Chapter Six

The Small House at Allington

_The Small House at Allington_ is considered the fifth Barsetshire novel which was written in 1864. The novel is not absolutely in Barsetshire, but in the next county. In this novel there are no major roles for clergymen: Mr Boyce, the reactor of Allington is barely present but Bishop Proudie, the Grantlys, and Mr Harding, all from _Barchester Towers_, make their appearance, however brief, and the De Courcys, from Doctor Thorne are elaborately developed.

Trollope in _The Small House at Allington_ introduces us to new characters who are all fascinating like Lily Dale, Johnny Eames, Adolphus Crosbie etc. Trollope in his _An Autobiography_ states that:

_The Small House at Allington_ redeemed my reputation with the spirited proprietor of Cornhill, which 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. In the
love which she has been greeted, I have hardly joined
with much enthusiasm, feeling that she is somewhat of
a female prig…Prig as she was; she made her way into
the hearts of readers both young and old… Outside Lily
Dale and the chief interest of novel, *The Small House at
Allington* is, I think, good.¹

If *The Small House at Allington* is not exactly in Barchester, it
certainly has its links. In chapter XVI Trollope seems at pains to enforce
the connection: Crosbie in his journey to Courcy Castle visits Barchester
and drops in on the cathedral service, where he hears Mr Harding chant
the Litany. Afterward he falls into conversation with him, realizing he is
the grandfather of his noble acquaintance Lady Dumbello.²

Were you warden here, sir?” And Crosbie, as he asked
the question, remembered that, in his very young days,
he had heard of some newspaper quarrel which had
taken place about Hiram's hospital at Barchester.

"Yes, sir. I was warden here for twelve years. Dear, dear, dear! If they had put any gentleman here that was
not on friendly terms with me it would have made me
very unhappy,—very. But, as it is, I go in and out just as
I like; almost as much as I did before they— But they
didn't turn me out. There were reasons which made it
best that I should resign.
He had told the old clergyman who he was, and that he was on his way to Courcy. "Where, as I understand, I shall meet a granddaughter of yours."

"Yes, yes; she is my grandchild. She and I have got into different walks of life now, so that I don't see much of her. They tell me that she does her duty well in that sphere of life to which it has pleased God to call her. ³

This novel has also links with the Palliser novels to come. In it we encounter Plantagenet Palliser for the first time. His main activity in this novel is a flirtation with Lady Dumbello, a tepid affair consisting of remarks about the weather, and faint smile; but society loves to gossip and it is predicted that Palliser will be running away with Griselda before spring. When the Duke hears the gossip he has his man of business warn Plantagenet against the affair, under threat of disinheritance.

I don't suppose there is much in it,' began the duke, ' but people are talking about you and Lady Dumbello.'

Upon my word, people are very kind…

The fact is this, Plantagenet. I have for many years been intimate with that family.

I have not many intimacies, and shall probably never increase them. Such friends as I have, I wish to keep.'

The duke certainly could not have spoken plainer, and Mr Palliser understood him thoroughly. Two such
alliances between the two families could not be expected to run pleasantly together and even the rumour of any such second alliance might interfere with the pleasantness of the former one... “We can't tie up people's tongues. You think that I am asking much of you; but you should remember that hitherto I have given much and have asked nothing. I expect you to oblige me in this matter.”

Then Mr Plantagenet Palliser left the room, knowing that he had been threatened. What the duke had said mounted to this. If you go on dangling after Lady Dumbello, I'll stop the seven thousand a year which I give you.¹

_The Small House at Allington_ concerns Lily Dale and her sister Bell, living with their widowed mother in a Small House at Allington, supported by old Squire Dale. The Squire wishes Bell to marry his nephew and heir Bernard; through Bernard, Lily meets the opportunistic cad, Adolphus Crosbie and they become engaged. The cold-eyed De Courcy family soon interfere, seeking the social-climbing Crosbie as a husband for their own, not very saleable, eldest daughter. The novel also follows the fortunes of Johnny Eames.
Johnny Eames, who had loved Lily since they were children, was so enraged that, on meeting Crosbie at a railway station, he thrashed him soundly. When the matter became known at Allington, Johnny became a hero in the neighbourhood. Lord de Guest was much pleased at his prowess, undertook to help him in his career and eventually left him a substantial legacy.

