes and the actual class of her father, although respectable, contains none of the sentimental overtones which often endowed the illegitimate child of fiction with either noble or wealthy parents. In a pretentious society which determines worth according to externals, she must decide if she, as a human being, is worthy to love the man of her choice. Even her uncle, noted for his general acceptance of all men as equal regardless of rank or station, bases conviction of his own worth on his ancient family's position. His family connections automatically endow him with sufficient superiority to treat all other men as equals. Although he adopts his niece and never allows the question of birth to arise, she apprehends the importance with which he regards it. Fortunately love for Mary outweighs any prejudice which he might entertain against her birth, and he accepts her without question. Yet, the approach of a practical man with wisdom of the world, tolerant and independent, serves both to underline her dilemma and function as a commentary on it. Despite his private inclinations, Doctor Thorne allows the individual to be judged on personal merit (later he becomes even more liberal by marrying Miss Dunstable, who has neither the birth nor the manners of a lady — outspoken and vulgar without proper decorum, yet a thoroughly estimable person); but the neighbouring Greshams and their relatives, the noble De Courcys, denounce low birth unless it be well insulated with wealth. Worth or acceptability finally rests on money despite the pretense of birth, for Miss Dunstable is considered a worthwhile commodity despite her age, appearance, manners, and birth. This callous method of weighing others contrasts with the generous and thoughtful consideration of the Thornes.

As a counter theme, Sir Roger Scatcherd drinks himself to death when his success in the world, his title, and wealth, have not brought him the intimacy of gentlemen. Only the bottle of brandy solaces his loneliness and misery:

> 'I can do nothing that I would choose to do; be nothing that I would wish to be! What can I do? What can I be? What gratification can I have except the brandy bottle? If I go among gentlemen, can I talk to them? If they have anything to say about a railway, they will ask me a question: if they speak to me beyond that, I must be dumb.' (D.T., 127)

His rejection based on the inaccessibility of his wealth, the acceptance of Miss Dunstable and then Mary Thorne (after she inherits the Scatcherd wealth) complement each other. The recognition of the women is ironic, for the society which excludes and includes never considers the worth of the individual. Acceptance depends purely on the external criterion of wealth. The various manifestations of the question of birth opposed to worth reinforce and enhance each other.

The depth and intensity of the exploration depend on the set of characters and on their conscious appreciation of their circumstances. Thus in Doctor Thorne the De Courcy group expresses a singularly rigid and unreflective approach to life, basing the entire weight of judgment on social context rather than on moral evaluation of persons or situations. Having become as superficial as their own judgment, they demonstrate little depth or intensity.

The question of worth hinges on several factors which are co-related. Not realizing her illegitimacy, Mary questions the doctor on her rank. Apprehending the truth she becomes extremely perplexed, for she wishes to judge people on merit, rather than respecting them for rank. But if Miss Gresham demeans herself by marrying Moffat, a

wealthy man without rank, what would her own stigma do to a man she loved? Her uncle's answer that a woman takes her husband's position in the world does not diminish her doubts on the actual issue.

> Being, as she was herself, nameless, she could not but feel a stern, unflinching antagonism, the antagonism of a democrat, to the pretensions of others who were blessed with that of which she had been deprived. She had this feeling; and yet, of all things that she coveted, she most coveted that, for glorying in which, she was determined to heap scorn on others. (D.T., 97)

Having loved her prejudices even if they did not provide the better course, she does not wish everything to depend on personal merit. "And so, with a mind at war with itself, she came forth armed to do battle against the world's prejudices, those prejudices she herself still loved so well." (D.T., 98) Her refusal to consider money as the criterion for marriage — she would not sell herself to Louis Scatcherd — serves as a contrast to the often repeated phrases of the Greshams and De Courcys that personal happiness must be waived in order that Frank marry money.

The theme that people must be bound together in love and not by any other consideration recurs repeatedly. Frank remains faithful, for the self is not altogether independent; personal happiness demands communion with a loved person on an intimate level: "And if I were to die, what would you do? People must be bound together. They must depend on each other". (D.T., 140) Frank's persistent attempt to marry her demands that she question herself as to whether she would be more honest or more fit to grace an honest man's table if she had been born legitimately. Despite a final conviction that she ought not to judge against the strength of love, Mary never ceases to wish for that

lucky accident to enable Frank to hold up his head in the world. In the world she enters, her money outweighs all other considerations except to people like Miss Thorne who remain unimpressed:

> 'My dear,' she said to Mary, kissing her, and offering her some little tribute, 'I am very glad to make your acquaintance; very. It was not her fault,' she added, speaking to herself. 'And now that she will be a Gresham, that need not be any longer thought of.' Nevertheless, could Miss Thorne have spoken her inward thoughts out loud, she would have declared, that Frank would have done better to have borne his poverty than marry wealth without blood. (D.T., 567)

Ironically, although illegitimate, Mary is still a distant cousin of the Thornes.

Trollope explores an extremely pertinent issue in class-conscious Victorian England, where people cling to class structure as a form of stability and as an opportunity to exercise snobbish pretensions. The question of the self becomes crucial when not fortified by acceptability in society. Mary proves to be the most introspective of the Barset heroines, for although she deals with an abstract question, the application of her conclusion is in an agonizingly personal context. She suffers ostracism and the absence of her lover as punishment for having Frank fall in love with her. Everyone believes that he must marry money — 'must' used in an entirely external context based on a code of assumed economic necessity. The intensity of Mary's suffering diminishes in the situation of Augusta Gresham, whose opportunity for happiness is destroyed by her cousin's decree that the man will not do. Yet ironically, Amelia de Courcy marries the lawyer that she rejected on behalf of her cousin. Her dependence strongly contrasts to the determined independence of Mary, who renounces all the pleasures of her life in order that she maintain her integrity. Augusta also renounces

her happiness, but for the wrong reasons, since her decision rests on a blind adherence to the precepts established by another person.

The jilting theme in The Small House is repeated with emphasis on the charm and deceptiveness of appearance in the Crosbie-Lily-Alexandrina, Johnny-Lily-Amelia, Mr. and Mrs. Lupex-Cradell, Lord and Lady Dumbello-Palliser triangles with diminishing intensity appropriate to the character involved and his consciousness of his situation. Those who court illusions suffer with greater intensity than those who are generally more realistic, although not analytical, in their assessment of the world around them. Lily's concept of romantic love colours her vision and her actual appreciation of Crosbie — shattering her life as she never willingly renounces her cherished beliefs. Eames can never be accepted because he does not prove absolutely faithful, nor does he wear the guise of an Apollo. Her dreams broken, she has no desire to rebuild her life. Having sacrificed the only course which might have made his life worthwhile for a noble alliance and a place of prominence in the world, Crosbie becomes a ruined and miserable man. His wife drives him into debt; he loses prestige and the comforts of a personal life with a woman whom he might have loved. Alexandrina also suffers from her delusions concerning the status of a woman married to a poor man of fashion. She finds life excluded from society so unbearable that she cannot remain with Crosbie. Eames and Amelia provide a comic parallel, for suffering consists of frustration and embarrassment; the general air of comic exaggeration and the belief that all will eventually be reconciled predominate in the entanglement. Both Eames and Crosbie suffer believing their respective girls to be beneath them; Eames has a

legitimate case, but the reverse holds true for Crosbie since Lily, regardless of her lower social position, has a potential as a worthwhile human being which exceeds Crosbie's. The Lupex-Cradell affair only transcends burlesque when Lupex mourns his lost opportunities. The parallel of Lady Dumbello and Palliser proves dramatic since she, unlike Lily or Amelia, remains emotionally uninvolved; she never forgets the cold reality of her world. Having no desire to disturb the prestige and comfort of her position, she reverses the situation by rejecting her potential lover.

Elaboration of the central theme can perhaps be most effectively illustrated by the extremely complex structure of The Last Chronicle. Other themes echo the principal agonized response of Crawley to the accusation of theft. On close examination the structure appears more organized than the shapeless morass it originally appeared to be. Primarily, Trollope questions the nature of reality — where does truth lie? Can reality be determined by examination? In the intense excitement of Crawley's mind, confusion exists as to whether or not he actually did steal the cheque. His mind borders sufficiently on insanity to be incapable of discerning whether or not incidents have actually occurred. Dreams and illusions have been so thoroughly confused that he loses the ability to note factual events, much less interpret them. The elusiveness of factual information represents the most extreme case in the book, for no other character loses the ability to distinguish what actually occurs from his imaginings. Although others misinterpret what occurs before their eyes, nevertheless, they remember the factual outlines or the bare skeleton of the event. Lily

Dale's perspective may have been distorted by romantic illusions, but she can recall the outline of an event. Yet, despite her more acute perception of facts she does not have a firmer grip on reality. Crawley may fail to realize the facts, yet he discerns the truth about his overpowering pride; whereas Lily never comprehends her own desire to seek illusion — her willing the events of the world to conform to a vision of the ideal. In shaping the world to her desire she becomes incapable of achieving self-knowledge. However, she certainly does not fabricate facts to make the world both an exciting and dynamic stage with herself acting the central role as does Madalina Demolines. Eames finds the drama of her conspiracies exciting, for they enhance mundane existence. Her fabrications and interference, despite their comic aspect, lead to distortion and eventual disaster. Her letters to Dobbs Broughton concerning his wife, to Mrs. Van Siever on her daughter and to Lily exaggerating Eames' attachment to herself, are manifestations of evil. While her acting and lies distort the truth for her own purposes, the pretences of Conway Dalrymple and Mrs. Dobbs Broughton at being in love are essentially harmless; they disrupt no one else and scarcely affect each other since neither is emotionally involved. They play a game to stave off boredom:

> But none of these games are equal to the game of love-making,— providing that the players can be quite sure that there shall be no heart in the matter. Any touch of heart not only destroys the pleasure of the game, but makes the player awkward and incapable and robs him of his skill.... Their valves and pulses were all right. They could play the game without the slightest danger of any inconvenient result; — of any inconvenient result, that is, as regarded their own feelings. Blind people cannot see and stupid people cannot understand, — and it might be that Mr. Dobbs Broughton, being both blind and stupid in such matters, might perceive something of the playing of the game and not know that it was only a game of skill. (L.C., I, 277)

Yet pretence governs their entire existence, for they live in a world of hypocrisy — a second rate existence.

VI

The principal themes of each novel will be explored to illustrate that Trollope analyses experience in an attempt to establish the truth. The Warden centers almost entirely on the questions raised by the position of Mr. Harding regarding the church preferment which demands little labour on his part to justify his position. Self-analysis occurs with Mr. Harding as he attempts to determine whether or not he is justified in maintaining his preferment; in order to do this he must decide if his service to the church has been sufficiently industrious to accord with the Victorian adulation of work. The assessment of his contribution to the church will indicate his value as a person. Throughout his life he sought the comfort of a few material possessions, the good will of his fellow men, whom he never condemns, and the peace of a retired life. None prove to be of much assistance when weighed against the external measuring system of the world of The Jupiter. Consequently, as a question of conscience he must decide if he occupies a dishonest position through the generosity of his friends or whether he has deserved his benefits and in duty must support the church no matter how great the personal humiliation. Part of Mr. Harding's charm arises from his humility. Yet a legitimate complaint of dishonesty within the church can be made against those who have managed to acquire a disproportionate amount of the church's income; even Mr. Harding scarcely apprehends the injustice when his decision to abandon the

living for a mere ill-paid curacy will evict the present incumbent, who has a dozen children. He states his decision in absolute blindness to the injustice of the situation. For the first time in his life he must decide if his duty lies toward God or to his church and fellow members of the clergy. In the process of self-discovery, he realizes that a major question demands an independent decision; for all his friends decree that he should keep the living. When necessary he finds the strength to combat his master, the archdeacon. He finally resolves that despite all circumstances which would tend to obscure the issue an honest man cannot occupy a dishonest position and still maintain his integrity. Rather than any startling revelation of his own character, Mr. Harding realizes his primary duty and in its execution must struggle against the counter duty demanded by the church militant, virtually embodied in the figure of the archdeacon. The wardenship represents the happy idyllic comfort of a pastoral existence in which the warden plays his violincello to the old men. It is a virtual Eden, for the gentle warden treats everyone well until the hospital harmony is disrupted by the controversy of the will. Although Mr. Harding puts his conscience first, the hospital suffers. The Jupiter condemns the situation in the rhetorical exaggeration of Dr. Anticant and Mr. Sentiment, who abhor the corruption in the church represented by the warden, yet praise his disinterested selflessness once he renounces the living.

> The poor old bed-ridden creature still kept Mr. Harding's hand in his own, and the warden thought that he had met with something like warmth of feeling in the one of all his subjects from whom it was the least likely to be expected; for poor old Bell had nearly outlived all human feelings. 'And your reverence,' said he, and then he paused, while his old palsied head shook horribly, and his shrivelled cheeks sank

lower within his jaws, and his glazy eye gleamed with a momentary light; 'and your reverence, shall we get the hundred a year, then?' (T.W., 256)

Mr. Harding's dilemma recurs in the situation of the reformer, John Bold, who acted on a principle only to be caught in the holocaust and forced to choose between the victorious execution of his reform through the press with the accompanying prestige and Eleanor's request that he cease persecuting her father. The issue is less developed than that involving Mr. Harding, but the same question appears in a slightly altered form — should a man act on principle on all occasions or are there times when the principles should be overlooked for individual cases? Trollope questions whether or not a better course actually exists; whichever course one chooses there will be errors. There would appear to be no perfect course; all contain a varying degree of evil. Mr. Harding's moral behaviour according to his own conscience against self-interest leaves the hospital in ruins; the men lose both their pastor and their expectation of material benefits. Although John Bold believes in democratic reform and equalization of wealth, he beggars his old friend and father-in-law in an attempt to mitigate the evil while earning his own self-contempt by sacrificing his principles to Eleanor's plea.

In Barchester Towers the same question of Mr. Harding's wardenship recurs, for the opportunity to regain his old position occurs with a change in legislation and again raises agonizing doubts concerning his worth contrasted to the values of the utilitarian church militant. His doubts concerning his worth reveal his conscientious integrity and distrust of himself rather than genuine self-realization of the impli-

cations of his position. Concern for the external social context outweighs emphasis in Barchester Towers on individual self-discovery. Arabin's realization that he would enjoy the material comforts of the church rather than asceticism occurs almost entirely off-stage. The greedy Slope's worldliness contrasts with Arabin's natural inclination toward a moderate degree of comfort. Eleanor realizes that she erred in her conduct as far as others are concerned but acquires no additional self-knowledge. Slope's occasional flashes of self-knowledge when his fortunes seem precarious are short-lived and do not affect his behaviour. In the externalized social world of Barchester Towers, the inner life receives little attention. Part of the comedy in the novel springs from the self-blindness and prejudices of the generally unreflective inhabitants.

The externalized world allows emphasis on the struggle for power with none of the tragic overtones which appear in The Last Chronicle. Power is a form of self-affirmation, a tangible measure of one's worth in the world. The issues in church differences and theological questions become obscure and forgotten in the internecine warfare which finally erupts. The entire series is unified by the unflagging opposition of the two parties. The most bitter struggle eventually arises between Mrs. Proudie and Slope, who originally had been her protégé. As Trollope frequently illustrates, 'internecine' wars destroy both although the loss may not be as immediately obvious as the defeat of Slope. In addition marriage proves a vicious testing-ground of one's strength. Although the Bishop loses a major battle to his wife, Mrs. Proudie has yet to reduce him to a state of abject humility in public. Mrs. Grantly

wisely counsels behind the scenes leaving her husband with the impression that he formulates family policy; despite his impetuous nature she discreetly wields considerable power. To save her children from poverty, Mrs. Quiverful oversteps the normal bounds of wifely behaviour to seek the living for her husband from Mrs. Proudie. Assuredly she goes beyond the bounds of proper conduct, but the situation demands positive if slightly vulgar action. Selfless concern justifies Mrs. Quiverful's behaviour, but Mrs. Proudie relies on a belief that she can never make a mistake. The pressure of either a real or an imagined threat to one's family often overrides normal considerations of the good behaviour demanded by the public conscience.

Partisan politics allow one to judge by appearance. One's confederates remain acceptable while the enemy has no virtue. When Eleanor seems to defect to the enemy by her apparent preference for Slope, Grantly bases his accusation on conjecture and circumstantial evidence — condemning her without giving her an opportunity to defend herself. The bishop's high office mocks the man, for he holds only nominal power. Tensions which never appear in public operate behind the scenes. There is even a limit to the power of Madeline Stanhope, who can daunt women as formidable as the Countess de Courcy and Mrs. Proudie:

> Madeline read in her eye all that she had to say, knew her object, and as she had to depend on her sister for so many of her amusements, she felt that she must yield. It was hard to be left alone while others of her own age walked out to feel the soft influence of the bright night, but it would be harder still to be without the sort of sanction which Charlotte gave to all her flirtations and intrigues. Charlotte'e eye told her that she must give up just at present for the good of the family, and so Madeline obeyed. (B.T., 164)

Barchester Towers illustrates the errors which result from self-pro-

jection. Only Slope is punished in this stable and humorous world; yet even he, as the comic, indestructible villain, lands on both his feet. The struggle for dominion both exhilarates and destroys. It disturbs the death scene of the old bishop as the son's ambition overcomes his filial concern. His better nature conflicts with his desire for advancement; guilt arising from his indifference to his father's death later makes him especially tender toward Mr. Harding, whose final days seem almost a repetition of the earlier event. However, the opportunity to atone occurs rarely in Trollope's world. Mr. Harding never ceases to serve as a contrast to the ambition and thirst for power which delineates other men.

Rather than examining power as a measure of external worth, Doctor Thorne probes beneath the surface to weigh the individual on merit. How can worth be determined? — by the observable merits acknowledged by the world or by the more nebulous measurement of one's self as a worthwhile person? Through irony, Trollope strikes at worldly acceptability, particularly when it is based on rank or wealth. Irony permeates the adulation expressed in the obituary notice of Sir Roger Scathcherd:

> He turned his face to the wall and held bitter commune with his own heart. To what had he brought himself? To what had he brought his son? Oh, how happy would it have been for him could he have remained all his days a working stone-mason in Barchester! How happy could he have died as such, years ago! Such tears as those which wet that pillow are the bitterest which human eyes can shed.
>
> But while they were dropping, the memoir of his life was in quick course of preparation. . . . In this it was told how fortunate had been his life; how, in this case, industry and genius combined had triumphed over the difficulties which humble birth and deficient education had thrown in his way; how he had made a name among England's great men; how the Queen had delighted to honour him, and nobles had been proud to have him for a guest at their mansions.

... His name was held up as an example to the labouring classes of his countrymen, and he was pointed at as one who had lived and died happy — ever happy, said the biographer, because ever industrious. (D.T., 297)

As well as the irony implicit in the discrepancy between appearance and reality, the power of the establishment either to promote or to destroy personal happiness forms the basis of this novel. Unfortunately, although the world's standards can be despised, they cannot be ignored.

Framley Parsonage primarily concentrates on the harm done to individual integrity by the rest of the world — especially the social world where one's associates are generally motivated by self-interest, and by the tendency to weigh according to outward appearance. Doctor Thorne examines the integrity or the worth of those who do not fit into the mould of society, contrasting them with those who represent the establishment. Individuals remained untarnished by forming their own judgment and by rejecting standards professed by others. Framley Parsonage concerns the insidious corruption which removes the fine edge of a person's character to slowly undermine the worth of that individual as a human being. In the first novel, Miss Dunstable appears as a dynamic woman equipped with a sharp tongue and an inclination toward genuine love. Despite numerous suitors who pursue her solely for her wealth, she maintains both her sense of humour and her integrity. Later she is diminished by her associates, and despite her refusal to marry fortune hunters she allows herself to be drawn into the petty and external evaluations of the world, to lose a certain degree of fineness in her character. Her magnificent ball demonstrates the emptiness and artificial prestige attached to the attendance by the Duke of Omnium and Tom Towers. As she herself fully realizes, it is no credit to her character that

enjoyment of the evening will depend on the arrival of these two men who will contribute nothing other than the prestige of their presence. Her social success depends on her party being attended by the lions, and her anxiety in awaiting their arrival betrays her concern with achieving these marks of recognition.

The corruption of Mark Robarts, whose inclination to leave the narrow life of a country vicar brings him into contact with 'fast' society, forms the basis of this novel. Although he becomes liable for Sowerby's debt, heady excitement still draws him to this atmosphere — largely because he feels that this society gives him the opportunity to act independently.

> Mark, as he thought of all this, could not but feel a certain animosity against Mr. Sowerby — could not but suspect that he was a bad man. Nay, must he not have known that he was very bad? And yet he continued walking with him through the Duke's grounds, still talking about Lord Lufton's affairs, and still listening with interest to what Sowerby told him of his own. (F.P., 83)

At Framley his freedom of action is restricted by the benevolent patronage of Lady Lufton, who has extremely strong ideas concerning the running of a parish. A good woman who forgives his indiscretions, she nevertheless expects that he will respond favourably to her kindness by displaying grateful obedience. In the fashionable world he could play the game of opportunism, moving about in society as his own man to rise or fall on his own merits — preferable to Framley, where he was smothered by a beneficence that destroyed independence. Certainly life at Framley offers the better course for the non-assertive, but it demands that Robarts suppress a large portion of his personality to a role which offers little scope for his potential. He never actually apprehends

the worldliness of his character although he blindly repents when the public disgrace of his fall shames him. In contrast, Miss Dunstable notes the hardening of her sensitivity through association with callous, indifferent people. Even Sowerby comprehends his errors more acutely than Mark Robarts, who procrastinates until his friends save him from his own folly. He recognizes that his behaviour does not become him, but he does not understand that aspect of his nature which prompted it. On his return to the fold he loses the distinction that temporary freedom had bestowed. On the surface his appearance as a prosperous figure, a child of fortune, obscures his vassalage to a life which only partially coincides with his character. He seems an intelligent and well-adjusted figure, but his weakness, which demands comfort, undermines any proper resolution that he might entertain. His resolve to avert further danger to his income by renouncing Sowerby disappears in the presence of the hunter that puts him at greater disadvantage by increasing his obligation. Ironically, despite his new-found independence he is incapable of managing his own affairs; he cannot extricate himself until his friends assist. Even the life of independence mocks when he cannot hold himself responsible for the consequences of his behaviour. His redemption, therefore, proves a mixed blessing. Although he chafed under the yoke at Framley, he lacks strength of will to act independently elsewhere. His world, which appears so benevolent and well-disposed toward him, alters at a moment's notice to make him a hounded man. Sowerby, the presumed friend, had heartlessly utilized all who had come within his sphere of influence. It becomes increasingly difficult to distinguish real friends from foes when the helpful 'hints' from the Luftons seem

threats to his independence. Appropriately Robarts fares more comfortably than Sowerby, who finds his entire world in shambles. Although the end had been anticipated and postponed for many years, the totality of the disaster profoundly shocks Sowerby.

Despite the contempt of Lady Lufton for the worldliness of the Sowerby-Omnium group, she is sufficiently conscious of external appearance to prefer Griselda Grantly as the prospective wife for her son rather than Lucy Robarts. She is also responsible for selecting Robarts, a gentleman, to be the clergyman at Framley rather than the more humble and hard-working curate who lacks the desired gloss. Lucy Robarts lacks the beauty or poise necessary for a Lady Lufton, but her personality reveals more genuine warmth than Griselda Grantly's, whose extreme poise and beauty obscure her lack of warmth. Griselda virtually symbolizes the beauty of rank and wealth without humanity. Yet even the jaded adulate her as a beautiful and desirable object.

In contrast to Framley Parsonage, The Small House reverses the situation of a man led into temptation by worldly interest to that of one who had been shaped and formed by society and encounters the charm of a simple, idyllic life for the first time. Instead of the major figure being taken from a token world of innocence and placed in the fashionable world of tempters where he easily succumbs, the 'hero' goes from the world of false standards to a veritable garden of innocence — a rural paradise where the snake has yet to show itself. Crosbie, as a man of the world, has knowledge of social standards which he has taught himself to believe acceptable. He has no belief in honour, in contrast to Mark Robarts, who had originally been unaware of the snares in accepting men of the world at face value. Trollope causes both

men to exist in a world which lacks the extremes of either good or evil, a world of half-light circumscribed by appearance and constructed almost entirely from the externals supported by society. Lacking genuine moral awareness, they respond to the decrees governing acceptable conduct dictated by their fellow men. Therefore, neither man can be decisively labelled either moral or immoral since both have only vague stirrings of conscience prompted by the response of others to their conduct. As Robarts fails to perceive the evil inherent in his behaviour until Crawley speaks to him, so Crosbie comprehends not the evil he has done to Lily, but the social consequences of his unconsidered proposal. He never understands the harm in only accepting or rejecting her love in social terms. The limited awareness of both men respecting the social context excludes a genuine moral appreciation, despite occasional ephemeral twinges. The two novels examine a code of behaviour built almost exclusively on an external criterion rather than an internal.

> While resolving, during his first four or five days at the castle, that he would throw Lily Dale overboard, he had contrived to quiet his conscience by inward allusions to sundry heroes of romance.... And then he named to himself a dozen modern Lotharios, — men who were holding their heads well above water, although it was known that they had played this lady false, and brought that other one to death's door, or perhaps even to death itself. War and love were alike, and the world was prepared to forgive any guile to militants in either camp. (S.H., I, 339)

The Small House emphasizes the discrepancy between expectations and actuality; all are caught to a varying degree between their expectations for the future and the partial fulfillment of those desires. Crosbie expected that the reflected glory of the De Courcy alliance would raise his station in life. The inherent snobbery of the man causes him to ridicule his 'worthy' associates yet prevents him from

abandoning the prestige of their company. Although Crosbie's better nature lies dormant, he realizes that he has not chosen the better companions but those who will further his own ends. Ironically, although a man of the world, he fails to perceive in his blind admiration of nobility that these people can be of no actual benefit to him. Instead of assisting him, the alliance actually proves an obstacle; his conviction that he has lost the upper hand to become a mere lackey undermines his morale so that he loses the initiative to retain the foothold already acquired by conscientious effort. The disastrous marriage produces a prison which he only partially escapes by the desertion of Alexandrina. Having arranged the world in accordance to the external prestige structure of society, his failure demolishes him as an individual.

Although Lily partially shares the responsibility for the failure of her girlish illusions to materialize, the actual tragedy of the circumstances outweighs her own personal responsibility. Her dream of romantic and eternal love repeatedly provides for her defeat. She refuses to diminish her love for Crosbie despite his perfidy, for her faithfulness attests to the purity of her love. In comparison to her expectations, her life proves a disastrous disappointment as she finally resigns her youth and subjects herself to spinsterhood. Her fate as a result of her temperament is more poignant than that of Marianne Dashwood, who is another disciple of the cult of sensibility.

In addition Eames suffers from the frustration of loving Lily Dale. "He had gone some half mile upon his way before he ventured to stand still and tell himself that he had failed in the great object

of his life." (S.H., II, 338) Even after his rise in the world and semi-heroic feats (rather exceptional in a non-heroic society), he never acquires the stature necessary to replace the first lover, who had been enhanced by all the glamour of the city. The boarding-house group also contains those who entertained various illusions or dreams which never reached fruition. Mr. Lupex aspired to become an artist, but his wife and a weakness for alcohol prevented him. Mrs. Lupex seeks drama and excitement to transform her shoddy existence in a third rate boarding-house; Cradell fancies himself as a sophisticated lover and man of the world rather than an unsuccessful clerk; Amelia wants a husband who is 'a bit of a swell' and must confine herself to Cradell after settling her expectations on Eames. On the other hand, life at Courcy castle represents no more success than that of the boarding-house. They too were disappointed in their expectations; all the De Courcy girls sought husbands equal to their rank, yet were destined to grow weary in the search. They sought different methods of escape: Lady Amelia, who particularly revered rank, marries beneath her station; Rosina becomes dogmatically religious and Margaretta embittered; Alexandrina marries Crosbie in desperation, hoping that a fashionable man will give her a social freedom which she feels lacking. Unfortunately, the economic measures necessary to maintain the pretence of prosperity make it impossible to carry on in society. Instead she is relegated to a house in London without society and without any means of alleviating her boredom. Despairing she goes abroad with her mother, who can no longer tolerate the brutality of her husband, the earl. The countess had often wished that he would spend less time at court and more at home,

but his actual presence proves virtually intolerable. The eldest son, Lord Porlock, and the earl absolutely detest each other, and the younger sons, wastrels, do nothing for the betterment of the family. Their common disappointments produce bitterness and hatred toward each other. The Earl de Guest, Squire Dale, Bernard, and Mrs. Dale each suffered from a great disappointment. All demonstrate Trollope's concern to determine the degree of expectation which one should entertain in respect to realizable ends and the degree of illusion which accompanies aspirations. Booth comments on The Small House:

> Some of the nuances of character relationship in The Small House are incomparably delicate: that moment at which Crosbie recognizes what must forever be his position in the eyes of the Countess de Courcy, when he suddenly finds himself "enveloped in the fumes of an affectionate but somewhat contemptuous patronage";... or the shrewd way in which Lily asserts the claims of grief and martyrdom to assume a tyrannic control (no less powerful for its semi-playful touch) over the conduct of her mother and sister. Trollope is particularly skillful, as the Spectator reviewer saw, in suggesting how one person may dominate another by the clever exercise of a vague unexpended resource, an unexpressed hint of menace, a totally unfair play upon good will and known sympathies.[10]

The Last Chronicle examines the nature of reality. The central figure, the reverend Josiah Crawley, is reminiscent of Lear, although the magnitude of the conception is considerably less. The Lear figure of Trollope lacks the intensity of Shakespeare's conception although close parallels appear in his heroic determination to struggle in the face of adversity. Hoggle End and the parsonage at Hogglestock are a veritable wasteland in comparison to the rich country-side in the rest of Barset county. The wealth and gentility of the rest of the country reflect their comfortable existence while the barren landscape at Hogglestock reflects the waste of Crawley's potential. Poverty and

loneliness twist his intense and dynamic spirit struggling with an overwhelming pride. As Lear sought wisdom from a fool, so Crawley finds solace among the bricklayers. He learns that a man must be patient, for all suffering will eventually pass — a stoical attitude entirely incompatible with his personality, which creates an even greater tension in his struggle to conquer both pride and righteous indignation. Self-realization embitters the struggle when he cannot overcome the passions which almost drive him to madness. The force of his passions prevents him from distinguishing between the real and the imagined world; the outlines that clearly mark an event disappear as he loses himself in a deepening confusion of partial impressions and half-realized memories. Although the importance of Crawley diminishes in terms of the obvious structure, he supplies the key-note for the plot exploring the elusive nature of reality. His actual inability to perceive what has occurred makes him a more intense figure, in fact almost a symbol, in a Trollopian context, of a man with superior qualities trapped by his own passions and the nature of existence itself — damned to the prison of the ego. Although the final gesture of relieving the material pressures of Crawley may appear slick, it proves to be only an acknowledgement that man cannot escape his own hell. Alteration of external circumstances does not alleviate a basic difficulty. The only appropriate finale for his suffering would be death, which raises the tone to tragedy — a conclusion incompatible with the approach of Trollope. Crawley only triumphs in a petty fashion and remains a victim of his pride and circumstance. The final result is a non-resolve, an appropriate conclusion for realism.

