

A GREAT VICTORIAN  
ANTHONY TROLLOPE  
1815 - 1882

A CATALOGUE  
OF AN EXHIBITION

PRINCETON UNIVERSITY LIBRARY

A Great Victorian

Anthony Trollope

1815-1882

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Catalogue of an Exhibition in the

Princeton University Library

October 22, 1982 - January 2, 1983

## Foreword

"A Great Victorian: Anthony Trollope, 1815-1882" -- the autumn 1982 exhibition in the Gould Gallery of Firestone Library -- opened on Friday, October 22. The Library is particularly rich in the works of this prolific author, having as it does two major collections, those of Morris L. Parrish '88 and Robert H. Taylor '30. These, in turn, include many copies from the Michael Sadleir and Carroll A. Wilson collections. Altogether they must form the best assemblage of Trollope in the world.

The show began with a case devoted to his mother, Frances Trollope, well known for her Domestic Manners of the Americans (1832), and his older brother, Tom; but it also contained two of Anthony's school books as well as his earliest known surviving letter, written when he was 19, to the publisher Richard Bentley. The following case contained material relative to his work at the General Post Office, London, in which he pursued his official career beginning in 1834. Thereafter Trollope's literary work took over, starting with his first novel, The Macdermots of Ballycloran (1847), one of three known copies in the original binding. Indeed, all of his printed works were shown in first editions, many of them being presentation copies. In addition to the regular canon, the work he had privately printed, such as his four lectures, his play Did He Steal It? (one of three known copies), and his pamphlet on Iceland, was also displayed.

A dozen manuscripts were exhibited, ranging from The New Zealanders, the earliest (1855) of Trollope's works to survive in manuscript (although it was not published until 1972) to The Landleaguers, the book he was working on when he died. The show also included such representative manuscripts as The Claverings, The Eustace Diamonds, The American Senator, and Mr. Scarborough's Family, together with those of a few non-fictional titles, such as Lord Palmerston and The Life of Cicero. Some of the later manuscripts are partly in the hand of his wife, or that of his niece and amanuensis, Florence Bland. The numerous letters on view were addressed to Charles Reade, George Eliot, William Makepeace Thackeray, Chapman and Hall, and James T. Fields among others. There were even a few preliminary sketches by Phiz (H. K. Browne) and John Everett Millais for illustrations of the novels. There was a portrait of Trollope by Samuel Laurence and a number of smaller likenesses and caricatures, as well as portraits of Trollope's friends and fellow-novelists: Dickens, Eliot, Reade, Thackeray, and Edward Bulwer-Lytton. Three aquatints were lent by Leonard L. Milberg '53: one of the London post office where Trollope began his work and two hunting scenes illustrating Trollope's favorite sport. There were also examples of other aspects of the novelist's work, such as the map of

Barsetshire which he drew to keep the relative position of places in that county clear in his mind, account books, some corrected proof sheets, and worksheets of various kinds.

In conjunction with this exhibition, in fact as an extension of it, the Friends of the Library sponsored a public lecture held in McCormick Hall on Wednesday afternoon, October 27. Robert H. Taylor delighted a large audience with a paper which he called "Trollope's Girls," not a critical analysis of the role of women in Victorian society but a judicious excerpting of whole scenes of several novels in which Kate Masters and Lucy Morris, Arabella Trefoil and Lady Glencora Palliser made it abundantly clear that Trollope's heroines had strong minds of their own.

Richard M. Ludwig

The material included in the exhibition was selected and described by Robert H. Taylor, who supplied most of the annotations, and Alexander D. Wainwright. It was installed by Alexander D. Wainwright, Charles E. Greene, and Karl Buchberg.

The quotations in the annotations are from Trollope's autobiography.

The source of the various items exhibited is indicated.

P Morris L. Parrish Collection of Victorian Novelists,  
Princeton University Library

T Collection of Robert H. Taylor, on deposit in the  
Princeton University Library

Case 1. An Imagined View of Trollope's Desk

1. Inkwell, pen, watch, spectacles, cup and saucer, spoon, cigar, candlestick with half-burned candle, a manuscript, and a letter addressed to Trollope from Geo. V. Elliot, writing on behalf of Lord Russell, Feb. 21, 1866. (Letter: P)

"It was my practice to be at my table every morning at 5.30 a.m.... An old groom, whose business it was to call me, and to whom I paid £5 a year extra for the duty.... During all those years at Waltham Cross he never was once late with the coffee which it was his duty to bring me.... By beginning at that hour I could complete my literary work before I dressed for breakfast...."

"It had at this time become my custom...to write with my watch before me, and to require from myself 250 words every quarter of an hour.... I always began my task by reading the work of the day before, an operation which would take me half an hour.... This division of time allowed me to produce over ten pages of an ordinary novel volume a day...."

This quotation and those in subsequent annotations are taken from Trollope's autobiography.

2. The New Zealander. The autograph manuscript, the earliest (1855) of Trollope's manuscripts to survive, but not published until 1972. (T)

Case 2. The Trollope Family

Frances Trollope  
1780-1863

In 1809 Frances Milton married Thomas Anthony Trollope. He was a young barrister with expectations--but none of them materialized over the years. He turned sour and unapproachable, his practice waned, and financial problems became insuperable. Talk of America persuaded him to gamble on a hare-brained scheme: to open a bazaar for fancy goods in

Cincinnati. The Trollopes carried out this plan with disastrous results. Frances managed to make her way back to England, rejoining her husband, and published in 1832 a book about America.

- 1. Frances M. Trollope. Domestic Manners of the Americans. London, 1832. (T)

"It will not be too much to say of it that it had a material effect upon the manners of the Americans of the day, and that that effect has fully been appreciated by them.... No one could have been worse adapted by nature for the task of learning whether a nation was in a way to thrive.... The Americans were to [my mother] rough, uncouth, and vulgar,--and she told them so.... Her volumes were very bitter;--but they were very clever, and they saved the family from ruin."

His mother continued to write successful travel books and novels to support her family, beginning at a time when their resources had altogether collapsed.

- 2. "The Trollope Family. From a Sketch taken from life, made in Cincinnati in 1829." Philadelphia, Childs & Inman, 1832. Colored lithograph. (T)

One of the various efforts at revenge on Frances Trollope for the strictures in her book.

- 3. Frances M. Trollope. Life and Adventures of Michael Armstrong, the Factory Boy. London, 1840. (P)

But it was necessary to leave England for the Continent, where living was cheaper, and she settled most of the family in Ostend. Her writing was by this time their sole support; but in addition she had to tend her husband in his last illness, as well as a son and daughter who died of consumption. She was indomitable. She was fifty-two when she wrote Domestic Manners and in the twenty-four ensuing years she produced forty books.



Thomas Adolphus Trollope  
1810-1892

Tom Trollope, the eldest son, took early to the family trade of writing. He wrote many novels, but it was as an historian that he hoped to be remembered. His mother made her home with him, chiefly in Florence, until her death. He and his first wife became prominent figures in the English colony there, and the Villino Trollope was something of a social center.

