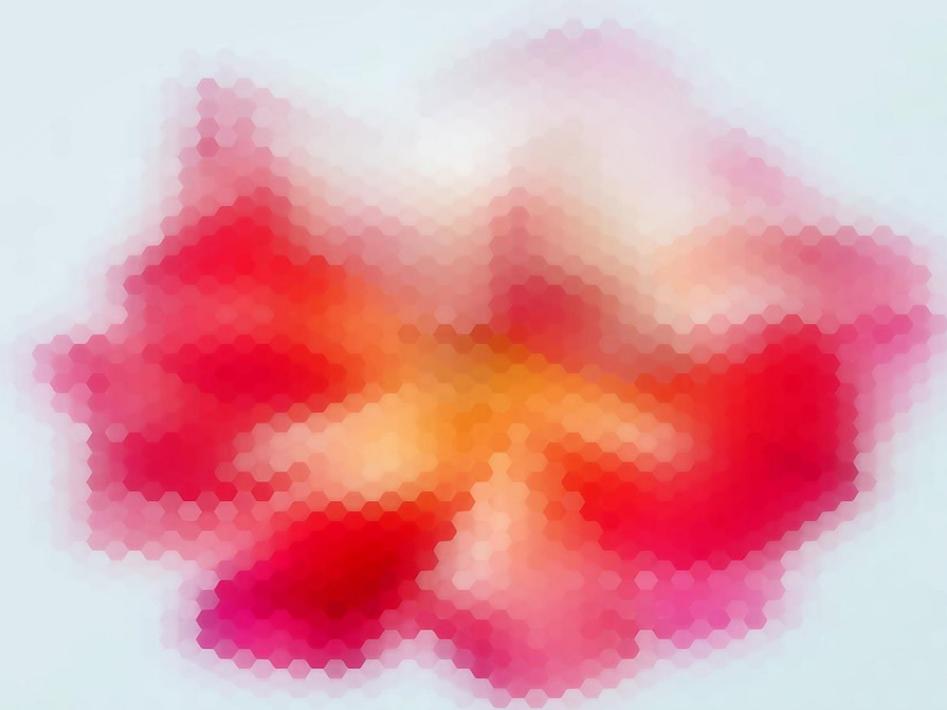


ANTHONY TROLLOPE



HE KNEW HE WAS RIGHT

HISTORICAL NOVEL

Anthony Trollope

He Knew He Was Right

(Historical Novel)

Enriched edition. Victorian Romance Novel

Introduction, Studies and Commentaries by Gary Bishop

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Introduction

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A love that doubts itself becomes its own accuser and judge. Anthony Trollope's *He Knew He Was Right* turns this stark truth into a penetrating study of domestic life under pressure, showing how suspicion can distort perception and corrode the bonds it seeks to protect. Written in the high Victorian period, the novel explores private emotion within public frameworks of propriety, reputation, and class. Trollope does not search for sensational crises; instead, he reveals how ordinary conversations, social calls, and small decisions accumulate into destiny. The book's power lies in its calm, relentless attention to motive and consequence, inviting readers to consider how conviction hardens—and whether certainty is ever safe in love.

Anthony Trollope, a central figure of nineteenth-century English fiction, published *He Knew He Was Right* in 1869. By then he was an established novelist, admired for the *Barsetshire* series and the political *Palliser* books, and for his steady realism grounded in social observation. The late 1860s in Britain were marked by expanding journalism, vigorous public debate, and exacting codes of respectability—conditions that inform the novel's atmosphere. Trollope uses these currents without turning the book into a tract; instead, he composes a narrative in which social pressures are felt through individual choices. The result is a work that displays his mature craft while offering a distinct, concentrated psychological focus.

At its center stands a young couple whose marriage, initially founded on affection and confidence, begins to warp under the husband's jealousy and the wife's resolute sense of dignity. Louis Trevelyan and Emily, surrounded by attentive friends and watchful acquaintances, must navigate

rumors, advice, and the ordinary tests of daily life. A seemingly harmless acquaintance—innocent to some, offensive to others—becomes the spark for distrust. Trollope allows the first misunderstandings to appear plausible from more than one angle, giving each partner a rationale and a grievance. The novel's opening situation is simple; the implications prove intricate, as pride and principle entangle with fear, love, and the pressure of appearances.

