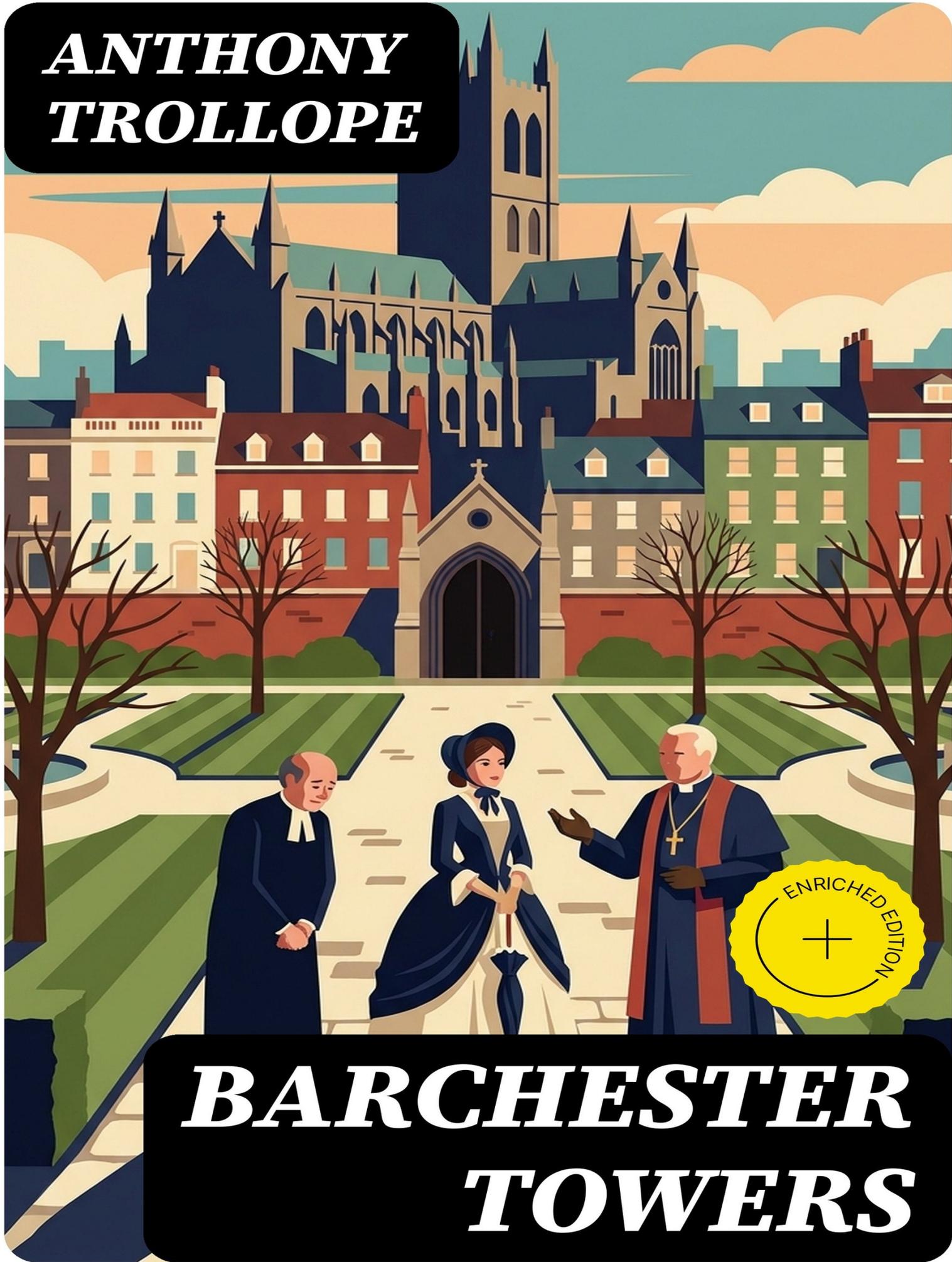


**ANTHONY
TROLLOPE**



**BARCHESTER
TOWERS**

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TROLLOPE**



**BARCHESTER
TOWERS**



Anthony Trollope

Barchester Towers

Enriched edition.