4. Thomas A. Trollope. A History of the Commonwealth of Florence, from the Earliest Independence of the Commune to the Fall of the Republic in 1531. London, 1865. (P)

From the library of Anthony Trollope, with his book-plate in each volume. For many years this was the standard history of Florence.

Frances Eleanor Trollope  
1834?-1913

Tom Trollope's second wife also adopted the family metier, and turned out a steady stream of articles, stories, and novels, as well as a biography of her mother-in-law.

5. Frances E. Trollope. Frances Trollope, Her Life and Literary Work from George III to Victoria. London, 1895. (T)
6. Anthony Trollope. Letter to Richard Bentley. 24 May 1835. (T)

The earliest extant Trollope letter. He writes on behalf of "the lady who is correcting the sheets of my mother's work," saying that "the Printers send the sheets very irregularly." He then goes on to ask if Bentley can assist him "in procuring the insertion of lucubrations of my own in any of the numerous magazines, &c which come out in such monthly swarms." Nothing of Trollope's is known to have been published between this time and the appearance of The Macdermots of Ballycloran, twelve years later.

7. Two books owned by Anthony Trollope as a schoolboy: Horace's Poems, Paris, 1575, with annotations in his hand; and The Remains of the Elegeiakon, Oxford, 1759, presented to Trollope by his mother on October 13, 1831. (P)

### Case 3. Ireland and the Postal Service

Trollope's school days were made miserable because of his family's financial reverses, and he was taken from the sixth form at Harrow (the last of his formal education) to join his harassed relatives at Bruges. After a short time there, a junior clerkship was found for him in the London Post Office at £ 90 a year. Long afterward Trollope told an audience of Post Office employees that the Civil Service was a profession young men seldom chose; it was chosen for them by impecunious parents "because an early income was desirable."

At nineteen he found himself entirely alone in the city, with no acquaintance but his fellow-clerks. He remained there seven years, finding the work dull and unrewarding, until there was a vacancy for a surveyor's clerk in Ireland. (A surveyor was a district supervisor.) Although Irish appointments were not generally popular with the English, Trollope applied for the job, which was granted to him. Ireland transformed Trollope's prospects. He relished the work of traveling to inspect postal arrangements, he prospered financially, he began his favorite sport of hunting (an enthusiasm that lasted forty years). In 1842 he met his future wife, Rose Heseltine, and in 1844 they were married. Meanwhile, he had started to write, although he had a long wait before any of his novels made its mark.

1. Six manuscript travel books, September 15, 1841 to September 18, 1871. (P)

As a member of the postal service, Trollope kept in these books a record of the distances he had traveled to determine his travel allowance. After he had retired from the service, he continued to use the books as a travel record. He also recorded in them other income.

2. "Letter-box No. 1 in London, 1855." Photograph of plate in Howard Robinson, Britain's Post Office, London, 1953, opp. p.176. (HE6935.R6)

Trollope was sent to the Channel Islands in 1851 to investigate postal conditions there. His report included a suggestion that letterboxes be set up "in posts fixed at the road side" as in France. In 1852 such boxes were installed; a fortnight later came reports that the inhabitants wanted more of them. By 1855 roadside letterboxes had spread all over the kingdom. Though Trollope did not invent the idea, his simple suggestion has had an impact on the lives of everyone for more than a century.

3. Report from the Select Committee on Postal Arrangements... together with the Proceedings of the Committee. Ordered, by the House of Commons, to be Printed 31 July, 1855. (T)

An official inquiry into the state of the Post Office in Ireland. Trollope was questioned at four successive meetings. Indeed, at the last three sessions, he was the sole witness.

4. As an appendix to the Third Report of the Postmaster General (1857) there appeared a History of the Post Office in Ireland, written by Trollope. It is evident that he was considered the best qualified man to deal with it. (Two copies: T and P)
5. Letter to John Tilley, Trollope's brother-in-law. July 31-66. (P)

Trollope recommends a man for promotion in the postal service.

6. A copy of a circular to postmasters in Trollope's hand stating that "transfers from one district office to another cannot hereafter be permitted," August 2, 1866. (P)
7. Letter from John Tilley at the Post Office accepting Trollope's resignation therefrom, October 9, 1867. (P)

Trollope stated that he had adopted another profession, the exigencies of which would prevent him from giving the proper amount of attention to the Post Office. Tilley is laudatory of Trollope's achievements, but keeps to an official tone throughout; the casual reader would not know they were brothers-in-law.

On wall between Cases 3 & 4:

"The Royal Mail's Departure from the General Post Office, London." London, J. Watson, 1830. Colored aquatint. (Lent by Leonard L. Milberg '53)

Case 4.

1. The Macdermots of Ballycloran. London, 1847. (T)

"The hunting, the whisky punch, the rattling Irish life... were continually driving from my mind the still cherished determination to become a writer of novels.... The first effort was made after the following fashion.... As we were taking a walk...we came to the modern ruins of a country house.... While I was still among the ruined walls and decayed beams I fabricated the plot.... I broke down in the telling, not having yet studied the art. Nevertheless, The Macdermots is a good novel.... I was sure that the book would fail, and it did fail most absolutely."

2. Letter to Richard Bentley. 16 October 1847. (T)

Trollope offers the publisher the manuscript of The Kellys and the O'Kellys. "I will not part with the M.S. on any other terms than that of payment for it. I mean, that I will not publish it myself--or have it published on half-profits--or have the payment for it conditional upon the sale. It is...much more the publisher's interest to push a work when it is his own property...."

3. The Kellys and the O'Kellys. London, 1848. (P)

"From Mr. Colburn [the publisher] I did receive an account, showing...that he had incurred a loss of 63.10s.1 1/2d. The truth of the account I never for a moment doubted; nor did I doubt the wisdom of the advice given to me in the following letter, though I never thought of obeying it--

'My dear Sir,--...The sale has been, I regret to say, so small that the loss upon the publication is very considerable...it is evident that readers do not like novels on Irish subjects...it is impossible for me to give any encouragement to you to proceed in novel-writing...I remain, etc.,  
H. Colburn.'

4. La Vendee. London, 1850. (P)

Inscribed to the author's aunt, Mary Anne Milton.

"...Mr. Colburn must have forgotten the disastrous result of The O'Kellys, as he agrees to give me 20 down for my 'new historical novel, to be called La Vendee'.... The sale of this story was no better than that of the two that had gone before."

5. The Warden. London, 1855. (P)

"...I visited Salisbury, and whilst wandering there on a midsummer evening round the purlieus of the cathedral I conceived the story of The Warden,--from whence came that series of novels of which Barchester...was the central site.... The novel-reading world did not go mad about The Warden; but I soon felt that it had not failed as the others had failed...I could discover that people around me knew that I had written a book."

6. Barchester Towers. London, 1857. (T)

"In the writing of Barchester Towers I took great delight.... It achieved no great reputation, but it was one of the novels which novel readers were called upon to read."

7. Letter to Richard Bentley. 3 November 1857. (T)

Trollope acknowledges Bentley's note for 250 pounds, returns corrected proofs, and declares that he did not sell the copyright of Barchester Towers to Longmans.

