Chapter Seven

The Last Chronicle of Barset

The Last Chronicle of Barset is the sixth and the last novel in the Barsetshire series. After The Prime Minister it is the second longest novel of Trollope which was written in 1867. The Last Chronicle of Barset is very various, rich and the greatest novel of Trollope’s Barsetshire series and Trollope himself also believes that:

I regard this as the best novel I have written. I was never quite satisfied with the development of the plot, which consisted in the loss of a cheque, of a charge made against a clergyman for stealing it, and of absolute uncertainty on the part of the clergyman himself as to the manner in which the cheque had found its way into his hands. I cannot quite make myself believe that even such a man as Mr Crawley could have forgotten how he got it, nor would the generous friend who was anxious to supply his wants have supplied them by tendering the cheque of a third person. Such fault I acknowledge, acknowledging at the
same time that I have never been capable of constructing
with complete success the intricacies of a plot that required
being unravelled.¹

For his final journey to his fictional county, Trollope chose to centre the
story on a character first encountered in Framley Parsonage, Reverend
Josiah Crawley, and Perpetual Curate of Hogglestock. Crawley is an
Oxford classmate of Dean Arabin whose life had been embittered by a
fusion of his own strict pride and financial difficulties.

The plot of The Last Chronicle of Barset concerns the
accusations made against Josiah Crawley of stealing the check, and his
vindication. Crawley is accused of having appropriated a cheque and in fact
he cannot remember where he has got it. Bowed down with debt, he is
especially pained to receive charity from his peers like Arabin, his fellow in
learning.² Mr Crawley is taken before a magistrate’s court in Barchester,
and committed to appear at the next assizes some month later. He refuses to
have any lawyer and is set free on bail. After many twists and turns in the
plot, he turns out to be entirely innocent as the fact is revealed that the
cheque has been given to Crawley by Mrs Arabin along with the monthly
charity that Mr Arabian used to give to Crawley.
Meanwhile the love story of Grace, Crawley’s daughter and the widowed Major Henry Grantly, son of the Archdeacon takes place in the shadow of Grace’s father’s trouble. The Archdeacon, although he admits that Grace is a lady, doesn't think her of high enough rank or wealth for his widowed son; his position is strengthened by the Reverend Mr Crawley's apparent crime. Fortunately, the mystery is resolved just as Major Grantly's determination and Grace Crawley's own merit force the Archdeacon to overcome his prejudice against her as a daughter-in-law. *The Last Chronicle of Barset* is also notable for a plot continued from the previous novel, *The Small House at Allington* involving Johnny Eames and Lily Dale love situation.

In this novel once again Mr Crawley is introduced to us by Trollope as his major character that is in trouble under accusation of theft. Narrator describes Mr Crawley:

He was a man who when seen could hardly be forgotten. The deep angry remonstrant eyes, the shaggy eyebrows, telling tales of frequent anger, _of anger frequent but generally silent, _ the repressed indignation of the habitual frown, the long nose and large powerful mouth, the deep furrows on the cheek, and the general
look of thought and suffering, all combined to make the appearance of the man remarkable, and to describe to the beholders at once his true character. ³

“Character” was for Trollope the essence of the novelist’s art, the real thing and Trollope intends to make a memorable character like Mr Crawley who is the man of great personal integrity and complete selflessness and is tested in bitter situation and is found to be steady.⁴

In An Autobiography Trollope states:

I claim to have portrayed the mind of the unfortunate man with great accuracy and great delicacy. The pride, the humility, the manliness, the weakness, the conscientious rectitude and bitter prejudices of Mr Crawley were, I feel, true to nature and well described.⁵

The Revd Josiah Crawley is prominent in The Last Chronicle of Barest in which he is accused of stealing a cheque made out to Mrs Arabin by her tenant at The Dragon of Wantly. He faces lots of social and personal difficulties and some members of society react unfairly against him. Mrs Proudie the Bishop’s wife is one of them who offends him and assumes that Mr Crawley is guilty.
Mrs Proudie is another character who first appeared in *Barchester Towers* and as it is mentioned in previous chapters; she interferes directly in diocesan affairs and her husband’s authority in the matter of wardenship.

In *The Last Chronicle of Barsets* she also interferes in Bishop’s affair and is against Mr Crawley who finally silences her with a memorable “peace, woman”.  

'Madam,' said Mr Crawley, 'you should not interfere in these matters. You simply debase your husband's high office. The distaff is more fitted for you.'