Introduction, Studies and Commentaries by Alec Turner

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Table of Contents

[Introduction](#)

[Synopsis](#)

[Historical Context](#)

[Author Biography](#)

[Barchester Towers \(The Classic Unabridged Edition\)](#)

[Analysis](#)

[Reflection](#)

[Memorable Quotes](#)

[Notes](#)

Introduction

[Table of Contents](#)

In a cathedral town where reputation is currency and courtesy a blade, the arrival of a new bishop ignites a contest in which faith, ambition, and affection vie for precedence, custom strains against reform, and every sermon, tea tray, and calling card becomes a calculated move in the quiet but relentless game of influence.

Anthony Trollope's *Barchester Towers*, first published in 1857, stands as the second novel in the *Chronicles of Barsetshire* and one of the most beloved works of the Victorian period. Written in the mid-1850s and set in the fictional county of Barsetshire, it can be read independently of its predecessor. Its premise is simple yet fertile: a change in episcopal leadership unsettles the social and ecclesiastical order of Barchester, drawing clergy and laity into shifting alliances and mild skirmishes of policy, pride, and courtship that test the limits of principle and politeness.

The novel's world turns on the Church of England's local structures—cathedral, close, rectory, and parsonage—yet it extends beyond ecclesiastical walls to the drawing rooms and market streets that feed them with rumor and resolve. Trollope delineates how public office touches private life: stipends and livings, sermons and committees, all refracted through the expectations of a county society that prizes steadiness but cannot resist novelty. The friction between High Church traditionalists and reform-minded evangelicals provides an atmospheric tension, not a theological treatise, and serves as a lens through which ambition, conscience, and community reveal their everyday textures.

Barchester Towers exemplifies Trollope's mature realism: an even, observant gaze that notices how people talk, defer, hesitate, and push. The narrator, candid yet courteous, draws readers into complicities of sympathy without

dictating judgments. Trollope's comedy does not rely on ridicule so much as on perspective; he sets the stage, lets characters declare themselves by habit and tone, and allows the reader to perceive the ironies that run beneath conversation. The result is a social novel that feels both intimate and panoramic, animated by conflict but governed by a humane patience with human error.

Within this seemingly placid place, Trollope populates his canvas with figures whose motives are legible but layered: clerics who want to do right yet dislike losing place, householders who manage the public through the domestic, and young people whose futures are negotiated across visits, letters, and parish news. Rival conceptions of duty—whether to parish, family, conscience, or career—keep the action quietly tense. Trollope's art lies in showing how small gestures carry large meanings: a call not returned, a pew rearranged, a sermon emphasized, each accreting into moral and institutional consequence.

The prose is lucid, supple, and rhythmical, grounded in the cadences of talk and the serenity of carefully observed routine. Trollope's sentences balance irony with charity, guiding the eye from parlors to chapter meetings and back again. His descriptive economy allows social detail to register without fuss: the look of the Close at dusk, the propriety of a bonnet, the rustle of a letter that changes everything and yet only by degrees. The pacing honors lived time—deliberate but never stagnant—so that reversals feel earned and reconciliations plausible.

Barchester Towers is a classic because it refines the English novel of manners into an instrument capable of weighing institutional power against individual feeling without simplifying either. Its comic energy endures, but so does its serious inquiry into how people justify choices when roles are constraining and principles conflicted. The book's balance of satire and sympathy gives it a distinctive moral texture: it laughs without cruelty and advises without

dogma. Few novels make so much from so little apparent incident, and fewer still do so while preserving such clarity of tone and breadth of social vision.

Trollope's Barchester Towers, of which this is a centerpiece, helped consolidate a durable model for fiction: an interconnected community revisited across volumes, where characters return and institutions evolve while each novel remains self-sufficient. That approach furnished later writers of social comedy and provincial life with a flexible architecture for exploring continuity and change. Barchester Towers shows how a sustained setting can carry inexhaustible stories, not through melodrama but through the incremental movements of ordinary lives watched with tact, patience, and wit.