Crosbie was not happy with his new choice and before his marriage, he regretted his choice and within ten weeks after the ceremony, Lady Alexandrina left him to retire to Baden-Baden with her mother. Bell married the doctor in the nearby town of Guestwick, but Lily, despite the unwavering devotion of Johnny Eames, refused to marry him and devoted herself to her mother and the old Squire.

*The Small House at Allington* is about thwarted love. Johnny Eames' love for Lily Dale is unrequited; Lily's love for Adolphus Crosbie is rejected when he jilts her; Crosbie's marriage to Lady Alexandrina De Courcy is a loveless, social-climbing merger. The misery this causes is never better expressed than in the sub-plot concerning Johnny and Amelia Roper, whose mother runs a seedy London boarding house.
The Small House at Allington, which may seem at first glance a tangle of narrative threads about Dales, De Courcys, Ropers, Pallisers and Cradells, has a consistent theme which is the common element in each story. It is when we superimpose the various plots that Trollope's figure in the carpet emerges. Trollope indeed explained this procedure of the novelist:

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.

Trollope in The Small House at Allington embodies a vision of humanity, and this would be comprehended through the relation of his main plot to his subplots. And this relation could clarify Trollope’s intention in main plot, in portrayal of his favorite heroine of the novel “Lily Dale”. Trollope states in his An Autobiography:

She became first engaged to a snob, who jilted her; and then, though in truth she loved another man who was hardly good enough, she could not extricate herself sufficiently from the collapse of her first great
misfortune to be able to make up her mind to be the wife of one whom, though she loved him, she did not altogether reverence. Prig as she was, she made her way into the hearts of many readers, both young and old; so that, from that time to this, I have been continually honored with letters, the purport of which has always been to beg me to marry Lily Dale to Johnny Eames. Had I done so, however, Lily would never have so endeared herself to these people as to induce them to write letters to the author concerning her fate. It was because she could not get over her troubles that they loved her. 

Of course Trollope has created a set of relationships with careful uniformity. The main plot, of course, is his usual one of the woman between two men. At the apex is Lily Dale of Allington, with her two suitors, one successful and faithless, and the other faithful but unsuccessful.

Each of these has temptations in another world than Allington; Crosbie is attracted to high life, and engages himself to the earl's daughter Lady Alexandrina De Courcy; Eames is seduced by low life, and succumbs to the doubtful charms of the boardinghouse-keeper's daughter, Amelia Roper.

The main structure visualizes a triangle with flourishes and Trollope adds Lily’s sister Bell to the triangle as she is also courted by two
suitors Bernard Dale, who is rich but unsuccessful in his suit, and Dr Crafts who is poor but successful to win the prize. *The Small House at Allington* contains various stories in which by the common element in the behaviour of the characters they all belong to Trollope's major theme.

Trollope ventures to be most obvious about this theme in the stories which are furthest from the main action: that is, in the parts concerning Cradell and Palliser, the two young bachelors who get themselves involved with married women. Cradell pursues Mrs. Lupex, in spite of the fact that she is old, gross, vulgar and malicious, and that he is likely to get in trouble with her drunken husband. Trollope thus describes this perverse attraction in *The Small House at Allington* as below:

> When the unfortunate moth in his semi-blindness whisks himself and his wings within the flame of the candle, and finds himself mutilated and tortured, he even then will not take the lesson, but returns again and again till he is destroyed. Such a moth was poor Cradell. There was no warmth to be got by him from that flame. There was no beauty in the light,-not even the false brilliance of unhallowed love. Injury might come to him, a pernicious clipping of the wings, which might destroy all power of future flight; injury, and not
improbably destruction, if he should persevere. But one may say that no single hour of happiness could accrue to him from his intimacy with Mrs. Lupex. He felt for her no love. He was afraid of her, and, in many respects, disliked her. But to him, in his moth-like weakness, ignorance, and blindness, it seemed to be a great thing that he should be allowed to fly near the candle.\textsuperscript{10}

The fascinating point is that, it is a central image and applicable to all the major characters in the novel. The novel shows the human nature and perversity through the many characters and their situations in the novel.