The finale of Dobbs Broughton appears as a Dickensian melodrama,

but it repeats the theme that man cannot control his environment. Broughton, a genuine manipulator, lives by his wits through speculation; consequently, the conclusion of his life becomes a dynamic irony attesting to his essential inadequacy. A passion for alcohol, the circumstances of his business and the manipulations of his partners defeat him. Both he and Crawley were undermined by those within their own profession. The suicide of Broughton exhibits a weaker man's escape, as well as the frightening speed of collapse. The appearance of well-being never disappears until the final disaster, although clear signs of dishonesty and corruption were present throughout. The Broughtons did not have real silver forks; an air of pretension smelt of the nouveau riche. Everything depended on the outward display of wealth and respectability.

Archdeacon Grantly, always noted for worldliness, is once again subjected to a test of will. Defeated by Harding years earlier, he now attempts to control the life of his son, Henry. The archdeacon entirely fails in arranging the world to suit his values, but he has sufficient wisdom to attempt to accommodate himself to the outcome. Crosbie attempts to recapture the past with a renewed application to Lily. Trollope does not develop this defeated figure who has lost everything in his gamble for prestige. In contrast, Eames appears fortunate although he fails to win Lily, the great object of his life. Madalina's schemes to arrange the capture of a husband prove as futile as Eames' pursuit of Lily. While The Small House developed the discrepancy between individual expectations and fulfillment, The Last Chronicle, in a more sombre mood, explores the futility of attempting

to control or even accommodate oneself to circumstances. The former novel illustrated the process of adjusting to situations which were less than the perfection anticipated, but the adjustment always seemed possible. However, The Last Chronicle demonstrates that even adjustment to the less than perfect proves almost impossible. Gestures in this last book of the series are much more desperate and futile; comedy disappears, for the characters are no longer capable, as they were in the earlier novels, of rising above their circumstances except by a contrived external intervention. Trollope uses more deus ex machina devices to force a congenial conclusion than in any other single novel of his entire work. Although the mood has changed, Trollope's view of the world remains basically unaltered.

CHAPTER II

CHARACTER: "EVERY FLAME OF THE EYE"

In the drama presented by Trollope, characters enact his vision in a fictional world which is both coherent and consistent. Trollope's characters do not simply exist as personalities in their own right. Instead, they are vital manifestations of particular themes or ideas or attitudes. His novels are not primarily concerned with character but with themes illustrated by rather absorbing personalities.

Critics praise Trollope for the realistic characters which have become the distinctive mark of his work.[1] Sadleir claims that Trollope's ability to portray character is his supreme virtue as a novelist:

> Power of characterization, then, is the superlative quality of Trollope as a novelist. And as revealed by him, it is not a power of observation nor of imagination; not a power of knowledge nor of intuition; but a compound of all four, with a something added of the author's personality, giving to the whole a peculiar but elusive flavour.[2]

Despite the credibility of the character portrayals, very few characters possess a vitality that makes them greater than the world in which they exist. Equipped with a realistic proportion of the caprices and the foibles of humanity, they seem natural humans functioning in a commonplace world. Elements of familiarity seem to produce a world similar to the observable world, yet all impressions, incidents and characters have been channeled through the unifying consciousness of the author and transformed in the process into an artistic creation.

Readers respond to the characters with a recognition of familiar elements which promotes easy identification for the non-perceptive who fail to appreciate the author's method of distancing.

At the same time it must be remembered that although Trollope used characters to illustrate themes, those themes are only valid because they are made concrete by human beings. He had no use for general concepts or abstract ideas which could not be translated into human terms. He complained of the later works of George Eliot which smelt of oil because she had abandoned vivid characterization for intellectual analysis.[3] When Trollope confronted the problem of reality and the illusion of appearance he did so on the concrete stage; part of his approach as a realistic novelist was to clothe all abstractions in terms expressive of the everyday world. In addition, the modulated tone, the slow pace of the narrative, and the complete lack of drama in the accumulation of detail, place the themes in low relief. As the detached and omniscient author, Trollope refused to intrude and reveal his actual position — an intrusion which would shatter the illusion of his created world; the situations must explain themselves.[4]

Before criticism became very sophisticated, the major assessment of Trollope appeared in the approach of Saintsbury, who judged the novels best which contained the most memorable or endearing characters.[5] Even Sadleir, in an attempt to explain the charm of the author, finally reverted to the character's emotional or moral appeal as an evaluative criterion.[6] The characters have sufficiently dominated the minds of critics that they evaluated his imaginative achievement as the perfect realization of character. Even critics who attempted

to schematize the works of Trollope according to shape or theme have given the dominant governing position to the movement of the characters rather than to what they embody. All the systems which depend on subject matter or on the movement of the characters have the value of placing a superficial external pattern on the huge bulk of Trollope's work, but all have failed to account for the basic structure of all the novels — a structure which remains constant, being inseparable from the author's vision of the pressures which he views in the world.

Certainly, The Small House has a 'shape' according to the definition offered by Cadbury, for the heroine is subjected to the influence of others in a small and relatively stable society.[7] But she does not function as the central intelligence which consistently analyses situations and other characters, carefully sifting information through her own perspective in the fashion of Strether. Instead, Trollope constantly distances Lily Dale to observe the illusions which she courts. The distancing reveals the limitations of her perspective which disqualify her from operating as the central assessing intelligence. Trollope's distancing of Lily reveals her inability to see clearly beyond her own romanticism. In speaking of her passion for Crosbie, she comments:

> ...'I loved him better than all the world besides...It is still the same.... John, if you understand what it is to love, you will say nothing more of it.... I should be disgraced in my own eyes if I admitted the love of another man, after — after — . It is to me almost as though I had married him.' .... But now the attempt had been made, and words had been forced from Lily's lips, the speaking of which would never be forgotten by herself. (S.H., II, 336-337)

Reinforced by a public committal, Lily will stubbornly maintain her position, as the last sentence reveals. In no respect does Lily

function as the intelligent measuring eye or as the central intelligence since other characters in the novel have positions of equal importance. Self-realization occurs when one understands one's illusions and realizes that the individual can neither live alone nor under the influence of another human being. Lily Dale does seek to know herself; she later analyses her situation almost to the point of paralysis, certainly to the extent that all spontaneity disappears. Yet she never realizes that her basic error rests on the standards which she has used to determine her emotional response.

Trollope concentrates more on Lily as an example of self-delusion, illustrating the vast discrepancy between expectations and actuality, than on her interest merely as a character in her own right. The complexity of vision that places Trollope in the position of a writer perplexed by the nature of reality and the constant deceptiveness of illusion seems surprising considering the ease and simplicity of the surface texture of his novels. One must probe beneath the surface to determine whether the character functions primarily in relation to the theme or as the dominant interest.

Since there seems to be no valid reason for continuing the story of Lily and Eames in The Last Chronicle, the episodes concerning them have been condemned as boring and extraneous. But Trollope presents Lily with a situation that offers no happy solution; no matter which course she takes the result of the choice will be unhappy. In existential terminology, no possible 'right' choice exists — certainly in her situation a non-romantic dilemma. If she marries Crosbie, neither can forget his perfidy:

'He would condemn me because I had forgiven him. He would condemn me because I had borne what he had done to me, and had still loved him — loved him through it all. He would feel and know the weakness; — and there is weakness. I have been weak in not being able to rid myself of him altogether. He would recognize this after awhile and would despise me for it.' (L.C., I, 241)

Once in London, she longs for a lover of her own, and the esteem of the world for Johnny Eames almost convinces her that she ought to yield. Yet, after she has seen Crosbie she still cannot love Eames, for the edge has been taken off her life; she is a broken or shattered tree, unfit for any man.

'Do you still love him?'
'No; no, no!'
'Then why should this be so?'
'I cannot tell, dear. It is so. If you take a young tree and split it, it still lives, perhaps. But it isn't a tree. It is only a fragment.' (L.C., II, 383)

Although partially attracted by Eames' offer, she returns to Allington to remain a spinster. The decision is not particularly palatable; for, wanting a home of her own, she does not relish the life of an old maid. Since none of the possibilities is feasible she is condemned to a role which is essentially unappealing. Interest does not arise from Lily as a person, particularly in The Last Chronicle, but from the nature of the dilemma itself. The Last Chronicle abounds in situations where choices are limited and none of the possibilities presents a perfect solution. The study of discrepancy between one's expectations and their fulfillment continued from The Small House, and, heightened by the difficulty of determining truth, finds illustration in Lily's nature and predicament. Since Trollope's interest lies in the process of the struggle to reach a decision rather than in either the origin or the conclusion of the

problem, the characters are often whisked off the stage as soon as the conclusion has been reached. Since no further elaboration is necessary, he briskly dismisses Lily discourteously compared to his usual procedure:

> On the next day Lily Dale went down to the Small House of Allington, and so she passes out of our sight. I can only ask the reader to believe that she was in earnest, and express my own opinion, in this last word, that I shall ever write respecting her, that she will live and die as Lily Dale. (L.C., II, 385)

Since Trollope does remove a character so brusquely once interest ceases, it would seem that the question or dilemma being presented is of the essence rather than the character who is the vehicle.

I

Despite his technical mastery and the sheer force of his creative imagination, Trollope found the introduction of characters to be a somewhat cumbersome business. He often questioned the wisdom of boring his readers with a lengthy introduction to familiarize the reader with the scene. As an alternative he could immediately capture interest by action and dialogue to present characters implicitly through the medium of drama. He generally settled on variations of the former since explanations must interrupt the narrative at some point to establish thoroughly each character in the social hierarchy of the created world. Since descriptive introductions establish a solid foundation of essential facts concerning the position of characters in relation to each other and to the community, they allow freedom of movement to the characters. Such introductions hint of the future behaviour of various characters who are influenced by their past experiences; they reveal inherent conflicts within a person's nature or with other characters; they

establish a tone for a particular character. Nevertheless, Trollope considered the technical problems of explicit introductions almost unsolvable. He deviated from his normal pattern to experiment in The Small House, with disastrous results. Heavy-handed interruptions to identify a character after that character has spoken destroy the illusion of the fictional world. Rather than leaving the characters entirely alone to dramatically expose their positions in relation to each other (as he did in the overture to Barchester Towers), he awkwardly combined the two methods. Since the reader possesses no frame of reference, Trollope felt sufficiently uncomfortable that he failed to handle the dialogue with his customary ease. The normal vital conversation of Trollope's characters disappeared as he carefully explained the context for the remarks. Bell's sparkling assessment of Crosbie deteriorates into explanation:

'You don't suppose that Mr. Crosbie is the same as John Eames,' said Bell, who by her tone of voice, did not seem inclined to undervalue the qualifications of Mr. Crosbie. Now John Eames was a young man from Guestwick.... Mr. Crosbie was a swell.
And here I may perhaps best explain who Bernard was, and who was Mr. Crosbie... (S.A., I, 12)

Not only explanations of character background, but also lengthy descriptions of the setting interrupt the narrative:

...and then they issued out into the garden.
The gardens of the Great House of Allington and those of the Small House open on to each other. A proper boundary... [etcetera]. (S.H., I, 20)

In a jocular fashion Trollope attempted to smooth the awkwardness of the interruptions:

...as to which project, however, Miss Dale was yet in very absolute ignorance.
We may now, I think, go back to our four friends as they walked out upon the lawn. (S.H., I, 24)

The long intervals of explanation prevent interest from arising in either the characters or the situation.

Despite the economical description and the inclusion of only relevant characters, the introductions tend to be rather ponderous. Barchester Towers begins with action as Archdeacon Grantly's worldly aspirations are exposed at the death bed of his father, the old bishop. Although Trollope plunged dramatically into the story, the scene is in reality a prelude for the forthcoming action. Here Trollope displayed admirable skill in describing the essential details of Grantly's position without resorting to lengthy explanation. The major descriptive introduction of the Slope-Proudie faction follows this prelude; the death bed scene has already dramatically displayed how Grantly will respond to the arrival of the new bishop (the major drama) by the revelation of his intense personal involvement in the choice of his father's successor. The introduction to Barchester Towers represents a rare example of initial dramatic presentation of a major character. Throughout the novels, Trollope interrupted the narrative to establish a new character before allowing the action to resume. This foundation allowed the dialogue and behaviour of the characters to reveal subtleties in the relationship already described.

Despite the low-key introductions, the narrative contains active verbs and precise modifiers which give it both economy and vitality. The ease and modulation come from the simplicity of the sentences and the straightforward objective presentation of facts. Even the extremely sensational events which introduce Doctor Thorne sound perfectly ordinary when recorded in a matter-of-fact tone.

'Well Roger, what's in the wind?' said Henry Thorne.

They were the last words he ever spoke. He was answered by a blow from the blackthorn. A contest ensued, which ended in Scatcherd keeping his word — at any rate, as regarded the worst offender. How the fatal blow on the temples was struck was never exactly determined: one medical man said it might have been done in a fight with a heavy-headed stick; another thought that a stone had been used; a third suggested a stone-mason's hammer. (D.T., 22)

A seduced girl and the consequent murder of the culprit by her brother could have been material for all the rhetoric of melodrama. Instead, Trollope's complete detachment in recording the event without embellishments made it appear commonplace; he refused to take advantage of the surprise of the victim either to offer a moral commentary or elicit pity. The concern of the medical men over the murder weapon immediately distances the observer from the scene to transform a dramatic moment into an interesting history of a crime.

Introductory descriptions, seemingly simple on the surface, often carry a powerful moral and psychological impact. As a young man, Frank Gresham Senior had married a noble Whig lady of the De Courcy family. Easily seduced by the glamour of his new connections, he neglected his own family's conservative interest — much to his later regret, for he became a ruined man in his three attempts to regain the seat:

To speak the truth of him, his own spirit would have been satisfied with the loss of the first ten thousand pounds; but Lady Arabella was made of higher mettle. She had married a man with a fine place and a fine fortune; but she had nevertheless married a commoner and had in so far derogated from her high birth. She felt that her husband should be by rights a member of the House of Lords; but, if not, that it was at least essential that he should have a seat in the lower chamber. She would by degrees sink into nothing if she allowed herself to sit down, the mere wife of a mere country squire. (D.T., 5)

The higher mettle of Lady Arabella is a determination to acquire some of the prestige lost by her marriage to a commoner. Ironically her

determination to carry on despite defeat reinforces the snobbery of a prestige conscious society rather than representing genuine virtue. Yet on this scale of values she pursues her goal heroically. Her response, crystalizing the entire De Courcy standard, introduces the major theme of worth which forms the basis of Doctor Thorne. By ironic implication, the passage questions the worth of both Lady Arabella and the standards which she supports. Although the motivating force of Lady Arabella has been economically summarized by the preceding paragraph, the subtleties of her personality appear later in the drama of her interaction with other characters.

Careful outlining of character relationships gives a sense of solidity and familiarity. The introduction contains the outlines of the dramatic tensions which will operate in the story. The interlinking tensions form themselves into a causal sequence of events which cannot be reversed. The introduction exposes the financial difficulties of the Greshams and the detrimental influence of the De Courcy family, who continually attempt to improve the lowly inhabitants of Gresham park. The loyalties of the family have been split over the continuous interference of the De Courcys: the women (except Beatrice on a few occasions) succumb to the enticement of rank and fashion, governing their conduct according to the dictates of society; the two men exhibit greater independence, for, natural and forthright, they are unaccustomed to artificial drawing-room standards. The introduction also establishes Doctor Thorne's conflict, arising from his unorthodox methods, with other members of the medical profession and with the De Courcy interest, especially Lady Arabella.

Dr. Thorne's pretensions, mixed with his subversive professional democratic tendencies, his seven-and-six-penny visits, added to his utter disregard of Lady Arabella's airs, were too much for her spirit....but, as his success was obtained in direct opposition to Courcy Castle nursery principles, this hardly did much in his favour. (D.T., 37)

Enough connecting links are drawn to allow the drama to begin. By contrasting measurements of worth, as well as creating dramatic tension, Doctor Thorne's principles conflict with Lady Arabella's snobbery throughout the novel. Lady Arabella's attempts to coerce Doctor Thorne when she cannot defeat him in outright battle represent beautiful and delicate power struggles clothed in an atmosphere of polite gentility:

'You know what a respect and esteem, and I may say affection, we all have for you, '— here the doctor made a low bow —' and I may say for Mary also;' here the doctor bowed himself again. 'We have done what little we could to be pleasant neighbours, and I think you'll believe me when I say that I am a true friend to you and dear Mary —'

The doctor knew that something very unpleasant was coming...
(D.T., 173)

The introduction to Framley Parsonage quietly demonstrates the behaviour anticipated from Mark Robarts. As usual Trollope sketches in the historical and social background of the character — particularly in his early advantageous connection with the Luftons — yet economy governs the comments on his personality:

...he was no born heaven's cherub, neither was he a born fallen devil's spirit. Such as his training made him, such he was. He had large capabilities for good — and attitudes also for evil, quite enough: quite enough to make it needful that he should repel temptation as temptation only can be repelled. (F.P., 5)

His inclination for either good or evil little betrays which course he will pursue, yet an ominous note governs the final sentence. Robarts' consistent good fortune has induced the attitude that all should be made comfortable for him. He is a direct product of his upbringing, for Trollope immediately demonstrated Robarts' inability to repel temptation. An easy acquiescence rather than strength depicts the man;

a strong-minded man on coming into the house on a cool day would have resisted the warmth of the fire to dress for dinner. Robarts stretches before the luxury of the drawing-room fire and allows dinner preparations to be delayed. The desire to be agreeable so governs him that he refuses to argue with Lady Lufton about the new school teacher even when he knows her to be in error. Instead he prefers to court her good humour as a means of bargaining for a visit to the Sowerby social circle, enemies of Lady Lufton. His reliance on the essential good will of others, as well as his self-justifications when others seem unnecessarily harsh in their judgment of him, reveal his future tendencies.

'I am not a bit more fond of Mrs. Proudie than you are, Fanny,' said the vicar, with something like vexation in the tone of his voice, for he thought that his wife was hard upon him. 'But it is generally thought that a parish clergyman does well to meet his bishop now and then. And as I was invited there, especially to preach while all these people are staying at the place, I could not well refuse.' And then he got up, and taking his candlestick, escaped to his dressing room. (F.P., 9-10)

Occasionally the introduction of a character establishes a particular tone which will thenceforth accompany that character's appearance. Very few characters suffer the ambiguity of tone which accompanies Slope; the initial tone of mocking exaggeration conflicts with the serious study of his self-delusions and his obsession with Madeline Vesey Neroni. If a special tone was adopted, Trollope generally retained it, as with Miss Thorne of Ullathorne. The description of her eccentricities never varies from gentle humour. He delicately mocks her blind faith in the heroic splendour of the past. Many of the Barchester Towers figures embody a greater number of foibles than the characters of any other novel. While the tone for Miss Thorne remains gently humorous, the sketch of her brother strikes a more ominous note. Both have an affinity for the past, but he does not echo her disinterest in the present.

Miss Thorne is only fey, unused to serious concerns, while his involvement in the Corn Law question demands that he retain his principles after his own party betrays him, cutting himself off from all old associates and pleasures. Irony arises from his attaching so much importance to an abstract principle and allowing the outcome to mar his life. Although he associates again with his friends and even resumes an interest in politics, nevertheless, despite the humour which persists in Barchester Towers, he borders on the sort of character which later fascinated Trollope — the man who, isolating himself for a trival reason, becomes obsessed. Here the senseless tragedy is never set in motion; consequently, the return to the old life is accomplished with relative ease. However, Thorne's example hints at the instability which lies close to the surface calm. Despite somber hints, the tone remains only mock-serious: the man has been distanced to expose his foibles and prevent sympathetic identification.

> Previous to the great downfall of politics in his country, he had supported the hunt by every means in his power....no man had said more, written more, or done more to keep the club up. The theory of protection could expand itself so thoroughly in the practices of a country hunt! But when the great ruin came; when the noble master of the Barsetshire hounds supported the recreant minister of the House of Lords, and basely surrendered his truth, his manhood, his friends, and his honour for the hope of a garter, then Mr.Thorne gave up the hunt. He did not cut his covers, for that would not have been the act of a gentleman. (B.T., 195)

The introduction of Miss Thorne and her brother establishes a special tone for each which always persists in Trollope's treatment of them. The tone for Miss Thorne does not even vary when she appears at Mary's wedding in Doctor Thorne, although she functions there as a moral focal point opposing the De Courcy interest. Despite the morally dubious criterion, she maintains her religious faith in blood while the

De Courcys only profess a faith which can be easily suspended when wealth gilds the stigma of lowly birth.

II

Trollope carefully establishes the personalities of his characters, their relationships with each other and their respective position in the social hierarchy, but he offers surprisingly little physical description. A brief thumbnail sketch of physical details suffices even for the most central characters. He demonstrates the movement of characters by actual 'stage' directions, but he reveals little detail of either dress or appearance. The vivid dramatization of physical movement creates awareness of their personalities — a behavioural reflection of the inner man.

Since Trollope's novels have so little direct physical description one expects the environment to have little effect on the character's behaviour. Warren describes the effect that environment may have on character:

> Setting is environment; and environment, especially domestic interiors, may be viewed as metonymic, or metaphoric, expressions of character. A man's house is an extension of himself.... Setting may be the expression of a human will.... "A landscape is a state of mind".... Again setting may be the massive determinant — environment viewed as physical or social causation, something over which the individual has little control.... The great city (Paris, London, New York) is the most real of the characters in many a modern novel.[8]

At first glance it would seem that none of these approaches to man in relation to his environment would be applicable to Trollope's apparent lack of interest in physical setting. Although close associates and society constitute the major influence on the formation of a personality, nevertheless, the physical environment plays a very subtle and often

decisive background role. The dominant influence of an Egdon Heath or a Wuthering Heights would be incongruous with his concern for man among men, but an awareness of the environment's influence on behaviour often appears. The sterile aridity of Casa Lumba reflects the obsessed mind of Louis Trevelyn. The library in Cousin Henry cannot be separated from the man as his madness increases. Both Louis and Henry embody a madness reinforced by the objective correlative of their environment. In less obvious and dramatic situations, the environment also enhances a mood rather than initiating it. Environment never becomes the source of either a mood or an attitude, but a factor which increases the intensity of the response. Although most of Trollope's physical settings play this effective role, some merely represent background.

Trollope enhances the intensity of Crawley's situation by including both the lonely bleakness of Cornwall and the barrenness of Hogglestock as influential factors. The Crawley homes at Hogglestock and Cornwall did not create the man, but the loneliness and desolation heightened some aspects of his personality. His isolation and essential bleakness are reflected in both homes. The utter desolation of Hogglestock, the lack of vegetation and the flatness reflect the bitter landscape of his mind.

> Barsetshire, taken all together, is a pleasant green tree-becrowded county, with large bosky hedges, pretty damp deep lanes, and roads with broad grass margins running along them. Such is the general nature of the county; but just up in its northern extremity this nature alters. There it is bleak and ugly, with low artificial hedges and without wood.... There is not a gentleman's house in the parish of Hogglestock besides that of the clergyman; and this, though it is certainly the house of a gentleman, can hardly be said to be fit to be so. It is ugly, and straight, and small. (F.P., 153)

As the man contrasts with the rest of the comfortable clergy of Barset,

so does his environment. Even the habitation reflects his difference to his peers and enflames his indignation. The poverty of the house itself rarely leaves his consciousness, for he apologizes to every visitor. The physical manifestations of his poverty and the rankling injustice of his position constantly intrude on the better man. Even the contemptible Thumble receives an apology delivered in the usual tone of artificial humility.

Framley Parsonage particularly underlines the difference between the affluence and good fortune of Mark Robarts and the barren life of the Crawleys. Certainly Robarts finds his old position at Framley insufficient for his growing ambition to move among a worldly group of people. The difference does not arise from the environment as much as from new associates. Once he begins to feel disoriented in this new world, Framley acquires the aura of a lost paradise, a rural pastoral retreat. Yet, at the same time, the very comfort of his situation at Framley has led to his corruption. The contrast of the environment and the moral worth of the two pastors comments upon the effects of a comfortable life; although Crawley possesses moral strength he cannot live graciously, lacking both the physical and consequently the psychological means of doing so. Crawley cannot cultivate the warmer aspects of life, his existence is bleak and tormented, he sits in the cold early morning rain while Robarts stretches before a warm fire. Ironically Crawley once prevented Dean Arabin from slipping into the "cess pool of Rome" by explaining that worldly possessions were not sinful indulgence but natural to man. Now he cannot retain his close friendship with the Dean, whose generosity with the Arabin wealth stings his pride.

Although no physical details describe the land formation, Crawley's fourteen-mile journey home from visiting the bishop in Barchester proves harrowing. As evening draws on and the cold intensifies his fatigue, the land takes on an ominous note. It becomes an obstacle preventing a human being from reaching his destination. As Crawley becomes more and more fatigued, the road is implicitly a presence as in Tess of the D'Urbervilles.

> But still he persevered, endeavouring, as he went, to cherish himself with the remembrance of his triumph... he looked wistfully down the road for farmer Mangle.... But the poor traveller paused here barely for a minute, and then went on, stumbling through the mud, striking his ill-covered feet against the rough stones in the dark, sweating in his weakness, almost tottering at times, and calculating whether his remaining strength would serve to carry him home. He had almost forgotten the bishop and his wife before at last he grasped the wicket gate leading to his own door. (L.C., I, 194)

The road directly prevents him from performing and serves to defeat him more conclusively than either the bishop or the bishop's wife. Rain accentuates his misery throughout The Last Chronicle: the trip to the inn for his first trial, visits to the brick-layers in the early morning, the hours spent mourning his position as he sits in the rain listening to the advice of Gills Hoggett. Environment wears the man down.

London represents an alien and slightly hostile world to those accustomed to the slow pace of country life. Trollope elaborates the invasion of the country in a consistent fashion, for those who come from the city or at least sophisticated society, generally disrupt the traditional conservative element — Slope, Crosbie, Sowerby, De Courcys, Stanhopes. Almost every novel describes the disorientation of those who go to the city. London appears as indifferent; Mr. Harding walks

up and down the streets with no one to heed him. He seems lost in a vast and alien world; the long tiring day leaves him drained, almost incapable of functioning. It contrasts dramatically with the idyllic quality of Hiram's hospital, where he sits in harmony with the old men playing his violincello. Thorne of Ullathorne loses his distinctiveness in the city and in attempting to appear a great man becomes a fool. Lady Arabella becomes very extravagant when she goes to London for the social season, spending money that cannot be spared on whichever luxuries seem necessary to maintain the appearance of wealth. Lady Lufton goes as a pleasureless duty, one of the necessities of rank, which forbids her to remain in comfort at home. Lily Dale becomes so disoriented by London and society that she ceases to know her own mind concerning Eames. Both Mark Robarts and Miss Dunstable lose the edge of their innocence by their association with the fast city set. All the city dwellers from the Roper boarding house to the Broughton-Bangle group display varying degrees of corruption and disillusionment. The city serves to defeat them in their expectations, or to corrupt them with false standards. Eames, the connecting link between the city people, does not escape untarnished. His entanglements with Amelia Roper and Madalina Demolines demonstrate a willingness to suspend critical judgment in bad company. By diminishing his image in Lily's eyes, both affairs contribute to his eventual failure to win her. Betsky describes Trollope's view of London: "London is for Trollope the Scarlet City: the city of dissipation, ostentation, snobbery, gambling, drunkeness, sexual incontinence, idleness, drift."[9]

A strange environment disconcerts one's general behaviour until habit again reasserts itself. Frank Gresham suffers sufficient disorientation at Courcy Castle to countenance a flirtation with Miss Dunstable in direct opposition to his pledges of loyalty to Mary. Crosbie, the sophisticated man of the world, loses his equilibrium, normally governed by self-interest, to court Lily. The courtship of Lily Dale among the gardens and in the fields at Allington reflects the pastoral idyllic quality of the romance. The first visit of Crosbie in June which captures Lily's fancy has the air of a sweet summer breeze. The enchantment recurs in the fall when they wander through the fields and Lily dreams of the future. There is a freedom and naturalness about the courtship out of doors that does not recur in his courting of Lady Alexandrina at Courcy Castle. It is both natural and ironic that the romance which distracts Crosbie from his ordinary standards should take place outside — for as a man of fashion his most natural environment is the drawing room. The setting, unnatural to him, is partially responsible for his easy capitulation and his consequent desertion when he returns to the normal world of Courcy Castle.