The novel's historical moment is essential to its texture. Mid-nineteenth-century England saw vigorous debates over ecclesiastical patronage, reform, and authority, alongside broader arguments about class mobility and the responsibilities of public office. Trollope does not dramatize parliamentary battles; instead, he translates policy and persuasion into the social grammar of a county town. Readers encounter the era not as a lecture but as atmosphere and occasion—how committees are formed, how influence is courted, how reputations harden—so the period's tensions become legible as human choices rather than abstract positions.

At the level of craft, the book is a masterclass in scene-making. Dinners, garden parties, chapter meetings, and Sunday services provide the theater where alliances form and falter. Trollope's timing of entrances and exits—who overhears, who arrives a minute late, who writes instead of calling—creates comedy from etiquette while revealing character. Humor comes from proportion: a small slight magnified by pride, a well-meant kindness complicated by protocol. Such scenes accumulate into a plot that feels

discovered rather than imposed, its satisfactions rooted in recognition of how society actually operates.

For new readers, the promise of an unabridged text is crucial. Trollope's effects depend on gradation—the repeated visit, the second thought, the measured recalibration after embarrassment. Preserving his full design allows the novel's moral and social resonances to unfold at their natural tempo. The apparent ease of the narration is the fruit of meticulous construction: motifs return, conversations echo, and choices slowly reveal their costs. An uncut *Barchester Towers* lets the comedy breathe and the dilemmas deepen, maintaining the equilibrium that gives the book its distinctive, enduring charm.

Today, *Barchester Towers* remains vital because it understands how institutions shape private lives, how public language cloaks personal desire, and how civility can serve both kindness and control. Readers will recognize the politics of meetings, the choreography of reputation, and the negotiations between conviction and expedience that still govern workplaces and communities. Trollope's cathedral town is a mirror, not a museum piece: its blend of satire and sympathy speaks to debates about leadership, reform, and belonging in any era. That is why this classic continues to satisfy, instruct, and delight across generations.

Synopsis

[Table of Contents](#)

Anthony Trollope's *Barchester Towers* returns to the cathedral city of Barchester at a moment of institutional change. A new government in London appoints a new bishop, Dr. Proudie, whose arrival with his forceful wife and their zealous chaplain, Mr. Obadiah Slope, unsettles the established order. Clerical preferment, diocesan custom, and parish life become the field on which rival church tendencies contest influence. Trollope sets out the terrain of decorous conflict and polite maneuver, showing how politics, personality, and piety intersect within a close-knit provincial community where every appointment matters and social life reflects ecclesiastical power shifts.

The cathedral chapter, led by the confident Archdeacon Grantly, views the newcomers with suspicion, sensing threats to ceremonial tradition and local autonomy. Septimus Harding, gentle and conscientious, remains a moral touchstone, his earlier connection to Hiram's Hospital casting a long shadow over debates about income, duty, and reform. The vacant wardenship of that charitable foundation becomes an early test case, signaling how patronage may be wielded and to whom. Trollope carefully frames these issues as human dilemmas rather than abstractions, turning budget lines and statutes into matters of conscience, reputation, and the delicate maintenance of civic harmony.

Mr. Slope quickly declares himself, advocating a stricter, more demonstrative piety and pressing for changes that affront Barchester custom. His first sermon, and the air of authority with which he offers counsel, antagonize the chapter while intriguing some parishioners. His ambition extends beyond theology to social advancement, where his attentions to the young widow Eleanor Bold suggest an

effort to combine personal fortune with ecclesiastical leverage. The bishop's household, meanwhile, reveals an internal hierarchy in which Mrs. Proudie's managerial energy shapes policy, complicating the line between spiritual leadership and domestic command.

Into this already shifting scene comes the Stanhope family, long resident abroad and now returning with cosmopolitan manners and debts. Dr. Stanhope's household is marked by charm and carelessness: Charlotte's strategic mind, Bertie's effortless idleness, and the captivating presence of the Signora Madeline Neroni, whose drawing room becomes a magnet for curiosity and intrigue. Their worldliness disturbs Barchester's gentle rhythms, adding a theatrical layer to its politics. Through the Stanhopes, Trollope explores how charisma disarms caution, and how wit, beauty, and social daring can redirect local loyalties without settling any of the town's underlying questions.