As we consider Cradell and Palliser, Johnny Eames and Crosbie, and Bell and Lily Dale all in different ways consciously devote themselves to ruin their happiness; they are all excited by what they know would damage them, all perversely attracted of pain. Trollope intends to inform his readers that this image could be feasible in the society among the living people:

Oh my friends, if you will but think of it, how many of you have been moths, and are now going about ungracefully with wings more or less burnt off, and with bodies sadly scorched!\textsuperscript{11}
Such comments can make Trollope more readable. As in the celebrated intrusion in the *Barchester Towers* this intrusion also explains why readers find Trollope is such a lovable storyteller. The intrusion so much looked down by Henry James actually shows the detachment of the writer and also his confidence in himself as a narrator. Such comments are not really into “slaps at credulity” but observation on life and the novelistic art which give Trollope’s novels their special point of interest.

Cradell knows that "no single hour of happiness could accrue to him from his intimacy with Mrs. Lupex," she is physically repellent, though he tries to rationalize his attraction to an ugly and slatternly female by telling himself she is a fine figure of a woman; and he lives in constant terror of a fracas with her husband. Nevertheless, the affair is all-important to him. "Think what a time I have of it-standing always, as one may say, on gunpowder," he says to Johnny Eames, simultaneously boasting and bewailing his fate.

Palliser in his pursuit of Lady Dumbello is the aristocratic parallel to Cradell. Trollope makes it clear from the outset how much he has to lose:

> We may say that he had everything at his command, in the way of pleasure, that the world could offer him. He had wealth, position, power.... He was courted by all who could get near enough to court him.
It is hardly too much to say that he might have selected a bride from all that was most beautiful and best among English women.\textsuperscript{15}

And yet so much the more does he feel the necessity to put all this in jeopardy by the pursuit of a married woman in the teeth of his uncle's prohibition. In fact the Duke of Omnium's opposition is what determines Palliser to persist, though he is not in the least in love.\textsuperscript{16}

In \textit{Small House at Allington} we see Johnnie Eames subjected to Amelia, Crosbie attracted to Lady Alexandrina, Lily Dale with her "Apollo," like Cradell and Palliser fluttering around their candles and they are all aware that they are damaging themselves; a few of them even derive much pleasure from their dangerous relation, and in Trollope’s view they are like moths or better to say unfortunate moths who cannot resist casting themselves into the flame.

In \textit{Small House at Allington} Johnny Eames regrets his relation with Amelia and Trollope simply shows how Johnny dislikes Amelia, emotionally, physically and rationally. In chapter X Johnny confesses to himself that: life with such a wife as that would be a living death"\textsuperscript{17}.

Indeed Johnny thinks of her as a millstone round his neck, he is moved to writhing disgust by her love letter. And he lives in fear of her."The prospect of Amelia in her rage was very terrible to him; but his greatest fear was of Amelia in her love"\textsuperscript{18} Though Johnny has no interest to
continue his relation with Amelia anymore and he intends to escape from her and yet he cannot take the chance when Amelia offers to release him from his promise. “I won't stand in your way. Only say the word.”

In chapter XXIX the narrator expresses Johnny’s dilemma in his life:

In truth, his only wish was to escape, and yet his arm, quite in opposition to his own desires, found its way round her waist.

And when in a transparent bid to make him jealous she flirts with Cradell, "She succeeded in the teeth of his aversion to her and of his love elsewhere" Johnny must burn himself in the smokiest and least attractive candle, against his desire and interest.

Crosbie’s case is parallel. His dilemma has been seen as the standard choice between love and the world and between the joys of domestic felicity with Lily Dale of small house and the glitter of social success as an earl's son-in-law.

Trollope makes it clear that he knew her before he went to Allington, and in the previous spring "the intercourse between them had almost been tender" to the point that, as the writer acknowledges, "Under such circumstances Mr Crosbie should not have gone to Courcy Castle." He seems to have been aware that he could probably have had her then if he had wanted her. But he apparently did not want her until his engagement to
Lily gave him the chance to ruin his life by jilting a woman he did love for another whom he did not, and to bring on himself social opprobrium and domestic misery.

He does not find Alexandrina physically attractive. She is older than him, somewhat tarnished by her prolonged and unsuccessful campaigning in the marriage market, and hardened by contact with her dreadful family.25

It could be right to say that Amelia has a certain physical attraction towards Johnny but Alexandra has rarely any for Crosbie. As we can see in their first lovers’ conversation Trollope narrates:

Then the countess went away, and Alexandrina was left with her lover for half an hour. When the half-hour was over, he felt that he would have given all that he had in the world to have back the last four-and-twenty hours of his existence26

And when, just before their marriage, he tries to take her hand, but she rejects him. As a matter of fact Crosbie intends to convince himself that his choice is right and easy to make but it is not indeed.