8. Letter to ? . March 8, 1866. (P)

Trollope describes Montacute House, saying that it was the place that suggested Mr. Thorne's house in Barchester Towers.

9. The Three Clerks. London, 1858. (T)

"I took The Three Clerks to Mr. Bentley; and on the same afternoon succeeded in selling it to him for 250.... It was certainly the best novel I had as yet written."

10. Letter to Charles [? Marllen]. 30 Jany. '71. (P)

"I was born in Keppel Street, London in 1815. I published three novels in 1846 - 1847 - and 1848 - but had no success. I published again in 1856 another novel, The Warden...."

Alas for Trollope's accuracy! Only the first date is correct.

#### Case 5.

1. Letter to Richard Bentley. 28 April 1858. (T)

In reply to Bentley's offer of three hundred pounds for Doctor Thorne. Trollope writes that "the day after I last saw you I sold the M. S. of Dr. Thorne to Mr. Chapman." Chapman gave him four hundred.

2. Doctor Thorne. London, 1858. (P)

Inscribed "From the Author."

"Being then with my brother, I asked him to sketch me a plot, and he drew out that of my next novel, called Doctor Thorne. I mention this particularly, because it was the only occasion in which I have had recourse to other source than my own brains for the thread of a story... I...demanded 400,--for the copyright."

3. The Bertrams. London, 1859. (P)

"My novels, whether good or bad, have been as good as I could make them. Had I taken three months of idleness between each they would have been no better. Feeling convinced of that, I finished Doctor Thorne on one day, and began The Bertrams on the next."

4. Letter to E. Chapman. Jamaica, Jan 11, 1859. (P)

Trollope sends the corrected proofs of the first two volumes of The Bertrams, and asks whether the publisher would be interested in a one-volume account of Trollope's travels in the West Indies.

5. The West Indies and the Spanish Main. London, 1859. (T)

"...the best book that has come from my pen. It is short...amusing, useful, and true.... The fact memorable to me now is that I never made a single note while writing or preparing it.... The descriptions and opinions came hot on to the paper from their causes."

6. Letter to W. M. Thackeray. 28 December 1859. (P)

Trollope congratulates Thackeray on the first number of The Cornhill magazine of which Thackeray was editor, and which contained the first installment of Framley Parsonage. "Putting aside my own contribution, as to which I am of course bound to say nothing whatever I may

think, I certainly do conceive that nothing equal to it of its kind was ever hitherto put forth...."

7. Castle Richmond. London, 1860. (P)

"I had my first interview with Mr. George Smith. When he heard that Castle Richmond was an Irish story, he begged that I would endeavour to frame some other for his magazine.... He wanted an English tale, on English life, with a clerical flavour.... Castle Richmond certainly was not a success,--though the plot is a fairly good plot.... The scene is laid in Ireland, during the famine.... The dialogue is often lively, and some of the incidents are well told; but the story as a whole was a failure."

8. Tales of All Countries. London, 1861. (T)

Inscribed to Mrs. Milton, the wife of one of Trollope's cousins.

"I had...written from time to time certain short stories, which had been published in different periodicals, and...in due time were republished under the name of Tales of All Countries."

9. Framley Parsonage. With Six Illustrations by J. E. Millais. London, 1861. (P)

Inscribed to Thomas Berney.

"...the letter from Smith & Elder offering me 1000 for the copyright of a three-volume novel.... The story was thoroughly English. There was a little fox-hunting, and a little tuft-hunting, some Christian virtue and some Christian cant.... There was much Church, but more love-making. And it was downright honest love,--in which there was no pretence on the part of the lady that she was too ethereal to be fond of a man.... Each of them longed for the other, and they were not ashamed to say so."



## Case 6.

1. The privately printed texts of four lectures delivered by Anthony Trollope: The Civil Service as a Profession (1861); The Present Condition of the Northern States of the American Union (1862 or 1863), with changes in the author's hand; Higher Education of Women (1868), inscribed to Florence Bland; and On English Prose Fiction as a Rational Amusement (1870), with changes in the author's hand. (P)
2. Letter to James T. Fields. Jany 8 - 1863. (P)

Trollope offers the American publisher his lecture on the present condition of the Northern States for possible publication in The Atlantic. "I am very strong in it against slavery, but I must not be made to appear what you call an abolitionist."

On wall above Case 6:

Anthony Trollope (1815-1882). By Samuel Laurence. One of two portraits drawn in 1864 for Trollope's publishers, Smith, Elder and Co. (P, gift of Robert H. Taylor '30)

## Case 7.

1. The Victoria Regia: A Volume of Original Contributions in Poetry and Prose. Edited by Adelaide A. Procter. London, Printed and Published by Emily Faithfull and Co., Victoria Press (for the Employment of Women), 1861. (P)

Trollope's story "The Journey to Panama" first appeared in this volume, which is dedicated to Queen Victoria.

2. Orley Farm in parts. (T)

Orley Farm originally appeared in 20 shilling parts, published monthly from March 1861 to October 1862. Each part contained two 16-page signatures and two of the illustrations afterwards included in the book edition.

3. Orley Farm. With Illustrations by J. E. Millais. London, 1862. (T)

Inscribed to the author's cousin, Isabella Clutton.

"Most of those among my friends who talk to me now about my novels...say that this is the best I have written. In this opinion I do not coincide.... The plot of Orley Farm is probably the best I have ever made; but it has the fault of...coming to an end too early in the book."

4. Proofs of illustrations for Orley Farm. London, 1862. (T)

"I am proud of Orley Farm;--and am especially proud of its illustrations by Millais, which are the best I have seen in any novel in any language."

5. Trollope acknowledges the receipt of 1500 francs from Gervais H. Charpentier for the right to translate into French Orley Farm and Rachel Ray, July 10, 1864. (P)

6. North America. London, 1862. (T)

Inscribed to the author of Two Years Before the Mast, Richard H. Dana, Jr., "with the Author's kind regards and with many thanks."

"My mother had thirty years previously written a very popular, but, as I had thought, a somewhat unjust book about our cousins over the water.... I had entertained for many years an ambition to follow her footsteps there.... I consequently consulted...the Postmaster-General.... I wanted leave of absence for the unusual period of nine months, and...I went direct to his lordship.

'Is it on the plea of ill-health?' he asked.... I told him that I was very well, but that I wanted to write a book.... There was a good deal of demurring, but I got my leave...."

7. The Struggles of Brown, Jones, and Robinson. New York, 1862. (T)

Together with the first English edition. London, 1870. (T)

"In August 1861 I wrote another novel for the Cornhill Magazine.... In this I attempted a style for which I certainly was not qualified, and to which I never again had recourse. It was meant to be funny.... I do not know that it was ever criticised or ever read."

#### Case 8.

1. Tales of All Countries. Second Series. London, 1863. (T)

Inscribed to Mary Anne Milton, "from her affectionate nephew the author."

The stories contained in this volume were first published in 1861 in the periodicals Public Opinion, London Review and The Illustrated London News.