While Crosbie and other fashionable people were comfortable in the drawing-room, other characters found formal furniture inhibiting. The parlour at the Small House prevents Eames from speaking naturally to Lily, for the formal chairs constrain him — almost to the point of paralysis. Crosbie only appears in the parlour (which is his natural environment) at the party, where he shines in all his glory to the discomfort of the other men:

> He [Crofts] had not learned the art of assuming himself to be of importance in whatever place he might find himself. It was this art which Crosbie had learned, and by this art that he had flourished. So Crofts retired and leaned against the wall near the door; and Crosbie came forward and shone like an Apollo among all the guests. 'How is it that he does it?' said John Eames to himself, envying the perfect happiness of the London man of fashion. (S.H., I, 120)

Ordinarily a person who does not cultivate this environment becomes unnatural and strained. Eames particularly feels stifled when he expresses a wish to escape into the open and declare his passion for Lily, who belongs outside — almost a lily of the valley until experience subdues her. Before she learns the harsh lesson of restraint, her natural element is not the parlour — a factor which partially creates the tension in Eames. When he carries on his dramatic flirtation with Madalina Demolines, the parlour becomes a natural place, for she is a hot-house flower, artificial and cultivated. Consequently the same awkwardness does not occur with her. Eames feels perfectly at ease although he behaves in an artificial fashion. Both Hopkins and Crofts feel the unnaturalness of the parlour at Allington; Crofts cannot even declare his love for Bell until the family have dismantled the house in preparation for moving. Even more dramatically, Crosbie, so much at ease previously in drawing-rooms, comes to use prison imagery to frame his thoughts on various houses. The Gazebee house produces a chilling claustrophobia, the Courcy town house represents a mausoleum, and his own home, a prison of debt, pretensions and misunderstanding.

Love scenes generally progress better out of doors when the lover promises to be successful; otherwise, daylight exposure proves disastrous. The affair between Eleanor Bold and Arabin illustrates this tendency. It is, of course, natural that people will behave with

greater spontaneity and freedom in the open air where the social restraints of the drawing-room seem temporarily suspended. Totally unacceptable as a lover, Slope always appears inside until he is exposed to the harsh light of day in the Ullathorne gardens. The polite atmosphere of the drawing-room can create a certain ambiguity in personal relationships, since exact motives remain masked behind decorum and social inanities. Thus Eleanor easily fails to perceive the actual intentions of either Slope or Bertie Stanhope. As a cultivated dilettante, Bertie flourishes in the pleasantries of social discourse, until he mistakenly takes the same path with Eleanor in the Ullathorne gardens and suffers a similar fate. Whether or not Trollope consciously utilized a role for the environment in his love scenes, a pattern can be discerned. The most successful moments of Arabin's courtship were in the garden or near a window where the outside world scarcely seemed separated.

The first indication that love might blossom between Eleanor and Arabin occurs at St. Ewold's as they stand in a small room looking through the window at the towers of Barchester. The moment is warm and mellow, revealing the sudden warmth of their mutual response. However, once Grantly's suspicion of Eleanor's interest in Slope disrupts the congenial group, Eleanor and Arabin feel sufficiently uncomfortable in the parlour that they cannot communicate. Until Eleanor goes to the garden and Arabin follows, they are almost strangers. The scene in the garden fails to enlighten him, but her realization of his love establishes the basis for future rapport; once outside, both relax.

The final scene at Ullathorne takes place inside, but Eleanor has been watching the sunset through the window which is reflected in the interior of the room.

> She was then left alone in the drawing-room, and just as it was getting dark Mr. Arabin came in.
>
> It was a beautiful afternoon in the beginning of October, and Eleanor was sitting in the window to get the advantage of the last daylight for her novel. There was a fire in the comfortable room, but the weather was not cold enough to make it attractive; and as she could see the sun set from where she sat, she was not very attentive to her book. (B.T., 468)

Although indoors, they are both conscious of the beauty of the sun and their mood softens toward each other.

Sir Louis Scatcherd's courtship of Mary proves disastrous outside; his horse refuses to adjust his pace to Mary's donkey and his words are thrown to the wind. As a boor, he progresses no better indoors, for he lacks the art to dissemble gracefully or the honesty to appear a gentleman. The few scenes when Frank and Mary appear together are all outside until their relationship proves enduring. Some idyllic qualities of a summer romance appear in the first scene at the coming of age party. The second scene contains none of the butterfly lightness of the first, for Mary, like her namesake, sits on a donkey; Mary's future depends on the outcome, for Frank loves her regardless of all practical considerations. Despite her humble origins, she has been found worthy as a human being. In their final reunion, after much endurance on her part, nature plays a part in enhancing the beauty of the moment:

> As she thus thought, she stood at the drawing-room window, looking out into her garden; and, as she leant against the sill, her head was surrounded by the sweet creepers. 'At any rate, he won't come here,' she said: and so, with a deep sigh, she turned from the window into the room.

There he was, Frank Gresham himself, standing there in her immediate presence, beautiful as Apollo. (D.T., 431)

The first moments of a growing intimacy between Lucy Robarts and Lord Lufton occur at dusk as they walk along the road to the parsonage. His sympathy and immediate understanding make her extremely susceptible to his charm. Their last moment of rapport also occurs at dusk, before interference from Mrs. Robarts cautions Lucy. As an exception to the pattern already described, their final reunion occurs in the parlour at the exact place on the carpet where Lucy swore that she could never love him. Poetic unity demands the reappearance of the same square of carpet to dissolve the vow that she had made earlier. Trollope followed no definite procedure when outlining the love affairs in his novels, but a pattern can be discerned.

III

A more deliberate pattern can be detected in his portrayal of the hero and heroine. Trollope has been commended for his non-Victorian approach to writing, as well as being praised as the perfect exponent of the Victorian consciousness.[10] These statements present no contradiction since his non-Victorianism results from a degree of realism which separates him from his contemporaries. Both his realism which allows him to transfer his observations of Victorian life into realizable terms and his general good sense prevent him from slipping into the conventional formula of the idealized hero and heroine.[11] Some of his later heroines are quite unpalatable — Lizzie Eustace, Alice Vavasor, Emily Wharton — and no man is heroic. Even George Eliot, whose good sense managed largely to extricate her heroines,

could not keep her hero realizable, especially if he was an intellectual like Ladislaw or of the upper class like Donnithorne. Trollope never idealizes young men or women. Even his statement that all must love Lily Dale, who is perfect, becomes ironic in the context of later developments. Yet as a Victorian, he cannot overcome the current belief that a hero and heroine are essential. Love interest could not be avoided.[12]

The heroes tend to be less vigorous than the females; their ordinariness inspired Praz to claim that Trollope even more than Thackeray can be held responsible for the decline of the hero in nineteenth-century fiction.[13] Praz further states that the rise of the middle class and the bourgeois mentality produced a democratic levelling that dispensed with the heroism of the past. This levelling in the Victorian era never became more than an attitude. Yet it was a further step in the rise of the common or ordinary man as a subject of interest. Trollope's young men, often members of the country gentry or nobility, may not be set in circumstances which would immediately suggest a democratic levelling, but when their only distinction rests on rank or station the absence of a sentimental gloss becomes even more apparent.

Trollope created sympathy for his young men not because they were extraordinary but because they embodied ordinary human frailties. Lessons could be learned from ordinary human beings with average ability who slipped into dishonour or showed a remarkable degree of tenacity or courage. Trollope believed that the similarity of the fictional world to the actual world would teach a stronger moral

lesson (the duty of the novelist) than an unfamiliar world inhabited by demons or divinities.[14]

The young men are in no way remarkable. Frank Gresham, a product of the old squirearchy, echoes its natural honesty and thoughtlessness. With the assistance of a slightly romantic Miss Dunstable, he remains faithful to Mary without much suffering or thought, for he never really comprehends any actual difficulties in his path. Even the revelation of Mary's parentage, which hurts the Gresham pride in lineage, is quickly dismissed, for his loyalty has already been pledged. His unreflecting simplicity and strength appear also in Lord Lufton:

> Lord Lufton himself was a fine, bright-looking young man; not so tall as Mark Robarts, and with perhaps less intelligence marked on his face; but his features were finer, and there was in his countenance a thorough appearance of good-humour and sweet temper. (F.P., 98)

In contrast to Lufton, romantic overtones exist in Crosbie's physical description. Although an Apollo on the surface, he proves to be a lesser man than those with a less remarkable appearance. Lily unfortunately discovers later that the Apollos of the world do not wear well. Yet Trollope creates sympathy and censure for Crosbie's dilemma by a careful exposure of his point of view, that of an egocentric young man pursuing his own self-interest; no hard-hearted reprobate, he suffers and mourns his own folly. Neither does Mark Robarts appear as a villain, although he nearly brings total disaster to his family through folly. His weakness and dependence on the good will of others make him a sympathetic although not an admirable figure. The weakness and vacillation of the non-heroes, Crosbie and Robarts, create greater interest, for Trollope appears at his best when delicately probing the

complexity of conflicting motives in the human conscience. Booth states:

> In each of these novels what is memorable is a character — a man of conscience, a man of great personal integrity and utter selflessness, who is tested by bitter circumstances and is found to be strong. The heart of a good Trollope novel, is therefore, a firmly grasped character.[15]

Trollope's firmly grasped characters are memorable, but not all possess the exceptional qualities suggested by Booth. The ordinary man occasionally transcends himself as does Mr. Harding, but the better studies — particularly in the later novels — are not of admirable people. Neither Crosbie nor Robarts suits Booth's category, yet both represent well-grasped memorable characters. In addition both portraits have as much complexity as those of Doctor Thorne, Mr. Harding or Archdeacon Grantly. Many critics fallaciously suggest that older characters in the hands of Trollope acquire greater complexity and realizability than the younger. A host of examples suggests otherwise, for Trollope explores a dilemma wherever it captures his interest regardless of the age of the character. Although many of the older figures remain outstanding, they have not received all of Trollope's searching analysis and development.

Doctor Thorne probably represents the only figure in the Barset series that embodies an absolute standard of honourable behaviour. Although many of the other central characters are honourable as well, Trollope never allowed any character to become the judging center of the novel. He always distanced the character to prevent total identification (although not sympathy) and to demonstrate that no point of view can be judged as final. Despite the fact that Doctor Thorne's love

of good blood indicates an emotional bias, it never weights his judgment; sometimes his method of straightforward honesty appears brusque, but no man shows greater appreciation of genuine worth nor appears of finer conscience. Critics generally approve Mr. Harding as the most admirable character, yet Trollope frequently demonstrated both his unreflecting escapism and the unfortunate repercussions of a timid dislike of stating his own mind. Yet neither character, despite admirable qualities, functions in the role of the judging center. Trollope never allowed final judgment to rest with any one character (although he approaches this most closely with Doctor Thorne). All offer points of view which accumulate to create a total picture — a multifaceted perspective.

Critics concentrate a large portion of their attention on the 'hero', 'heroine', and love interest. In addition to accusing the young people of being insipid compared to older characters,[16] they condemn Trollope for never elaborating the reasons for the selection of a particular lover and for utilizing a conventional love plot.[17] Trollope can discuss the process of selection in great detail when his interest concentrates on that portion of the affair (Ayala's Angel centers on the motivations behind choice); however, simple proximity generally suffices to draw two people together. Both Arabin and Lord Lufton weight their final selection against a woman of greater physical beauty and Lily selects her lover for fulfilling an ideal. But the heroines are often quickly linked to the man of their choice who comes from a higher rank. Part of the tension in the Victorian social scene results from the conscious gradation of society and the individual's attempt to overcome such distinctions. The love affair acts as a catalyst to develop that

tension, for the flouting of accepted standards causes tremendous pressure to be brought against the couple, as well as exposing differing attitudes to the social code. In the Barset world such difficulties are overcome much more easily than in the other novels. Despite the course of true love being fraught with difficulty, eventually all ends appropriately. In Barset, the affair of Lily and Crosbie offers the most obvious exception. An aimless tragedy that ruins all their lives, it lacks the conventional pathos of the wronged girl. Lily does not remain faithful to Crosbie only because she loved him (Trollope often praised the healing power of time) but because she clung to the illusion that she must love only one man or despise herself for breaking faith. After Crosbie was freed, she bases her refusal of his renewed offer on the realization that he would despise her weakness in remaining faithful. This conclusion refutes the claim of the critics that Trollope uses only conventional love plots with no emphasis on the process of selection.

Mario Praz believes that Trollope has captured the spirit of the Victorian woman:

> But it is Trollope's young women, particularly, who are stubborn.... Either from pride, or social propriety, or mistaken generosity, or fear of straightened economic circumstances, all these young women, intent as they are upon self-repression or self-punishment — whether they are called Alice Vavasor, Grace Crawley, Mary Thorne, Lily Dale, Nora Rowley or Emily Wharton — all of them reach the point of lacerating their own hearts by professing not to love their lovers. To put it shortly: there is in them a considerable degree of masochism.... In him alone can we see the soul of the Victorian woman, distorted in Dickens, and in Thackeray eclipsed by the shadow of the moralist commentator.[18]

Trollope is acutely aware of the perversity in the determined moral stance of many of his heroines — a fact which becomes particularly

evident in Alice Vavasor and Emily Wharton. They virtually choose unhappiness by clinging to a moral position in much the same fashion as some of his other women cling to religious principle (John Caldigate, Rachel Ray). Trollope achieved a remarkable imaginative feat by creating such realizable young women, a delicate task since their characters are still relatively flexible. The older women seem superficially more vital since their characters are more fixed and questions other than love occupy their minds. The personalities of the young women will be drastically affected by their fortunes in love. Trollope and Victorian women disliked spinsterhood, which offered very few outlets for the potential of a woman. Augusta Gresham fades into an insipid old maid, Madalina Demolines becomes a vicious meddler, the De Courcy girls become desperate and bitter. Charlotte Stanhope alone seems to have little regret as she happily manages her family; in fact she assumes so much responsibility that the others become incapable of looking after their own affairs. The incorrect or unlucky choice of a husband can cause much bitterness, as with Lady Alexandrina, the Countess de Courcy, Mrs. Lupex, or Madeline Stanhope. Other marriages, although not openly bitter, offer little compatibility, leaving the women dissatisfied with their lot: Lady Arabella, Lady Scatcherd, Mrs. Proudie, Mrs. Harold Smith, Mrs. Dobbs Broughton. Since they are aware of the bitterness produced by a misalliance, Lily Dale refuses to marry either man whom she considers inappropriate, and neither Lucy nor Mary will begin marriage in the face of a family opposition which might produce future estrangement. Although they stubbornly resist the offers of their lovers, they lack the fixed

tenacity of Lily Dale, whose nature has been somewhat set by the Dale heritage which prevents a change of mind. (It might be noted in The Last Chronicle that Squire Dale has softened toward Mrs. Dale and Bernard has found a new love to replace Bell. The rule that Dales never change their minds is not absolute.)

The charge that the heroines lack vitality partially results from the personality of the girls. Grace Crawley does lack vitality; however, she excels as an example of a properly balanced, somewhat emancipated female, for her remarkable knowledge of Greek and her temporary employment as a school mistress do not interfere with the desire to be a wife and mother — the only natural role for a woman as far as Trollope was concerned. Her extreme poverty and her holding a position other than that of a lady in the drawing-room immediately set her apart. Trollope demonstrates that a daughter of Crawley, brought up virtually without pleasure, would lack the normal gregarious quality of a Lily or a Lucy. The air of suffering, the poverty of the house, the lack of companionship, the discipline of long hours of studying, the natural lady-like reticence inherited from Mrs. Crawley, combined to make her completely self-effacing. Trollope's portrayal of her in this fashion may be more than justified by her situation, but he failed to realize her totally as a character, for her undemonstrativeness often makes her dull. Eleanor Bold also lacks vitality; she suffers particularly in comparison to the vibrancy of Madeline Stanhope. Eleanor's quiet beauty and charm must be acknowledged on several occasions by the narrator since he too feels a lack of conviction. Despite her affirmative gestures such as the defiance of her brother-in-law, the archdeacon, or the indignant

slapping of Slope, her role lacks the easy conviction of either Lucy's or Mary's. A staginess exists in Eleanor's gestures which supposedly spring from principles but seem a result of childishness; a desire to allow no one to dictate to her motivates her response. As a weaker personality, she lacks both the honesty and the self-knowledge of Mary and Lucy.

Trollope breaks the conventional stereotypes of the heroine by allowing Mary Thorne to be a bastard. Her acceptance of this stigma and her search for a worthy criterion to judge people rather than the lovely old prejudices dear to her heart, creates a character of rare fineness and depth. Actual analysis of her position makes her one of the few semi-intellectual heroines. Despite the intellectualization of her position, her passions are sufficiently strong to make renunciation of Frank Gresham a very difficult procedure. Her acquiescence in the decree of exile from Lady Arabella and her continued self-abnegation confirm a strong character. She proudly acts according to the principles which she has evolved with much pain to herself. Lucy Robarts' vitality appears in her humorous mockery of herself. A racy smile reveals awareness of her own absurd position, for, despite a breaking heart, she can mock herself and the title of the nobleman who won her:

> 'I'll tell you what he has: he has fine straight legs, and a smooth forehead, and a good-humored eye, and white teeth. Was it possible to see such a catalogue of perfections, and not fall down, stricken to the very bone? But it was not that that did it all, Fanny. I could have stood against that. I think I could at least. It was his title that killed me. I had never spoken to a lord before. (F.P., 283)

She is the only heroine who can retain sufficient detachment to lie to the man she loves; the others cannot face their lovers and tell an

untruth, their silence often speaking consent. Lucy lies deliberately, with absolute awareness of the consequences to herself.

Lily Dale's loss of vitality with the disappearance of her youth and expectations serves the purpose of the theme but indicates the general problem with characters who are sufficiently realized that one regrets their lessened vitality rather than appreciating their role in the framework of Trollope's vision. The characters, no matter what their function in the structure, must retain interest.

> It is so that I have lived with my characters, and thence has come whatever success I have attained. There is a gallery of them, and of all in that gallery I may say that I know the tone of the voice, and the colour of the hair, every flame of the eye, and the very clothes they wear. (A., 200)

One of the major results of his intense imaginative process was the natural aging of the characters. The characters harden into various postures or perhaps become more mellow as the years take their toll. No character ever becomes inconsistent by acquiring a trait unnatural to his original personality, but the natural process of time acting on the human character is clearly exemplified by his creations.[19]

IV

To individualize characters, Trollope occasionally places stress on personal names. However, names are not consistently important; some appear to have no discernible function other than identification and individualization. None could be considered genuine symbols since the suggestive element is rather limited; the claim that some names contain overtones would be more accurate. Lily Dale's name suggests the pastoral quality of her beauty; one of the few light-haired girls in Trollope's

novels, she has not only the fairness but also the natural loveliness of a lily. Her youthful responsiveness suggests the naturalness of the country, affirmed by her discomfort in the city. Analogous to the lily and the pearl she almost becomes a symbol of the naivety of a woman seeking pure love.

Mary Thorne's name also carries overtones; like her uncle, her independence represents a thorn in the side of the Greshams. However, even more important, her first name (despite lowly origins she possesses a greater nobility and worth than those of higher rank) recalls the virgin Mary, for Frank proposes to her when she is sitting on a donkey, an indication of her humility and quality. Then too, her mother, whose name was also Mary, "the prettiest name in all the language",[20] was a fallen woman like Mary Magdalene. Other than suggesting parallels, Trollope makes no extended use of the connections. Martha Dunstable's name does not caricature, but suggests the biblical Martha, who was also both good and rather solid in common sense and humour. The commonness of the surname, Dunstable, emphasizing lowliness and earthiness, is closely associated with the magic elixir, the Oil of Lebanon, an exotic lure for all those seeking the treasure of her wealth. The juxtaposition of the two suggests the nature of the attraction which keeps Miss Dunstable, despite her origins, as one of the social catches of the day. Her father may not have been respectable, but wealth sufficiently gilds Miss Dunstable.

> Her hair also was black and bright, but very crisp and strong, and was combed close round her face in small crisp black ringlets. Since she had been brought out into the fashionable world some of her instructors in fashion had given her to understand that curls were not the thing. 'They'll always pass muster,' Miss Dunstable had replied, 'when they are done up with bank-notes.' (D.T., 191)

Other names suggest an element of caricature, particularly those which delineate static or flat characters. Oxford defines caricature as a grotesque representation of a person as a thing by an overemphasis on character traits (pictorial, literal or mimetic).[21] The man is often depersonalized to a gesture or a function. Trollope generally dislikes caricature since it dehumanizes, but occasionally considers this type of humour appropriate. Pictorial caricature includes those whose professions invite easy identification such as Doctors Rerechild and Filgrave.

Mrs. Lookaloft represents a more literal caricature, her worldly aspirations to associate with the socially élite becoming almost a humour. Her aspirations contrast dramatically with those of simple Mrs. Greenacre, who remains content with her own social position until her rival's success. Neither woman becomes more than a humorous sketch of a particular attitude, the one natural and contented, the other anxious for social eminence no matter how painful the cost.

> And thus Mrs. Lookaloft carried her point, broke through the guards, and made her way into the citadel. That she would have to pass an uncomfortable time there, she had surmised before. But nothing now could rob her of the power of boasting that she had consorted on the lawn with the squire and Miss Thorne, with a countess, a bishop, and the country grandees, while Mrs. Greenacre and such like were walking about with the ploughboys in the park. (B.T., 344)

They acquire a certain humorous vitality as caricatures, yet they do not fit naturally in the realistic world of Trollope. Nevertheless, the power struggle which marks Barchester Towers finds an echo in these figures as well. Other names caricature according to the imitative sound or the nonsensical combination of syllables, rather than by exaggeration of a gesture or an attitude. The names cast an air of absurdity over the

seriousness of particular characters; Reverend Thumble and Reverend Quiverful, Sir Abraham Haphazard, Sir Omicron Pie, or Conway Dalrymple (whose name almost captures the intonation of the "gilt sugar plum" portraits which he paints of noble or wealthy ladies). This particular approach produces a Dickensian humour which adds vitality through the exaggeration of dehumanizing, a method definitely not typical of Trollope's appreciation of more subtle drama. This element, indicating that Trollope did not properly appreciate the quality of his genius, never entirely disappears.

Trollope has been accused of drawing both Slope and Mrs. Proudie as caricatures. The situation of Mrs. Proudie demanding control of her husband and the diocese represents the stock drama of the hen-pecked husband. However, believing herself to be correct in her interpretation of Christianity, she seeks power as a duty. Her perseverance and determination have placed the bishop in his present position. Yet her service both to the bishop and the low church party contains a large portion of self-delusion. She has attempted to live as a good Christian woman but has succeeded in doing only evil. Her moments of sympathetic kindness to both the bishop and Mrs. Quiverful mark her as a woman of genuine feeling with a misguided sense of duty. Her character becomes too complex to be a mere caricature and her dominance bears results too tragic to be classified as stock comedy.

Slope is awkwardly handled, for caricature conflicts with a more serious probing of his hunger for power. The touches of caricature seem inappropriate, for certain occasions demand serious consideration of

Slope beyond the foibles of a humour. Creating an air of the macabre, hints of tragedy arise from his self-delusion. Despite obvious ludicrous interests, such as concern for the Sabbath Day schools, he wages the struggle for power primarily on behalf of the church he represents. Irony results from his desire to live a respectable and dedicated life while a passion for Madeline prevents him from behaving with discretion.

> Mr. Slope tried hard within himself to cast off the pollution with which he felt that he was defiling his soul. He strove to tear himself away from the noxious siren that had bewitched him.... He had looked for rapturous joy in loving this lovely creature, and he already found that he met with little but disappointment and self-rebuke. (B.T., 254)

> He then thought of the Signora Neroni, and his soul within him was full of sorrow. He had an inkling — a true inkling — that he was a wicked, sinful man; but it led him in no right direction; he could admit no charity in his heart. (B.T., 391)

His agonized desire to cut the snare that binds him to a woman who is destroying him strikes a dissonant note with the burlesque caricature. The description of Madeline's hand as a rose among the carrots seems ludicrous considering the power game she plays with the man's integrity — no matter how dubious that integrity may be. Assuredly in proper comic terms, Slope deserves his defeat, but the combination of serious treatment with caricature demonstrates a lack of total realization and a lack of aesthetic synthesis.

Caricature becomes incongruous when Trollope replaces his flippant humour with dispassionate realism. Generally he makes an intense effort to individualize the characters by methodically constructing the background of each and the patterns of their thoughts and speech to avoid contradictions other than those inherent in the character portrayed. It is essential to establish the characters as entirely credible in order

that their behaviour will be an apt description of how ordinary humans respond to particular ideas or situations — and consequently make Trollope's concerns realizable.

Trollope rarely uses non-individualized functional characters; servants who answer the door and housekeepers seem the most frequent of this type. The chorus is composed of abstract society or public opinion, not by characters. Even in large gatherings Trollope touches upon each figure individually no matter how unimportant. Even characters as minor as Miss Trefoil, the Dean's daughter whom Slope must escort, receive an individualizing touch. The relationship between one character and another may be extremely impersonal in the broader social context, but there is sufficient information on all the characters that none becomes purely functional.

The Duke of Omnium represents the most obvious stock character in the Barset series. With almost the aura of a secular god he appears as the impersonal, omnipotent head of the social ladder. He never appears human until the later Palliser novels. His commands decree the political tone and the economic fortunes of West Barset. Despite his character as a libertine all hold him in reverence.

V

Trollope's reputation does not rest on his slight Dickensian strain but on his masterly presentation of well-rounded characters. When the personalities of the characters are carefully presented, tension arises from the conflict of two dominant traits or from a questioning of the alternatives of duty. Both Lady Lufton and Archdeacon Grantly exemplify

the former as love for worldly prestige conflicts with warm love for their sons:

'I have hoped that he would marry again, but I have never cared that he should marry for money. I have been willing to do anything for him myself. But, Lady Lufton, a father does feel that he should have some return for all this. No one can imagine that Henry ever supposed that a bride from that wretched place at Hogglestock could be welcomed among us. He knew that he would break our hearts, and he did not care for it.' (L.C., II, 156)

Grantly unhappily cannot decide whether or not he should continue to use strong economic pressure against his son for refusing to comply with his wishes. All the comforts of the church and of his wealth are dear to his heart since he enjoys the prestige reflected in the eyes of other men. Although he failed in his two attempts to become a bishop, his ambition has been partially gratified by his daughter Griselda's marriage to a lord. It hurts him deeply that his son could renounce both him and all his values for an unworthy marriage. Love for his favourite son, Henry, strongly conflicts with his desire to see his children do well in the eyes of the world. Earlier presentation of the archdeacon's character illustrates that either attitude may dominate. He has always been a partisan by nature, disproportionately rewarding and indulging the members of his own family, especially when they behave in a manner which pleases him. Eleanor Bold's decision to marry his friend Arabin appeases his wrath and concludes in his showing his pleasure by bestowing ample gifts on them and on everyone else.

But the most remarkable feature in the whole occasion was the excessive liberality of the archdeacon. He literally made presents to everybody.... Those who knew the archdeacon well, perfectly understood the cause of his extravagance. 'Twas thus that he sang his song of triumph over Mr. Slope.' (B.T., 503)

The tendency to show weakness in the face of the enemy, as his mild-mannered father-in-law Mr. Harding was wont to do, instigates his wrath and contempt. Thus the archdeacon sought dominance over other factions by a moral victory and by the prestige attached to both wealth and position. Even at his father's death-bed he hungers after the glories of a bishopric; he exults in the marriage of Griselda and his older son's wealth.

Conflict between two seemingly equal aspects of a person's character gives rise to the tension and suspense within the framework of the novel. These unobtrusive nonsensational novels revolve on a state of conscience, a moral dilemma demanding a decision. Frequently the question raises a conflict between duty and personal desire; Lucy Robarts wishes to marry Lord Lufton, but duty and public pressure create an ethical problem. Trollope's world is a moral world in which the strength of personal desire is often tested against that of public pressure or an abstract sense of duty and fair play.

Mr. Harding does not know whether he should allow his personal preference for seclusion and his awareness that the sinecure has not been earned weigh against the claim that abandonment of his preferment will do a disservice to the church. He cannot determine whether duty to his personal conscience should dominate over duty to the church and his fellow clergymen. The moral issue is not immediately apparent and his misery over the entire situation partially obscures his vision. Doctor Thorne must fulfill his promise to the late Sir Roger Scatcherd by looking after his debauched son, a man whom he dislikes, the only obstacle to his niece Mary's receiving an enormous inheritance which will make her

acceptable to the Greshams as a prospective bride for their son. He must not allow himself to hope for Sir Louis's death nor allow his preference for the Greshams to affect his financial arrangements with the Scatcherd wealth.

Every novel excepting Barchester Towers centers on a question of conscience. The continuing interest of Trollope in the response of individuals to a moral dilemma offers the key to his themes. Superficially the major concern seems to be a tremendous preoccupation with the problems themselves which undergo painstaking analytical treatment. Yet as the previous chapter suggests the major concern actually lies beyond the readily discernible details and questions the very basis of each character's ability to perceive the truth of his situation or of himself.

Characters have freedom of choice although each personality limits the possibilities. Trollope denies all the opportunity to accomplish an heroic degree of action but they can respond with varying intensity within a prescribed range. He avoids the emotional indulgence that marks sensational or sentimental writers as unrealistic; the emotional and intellectual ranges have been arbitrarily limited. The latter has been supposedly limited by the mind of Trollope, which has been frequently disparaged for not being 'fine' or sufficiently intellectual. In addition to not being an intellectual by nature, Trollope did not believe in abstract formulas when it came to actual living; theories become almost irrelevant when a crucial moral question arises to affect a way of life. His characters do not analyse their situations in particularly rational terms; a strong element of emotion almost always reduces the analysis to worry. Characters constantly worry over the

possible courses of action, fearing the outcome of a wrong decision and distressed at the lack of clarity in the particular issue. Trollope would maintain that people reach a decision through a strongly prejudiced emotional worrying rather than by objective analysis. Because the issue itself does not elicit a clear-cut analytical response, the result cannot readily be predicted. In addition, the characters do not always respond in a rational fashion. When a man is caught on the horns of a dilemma, both courses may appear equally favourable.

Although Trollope occasionally commented concerning the outcome of the story, as in the famous example in Barchester Towers concerning Eleanor's unsuccessful suitors, the real issues are never revealed in the same careless fashion. The origin and the conclusion of the struggle are not as crucial as the process of the struggle itself. The pressures and vacillations of the human mind under stress fascinated Trollope. The outcome of the problem becomes more questionable in his later works when the Victorian reliance on poetic justice almost disappears. The decisions, other than the deus ex machina bestowal of inheritance, lie entirely within the possibilities of the character of the individual concerned. Although character influences choice, there is no question of pre-determined behaviour. Dramatic tension between the motivating forces and the possible choices prevents the character from acting without agonized thought.