He had almost taught himself to believe that a marriage with a daughter of the house of Courcy would satisfy his ambition and assist him in his battle with the world.27
In fact, of course, as he finds out later, his marriage to Alexandrina does no such thing and he is losing his life’s happiness after making this relationship. Crosbie has not as much self awareness as Eames. Johnny knows his entanglement with Amelia is irrational and against all his interests; whereas Crosbie, finding himself unable to resist Alexandrina, rationalizes his conduct and tries to believe that the marriage to Lily would be the disastrous one as he couldn’t get out any fortune from Dale’s family. Crosbie feels that he is not happy with his new love life. Consequently at Courcy Castle he tells to himself that:

Soon after making that declaration of love at Allington
he had begun to feel that in making it he had cut his
throat.\textsuperscript{28}

Crosbie is an ambitious and worldly man who puts himself in a very bad situation which he cannot recover it. The narrator speaks about Crosbie’s situation in chapter XVIII:

But, nevertheless, the air of Courcy was too much for him. In arguing the matter with himself he regarded himself as one infected with a leprosy from which there could be no recovery, and who should, therefore, make his whole life suitable to the circumstances of that leprosy.
It was of no use for him to tell himself that the Small
House at Allington was better than Courcy Castle. Satan
knew that heaven was better than hell; but he felt himself
to be fitter for the latter place.\textsuperscript{29}

The novel’s characters experience their life difficulty and mistakes
but still do not want to accept their mistake and they cannot take a lesson.
Trollope intends to show the perversity theme in this novel and to signify
how people make a miserable life for themselves through rejecting the right
and good choices and insisting on their own misery.

As for Lily Dale herself, there is no doubt that it is her surface
perversity that so endears her both to the characters around her and to many
of Trollope's readers. It shows itself as liveliness and charm in her everyday
discourse and behaviour. But Trollope's intention is perceptible on close
reading. When she is packing her mother's effects and finds she is holding
an heirloom she says cheerfully:

\begin{quote}
Oh, dear, what should I do if I were to break it?
Whenever I handle anything very precious I always feel
inclined to throw it down and smash it.\textsuperscript{30}
\end{quote}

This is just the obvious sign of a perversity in the novel which
decisively affects the course of character’s life like Lily and it is very
evident, of course, in her persistent rejection of Johnny.
We see that Lily doesn’t refuse Johnny because he is not good enough for her but because she is not able to catch the happiness in her life by suffering herself.

It is certainly true that when Crosbie does jilt her she wallows in her misery: “Lily declared that she still loved the man who had so ill-used her.”31 And on the day of Crosbie’s marriage to Lady Alexandrina-ironically on Valentine’s-day she consecrates her morning to a kind of mental enactment of the ceremony. And she says at one point of the bride:

I should so like to see her. I feel such an interest about her.
I wonder what coloured hair she has. I suppose she is a sort of Juno of a woman, very tall and handsome. I’m sure she has not got a pug-nose like me. Do you know what I should really like, only of course it’s not possible; to be godmother to his first child.32

There is a parallel between Trollope’s Lily in *The Small House at Allington* and James’s Isabel in *Portrait of a Lady*. Isabel is another girl who spends much time rejecting eligible suitors and then accepts one who makes her miserable. Isabel is altogether a finer creature than Lily Dale, conceived on a larger scale and operating in a wider range, psychologically as well as geographically, than the provincial and ‘missish’ Lily.33
But, Isabel's behavior can be interpreted similarly. She seems to have an aesthetic sense of her own destiny that precludes her settling down to a comfortable and unspectacular life as Lord Warburton's wife. She sees herself, one suspects as a heroine of tragedy, and it is partly this that makes her devote herself to a diabolical egoist like Osmond in the teeth of all her friends' opposition to the match.34

Early in the novel she hankers to see the ghost of Gardencourt, which Ralph tells her, appears only to those who "have suffered first, have suffered greatly, have gained some miserable knowledge".35 She achieves at least this, and at Ralph's death at the end of the novel she has the sense of a spirit near her bed, for "she apparently had fulfilled the necessary condition".36 Lily has evidently longed to see the same ghost, and like Isabel takes steps to fulfill the conditions. Lily very sturdily refuses to be consoled. She suggests that to accept Johnny afterwards would be a kind of bigamy, since she considers herself virtually married to Crosbie.37

If she died, and he came to me in five years' time, I would still take him. I should think myself constrained to take him," she says.38

Yet in the next novel, when this actually happens, she refuses to marry Crosbie, though she has forgiven him and still loves him, only because she thinks he would dislike her if she does so.
In *An Autobiography* Trollope names Lily “female Prig”. 