Francis Arabin, a scholarly clergyman connected to the Archdeacon's circle, arrives to take up a rural living and enters the contest of ideas with quiet seriousness. His learning and humility offer a counterpoint to Slope's bustling authority, and his presence further complicates the social landscape around Eleanor Bold. Courtesies, visits, and misunderstandings expand into a web of regard and speculation, emphasizing how private feeling and public perception interlace. Trollope uses Arabin to amplify themes of tradition and sincerity, as intellectual sympathy and moral reserve confront the allure of novelty and the seductions of ambition.

As the wardenship of Hiram's Hospital becomes more urgent, rival claims crystallize. Mrs. Proudie champions the deserving Mr. Quiverful, burdened with many children, while Slope maneuvers with private promises and shifting advice, hoping to align influence and affection to his advantage. Mr. Harding's scruples remain central, steering the question toward ethical clarity even as the bishop's household and

the chapter vie for control. Letters, rumors, and public hints blur the boundary between policy and gossip. Trollope shows how a charitable office, meant for quiet service, becomes a mirror of the diocese's anxieties about authority, reform, and personal integrity.

The social calendar furnishes the novel's most vivid theaters of conflict and comedy. Drawing rooms, cathedral close dinners, and a much-anticipated country fête at Ullathorne expose pretensions and test alliances. Wit, flirtation, and small indignities reveal more than sermons can, while the Signora's brilliant poise and Mrs. Proudie's vigilance orchestrate rival spheres of influence. In these gatherings, minor slights carry real consequences, and strategic conversations yield subtle shifts in standing. Trollope's satire remains gentle, observing how vanity, kindness, and self-deception coexist, and how a provincial community negotiates change without ever surrendering its habits of civility.

A vacancy in the higher ranks raises the stakes, drawing London's patronage networks into Barchester's struggles. The Archdeacon pursues his case with characteristic energy, while Slope reaches for opportunities that might outpace his station. Eleanor Bold, navigating persistent attentions and public speculation, asserts the right to judge for herself. Mr. Harding, steady amid intrigue, embodies the novel's preference for conscience over calculation. Trollope brings these currents together through interviews, deputations, and carefully staged encounters, allowing reputations to be tested and allegiances to be clarified without resorting to melodrama or overturning the city's essential calm.

Barchester Towers ultimately contemplates how institutions endure by adjusting to personality, and how private virtue can steady public life. Beneath its comic portraits lies a serious interest in authority: who wields it, by what warrant, and to what end. Trollope's clerical world is neither heroic nor corrupt in simple terms, but densely

human, inviting readers to weigh ambition against duty, cleverness against kindness. The novel closes with a sense of balance restored, not as triumph but as settlement, leaving the impression that character, more than policy, shapes the fate of communities, and that moderation and sympathy are the truest instruments of reform.

Historical Context

[Table of Contents](#)

Barchester Towers is set in a provincial English cathedral city in the middle decades of the nineteenth century, at a moment when the Church of England shaped civic rhythms, social rank, and moral authority. The cathedral, its dean and chapter, the bishop's palace, and the surrounding Close form the institutional heart of the community. Although Barchester is fictional, its texture resembles real cathedral towns where ecclesiastical offices and local gentry intermingled. The timeframe evokes early to mid-Victorian England, when religious life, polite society, and political patronage overlapped, and when decisions about church preferment could ripple through drawing rooms, vestries, and market squares alike.

Published in 1857 and issued in three volumes for the circulating-library market, Barchester Towers appeared when multi-volume fiction catered to a growing middle-class readership. Anthony Trollope wrote while employed for decades in the British Post Office, experience that gave him an unusually close view of provincial landscapes, bureaucratic politics, and the everyday logistics of communication. His realism draws on travel through English and Irish districts and on an ear attuned to social nuance. The novel's focus on routine, correspondence, and the choreography of visits reflects a reading public accustomed to domestic realism and to novels that examined manners alongside institutions.