When Crosbie renews his offer to Lily after his wife's death, the immediate issue is obscured by her love of Crosbie. Emotional factors obscure the issue, no course seems to be the 'correct' one.

'I wonder whether it can ever come to a person to be so placed that there can be no doing right, let what will be done; — that, do or not do, as you may, it must be wrong?' (L.C., I, 236)

Although the agonized pondering of the problem scarcely throws much intellectual light on the subject, a thorough explanation of the emotional factors intensifies the characters as vital human beings. This emotional response, combined with the inability to see oneself or others clearly, prevents the removal of self-deception and the discovery of truth. Appearance becomes more compelling when characters respond so intensely that they cannot elucidate the central issue and determine their consequent behaviour.

... he had poured out a glass of wine, but had done so merely from habit, for he left it untouched; there he sat gazing at the open window, and thinking, if he can be said to have thought, of the happiness of his past life.... He could never again lift up his voice boldly as he had hitherto done among his brethern, for he felt that he was disgraced; and he feared even to touch his bow, for he knew how grievious a sound of wailing, how piteous a lamentation, it would produce. (T.W., 123)

... he was doing nothing, thinking of nothing, looking at nothing; he was merely suffering. (T.W., 119)

The fact that they eventually reach a decision is only normal and does not suddenly clarify the issue. When Mr. Harding relinquishes his preferment he acquires more of the dreaded publicity praising him for his lack of self-interest. His crime compared to the contemporary scandals in the church was very minor and his stand did not affect either the general state of corruption or reform. The hospital slowly deteriorated without a warden, since the bishop refused to embarrass another gentleman. Lily Dale's inability to forget Crosbie prevented her from marrying him to become an object of his contempt for her singleminded faithfulness, and from marrying Eames when she loved another.

Her inability to escape her own illusions about the permanency of romantic-sentimental love responds to Harding's inability to escape from the desire to avoid the problems of the world and live in a state of idyllic harmony.

Tension evolves from the dilemma and the consequent behaviour of those involved. Trollope carefully manoeuvred characters who will be unable to adjust to each other into close proximity. Both will be affected by the dissonance of their individual personalities and differing attitudes confronting each other. Tension does not arise solely from internal drama but also from the conflict produced by two opposing attitudes. The degree of disharmony varies considerably depending on whether or not the final resolution will be comic or semi-tragic. Despair arises when those who are extremely close become incapable of communicating:

> They had repeatedly met since Frank's return from Cambridge, both in the village and in the doctor's house; but not a word had been said between them about Mary beyond what the merest courtesy had required. Not that each did not love the other sufficiently to make a full confidence between them desirable to both; but neither had had the courage to speak out. (D.T., 351)

Friendships may temporarily falter, but Trollope demonstrated that even those who are close rarely understand each other. Sympathy may exist but genuine empathy rarely does. Fanny Robarts, despite their close friendship, does not see beyond the mockery to the depth of Lucy's suffering. Much as the Crawleys love each other, their misfortune isolates them, causing each to suffer alone. The intimacy of Eleanor and her father fails to withstand the archdeacon's accusation which Mr. Harding fears to voice. When those who are close fail to communicate, the possibilities

for misunderstanding and consequent tension are infinite. The domineering arrogance of Mrs. Proudie is almost guaranteed to produce a violent response in others either on personal grounds, as with Archdeacon Grantly, or on principle as with Doctor Temple. Other encounters promise little genuine compatibility; Crawley and Grantly, Lily and Crosbie, Mary Thorne and Lady Arabella. Trollope utilizes the internal tension of the individual and the external tension between two people as almost the sole means of creating interest. That interest is maintained does credit to his skill in delineating the areas of human conflict in a common-place setting. The external conflicts support his position that no man is an island and the repercussions of encounters affect the lives of all those concerned. Mr. Slope's interference with the wardenship of the hospital in his attempt to gain power affects the entire Barset scene. The consequences of an action cannot be easily dismissed, for Slope unloosed a chain of events which results in his own downfall.

A somewhat extensive analysis of a particular character and the dramatic confrontations of that character will illustrate the sources of tension. Lily Dale like Marianne Dashwood adheres to the Romantic premises of the cult of sensibility which exalts transcendental love. The object of the affection, being an exceptionally attractive hero verging on the god-like, is supposed to produce love at first sight, a love absolute and eternal. Having partially prepared herself to fall in love with the first Apollo who appears on the scene, Crosbie's arrival provokes an immediate response from Lily. The encounter proves disastrous, for as a Dale, she tenaciously reinforces all her romantic illusions. In her role of a romantic heroine she enjoys the faithful

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suffering of Eames, for in reinforcing her illusions it prevents her from accurately observing the character of either man.

Tension arises from the obvious disenchantment of Crosbie, whose concern with the disadvantages of the connection contrasts to the beautiful dreams of Lily. As Crosbie vacillates between his affection for her and his desire to rise in the world, tension mounts and increases as the revelation of his desertion is anticipated. Lily's friends press her to marry Eames, producing another crisis, for no longer the passive rejected figure, she must decide the fate of Eames and of herself. In this respect her decision is unfavourably affected by the very obvious wishes of her friends. She rejects their pleas to decide that love must be eternal. Although her lover has been unfaithful it would not become her to follow suit. The interaction of her friends' interference and the comforts of her illusions influence her choice in The Small House. In The Last Chronicle, her affinity for her illusions and the pressure of consequent events produces dramatic conflict. Trollope provides the stage with the appropriate romantic material, for Crosbie freed by his wife's death returns repentant to ask again for Lily. Tension arises from the expectancy that despite her refusal a solution will be found in order that all will end happily, that she will join Crosbie or finally appreciate the faithfulness of Eames. Although her decision to remain a spinster is upset by the powerful influences brought to bear on her in London — even the disillusioning meeting with Crosbie — her ultimate resolution is essentially romantic. Rather than settle for a relationship originally considered to be ideal and found to be false or accept another which never had the advantage of illusion, her decision to remain

alone partially represents the same form of romantic escapism. Despite admitting her mistake with Crosbie (only a partial admission since she will neither hear a word against him nor allow his name to be mentioned), she has not admitted to the central delusion of false ideals created by romantic love; she can never allow a questioning of that central issue, for not only would she have erred in respect to Crosbie but her entire outlook would prove to be erroneous. Tension results from her pondering the problem, as well as from the actual encounters between Lily and those concerned with her future. Both Crosbie and Eames affect the illusions she fosters by supporting her through their various roles of god-hero-rejector and faithful-faithless-commoner. Attempts to influence her reinforce the Dale obstinacy which prevents her from becoming more realistic.

Characters have more density than intensity. Density results from the extensive accumulation of facts concerning a character; intensity from a depth of response to an emotional stimulus. Extensive analysis reveals information, both factual and conjectural (facts have been presented but not the interpretation). In addition the character is presented from many points of view — assessments by himself and others as well as objective dramatic presentation of speech and behaviour. The discrepancies between a man's behaviour and his expectations of himself appear dramatically through juxtaposition. The difference between the many assessments appears with suitable dramatic force leaving the reader with considerable information which gives both density to the characters and complexity to an ambiguous situation. Although the characters possess a certain depth and a variety of responses, even levels of

behaviour, the ultimate impression is of density rather than intensity (Crawley probably represents the only exception in Barset). As a realist, Trollope avoided the use of melodrama or sensationalism and in doing so de-emphasizes the depths of passion in the human response. Violent passion is almost unknown in his world; suffering remains at a low pitch. Grief over a loved one's death is expected to decrease with the passage of time. Although there is a wide exploration of emotion, the response is rarely intense or long-lived. Eleanor Bold recovers quickly from the death of her husband. Little evidence of a shattered life appears on the surface, which may either emphasize the importance of keeping suffering private, as with Lucy Robarts, or demonstrate the actual shallowness of many who barely suffer from their misdeeds, such as the slight shame of Mark Robarts over his neglected duty or the minor discomfort of Squire Gresham and Sowerby in squandering their inheritances. A person can respond with a depth of passion that permanently affects life, but such responses are abnormal despite the ease with which they can occur. On the whole the Barset characters do not respond obsessively. Trollope's realism and concern for the themes distanced the characters sufficiently to make their emotional response less intense. The characters are distanced to ensure that the reader maintains his perspective and does not identify with them. Occasionally, even characters who are distanced are felt to suffer intensely, such as Crawley, and Lily when she learns of her betrayal. When he chooses, Trollope can deal effectively with intense emotion, but most characters seem too ordinary to suffer the extremes of emotion. He portrays intense emotion through the indirect method of highlighting the responses

of others to the intensity of emotion displayed by the central character.

Although the characters do not respond intensely this does not imply that they are not complex or fully realized; it only means that their capacity for passionate response is limited. The world of Barset is appropriately the non-heroic world of the bourgeois, where society has replaced a tremendous amount of the personal response of one human being to another by a love for the material solidity of possessions and position in the world. As human beings their spontaneity has been replaced by a cautious habit of weighing which weakens their compassion. Although the characters are limited in their response, they have complete realism in the world of Barset which lacks sensational events that might call upon the extremes of human passion.

CHAPTER III

PERSPECTIVE: 'HOW FALSE HER DREAMS WERE'

The major direction of this thesis is an examination of Trollope's technique which attempts to probe the truth or reality behind the illusions of appearance. Variation in perspective ensures that no particular voice becomes conclusive. The truth, never compounded into a simple formula, remains elusive and suggestive by falling somewhere between all perspectives.

Unfortunately for Trollope's reputation, he has been labeled as an urbane recorder of the social scene, a novelist of manners, rather than as a clear-sighted and probing realist. Indeed, Trollope was a novelist of manners, but like Jane Austen he used manners as the medium through which a man could be measured to determine his worth. The domestic scene becomes a microcosm of the world, for Trollope believed that men everywhere act with the same basic motivations.[1]

Study of perspective and point of view in Trollope, aspects of his technique hitherto untouched, reveals that there is, underlying apparent simplicity, a complexity that attests to his awareness. The slow and elaborate accumulation of detail tends to blunt the reader's critical faculties so that he may discern little more than a seemingly straightforward narrative, whereas the accumulation of mundane and trivial detail can produce awareness of the complexity and ambiguity of particulars. Behind the obvious simplicity of the commonplace lies

a world fraught with ambiguity where the significance of a moral issue is viewed in a multiple perspective. There is never an arbitrary decision from the author (although such decisions certainly exist among the characters) nor an appeal to a higher authority. The fictional world never exceeds the world of men in search of a religious sanction;[2] it remains bounded by the capacity of men although the ultimate awareness of reality surpasses the concrete particulars presented by Trollope.

In accordance with the realist tradition, Trollope established verisimilitude through the commonplace observable details of everyday life.[3] He conducted his exploration with the aid of a precise and careful technique which is generally obscured by the surface ease of his style. The elaborate structure of the various perspectives demonstrates the inadequacy of any particular perspective; no simple solution or individual perspective suffices to delineate a situation or even to clarify it. Although each perspective tends to be misleading because of its inadequacy, the entire presentation reveals a comprehensive whole greater than its parts. The total effect of all perspectives describes a truth about reality which in overcoming the particulars of a situation becomes at once more fundamental and more complex. The truth encompasses all appearance, establishing each particular as a vital link. Trollope presented the phenomenal world in meticulous detail in order that the truth will appear through the medium of language. Everything can be described in an indirect fashion although the core remains elusive and indescribable since it is greater than the phenomenal world and consequently greater than language. It is part of Trollope's realistic and imaginative creativity that he offers no answers; he only describes.

Since Trollope disliked both institutions and society, he concentrates on the individual. Only men as individuals comprise society and institutions; therefore any discussion which tends to view men as abstractions becomes automatically invalid. Frequently the eagerness to establish a theory or system will produce generalizations which overlook particulars and ignore discrepancies or inaccuracies. Trollope dismissed all glib solutions to work painstakingly with observable details letting the truth evolve in a nebulous form. He deplored the ease of system-makers who misrepresent reality through attempting coherent abstraction.[4] Absolute truth eluded both Trollope and the characters in his novels (although they, in their simplicity, believe they understand their fate). There is of course reality in the events of the phenomenal world, but the underlying reality, the 'why' or 'raison d'être' remains nebulous and inexplicable. In order to establish the complexity involved in discerning truth, Trollope presented a shifting point of view. The point of view represents the aspect from which the fictional world is observed at any particular time by the reader. It represents the relationship of the narrator to the story and consequently the relationship of the reader to the narrator. Trollope shifts the point of view in his novels from the narrator to his persona and to various characters to constantly alter the relationship of the reader to the story. The narrator frequently draws back and allows a dramatic rather than a summary presentation to take place. Trollope, the implied author, is almost always in control governing the presentation of the material in order that the reader may observe the complexity and ambiguity of his created world.[5]

As there is no character with a clarity of vision capable of viewing

the world in true perspective, a number of characters must be presented — each with a different understanding of the situation. Through the juxtaposition of events, statements, codes, opinions, and characters, Trollope began the arduous task of measuring the worth of a man and exploring the nature of reality. The worldliness of Archdeacon Grantly appears deplorable juxtaposed to the artless simplicity of Mr. Harding, yet compared to the contriving Slope, Grantly becomes a bungling amateur. Juxtaposition establishes the discrepancy between viewpoints and allows the author a simple means of indicating the complexity of a situation. The reader sees Mr. Harding in The Warden as a simple conscientious victim, yet he has done little all his life to justify his comfortable position to the Victorians who extolled the virtue of work. The belief that one must earn one's way through blood, sweat and tears can be more readily dismissed than Mr. Harding's blind indifference to the dilemma of others. Trollope abruptly undermined sympathetic response to the old man who questions his duty, agonizes over his own worth, and finally decides to give up his preferment and take over a humble curacy:

> 'Yes,' said the warden, musing, 'there is a very pretty garden at Crabtree; but I shall be sorry to disturb poor Smith.' Smith was the curate of Crabtree, a gentleman who was maintaining a wife and half a dozen children on the income arising from his profession. (T.W., 164)

Sympathy for the old man and his daughter, who are like children in their eagerness to start a new life, fades in the face of their lack of appreciation for the dilemma of Smith. As a further complicating factor, Trollope states just before the previous quotation:

> This parish must not be mistaken for that other living, Crabtree Canonicorum, as it is called. Crabtree Canonicorum is a very nice thing;...and is at this time possessed by the Honourable and Reverend Dr. Vesey Stanhope, who also fills the prebendal stall of Goosegorge

in Barchester Chapter, and holds the united rectory of Eiderdown and Stogpingum, or Stoke Pinquium, as it should be written. This is the same Dr. Vesey Stanhope whose hospitable villa on the lake of Como is so well known to the élite of English travellers, and whose collection of Lombard butterflies is supposed to be unique. (T.W., 164)

Mr. Harding's guilt is only less in degree, not different in kind. Error lies with each individual conscience as well as with a class structure which promotes a blindness to the inequalities and injustices perpetuated against those lower on the social scale. Yet every individual, no matter how protected by the class structure, is responsible for his lack of comprehension. Trollope demonstrated the evil of a system that promotes privilege and a lack of awareness, but he offered no alternatives. (He was no radical social reformer but, as he says in An Autobiography, a believer in the gradual equalization of men — not in the degrading levelling produced by the democracy in America.)[6] Dr. Vesey Stanhope appears later in Barchester Towers as an amiable victim of his children's lavish expenditures. His indolence and moral indifference have destroyed his children, although he could not be called an evil man.

Trollope has eliminated the top and the bottom of the moral ladder: he portrays neither an evil man nor a totally good one. No doubt Harding holds the honour of being among the most estimable that Trollope imagined, although he too is humanized by his indolence and lack of awareness. The author imagined a world in muted greys; black and white do not exist. It is appropriate that a world which has not been conceived from a conclusive point of view should remain consistent by the author's refusing to present an absolute in moral terms. This is not to suggest that Trollope would not take a firm stance on a clear-cut issue; he simply avoided obvious

issues since their simplicity renders them less central to his vision.

On the surface the jilting of Lily Dale seems clearly the fault of Crosbie. Crosbie in his weakness cannot control the heart he has, and falls under the spell of Lily's beauty. A man cannot overcome his past; his education is crucial in the formation of his character;[7] therefore Crosbie cannot overcome the crippling effect of his life as a man of fashion courted by the most desirable element in society. His weakness imprisons him. His statement that he is unworthy of Lily and that she would consequently be unhappy with him bears an element of truth, as his behaviour reveals. Even the purgatory of his marriage with Lady Alexandrina and the realization of his error manifested in a longing for Lily do not suffice to cleanse him. He would not have yearned for Lily had the marriage with the daughter of an earl proved advantageous. After his wife's death he reapplies to Lily, but it is too late. It had always been too late, for Crosbie's character had been corrupted by the flattery of success. The fault does not lie altogether with Crosbie, for the enchantment of a pastoral idyll causes him to temporarily forget his ambitions. And Lily, caught by her eagerness to be loved by a shining Apollo, reserves none of her love and overwhelms him with the intensity of her passion. Although Squire Dale wholeheartedly condemns Crosbie, the blame can not be placed that explicitly. As the event recedes further into the past, the complexity of establishing blame increases as others, such as Lady Alexandrina and Johnny Eames, are swept into the disaster.

I

In order to present rounded characters in realizable positions, Trollope displayed them in a social capacity, among their close associates and alone. In the social context, man is often a depersonalized figure in a large impersonal system where his worth is determined by his status. When men judge the worth of each other by external appearance their reliance on tangible manifestations of that worth exalts the appurtenances and dehumanizes the individual. Mid-nineteenth-century England experienced the rise of the rapacious middle class eager to establish their equality with the traditional gentry while suppressing their peers and the lower classes. The disruption of traditional class barriers by the new wealth caused the upper classes to cling more determinedly to their positions by emphasizing the priceless importance of blood. Emphasis on one's social status in a rapidly fluctuating society produced a hyperconsciousness of the external indications of position. Despite professed morality the measurement of a man's worth rested wholly on his appurtenances or on his sacred position as a result of birth. Although Trollope described the snobbery-ridden society more corrosively in other novels, he did not ignore that element in the Barset series.

Faith in external appearance dehumanizes the characters, reducing them to blind adherents of a system. Their blindness corrupts, for the moral vision is impaired when a man is subjected in a social context to an arbitrary and artificial measurement. It defeats the individual's attempts to realize values and to come to terms with the world.

Barsetshire belongs to a more remote stable past, yet the influence of a materialistic society snakes into the pastoral Eden to destroy the harmony. Yet man must be judged in a social context and function in a society if he expects to be moral. A man cannot comprehend morality unless he does so in a human context; to be man is to be social. The unnatural element arises in weighting the external to the diminishment of the internal; it arises from false standards and a society essentially diseased at the core.

> Miss Dunstable was by nature kind, generous, and open-hearted; but she was living now very much with people on whom kindness, generosity, and open-heartedness were thrown away. She was clever also, and could be sarcastic; and she found that these qualities told better in the world around her than generosity and an open heart. And so she went on from month to month, and year to year, not progressing in a good spirit as she might have done, but still carrying within her bosom a warm affection for those she could really love. And she knew that she was hardly living as she should live, — that the wealth she affected to despise was eating into the soundness of her character, not by its splendour, but by the style of life which it had seemed to produce as a necessity. She knew that she was gradually becoming irreverent, scornful, and prone to ridicule; but yet, knowing this, and hating it, she hardly knew how to break from it. She had seen so much of the blacker side of human nature that blackness no longer startled her as it should do. (F.P., 189)

Miss Dunstable had been the target of fortune hunters for such a long period of time that she no longer feels the horror of being sought solely for her money. When Frank Gresham seemed on the verge of proposing in Doctor Thorne, she felt hurt and disillusioned that her first experience with an honest person should be no different from encounters with those who only saw her as an heiress, not as a human being.

Wealth became so essential to members of society that even 'blood' was sacrificed before the altar of pounds sterling. Although Miss Dunstable is only the daughter of a quack doctor, she is welcomed by the

aristocracy as a potential bride. Frank Gresham does not want to marry her, but his aunt's insistence that he must marry money and his partial compliance put him in the position of a fortune hunter, a position without honour, ignoble and debasing. Although Frank does not succumb, many others who lack his principles seek her wealth without regard for Miss Dunstable as a human being. Frank's cousin, the Honourable George de Courcy, dispenses with even the courtesy of courtship to propose by letter. Mrs. Harold Smith proposes on behalf of her brother to salvage the Sowerby property. She states the marriage proposal in the language of business:

'He has a beautiful property of his own, which has been in the family for I can't say how many centuries — long before the Conquest, I know.'
'I wonder what my ancestors were then?'
'It does not much signify to any of us,' said Mrs. Harold Smith, with a moral shake of her head, 'what our ancestors were; but it's a sad thing to see an old property go to ruin.'
'Yes, indeed; we none of us like to see our property going to ruin, whether it be old or new. I have some of that sort of feeling already, although mine was only made the other day out of an apothecary's shop.' (F.P., 263)

Mrs. Harold Smith dispenses with hypocrisy and states her proposition in the most explicit terms to relieve her brother of debt; but other marriages which are no more than business arrangements — Augusta Gresham and Mr. Moffat, Lady Alexandrina and Crosbie, Lord Dumbello and Griselda Grantly — insist on a professed love. Distressingly, eligibility depends on wealth. Augusta Gresham prepares to marry the unappealing Mr. Moffat, son of a tailor, professing words of love but only esteeming him for his wealth.

She bought things that were rich, for her husband was to be rich, and she meant to avail herself of his wealth; she bought things that were fashionable, for she meant to live in the fashionable world;... (D.T., 57)

Crosbie dismisses Lily and feels himself hardly used when Squire Dale refuses to give Lily a settlement. Although Trollope, like Jane Austen,

did not see wealth as the panacea for all ills, he believed that one can not lead a comfortable life unless freed from the nagging concern of financial difficulties; but money can never be regarded as an overwhelming consideration which diminishes the humanity of the individual.

Sir Roger Scatcherd sought wealth, prestige and acceptance. Although he had the world's public acclaim he suffers more from isolation than Miss Dunstable. Crushed by his alienation from his actual peers in the working class and from his theoretical peers in the upper class, he has more and more recourse to his sole comfort — brandy. Lady Arabella and the De Courcys reek with hypocrisy as they welcome Scatcherd's heiress, Mary Thorne, to the Gresham fold. No one who advocated that Frank marry money considers Mary as a human being; she becomes the personification of exploitable wealth as did Miss Dunstable earlier. Everyone comes to the wedding, even the Duke of Omnium, who displayed no interest in Frank when he had been poor.

> Nevertheless, could Miss Thorne have spoken her inward thoughts out loud, she would have declared, that Frank would have done better to have borne his poverty than marry wealth without blood. But then, there are but few so staunch as Miss Thorne; perhaps none in that county — always excepting Lady Amelia. (D.T., 567)

Despite Miss Thorne's kind heart she withdraws from Mary, who is illegitimate. 'Blood' becomes an abstract ideal as much as wealth in the eyes of many, and they judge accordingly. As more and more succumbed to the lure of gold, the remainder of the upper class became more staunch in their defence of blood. Blood generally referred to the old families (often commoners but more ancient than many of the aristocracy, such as the Thornes of Ullathorne or the Greshams of Greshamsbury), rather than simply legitimacy as in the case of Mary Thorne. The worship of blood or

rank as an indication of worth leads to dehumanization and frequently self-destruction. While Augusta Gresham had been taught to revere blood and rank above everything else, she also realized that it could be utilized as a commodity saleable to the highest bidder. Her cousin, Lady Amelia de Courcy, became her guide and mentor since Augusta believed that any one superior in rank must be superior in judgment. As a duty to the family to preserve their position in the world by the acquisition of wealth, she prepares to marry Mr. Moffat, a man she does not like.

> He was not a man of birth, to be sure; that was to be lamented;...but in the present state of affairs at Greshamsbury, she understood well that it was her duty to postpone her own feelings in some respect. Mr. Moffat would bring fortune; she would bring blood and connexion. And as she so said, her bosom glowed with strong pride to think that she would be able to contribute so much more towards the proposed future partnership than her husband would do. (D.T., 56)

After Mr. Moffat jilts her, she genuinely begins to care for Mr. Gazebee, a respectable lawyer; but she renounces her own desire in favour of the doctrine advocated by Amelia. Ironically Gazebee finds consolation in the arms of the noble Amelia. Augusta's possibility of happiness disappears through her blind acceptance of a doctrine that ignores the human element.

Mortimer Gazebee slaves industriously to ensure the financial well-being of the De Courcys, not for reward but because he worships rank. Crosbie also falls under the De Courcy spell to sacrifice his future well-being for the sake of a noble connection. On the surface he deplores rank; he ridicules the frigid Lady Dumbello even to her friends, yet takes pride in being included in the assembly gathered to receive her. He sacrifices the warm love of Lily Dale for Lady Alexandrina, whose only advantage is birth. Alexandrina marries him for his role as a man of fashion. Their first genuine encounter as one human being to another

occurs on their honeymoon, where they discover their basic incompatibility and mutual illusions. Their union destroys both lives.

Blood and wealth remain harmless as long as they never become the means of measuring acceptability. As Miss Dunstable becomes a symbol for those who worship wealth, so Lady Dumbello becomes a symbol for those who worship rank. An automaton, she offers nothing to the world except her cold classic beauty. She expresses no animation, no interest in other human beings, yet the entire social world worships her.

> And her face, also, was beautiful, with a certain cold, inexpressive beauty. She walked up the room very slowly, smiling here and smiling there; but still with very faint smiles, and took the place which her hostess indicated to her. One word she said to the countess and two to the earl. Beyond that she did not open her lips. All the homage paid to her she received as though it were clearly her due. She was not in the least embarrassed, nor did she show herself to be in the slightest degree ashamed of her own silence. She did not look like a fool; but she contributed nothing to society but her cold, hard beauty, her gait, and her dress. We may say that she contributed enough, for society acknowledged itself to be deeply indebted to her. (S.H., I, 234)

Lord Dumbello scarcely ever speaks but basks in the worship of his wife as a beautiful object — a tribute to his taste and wealth.

The harmful effects of both blood and wealth cannot be ignored when they are worshipped, although position necessarily depends on both in the framework of a class-structured society. One loses the opportunity to associate with one's peers simply as one human being with another when debt or low income become major concerns. Although Sir Roger possesses the financial means, he cannot bridge the gap of education to freely associate with other men. Even more poignantly the Reverend Josiah Crawley has been isolated from the world of gentlemen, although he belongs to a profession of gentlemen and although his education has been that of a scholar. Because of poverty, his pride refuses to allow him to

associate with men his equal or perhaps inferior. Since he has been reduced to begging for an extra pittance, poverty prevents him from offering hospitality or receiving it on an equal basis. This position, debasing for a gentleman, aggravates both his pride and hatred. His social isolation produces such misery that he comes to question his own sanity. When he sees lesser men, such as Mark Robarts, moving about with ease while he can scarcely keep his family from starving, the injustice of the world rankles. However, the facile solution of offering him a better living has come too late to heal a mind twisted by years of suffering.

On the other hand, many who are secure in rank or station appear as relaxed and gracious people. They can afford to be generous from the unassailable security of position. Even Lady Lufton's disappointment with her son's"insignificant" bride melts before her love of Lord Lufton and her belief that the Luftons can do as they please.

In Trollope's fictional world, no man exists as an island; he must be viewed as a man among men since character depends much upon one's associates. A man's success or failure as a human being depends upon his ability to adjust to society and to his own demanding principles. The Reverend Mr. Harding chose not to race for prestige in the church; he resigned his wardenship and refused the deanery. Most people in Barset paid tribute to his sweet humanity at the funeral, although his granddaughter Lady Dumbello would not even visit her parent's home if she were to be exposed to this failure. The world tends to shape a man according to his position, and if he becomes conscious of that position to the exclusion of his principles, then he is held responsible for his own corruption.

II

In order to maintain perspective, Trollope also depicts his characters among their more intimate associates, where they become more human as they cease to function in their social roles.

> The archdeacon talked a good deal, but a bystander with an acute ear might have understood from the tone of his voice that he was not talking as he would have talked among friends. (L.C., II, 35)

When Trollope describes his characters among their intimates, including even those who have no basic compatibility, he demonstrates the infrequency of genuine rapport. Men generally talk at cross purposes despite years of familiarity. Mr. Harding relies more thoroughly on his son-in-law, the archdeacon, than on his other son-in-law, Mr. Arabin, with whom he lives and has much in common. Habit has a stronger pull than compatibility — the old man depends on the archdeacon's visits despite his lack of rapport with the worldliness of the archdeacon's character. Their few moments of seeming rapport at the death-bed of Bishop Grantly are short-lived; those moments are followed by a demonstration of their basic difference as Harding mourns for the son's bereavement while Grantly ponders the best method to inform the government that the bishopric is now vacant. Despite the unlikelihood of genuine understanding they maintain a close association, bound together by ties of familiarity. Archdeacon Grantly can truthfully say that Mr. Harding's death will make an old man of him in a more profound fashion than his own father's death. Ties of association are often more firm than those of blood. The juxtaposition of the two men offers a continual commentary on their respective characters. When the two men first encounter the Proudie-Slope faction, Mr. Harding struggles to refrain

from condemnation and to treat the new arrivals as equals. Grantly, on the other hand, cannot restrain his aversion and shouts his disgust to the steeple tops.

The security of familiar surroundings and faces allows most characters to be less inhibited than in public. Lucy Robarts yearns for the familiarity of her own fire and books when she is exposed to the discomfort of a social occasion where she must consider how she ought to behave rather than responding spontaneously. However, discomfort remains only a small danger compared to the danger of losing one's balance in strange territory. Various unstable thoughts arise to disrupt the well-ordered existence where values have been firmly established. Lily Dale becomes disconcerted when she leaves the country harmony and familiar surroundings of Allington to be swept into the excitement of London society. She does not lose her sense of direction, but she does become confused and considerably less certain of her decision to reject Eames. Although she temporarily becomes shaken from her former security, she reaffirms with decisive finality her original decision to remain at Allington as a spinster.