Lily's fans were always begging him to unite Lily with Johnny, but as he shrewdly observes:

> Had I done so, however, Lily would never have so
> endeared herself to these people as to induce them to
> write letters to the author concerning her fate.
> It was because she could not get over her troubles that
> they loved her.

This is Trollope's art which attracts readers toward the characters of the novel and induces them to be worried about their destiny. Self-abnegation and self-sacrifice could be one of the themes of this novel. As we see Lily’s sister Bell finds it difficult to accept a worthy man whom she loves. At Crofts's declaration:

> Bell started back from him.... She probably loved him
> better than any man in the world, and yet, when he
> spoke to her of love, she could not bring herself to
> understand him.

And, merely because of the way he phrases his proposal, she finds herself, at the first asking, unable to say anything but "no". Even when they are engaged, and Crofts explains to her mother, “We shall not be rich” - Bell interrupts him vehemently:
I hate to be rich I hate to be rich,' said Bell. I hate even to talk about it. I don't think it quite manly even to think about it; and I'm sure it isn't womanly.44

And she can look on a period of prolonged separation from him with stern equanimity. Bell like her sister Lily takes the virtues of self-sacrifice, fidelity, and financial disinterestedness to a fanatic extreme, and perversely indulges in them. And it is noticeable to say that this emphasis on self inflicted pain in Trollope’s The Small House at Allington elaborates an illusion of a perverse society, where manners and social norms and social distinction all afford opportunity for people to behave opposite of what they wish and sometime they humiliate themselves for gaining something that has no worth in their life.

Crosbie who finds the earl's family with which he was so eager to unite himself a humiliating burden rather than a passport to high society, is only one of a number of characters who go through the same agony to gain what is not worth having.45

Of course perversity is a recurring theme of Trollope's, part of his view of human nature, as Cockshut46, for instance, points out.47 Regarding the same issue Trollope states:
They who do not understand that a man may be brought to hope that which of all things is the most grievous to him, have not observed with sufficient closeness the perversity of the human mind.48

In *The Small House at Allington*, perversity operates not just in a single character, but in all the main figures, who thus illuminate the operative force in one another, and in the whole society. Perversity, the moth's attraction to the destructive flame, is the structuring principle, the common element that links the stories of Cradell and Palliser, Eames and Crosbie, and the crowd of minor characters from high and low life that form society, and makes them indeed "tend to the elucidation of the main story" of Lily Dale's self-devotion to pain and misery. Trollope, in his less emphatic manner, nonetheless presents a unified vision of human psychology and the relation of individual to society.49

In *The Small House at Allington* there is an interesting colloquy between two sisters; Bell and Lily Dale in which we would perceive Trollop’s realism.

I am quite sure she was right in accepting him. Bell,' she said, putting down the book as the light was fading, and beginning to praise the story.

'lt was a matter of course,' said Bell. 'lt always is right
in the novels. That's why I don't like them. They are too sweet.'

'That's why I do like them, because they are so sweet. A sermon is not to tell you what you are, but what you ought to be, and a novel should tell you not what you are to get, but what you'd like to get.'

'If so, then, I'd go back to the old school, and have the heroine really a heroine, walking all the way up from Edinburgh to London, and falling among thieves; or else nursing a wounded hero, and describing the battle from the window. We've got tired of that; or else the people who write can't do it now-a-days. But if we are to have real life, let it be real.'

'No, Bell, no!' said Lily. 'Real life sometimes is so painful.'

Finding a literary chat between the major characters is so interesting and significant point of the novel. Lily is so sentimental and wants novels to be sweet and romantic where Bell is rational and wants them to be real and to show the real life.