The Church of England's hierarchy underpins the story's conflicts. In the nineteenth century bishops were appointed by the Crown on the advice of the prime minister, and cathedral chapters comprised deans, archdeacons, and canons with defined prebendal incomes. Parochial livings were filled through a system of patronage called advowson,

legally held by individuals, colleges, or ecclesiastical bodies. Preferment—movement to more desirable posts—sat at the junction of spiritual standing, social influence, and politics. Trollope's *Barchester* reproduces that structure: the bishop's authority, the archdeacon's guardianship of tradition, and the dean and chapter's interests form a delicate balance easily unsettled by a change of regime.

By the 1830s and 1840s, reformers aimed to modernize ecclesiastical administration. The Ecclesiastical Commission, created in 1836, sought to redistribute church revenues, reduce stark inequalities between rich and poor benefices, and rationalize cathedral estates. The Pluralities Act of 1838 curtailed clergy holding multiple posts and tightened residence requirements, while the Church Discipline Act of 1840 attempted to improve oversight. Enforcement and local practice, however, varied. Trollope's depiction of absentee or worldlier clergy and of disputes over who should hold what preferment mirrors controversies about non-residence and sinecures, highlighting how reform collided with entrenched custom and personal ambition in cathedral towns.

Religious partisanship within Anglicanism itself had sharpened. The Evangelical movement, prominent since the late eighteenth century, stressed preaching, personal conversion, and moral reform. The Oxford Movement, or Tractarianism, beginning in 1833, emphasized apostolic succession, sacramental theology, and the beauty of ordered worship. These tendencies often mapped onto social networks and newspapers as much as theology. *Barchester Towers* dramatizes their friction: zealous preaching and disciplinary rigor on the one hand; ceremonial dignity and hierarchical deference on the other. Trollope avoids doctrinal treatise; instead he anatomizes how party zeal, sermon tones, and programmatic reform alter careers, friendships, and the tenor of parish life.

Public controversies made doctrinal differences a national political matter. The Gorham case (1847–1850) concerned a clergyman's views on baptismal regeneration and culminated in a Privy Council decision that overruled a bishop's refusal to institute him. The case inflamed debate over whether secular courts should adjudicate church doctrine. Its reverberations are felt in *Barchester Towers*' anxiety about authority: bishops beholden to political masters, chaplains who wield influence, and laity reading judgments and leading articles. Trollope's satire turns on the question of who truly governs the church—parliament, prelates, or party organs—and on how legal decisions reshape confidence in episcopal oversight.

The politics of the 1830s to 1850s were unstable, with frequent changes of ministry and shifting alliances among Whigs, Tories, and Peelites, especially after the repeal of the Corn Laws in 1846. Because the prime minister advised on episcopal appointments, a change in government could reorder preferment prospects across a diocese. *Barchester Towers* reflects this reality: the arrival of a new bishop after a political shift sets local patronage networks in motion. The novel thereby mirrors a system in which national politics flowed directly into cathedral closes, altering careers, redistributing influence, and encouraging factions to court power through both devotion and diplomacy.

Another live mid-century issue was the management of charitable endowments. Almshouses and hospitals founded centuries earlier often accumulated property and customs that no longer aligned with modern expectations. Publicized disputes—such as controversies surrounding the Hospital of St Cross near Winchester in the 1840s—fed campaigns for transparency. Trollope had already explored this in *The Warden* (1855), the first *Barsetshire* novel, which examined the ethics of a church-run charity. *Barchester Towers* inherits that atmosphere of scrutiny: arguments about moral stewardship and the reputations of clerics continue under

the gaze of a public increasingly attuned to reformist critique.

Financial questions also touched parishes more broadly. The Tithe Commutation Act of 1836 converted traditional tithes in kind into monetary rent-charges, aiming to reduce friction between clergy and parishioners. At the same time, the Church Rate—levied on parishioners for church upkeep—provoked resistance in many towns and was gradually diminished, culminating in its abolition in 1868. These fiscal adjustments form part of the novel's background, where ecclesiastical income, obligations to parishioners, and notions of pastoral duty interlace. Trollope's attention to how money shapes courtesy, independence, and influence reflects a period when the economics of religion were under steady negotiation.