When Mark Robarts leaves the intimacy of his home, he plunges into the abyss presented by a fashionable and exhilarating world with standards more flexible than those of the comfortable, tradition-bound Framley. Being a weak man, anxious to please and appear well in the world, Robarts lacks the stability of Lily Dale. Consequently the contrast between his life at home and that among Sowerby's associates becomes increasingly marked to the point where he almost lives two lives. The contrast between his private and public life makes it extremely difficult for him to reconcile the divergent aspects of his nature. The excitement of freedom

deludes him concerning his capabilities and consequently leads him astray. Crosbie, on the other hand, accustomed to the public, impersonal spotlight loses his balance when confronted with the intimacy of the Allington world.

In addition to describing the warm relaxation of a man among friends, the discrepancy between a private and a public life where different standards demand different behaviour, Trollope showed the anguish which a man can only reveal to his familiars. Mark Robarts finds the burden of his debts and disgrace lessened after Fanny and Lady Lufton realize the extent of his iniquity. Even Crawley feels becter when his wife shares some of his sorrow. But despite their love they do not fully understand each other; Mrs. Crawley fails to ease a mind questioning its own sanity. His isolation becomes further accentuated by her failure to assist. However, others who suffer with less intensity than Crawley, can be eased in their misery by close companionship; Eleanor comforts her father and Mrs. Quiverful represents a willingness to take on a larger share of the responsibility than before. Eleanor seeks to arrange the affair with Bold to remove the actual pressure from her father; Mrs. Quiverful seeks the assistance of Mrs. Proudie to result ultimately in the appointment of her husband to the hospital; and Fanny as usual takes on the responsibility of arranging peace at Framley Park. But the gentle balm of love and the willingness to shoulder responsibility does not ease Mr. Crawley as he sees himself eyeless in Gaza. Nor does it ease Sir Roger Scatcherd, who can hardly bear his isolation, an isolation beyond the simple ability of Lady Scatcherd to comprehend or solace. Both men have a greater capacity than the average for achievement and suffering. They approach tragedy in their

isolation and consequent agony.

'Such a life as mine makes a man a fool, and makes him mad, too. What have I about me that I should be afraid to die? I'm worth three hundred thousand pounds; and I'd give it all to be able to go to work to-morrow with a hod and mortar, and have a fellow clap a hand on my shoulder, and say: "Well, Roger, shall us have that 'ere other half-pint this morning?"' (D.T., 127)

No matter how Crawley attempts to show his love for his children, his very harshness and stern reserve make affectionate response to him almost impossible:

But Mr. Crawley was a stern man, thinking ever of the souls and minds of his bairns — as a father should do; and thinking also that every season was fitted for operating on these souls and minds — as, perhaps, he should not have done either as a father or as a teacher. And consequently his children avoided him when the choice was given them, thereby adding fresh wounds to his torn heart, but by no means quenching any of the great love with which he regarded them. (F.P., 388)

Even the baby attempts to draw away from him. When human rapport and understanding are withdrawn, a man loses his sense of proportion and may end in disaster.

Betrayal of a man to the world by someone he loves and trusts may prove more devastating than by an outsider. Robarts easily escapes the ignominy of his association with Sowerby by the intervention of Lord Lufton and by the solace of Fanny's love. However, Mrs. Proudie, in her attempt to rule the diocese, steadily undermines her husband's authority and his dignity as a human being. As long as she did not appear too dictatorial in public the bishop had reconciled himself to his thraldom. He might feel uncomfortable beneath her command, but as a reward for obedience she would shower him with the little comforts dear to his heart. The comfort allows him to forget his misery as long as there are no explicit demonstrations of her dictatorship. Yet Mrs. Proudie, betraying both her husband and her own position as his wife, cannot

behave with the proper decorum of a woman when Dr. Tempest refuses to speak in her presence. This breach of intimate trust which exposes him in all his weakness to the world breaks his heart. One may be relaxed with one's intimates but they may destroy the self. The congenial, managing Charlotte Stanhope maintains a surface ease while destroying the rest of the family for any responsible position.

III

Trollope also placed the characters in a third perspective by exposing their thoughts. In order to perceive a man's assessment of himself and of his environment, the author exposed the mind of the character. A character's view of his own situation occasionally appears during moments of confrontation, but more often in isolation as the character muses over his predicament. The contrast of the character in a social context and among his familiars frequently demonstrates the inadequacy of his vision. His perspective reveals an inability to assess his situation in an objective light. At the same time, the very limitations of that character's vision increase the ambiguity of the situation and increase the complexity of Trollope's creation. The novels increase in depth as more and more minds are revealed displaying their partial comprehension. Realism increases when no vision proves conclusive. Minor characters only undergo a slight exposure, but the major characters are subjected to a relentless examination of their emotional and intellectual responses to a situation.

Mary Thorne attempts an honest assessment of her worth in respect to birth, education, and personality. No matter how carefully she considers her question in the light of reason she finds difficulty in overcoming

old emotional prejudices. Although she becomes convinced that rank and wealth do not increase the worth of an individual, nevertheless, she does not feel justified in lowering Frank to her social level until love becomes too overpowering.

> So she had argued; but she had never brought her arguments to a decision. All manner of thoughts crowded on her to prevent her doing so. She would think of the squire, and resolve to reject Frank: and would then remember Lady Arabella, and resolve to accept him. Her resolutions, however, were most irresolute; and so, when Frank appeared in person before her, carrying his heart in his hand, she did not know what answer to make to him. (D.T., 358)

The question of her worth does not become an abstract concept since it manifests itself in an intense personal dilemma. Her concern for social worth loses much of its potency when weighed against her passion for Frank. In crucial moments, such as Mary's encounter with Frank, a character responds to values established beforehand. Mary Thorne had already decided that worth depended on the individual, not on an accident of birth. "Could it be well that she should sacrifice the happiness of two persons to a theoretic love of pure blood?" (D.T., 358) Once she has resolved the theoretical question of blood, her response is emotional, affected by her relationship to the squire and Lady Arabella and even more conclusively to Frank.

Few characters have the perceptiveness of Mary Thorne except Lucy Robarts, whose perception arises from impressionism, not analysis; most display varying degrees of misconception which colours their viewpoint. Crosbie appears to the small world at Allington as a veritable Apollo gilded with all the lustre of the fashionable world. The entire world seems to smile on the affair as Lily wholeheartedly gives herself to this prince among men. Never comprehending the depth of her devotion,

he sees her beauty and basks in the flattery of her love. At the same time he feels self-sacrificing since he must abandon his life as a gay young bachelor for the drudgery of marriage. He genuinely feels abused when the squire refuses to give Lily a dowry; no man in his position could be expected to sacrifice everything and receive nothing in return. Crosbie's complacent belief in his own disinterested nobility reveals the glaring discrepancy between his assessment and actuality. He never sees himself (even in his later moments of humiliation) as a small man incapable of giving himself. His limitations reduce him to a weak, pathetic figure while increasing the sense of waste in Lily's loving so unworthy a recipient.

Although most characters lack comprehension of a given situation, few suffer from a demented twisting of the mind as does Crawley. Despite his great intelligence he can control neither his pride nor his hatred; no matter how much remorse he suffers, his mind only accepts his situation with false humility. Because he realizes his faults he doubts himself, yet he cannot see clearly. His entire memory of the interview with Dean Arabin becomes clouded by his hatred for the dean's charity. He envies the leather and gilt books in the library, remembering bitterly that he had been the superior scholar. When Mrs. Crawley becomes ill, his odious false humility and pride prevent him from behaving naturally with the dean.

> ...and thus he knew his friend from a long distance, and had time to meditate the mode of his greeting. He too doubtless had come, if not with jelly and chicken, then with money and advice; — with money and advice such as a thriving dean might offer to a poor brother clergyman; and Mrs. Crawley, though no husband could be more anxious for a wife's safety than he was, immediately put his back up and began to bethink himself how these tenders might be rejected. (F.P., 388)

Emotion prevents him from having the necessary clarity of vision to accept the kindness of an old friend without feeling debased.

IV

Although Trollope believed that men can be judged best among men, or according to the evaluation which they put upon themselves in a world of men, he did place men against the backdrop of an unstated moral code as a fourth perspective. Perhaps the closest approximation of this unstated moral code can be evolved from Trollope's concept of a gentleman. In mid-Victorian England everyone wanted to be a gentleman, but the definition varied from person to person. Trollope gave up the attempt to produce a definition but used a vague concept simply as an approximate gauge.[9] The word 'gentleman' referred to almost anyone who could boast of good birth, the proper education or even a sufficient amount of money to pave the way for the third generation. Although people professed that a certain degree of moral excellence was necessary, in practice most used a criterion based entirely on external appearance.

Trollope cannot be accused of using an absolute doctrine to determine the worth of his characters, since his idea of a gentleman never became altogether precise or limiting. It fluctuated to the extent that its vagueness often proved more of a problem than a resolution. Both the groping for truth and the inability to evolve an explicit theory were consistent with his entire approach.

No one ever doubts that the Reverend Josiah Crawley is a gentleman, despite his rusty coat and broken boots. Even the people who believe that he is guilty of robbery never doubt that he is a gentleman. Yet the

Reverend Obadiah Slope of the same profession and supposedly the proper education (Cambridge) never succeeds in passing himself off as a gentleman:

> The doctor bowed very low, and then looked as though he could not return the compliment as regarded Mr. Slope, of whom, indeed, he had heard nothing. The doctor, in spite of his long absence, knew an English gentleman when he saw him. (B.T., 82)

The difference seems to be a matter of conduct, a certain air of reserve and disinterested kindliness.

Much of the humour and some of the tragedy in Barsetshire results from the aspirations of the middle class to become members of the gentry and not simply 'gentlemen'. Mary Thorne proves that she is a lady despite her birth, which places her in a romantic context for those who aspire to the social verification of that term. She is a lady because of moral worth not because of her good fortune in marrying 'above her station'. All Trollope's Barset heroines of lower origin have a grace and manner that sets them apart, as well as a gentleness that results from humanity rather than outward appearance. Although Griselda Grantly also fits the mould of marrying into a higher rank, her marriage serves as an ironic comment on the surface appeal of beauty and rank. Miss Dunstable lacks all the outward appearance of a lady, yet she weds Dr. Thorne, a fine man, proud of his blood. Her good humour and kind heart bear more weight than her appearance or her wealth. Mrs. Proudie, despite her position, does not prove to be a lady, for her conduct demonstrates a lack of understanding of the behaviour fitting for her husband's position. If nothing else, good manners should have silenced her. Although Crosbie felt that Lily would have benefited by the companionship of Lady Alexandrina, Lily proves to have more comprehension of herself as a woman than the lady of higher birth.

Education supposedly offered one of the best methods of becoming a gentleman for those of sufficient wealth. The more wealthy were sent to the great public schools, then on to Oxford or Cambridge in order to refine their manners. This procedure indicated the confusion between the social and moral definitions of the term — a boy could certainly be educated properly without becoming a gentleman. Education proved successful for boys who have a natural inclination in that direction, such as Mark Robarts, who is only the son of a country doctor. With others, the results proved disastrous. Sir Roger Scatcherd sent his son, Louis Phillipe, to Eton and Cambridge in order that he might enjoy association with families which rejected the father. But he lacks the reserve necessary for a gentleman and he is ostracized by the desirable element at these institutions. However, he cannot be termed a greater cad than the Honourable George or John de Courcy, despite their noble blood. These men lack the natural dignity and love of truth which distinguishes men as different as Josiah Crawley and Lord de Guest.

Although Trollope makes no clear demarcation between those who are gentlemen and those who are not, nevertheless, distinctions do appear. John Eames never becomes quite acceptable as a gentleman although he has high spirits, a dash of fun and bravery, and remains basically loyal to Lily. His dishonesty appears in his flirtations with other women, none of which he meant seriously but which mislead the women involved. His flirtation with Madalina Demolines closely parallels the scarcely admirable mock-romance of his friend Conway Dalrymple with Mrs. Dobbs Broughton. In order to remain amusing the game must be played with all the proper avowals which accompany genuine love. Although the incidents are

amusing and the women scarcely innocent, Eames does not appear in an advantageous light. In addition he allows his attachment to Lily to become a topic of common gossip; as a gentleman he should never publicize his attachment. Although Frank Gresham and Lord Lufton carry on flirtations, neither makes any mock vows to the ladies concerned. When Frank almost slips, he feels a remorse that never occurs to Eames, who only feels discomfort at his position. His character lacks the fineness that marks the other two men.

Through the use of this moral code Trollope never ceased to illustrate the discrepancy between the ideal and the actual. Mr. Harding appears as one of the finest men in the Barset series, yet his unworldliness often represents a refusal to come to terms with an issue — a form of escapism. Certainly figures of less quality display an even greater discrepancy between their assessment of themselves and the actuality.

Trollope placed his characters in four perspectives in order to reach a balance in their portrayal. These areas overlap somewhat since a man's behaviour in public or in private can be judged according to the moral code. In a social context the character becomes somewhat anonymous as he is fitted into an impersonal system. That system may produce an extremely intense response which appears most vividly when Trollope exposes the character's mind. The characters become more personal and less inhibited according to the intimacy of their associates. The author gave a wide spectrum of the character's behaviour, which varies from his appearance as an impersonal social figure to the revelation of his intimate gnawing thoughts. Against this he erected a suggestive backdrop of the ideal, which allows his characters to be seen against

the impossible ideal while they must come to terms with the actual possible. Yet, most important of all, this multiplicity of perspectives probes the discrepancy between appearance and reality, as well as the distressing lack of self- knowledge in each individual.

V

However, whether the character appears in a small, intimate group or at large in a faceless society, the author utilized a shifting point of view to allow a greater density in the material presented. The narrator travels freely from the mind of one character to another while utilizing various poses of his own. As a result of the careful structuring of the scenes, no perspective can be considered conclusive. All bear an element of truth and must be considered in harmony rather than as isolated viewpoints. Contrasting and harmonizing with each other, the various perspectives indicate the difficulty in finding an easy truth, for reality proves elusive. It arises from the total presentation rather than from selective parts. The variety of perspectives also clearly reveals Trollope's intense concern with the illusions which arise from the dependence on appearance. Trollope shifted the point of view to vary the relationship of the reader to the fictional world. Trollope regarded both art and his responsibility as a novelist in a very serious light. Everything should be consistent and unified; there was no room for the author in his work of fiction. Consequently he used the voice of a narrator with a number of variations, all of which are shown to be limited in their appreciation of situations. By using these masks, Trollope increased the number of perspectives to enrich the fabric of the novel and add to the complexity of the situation presented. However, these voices

must be handled with great care to be effective. Unfortunately, Trollope often became careless in this respect, although the slips are more rare than one would suspect from first glance.

The term "implied author" refers to the governing intelligence of Trollope which has fashioned and synthesized all the elements in the novel and therefore reveals itself ideally in the controlled responses of the reader and not in intrusion.[10] Trollope himself only accidently intruded into the fictional world when there was a lapse in his imaginative powers or his aesthetic sense. When this occurs the mechanics of the creation can be seen as he strains after effect. The narrator and the implied author are seen to be different since the assessments of the narrator are limited in the comprehension of the situation as the implied author has imagined it. Trollope sifted his fictional world through the narrator whose selective intelligence stands between the reader and the material which he chooses to present. Summary narrative is the objective description of events, actions, characters, and so forth. Everything reaches the reader indirectly since it has been filtered through the narrator's consciousness and prejudiced by his choice of descriptive words. On the other hand, dramatic presentation gives the reader the impression that he is directly observing the enactment of a scene from which he can gather his own opinions. (The division is useful since it describes two different methods of procedure. However, one must remember that the division is basically false since all material has been selected and filtered through the consciousness of the implied author.) The narrative includes all the masks or postures of Trollope as well as offering an objective summary.

The shifts from a neutral narrator to various pseudo-narrative

positions can be readily observed, for instead of having a neutral summary voice between the reader and the fictional world, the narrator steps back to assume a mask which offers a dramatic and limited commentary on the scene being enacted. When the narrator and his masks disappear altogether the reader is dramatically confronted with the fictional world where he is exposed to the various perspectives of the characters. The neutral summary places the reader farthest from the scene; the dramatic presentation abolishes the distance; and the masks of the narrator are established between the extremes.

The voice of the narrator is only one method of control by the implied author since he is responsible for imagery, characters, and so forth. Although the basic narrative is extremely neutral, the voices of Trollope's friendly and intruding novelist or man of the world show their incomplete comprehension of the complex situation drawn by the author. Unfortunately An Autobiography confuses rather than clarifies the problem, for Trollope's comments on his novels carry the same facetious and simplistic views of the characters which appear in the narrator's statements. This simplicity jars against the extremely complex situations actually envisioned in his work. He states in his autobiography that Lily can finally be dismissed as a French prig, a statement that oversimplifies the complex situation in which he has placed her.[11] Eames, although lovable, cannot quite be considered a gentleman; Crosbie would hate her if she accepted him (and of course she no longer loves him), and she has been shattered by her faith in sensibility. In this instance her dreams of romance created a god from a man and prevented her from loving an ordinary man. The situation cannot be simply dismissed as a girl's priggishness. Nor when he states

playfully in The Small House that we should all love Lily Dale does he mean that she is to be regarded as a wronged innocent. Critical objectivity must not be suspended to identify sympathetically with a character if the subtle nuances are to be appreciated. Both statements bear an element of truth but leave so much unstated that the perspective is limited.

Trollope, the implied author, presents one of the masks of the narrator as that of a well-meaning, but somewhat simple-minded story-teller. He conscientiously attempts to do his best but misses much of the import of the story. This mask or role brings the reader somewhat closer to the actual story since the 'narrator' is seen to be commenting directly and rather inadequately on the material being presented. Care must be used in considering Trollope's relationship to the voices which he seems to present as his own; all add to the density and complexity but none can genuinely be termed Trollope's.

The role of Trollope as apparent narrator is a unifying force in the novel, for he appears at odd moments, relaxed and congenial, inviting rapport with the reader. It is this figure which states that a reader should never have to task himself but simply enjoy a pleasant story.[12] Lured by the charm of that voice, readers can simply relax to enjoy a simple story as they have been doing for the last century — to do so, however, is to ignore the implied author's careful structuring of the novel and the ironic overtones. He does not moralize but takes the reader aside to comment on the problems of creating a good story:

> I am well aware that I have not as yet given any description of Bell and Lilian Dale, and equally well aware that the longer the doing so is postponed the greater the difficulty becomes. (S.H., I, 66)

This pseudo-author does not spoil the illusion of fiction since he attempts to create an atmosphere conducive to keeping the audience relaxed by a good story in order that Trollope can quietly incorporate his fictional world into their minds without jarring confidence. The word 'pleasant' does not mean sweetness and light in Trollope's vocabulary, but palatable — palatable, in order that his vision may be communicated. It also allows a certain distancing to occur which prevents the reader's wholesale identification with a character and allows a certain degree of perspective to be maintained. Although the voice of the pseudo-author may interrupt the mood of the reader as it intrudes on either the neutral summary or on dramatic presentation, it also allows him to reapproach the situation with a new perspective. This pseudo-author never suggests that the characters are figments of his own mind, but living human beings with whom he must come to terms. Occasionally he tends to be rather heavy-handed, almost as if he saw himself in the role of a burlesque figure.

Although the majority of the narrator's statements as the conscientious author simply carry a heavy humour, a few are rather ambiguous. He states in both Barchester Towers and The Last Chronicle that he writes of the clergy in a social sense, not in a spiritual capacity.

> I would plead, in answer to this, that my object has been to paint the social and not the professional lives of clergymen; and that I have been led to do so, firstly, by a feeling that as no men affect more strongly, by their own character, the society of those around than do country clergymen, so, therefore, their social habits have been worth the labour necessary for painting them; and secondly, by a feeling that though I, as a novelist, may feel myself entitled to write of clergymen out of their pulpits, as I may also write of lawyers and doctors, I have no such liberty to write of them in their pulpits. (L.C., II, 451)

Yet this statement appears somewhat at odds with the general portrayal of character. Although he does not, in the strictest sense, dwell on a

character's relationship with God, he nevertheless displays so much of a man's potential that his capacity for worship can be easily determined from the nature of the man.

A man's response to God has nothing of mystery in it; it can be little more than his character allows. Mr. Crawley has a disturbing relationship with God as he tries to engender an acceptance of God's decrees within himself instead of rebelling against them as if they were no more than examples of man's injustice to man. Mr. Harding on the other hand has always respected and feared God; he dies peacefully while Grantly feels a pang of compunction at his own worldliness and lack of fear of God.

> Then the archdeacon got up, and walked about the room in his enthusiasm; and, perhaps, as he walked some thoughts as to the sterner ambition of his own life passed through his mind. What things had he coveted? Had he lacked guile? He told himself that he had feared God, — but he was not sure that he was telling himself true even in that. (L.C., II, 422)

Grantly has neglected God to the extent that he does not even realize how much he has fallen. However, it is not the nature of the man to repent or worry about his relationship to God, since he is more concerned with the things of this world. By carefully delineating the character of a man, Trollope implicitly demonstrated his relationship to a higher spiritual power, thereby partially falsifying his statement that he did not portray men in their spiritual capacity.

The clergy also consider themselves in their roles as spiritual pastors, not simply as social figures. Crawley feels the need to remind Mark Robarts of his duty as a clergyman when he becomes remiss. Mr. Harding chastises himself for holding a preferment which conflicts with the ideal of the pastor as a simple guardian of the flock. He

feared to "be known as one of those greedy priests who by their rapacity have brought disgrace on their church." (T.W., 110)

Trollope adjusted the fictional world to accommodate the frequent appearance of the narrator as the pseudo-author — the position which has largely borne the criticism of authorial intrusion. Although he was familiar with Tristram Shandy, Trollope suffers in comparison to the light-footed Sterne, for his large feet often prove cumbersome. Yet he does not ruin the illusion of the fictional world, for this form of intrusion is so frequent that it becomes part of the fabric of the novel.

VI

The narrator also wears the mask or assumes the persona of a cosmopolitan, slightly cynical man of the world. A man who has seen and assimilated as much as he has is prepared to sit down at any moment at his club and expound on his views of the world as a well-travelled amateur philosopher. This figure tends to digress and cite other examples which may or may not seem applicable, and even moralize from his vast experience. Although Trollope can be accused of a certain awkwardness, the approach serves to give a knowledgeable alternative to the scene being enacted by a man supposedly versed in the popular wisdom of the world. This rather worldly approach must be considered only as another alternative, for although it carries more weight than the voice of the pseudo-author, it also proves inadequate when juxtaposed to the situation presented.

As the entire clerical world and every other curious person in Barchester gather to hear Mr. Slope's initial sermon in the cathedral, Trollope leaves everyone in anxious expectancy as he digresses on the

general tedium of sermons. Rather than increasing suspense for anticipated events, the passage seems to be no more than an annoying intrusion. It must be understood that Trollope did not believe in preaching; every man must make his own peace with God; a man cannot stand before a congregation and for a precise half hour convey genuine words of wisdom. He disliked the high tone often adopted by preachers which bore no reference to their behaviour. People are much more worldly in practice than in theory; Lady Lufton does not realize the worldliness in Grantly's rejection of Grace Crawley on pleas of social position. This rejection is incompatible with his high tone from the pulpit which advocates that a man should only consider a woman as a possible wife who finds favour in the eyes of God. Trollope hated the hypocrisy inherent in all preaching; and perhaps for better or worse, people did not often listen to sermons. As Trollope digresses on the abolition of sermons, condemning their usefulness as a moral guide, his statements are at direct odds with the scene presented. Although very few like what Slope preaches, nevertheless, everyone listens with breathless anticipation for every word. The commentary proves a mockery despite its serious content, for it only heightens the drama of the Slope sermon — a sermon delivered as a direct challenge to the traditional powers in the diocese.

The urbane voice remains too cynical to become emotionally involved in the situations. In Doctor Thorne he digresses on grace before meals at the Duke of Omnium's "collection". Trollope sets the scene for the farce to begin; the guests arrive but the Duke does not receive them; he rushes in at the announcement of dinner and speaks only to his close friends. The hypocrisy of the Duke's hospitality and his indifference

to his guests is no more monstrous than the daily hypocrisy of grace. They become of equal magnitude through juxtaposition. His digression is not on the farce (his own loaded word) which is dramatically presented through the response of Frank Gresham, but on the seemingly lesser evil. In this context it is ironic that the urbane and cosmopolitan man digresses on the smaller hoax, as a man of the world might be expected to do, making no comment on the major transgression. As a secular god, the Duke of Omnium distributes a bounty for which men are expected to show their gratitude and proper obedience without ever approaching the august presence. Both spiritual and temporal lords are mocked and affirmed in their superiority, for their subjects prove unworthy. The Duke felt that "it was beyond his good nature to talk to them. To judge by the present appearance of most of them, they were quite as well satisfied to be left alone." (D.T., 236) The irony of the scene is missed by the man of the world; it appears dramatically through the response of Frank. The footnote added serves as an ironic criticism on the entire scene: "It is, I know, alleged that graces are said before dinner, because our Saviour uttered a blessing before his last supper. I cannot say that the idea of such analogy is pleasing to me." (D.T., 236)

One more example will suffice to demonstrate the dramatic effect of the imposition of this voice on the scene. The episode at the Duke's represented a comment on society, while the final example gives insight into a particular character. The generalization on women at the announcement of Lily's engagement to Crosbie seems harmless until considered in retrospect. Besides commenting on women in general it offers an insight into Lily's romanticism. The man of the world states that:

> ... it becomes a matter of regret to me that the feminine world should be in such a hurry after matrimony. I have, however, no remedy to offer for the evil; and indeed, am aware that the evil, if there be any evil, is not well expressed in the words I have used. The hurry is not for matrimony, but for love. (S.H., I, 68)

The statement becomes ominous when Lily is shattered in her search for love. At the same time the man of the world fails to observe the tenacity of Lily's search: her belief in love survives her desertion and transcends the necessity of a lover. Her love becomes abstract and self-perpetuating. Lily does seek love more than marriage, but her ultimate affirmation of love dooms the search for marriage to futility — a senseless futility bordering the tragic.

The narrator appears less frequently in the role of a character than he does as either a novelist or a cosmopolitan man of the world. It is rather difficult to determine exactly why he adopts this persona since it lacks the distinctive tone which marks each of the other two. The consistency and frequency of the other two voices serve as unifying forces. The initial shock of their appearance disappears in the familiarity of their presence. However, the narrator never ceases to jolt in his role of a character. Possibly this role suffers from the infrequency of his appearance but more likely from the lack of a special tone to give the role a distinctive flavour. He appears too rarely to be an integral part of the novel scene. Consequently the narrator in his role of character must be considered an artistic failure. Perhaps the role might have functioned as a bridge between the two distancing personae of the narrator to the characters themselves, creating the impression that one can move with ease from the actual world to the fictional, as in Tristram Shandy, to raise the question of where fiction

and reality intersect. (Crawley refers to his inability to distinguish reality from illusions as being "shandy-pated".) Whether or not Trollope realized the possibilities of this role, he did not develop it sufficiently to justify it aesthetically.

In his role as character, the narrator tends to stress his emotional response: "I never could endure to shake hands with Mr. Slope" (B.T., 26), "And yet I have never found the rectory a pleasant house" (T.W., 97), "...and to stand alone and shed a tear beneath the modest black stone" (L.C., II, 452).

It is difficult to justify the narrator in his role of a character, of an apologist or of a chorus; all verge on authorial intrusion to an unwarranted extent. None can be justified aesthetically since they neither blend into the narrative nor do they offer another perspective. The role of apologist differs slightly from that of the pseudo-author since the apologist does not relate the story or comment on his problems of creating effectively but interrupts or interjects explanations of material covered by the narrator. Ordinarily the role might be considered part of the pseudo-author's if in Trollope's novels the tone did not differ. He apologizes in an abrupt self-conscious voice which completely dispels the harmony of the mood. Trollope's intrusion as an apologist for his characters also fails since he resorted to explanations of their personalities. This indicates that he was aware that he had not described them properly in the text; their characters should be established by preliminary description or revealed by their behaviour or thoughts. Perhaps the most glaring example of this kind appears in his explanation of Mrs. Proudie's character just before her death in The Last Chronicle. He had

ample opportunity to delineate her character in her frequent appearance throughout the series. Trollope can only be condemned for the unwelcome intrusion:

> I fear that it may now be too late for me to excite much sympathy in the mind of any reader on behalf of Mrs. Proudie. I shall never be able to make her virtues popular. But she had virtues, and their existence now made her unhappy. She did regard the dignity of her husband, and she felt at the present moment that she had almost compromised it. (L.C., II, 48)

The fifth role, that of chorus, proves even less acceptable than Trollope in the role of either character or apologist. It passes as a comic device entirely out of place in the realist tradition. Although it never altogether disappears, he uses it most frequently in The Warden and Barchester Towers. Originally it accompanied his mock-heroic style, which particularly mars The Warden, and later transforms into the apostrophe. The exaggerated emotional concern is generally out of tune with his subtle humour. Occasionally he manages it with excellent effect as a modulating device in complete harmony with the scene. Trollope speaks in a tone of gentle commiseration and pity to the bishop writhing under his wife's disobedience in the presence of Dr. Tempest.

> 'My dear, perhaps you will leave us for a few moments,' said the bishop. Poor bishop! Poor weak bishop! As the words came from his mouth he knew that they would be spoken in vain and that, if so, it would have been better for him to have left them unspoken. (L.C., II, 43)

The occasional effective use of the device does not compensate for the many discordant moments of burlesque.

> Anyone looking at Frank's face as he said this, might well have imagined that he was breaking his very heart for love of Miss Oriel. Oh, Master Frank! Master Frank! if you act thus in the green leaf, what will you do in the dry? (D.T., 78)

Although several distinct personae have been mentioned for the narrator, nevertheless there are occasions when the voices almost overlap.

Only in the roles of the pseudo-author and of the cosmopolitan man of the world did Trollope develop coherent, effective perspectives. Both roles in distancing the reader from the narrative increase his opportunity to maintain objectivity. Analysis of their position and content reveals them as alternative perspectives to the situation presented by the implied author. The other three personae represent a general failure on the part of the author to maintain aesthetic unity. Aesthetic unity is that delicate synthesis achieved by all the elements working together to establish verisimilitude, harmony and coherence in the fictional world of the author's imagination.