Mr Proudie is a successful and comic character of Trollope but in *The Last Chronicle at Barset* Trollope gives an end to her life. In *An Autobiography* Trollope tells us that he kills her off “with many misgivings” because he overheard two clergymen object to his habit of reintroducing a character.

I acknowledged to be culprit. “As to Mrs Proudie,” I said, “I will go home and kill her before the week is over.” And so I did…I have some times regretted the deed, so great was my delight in writing about Mrs Proudie, so through was my knowledge of all little shades of her character…I have never dissevened myself from Mrs Proudie, and still live much in company with her ghost.”
It could be noticeable that the way Trollope expresses his repentance of killing his favourite character Mrs Proudie and confesses that he hitherto lives with her ghost, proves that Trollope gives an eminent significance to his characters and lives with them.

Trollope indeed makes his readers to feel the characters as if they are as real as other being around them. Consequently it shows that the author presents characters artistically as real as possible in his novels to tell the readers a good story.

In *The Last Chronicle of Barset* Trollope finally decides to kill Mrs Proudie, the real woman of the palace and her death comes when her husband eventually tells her that she has made his life miserable:

>'You have done what?' said he, throwing down his pen.'I have arranged with Mr Thumble as to going out to Hogglestock,' she said firmly. 'Indeed he has gone already.'

Then the bishop jumped up from his seat, and rang the bell with violence. 'What are you going to do?' said Mrs Proudie.

>'I am going to depart from here,' he said. 'I will not stay here to be the mark of scorn for all men's fingers. I will resign the diocese.'…
She came up to him and put her hand upon his shoulder, and spoke to him very gently. 'Tom,' she said, 'is that the way in which you speak to your wife?'

'Yes, it is. You have driven me to it.'

Trollope registers death for his reader as it is in actual life by those who are left behind, in this case by a man attached, and sick to death of this attachment, to the individual who has vanished. When the narrator describes the death scene the reader feels himself looking upon her corpse:

The body was still resting on its legs, leaning against the end of the side of the bed, while one of the arms was close clasped round the bed-post. The mouth was rigidly closed, but the eyes were open as though staring at him. Nevertheless there could be no doubt from the first glance that the woman was dead. He went up close to it, but did not dare touch it. There was no one as yet there but he and Mrs Draper -- no one else knew what had happened.

In *The Last Chronicle of Barset*, though many characters are familiar to readers, there are some characters who are new faces in this novel. Trollope introduces Grace Crawley and Major Henry Grantly to the reader and their love story would be the novel’s sub-plot.
Grace is outstandingly well educated by her father Josiah Crawley, in Latin and Greek as well as Geometry and Algebra and has been student at the Misses Prettyman’s school in Silverbridge. Her intelligence and beauty have won her the love of Major Henry Grantly, son of the Archdeacon.

…there were those who said, that in spite of her poverty, her shabby outward apparel, and a certain thin, unfledged, unrounded form of person, a want of fullness in the lines of her figure, she was the prettiest girl in that part of the world… No girl ever lived with any beauty belonging to her who had a smaller knowledge of her own possession than Grace Crawley. Nor had she the slightest pride in her own acquirements. That she had been taught in many things more than had been taught to other girls, had come of her poverty and of the desolation of her home. She had learned to read Greek and Italian because there had been nothing else for her to do in that sad house.12

Henry and Grace Love story faces many problems due to the situation of Grace’s father but Henry is very serious and firm in his desire. Grace feels that she cannot give positive response to Henry under her present family situation, because her father would bring shame upon Henry Grantly’s family therefore; she decides to reject Henry’s marriage proposal.
The archdeacon also feels that such a marriage would harm his dignity and he tries to threaten his son no to marry Grace but in vain. The Archdeacon is forced to choose between pride of position and love for his son when Henry insists on marrying Grace regardless of charges against her father.