Trollope's narrative method enhances this moral complexity. He writes with an omniscient presence that moves effortlessly among characters, often pausing to weigh their judgments and to examine the limits of their self-knowledge. The prose is steady rather than showy, but the effect is quietly radical: a realism that treats private motives as seriously as public action. Readers witness the social circulation of talk, advice offered with mixed motives, and the slow hardening of attitudes. The book's authority comes from this patient, scene-by-scene unfolding in which small slights, visits, and letters carry meaning, and in which interior certainty is tested by the community's many eyes.

Around the central marriage, Trollope builds a rich architecture of subplots that mirror, refract, and sometimes lighten the main theme. Young women weigh proposals against independence; friends in precarious employment measure duty against ambition; family elders attempt to direct outcomes with purse strings and principles. The contrast between metropolitan life and a quieter provincial setting sharpens questions of status and sincerity. Journalism, patronage, and inheritance all play their parts, not as contrived machinery but as everyday institutions shaping character. These intertwined stories widen the novel's canvas while keeping its moral focus steady: how people interpret one another, and how those interpretations make or unmake happiness.

He Knew He Was Right is a study in gendered power as much as it is a study in temperament. Victorian codes of

conduct assign a special weight to a woman's reputation and a corresponding authority to a husband's judgment. Trollope probes the consequences of that asymmetry without reducing his figures to types. He attends to etiquette's rituals—chaperonage, visits, written notes—and shows how they can protect, mislead, or coerce. The drama of the book often plays out in the space between what is permitted and what is presumed. In that narrow corridor, fairness becomes elusive, and the insistence on being right grows perilous.

Jealousy in Trollope's hands is not a sudden flame but a slow fever, producing in the jealous mind both certainty and torment. The novel charts the psychology of fixation with notable calm, avoiding sensationalism while refusing comfort. Trollope understands how a fear of betrayal can mingle with pride, how one injury—real or imagined—can demand compensation until the demand eclipses the original love. Yet he also allows the reader to perceive the situation from multiple vantage points, preventing an easy assignment of blame. The book's enduring tension arises from this fairness: everyone believes their stance is reasonable, and that belief has consequences.

Within Trollope's oeuvre, the novel stands out for its concentration on a single domestic crisis and for the tensile strength of its moral questioning. Readers who know the genial expansiveness of the Barsetshire chronicles or the parliamentary dramas of the Palliser novels will find here a tighter frame and a darker psychological palette. The same narrative virtues remain—balanced judgment, attention to routine, sympathy for human frailty—yet they are harnessed to a severe theme. *He Knew He Was Right* demonstrates how a novelist famous for breadth could also deliver an unflinching close-up, proving that realism need not be sprawling to be profound.

Its classic status stems from several qualities: the purity of its central conflict, the even-handed rendering of

competing claims, and the unshowy mastery of form that allows ordinary scenes to carry tragic weight. The book has long invited critical discussion for its early, sustained attention to the interior pressures of marriage—a precursor to later psychological and domestic fiction. It shows how realism can make moral drama without contrivance, and its key scenes have remained touchstones for readers and scholars considering the ethics of trust. In these ways, the novel continues to influence conversations about character-driven narrative and the craft of social observation.

Although severe in theme, the novel is far from monochrome in tone. Trollope seeds the narrative with humor, moments of generosity, and characters whose idiosyncrasies bring warmth to serious questions. The secondary stories relieve and complicate the main plot, demonstrating his control of pace and counterpoint. Dialogue is sharp without cruelty; description is precise without ornament. The result is a reading experience that alternates between anxiety and pleasure, deepening investment in each figure's fate while allowing space to breathe. This careful modulation is one reason the book feels both exacting and welcoming, rigorous in judgment yet generous in human feeling.

The historical moment of the late 1860s matters, too. Expanding print culture amplifies rumor; imperial and commercial careers tug families across distances; shifting professional opportunities redefine respectability. Trollope uses these realities to ground motive. The characters' choices are rarely abstract; they involve money, work, position, and the scrutiny of a community that keeps score. By placing intimate quarrels within these public currents, the novel shows how private life and social life cannot be separated. That embeddedness helps explain the narrative's credibility and why its crises feel inevitable even when they originate in something as small as a visit or a note.