Victorian cathedral cities were also municipal communities reshaped by reform. The Municipal Corporations Act of 1835 restructured local governance in many boroughs, promoting elected councils and curbing older oligarchic arrangements. In such towns, magistrates, merchants, professionals, and clergy intersected in improvement committees, charitable boards, and civic ceremonies. Barchester's assemblies, dinners, and public meetings evoke this civic life, where reputation mattered as much as office. The cathedral Close, though insulated, was not isolated; its inhabitants were also citizens of a modernizing municipality, conscious of sanitation, streets, and schools, and alert to how ecclesiastical prestige played in a wider urban arena.

The expanding press magnified these municipal and ecclesiastical dramas. The mid-century newspaper boom—accelerated by reductions and eventual repeal of stamp duties in the 1850s—broadened circulation and sharpened editorial influence. The Times, regional papers, and religious weeklies shaped national conversations about bishops, sermons, and scandals. Trollope's fictional newspaper, the

Jupiter, clearly evokes the era's leading journals, whose leaders could elevate or eviscerate reputations. In *Barchester Towers*, letters to editors, reports of sermons, and strategic leaks illustrate how print publicity penetrated diocesan politics, making public opinion a player in what had once been primarily internal clerical affairs.

Improvements in transport and communication bound provincial cities to London. The railway network, rapidly expanding from the 1830s through the 1850s, enabled quicker journeys for clergy, officials, and travelers, while also bringing metropolitan fashions, preachers, and visitors into the provinces. The Uniform Penny Post of 1840 revolutionized correspondence, encouraging frequent letters and invitations. Trollope's own career in the Post Office attuned him to the tempo of mail and the administrative ordinary. In the novel's world, cards, notes, and rumors circulate with palpable speed, reminding readers that mid-Victorian society depended on paper, punctuality, and the newfound velocity of news and people.

Gender ideals strongly conditioned the social theater Trollope depicts. The mid-Victorian ideology of separate spheres assigned public power largely to men and domestic moral authority to women. Under coverture, a married woman's property typically became her husband's, a regime only partially eased by later Married Women's Property Acts (from 1870 onward). Widows, by contrast, could control their own property. In *Barchester Towers*, women exercise influence through sociability, philanthropy, and reputation management—roles consistent with the period's norms—yet such influence could decisively shape ecclesiastical careers. Trollope records both the constraints and the informal power embedded in drawing rooms and parish committees.

Leisure and cosmopolitan taste also inflect the novel's clergy. Affluent Britons increasingly traveled on the Continent, aided by steamships and rail links to channel ports. Italian art, music, and climate drew long-term

residents, including some Anglican clergy and their families. This fashion sits uneasily alongside reforming efforts to enforce residence and pastoral diligence. Trollope's portrayal of well-connected church families with foreign habits reflects mid-century mobility, as well as anxieties that cosmopolitan polish might erode local pastoral ties. Such characters register the era's tension between a universalizing, cultured Anglican elite and the parish-centered expectations of a reformed national church.

The 1850s also witnessed significant legal secularization. The Matrimonial Causes Act of 1857 transferred divorce jurisdiction from ecclesiastical courts to a new civil court, and the Court of Probate Act of the same year moved probate from church to civil authority. These changes reduced the everyday legal remit of the established church and signaled the state's growing administrative role in personal status. Although *Barchester Towers* focuses on appointments and sermons rather than courtroom reform, its concerns about jurisdiction and authority echo the broader trend: the church's moral capital was still immense, but its formal powers over English life were being curtailed and reorganized.

Economically, the period after the 1840s featured expanding trade, urban growth, and a confident middle class, fostered by a free-trade consensus after the Corn Laws' repeal. Philanthropy, voluntary societies, and moral campaigns—Sabbath observance, temperance, missionary work—proliferated and often tracked denominational lines. Cathedral towns felt these currents in fundraising events, bazaars, sermons with statistical flourishes, and an ethos of improvement. Trollope positions his characters within this environment of comfort and competition, where material prosperity underwrites both benevolence and display, and where the social capital of religion intersects with the economic capital of a prosperous provincial elite.