VII

Trollope developed a complex effect from a combination of summary narrative and dramatic presentation. The focus of interest shifts constantly from the narrative to the drama of the characters or to the narrator's various personae. Although the minds of the characters are revealed, Trollope used the third person in a fashion more primitive but not unlike that employed by Henry James in The Ambassadors.

The analysis of a passage will illustrate the careful complexity of Trollope's technique. He employed a shifting point of view to emphasize the discrepancy between a man's thoughts, his statements and his actions. The technique clearly demonstrates, sometimes rather ironically, the genuine lack of rapport between individuals. Trollope cannot be labelled the exponent of the cosy hearth, since his characters are rarely either compatible or complacent.

The following passage is not particularly complex, but it involves

the major figures of Mr. Harding and Archdeacon Grantly. Although the introduction to Barchester Towers lacks some of the finesse of his later work, it remains sufficiently typical of his technique to be an appropriate example. The introduction which establishes the setting is economical and vivid.

> In the latter days of July in the year 185-, a most important question was for ten days hourly asked in the cathedral city of Barchester, and answered every hour in various ways — Who was to be the new Bishop? (B.T., 1)

The passage embodies the objective and dispassionate tone of a newspaper recording the interest of "everyone" concerning the bishop's successor. It becomes immediately apparent that the Barset stage is very much a public world in which everyone takes a profound interest in the affairs of everyone else. The public or the social voice exerts a powerful pressure. The public interest is impersonal in the sense that it takes the information and uses it for its own end rather than considering the human beings involved — just as the "Jupiter" in The Warden made Mr. Harding's life a virtual hell through the public interest in his right to his income. In this respect a man is viewed in the social context where he is seen as the property of the public. Since the question is hourly asked, the overwhelming curiosity and sense of busy gossip become immediately evident. Everyone takes an interest in the outcome. The scene for drama has been established with the economy of Jane Austen.

The impersonal tone of the reporter in the first paragraph becomes modulated to pay tribute to the highly respected bishop. However, last respects prove superficial, for concern rests with the successor rather than with the good old man who is dying. The epitaph is delivered before

the man dies to reveal the worldly interest of all concerned — even the son, the archdeacon, can scarcely keep his thoughts on his dying father. The second paragraph demonstrates that political repercussions rather than merit determine the choice of a successor. The first sentence explains the impact his death will have on political interests — the impact of a vacant office, not of the man as a human being. The second sentence juxtaposes a brief epitaph with a return to the intense public interest. This depersonalization of the dying bishop to an office presents a harsh and realistic comment on the actual interests of men. Quite appropriately when Trollope narrates there is no authorial intrusion; he sustains the detached objectivity of a realist. The importance of the man recedes into the importance of the office:

> The death of old Dr. Grantly, who had for many years filled that chair with meek authority, took place exactly as the ministry of Lord _____ was going to give place to that of Lord _____. The illness of the good old man was long and lingering, and it became at last a matter of intense interest to those concerned whether the new appointment should be made by a conservative or liberal government. (B.T., 1)

The tension is increased by again marking the interest in the appointment. In the first two brief paragraphs alone, "it was asked...and answered every hour," "it became a matter of intense interest," "rumour had confidently assigned," "it was pretty well understood." The narrator speaks in the omniscient informed voice of the public. The confidence of the public voice records that public world's affirmation of a supposedly universal law.

Trollope shifts from the impersonal public concern to the person intensely involved in the decision, Archdeacon Grantly, who is more concerned at this point with the successor to the office, rather than with the imminent death of his father. It is noteworthy that Trollope introduces

the man in his position as a hopeful candidate for the office before he shows the personal concern of the son for his father. After his qualifications for the office are suggested, the tone becomes more personal and colloquial as attention focuses on the archdeacon. The sentences lose their formality and tone of omniscience.

> A trying time was this for the archdeacon, for whom was designed the reversion of his father's see by those who then had the giving away of episcopal thrones. I would not be understood to say that the prime minister had in so many words promised the bishopric to Dr. Grantly. He was too discreet a man for that. (B.T., 1)

He immediately shifts from a personal consideration of Grantly's anxiety to the broader questions of successors to the office. The question becomes rather abstract as the narrator with a familiar air delivers a little homily on the expectations of heirs. Of course in this instance it proves of no advantage to be listed as a rising man.

The previous statements arouse curiosity about the moral position of Dr. Grantly. The measured neutrality of the narrator allows the situation to present itself:

> ...he performed with more tender care than was to be expected from his usual somewhat worldly manners... after administering with his own hands the sustaining modicum of madeira, [he] sat down by the bedside to calculate his chances. (B.T., 2)

"Calculate" becomes the key word which allows the narrator to move within the mind of Dr. Grantly. The narrative becomes a dramatic presentation of the thoughts flowing through the character's mind. Suddenly the entire question of the bishop's successor is seen through the eyes of Grantly; his desire for the position conflicts with guilt for wishing his father would speed his dying. The narrative of his thoughts fluctuates as Trollope distances the reader from the intimacy of the revelation by phrases such as "Dr. Grantly had a kind of idea".

The presentation of the character's thoughts could be considered a crude stream of consciousness, but it would be more correct to suggest that the technique is simply a dramatic form of rendering the surface or conscious thoughts.

> The ministry were to be out within five days: his father was to be dead within — No, he rejected that view of the subject. The ministry were to be out, and the diocese might probably be vacant at the same period....
>
> He tried to keep his mind away from the subject, but he could not. The race was so very close, and the stakes were so very high. (B.T., 3)

This technique, in its immediacy and its dramatic presentation (in the phrases of the character without any obvious weighting by the author), seems a less sophisticated version of James in The Ambassadors. By dramatically presenting their minds Trollope employs an economical device to demonstrate the discrepancy between the character's thoughts and his actual behaviour.

The movement shifts from an external summary to an internal dramatic presentation. Trollope does not maintain a sustained point of view since it would prevent him from presenting alternative perspectives. The impulses and reactions of thoughts and moods create the drama.

The narrator describes the entrance of Mr. Harding. This allows the response of the older man to remain hidden to heighten the contrast between the two men after the ironic statement that

> There was more fellowship between them at that moment than there had ever been before, and it so happened that after circumstances greatly preserved the feeling. (B.T., 4)

Trollope uses a tremendous number of stage directions or physical movements, to make the situations concrete. The pictorial details establish authenticity:

...sank on his knees...taking the bishop's hand...face was still buried in the clothes...door of the bed-room opened... Mr. Harding entered with a velvet step...standing close beside the archdeacon before he was perceived...rose from his knees...Mr. Harding took both his hands... pressing each other's hands, the tears rolled freely down their cheeks... the lower jaw fell a little from its place...eyes...now remained fixed and opened...immediately, with practised hand, closed those staring eyes...Mrs. Phillips, turning round and curtseying low with solemn face. (B.T., 4)

Irony arises from the lack of genuine communion between the two men after their fleeting moment of rapport. It becomes particularly dramatic when Trollope recalls their previous lack of empathy. Grantly momentarily lays his ambitions aside for a brief feeling of remorse over his own worldly concerns. Mr. Harding, on the other hand, had never been worldly; he mourns for the son's bereavement.

The point of view shifts rapidly between the two men to indicate the discrepancy. The shift from the internal musing of a character takes place through the medium of the narrator, or through conversation which often intervenes before the narrator speaks. Thus one can readily observe the discrepancy between a character's statements and his thoughts. Trollope never points out the discrepancy; instead, he allows it to unfold dramatically in the scene. The focus shifts from Mr. Harding's expression of sympathy to a summary of the archdeacon's action and state of mind, to the direct presentation of his thoughts.

'You cannot but rejoice that it is over,' said Mr. Harding, still consoling his friend. The archdeacon's mind, however, had already travelled from the death chamber to the closet of the prime minister. He had brought himself to pray for his father's life, but now that that life was done, minutes were too precious to be lost. It was now useless to dally with the fact of the bishop's death — useless to lose perhaps everything for the pretence of a foolish sentiment. (B.T., 5)

The depth of the scene increases through the use of multiple perspectives and shifting points of view. The final irony emerges from Mr. Harding's

forgotten news that the ministry had already fallen. He is sufficiently involved in the death of his old friend and his concern over the archdeacon's loss that he forgot the trivial political news. Harding lives in a world of personal relationships where ambition or personal aggrandizement on his part would be unknown. He forgets the very announcement which Grantly has been anxiously fearing in the last number of weeks. Grantly believes that his father died before the government fell, and while he decides the most convenient fashion of conveying the news, the opportunity for advancement has already passed. He can no longer benefit by his father's death.

Despite the shifting points of view, the focus is on Grantly. The father, as the dying bishop, becomes only the medium to demonstrate the son's response. Throughout the Barset series, Grantly appears as a man who primarily responds to worldly interests and secondly to personal relationships. The focus rarely moves from Grantly; Harding's response to the death of his friend is not elaborated except as a gesture of sympathy. Near the end of the scene, however, he responds quite strongly to the archdeacon's request that he send a telegram to the government announcing the death of the bishop.

> Mr. Harding felt very much like an errand-boy, and also felt that he was called on to perform his duties as such at rather an unseemly time; but he said nothing... (B.T., 6)

The revelation of Mr. Harding's mind at this point raises a question about the morality of the archdeacon's speed. Consequently Mr. Harding's reaction becomes of paramount importance to illustrate that not all men would consider the speed essential or appropriate.

By concentrating on the ambitious response of the son rather than on Mr. Harding's regret or the pathos in the death of a fine old man, Trollope kept the scene unemotional. The moral drama is extremely intense while emotion remains at a low pitch. Booth accused Trollope of subordinating realism to the effects derived from maudlin sentiment, but this scene from Barchester Towers, which is fairly representative, displays that Trollope had interests other than the emotional involvement of the reader.

VIII

Trollope used two methods to highlight the drama of a central character — direct and indirect lighting. In the former approach, as the last scene just revealed, concentration never moved from Grantly and his response to the situation. In contrast, Mr. Harding only appeared in a half-light to accentuate Grantly's reaction. In the latter method, the major figure either does not appear on the scene, or, if present, has his mind veiled. Both techniques are used with equal success by the author; the latter perhaps creates more tension since the central figure remains unexposed.

The Warden concentrates on the single question of Mr. Harding's right to the wardenship. The theme is simple and the question of conscience depends entirely on Mr. Harding although other characters appear to balance his response. Eleanor pleads with John Bold primarily to ease the suffering of her father. She emphasizes the welfare of her father; he is the central issue both morally and dramatically. When Eleanor leaves him to request Bold to abandon the case, her father is still

undecided on his course of action. When she returns triumphant, he announces his intention to resign. Her efforts are wasted, for Bold's withdrawal will have no effect at this point. As she informs Mr. Harding of Bold's acquiescence, concentration rests on Eleanor's frustration and annoyance. The crucial issue of Mr. Harding's finally reaching a decision is upstaged by a girl's silly outraged feelings. The previous scenes all built on the agonized position of the clergyman and now, when the crucial issue is resolved, the actual process of his reaching a final decision remains in the background until the next chapter. This method creates both suspense concerning the reason which finally prompts a decision, as well as drama by underplaying his role. By emphasizing the trivial, the crucial questions lie in reserve as yet unanswered. This is drama through indirect lighting; although Harding is present in the dialogue, Trollope left his mind unexposed to show only Eleanor's trivial response.

The method of placing the major characters in the background can be used for greater suspense than the previous example indicates. Trollope did not feel that his novels should be read for suspense; he pretended to dispense with it altogether. He did abandon the obvious suspense which arises from mystery in the action for the more subtle device of building tension through the anticipation of a character's response to a situation. The jilting of Lily Dale is certainly the central issue for her in The Small House, yet everyone knows of the fact before Lily. The crucial revelation is long delayed. Lily's unawareness of the impending disaster and her utter trust in Crosbie create tension when it has become evident to everyone else that such trust cannot be justified.

Both Lily and Harding are in situations which will have drastic effects on their lives, yet both remain offstage or unexposed as the tension mounts around their positions. Their reaction, which is absolutely crucial, is delayed. Mr. Harding's decision reaffirms his life pattern and his values which had become solid after fifty years. Although his difficult position leads him to agonized questions concerning his own worth and duty, nevertheless, his conscience knows what is right and he behaves accordingly. His life has been disrupted but his standards and way of life are not placed in permanent jeopardy as are Lily's. Lily is exposed to a position where her still flexible character and attitudes must suddenly take on form. Her unawareness and trusting naivety are destroyed by the disaster which shatters her life. She must learn to judge and behave in a manner to which her past life has not conditioned her. Consequently, her dramatic response to the knowledge of Crosbie's perfidy becomes a matter of intense interest, yet Trollope constantly delayed the revelation.

From the beginning Crosbie's ambiguous position toward Lily is clearly delineated. While she responds to him with complete frankness, he feels captured and responds reluctantly. The denial of his engagement at Courcy Castle, his acceptance as the future husband of the Lady Alexandrina, his fear of the squire who seeks him at the club to denounce him, occur while Lily remains perfect in her happiness. Everyone else feels that something has gone wrong, but nothing is substantiated until the letter from Crosbie to Mrs. Dale. The squire, Lady Julia, and Bernard feel tremendous concern over Lily's reception of the news. Anticipation increases as Mrs. Crump receives the letter with a special

request to deliver it directly to Mrs. Dale. Lily, with a premonition of disaster, goes to her mother's room to discover the import of the letter. Her nervous anxiety at the letter's arrival and her consequent fear are displayed, but as soon as she enters the room attention shifts to her mother. Mrs. Dale's distress is very evident; she fears Lily's response and fails to impart the information. Before she begins, a message that Bernard has arrived switches the focus to Bernard and Bell downstairs:

'It will kill her,' she said to herself. 'My Lily, my darling Lily! It will surely kill her!' (S.H., I, 411)

Direct statements are made concerning Lily's actions and tone of voice, but not her thoughts. Only the tortured thoughts of Mrs. Dale are revealed. Lily's outward composure becomes more frightening than an hysterical eruption. Her restraint and the fear of others for her create a very intense situation. Her struggle remains externalized.

So she sat for some five minutes, with her eyes fixed upon the open window, and with Crosbie's note in her hand.... struggling to command her voice, and hardly showing that she could not altogether succeed.... her manner so stern and fixed...the poor girl actually smiled as she embraced her mother.... Then at last she broke down, and wept in her mother's arms... and again that sweet silvery voice became stern.... Her tears were running.... Her sobs, too, were very audible, but she went on steadily...a shudder slightly convulsed all her limbs. (S.H., I, 412)

The external description allows a certain amount of objectivity as well as an increase in tension. In addition the author avoided the problem of actually demonstrating the intensity of her shock. The extent of Lily's breakdown becomes apparent later as she attempts to pick up the pieces.

Although Trollope generally switched from one character to another he occasionally presented a sustained perspective. In the previous example where the major figures did not have their minds exposed, one

view point was not sustained; Trollope distanced all participants in the scene, as well as using his own voices.

> The warden did not express himself peculiarly gratified at this intelligence, and Eleanor, though she had not worked for thanks, and was by no means disposed to magnify her own good offices, felt hurt at the manner in which the news was received. (T.W., 158)

The occasions of sustaining one point of view are rare since such single-minded concentration tends to distort the perspective and upset the balanced vision. However, Trollope occasionally utilized one character's rather concentrated vision in order to intensify the character's response to a situation. In the previous examples the perspective may or may not shift among any number of characters with the concentration on the major figure. In the sustained point of view Trollope briefly considers the world from the one view of a central character. The reaction of Frank Gresham to the Duke of Omnium's collection underlines the fiasco by the intensity and concentration of his response.

He sets the scene in his usual summary fashion with the occasional aside as he becomes jocular or philosophical depending on his persona. After the stage has been set, Frank responds in a strong emotional fashion to the other animals present. It becomes a third person narrative as the emphasis rests entirely on the response of Frank. Irony arises from the discrepancy between his opinion and the attitude of other guests. The reporting of direct conversation maintains objectivity. Mr. Apjohn's worldly acquiescence jars with Frank's deep-seated indignation. Other characters are only described indirectly to heighten the contrast. There is no distancing of Frank in the scene as there was of Grantly at his father's bedside, "this proud and worldly man" (B.T., 2). There is very little externalization of Frank through a

description of his actions or appearance. This scene approaches an impressionism unusual in Trollope. The unity of the scene viewed through Frank's eyes is marred by the digression on grace which of course functions as a comment on the text.

Trollope uses the sustained narrative at large gatherings where one person remains an outsider. It lends an intimacy to the crowd scene as well as indicating the alienation of a particular individual. Generally the method makes a moral point about crowd behaviour. Frank becomes isolated at the Duke's when the other guests debase themselves to the level of pigs. The banquet suffices as an annual gesture to appease the local supporters of the Duke. Only Frank abstains and in his indignation at the lack of genuine hospitality, leaves early. The scene becomes a corrosive satire on practical wisdom. Ironically the words expressing practical wisdom come from the clergyman who asks the obnoxious grace. Because the duke does not offer genuine hospitality, all normal rules of polite society are annulled. When good breeding disappears, men are debased to the level of animals. As a gentleman, Frank cannot join such a debasing fiasco. The barrier of his social and moral superiority isolates him.

Another example appears with Mark Robarts in a situation more crucial to his well-being, for his ambition drives him to seek companions and a manner of life which should be morally reprehensible to him. The gathering at Sowerby's is smaller and more personal than Omnium's; the guests are not present for simple sensual gratification. Instead, they have gathered together because there is mutual benefit to be derived from the 'friendships'. Robarts attends because he feels he

cannot dismiss such advantageous connections if he expects to advance in the clerical world. Since the bishop is a worldly man, he lacks a fine conscience.

> It was plain that his bishop thought no ill of him on account of his intimacy with Mr. Sowerby. But then he felt in his own heart that he did not much regard his bishop's opinion. (F.P., 26)

The perspective in this particular social world is only that of Robarts (and the narrator); the effect allows the observer to appreciate the gradual relaxation of Robarts' scruples. Although he detests his behaviour, he is drawn into this rather gay and charming world to the extent that neither irreverent comments nor behaviour shock as they once might have done. Miss Dunstable serves as an example of what he might become, a basically good person corrupted by the world's standards. He does not move about easily in the beginning, for his pangs of conscience are still too sharp to allow him to feel entirely at ease among superficial, socially-oriented people. He succumbs to the crowd in contrast to Frank Gresham, who refuses to diminish himself. He becomes a pawn in the hands of Sowerby — almost a passive figure — for he rarely initiates action on his own. Trollope reveals only the mind of Robarts to indicate his gradual seduction:

> And he had not quite liked the tone in which she [Miss Dunstable] seemed to speak of the bishop and his work. His desire for her further acquaintance was therefore somewhat moderated, and he was not prepared to answer her question with much zeal. (F.P., 28)

Yet the temptation to rise in the world persuades him to suspend his critical judgment. "Mark, too, had risen in the world as far as he had yet risen, by knowing great people; and he certainly had an ambition to rise higher" (F.P., 33). The thraldom at Framley sufficiently irritates him that an alternative course increases in appeal. "But then an idea

came to him that it behoved him as a man and a priest to break through that Framley thraldom under which he felt that he did to a certain extent exist" (F.P., 36). Occasionally an awareness of his increasing corruption disturbs his peace of mind:

> He could not afford not to know Harold Smith, and Mr. Sowerby, and the Duke of Omnium, he had said to himself. But what pleasure had come to him as yet from these intimacies? How much had he hitherto done towards his rising? (F.P., 73)

However, the periods of doubt prove rare and he acquiesces.

> ...[he] could not but feel a certain animosity against Mr. Sowerby — could not but suspect that he was a bad man. Nay, must he not have known that he was very bad? And yet he continued walking with him through the Duke's grounds... (F.P., 83)

Trollope has sustained the revelation of Robarts' mind to the exclusion of the other characters in an attempt to demonstrate his slow and subtle corruption. Frank Gresham, on the other hand, was primarily utilized to highlight the scene at dinner. The screening of the other characters both impersonalized them and intensified the central figure.

IX

When Trollope enters the mind of a character he shifts from the distanced narrative to the direct immediacy and intimacy of the person involved. The dramatic presentation of a state of mind invariably begins and ends with summary narrative to effect the transition from external to internal presentation. Analysis of a particular passage, such as Mrs. Proudie's encounter with Mr. Crawley, exhibits the flexibility of the method.

Mr. Crawley's smile at the anger of Mrs. Proudie makes her extremely uncomfortable — she fidgets. She had just stated that Crawley's treatment of her ambassador, Mr. Thumble, was "contumacious and indecent"; the words remain in her mind. "She had never before encountered a clergyman so contumacious, so indecent, so unreverend — so upsetting" (L.C., I, 189). Her accusations against the man are in her own words, not Trollope's; it is not the neutral narrator using these damning epitaphs. Through mentioning the trivial the sentence seems to end on a stroke of humour; instead, ironically, this triviality becomes the crucial issue. All the other words have a certain unreality, but the "upsetting" is the concrete problem. The words again become those of the narrator in order to show the connection in her mind with Slope; this distancing makes the issue more clear by avoiding impressionism in favour of objective analysis. Trollope uses a form of connective shorthand. The transition from the narrative back to Mrs. Proudie's mind occurs with such ease as to be almost indiscernible.

> She had quarrelled once openly with a chaplain of her husband's, a clergyman whom she herself had introduced to her husband, and who had treated her very badly; — but not so badly, not with such unscrupulous violence, as she was now encountering from this ill-clothed beggarly man, this perpetual curate, with his dirty broken boots, this already half-convicted thief! (L.C., I, 189)

The violence of Mrs. Proudie's emotional response appears in her language. Trollope caught the rhythm and the intonation of her speech in the conscious thoughts of her mind. The distancing process begins as Trollope shifts from her mind back to the field of combat. He frequently makes the transition from the character's mind to the narrative or the drama by mentioning a physical gesture. The narrator always acts as the medium between the character's mind and the resumption of speech or action.

When hostility exists between two people, Trollope only briefly reveals their minds since the focus will be on the drama of the encounter. The narrative shifts occur rapidly to communicate the speed and intensity of the warfare. On the other hand, some encounters, although less intense as a consequence, remain altogether externalized. The mind of the Duke of Omnium never becomes exposed, but Lady Lufton has already acquired a familiarity through an earlier careful construction. Her distaste for the Duke has been long established, and the distress of the surrounding group contributes to the tension. The results of the encounter, described purely in external terms, are recorded by the bystanders. In the Omnium-Lufton encounter both are almost abstractions of the two major interests which divided Britain. There is no personal bitterness, only the misunderstanding of the Whig-liberal and the Tory-conservative.

However, more personal encounters waged for power are made intense by a constantly shifting point of view and a variety of perspectives. The thoughts and preparations of everyone before the Tempest-Proudie encounter are carefully established. Once the battle begins Trollope does not expose their minds in order to elicit the maximum dramatic effect from the scene itself. Although Mr. Crawley supposedly represents the bone of contention, struggle for dominance quickly becomes the central issue. The tragedy arises from the destruction of the bystander, the bishop. The scene begins with the stage directions indicating where everyone will be placed.

> ...the first thing he saw was Mrs. Proudie sitting in an armchair near the window. The bishop was also in the room, sitting with his arms upon the writing-table, and his head upon his hands. (L.C., II, 41)

The weakest will broke and the bishop spoke first. Mrs. Proudie says

nothing since she plans to gradually work her way into the conversation once it has begun. When the narrator states that she had met a "foe as wary as herself" (L.C., II, 42), Tempest speaks. He puts his hand on the table and refuses to speak on the matter in the presence of a lady, and on "lady", Mrs. Proudie rises to face him across the table with her hands on it. The characters respond to key words as if they were cues to facilitate the movement of the narration. As the two confront each other across the table, Trollope is heard in the background acting as chorus: "Poor bishop!. Poor weak bishop!" (L.C., II, 43) There is no real shifting of perspective until the scene concludes. As with most scenes of dramatic confrontation, Trollope sets the stage and allows the drama to take over, with only an occasional aside from him in one of his roles. The stage directions, that is, the physical details and description of movement, make the situation more vivid, concrete and vital. Internal tension expresses itself through gestures. A hostile confrontation, such as in the example of Mrs. Proudie with Mr. Crawley, generally contains only occasional exposures of a character's mind.

Trollope also portrays the scenes in which the characters are not primarily at odds, although they may either start or end with misunderstanding, as internal dramatization. They are less dramatic, but their importance rests on the state of mind of each character and subtle changes in attitude or, perhaps, failure in communication. Lovers when they have not reached an understanding of the other's feelings are the most frequent example. Naturally the scenes are more mellow and less violent as they seek understanding. The misunderstandings are neither basic nor of long duration.

The interview between Grace Crawley and Archdeacon Grantly hardly becomes externalized. The gradual softening of Archdeacon Grantly's attitude toward Grace suggests itself as a forerunner of the greater movements in the mind of James's Strether. The value judgments are those of the characters, not of Trollope, who did not see in black and white terms. The thought patterns and moral assessments of the characters reflect their attitudes and speech patterns. Particularly when a character is as perplexed as Grantly, the juxtaposition of words and thoughts becomes dramatically effective as an indication of discrepancy. The inadequacy of communication becomes particularly evident in such circumstances. Therefore, with very little conversation, the debate in Grantly's mind, as well as his slow warming to Grace, remains internal. Conversation suffices to reveal the discrepancy between the spoken words and the actual conclusions of the characters.

> She became suddenly very important in his eyes, and he was to some extent afraid of her. She was so slight, so meek, so young; and yet there was about her something so beautifully feminine, — and, withal, so like a lady, — that he felt instinctively that he could not attack her with harsh words.... The creature before him was a woman who grew in his opinion till he began to feel that she was in truth fit to be the wife of his son — if only she were not a pauper, and the daughter of a mad curate, and, alas! too probably, of a thief. (L.C., II, 164)

Grantly mellows before her beauty as the conversation progresses; his antagonism toward the lovers almost disappears entirely although he will not admit the extent of the change. His acceptance of a position, originally untenable, takes place through a dramatic presentation of the thoughts of his mind. Subconscious elements, such as his desire to be acknowledged by his son, are only hinted at or left unexplored.

No matter what the circumstances, Trollope quietly exposed the character to the unrelenting surveillance of a constantly shifting point

of view and a variety of roles in an attempt to determine some form of truth from the many fragments. The probing never ceased to display the overwhelming complexity in each situation; no simple solutions exist. Manners in themselves were essential for they revealed the man; the event itself was minor, but the expansion and resolution were crucial. The subtlety of Trollope's method allowed him a versatility not suspected or generally explored by his critics.

CHAPTER IV

LANGUAGE: "THAT LONG EAR OF FICTION"

Trollope utilized the language of the commonplace to establish his belief that important truths only evolve from the mundane affairs of men. It would have been inappropriate for him to have clothed his events in a grandiose style, for that would have obscured both the essence and the commonness of an incident. To effect his end, he used realism and objectivity to express the universality in the most common occurrence. Events became meaningful if unexaggerated, for they could largely represent the universal experience of all men.

The most simple method to establish the ambiguity of existence is to use the most ordinary language feasible. Precise terms and seemingly concrete words only heighten the complexity and lack of resolution. The questions do not become disguised by a facile use of grandiloquent or emotionally-fraught language. The complexity becomes discernible partially through the slow accumulation of detail. Although each detail and fact remains individually innocuous, the totality presents a confusing and problematic situation. The Lily-Crosbie-Eames triangle illustrates this complexity, for all lives are at least partially marred by events in which neither blame nor resolution can be decisively determined. The commonplace incident of one girl being jilted for one of greater eminence becomes a significant moral issue. However, once the drama begins through the ill-starred meeting of Lily and Crosbie, no moral finger can be pointed at the culprit. All are guilty and innocent, different not in kind but

only in degree. Trollope did not simply illustrate that a man who jilts a fine girl is immoral — but that all become victims caught in a web of self-delusion. His technique as a realist never allowed him the liberty of specifically underlining pertinent points; the reader must appreciate them from the mass of evidence presented, which often appears either trivial or superfluous. The number of perspectives illustrated in the last chapter demonstrates that no one view or resolution can be considered conclusive. One must continue to collect evidence and allow the central themes to emerge from the wealth of detail. Otherwise, one errs by oversimplification.

In order to establish verisimilitude, Trollope grounded his novels in a definite period of history. He did not link the scenes with international events or even events of actual national importance, although some details occasionally appear. Instead by concentrating on the pressures operating within a social structure during a particular era, he established an authentic atmosphere. Trollope has been recommended by historians such as Asa Briggs for his thorough appreciation of the manners and atmosphere of his period.[1] Trollope described the pressures within society as neither evil nor good but as neutral forces which may or may not have a detrimental effect on the individual.

The mundane events of the commonplace world of ordinary people have a moral significance which transcends the event itself. However, the events, with a variety of perspectives, are left for the reader to interpret. The implied author has guided the reader to a state of fine moral awareness where he ought to see the ambiguities and difficulties present in the situation. His style strives for ease and lucidity, not for melodrama.

Trollope explored reality through form, through an observation of the many facets which comprise the whole. He employed language for this end, for words indicate the truth of the phenomenal world, at least if not the truth, a description of it which will partially suffice to demonstrate the more profound 'underlying reality'. He stated that intelligibility is essential to make this statement true.

> It is not sufficient that there may be a meaning which may be hammered out of the sentence, but that the language should be so pellucid that the meaning should be rendered without any effort to the reader; — and not only some proportion of meaning, but the very sense, no more and no less, which the writer has intended to put into his words. (A., 201)

Simplicity and ease have disguised the conscientious craftsman who toiled arduously to cultivate the effortless fluidity which marks his style. Unfortunately for his reputation, critics not perceiving the craftsmanship, have accused him of writing far too easily to be considering anything of import. Seemingly Trollope lacked artistry because the words appear commonplace and unpretentious; the quiet modulated tone blunts the reader's critical judgment. Trollope always claimed that writing well was a difficult task; that no young writer should expect success without effort. Consequently his style has the ease and ordinary quality of both the gifted writer and the realist.