For contemporary readers, the book's relevance is immediate. Trust, boundary-setting, and the fragile economy of attention still govern intimate relationships; social surveillance has only intensified in new forms. Trollope's insight—that certainty without humility can become a form of violence against understanding—retains its sting. Yet the novel's lasting appeal lies not in chastisement but in recognition. It offers an unsparing, sympathetic portrait of how good intentions falter and how love requires interpretation as much as feeling. As a classic, *He Knew He Was Right* endures because it sees clearly, judges fairly, and asks questions we remain compelled to answer.

Synopsis

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He Knew He Was Right, published in 1869, is Anthony Trollope's searching study of marriage, pride, and social judgment in Victorian Britain. The novel opens with the apparently fortunate union of Louis Trevelyan and Emily Rowley, whose beauty, good sense, and spirited independence attract admiration. Their domestic harmony is disturbed by the attentions of Colonel Osborne, an older family acquaintance known for easy gallantry. Trollope places the couple in drawing rooms and clubs where reputation is currency, then lets a small discomfort harden into a principle. The question becomes whether confidence can survive the pressure of propriety, and whether insistence on being right will erode trust.

As acquaintances caution Louis about Osborne's habits, he demands that Emily curtail contact with the man. Emily, asserting she has done nothing wrong, resists a command she finds insulting and unjust. Trollope renders each position with careful sympathy: a husband convinced he protects his marriage, a wife unwilling to yield her integrity to suspicion. The Rowley family's arrival from colonial service complicates matters, exposing Emily to both parental counsel and the metropolitan whispering that magnifies every gesture. What begins as a debate about visits and notes turns into a test of character, with pride, manners, and gendered expectations tightening the screws.

Louis's unease shades into jealousy and then into fixation. He engages a former policeman, Mr. Bozzle, to observe Emily's movements, a step that shocks her family and stains the marriage with secrecy. Mediation is attempted, but each failed meeting deepens resentment and public embarrassment. Trollope tracks how legal options

are constrained, how the child at the heart of the household becomes a point of leverage, and how friends divide into factions. The novel's scrutiny is relentless but cool: the narrative considers authority and obedience, the credibility allotted to men and to women, and the corrosive power of surveillance within intimate life.

With relations broken, Emily withdraws from London under the shelter of relatives connected to the Stanbury family, living quietly in the West Country while her sister Nora keeps her company. Money grows tight; propriety demands exacting rules; and letters, intermediaries, and formal interviews replace straightforward speech. Louis, increasingly solitary, removes himself from ordinary society and pursues the matter of custody with rigid determination. The countryside, with its cottages, rectories, and small-town conversations, becomes a counterpoint to metropolitan bustle, yet gossip proves just as persistent. Trollope uses the separation to show how domestic distress radiates outward, touching servants, neighbors, and children.

Nora Rowley's story develops alongside the central quarrel, testing other Victorian ideals. She attracts two markedly different suitors: Hugh Stanbury, a principled journalist whose profession offers uncertain income, and Mr. Glascock, a courteous and well-connected gentleman promising security and status. Nora weighs affection against prudence while contending with family expectations and the moral rhetoric of friends who warn her either against ambition or against romance. Trollope explores careers and class with a light satiric touch, contrasting the precarious respectability of the press with the assurances of rank. The choice before Nora mirrors the novel's wider concern with independence and convention.

Exeter society supplies a comic yet pointed counterplot. Miss Jemima Stanbury, a formidable Tory aunt, presides over a household where generosity mingles with dogma, and her timid niece Dorothy finds a place there. The curate Mr.

Gibson is ensnared by competing designs, notably those of the French sisters, Arabella and Camilla, whose alternating hopes and rivalries illuminate social maneuvering around marriage. A favored young relative, Brooke Burgess, enters the scene and unsettles expectations. Through these provincial intrigues, Trollope examines the traffic between affection, money, and respectability, and shows how even well-meant guardianship can become a form of control.