Barchester Towers also belongs to a literary marketplace shaped by circulating libraries, which favored long novels depicting respectable domestic life and social intricacy. The triple-decker format rewarded patient observation of manners and of incremental change within institutions. Trollope's method—ironical, procedural, and locally attentive—accorded with readers' appetite for recognizable settings and for fiction that diagnosed, rather than merely denounced, social practices. The book's steady attention to committee rooms, cathedral precincts, and parlor conversations situates it among the century's major works that anatomized how power is negotiated in ordinary places, far from cabinet rooms or battlefield headlines but close to the heart of English life. A cathedral city like Barchester was also an educational and clerical pipeline node. Anglican clergy were typically university-educated, and Oxford and Cambridge maintained religious tests for many degrees until later nineteenth-century reforms. Clerical culture thus carried classical training, debating habits, and college loyalties into parish life. The Oxford Movement had grown from that university milieu, and its ritual and theological controversies continued to color provincial piety. Trollope captures how such elite formation could both dignify and distance clergy, connecting Barchester's rectories to learned disputation while also testing the patience of parishioners concerned with the immediate demands of pastoral care and charity. The novel's humor often turns on etiquette and precedence, but beneath the comedy lie quarrels about legitimacy. Who has the right to reform the diocese—the recently appointed bishop, his energetic household, the longstanding chapter, or vocal lay allies empowered by print culture? Mid-century debates about authority, from the Gorham judgment to ecclesiastical finance, made such questions pressing. Trollope's characters maneuver within rules that are simultaneously legal, social, and spiritual, reflecting the way Victorian institutions relied on both

statute and custom. The result is a portrait of governance that is as much about tone and tact as about canons and commissions. Although not a political novel in the party sense, *Barchester Towers* maps national shifts onto local life. Ministerial instability could reconfigure preferment; reforming commissions might redistribute incomes; newspapers could install reputations as swiftly as they destroyed them. Meanwhile, better transport and cheaper print knit Barchester to London, while gender norms and property law anchored household strategy. Trollope's provincial focus thus provides a wide historical vista. The book neither romanticizes the past nor exalts reform uncritically; it instead shows how change arrives through personalities, and how institutions endure by absorbing, resisting, or redirecting pressure. As historical mirror, *Barchester Towers* captures a Church of England under renovation: doctrinal parties jostling after the Oxford Movement, finances moderated by commissioners, authority tested by courts and editorials, and parish life reframed by a more literate, mobile society. As critique, it exposes vanity, faction, and careerism without denying the value of tradition or the possibility of conscientious service. Trollope's calm, exacting realism preserves the textures of mid-Victorian provincial life—its dinners, sermons, and intrigues—while inviting readers to see how theology, law, economics, and manners together shaped the moral landscape of his age.

Author Biography

[Table of Contents](#)

Anthony Trollope (1815–1882) was an English novelist and career civil servant of the Victorian era. Celebrated for the *Chronicles of Barsetshire* and the *Palliser* novels, he helped define the tradition of English social realism, mapping the interplay of character, class, work, and politics across provincial towns and Westminster. He published dozens of novels, stories, travel books, and biographies, while also serving the General Post Office for more than three decades. His reputation has risen steadily since his death, with critics praising his psychological tact, administrative and legal detail, and capacious depiction of institutions. He remains a central figure in nineteenth-century British fiction.

Trollope was educated at prominent English public schools, including Harrow School and Winchester College, experiences he later recalled as difficult. He left formal education without a university degree and entered the General Post Office as a junior clerk in his late teens. His early reading formed a taste for manners-and-morals fiction and satire; he admired, among others, Jane Austen and William Makepeace Thackeray, whose balanced, observant realism aligned with Trollope's developing aims. The discipline of clerical work and prolonged commutes nurtured his writing habits. Determined to master long-form narrative, he began drafting novels alongside the demands of administrative service.

Assigned for many years to postal work in Ireland and later as a surveyor in Britain, Trollope acquired an exact knowledge of bureaucracy, travel, and communication networks. During this service, he advocated trials of roadside letter boxes, a reform that contributed to the adoption of pillar boxes in the British Isles. The work's routine helped him establish a famously methodical

practice, recording word counts and writing in scheduled blocks before office hours. His earliest published novels, including *The Macdermots of Ballycloran* and *The Kellys and the O'Kellys*, drew on Irish settings and society, indicating his grasp of regional life and administrative realities.