2. Rachel Kay. London, 1863. (P)

"...a periodical called Good Words had been established under...Dr. Norman Macleod, a well-known Presbyterian pastor.... He asked me to write a novel for his magazine... saying that he would feel himself quite safe in my hands.... I told him...he was wrong.... I could not undertake to write...with any specially religious tendency.... He persisted...and I came to terms as to a story.... I wrote it and sent it to him, and shortly afterwards received it back.... It was, he said, all his own fault.... But the story, such as it was, he could not give to his readers in the pages of Good Words."

3. A Welcome: Original Contributions in Poetry and Prose.  
 Edited by Emily Faithfull. London, Emily Faithfull,  
 1863. (P)

Inscribed by Emily Faithfull to Harriet Martineau,  
 the English novelist and economist.

Trollope's story "Miss Ophelia Gledd" first appeared  
 in this volume, which was issued in celebration of the  
 marriage of the Prince of Wales (afterwards Edward VII)  
 with the Princess Alexanara.

4. The Small House at Allington. With Eighteen Illustrations  
 by J. E. Millais. London, 1864. (T)

Inscribed to Harriet Gould.

"The Small House at Allington redeemed my reputation  
 with the spirited proprietor of the Cornhill, which must,  
 I should think, have been damaged by Brown, Jones, and  
Robinson. In it appeared Lily Dale, one of the  
 characters which readers of my novels have liked the  
 best.... From that time to this, I have been continually  
 honoured with letters, the purport of which has always  
 been to beg me to marry Lily Dale to Johnny Eames."

5. Preliminary Sketch by John Everett Millais for an  
 illustration in The Small House at Allington. (T).
6. Letter to Miss E. B. Kowe. May 16. 1864. (P)

Trollope replies to a fan letter which protested  
 because Trollope did not let Lily Dale marry John  
 Eames. Trollope was to receive many letters on  
 this subject, especially when she refused her suitor  
 again in The Last Chronicle of Barset.

7. Letter to E. Chapman. 26 January. 1864. (P)

Trollope returns proofs of Can You Forgive Her?  
 with subjects for illustration marked for "Mr. Browne."

8. Can You Forgive Her? in parts. (P)

Can You Forgive Her? originally appeared in 20 shilling parts, published monthly from January 1864 to August 1865. Each part contained two 16-page signatures and two of the illustrations afterwards included in the book edition.

9. Can You Forgive Her? London, 1864. (P)

With illustrations in Vol. I by "Phiz" (Hablot K. Browne) and in Vol. II by a Miss E. Taylor.

"Of Can You Forgive Her? I cannot speak with too great affection.... That which endears the book to me is the first presentation which I made in it of Plantagenet Palliser, with his wife, Lady Glencora."

On wall to left of Case 8:

Preliminary sketch by H. K. Browne for an illustration in Can You Forgive Her? (T)

On wall to right of Case 8:

Sketches by H. K. Browne for two illustrations in Can You Forgive Her? (T)

#### Case 9.

1. Miss Mackenzie. London, 1865. (T)

Inscribed to James Rae.

"Miss Mackenzie was written with a desire to prove that a novel may be produced without any love.... In order that I might be strong in my purpose, I took for my heroine a very unattractive old maid, who was overwhelmed by money troubles; but even she was in love before the end of the book...."

2. Bulwer-Lytton to Anthony Trollope. Dec. 12, 1865. (T)

"However, being just fresh from 'Miss Mackenzie,' I cannot resist telling you how warmly I admire the conception & execution of the character to which you give that name. It is full of the most delicate beauty."

3. Hunting Sketches. London, 1865. (T)

Inscribed to Matthew James Higgins, a journalist well known as "Jacob Omnium."

"...some sets of sketches, of which those concerning hunting found favour with the public. They were republished afterwards, and had a considerable sale."

4. Letter to John Leech. 11 January 1864. (P)

Trollope writes the well-known artist and illustrator to join Millais and him in hunting.

5. Letter to Chapman & Hall. December 20, 1865. (P)

In disagreement with his publishers about the disposition of early sheets of The Belton Estate, Trollope writes them a severely formal letter, which they callously proceeded to disregard.

6. The Belton Estate. London, 1866. (T)

Inscribed to William Webb Follett Syngé, of the diplomatic service and a frequent contributor to Punch, to whom Trollope and Thackeray had lent a large sum of money.

"It had been decided...that The Fortnightly Review should always contain a novel. It was of course natural that I should write the first novel, and I wrote The Belton Estate.... It is readable, and contains scenes which are true to life; but it has no peculiar merits, and will add nothing to my reputation as a novelist."

Case 10.

1. Travelling Sketches. London, 1866. (T)

From the library of the author's wife, Rose Trollope, with her bookplate.

These sketches all appeared originally in the Pall Mall Gazette in 1865.

2. Photograph of Rose Heseltine Trollope (Mrs. Anthony Trollope). (T)
3. Letter to George Smith. 15 November, 1865. (P)

Trollope writes the publisher: "We have been most grieved to hear of the death of Mrs. Gaskell. I do not know how often I was to have met her at your house, and yet we never did so.... Are you going to print the clerical papers [Clerical Sketches]? I have not gone on with them till I found what you were doing...."

4. Clergymen of the Church of England. London, 1866. (T)

Inscribed to the author's wife, Rose Trollope.

"There was also a set of clerical sketches, which was considered to be of sufficient importance to bring down on my head the critical wrath of a great dean of that period. The most ill-natured review that was ever written upon any work of mine.... The critic, however, had been driven to wrath by my saying that Deans of the Church of England loved to revisit the glimpses of the metropolitan moon."

5. Letter to John Blackwood. 7 September 1866. (P)

Trollope writes the publisher who had agreed to issue Nina Balatka anonymously, suggesting that the story, serialized in Blackwood's Magazine, may be divided in several ways, depending on whether the publisher wishes to finish the story in six or seven numbers.

6. Nina Balatka. Edinburgh, 1867. (T)

"I felt that aspirants coming up below me might do work as good as mine...and yet fail to have it appreciated. In order to test this, I determined to be such an aspirant myself, and to begin a course of novels anonymously.... In 1865 I began a short tale called Nina Balatka.... In 1867 this was followed by another of the same length, called Linda Tressel.... Nina Balatka never rose sufficiently high in reputation to make its detection a matter of any importance.... It had no real success. The same may be said of Linda Tressel."

7. Letter to an autograph collector. 3 March 1868. (P)

Trollope was frequently asked for his autograph. In sending it he often affixed a small photograph of himself, as he did in this letter.

On wall above Cases 9 & 10:

Charles Reade. By an unidentified artist. Bequeathed by Reade to Harper & Brothers. (P)

"It has generally been his object to write down some abuse with which he has been particularly struck,--the harshness, for instance, with which paupers or lunatics are treated, or the wickedness of certain classes,--and he always...leaves...an idea of great earnestness of purpose. But he has always left at the same time on my mind so strong a conviction that he has not really understood his subject, that I have found myself ever taking the part of those whom he has accused...but he has written some of his scenes so brightly that to read them would always be a pleasure."