The main thread darkens as Louis's resolve hardens into a way of seeing the world. He avoids public humiliation by withdrawing still farther, at times abroad, where isolation feeds a stringent certainty. Emily, sustained by family but limited by law and custom, seeks a path that safeguards her child and preserves her self-respect. Colonel Osborne remains a troubling presence, less a villain than a catalyst whose vanity and imprudence inflame a bad situation. Detectives, lawyers, and go-betweens proliferate. The narrative moves across distances—from London to the provinces and to the Continent—showing how flight, silence, and rumor can fix an error into fate.

Across these interlaced plots, Trollope studies institutions and tempers. Parliament and newspapers stir in the background; pulpits and parlors contend in the foreground. Money determines choices, yet it is temperament—pride, timidity, generosity, stubbornness—that steers outcomes. The narratorial method is patient and explanatory, inviting readers to consider why characters believe themselves justified, even as those beliefs lead them toward harm. At issue are the adequacy of English law to intimate wrongs, the meaning of marital obedience, and the costs of reputation. The comedy of courtship in Exeter relieves the central gravity but also reflects its themes in miniature.

By the close, the novel has traced how certainty can become a prison and how social codes can punish sincerity as readily as deceit. Without relying on melodrama, Trollope offers a psychologically precise account of jealousy's growth

and the brittleness of honor when untempered by trust. The work's enduring significance lies in its clear-eyed depiction of marital negotiation, female agency within constraint, and the tangled ethics of watching and being watched. *He Knew He Was Right* remains a study of how being right, or merely believing oneself so, can cost more than any victory could justify, a caution still resonant.

Historical Context

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He Knew He Was Right unfolds against the institutions and sensibilities of mid-Victorian Britain, roughly the late 1860s. Its principal settings—London drawing rooms, gentlemen’s clubs, and the provincial city of Exeter—place the narrative within a society ordered by the Church of England, common-law courts reshaped by recent reforms, and a class system cemented by property and patronage. Marital authority, reputation, and inheritance structure daily life. The British Empire supplies backdrops and careers, linking metropolitan households to distant colonies. In this world, domestic conduct is both intensely private and publicly policed, and personal decisions are refracted through legal doctrines, clerical influence, and the pervasive scrutiny of neighbors and newspapers.

The novel appeared during the high age of serial fiction, first published in parts in 1868–1869 and then in volumes shortly after. Periodical publication encouraged readers to experience the narrative amid ongoing public debates, responding to each monthly or bimonthly number. Circulating libraries—especially Mudie’s—shaped what respectable readers consumed and favored long, morally comprehensive works. Trollope writes into this ecology: installment breaks highlight misunderstanding and rumor, and the measured accumulation of social detail reflects the serial rhythm. The format also mapped neatly onto drawing-room talk and club gossip, where fictional scandals were digested alongside parliamentary reports, foreign dispatches, and metropolitan society news.

Mid-Victorian domestic ideology prized a doctrine of “separate spheres”: a masculine realm of commerce, politics, and public authority, and a feminine realm of home,

nurture, and moral influence. Popular conduct literature and poems such as Coventry Patmore's *The Angel in the House* (published in parts from the 1850s) crystallized expectations that wives be patient, conciliatory, and self-effacing. Trollope tests this consensus by dramatizing how such norms constrain both men and women. His narrative shows the social penalties for deviating from prescribed roles, and the difficulty of negotiating marital disagreements in a culture that idealizes feminine submission while affirming male honor and control over household reputation.

Legal reforms in the 1850s made marriage a matter of civil adjudication rather than exclusively ecclesiastical discipline. The Matrimonial Causes Act of 1857 created a secular divorce court and simplified procedures, yet preserved a double standard: a man could obtain divorce for adultery alone, while a woman generally had to prove adultery plus additional offenses such as cruelty or desertion. Custody remained largely with fathers, though the Custody of Infants Act 1839 had introduced narrow exceptions. Trollope's plot—centered on suspicion, separation, and parental claims—echoes these frameworks, showing how even well-born women had limited legal leverage and how men could invoke law to enforce personal judgments.

Property law under coverture meant that a married woman's legal identity merged with her husband's; her earnings and movable property typically became his. Families often used marriage settlements and trusts to protect dowries or maternal inheritances, but everyday financial agency for wives was constrained. The Married Women's Property Act of 1870, just after the novel's publication, modestly expanded rights to hold earnings and certain property acquired after marriage; greater reform would arrive in 1882. Trollope's attention to allowances, settlements, and the negotiation of household expenses

mirrors a society in which money, legal instruments, and marital power were tightly bound.