> After all, the vehicle which the writer uses for conveying his thoughts to the public should not be less important to him than the thoughts themselves. An author can hardly hope to be popular unless he can use popular language. That is quite true; but then comes the question of achieving a popular — in other words, I may say, a good and lucid style... . Without much labour, no writer will achieve such a style.... His language must come from him as music comes from the rapid touch of the great performers fingers; as words come from the mouth of the indignant orator... (A., 152)

I

As a realist, Trollope used a non-sensational approach, for words used only for effect tend to weaken the balance between thought and expression. The deeper truth, which is fundamental to human nature, cannot be superficially dramatized; the drama arises from the inherent dynamism in its very nature, not from an affected use of language. If language becomes a tool primarily to evoke an emotional response rather than to describe a basic truth which arises from a situation, then its deceptive distortion overrules its effectiveness.[2] The words should be accurate in description and essentially non-rhetorical, although the overall effect will be rhetorical as the author's style tends to be persuasive. Trollope wrote without flights of fancy and with few specific rhetorical devices. He utilized some for humour, such as the mock-heroic or the apostrophe, but such devices prove disastrous for Trollope, who easily succumbed to a burlesque and boisterous humour when he relinquished his grip on the firm, yet delicate, analysis of the human drama. Fortunately he came to realize that his heavy-handed coyness had no place in the modulated tone of his novels.

He used mock-heroic imagery in his early work to diminish his characters by raising their puny anger to that heightened description appropriate only to divine beings. The characters become ludicrous as their bosoms swell under the onerous weight of their divine emotions.

> But how shall I sing the divine wrath of Mr. Slope, or how invoke the tragic muse to describe the rage which swelled the celestial bosom of the bishop's chaplain? Such an undertaking by no means befits the low-heeled buskin of modern fiction. The painter put a veil over Agamemnon's face when called on to depict the father's grief at the early doom of his devoted daughter.... We will not attempt to tell with

what mighty surgings of the inner heart Mr. Slope swore to revenge himself on the woman who had disgraced him, nor will we vainly strive to depict his deep agony of soul. (B.T., 390)

The invocation of the muses to describe the indignation of Slope at Eleanor's slap makes his entire outburst paltry. There is nothing either honourable or noble or magnificent in his outburst; consequently he suffers by comparison to the divine or heroic. The anger of Archdeacon Grantly at the impertinence and ignorance of the Proudie faction becomes heightened by the bells and ravens echoing his "good Heavens!" and his word of improper exclamation. The anger almost reaches magnificent proportions as the volume of his voice starts everything echoing and reverberating. However, ordinarily the descent from the sublime to the ridiculous was expected to create both surprise and laughter:

We know what was the wrath of Juno when her beauty was despised. We know too what storms of passion even celestial minds can yield. As Juno may have looked at Paris on Mount Ida, so did Mrs. Proudie look on Ethelbert Stanhope when he pushed the leg of the sofa into her lace train. (B.T., 87)

The comparison only diminishes the dignity and anger of Mrs. Proudie. The reduction of events on Mount Ida to a comparison with the damage of a lace train becomes ludicrous through the shock of juxtaposition. However, when "The Times" becomes "The Jupiter" situated on Mount Olympus and Eleanor is cast as Iphigenia and John Bold as the Barchester Brutus, the humour becomes laboured compared to the delicacy of the Harding episode.

The Warden is permeated with the mock-heroic, a device which was eliminated in the later novels as the comedy became less boisterous and more subtle. Trollope developed a serious comedy of manners with the humour lying in the artificiality of the manners. Perhaps the only major

parallel appears in The Last Chronicle, where the Broughton-Sievers-Bangles complex strikes a strong chord in the Dickensian vein of grotesque humour.

The other deplorable habit, somewhat more rare, appears without justification. The apostrophe can only be an awkward device which dispels the unity and harmony of the moment for a jarring address to someone absent. The intrinsic fabric of the novel's realism cannot survive the shock of such an address. Although Trollope must have considered the device humorous, it marks one of his genuine lapses of taste and artistic sensitivity. It is totally at odds with his real talent: one can only be thankful that he used it rarely and wish that he had had the good sense never to employ it. The apostrophe appears most frequently in the scenes with Eames, which are marked by a difference in tone from any other scenes in the novels. They carry a note of fond familiarity which does not appear in other objectively handled scenes where Trollope has maintained his detachment. None of the other characters elicits the same feeling of authorial intimacy — an intrusion which mars the aesthetic consistency of tone. Eames has been frequently suggested as the most autobiographical figure in his novels. This observation perhaps explains Trollope's awkwardness in portraying Eames; there is an inability to properly place him in the judicious perspective accorded other characters. More frequently he addresses the reader demanding sympathy and understanding for this rather "small culprit". When Eames kisses Amelia Roper after attempting to break with her, Trollope tenderly chastises him for the offence. Or, as he leaves Earl de Guest's footman:

> Had he been alone he would have gone in a cheaper carriage. Very weak in him, was it not? Little also, and mean? My friend, can you say that you would not have done the same at his age? (S.H., II, 43)

Trollope addressed his comments to the reader in a tone which does not harmonize with his roles as the pseudo-author or the cosmopolitan; it coincides best with the narrator as apologist although, with Eames, it becomes a case of unjustifiable authorial intrusion. "And, moreover, I must explain, in order that I may give Johnny Eames his due, he was gradually acquiring for himself a good footing among the Income-tax officials."(S.H., II, 69). Perhaps the mock-heroic does create a humorous vitality and the apostrophe serves to establish a friendly rapport with the reader, but considering the normal aesthetic harmony of the novels, both must be absolutely condemned as wholesale blunders in the work of Trollope. Although he did not use his judgment in the previous instances, he was sufficiently wise to avoid melodrama and sensationalism. He consciously utilized everyday unemotional language to describe events which were extremely simple or commonplace. Realization that sensationalism tips the scale towards melodrama and destroys the attempt to offer a detached objective drama inspired Trollope to use accurately observed detail as the most appropriate approach to describe unadorned truth. He achieved verisimilitude by studiously avoiding affected writing:

> It will very frequently be the case that he [the author] will be tempted to sacrifice something for effect, to say a word or two here, or to draw a picture there, for which he feels that he has the power, and which when spoken or drawn would be alluring. (A., 190)

Despite his normal caution, melodrama is present in The Last Chronicle, where some of the episodes take on grotesque proportions. The incidents are not related for humorous effect but as an indication

of the malaise which affects a money oriented and prestige conscious society. All are burdened with too much leisure time, which allows them an opportunity to pretend to emotions as a make-believe game to pass the time. Although individual responses and events tend to be more sensational — almost a forewarning of the corrosive satire in The Way We Live Now — the descriptions tend to be so rigidly grounded in the realist tradition that the language itself does not alter. Certainly the similarity of approach remains, but there is a definite difference in the type of imagery utilized to describe the ugly and false society of the London middle class. The passages which describe the Broughton-Musselboro offices and those adjacent in Hook Court are reminiscent of Dickens, without the heavy play on emotion.

> The City office was a very poor place indeed, in comparison with the fine house which Mr. Dobbs occupied at the West End; but then City offices are poor places, and there are certain City occupations which seem to enjoy the greater credit the poorer are the material circumstances by which they are surrounded. Turning out of a lane which turns out of Lombard street, there is a desolate, forlorn-looking, dark alley, which is called Hook Court. (L.C., I, 381)

Although Trollope used unadorned language as he continued the description, the shoddiness of their disreputable business becomes apparent. They do not even conduct their business at the office, which is only a front; they might have claimed to be stock-brokers but the answer would have been evasive. Pretence and artificiality become the key images — the Broughton dinner, the 'love' affair of Mrs. Broughton and Conway Dalrymple, the false curls of Mrs. Van Siever and the mock drama of Madalina Demolines. The suicide of Dobbs Broughton is described without histrionics; Trollope rigorously controlled the tone as he portrayed the shock of the shallow wife when she hears the news.

> Then she dropped his hands and walked away from him to the window, — and stood there looking out upon the stuccoed turret of a huge house that stood opposite. As she did so she was employing herself in counting the windows. Her mind was paralysed by the blow, and she knew not how to make any exertion with it for any purpose. Everything was changed with her, — and was changed in such a way that she could make no guess as to her future mode of life. (L.C., II, 260)

Although the events themselves are sensational, even melodramatic, Trollope treated them in a realistic fashion.

To establish complete realism or verisimilitude Trollope used minute concrete details. Surprisingly he described little of the physical world unless it had a direct effect on the characters. The lengthy description of Ullathorne only illustrates the passion for tradition and the idiocies of the past embodied in the Thornes. It also serves as an appropriate setting for the great fête where all classes appear to demonstrate the conflict between the established and the new emerging disruptive forces, represented by Mrs. Lookaloft and Obadiah Slope. New manners, which the ignorance and arrogance of the Countess de Courcy illustrate, have replaced a traditional kindness and hospitality. Although there are particular even meticulous details given of the occasional building, nevertheless there is little description of weather and furnishings and so forth. The world is almost exclusively that of people, and other than indicating the room or the time of the year, minute details are used for humans. He developed a background of social and personal significance. Trollope used long introductions to fully establish his characters within a personal universe; personality, relationships and social position solidify the world — an entirely human world.

II

The exhaustive use of incidents reveals that he believes some of the truth of the phenomenal world can be exposed through the medium of language. Perhaps truth could be understood if all incidents functioned as commentaries on the others. This unobtrusive method of accumulation allows the novel to increase in depth. Although the incidents may seem trivial or mundane, the cumulative effect, that is, the totality, transcends the ordinary world presented in the novel. The reality achieved passes the ordinary commonplace event. The slow speed of the novel approximates the passage of time.

The portrayal of Mr. Harding exemplifies the effectiveness of the slow accumulation of minute detail. The character of the unworldly and conscientious man is firmly established in The Warden where he wrestles with a question of duty. Almost entirely selfless, he follows the dictates of his conscience, although at times in his efforts to be fair he seems weak and spiritless. However, he differs from Bishop Proudie, for he follows the dictates of his own conscience when an issue arises. In fact he must even overthrow his master and guide, the archdeacon, to follow the honourable course. His desire to behave well toward others places him in the unpalatable position of attempting to like Slope, who he fears might marry his beloved Eleanor. Never reproaching, he attempts to be always gentle in his manner, not only to his favourite Eleanor, but to everyone. He never condemned either Bishop Proudie or his wife, but many felt that his warm praise of the former bishop revealed his feelings. Always meek and mild-mannered, his chief pleasures were the violincello and a glass of port.

Once the delicacy of his character has been established in the first two books, he retires to the background. He only appears in Framley Parsonage as an objective correlative to his worldly granddaughter Griselda Grantly. The sweet kindness of the old man's advice to the girl before her marriage to the nobleman contrasts dramatically with her worldly aspirations.

'Thank you, grandpapa,' she said, touching his forehead with her lips, thus being, as it were, very sparing with her kiss. But those lips now were august and reserved for nobler foreheads than that of an old cathedral hack. (F.P., 436)

'But with the countess as with the dairymaid, it must depend on the woman herself. Being a countess — that fact alone won't make you happy.'

'Lord Dumbello at present is only a viscount,' said Griselda. 'There is no earl's title in the family.'

'Oh! I did not know,' said Mr. Harding, relinquishing his granddaughter's hand; and after that, he troubled her with no further advice. (F.P., 437)

Forgetting the man in the office she rejects her grandfather for his low station. Later she becomes so ashamed of the connection that she refuses to visit her parents' home if she will be exposed to her grandfather. As someone extremely worthy but a failure in the eyes of the world Harding functions as a moral contrast to Griselda, whose rise in the world can only be properly termed brilliant. In The Small House he almost becomes a symbol[3] when Crosbie encounters the shabby old man in Barchester cathedral. Crosbie is journeying to Courcy Castle filled with delight that he will associate with the exalted Lady Dumbello. His interest in the old man increases as he discovers Harding's connection with that lady. The gentle old man contrasts with the worldly ambition of Crosbie, and by implication with Griselda and her father, the archdeacon. Although Crosbie's better nature allows him to

admire Mr. Harding, the appeal of the social world's goddess cannot be denied. The lure of attending the gathering in honour of Lady Dumbello — although she gives nothing to others while Mr. Harding gives everything — proves irresistible. As he abandons the girl he loves for a titled wife, Crosbie knows that he is behaving badly — a form of awareness that Griselda lacks since she has been portrayed as a beautiful shell whose only concern is position. At Barchester he could still return to Allington but he chooses to continue, and the meeting between him and Harding proves his last as an honourable man.

Mr. Harding's increasing age and feebleness becomes obvious in The Small House:

> He was a little, withered, shambling old man, with bent shoulders, dressed in knee-breeches and long black gaiters, which hung loosely about his poor old legs, — rubbing his hands one over the other as he went. And yet he walked quickly; not tottering as he walked, but with an uncertain, doubtful step. (S.H., I, 215)

Trollope described Harding's appearance with a minimum of words, catching the telling detail which suggests his exact state. This description of Harding represents the vivid and concise thumbnail sketches by the author. The realization of Harding's increasing age is preparatory for the death in The Last Chronicle. Verisimilitude is established by the concrete details.

In the final book his feebleness increases as he virtually fades away — as the sweetness of the Barset world has almost passed away. Trollope does not need to elaborate since the character has been firmly established and speaks for itself. Because the relationship between Mr. Harding and his daughters has become familiar, his isolation in Eleanor's absence becomes understandable. Many memories of their past

come to mind when he prefers to remain in the empty deanery rather than visit Plumstead. The overwhelming presence of the past in his mind creates an impression of density — a sense of depth as if each event were a stone in the pool sending out surface ripples rather than causing a major disturbance of the depths. Although Mr. Harding is scarcely mentioned at the beginning of the last book, he takes a more central place on the stage as the end nears, most appropriately, for the Barset series has begun and ended with him. The final scenes create a mood of peace and nostalgia, for the old ways will not return again. Trollope avoided a maudlin sentimentality over Mr. Harding; but the slow physical deterioration of the man and the necessary renunciation of his pleasures, create an intense pathos in the awareness of the painful progress of age.

The last days and death are described with a skilful delicacy that has marked all the treatment of Mr. Harding. The last days become the universal parting of the old with their treasures which they can no longer keep but still love intensely. The moments of Mr. Harding's sorrow are briefly crystalized; there is no dwelling on them since the passage of time is relentless and unavoidable. Sorrow arises from the cumulation of these moments, not from an emotionally fraught tone. Unfortunately his last days are spent in isolation, since Eleanor is absent.

> During the last month or two the days had gone tediously with him; for he had had the large house all to himself, and he was a man who did not love solitude.... In these days the poor old man would wander about the rooms, shambling from one chamber to another, and would feel ashamed when the servants met him ever on the move. (L.C., II, 63)

Pathos arises from his loneliness and his inability to find a pleasant means of passing the time. He must even renounce his daily trips to the cathedral which he loved with a passion equal to that for Eleanor. The fear of not being allowed to go to service haunts him, for he has already been forced to renounce his position as chanter, a position which he loved with all his heart, "...but short as it was there had come to be a question whether he should be allowed to go alone... and every day he tottered off by himself, hardly lifting his feet as he went" (L.C., II, 63). The repetition of words such as "shambled" or "tottered" to describe his enfeebled state do not become melodramatic since they are used with discretion. The tedium of the long days spent without Eleanor becomes evident through his actions; he moves restlessly from room to room, drops his book to dream of the past, or quietly goes to touch his violincello or surplice which are now beyond his use. His fear that others will be embarrassed or pitying at his signs of weakness in returning to touch the things he loves increases the pathos. The pathos arises from the event described, not from the rhetoric:

> And then he would pause, never daring to produce two such notes in succession, — one close upon the other. And these last sad moans of the old fiddle were now known through the household. They were the ghosts of the melody of days long past. (L.C., II, 66)

Mr. Harding wanders like a disembodied ghost without purpose or companionship as he nears the end. Distancing and perspective are maintained through the responses of the housekeeper and Mrs. Grantly. Sentiment is reduced by their common-sense approach to his increasing feebleness. Although his heart is almost broken by Mrs. Grantly's sensible decision to forbid him his daily journey to the cathedral, he neither complains nor dreams of disobeying. He always maintains the same dignity and simplicity of

character which was first described in The Warden.

Briefly he experiences the anger and frustration of age, but the realization that his life has been comfortable allows him to acknowledge peacefully that he has no regrets.

> What was there left to him now in the world? Posy and cat's-cradle! Then, in the midst of his regrets, as he sat with his back bent in his old easy-chair, with one arm over the shoulder of the chair, and the other hanging loose by his side, on a sudden there came across his face a smile as sweet as ever brightened the face of man or woman.... And for the future — ? It was as he thought of this that that smile came across his face, — as though it were already the face of an angel. (L.C., II, 73)

Trollope never again allows a character such sweetness. The recurrent images of the cathedral, the violincello, the surplice and the game of cat's-cradle create a passage of transcendental sweetness. The passages are extremely slow-moving as a manifestation of his age and the deterioration brought by time. The death scene itself, instead of being given the spotlight, is unobtrusively wedged between Eleanor's return and the concern over the fate of Crawley. Other than for the odd reference Mr. Harding is virtually ignored for several hundred pages. Yet the foundation has been so thoroughly established through the accumulation of detail that the scene has a powerful impact; even the little girl Posy will never forget the day her grandfather dies.

The intervening incidents between the passages on Mr. Harding's increasing feebleness and his actual death prevent Trollope from creating a melodramatic scene in the grand Victorian manner. The modulated tone and the quiet melancholy are more appropriate than histrionics as he dies quietly. Yet the effect on the other characters is extremely disturbing; both the archdeacon and Eleanor lose their youth with the death of Mr. Harding: "His going will make an old man of me," said the arch-

deacon...." I have known him ever since I left college; and I have known him as one man seldom knows another" (L.C., II, 421). He dies peacefully, but Eleanor's long life close to her father's goodness leaves her with a pain which will never be eased.

> There was no violence of sorrow in the house that night; but there were aching hearts, and one heart so sore that no cure for its anguish could ever reach it. 'He has always been with me.' (L.C., II, 423)

Although Eleanor's grief is only briefly mentioned, long association with Barset has made the reader aware of the closeness of the bond. The funeral recalls the past, linking the man once again to Hiram's Hospital by the presence of Old Bunce, who appears and dies within a fortnight. It is as if the spirit of Barset died with Mr. Harding, that spirit which made the county almost a world apart, where peace did exist despite the worldliness of many of its residents, a peace that one did not find elsewhere and certainly no where else in the works of Trollope. The circle has been completed. The slow accumulation of the incidents of Mr. Harding's life during which he is shown in both his weakness and strength gives credibility to his genuine goodness and makes his last days beautifully poignant, although the author does not seemingly strive after effect.

III

Part of Trollope's strength as a realist was his ability to capture the intonation of conversation.

> The writer may tell much of his story in conversations, but he may only do so by putting such words into the mouths of his personages as persons so situated would probably use. He is not allowed for the sake of his tale to make his characters give utterances to long speeches, such as are not customarily heard from men and women. The ordinary talk of

> ordinary people is carried on in short sharp expressive sentences, which very frequently are never completed, — the language which even among educated people is often incorrect.... If he be quite real he will seem to attempt to be funny. If he be quite correct he will seem to be unreal. And above all, let the speeches be short. No character should utter much above a dozen words at a breath... (A., 206)

Trollope remembered his own advice, for the conversation of his characters is always perfectly realized. The conversation is never extraneous, for it is concerned with vital personal issues not with digressions on various topics to display the learning of either the characters or the author. No propaganda concerning politics or behaviour appears in the speeches unless it is addressed to another character and has pertinence; it never becomes a sermon directed toward the reader. Lady de Courcy attempts to give Frank Gresham the advice which will allow him to live a comfortable life — he must marry money. The lecture is directed solely toward Frank and has direct bearing on his relationships with the rest of the people involved. The advice is not extraneous but an intrinsic part of the drama being enacted.

In addition each character was given a personalized vocabulary that individualized that person's speech. This device makes the character's thought patterns readily discernible when the author dramatically exposes the mind and attitudes of that individual. The personalized phraseology constantly appears in the conversation, lending it a vitality and particularity which distinguishes it from that of anyone else. The use of a personalized vocabulary for the characters who are fully sketched often gives particular emphasis to character traits. Such a procedure is entirely natural since an individual's personality often determines choice of words. Attitudes demand particular modes of expression.

Mrs. Proudie's concern for the "Sabbath" immediately illustrates her low church tendencies. The members of the low Anglican church party tended to be somewhat evangelical and consequently rather ill bred. Mrs. Proudie refuses to realize her place as a gentlewoman and insists upon inflicting her ideas of church doctrine on everyone. Since she expects absolute obedience, her speech is heavily weighted with dictatorial "musts". The woman's dogmatism and insistence on the absolute authority of her opinion are marked by the repetitive use of "surely".

'But surely, surely,' continued Mrs. Proudie, 'surely that is not enough. Surely that will not secure such an observance of the Sabbath as we are taught to conceive is not only expedient but indispensible; surely — '. (B.T., 34)

The concentration on the Sabbath and the people's souls leads to an unseemly outburst at the Barchester meeting when Harold Smith lectures on the heathen. She has no concept of her position as the wife of a bishop, a woman, and a lady. "'Christianity and Sabbath-day observance,' exclaimed Mrs. Proudie.... 'Let us never forget these islanders can never prosper unless they keep the Sabbath holy.'" (F.P., 67) The pointed finger enhances the posture. She could perhaps almost be considered a caricature if it were not for the occasional moments of tenderness which she displays to Mrs. Quiverful and the bishop (after she has demolished him). Such moments of compassion are so rare as to be almost lost in the commands of the dictator. Her sentences are generally short, almost staccato, as she raps out the final word. They are also filled with bad biblical imagery suggesting an awareness of the Bible but an ignorance of its implication. Her statements reveal a colossal rudeness, that is, a total disregard for the other person as a human being; she sees others as either victims or contestants for power. Her argument with Mr. Crawley

demonstrates all these tendencies, an argument that goes very badly with her since he refuses to acknowledge her existence until he finally tells her to mind her distaff: "'Of course they were right', 'You would have been put in prison', 'The judgement...makes it imperative upon you to act in the matter', 'You must be there', 'It was contumacious and indecent.'" (L.C., I, 187-189) Even her thoughts reflect the same decisive judgments supposedly delivered in the name of the church or of her husband, the bishop.

The speech of Mr. Crawley has a very formal ring, supposedly an indication of his scholarly inclinations. The words are ponderous and sententious while the structure of the sentence is formal and involved. He has none of the simple commanding imperatives of Mrs. Proudie. The ponderous convoluted style supposedly indicates his great mind, but it also displays his essential humourlessness and his distance from even those who love him. His speech also becomes an affected product of his pride, particularly before strangers, where the tone becomes more sententious. His constant use of "I shall" and "I will" displays an essentially egocentric universe; everything is seen in a subjective fashion as it relates to himself, an aspect of his tragic weakness. His strong mind comes forth in the very phrases which betray his weakness: he "will" determine his own behaviour to the exclusion of the wishes of any other human being. Although he bitterly regrets the sorrow which he brings to his family through his decision to abandon the living, their desires and his own pain do not deter him. He is quite opposed to Mrs. Proudie in these respects, since as an extrovert she judges others according to whether they act either with or against her. Partially as

a result of the bishop's position, she uses the royal "we"; but it becomes a habit to expose the manner in which she views the world. The frequent employment of "us" also marks the extrovert who sees everything through the outward visible signs of action. Crawley is an egocentric introvert, a man who contemplates his situations endlessly and suffers from a pride which relates everything back to himself. This tendency has probably been accentuated by his lack of intercourse with other men of a similar standing, but whatever the cause, he now lives in a world entirely dominated by his ego.

In addition his vocabulary is permeated with words which reflect his "degradation," "poverty," "humiliation," always in "men's eyes".

> 'I will answer the bishop's letter,' he said; 'I will answer it of course, as it is fitting that I should do. Shall I ask you to wait for my reply, or shall I send it by course of post?' (L.C., I, 128)

> 'I have to ask your pardon, sir,' said he, looking round for a moment, 'because by reason of the extreme poverty of this house, my wife is unable to offer you that hospitality which is especially due from one clergyman to another.' (L.C., I, 130)

The agonized thoughts of his conscious mind are couched in the same phraseology.

> In spite of his aberrations of intellect, if there were any such, his ministrations in his parish were good. Had he not preached fervently and well, — preaching the true gospel? Had he not been very diligent among his people, striving with all his might to lessen the ignorance of the ignorant, and to gild with godliness the learning of the instructed? (L.C., II, 219)

Even his thoughts bear the same formality, the semi-biblical rhythms. Only the deeply affecting proposal of Major Grantly breaks his formal utterance into the natural speech of less self-conscious men. Yet the terminology remains distinctly his own.

'Major Grantly,' he said, 'I am sore beset; but what can I say to you? My darling is as pure as the light of day, — only that she is soiled with my impurity. She is fit to grace the house of the best gentleman in England, had I not made her unfit.' (L.C., II, 254)

Even touched by concern for his daughter, he expresses the same egocentric vision.

As an acute observer of the world of manners, Trollope would be expected to capture not only the nuances of the individual, but also of the class. A certain vocabulary marks those of different ranks — a rough generalization since both education and individuality make a difference. Although Lady de Courcy and Lady Lufton show many of the same concerns toward rank, aristocratic bearing, and social position, their entire approach remains different. Lady Arabella and Lady de Courcy can be found more particularly alike since their attitudes on rank are more closely allied.

Lord Lufton informs Lucy that social etiquette decrees that she should not address him as "my Lord"; while the people of lower rank who lack education constantly employ noble-sounding adjectives which have a false ring.

'My dear, you needn't be a brute to me before all Mrs. Roper's company. If, led away by feelings which I will not now describe, I left my proper circles in marrying you, you need not before all the world teach me how much I have to regret.' (S.H., II, 73)

The attempted formality of Mrs. Lupex's speech fails to hide the lack of both education and good breeding. Those of lower rank generally reveal a greater vulgarity and less sensitivity in their speech. However, the education of the De Courcy 'gentlemen' has removed only grammatical vulgarity from their vocabulary. Trollope does not generalize the language of people, except in a very broad sense, according to class, but according to personality.

IV

On the whole Trollope can be said to use relatively few literary devices to embellish his style. The devices which he does utilize are relatively unobtrusive, for at first glance his style appears almost bare of imagery. The words are straightforward and precise with seemingly no overtones or aggrandizement. Yet in his portrayal of each character, the author used a particular mode or form of speech which delineates that person, as well as particular images to describe his movements. It is a shorthand method of giving vitality and individuality. There is little physical description of clothing but tremendous concentration on the movements of the character. The gestures of Bishop Proudie are peculiarly his own and indicate much of the man's character. The images appropriate for his character recur making them an intrinsic part of his portrayal. The bishop constantly reveals his hesitancy in making a decision and his general perplexity by scratching his head and twiddling his thumbs. His entire bearing betrays his weakness and inability to act for himself:

'A lady?' he inquired meekly. (B.T., 80)

...[Bishop Proudie] made his little studied bow. (B.T., 85)

Doctor Proudie tripped out into the adjoining room. (B.T., 92)

During a major battle between his wife and Slope for control of the diocese and his person

> The bishop was sitting in his easy chair twiddling his thumbs, turning his eyes now to his wife, now to his chaplain... (B.T., 234)

> My lord scratched his head, but for the moment said nothing.... He did say so in his own mind, but externally he again scratched his head and again twiddled his thumbs. (B.T., 236)

The intensity of the bishop's discomfort in his final humiliation by his wife increases the dumb gestures which previously had only revealed a mild state of perplexity. His thumb-twiddling showed his involvement as he allowed the other two to battle for control. Now, when Mrs. Proudie passes the boundary of humane behaviour, his distress and abject humiliation are expressed in his writhing in agony. Dr. Tempest pities him and leaves. The gestures of the bishop are as personalized as his conversation. When he hears of his wife's death and realizes his freedom, his gestures are characteristic of the man:

> It was as though he also were dead, but that a slight irregular movement of his fingers on the top of his bald head, told her that his mind and body were still active. (L.C., II, 285)

A man's character is revealed through both his choice of words and his gestures. Fully aware of this truism, Trollope carefully personalized both to achieve greater credibility.

Trollope employed some of the imagery of the materialistic world to partially measure a man's position in that society. The measurement becomes the mark of the man; he becomes known by an external appurtenance which originally was a neutral object. To a certain extent the objects associated with the various characters reflect their standing in the world, as does the coat of Mr. Crawley. He feels that he cannot associate with his peers, gentlemen, because his coat is worn and shabby. The assumption is quite straightforward since a man without wealth cannot readily exchange hospitality or move about as freely as those who are financially comfortable. But, because of its shabbiness, the coat becomes almost a symbol of his isolation — an object of both pride and humiliation. Certainly Crawley comes to associate his worldly position with his coat, and when it is

replaced he becomes temporarily disoriented as he must adjust himself to a new position.

...Mr. Crawley found himself to be the perplexed possessor of a black dress coat, in addition to the long frock, coming nearly to his feet, which was provided for his daily wear.... The new black long frock, I think Mr. Crawley liked; but the dress coat, with the suit complete, perplexed him sorely. (L.C., II, 443)

Archdeacon Grantly was always known by the richness of his clerical garments, an indication of the wealth and comfort of the church. Frequently, too entranced with his worldly comforts, Grantly misses the moral or spiritual point of a problem — as does the wealthy church militant.

... he looked like an ecclesiastical statue placed there, as a fitting impersonation of the church militant here on earth; his shovel hat, large, new, and well-pronounced, a churchman's hat in every inch... expressed the solidity of his order; the broad chest, amply covered with fine cloth, told how well to do was its estate ... and neat black gaiters showing so admirably that well turned leg, betokened the decency, the outward beauty and grace of our church establishment. (T.W., 60)

The slightly heavy-handed satire in The Warden becomes more subtle and suggestive later on, although the initial conception never disappears. Grace Crawley feels overawed by the archdeacon's beautiful attire, for a large portion of the man's dignity could be attributed to his garments.