George Eliot. By Sir Frederic W. Burton. Charcoal study for the portrait in the National Portrait Gallery, London, 1865. (P)

"At the present moment [i.e., after the death of Thackeray] George Elliot [sic] is the first of English novelists, and I am disposed to place her second of those of my time.... Her personifications of character have been singularly terse and graphic.... Seth Bede, Adam Bede, Maggie and Tom Tulliver, old Silas Marner, and, much above all, Tito, in *Romola*, are characters which, when once known, can never be forgotten.... Perhaps I may be permitted here to say, that this gifted woman was among my dearest and most intimate friends."

Charles Dickens. By E. Goodwyn Lewis. A pastel drawing dated 1869. (P)

"There can be no doubt that the most popular novelist of my time--probably the most popular English novelist of any time--has been Charles Dickens.... The popularity of such characters as Mrs. Gamp, Micawber, Pecksniff, and many others whose names have entered into the English language.... I do acknowledge that...[they] have become household words in every house...but to my judgement they are not human beings, nor are any of the characters human which Dickens has portrayed."

On wall to right of Case 10:

Certificate of Life Membership in the Garrick Club, 21 December, 1867. (T)

The Garrick Club, to which Trollope was elected in 1861, meant a great deal to him. It was, he says, "the first assemblage of men at which I felt myself to be popular." The comradeship and friendliness which he had plaintively desired throughout his life came to him there; and though he later joined several other clubs, no other rivalled the Garrick in his affections.

## Case 11.

1. The Last Chronicle of Basset in parts. (T)

The Last Chronicle of Basset originally appeared in 32 sixpenny parts, published weekly from December 1, 1866, to July 6, 1867. Each part contained one 16- and one 8-page signature, one full-page plate, and one vignette. The illustrations were all included in the book edition.

2. The Last Chronicle of Basset. With Thirty-two Illustrations by George H. Thomas. London, 1867. (P)

"Taking it as a whole, I regard this as the best novel I have written.... It was with many misgivings that I killed my old friend Mrs. Proudie.... I have sometimes regretted the deed.... Since her time others have grown up equally dear to me,--Lady Glencora and her husband, for instance; but I have never dissevered myself from Mrs. Proudie, and still live much in company with her ghost."

3. The Claverings. With Sixteen Illustrations, by M. Ellen Edwards. London, 1867. (P)

Together with the American edition, which preceded the English. New York, 1866 [but published in 1867]. (P)

English edition inscribed to Arthur Warre.

"The Claverings, which came out in 1866 and 1867, was the last novel which I wrote for the Cornhill; and it was for this that I received the highest rate of pay that was ever accorded to me. It was the same length as Framley Parsonage, and the price was 2800."

4. The Claverings (1867). The autograph manuscript. (T)

5. Lotta Schmidt And other Stories. London, 1867. (T)

These stories were published originally in The Argosy and Good Words and in Emily Faithfull's two gift books, A Welcome and The Victoria Regia.

6. Saint Pauls. A Monthly Magazine. Edited by Anthony Trollope. London, Virtue and Co., October 1867-March 1870. (P)

"A little before the date of my resignation [from the Post Office], Mr. James Virtue...had asked me to edit a new magazine for him, and had offered me a salary of 1000 a year for the work, over and above what might be due to me for my own contributions.... I very strongly advised him to abandon the project.... He...listened to my arguments with great patience, and then told me that if I would not do the work he would find some other editor....

"Upon this I consented to undertake the duty.... On my own part, I may declare that I omitted nothing which I thought might tend to success. I read all manuscripts sent to me, and endeavoured to judge impartially. I succeeded in obtaining the services of an excellent literary corps.... It might have been thought that with such aid the St. Paul's would have succeeded. I do not think that the failure--for it did fail--arose from bad editing. Perhaps too much editing might have been the fault. I was too anxious to be good, and did not enough think of what might be lucrative."

7. Letter to James Virtue. December 14, 1868. (P)

A report to the publisher on the status of novels to be published in Saint Pauls.

Case 12.

1. Linda Tressel. Edinburgh, 1868. (T)

"There was more of romance proper than had been usual with me. And I made an attempt at local colouring, at descriptions of scenes and places.... In all this I am confident that I was in a measure successful."

2. Letter to John Blackwood. Sept. 19. 67. (P)

Concerning Linda Tressel, Trollope writes that "a nice young man cannot always be there to be married to the nice young woman."

3. British Sports and Pastimes. Edited by Anthony Trollope. London, 1868. (P)

The essays composing this volume were first published in St. Pauls. Trollope contributed a chapter "On Hunting."

4. Phineas Finn, The Irish Member. With Twenty Illustrations by J. E. Millais. London, 1869. (T)

"...I went back with energy to work at the St. Paul's Magazine. The first novel in it from my own pen was called Phineas Finn, in which I commenced a series of semi-political tales."

5. Two letters from John E. Millais to Joseph Swain, 31 July and 9 August, 1868, concerning the engraving of his illustrations for Phineas Finn. (P)

On wall above Case 12:

Henry Alken. "Going to Cover." London, S. & J. Fuller, 1828. Hand-colored aquatint. (Lent by Leonard L. Milberg '53)

Henry Alken. "Full Cry." London, S. & J. Fuller, 1828. Hand-colored aquatint. (Lent by Leonard L. Milberg '53)

Trollope's hunting began in Ireland; he calls it "one of the great joys of my life. I have ever since been constant to the sport, having learned to love it with an affection which I cannot myself fathom or understand...it has been for more than thirty years a duty to me to ride to hounds.... Nothing has ever been allowed to stand in the way of hunting,--neither the writing of books, nor the work of the Post Office, nor other pleasures."

## Case 13.

1. He Knew He Was Right in parts. (T)

He Knew He Was Right originally appeared in 32 six-penny numbers published weekly from October 17, 1868, to May 22, 1869. Each number contained one 24-page signature, one full-page plate and one vignette in the text. These illustrations were all included in the book edition.

Early in November 1869 a parallel series of two-shilling monthly parts was inaugurated, each one containing the matter of four of the weekly numbers. These quadruple monthly parts appeared regularly every fourth week and the complete novel was comprised in a series of eight of them.

Both forms of the novel are exhibited.

2. He Knew He Was Right. With Sixty-four Illustrations by Marcus Stone. London, 1869. (T)

"I do not know that in any literary effort I ever fell more completely short of my own intention than in this story. It was my purpose to create sympathy for the unfortunate man.... I look upon the story as being nearly altogether bad."

3. Did He Steal It? A Comedy in Three Acts. London, 1869. (P & T)

Together with the facsimile edition published by the Princeton University Library in 1952. (P)

Exhibited are two of the three known copies of this privately printed play. Both are from the library of Trollope's son, Henry M. Trollope, and one bears an inscription to him "from the unfortunate author" (T).

"Some year or two after the completion of The Last Chronicle, I was asked by the manager of a theatre to prepare a piece for his stage, and I did so, taking the plot of this novel.... But my friend the manager did not approve of my attempt."