The novel's depiction of journalism and public opinion arises from a transformed press landscape. The repeal of the newspaper stamp duty in 1855 and the paper duties in 1861 enabled the growth of cheap dailies and weeklies, expanding readership into the lower middle classes. Journalism offered new livelihoods but carried an ambiguous status: economically dynamic yet, to some, morally suspect or socially precarious. Trollope's characters navigate this terrain, weighing respectability against opportunity. Editors, columnists, and gossip blur into social arbiters, and the spread of print amplifies rumor—an engine of plot and a commentary on how the press could both inform and imperil personal reputations.

Exeter, a county town with an ancient cathedral and a dense network of parishes, evokes the continuing cultural authority of the Church of England in provincial life. Since the 1830s, the Oxford Movement and, later, conflicts over ritualism had stirred controversy about doctrine and worship, turning parishes into battlegrounds for competing visions of Anglican identity. Trollope's Devon scenes register this environment: rectors and patrons carry social weight, congregational preferences matter, and churchmanship shades into politics of class and tradition. Without resorting to ecclesiastical satire as in his Barchester novels, he still reveals how provincial Anglicanism could regulate marriage prospects, friendships, and standing.

The Second Reform Act of 1867 widened the urban male franchise, bringing segments of the skilled working class into electoral politics and intensifying debates over representation and respectability. Clubs, taverns, and drawing rooms became sites of persuasion and rumor about candidates, policies, and imperial affairs. Trollope's story unfolds in this enlarged public sphere, where opinions travel fast and private missteps draw public scrutiny. The novel's

focus on credibility—who is believed, on what grounds, and with which social consequences—mirrors a polity in which new voters, a vigorous press, and contested moral standards unsettled older hierarchies while leaving many inequalities intact.

Technological change accelerated social contact. By the late 1860s, railways linked London with the West Country, making visits between capital and province a matter of hours rather than days. The electric telegraph compressed information time, while an efficient postal system circulated letters, invitations, and confrontations with unprecedented speed and reliability. Trollope, long a senior Post Office official before retiring in 1867, understood the logistics and emotional stakes of correspondence. In the novel, notes, delayed letters, and misdirected communications propel plot and misunderstanding, suggesting how modern connectivity amplified both intimacy and suspicion within the delicate economy of Victorian reputation.

Britain's empire supplied employment, status, and narrative horizons. The novel includes a fictional colonial governorship, reflecting real imperial appointments that moved families across oceans and scattered kin networks between metropolitan and colonial posts. In the mid-nineteenth century, many Caribbean colonies struggled after emancipation (1833-1838) with economic transition and changing labor regimes, while crown colony governance consolidated administrative power. Though Trollope avoids documentary detail, his inclusion of a colonial backdrop points to imperial patronage as a mechanism for careers and marriages, and to the dislocations—distance, delayed news, uncertain futures—that empire imposed on domestic decisions at home.

Travel to the European Continent had become faster and more common by the 1860s, aided by rail networks and steamships. Italy, recently unified as a kingdom (with key stages from 1861 and culminating in Rome's annexation in

1870), drew British visitors for art, climate, and health. Resorts on the Riviera and Italian towns offered winter refuges for invalids and the anxious; guidebooks and travel firms normalized such mobility. Trollope's use of Italian settings aligns with this culture of therapeutic travel and expatriate sojourn, setting domestic turmoil against foreign landscapes where English communities formed their own small worlds of gossip, guidance, and sometimes strained solidarity.

Mid-Victorian prosperity was real but uneven, and shocks could reorder fortunes quickly. The 1866 collapse of Overend, Gurney & Co., a major discount house, triggered a financial crisis that tightened credit and undermined confidence across the professional and rentier classes. Living off investments, civil salaries, or allowances involved exposure to market swings and employer favor. Trollope's characters calculate incomes, annuities, and settlements with care, revealing a world where a misaligned marriage or a lost position could have durable consequences. This sensitivity to money's quiet pressures situates the novel within a decade wary of speculation and keenly attuned to the social meanings of solvency.