The hat caught Grace's eye at the moment of her entrance, and she felt that all the thunders of the Church were contained within it. And then the archdeacon himself was so big and so clerical, and so imposing. ... Now the archdeacon was not exactly adorned; but he was so thoroughly imbued with high clerical belongings and sacerdotal fitnesses as to appear always as a walking, sitting, or standing impersonation of parsondom. (L.C., II, 163)

Although no extensive reference is made to the attire of Grantly, nevertheless, the images recur with sufficient regularity that one remembers that the benefits of the church were duly laid on the back of the archdeacon.

Images which recur in reference to particular individuals cannot be considered fully developed symbols since the suggestive possibilities of each have been fully exploited. However, a few have more potential than the average image used by Trollope. But the comparison of Grantly's clerical garb to the worldly raiment of the church can only be elaborated in greater detail, not raised to a more complex level. The desire of Bishop Proudie for the room of his predecessor in the bishop's palace demonstrates an externalization of his desire for supremacy and dominion both in his own home and in the diocese.

Two extremely powerful images contribute to the portrayal of Mr. Harding. His desire for peace in an idyllic atmosphere is reflected in his love for the violincello and its power to transport him beyond the confines of his normal existence. His patron saint is Saint Cecilia, who draws men away from worldly responsibilities to neglect their duty.[4] There is a pathos in his love, for the escape through beauty is denied to him in his old age. The other image which reflects the attitude of the responsible duty-ridden Victorian era appears in the rubbish cart which will drag away all those who have not done their share and made a virtue of work. The rubbish cart haunts him as a symbol of the hard, crass, progressive world which demands a pound of flesh for each moment of leisure. It is part of his essential humility and conscientious introspection that he cannot shake the image from his mind and cease feeling a failure. The two images reflect conflicting attitudes toward life which Harding cannot reconcile. He knows the manner in which he would like to live, but it seems to conflict with what the world considers to be the duty of a responsible person. The conflict arises from the

natural way he feels and the artificial standard imposed from without.

Other images demonstrate that Trollope was not altogether unconscious of the possibilities of symbolism; the brandy bottle of Sir Roger Scatcherd reveals the emptiness of his successful life and even his isolation from his family. It represents his only consolation in life. Nothing else remains. Lily Dale becomes a wounded fawn, a rather pretty image that connects closely with her association with nature. Her name, her courtship outside in the open air, her unnaturalness in London — the entire pastoral idyll confirms the image and association with nature. Crosbie, the urban despoiler, shatters the tree, another natural but more dynamic image. These images are more extensively developed than the other mere associative images, yet they never become full-fledged symbols.

IV

Trollope was very conscious of the materialistic evaluation prevalent in a society that espoused all sorts of high-sounding moral phrases. The actual weighing of a person's merit in accordance with position in the world is at odds with all the moral platitudes, an example of the discrepancy between truth and reality. Augusta Gresham claims to love the young man she has been selected to marry by her cousins, the De Courcys. She quite vows that she loves him although he has scarcely spoken with her and she knows virtually nothing of his character. For her family position she is quite prepared to marry wealth and sacrifice 'blood' in order that the family should survive. One must marry money.

> Mr. Moffat would bring fortune; she would bring blood and connexion. And as she so said, her bosom glowed with strong pride to think that she would be able to contribute so much more towards the proposed future partnership than her husband would do. (D.T., 56)

While her father, a simple man of the old school, worries about whether or not she loves Moffat, Augusta and the De Courcys seal the alliance with terminology appropriate to sound business. She planned to marry with the same calculation as her mother when she married the squire. At the cancellation of the marriage, her heart breaks for the promised luxuries.

> She neither raved, nor fainted, nor walked about by moonlight alone. She wrote no poetry, and never once thought of suicide. When, indeed, she remembered the rosy-tinted lining, the unfathomable softness of that Long-acre carriage, her spirit did for one moment give way; but on the whole, she bore it as a strong-minded woman and a De Courcy should do. (D.T., 256)

The materialistic society which Trollope scathingly satirized in The Way We Live Now appears briefly in the Broughton-Sievers episodes in The Last Chronicle. They lack all culture and gracious manners, weighing everyone according to their physical appurtenances. This society has strict rules for determining who will be a valuable acquaintance since the 'friendship' may prove advantageous in the future. Once Johnny Eames becomes a private secretary and inherits money from an earl, he is accepted as an eligible acquaintance. Naturally this inheritance has been greatly exaggerated by those who wish to boast of his acquaintance. The acceptance of Eames on such grounds illustrates the Victorian middle-class concern for position in the world as a mark of success. The dinner is somewhat reminiscent of Our Mutual Friend since no one knows or cares about anyone else present, a gathering for mutual benefit — quite at odds with Frank Gresham's belief that you should only associate with those whose company you find personally pleasant. Everyone at the

gathering is rising in the world, aspiring to improve his position and finding the most tangible way possible — money! In contrast to the physical description of the country homes in Barset this house is noted only in relation to the cost of its upkeep, "...at least four thousand a year for its maintenance."(L.C., I, 244) Since Conway Dalrymple paints wealthy women as goddesses to flatter their vanity, he is a popular and fashionable artist.

> And he had become the particularly intimate friend of an artist who had pushed himself into high fashion during the last year or two, — one Conway Dalrymple, whom the rich English world was beginning to pet and pelt with gilt sugar-plums, and who seemed to take very kindly to petting and gilt sugar-plums. (L.C., I, 243)

Dalrymple becomes another expensive luxury for the wealthy, and although he profits by his own exploitation he is only a temporary amusement for them. At the dinner itself Broughton does not have the bearing of a gentleman, but as Dalrymple suggests his claret is good and as he is worth knowing his faults can be overlooked. He prices his own claret, a gesture not fitting polite society where the host never mentions the price of his own wine except among very intimate friends. No one seems particularly acquainted with the host, yet he treats everyone as an intimate friend before the dinner concludes. Mrs. Van Siever appears garish in a regalia of false curls as she comments on the forks which are not silver and wonders about the price of Mrs. Broughton's portrait:

> She had not only a false front, but long false curls, as to which it cannot be conceived that she would suppose that anyone would be ignorant as to their falseness. (L.C., I, 251).

Madalina Demolines with her hair tangled in a fashion that spoke of much artistry, calculated the potential of her dinner partner as a future husband before wasting her pleasantries on him:

...and she had an expressive face, — a face made expressive by the owner's will. Such power of expression is often attained by dint of labour, — though it never reaches the expression of anything in particular....

But Miss Demolines, though she had said nothing as yet, knew her game very well. A lady cannot begin conversation to any good purpose in the drawing room, when she is seated and the man is standing; — nor can she know then how the table may subsequently arrange itself. Powder may be wasted, and often is wasted, and the spirit rebels against the necessity of commencing a second enterprise. (L.C., I, 249)

Clara Van Siever loves the mellowed age and tradition of things which are genuinely good, not bright garish new objects. As Conway Dalrymple lightly flirts, she cuts through with her usual common sense: "Who can undertake to say that he is not a sham in anything?" (L.C., I, 256). The entire episode is permeated with images that display the artificiality and materialism of those present. Even those with some principle have acquired a new amused tolerance which eventually removes the fine edge from their moral discrimination.

Even Lady Lufton, who is essentially a good woman and had no aspirations to be a social climber since she belonged to the well-established country gentry, sees the possibility of Lucy Robarts becoming her daughter-in-law as an affront to her position. The distaste springs from the fact that Lucy appears insignificant; she not only lacks money and worldly position, she also lacks the bearing worthy of her future position. Griselda Grantly possesses the regality of bearing worthy of a Lady Lufton.

Lucy Robarts had...neither beauty, nor style, nor manner, nor even the education which was desirable... certain worldly attributes [which Lady Lufton] regarded as essential. ... She could never look like a Lady Lufton should do... [she] had no money — and again, Lucy was only the sister of her own parish clergyman. (F.P., 367)

The passage may appear bare of imagery, but money, appearance, education and so forth, function as saleable commodities.

Probably the most explicit example of the external measuring of one's position is illustrated by Crosbie. Others who display this trait to a marked degree, such as the De Courcys or the Broughtons, do so without any conflict with a realized alternative standard. Crosbie, on the other hand, has been exposed to the worthwhile things in life and has deliberately exchanged them for the outward rather than the inner signs of grandeur. He deliberately chooses the world of fashion to acquire a station which will be considered admirable or enviable. He weighs and measures his situation to determine the most advantageous bargain for himself. Almost the first words from this Apollo reveal his interest in Lily's financial state and her expectations from her uncle. He does not care from whose pocket the money comes as long as he will be the recipient of some of it; he should not be expected to give up all his advantages for marriage with a girl who does not possess a substantial dowry. His thoughts are so coloured by his notion of the engagement as a business arrangement that he would offer himself in exchange for a sum sufficient to make a sound bargain: "...he felt that in asking for much he also offered to give much" (S.H., I, 74); "He can hardly expect that I am to take her without something."(S.H., I, 87)

His decision to go to Courcy Castle again appears in terms of measuring his own welfare. It would be expedient for him to make the visit since one cannot lightly dismiss the advantages of an acquaintanceship with the De Courcys. The engagement with Lily becomes an impersonal chain which binds him, preventing his action as a free agent.

It was the calf-like feeling that was disagreeable to him. He did not like to be presented, even to the world of Allington, as a victim caught for the sacrifice, and bound with ribbon for the altar. And then

there lurked behind it all a feeling that it might be safer that the thing should not be so openly manifested before all the world. (S.H., I, 116)

The acquaintance of the Lady Alexandrina in particular would be of advantage to Lily, since she might acquire some regality of bearing. He could measure the whole thing at its worth and determine the most expedient form of behaviour.

If such good fortune awaited him, would it not smooth any present difficulty which lay in the way of his marriage with Lily Dale? ... Might not the countess help him in his preferment? And if his destiny intended for him the good things of this world... would it not be well that he should struggle on his upward path by such assistance as good connection might give him? (S.H., I, 311)

In utilizing the criteria of the business world, Crosbie relegates his personal relationships to a non-personal level where others as human beings are not considered in relation to him and his profit. Others are treated as means to an end. The employment of this vocabulary reveals his inner poverty of mind and at the same time draws attention to the standards which he professes. The imagery of the mercantile world which sees self-advancement in business terms indicates the poverty in such concepts and the dehumanizing force of such a doctrine.

This language, originally of the commercial class, has so permeated society that few escape the blemish of weighing and bargaining. Few passages become outstanding since this language unobtrusively forms the very texture of the novels. The cumulative effect of such mercantile language marks an appreciation of the atmosphere in a society governed by tangible appearance.

V

Trollope, utilizing images of conflict, draws attention to the many struggles undergone in all aspects of life. The conflict may vary from a public involvement, such as politics, to the individual wrestling in private with a problem. The sharp lines that divide the country into the Whigs and the Tories also divide the members of each side into the supposed liberals and conservatives. The party lines are held so firmly and faithfully that Lady Lufton, the conservative Tory, has almost a traditional hatred for the Duke of Omnium and his liberal-minded friends. Supposedly, the Whigs revere none of the old traditions to live as disgraceful libertines. To those who are strongly partisan, the lines of distinction are not only political but moral. Thus the encounter between Lady Lufton and the Duke of Omnium at Miss Dunstable's became almost an abstraction as two powerful proponents of opposing doctrines meet face to face. The encounter becomes a battle of wills as do most encounters between opposing people, no matter how abstract the doctrine which they embody. The never-ending warfare between the two factions appears in the imagery of the battleground employed by Trollope. This imagery increases the vitality of the combat while at the same time making it appear as a slightly absurd tempest in a tea-pot.

> He [Squire Gresham] had already chosen a wife, and by his choice had given much ground of distrust to the men of East Barsetshire. He had married no other than Lady Arabella de Courcy, the sister of the great Whig earl who lived at Courcy Castle in the west; that earl who not only had voted for the Reform Bill, but had been infamously active in bringing over other young peers so to vote, and whose name therefore stank in the nostrils of the staunch Tory squires of the county. (D.T., 3)

Although the contest may in itself appear unimportant, it may occasionally break a man. Squire Gresham, although he "manfully fought

the battle" (D.T., 5) never again rose to his feet. Thorne's distress at his own party's betrayal of his principles in the Corn Law question severely disrupts his life for a few years. When the government is virtually forced to fall in Framley Parsonage at the instigation of Tom Towers, everyone delights in the excitement of an election, except those who may be defeated — Harold Smith and Sowerby. Harold Smith has acquired a temporary dignity and assurance as a minister which he fears to lose. Sowerby's seat represents his standing in the county for twenty-five years; its loss and that of Chaldicotes represents the end of his self-respect and position in the world. Sir Roger Scatcherd drinks himself to death when he loses the seat in parliament and the brief pleasure of associating on the same level with gentlemen. Through the manoeuvres of government, Archdeacon Grantly is twice disappointed in his aspirations to become a bishop. However, the imagery of a great war fought, wherein spies and corrupters are always present, lends a certain amount of absurdity as well as an edge of the macabre to the fantasy of politics.

> But there was, alas! one great element of failure on Miss Dunstable's side of the battle. Mr. Sowerby himself could not be induced to fight it as became a man. Any positive injunctions that were laid upon him he did, in a sort, obey. It had been a part of the bargain that he should stand the contest, and from that bargain he could not well go back; but he had not the spirit left to him for any true fighting on his own part. He could not go up on the hustings, and there defy the duke. Early in the affair Mr. Fothergill challenged him to do so, and Mr. Sowerby never took up the gauntlet. (F.P., 514)

Other battles which do not even have the guise of different factions are also waged for power and can prove deadly. The arrival of the Proudies in Barchester seems to herald an ecclesiastical battle for dominion of the diocese by supposedly either the high or the low church party:

> Indeed, it may be doubted whether Mr. Slope had not already within his breast a better prepared system of strategy, a more accurately-defined

line of hostile conduct than the archdeacon.... He at once saw that open battle against Dr. Grantly and all Dr. Grantly's adherents was a necessity of his position, and he deliberately planned the most expedient methods of giving offence. (B.T., 43)

The actual war is waged between Mrs. Proudie and Slope for ownership of the bishop. The battle becomes a simple power struggle only slightly complicated by the bishop's feeble efforts to seek independence.

The matter was indeed too clear. There was premeditated mutiny in the camp. Not only had ill-conditioned minds become insubordinate by the fruition of a little power, but sedition had been overtly taught and preached. The bishop had not yet been twelve months in his chair, and rebellion had already reared her hideous head within the palace. Anarchy and misrule would quickly follow, unless she took immediate and strong measures to put down the conspiracy which she had detected. (B.T., 235)

Disaster does not appear until the final scenes in which Mrs. Proudie actually breaks her husband and his thraldom is seen in all its grim pathos.

The situation where the protagonists struggle for dominion over an adversary are often accompanied by further images of enslavement and freedom. This effort to acquire control over the mind of someone else is particularly deplorable since no one benefits by it. Although the bishop is well treated with warm fires when he behaves himself, he never ceases to feel his enslavement even if the hope of ever achieving independence has sunk to the back of his mind. Whether or not he appears to be content, the corrupt symbiosis of this state appears in The Last Chronicle, where even his high office has been debased. He has been rendered incapable of independent decision or interference when his wife is in the wrong; he must obey her commands no matter how inappropriate. On the other hand, Mrs. Proudie has been so corrupted by her power that she expects absolute obedience from everyone; to execute her control she must depend on the willing acquiescence of her victims. If any interference occurs her

anger accepts no reasonable bounds such as in her persectuion of Crawley and her passionate outburst at Dr. Tempest which ruins her husband's last shreds of dignity. Until that time there had been a pretence of formality; now both he and the world could view his slavery bared of pretence. And so when his wife dies, his first thoughts are of the chains he has escaped; he has lost his old master:

> He was free now. Even in his misery, — for he was very miserable, — he could not refrain from telling himself that.... Yes, he was a widower, and he might do as he pleased. The tyrant was gone and he was free. (L.C., II, 285-286)

Madeline Stanhope openly acknowledges her delight in domination, whereas Mrs. Proudie had always deluded herself, feeling that she was doing her duty by her husband and her church. Madeline had no such illusions, for she knew exactly what she was about when she seduced her victims. She thrived on the delights of watching men lose their own will to become subservient to her commands. Trollope compared Madeline's seductions to the spider spinning a web to ensnare its victims. Madeline possesses all the capacity of the spider, for she exults in her power:

> She willingly, nay greedily, accepted his homage. He was the finest fly that Barchester had hitherto afforded to her web; and the signora was a powerful spider that made wonderous webs, and could in no way live without catching flies. (B.T., 246)

Madeline's dominion over others is described in purely physical and naturalistic terms, but it represents another form of the struggle imagery which Trollope employed to expound his views on the state of man's dependence and self-awareness as he attempts to realize his own position.

To illustrate the concept of life as a struggle, Crosbie's thraldom both before and after his marriage utilizes prison imagery. During his engagement to Lily Dale he feels like a calf with a ribbon around his neck

being led to a public altar of sacrifice. Although he feels physically trapped by the engagement, he becomes emotionally and financially trapped by his marriage. His frustration concerning his position appears externally through his association of buildings with various aspects of his imprisonment. He does not become conscious of the atmosphere of various residences until he is made miserable by his decision to marry Lady Alexandrina. Once he appreciates the error in his calculations, he realizes that his association with the De Courcy interests will be almost solely confined to the Gazebees, whom he had earlier decided to avoid at all costs. He learns to detest the doorstep of the Gazebee's, which is situated on a cold bleak corner in a fashionable district of London. Detesting the family and their lack of genuine warmth he hates the cold corner as he waits for the butler to change before receiving him.

> ...he positively hated that windy corner near the church, round which he had to walk in getting to the Gazebee residence, and that he hated the lamp which guided him to the door, and the very door itself.... No spot in London was, as he thought, so cold as the bit of pavement immediately in front of that door. (S.H., II, 138)

The De Courcy London home, closed for the winter season, has the air of a mausoleum when Crosbie comes to tea among the covered furniture. The same bleak atmosphere follows Alexandrina to her new home where she and Crosbie discover their mutual incompatibility, both having wed with misconceptions concerning their prospective life together. The house becomes a prison for their mutual discomfort and boredom; neither can tolerate it. Although they externalize their hatred by complaining of the house, in actuality they hate each other and their mutual bond.

> 'I am alone there all day. I never get out.... You can't believe how uncomfortable the house is.'

'He never speaks to me, — never.'

'What can I do, shut up in such a house as that by myself from nine o'clock in the morning till six in the evening?' (S.H., II, 360-361)

In contrast to the prison of his new home, Crosbie now dreams of an idyllic little house inhabited by Lily and children living altogether for him. This change of heart contrasts dramatically with his former vision of such a house being a grubby prison when he chafed beneath the bonds of his engagement to Lily. It would have been a prison to take him away from the freedom of his club and the fashionable world. However the club, which was once his glory as he basked in the adulation of the less fortunate, becomes known as an empty and desolate place for him once his perfidy becomes known. Perhaps men do not go out of their way to avoid him, but his new self-consciousness makes him look for slights. Yet even the club appears as a haven when he faces the cold dinners with an incompatible wife. Her leaving can only be a release.

But he might go to his club for his dinners; he might smoke his cigars in luxury; he would not be bound to that wooden home which, in spite of all his resolutions, had become almost unendurable to him. (S.H., II, 369)

The struggle of individuals to extricate themselves from a state of thraldom leads to images which have a direct bearing on the problem. Trollope does not rely extensively on the use of images although the images just mentioned appear with sufficient regularity to reveal the direction of his interest. It is a view of life in which almost everything can be dramatized in the form of conflicts; struggles with oneself such as Mr. Harding's attempt to determine his duty, struggle with another faction such as the internecine war waged between the Grantlys and the Proudies, the struggle of an individual with an emotion unacceptable to

the external code of morality such as the love of Lucy Robarts or that of Mary Thorne.

VI

The language of the commonplace permits the use of a subtle and unobtrusive irony. In fact, its very unobtrusiveness can prevent it from making an impact unless the reader is aware of the deceptive ease of Trollope's style. Irony highlights and creates overtones beyond that of the straightforward narrative. Trollope used irony more extensively than is immediately apparent; many of his casual statements of rather unpalatable Victorian positions were seen as indications of his acquiescence in the popular standards rather than as an indication of a very subtle kind of irony. But the frequent juxtaposition of seemingly innocent statements and a careful prose style weighted with words which imply a standard different from that explicitly stated exhibits the use of irony.

Irony appears in many guises, none of which immediately attracts attention. Trollope did not employ irony with the same dramatic and ruthless intensity as Jane Austen; instead, he quietly undermined the various positions of his characters in an attempt to point out their hypocrisies and delusions. Since he lacked the destructive zeal of Jane Austen, he fails to achieve effects either as dramatic or as comic.

The inversion of the normal moral code to form a seemingly better standard produces irony because expectations are reversed. The statement may be a true assessment of the situation but normal morality would profess a different position.

But by degrees things mended; the patches were drained, and cottages began to rise upon the butts, and the wardens, with fairness enough, repaid themselves for the evil days gone by. (T.W., 5)

The wardens express a concern for the hospital and the inmates while at the same time allowing themselves to become more wealthy as recompense for the hardships suffered by former wardens. Irony emphasizes the hypocrisies or outright fallacy in this position.

George de Courcy states that Frank will be in an enviable position when Squire Gresham dies, whereas he will not profit substantially by his own father's death since his older brother shows no willingness to conveniently die.

'Besides, he's not so strong as my governor, though he's younger.'
Frank had never looked at his fortune in this light before, and was so slow and green that he was not much delighted at the prospect now that it was offered to him. He had always, however, been taught to look to his cousins... (D.T., 48)

While realizing that his emotions do not coincide with those of his cousin George, Frank, nevertheless, is somewhat astonished at George's honest yet not normally professed position.

Trollope used a subtle irony embodied in straightforward statements to draw attention to the hypocrisy and self-deception which prevail. It appears in a more crucial fashion when a character's position is seen to be threatened. Thus, the contrast between the seemingly absorbing concerns of the characters and their actual interests produces irony.

The son returned to his father's room, and after administering with his own hands the sustaining modicum of madeira, sat down by the bedside to calculate his chances. (B.T., 2)

The shift in tone is scarcely more dramatic than the ironic overtones. The juxtaposition of the "sustaining" madeira and the calculation of one's chances glaringly demonstrates the discrepancy between what one expects to

feel and the complexity of the actual response. Trollope frequently employs the device at particularly solemn occasions such as death scenes: Trefoil's, Scatcherd's, Bishop Grantly's, Mrs. Proudie's. The discrepancy and lack of harmony appear also in the lack of communion between two minds such as Harding's and Grantly's, after they had supposedly reached an understanding hitherto lacking between them. The actual lack of comprehension between Doctor Thorne and Scatcherd after they had had a kind of harmony, or with Crosbie and Lily when it appears as if their minds were harmoniously united, shakes the surface complacency of the Barchester atmosphere. Ironies may appear when statements of one's opinions are juxtaposed to one's actual thoughts. Both serve as a commentary on each other.

> Of all men living, was not he [Crosbie] the last that should have allowed himself to fall into such a trap? All this passed through his mind as he turned his face up to the clouds with a look that was intended to be grand and noble.... 'No Lily; whatever may be our cares and troubles, we are bound together, — indissolubly.' (S.H., I, 202)

Although Crosbie vows eternal commitment he invalidates his claim the very next day. However, the greater irony arises from the truth of his statement; they are bound together, for although they cannot live together they are incapable of picking up the pieces of their shattered lives. Crosbie has no comprehension of the import of his words.

One's illusions give rise to irony, for the discrepancy between what one believes of oneself and the actuality reveals a tremendous lack of awareness concerning oneself. Sometimes this lack of comprehension of one's position has tragic implications, as it does with Crosbie.

> And yet, during all this time, he thought that he was guided by principle. 'It will be best that I should be honest with her,' he said to himself.... As he continued to talk to her he gave himself special credit for his

generosity, and felt that he was only doing his duty by her in pointing out to her all the difficulties which lay in the way of their marriage. (S.H., I, 196)

The discrepancy between his assumption of his position and the actuality is both ironic and humorous; but it has a tragic aspect, for this degree of unawareness can only produce disaster. On other occasions the ironic discrepancy between a character's assumptions and the truth has only humorous overtones as a character is exposed in all the absurdity of his delusions. His vanity and self-esteem are objects of ridicule. Once Mr. Slope assumed that all women found him irresistible, he could not properly assess Eleanor's reponse to his proposal.

The widow was bearing herself, as he thought, with too high a hand, was speaking of herself in much too imperious a tone. She had clearly no idea that an honour was being conferred on her. Mr. Slope would be tender as long as he could, but he began to think, if that failed, it would not be amiss if he also mounted himself for a while on his high horse. (B.T., 387)

Irony also occurs in direct statements that depend for effect on acknowledged standards often external as well as internal to the novel. These statements depend on the reader's knowledge of the social order without which the impact cannot be felt. A person unfamiliar with the emphasis on birth and respectable background would miss the import of the statement: "Of the Reverend Mr. Slope's parentage I am not able to say much" (B.T., 94). The implication of Bertie's casual confession for the stability of the social order is overwhelming; he has adopted cosmopolitanism to absurdity.

There has been very little discussion of the cosmic irony employed by Trollope, since the themes themselves exemplify it in their application to particular novels. Irony results when a character is placed in circumstances which suddenly reverse his original expectations leaving

him exposed in all his weakness. An example of this occurs in the announcement by Mr. Harding to Grantly of the trivial news that the ministry has fallen, forgotten in the importance of the bishop's death. Grantly finds that his expectations are ruined at the moment of hopeful fruition. Although he loses the much-coveted position there is no permanent disruption in his private life. He loses some of the esteem and power which he had enjoyed as bishop regent, and acquires a rankling grudge against the man who occupies the position which he desired. However, other reversals can have more serious effects, at least a more apparent interruption of a person's comforts. Ironic reversal describes the defeat of Slope, not by the Grantlys, but by his own ally who brought him to Barchester. And finally, even more ironically, Mrs. Proudie defeats herself by her own ambition. Cosmic irony thoroughly marks the lives of Lily and Crosbie; her original assessment of his character proved astute; she should have remembered it. Crosbie appreciates Lily once she is beyond his grasp; when she becomes inaccessible he desires her intensely, particularly in the railway car during the first hours of a honeymoon with an incompatible wife.

As a realist who avoided sensational effects, Trollope attempted to use irony in an unobtrusive fashion to undermine the surface stability of the commonplace. Only on closer examination does the complexity and the ambiguity of straightforward statements become apparent. The result of troubled waters beneath a surface calm proves as unsettling in the final analysis as the effects achieved by those who strive after the more sensational. Whatever effect it may have on the reader, none can label Trollope as an uncritical novelist of acquiescence.

NOTES

CHAPTER I

[1]Bradford A. Booth, Anthony Trollope, 157-158.
Sadleir, Trollope, 336, 370.

[2]Praz, The Hero in Eclipse, 318.

[3]Crane, "The Concept of Plot", Approaches, 165.

[4]Sadleir, "Introduction", An Autobiography, viii.

[5]Allen, The English Novel, 191.

[6]Frye, "Specific Continuous Forms", Approaches, 42.

[7]Cockshut, Anthony Trollope, 9.

[8]Betsky, "Society in Thackeray and Trollope", From Dickens to Hardy, VI, 160.

[9]Sadleir, Trollope, 189.

[10]Bradford A. Booth, Anthony Trollope, 55.

CHAPTER II

[1]Allen, 201, 206.
Bradford A. Booth, Anthony Trollope, 181-206.

[2]Sadleir, Trollope, 366.

[3]Trollope, An Autobiography, 211-212.

[4]Ibid., 37.

[5]Saintsbury, "Trollope Revisited", Essays and Studies, VI, 64.

[6]Sadleir, Trollope, 366, 376, 383, 401.

[7]Cadbury, "Shape and Theme", PMLA, LXXXVIII, 328.

[8]Austin Warren, "The Nature and Modes of Narrative Fiction", Approaches, 202.

[9]Betsky, 161.

[10]Sadleir, Trollope, 15.

[11]Trollope, An Autobiography, 125.

[12]Ibid., 192.

[13]Praz, 267-268.

[14]Trollope, An Autobiography, 189-190.

[15]Bradford A. Booth, Anthony Trollope, 183.

[16]Cockshut, 112.

[17]Bradford A. Booth, Anthony Trollope, 164.

[18]Praz, 307-309.

[19]Trollope, An Autobiography, 158, 200.

[20]Trollope, Doctor Thorne, 333.

[21]Oxford Dictionary, 178.

CHAPTER III

[1]Sadleir, Trollope, 177-178, 236-237.
Alexander, "Trollope's Cosmopolitanism", Trollopian, II, 9.
Bradford A. Booth ed., The Letters, 228.

[2]Burn, The Age of Equipoise, 78.

[3]Mizner, "Anthony Trollope", From Jane Austen to Joseph Conrad, 164.

[4]Trollope, An Autobiography, 254.

[5]Wayne C. Booth, The Rhetoric of Fiction, 73-75.

[6]Trollope, An Autobiography, 252.

[7]Ibid., 198-199.

[8]Ibid., 144-145.

[9]Ibid., 310.

[10]Wayne C. Booth, The Rhetoric of Fiction, 73-75.

[11]Trollope, An Autobiography, 154.

[12]Ibid., 201

CHAPTER IV

[1]Briggs, "Trollope, Bagehot and the English Constitution", Victorian People, 95-123.

[2]Trollope, An Autobiography, 196.

[3]Cockshut, 152.

[4]Goldberg, "Trollope's The Warden", NCF, XVII, 384-385.

KEY TO ABBREVIATIONS

All abbreviations in this thesis refer to the World's Classics editions (London: Oxford University Press) of Anthony Trollope's works.

A.	An Autobiography, 1961.
B.T.	Barchester Towers, 1961
D.T.	Doctor Thorne, 1963.
F.P.	Framley Parsonage, 1961.
L.C.	The Last Chronicle of Barset, 1961.
S.H.	The Small House At Allington, 1963.
T.W.	The Warden, 1961.

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