## 4. Anthony Trollope. A caricature by "Sem" (Georges Marie Goursat). (P, gift of Thomas V. Lange)

5. The Vicar of Bullhampton in parts. (T)

The Vicar of Bullhampton originally appeared in 11 monthly parts published from July 1869 to May 1870. The first 10 parts were issued at one shilling each and the last (a double part) at half-a-crown. The number of pages and the number of illustrations in the parts vary.

6. The Vicar of Bullhampton. With Thirty Illustrations by Henry Woods. London, 1870. (T)

Inscribed to Sir Charles Taylor, a close friend of Trollope at the Garrick Club and a brilliant, though sarcastic, conversationalist and an authority on sports.

"The Vicar of Bullhampton was written chiefly with the object of exciting not only pity but sympathy for a fallen woman, and of raising a feeling of forgiveness for such in the minds of other women. I could not venture to make this female the heroine of my story...but it was with reference to her life that the tale was written...."

Case 14.

1. An Editor's Tales. London, 1870. (T)

Inscribed to the author's wife, Rose Trollope.

"...a volume republished from the St. Paul's Magazine, and [which] professed to give an editor's experience of his dealings with contributors."

2. The Commentaries of Caesar. Edinburgh, 1870. (T)

Inscribed to Alfred Austin, a close friend who became poet laureate in 1896.

"The book I think to be a good little book. It is readable by all, old and young.... Beyond the consolation of thinking as I do about it, I got very little gratification from the work. Nobody praised it. One very old and very learned friend to whom I sent it thanked me for my 'comic Caesar,' but said no more. I do not suppose he intended to run a dagger into me."

3. Sir Harry Hotspur of Humblethwaite. London, 1871. (P)

"Sir Harry Hotspur was written on the same plan as Nina Balatka and Linda Tressel.... It is of the same nature, and was not, I think, by any means a failure."

4. Letter to Alexander Macmillan. 18 October 1870. (P)

"I am sorry that anything to do with my tale should be less advantageous to you than you had expected. But the fact is that as one pound of tea wont make two by any variance in packing the article--so neither will a one-volumed tale make two volumes."

5. Ralph the Heir in parts. (P)

Ralph the Heir originally appeared in 19 sixpenny parts published monthly from January 1870 to July 1871. The number of pages in the parts varies. The first 18 parts each contained one full-page plate drawn by Francis A. Fraser.

Simultaneously Ralph the Heir was issued in the unusual form of a free supplement sewn in at the back of St. Paul's Magazine for the same months, but without some of the illustrations.

Both forms of the novel are exhibited.

6. Ralph the Heir. London, 1871. (P)

"I have always thought it to be one of the worst novels I have written...."

7. "Shilly shally; or, Ralph the heir." A comedy, in three acts. By Anthony Trollope and Charles Reade Esqres. (P)

Manuscript in the hand of Reade's secretary, J. G. Saunders, with changes in Reade's hand. The Parrish Collection also contains Reade's rough manuscript draft of the play.

With a program for the play, Gaiety Theatre, London, 1872. (P/Th)

"...He took the plot of a novel of mine, and, adapting it very cleverly to the stage, brought it out, with a notice on the title, that it was by 'Anthony Trollope and Charles Reade.' This he did without any concert with me.... I felt myself bound to repudiate the play by writing to the newspapers.... This unauthorized use of my name on a playbill angered me."

8. Two letters to Charles Reade. Colac, Victoria; 20 May, 1872, and 31 May, 1872. (T)

Trollope writes from Australia about the dispute over "Shilly-Shally."

Case 15.

1. The Eustace Diamonds. London, 1873. (P)

Together with the American edition, which preceded the English. New York, 1872. (P)

"I doubt whether I had written anything so successful as The Eustace Diamonds since The Small House at Allington. I had written what was much better,--as, for instance, Phineas Finn and Nina Balatka; but that is by no means the same thing."

2. The Eustace Diamonds (1873). The autograph manuscript. (T)

3. The Golden Lion of Granpere. London, 1872. (P)

"I wrote a short novel...which was intended also for Blackwood,--with a view of being published anonymously; but Mr. Blackwood did not find the arrangement to be profitable."



4. Australia and New Zealand. London, 1873. (T)

Inscribed to Sir Charles Taylor.

"It was a better book than that which I had written...on the American States, but not so good as that on the West Indies.... I think that I did give much valuable information."

5. Lady Anna. London, 1874. (P)

Together with the Tauchnitz edition, which preceded the English. Leipzig, 1873. (P)

"...Everybody found fault with me for marrying her to the tailor. What would they have said if I had allowed her to jilt the tailor and marry the good-looking young lord? How much louder, then, would have been the censure!"

6. Lady Anna (1874). The autograph manuscript. (T)

7. Letter to Lady Wood. 21 June 1873. (P)

A letter defending the situation in Lady Anna. "Of course the girl has to marry the tailor.... All the horrors had to be invented to bring about a condition in which an Earl's daughter could become engaged to a tailor without glaring fault on her side...."

#### Case 16.

1. The Prime Minister in parts. (T)

The Prime Minister originally appeared in eight five-shilling parts, in paper wrappers, published monthly from November 1875 to June 1876. The amount of text contained in each part varies. The first part of the copy exhibited is inscribed to Cordelia Trollope, second wife of General Sir Charles Trollope.

The eight parts of The Prime Minister are also to be found bound separately in cloth, with the paper wrappers bound in.

Both forms of the novel are exhibited.

2. The Prime Minister. London, 1876. (T)

"...I have, for many years past, been manufacturing within my own mind the characters of the man and his wife. I think that Plantagenet Palliser, Duke of Omnium, is a perfect gentleman. If he be not, then am I unable to describe a gentleman. She is by no means a perfect lady;--but if she be not all over a woman, then am I not able to describe a woman."

3. Letter to Frederic Chapman. 26 Feb 1875. (P)

"I have today sent back for the Press the last sheets of the Prime Minister. The work is to come out in 8 parts.... I think we had better arrange to do nothing about the other story,--'an Eye for an Eye,'--unless you can refer to me. I should not like it to be placed here or there without my sanction."

Case 17.

1. Phineas Redux. With Illustrations [by Francis M. Holl] Engraved on Wood. London, 1874. (T)

"They [Phineas Finn and Phineas Redux] are, in fact, but one novel, though they were brought out at a considerable interval of time.... In this there was much bad management, as I had no right to expect that novel-readers would remember the characters of a story after an interval of six years.... But I found that the sequel enjoyed the same popularity as the former part.... Phineas, and Lady Laura, and Lady Chiltern... and the old Duke whom I killed gracefully, and the new duke and the young duchess, either kept their old friends, or made new friends for themselves."

2. Harry Heathcote of Gangoil. London, 1874. (P)

Together with the American edition, which preceded the English. New York, 1874. (P)

"...I was not loth to describe the troubles to which my own son had been subjected, by the mingled accidents of heat and bad neighbours, on his station in the bush."

3. The Way We Live Now in parts. (T)

The Way We Live Now originally appeared in 20 monthly shilling parts published from February 1874 to September 1875. Each part contained two 16-page signatures and two full-page plates. The illustrations were all included in the book edition.