It has already been mentioned that Trollope intends to present a realistic portrayal of his character. In *The Last Chronicle of Barset* Trollope’s narrative technique shows to the reader that Henry Grantly attempts to marry Grace for her sake and had loved her before the troubles rise. Therefore Trollope proceeds to probe into Henry’s mind during his interview with Miss Preetyman:

> The magnificent thing must be done, and the major made up his mind accordingly. Something of regret came over his spirit as he thought of a father-in-law disgraced and degraded and of his own father broken-hearted. But now there was hardly any alternative left to him. And was it not the manly thing for him to do? He had loved the girl before this trouble had come upon her, and was he not bound to accept the burden which his love had brought with it. 13

Henry is willing to commit himself to marriage for the sake of a gesture that will prove his merit to those who observe it, rather than out of any secure sense of being so in love as to have no alternative available. 14
The passage occurring later in the novel indicates how consistent Trollope is in his depiction of Henry’s motivation. Henry has finally asked Grace again formally and without any equivocation to marry him, has been refused and is pondering the refusal.15

He was thinking solely of what had just occurred, and of what, on his part, should follow as the result of that meeting. Half at least of the noble deeds done in this world are due to emulation, rather than to the native nobility of the actors. A young man leads a forlorn hope because another young man has offered to do so... And in this case the generosity and self−denial shown by Grace warmed and cherished similar virtues within her lover's breast. Some few weeks ago Major Grantly had been in doubt as to what his duty required of him in reference to Grace Crawley; but he had no doubt whatsoever now. In the fervour of his admiration he would have gone straight to the Archdeacon, had it been possible, and have told him what he had done and what he intended to do. Nothing now should stop him; _no consideration, that is, either as regarded money or position. He had pledged himself solemnly, and he was very glad that he had pledged himself. He would write to Grace and explain to her that he trusted altogether in
her father's honour and innocence, but that no consideration as to that ought to influence either him or her in any way.

If, independently of her father, she could bring herself to come to him and be his wife, she was bound to do so now, let the position of her father be what it might. And thus, as he drove his gig back towards Guestwick, he composed a very pretty letter to the lady of his love.\textsuperscript{16}

Passages of this kind indicate Trollope’s outstanding techniques in the novel and authorial intrusion would be a notable method of Trollope that increases the reader’s understanding of what the character says and does. It would also increase the reader’s desire to know what would come next in the story.

In \textit{The Last Chronicle of Barset} Henry becomes a successful and interesting character because the author shows to the reader how Henry is motivated in his life by selfless love.

Considering Trollope’s narrative technique, the above study could be an apt response to Henry James who stated that Trollope takes a “suicidal pleasure”\textsuperscript{17} in reminding the reader of his authorial presence. In fact Trollope’s intrusions are the opposite of suicidal in effect and
therefore probably his technique of intruding himself is, sound and useful and his special device of presenting his story to his readers as well as possible. No one who has read The Last Chronicle of Barset will ever forget the scene in which Mr Thumble, the bishop’s “angle”, brings to Hogglestock Dr Proudie’s inhibition and insists that he must take over the duties of the curacy while Crawley is under suspicion of theft. 18

'You will not undertake the duty, Mr Thumble. You need not trouble yourself, for I shall not surrender my pulpit to you.'

'But the bishop_'

'I care nothing for the bishop in this matter.' So much he spoke in anger, and then he corrected himself. 'I crave the bishop's pardon, and yours as his messenger, if in the heat occasioned by my strong feelings I have said aught which may savour of irreverence towards his lordship's office. I respect his lordship's high position as bishop of this diocese, and I bow to his commands in all things lawful. But I must not bow to him in things unlawful, nor must I abandon my duty before God at his bidding, unless his bidding is given in accordance with the canons of the Church and the laws of the land. It will be my duty, on the coming Sunday, to lead the prayers of my people in the church of my parish, and to
preach to them from my pulpit; and that my duty, with God's assistance, I will perform. Nor will I allow any clergyman to interfere with me in the performance of those sacred offices—no, not though the bishop himself should be present with the object of enforcing his illegal command.' Mr Crawley spoke these words without hesitation, even with eloquence, standing upright, and with something of a noble anger gleaming over his poor wan face; and, I think, that while speaking them, he was happier than he had been for many a long day.¹⁹

In this scene, which is followed by Crawley’s magnificent letter to his bishop, Trollope is at his best. No wonder he was tempted to dramatization. The unflinching honour, the stubborn rectitude, and the cross-grained pride of Crawley are suggested in such masterly fashion that in his ultimate triumph one cheers the author for a task well-done. Yet a closer look reveals how Trollope has guided our judgment with emotional language, not content to let the characterization stand by its own strength.²⁰

In *The Last Chronicle of Barset*, the reader would follow the continuation of the story of the Lily Dale and Johnny Eames’s live situation of *The Small House at Allington*. As we know Lily Dale has been
jilted by her fiancé Adolphus Crosbie so that he could marry into aristocracy with the Lady Alexandrina De Courcy. The lady Alexandria has died and Crosbie deeply afraid of losing Lily resolves to try her again. He approaches Lily through a letter to her mother and Lily directs her mother to rebuff him.  