Victorian psychiatric discourse filtered into public conversation through popular science and journalism. Debates about monomania, moral insanity, hereditary predisposition, and self-control circulated widely, while the Lunacy Act of 1845 had reorganized asylum oversight and encouraged institutional care. Writers like Henry Maudsley published influential works in the 1860s on the pathology of mind. Trollope's portrayal of obsessive jealousy and impaired judgment resonates with these concerns, yet he resists medicalizing characters fully, showing instead how social scripts of masculinity, pride, and shame interact with fragile mental states. The result is a nuanced portrait of distress embedded in law, custom, and the ordeal of public scrutiny.

Victorian codes of honor and sexual morality bore asymmetries. Reputation functioned as a social currency, but the legal and cultural consequences of alleged impropriety fell more heavily on women. Even after 1857, divorce remained difficult, expensive, and stigmatized; proof of a wife's adultery could be decisive, while wives faced higher evidentiary thresholds. Informal sanctions—shunning, refusal of invitations, loss of patronage—were potent. Trollope dramatizes the power of insinuation and the peril of ambiguous companionships, exposing how a culture that prized female chastity and male guardianship left little room to mediate suspicion without destroying trust or triggering punitive legal recourse.

He Knew He Was Right belongs to a literary world balancing realist domestic fiction with the era's appetite for "sensation" narratives. The 1860s saw bestsellers involving crime, bigamy, and hidden identities, yet Trollope keeps to ordinary lives, extracting intensity from plausible social mechanisms: letters, visits, dinners, clergy influence, and club talk. His precision about money, law, and etiquette serves as both documentation and critique. By staging small deviations—an imprudent call, a rejected apology—he shows how a respectable society manufactures crises, thereby aligning with a broader realist project that treats everyday institutions as the engines of drama.

Anthony Trollope's professional history informs his social acuity. He spent over three decades in the British Post Office (from the 1830s until his retirement in 1867), working across Britain and Ireland, and traveling abroad on official business. His administrative career, combined with prodigious novel-writing, exposed him to provincial elites, clerical politics, and the mechanics of communication. By the time he wrote *He Knew He Was Right*, he had published widely, including the Barsetshire series that anatomized ecclesiastical society. The new novel redeploys that eye for institutional process onto the domestic-legal nexus of

marriage, custody, and reputational warfare in a more urban and imperial setting.

Throughout, Trollope echoes ongoing reforms without reducing his story to a tract. He traces how recent legal changes created new lever points—divorce courts, custody petitions, and settlements—while leaving intact patriarchal expectations, clerical sway, and class prejudice. He engages the press's reach, the railways' velocity, and imperial mobility to show how modernity magnifies private errors. As a mirror of its moment, the novel catalogs the textures of mid-Victorian life; as a critique, it exposes the brittleness of a social order that extols rational self-command and justice yet too often rewards obstinacy, codifies double standards, and entrusts happiness to the verdicts of law and rumor.

Author Biography

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Anthony Trollope (1815–1882) was a Victorian novelist and long-serving civil servant, among the most industrious English fiction writers. His best-known cycles are the Chronicles of Barsetshire and the Palliser novels, exploring clerical, provincial, and parliamentary life with humane realism and satiric bite. He produced dozens of novels, stories, and travel books while working for Britain's Post Office, becoming emblematic of professionalized authorship. Critics and readers have praised his steady attention to character, social institutions, and everyday ethics. In the modern canon, he stands alongside Dickens, Thackeray, and Eliot as a principal architect of the nineteenth-century social novel.

Born in London, he experienced erratic schooling and money troubles; he attended Harrow School. Early immersion in reading and metropolitan life fostered an interest in manners and institutions. He entered the General Post Office in his late teens, a career that later sent him to Ireland, where he observed politics, religion, and landholding at close range. His literary outlook drew on the emerging Victorian realist tradition; he admired Jane Austen's social acuity and William Makepeace Thackeray's irony, later writing a short life of Thackeray. These influences converged in a measured narrative voice, sympathetic yet skeptical about power and pretension.