4. The Way We Live Now. With Forty Illustrations [by Lionel G. Fawkes]. London, 1875. (T)

Inscribed to E. Homans, wife of Dr. Charles Homans of Boston, both close friends of Trollope.

"Nevertheless, a certain class of dishonesty, dishonesty magnificent in its proportions, and climbing into high places, has become at the same time so rampant and so splendid that there seems to be reason for fearing that men and women will be taught to feel that dishonesty, if it can become splendid, will cease to be abominable.... Instigated, I say, by some such reflexions as these, I sat down in my new house to write The Way We Live Now."

5. Bulwer-Lytton. By Daniel Maclise. Pen-and-ink drawing signed "Alfred Croquis." One of a series of portraits of illustrious literary characters published in Fraser's Magazine, 1830-1838. (Lent by Alexander D. Wainwright '39)

"...A man of very great parts...always able to use his erudition..., he thus produced novels from which very much not only may be but must be learned by his readers. He thoroughly understood the political status of his own country, a subject on which Dickens was, I think, marvellously ignorant, and which Thackeray had never studied.... Much more than amusement may be obtained from Bulwer's novels.... But from all of them there comes the same flavour of an effort to produce effect."

6. The American Senator. London, 1877. (P)

"I have written still another three-volume novel, to which, very much in opposition to my publisher, I have given the name of The American Senator. It is to appear in Temple Bar...on the first of next month. Such being its circumstances, I do not know that I can say anything else about it here."

7. The American Senator (1877). The autograph manuscript. (T)

8. Christmas at Thompson Hall. New York, 1877. (T)

Inscribed to the author's wife, and containing the following comment in his hand: "This is, I imagine, the only copy of this book in England. 7 June 1877."

A would-be farcical story about a woman putting a mustard-plaster on the wrong man. It appeared originally in the Christmas number of The Graphic for 1876 and was first published in book form in England in Why Frau Frohmann Raised Her Prices And other Stories.

9. South Africa. London, 1878. (P)

Inscribed to Sir Bartle Frere, high commissioner of South Africa.

The last of Trollope's travel books.

10. "South Africa." Notebook kept by Trollope on his trip to South Africa in 1877, containing journal and notes. The notebook was given by Trollope to his son, Henry M. Trollope, who used some of the pages for his own notes on the French theater. (P)

11. "Zulus." The autograph manuscript of a lecture by Trollope delivered in Nottingham on 23 October 1879. (P)

#### Case 18.

1. Is He Popenjoy? London, 1878. (P)

Inscribed to John Merivale, Trollope's schoolmate at Harrow and his lifelong friend: "I'll send the shelves to hold them some day."

"When The Prime Minister was finished, I at once began another novel, which is now completed in three volumes, and which is called Is He Popenjoy? There are two Popenjoys in the book, one succeeding to the title held by the other; but as they are both babies...the future readers, should the tale ever be published, will not be much interested in them. Nevertheless the story...is not I think amiss."

2. Iceland. Reprinted from The Fortnightly Review, August, 1878. (P)

A privately printed essay on Iceland written after Trollope's journey to that island in John Burns' yacht, "Mastiff."

3. How the 'Mastiffs' Went to Iceland. With Illustrations by Mrs. Hugh Blackburn. London, 1878. (T)

Two copies, one of which is inscribed to Annie Chapman.

Trollope's privately printed account of a voyage to Iceland on board John Burns' yacht, "Mastiff." Trollope figures prominently in the illustrations.

4. The Lady of Launay. New York, 1878. (T)

This novelette was originally published in Robert Buchanan's short-lived periodical, Light. In England it first appeared in book form in Why Frau Frohmann Raised Her Prices And other Stories.

#### Case 19.

1. John Caldigate. London, 1879. (T)

A novel, laid partly in Australia, in which Trollope uses part of his Post Office recollections: the plot turns on a forged stamp.

2. Volume I of an eight-volume set of The Chronicle of Barsetshire inscribed by Trollope's son Henry to Kate Field. (T)

A photograph of Trollope has been pasted opposite the title-page, and below it Trollope's son has written: "That is excellent: I have seen him so often in that mood: I know exactly what he is going to say, and the tone of voice in which he will say it."

3. An Eye for an Eye. London, 1879. (T)

A short melodramatic novel of seduction and vengeance.

4. An Eye for an Eye (1879). The autograph manuscript. (P, gift of Robert H. Taylor '30)

5. Thackeray. London, 1879. (P)

A tribute of admiration to Trollope's old friend and to his works.

6. William Makepeace Thackeray. By Sir Edgar Boehm. Plaster statuette of Thackeray in 1860. (P, gift of Robert H. Taylor '30)

"I regard him as one of the most tender-hearted human beings I ever knew, who, with an exaggerated contempt for the foibles of the world at large, would entertain an almost equally exaggerated sympathy with the joys and troubles of individuals around him.... I myself regard Esmond as the greatest novel in the English language."

7. Cousin Henry. London, 1879. (T)

Inscribed to Florence Bland, the author's niece and amanuensis.

This is a psychological study of a man who, on succeeding to an estate, finds a later will that disinherits him. He does not dare destroy it, but tries to live with his secret.

8. Cousin Henry. London, 1879. (P)

A bound set of page proofs containing printer's corrections, from the library of Rose Trollope.

9. Letter to Alexander Ireland. 10 December 1878. (P)

"I have finished my story and will send you the M. S. as soon as I have read it through.

If you have not advertised it yet you may choose out of the following three names--

Cousin Henry

Getting at a Secret

Uncle Indefer's Will

the second is exactly apposite. My wife says that it sounds claptrap...."

10. The Duke's Children. London, 1880. (T)

Inscribed to John Merivale.

"Of those [books] which I may hereafter be able to add... of course I cannot speak; though I have an idea that I shall even yet once more have recourse to my political hero as the mainstay of another story."

The Duke's Children was indeed written, with Plantagenet Palliser as the chief character, according to Trollope's plan.

11. The Life of Cicero. London, 1880. (T)

Inscribed to the Rev. W. Lucas Collins, editor of the series "Ancient Classics for English Readers."

Trollope's love of reading Latin literature in later life gave rise to this biography. Also, his not having attended a university still rankled, and this was another effort to show that he could deal with the classics.

12. The Life of Cicero (1880). The manuscript, in the hand of the author's wife, Rose Trollope, with changes and additions in his hand. (P, gift of Robert H. Taylor '30)
  
13. Dr. Wortle's School. London, 1881. (T)  
 One of Trollope's best short novels.
  
14. Ayala's Angel. London, 1881. (T)  
 Inscribed to Florence Bland.  
 A reversion to Trollope's earlier light-hearted manner.
  
15. Ayala's Angel. Memorandum of an agreement between Trollope and Chapman & Hall concerning Ayala's Angel, 21 November 1879. In Trollope's hand and signed by him. (P)

Case 20.

1. Men of Mark: Contemporary Portraits of Distinguished Men. Photographed from life by Lock and Whitfield. With biographical notices by Thompson Cooper. Third Series. London, 1878. (Graphic Arts)  
 Opened to a photograph of Anthony Trollope.
  