'Lily,' she said, 'if you think you can be happy with him, he shall come.'

'No, mamma, no. I have been looking for the light ever since I read his letter, and I think I see it. And now, mamma, I will make a clean breast of it. From the moment in which I heard that that poor woman was dead, I have been in a state of flutter. It has been weak of me, and silly, and contemptible. But I could not help it. I kept on asking myself whether he would ever think of me now. Well; he has answered the question; and has so done it that he has forced upon me the necessity of a resolution. I have resolved, and I believe that I shall be the better for it.'

John Eames; Lily’s faithful suitor is now well regarded in London as private secretary of Sir Ruffle Buffle and protégé of the Earl De Guest. Eames tends to manifest his faithfulness to Lily and plans to try her again.
He proposes to Lily once more but in vain. In *The Last Chronicle*, chapter LXXVII Trollope takes the reader into Lily’s mind: she thinks that she loves John Eames dearly, but;

…She could not say to herself that he should be her lord and master, the head of her house, the owner of herself, the ruler of her life. The shipwreck to which she had once come, and the fierce doubts that had thence arisen, had forced her to think too much of these things.

It is interesting to note how in a masterly fashion Trollope makes his readers close to the characters by taking them into their mind and let the readers themselves experience what actual feelings of the characters are. The young Lily has once sacrificed herself for her first lover and suffered a lot and now she thinks that she is not able to destroy herself and her emotion any more. That is why she rejects Johnny’s last proposal.

One word from you, yes or no, spoken is to be everything to me for always. Lily, cannot you say yes?’

She did not answer him, but walked further away from him to another window.

‘Try to say yes.

… He took both her hands, and looked into her eyes.

‘Lily, will you be mine?

‘No; dear; it cannot be so.’
Lily refuses Johnny more definitely than ever and it is not because she loves Crosbie or anyone else, the reason is that she is not able to obtain the happiness in her life and she insists on acting in opposite direction of her own interest and desire. Johnny is a healthy and trustworthy man. Johnny for her is happiness, but she spends her youth rejecting him. And this insistence would be one of the major themes of the novel.

Major Henry Grantly’s insistence on his love towards Grace Crawley also would be another example of the same theme. He stands against his father Archdeacon Grantly who threatens his son, Major Henry Grantly, with cutting off his fortune if the young man marries the woman he loves, Grace Crawley. Blameless she might be, but in the archdeacon's eyes, she is tainted by her father's possible crime and the Archdeacon does not wish this matter should destroy his family and social reputation.

'Do you mean to ask this girl to marry you?'

'I do not think that you have any right to ask me that question, sir.'

'I have a right at any rate to tell you this that if you so far disgrace yourself and me, I shall consider myself bound to withdraw from you all the sanction which would be conveyed by my continued assistance.'

'Do you intend me to understand that you will stop my income?'
'Certainly I should.'

...'I claim the privilege of a man of my age to do as I please in such a matter as marriage. Miss Crawley is a lady. Her father is a clergyman, as is mine. Her father's oldest friend is my uncle. There is nothing on earth against her except her poverty…

'Very well, Henry.'

'I have endeavoured to do my duty by you, sir, always; and by my mother. You can treat me in this way, if you please, but it will not have any effect on my conduct. You can stop my allowance tomorrow, if you like it.²⁵

Interesting it is to mention that Henry insists on his love towards Grace Crawley to catch her but Lily Dales insists on rejecting Johnny’s love towards her. The author intends to show how human beings can intensely stand to get the happiness in their life or to cease it.

Noticeable it is to say that “pride” and “disappointment” would be two significant themes. In The Last Chronicle of Barset Trollope shows the portrait of Mr Crawley as an unlucky and depressive person. A man with very bad financial burdens, existential disappointments and in addition a very proud person his pride is toxic both to him and his family.
Mr Crawley is accused of stealing a cheque and he has to defend himself before law; therefore hiring a lawyer would be necessary. His wife Mrs Crawley and his friends explain to him the necessity of having an advocate for proving his innocence but he is disappointed in his life and also his pride does not let him to accept that, and he makes excuses refusing to have a lawyer. It could be clear through the conversation between Mrs Crawly and her husband Mr Josiah Crawley:

'You will have a lawyer, Josiah_ will you not?'