He joined the General Post Office in 1834 as a junior clerk, later transferred to Ireland in the early 1840s. He became a postal surveyor, traveling extensively. He is credited with helping introduce pillar letter boxes to the British Isles during trials in the Channel Islands in the early 1850s. He wrote habitually during early mornings and on

trains, maintaining a famously strict schedule later detailed in his *Autobiography*. His earliest published novels grew from Irish experience: *The Macdermots of Ballycloran* (1847) and *The Kellys and the O'Kellys* (1848). Wider recognition arrived with *The Warden* (1855), which inaugurated the clerical and provincial world that would define his mid-century success.

The *Chronicles of Barsetshire* consolidated Trollope's reputation. Centered on the cathedral town of Barchester and its county, the series includes *The Warden* (1855), *Barchester Towers* (1857), *Doctor Thorne* (1858), *Framley Parsonage* (1861), *The Small House at Allington* (1864), and *The Last Chronicle of Barset* (1867). These novels dissect patronage, conscience, and social mobility among clergy and gentry, balancing comedy with moral inquiry. Serialized in prominent magazines, they broadened his readership and displayed his deft management of recurring characters. Contemporary critics noted the authenticity of setting and dialogue; later scholars have emphasized their subtle plotting and durable portrait of English provincial life.

Turning to national politics, Trollope developed the *Palliser* series: *Can You Forgive Her?* (1864), *Phineas Finn* (1869), *The Eustace Diamonds* (1873), *Phineas Redux* (1874), *The Prime Minister* (1876), and *The Duke's Children* (1879). Here he mapped party maneuvering, ambition, and marriage alongside questions of money and the press. Beyond these cycles, he wrote *Orley Farm* (1862), *He Knew He Was Right* (1869), and *The Way We Live Now* (1875), the last a bracing satire of speculative finance and public credulity. Across genres—novels, stories, and essays—he favored workaday detail over melodrama, a method that earned steady sales and a reputation for disciplined craft.

Trollope retired from the Post Office in 1867 to write full-time, though public life remained a preoccupation. He stood as a Liberal candidate for Parliament in 1868 at Beverley, an experience that sharpened his view of electoral culture. His

nonfiction includes travel surveys such as *North America* (1862) and *Australia and New Zealand* (1873), as well as literary and classical studies, notably *Thackeray* (1879) and *The Life of Cicero* (1866). An *Autobiography*, published posthumously in 1883, famously records his timed quotas and pragmatic creed. His essays and fiction alike recurrently test institutions—church, law, press, civil service—against the claims of fairness and duty.

In his later years he traveled widely, maintained a demanding publication rhythm, and remained a visible participant in magazine culture. He died in 1882. Subsequent critics have alternately debated and affirmed his realism, praising his steady grasp of motive and constraint while rediscovering the structural ambition of his series. His portraits of bureaucracy and political negotiation speak to contemporary readers of governance and media. Trollope's name also endures in postal history for his role in introducing pillar boxes. Frequent adaptations and reprints keep his characters in public view, while his *Autobiography* remains a touchstone for discussions of professional authorship.

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170 In 19th-century diplomacy a 'legation' was a diplomatic mission headed by a minister rather than an ambassador; references to the American Minister, the legation chapel, and apartments indicate the official U.S. diplomatic residence and its social functions in Florence.

171 An archaic plural of 'hymeneal,' meaning weddings or marriage ceremonies. Trollope uses it to refer collectively to the multiple marriages expected to occur as the novel approaches its conclusion.

172 This refers to the office of the Ecclesiastical Commissioners, a 19th-century British government body (established in the 1830s) responsible for managing Church of England revenues and benefices; clerks there held respectable civil-service positions in London. Mentioning this office signals Brooke's professional standing and explains why he is based in London rather than Exeter.

173 Whist was a popular 19th-century trick-taking card game played socially in British households; a "rubber" refers to a series of games played together (often best of three or first to two wins) to decide an overall winner. References in the chapter to revokes and claims for tricks are technical whist terms — a revoke is failing to follow suit when able, and a claim is asking to be awarded remaining tricks when the outcome is clear.

174 The printed 'd——' is a nineteenth-century convention that censors part of an oath—commonly standing for 'damned'—by replacing letters with dashes. Authors and editors used this bowdlerisation to signal coarse language without printing it in full.