2. Why Frau Frohmann Raised Her Prices And other Stories. London, 1882. (T)  
 Trollope's last collection of short stories.



3. Letter to William Isbister. 10 Feby, 1881. (P)

Trollope offers Isbister, for 150 pounds, the five stories published in 1882 as Why Frau Frohmann Raised Her Prices And other Stories. All the stories had originally appeared in various journals.

4. The Fixed Period. Edinburgh, 1882. (T)

From the library of the author's wife, with her bookplate. Later owned by Michael Sadleir (Trollope's biographer and bibliographer), Morris L. Parrish '88, Carroll A. Wilson, and finally by Robert H. Taylor '30, all of whom formed notable Trollope collections.

A curious oddity: this novel is laid in the future (Trollope as prophet is not at his best), and deals with a society based on euthanasia, a system which breaks down at the end.

5. Letter to William Isbister. February 1, 1882. (P)

A note to inform the publisher that he has finished the book on Lord Palmerston.

6. Lord Palmerston. London, 1882. (P)

Inscribed to Abraham Hayward, essayist and frequent contributor to the leading periodicals of the day.

A life of the English statesman who was twice prime minister in the reign of Queen Victoria, written while Trollope was at work also on the novel Phineas Finn.

7. Lord Palmerston (1882). The manuscript, largely in the hand of Trollope's niece, Florence Bland, with changes in his hand. (T)

## Case 21.

1. Marion Fay. London, 1882. (P)

From the library of the author's wife, with her bookplate.

Marion Fay, a rather melodramatic novel, is an attack on snobbery and the English caste system. It is remarkable for full-length portraits of a demonic Church of England clergyman and of an insanely proud marchioness.

2. Marion Fay (1882). The manuscript, mostly in Trollope's hand but with portions in the hand of his niece, Florence Bland. (T)

3. Mr. Scarborough's Family. London, 1883. (T)

A powerful story of an ailing old man who is yet able to manipulate power and money, and even to twist the law to his own purposes.

4. Mr. Scarborough's Family (1883). The manuscript, largely in the hand of Trollope's niece, Florence Bland, with substantial but intermittent portions in Trollope's own hand. (T)

5. A composite photograph of Anthony Trollope with Dickens, Bulwer-Lytton, Thackeray and other Victorian literary worthies. (P)

## Case 22.

1. Kept in the Dark. With a Frontispiece by J. E. Millais. London, 1882. (T)

A rather perfunctory effort: Trollope's last novel published in his lifetime.

2. An Autobiography. Edinburgh, 1883. (T)

Between 1876 and 1879 Trollope wrote this account of himself. It has been said that his matter-of-fact description of his working methods damaged his posthumous popularity, but this can only be a matter of conjecture. At all events it is a fascinating portrait of a dedicated author.

3. The Landleaguers. London, 1883. (T)

Trollope's last novel, left unfinished when he died. It is a tragic account of contemporary troubles in Ireland.

4. The Landleaguers (1883). The manuscript, mostly in the hand of Trollope's niece, Florence Bland, with changes and some portions in his hand. (T)

5. An Old Man's Love. Edinburgh, 1884. (T)

A short, rather bitter tale of age being forced to yield everything to youth.

6. An Old Man's Love (1884). The manuscript, a little less than one-half of which is in Trollope's hand, the remainder being in the hand of his niece, Florence Bland. (T)

7. The Noble Jilt. Edited with a Preface by Michael Sadleir. London, 1923. (T)

This comedy of Trollope's was used by him as the basis of Can You Forgive Her?, and the binding is a facsimile of that used for the novel. The Noble Jilt never achieved a performance outside the pages of The Eustace Diamonds, in the course of which story Trollope sends a group of his characters to see the play.

8. London Tradesmen. Foreword by Michael Sadleir. London, 1927. (T)

Essays that appeared during 1880 in The Pall Mall Gazette, collected here for the first time in book form.

9. Four Lectures. Edited with Collations, Notes, etc., by Morris L. Parrish. London [1938]. (P)

The first publication of the privately printed lectures, from the copies in the Parrish Collection.

10. The Tireless Traveler. Edited, with an Introduction, by Bradford Allen Booth. Berkeley, 1941. (P)

Twenty letters written by Trollope to the Liverpool Mercury during his eight months' trip to Australia in 1875, published in book form for the first time.

11. A Letter from Anthony Trollope describing A Visit to California in 1875. Wood Engravings by Mallette Dean. San Francisco, 1946. (P)

A reprinting of Trollope's twentieth letter to the Liverpool Mercury.

12. The Letters of Anthony Trollope. Edited by Bradford Allen Booth. London, 1951. (P)

The originals of 300 of the 932 letters published in this volume are in the Parrish Collection, which now contains more than 650 letters written by Trollope. The Taylor Collection contains more than 150 of his letters. A new collection of Trollope's correspondence, edited by N. John Hall, shortly to be published by the Stanford University Press, will include more than 1,700 letters written by the novelist.

13. The Two Heroines of Plumplington. Introduction by John Hampden. Illustrated with lithographs by Lynton Lamb. [London], 1953. (P)

The first book appearance of Trollope's story which was originally published in the Christmas number of Good Words for 1882.

14. The New Zealander. Edited with an introduction by N. John Hall. Oxford, 1972. (T)

This work written immediately after The Warden, is an examination of the general state of England. But Trollope's publisher rejected it, and it was not published until 1972. The title is a reference to Macaulay's prophecy of the "New Zealander standing on the ruins of London Bridge."

#### Case 23.

1. George Eliot. Romola. London, 1863. (P)

A copy of the first edition presented by the author to Anthony Trollope. The inscription--"Given to Anthony Trollope by George Elliot"--is in Trollope's hand. He appears to have quite consistently misspelled "Eliot."

Exhibited with Trollope's letter of thanks for the book, July 10, 1863, addressing the author as Mrs. Lewes. "You will know what I mean when I say that Romola will live after you. It will be given to but very few latter day novels to have any such life." (P)

2. Corrected proof of Trollope's article "Half Hours in the Fresh Air" in Good Words, September, 1879. (T)

In this article Trollope discusses at length his method of work: his disregard of plot in favor of characterization is described in detail. "To construct a plot so as to know, before the story is begun, how it is to end, has always been to me a labor of Hercules beyond my reach. I wrote a novel once in which a lady forged a will; but I had not myself decided that she had forged it till the chapter before that in which she confesses her guilt. In another a lady is made to steal her own diamonds--a grand tour-de-force, as I thought--but the brilliant idea only struck me when I was writing the page in which the theft was described...the process of thinking to which I am alluding has not generally been applied to any great effort of construction. It has expended itself on the minute ramification of tale-telling;--how this young lady should be made to conduct herself with that young gentleman;--how this mother or that father would be affected by the ill conduct or the good of a son or daughter;--how these words or those other would be most appropriate and true to nature...."

3. Map of Barsetshire. (T)

Trollope drew this map to help him remember the topographical details of the county he invented.

4. Various likenesses of Trollope: cartes de visite photographs, caricatures, etc. (P)

Other likenesses of Trollope were scattered throughout the exhibition. (all P)