Moreover the reader would recognize an autobiographical elements in this part in which Bell seems to speak for Trollope and expresses his own idea about books:
I hate books I can't understand,' said Bell. 'I like a
book to be clear as running water, so that the
whole meaning may be seen at once.51

In *The Small House at Allington* characters are all new and fascinating. One could argue that Trollope has reached a new level of psychological perspicacity in this novel. And among the characters Johnny Eames has much in common with the young Trollope. 52

The interest of Johnny lies initially in Trollope’s own life, but the sustaining power of the characterization is intrinsic in the concept of his humanity. Trollope saw him as a typical junior clerk somewhat at loose ends in the city- swaggering a bit at times, perhaps, but more often grave and self conscious. He has his moods of easy confidence and exuberance and his moods of blackness and impotent despair. 53

One imagines that Johnny came easily to Trollope, for he has the authenticity of observed and recollected experience perhaps because Trollope slipped naturally into self – identification with Johnny, he never showed so firm a grasp of psychology.

Consider for example the scene immediately following Lily’s rejection of Johnny’s proposal.
He made his way out by the front door, and through the churchyard, and in this way on to the field through which he had asked Lily to walk with him. He hardly began to think of what had passed till he had left the squire's house behind him. As he made his way through the tombstones he paused and read one, as though it interested him. He stood a moment under the tower looking up at the clock, and then pulled out his own watch, as though to verify the one by the other. He made, unconsciously, a struggle to drive away from his thoughts the facts of the late scene, and for some five or ten minutes he succeeded. He said to himself a word or two about Sir Raffle and his letters, and laughed inwardly as he remembered the figure of Rafferty bringing in the knight's shoes. He had gone some half mile upon his way before he ventured to standstill and tell himself that he had failed in the great object of his life.54

This is masterly in its simplicity and in its truth. so too is the meeting a few minutes later with lady Julia de Guest, who comes upon Johnny as he is cutting out Lily’s name from rail on which he had carved it sometime before.
She has refused me, and it is all over.'

'It may be that she has refused you, and that yet it need not be all over. I am sorry that you have cut out the name, John. Do you mean to cut it out from your heart?

'Never. I would if I could, but I never shall.'

'Keep to it as to a great treasure. It will be a joy to you in after years, and not a sorrow.

To have loved truly, even though you shall have loved in vain, will be a consolation when you are as old as I am. It is something to have had a heart. 55

Trollope’s mind though not subtle, was wide-ranging and retentive, enabling him to seize and hold what is essential in many human experiences. We do not go to him for abstract speculations; we do not expect to find in his novels a philosophical system synthesized in a pattern of coherent symbols. But for an objective report on the behaviour of men and women in a situation of human interest there is no one on whom we can rely with greater confidence. Trollope is dull only to those who have no interest in people. 56
Notes & References


4. *The Small House at Allington*, 342-344


7. Ibid.117

8. “The Unfortunate Moth": Unifying Theme in *The Small House at Allington*, 129

9. Ibid.129

10. *The Small House at Allington*. 84

11. Ibid. 84

12. Ibid.84

13. Ibid.135

15. *The Small House at Allington*.216

16. Ibid.130

17. Ibid. 126

18. Ibid. 485

19. Ibid.65

20. Ibid.478

21. Ibid.585

22. “The Unfortunate Moth”: Unifying Theme in *The Small House at Allington*.133

23. *The Small House at Allington*.214

24. Ibid.208

25. “The Unfortunate Moth”: Unifying Theme in *The Small House at Allington*. 133


27. Ibid. 180

28. Ibid.185

29. Ibid.140

30. Ibid. 398
31. Ibid. 245
32. Ibid. 345
33. “The Unfortunate Moth”: Unifying Theme in *The Small House at Allington*. 138
34. Ibid. 138
36. Ibid. ch. 55
37. “The Unfortunate Moth”: Unifying Theme in *The Small House at Allington*. 139
38. *The Small House at Allington*. 485
40. Ibid. 154
41. *The Small House at Allington*. 315
42. Ibid. 315
43. Ibid. 405
44. Ibid. 405
45. “Unfortunate Moth”: Unifying Theme in *The Small House at Allington*. 141
47. Unfortunate Moth": Unifying Theme in *The Small House at Allington*. 144
48. Trollope Anthony, *He Knows He Was Right*. 364
49. Unfortunate Moth": Unifying Theme in *The Small House at Allington*. 144

50. *The Small House at Allington*, 338

51. Ibid. 356


53. Ibid. 53

54. *The Small House at Allington*. 440

55. Ibid. 441


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