'Why should I have a lawyer?'

'Because he will know what questions to ask, and how questions on the other side should be answered

'I have no questions to ask, and there is only one way in which questions should be answered. I have no money to pay a lawyer.'

'But, Josiah, in such a case as this, where your honour, and our very life depend upon it_'

'Depend on what?'

'On your acquittal’

'I shall not be acquitted. It is as well to look it in the face at once. Lawyer or no lawyer, they will say that I took the money. Were I upon the jury, trying the case
myself, knowing all that I know now,’ and as he said this he struck forth with his hands into the air. ‘I think that I should say so myself. A lawyer will do no good. It is here. It is here.’

One of Trollope's most curious and perplexing stylistic tricks is to repeat particular words or phrases several times in quick succession. His writing, when he does this, has a peculiarly whimsical quality. The effect is subtle; one is likely at first to sense the alterations in the style without being consciously aware of what has happened, as one may half sense that there is an elusive new flavour in a familiar food.

The bishop, who was seated, fretted himself in his chair, moving about with little movements. He knew that there was a misery coming upon him; and, as far as he could see, it might become a great misery, a huge blistering sore upon him.

Trollope is not making fun of his bishop here, as might at first seem to be the case; the man is genuinely suffering, and is too pitiable to be ridiculous.

As Trollope states in his *An Autobiography* “a novel should give a picture of common life enlivened by humour and sweetened by pathos”; therefore as we consider in *The Last Chronicle of Barset* also, the main
story revolves around some tragic scenes of Mr Crawley’s difficulties which make the readers feel sympathy for him and his family, Trollope has provided some emotional intense scenes mixed with humour which bring smile on the reader’s face. This matter would be clarified with the conversation between Johnny and Miss Delolines:

‘Go, then; go and get your sleep. What a sleepy−head generation it is.’ Johnny longed to ask whether the last generation was less sleepy−headed, and whether the gentleman with two thousand a year sat up talking all night before he pressed his foot for the last time on his native soil; but he did not dare. 31

Irony is the essential tool of both dramatist and dramatic novelist, for in the scene what strikes the reader most is not the portrayal of inward character but the dynamic relation between characters in conflict. The scene is an oblique means of communication with the reader because the author's voice comes through a seemingly objective presentation. Its central irony resides in the reader seeing his own wisdom confirmed by events.32 In the well-known confrontation between Mr Crawley and the Bishop of Barchester in The Last Chronicle of Barset this irony is potent on several levels. In the bishop's presence the perpetual curate of
Hogglestock assumes a studied meekness which the reader knows to be the political strategy of a proud, forceful man; and despite his initial blandness the reader is aware that the bishop is timid and also impotent in the matter of Mr Crawley's preaching. Nor is Mrs Proudie's submissiveness natural but is the result of a prior quarrel over the legality of the bishop's "inhibition." There is thus an opening irony of manners which requires a moderation of pace, for their self-control depends on the rigorous suppression of emotion. The ironic movement of the scene, the recognition of the curate's power, is given impetus by his prior insight into the bishop's misery. His wry smile of understanding goads Mrs Proudie to the rudeness which invokes Mr Crawley's magisterial rebuke that has the bishop on his feet.33

'Peace, woman,' Mr Crawley said, addressing her at last.

The bishop jumped out of his chair at hearing the wife of his bosom called a woman. But he jumped rather in admiration than in anger…

'Madam,' said Mr Crawley, 'you should not interfere in these matters. You simply debase you husband's high office. The distaff is more fitted for you. 34

There is a high irony in the down-at-heel curate lecturing his bishop, but it is an irony compounded of recognition and reversal of fortune as Mr.
Crawley ignores the palatial trappings they relied on to subdue him and forces instead an acknowledgement of his intellectual and political strength.