175 'Darby and Joan' is an idiom for a quietly contented married couple, originating in an 18th-century ballad about an affectionate, elderly pair; by the Victorian period it was a

common shorthand for domestic, companionable married life. Nora's use of the phrase means travelling together as husband and wife in an unostentatious, married manner.

176 Refers to Bradshaw's Guide, a widely used series of railway timetables and travel guides first published in the 19th century. Victorian travelers relied on Bradshaw for train times and continental connections, so the family consults it here to plan Stanbury's fast trip to Siena.

177 A Victorian hotel attendant or servant (often responsible for guests' boots and errands); the plural is used as a job title. In the passage the boots runs messages and delivers notes and telegrams, a typical duty of such staff in 19th-century hotels.

178 A historical Cambridge University distinction: the Senior Wrangler was the top-scoring student in the Mathematical Tripos (the principal mathematics examination) and was widely regarded in 19th-century Britain as a mark of exceptional academic achievement and social prestige.

179 A paletot is a 19th-century term for a loose overcoat or short coat of French origin; here it describes a woollen dressing-gown-style garment, signalling informal continental dress rather than formal English attire.

180 The Maremma is a coastal region of central Italy (parts of Tuscany and Lazio) that was historically marshy and associated with poor roads and malaria. In the 19th century travellers often avoided routes through the Maremma for reasons of health and difficulty until large-scale land reclamation and drainage projects began in the late 19th and early 20th centuries.

181 An "open carriage and four" refers to a horse-drawn carriage drawn by four horses, with an open (unroofed)

body; it was a fast, conspicuous form of travel in the 19th century and often signalled social status or urgency. Such a vehicle would be a typical sight at railway stations and for long-distance or high-profile journeys before widespread rail carriage of passengers by private coaches.

182 Eccleston Square is a garden square in Pimlico, central London, developed in the early 19th century and known in the Victorian era for respectable, well-to-do residences. Being taken there signals a respectable, centrally located temporary home and explains why Lady Milborough, who follows society and late parliamentary business, would stay there longer than usual.

183 A tallow candle is made from rendered animal fat rather than beeswax and was the cheaper, smokier, and less pleasant-burning option in the 19th century. Nora's image of sitting up by a single tallow candle conveys a deliberately frugal, bohemian kind of independence rather than any romantic comfort.

184 A 19th-century rail vehicle or coach fitted for sleeping or reclining, often hired for the comfort of an invalid on a long journey. In the passage it indicates that Trevelyan was too unwell for ordinary travel and needed a special carriage to lie down during the trip from Dover.

185 A popular two-wheeled, horse-drawn hired carriage invented by Joseph Hansom in the 1830s and widely used in Victorian London for quick, relatively affordable travel. Its mention signals the typical urban transport of the period and the characters' movement between railway, riverside, and town.

186 A billycock hat is a Victorian term for what is more commonly called a bowler hat: a hard, rounded felt hat invented in the mid-19th century and widely worn by British

men for informal and country dress. Trollope's use signals Lord Peterborough's plain, practical country attire rather than fashionable or showy clothing.

187 Nankeen refers to a sturdy, buff-coloured cotton cloth originally produced in Nanjing (historically romanized as 'Nankin') and imported into Europe from the 18th century onward. 'Nankeen trousers' denotes durable, pale-colored country breeches typical of informal outdoor wear in the 19th century, emphasizing the lord's rustic, unostentatious dress.

188 This idiom refers to having indulged in youthful or promiscuous behaviour and recklessness before settling down; in the novel it expresses the hope that Hugh's earlier indiscretions are behind him and that marriage will make him more responsible. The phrase reflects a contemporary way of talking about past misconduct without explicit detail.

189 "Frippery" means showy, frivolous finery or ornamentation in dress or manner. Priscilla's remark that the wedding "frippery would be thrown away upon me" expresses her disdain for fashionable trappings and her view that such decorative display would not suit or interest her.

190 In Victorian usage, "madhouse" was a common, informal and now-pejorative term for an institution for people with mental illness (what would today be called a psychiatric hospital or asylum). The word carries the 19th-century stigma and fear surrounding confinement for mental disorder, and in the novel it signals the threat of legal or family commitment rather than a clinical diagnosis.

191 Exeter Cathedral is the historic Church of England cathedral in the city of Exeter, Devon, known for its medieval architecture and role as the diocesan church. A