Instead of the Proudies sacrificing the obscure man in their political battle with the Framley set, he uses them to gain a temporary but immensely satisfying victory over the forces that are crushing him. As one of the older order of clergy in Barsetshire Mr Crawley presents in its most potent form the challenge of the ascetic life of priestly authority, but blinded by their limited political aims the bishop and his wife fail to recognize the curate's spiritual integrity and feel only the humiliation of their defeat. For the reader there is not only a primitive identification with the underdog in his fight against institutional oppression but the perception of the ironic emergence of the true nature of revolution within the church.35

In the penultimate paragraph of The Last Chronicle of Barset there is a passage in which Trollope, surveying the long Barsetshire series from the vantage point of its conclusion, comments on the way in which he has conceived and developed his clerical characters. 36

Before I take my leave of the diocese of Barchester forever, which I purpose to do in the succeeding paragraph, I desire to be allowed to say one word of apology for myself, in answer to those who have
accused me always without bitterness, and generally with tenderness of having forgotten, in writing of clergymen, the first and most prominent characteristic of the ordinary English clergyman's life.

I have described many clergymen, they say, but have spoken of them all as though their professional duties, their high calling, their daily workings for the good of those around them, were matters of no moment, either to me, or in my opinion, to themselves. I would plead, in answer to this, that my object has been to paint the social and not the professional lives of clergymen; and that I have been led to do so, firstly, by a feeling that as no men affect more strongly, by their own character, the society of those around than do country clergymen, so, therefore, their social habits have been worth the labour necessary for painting them; and secondly, by a feeling that though I, as a novelist, may feel myself entitled to write of clergymen out of their pulpits, as I may also write of lawyers and doctors, I have no such liberty to write of them in their pulpits.

When I have done so, if I have done so, I have so far transgressed. There are those who have told me that I have made all my clergymen bad and none good. I
must venture to hint to such judges that they have taught their eyes to love a colouring higher than nature justifies.37

It is very astonishing that Trollope simply speaks to his readers regarding the objection of describing clergymen in his novels. Trollope considers clergy as ordinary individuals in the society and he intends to show their social lives and their problems in society not their professional lives. The clergy, he rightly perceived, is a society of individuals who share certain theological convictions but who vary widely in the background, temperament and ability. It was this variance, the human element that interested Trollope.

The nature of church work, with its emphasis on conformity not only of creed but of habits of life, even to the minutiae of dress, implies unanimity of social and intellectual disposition among the clergy. Much of the charm of Trollope’s novels arises out of the amusing way in which he suggests the diversity in apparent unity.38

Showing the characters in their human rather than professional aspects of life is a technique not only of Trollope but also of Shakespeare.

In plays like Macbeth, Othello and King Lear in fact in most of the plays of Shakespeare the main characters are from royalty. That does not mean that Shakespeare represents a microscopic minority of human society.
He shows his kings and queens not in their profession but in their personal lives. When at the end of *King Lear*, the old king comes on to the stage with dead Cordelia in his arms; he does not remain merely an English king from the pagan past but becomes representative of all fathers carrying their children. Similarly the quarrels between Othello and Desdemona could very well be the quarrels between any wife and husband. By showing these royal characters in their personal aspects and only incidentally in their professional roles Shakespeare gained in universality. Perhaps we can say the same thing about Trollope’s clergymen in the Barseshire Chronicles.

By following the method outlined in the penultimate chapter of the last chronicle Trollope’s characters also achieved the Shakespeare quality of universality.
Notes & References

5. *An Autobiography*, 176
7. Ibid. 105
8. *Oxford Reader’s Companion To Trollope*, 441
9. *An Autobiography*, 177
10. *The Last Chronicle of Barset*, 410
11. Ibid. 441
12. Ibid. 170
13. Ibid. 37

15. Ibid.204

16. *The Last Chronicle of Barset*,176

17. Authorial Intrusion as Art In “The Last Chronicle Of Barset”, 201

18. *Anthony Trollope, Aspects of His Life and Art*, 201

19. *The Last Chronicle of Barset*, 70

20. *Anthony Trollope, Aspects of His Life and Art*, 201-202

21. *Oxford Reader’s Companion To Trollope*, 302

22. *The Last Chronicle of Barset*,133

23. Ibid.463

24. Ibid. 464

25. Ibid. 16

26. Ibid. 108-9

28. *The Last Chronicle of Barset*, 107-8

29. “A Kind of Felicity”: Some Notes About Trollope's Style, 347

30. *An Autobiography*, 84

31. *The Last Chronicle of Barset*, 276


33. Ibid.635

34. *The Last Chronicle of Barset*, 105

35. Trollope As A Dramatic Novelist, 633

36. *Anthony Trollope, Aspects of His Life and Art*,33

37. *The Last Chronicle of Barset*,500

38. *Anthony Trollope, Aspects of His Life and Art*,41