Trollope's breakthrough came with *The Warden*, followed by *Barchester Towers*, inaugurating the six-novel *Chronicles of Barsetshire*. Set around cathedral town life, these books explore professional duty, moral scruple, patronage, and civic change without melodrama, favoring irony and humane observation. Serialized publication and magazine culture shaped their reach; Trollope contributed to leading periodicals and later edited *St. Paul's Magazine* in the late 1860s. The *Barset* series established recurring settings and characters that rewarded sustained readership, and it displayed his relaxed omniscient narration, conversational asides, and attention to everyday procedure—traits that distinguished him from more sensational contemporaries while attracting a broad audience.

From the mid-1860s, Trollope turned intensively to parliamentary and metropolitan life in the *Palliser* novels—beginning with *Can You Forgive Her?* and continuing through *Phineas Finn*, *The Eustace Diamonds*, *Phineas Redux*, *The Prime Minister*, and *The Duke's Children*. These books examine party maneuver, patronage, finance, and marriage markets within a recognizably modern political culture. Beyond the two great cycles, he produced major stand-alone works such as *Orley Farm*, *He Knew He Was Right*, and *The Way We Live Now*, noted for legal intricacy and satire of speculation. Critics have especially valued his portraits of professional work and his nuanced representation of women's choices.

Trollope also wrote extensively in nonfiction. His travel books—*North America*, *Australia and New Zealand*, and *South Africa*—combine reportage with comment on institutions, landscapes, and settler societies. He published

biographies, including *The Life of Cicero* and a study of Thackeray, and he stood unsuccessfully as a Liberal parliamentary candidate in 1868, underscoring his engagement with public affairs. His *An Autobiography*, issued posthumously, described his steady, timed writing regimen and commitment to professional authorship, sparking debate over art versus craft. Across genres he approached politics and morality as matters of practical judgment, preferring social observation to polemic while making institutional pressures vividly legible.

After retiring from the Post Office in the late 1860s, Trollope wrote at an extraordinary pace while traveling widely for research and lecture tours. He continued to publish fiction into the early 1880s and died in London in 1882. His legacy has proved durable: the *Barsetshire* and *Palliser* sequences remain in print, and television adaptations have introduced new audiences to his world of offices, parishes, clubs, and committee rooms. Modern scholars emphasize his realism, administrative knowledge, and interest in gender and power. In an age preoccupied with bureaucracy, media, and finance, Trollope's lucid analyses of systems and character retain striking relevance.

Barchester Towers (The Classic Unabridged Edition)

[Main Table of Contents](#)

[Chapter I. Who Will Be the New Bishop?](#)
[Chapter II. Hiram's Hospital According to Act of Parliament](#)
[Chapter III. Dr. And Mrs. Proudie](#)
[Chapter IV. The Bishop's Chaplain](#)
[Chapter V. A Morning Visit](#)
[Chapter VI. War](#)
[Chapter VII. The Dean and Chapter Take Counsel](#)
[Chapter VIII. The Ex-Warden Rejoices in His Probable Return to the Hospital](#)
[Chapter IX. The Stanhope Family](#)
[Chapter X. Mrs. Proudie's Reception—Commenced](#)
[Chapter XI. Mrs. Proudie's Reception—Concluded](#)
[Chapter XII. Slope Versus Harding](#)
[Chapter XIII. The Rubbish Cart](#)
[Chapter XIV. The New Champion](#)
[Chapter XV. The Widow's Suitors](#)
[Chapter XVI. Baby Worship](#)
[Chapter XVII. Who Shall Be Cock of the Walk?](#)
[Chapter XVIII. The Widow's Persecution](#)
[Chapter XIX. Barchester by Moonlight](#)
[Chapter XX. Mr. Arabin](#)
[Chapter XXI. St. Ewold's Parsonage](#)
[Chapter XXII. The Thornes of Ullathorne](#)
[Chapter XXIII. Mr. Arabin Reads Himself in at St. Ewold's](#)
[Chapter XXIV. Mr. Slope Manages Matters Very Cleverly at Puddingdale](#)
[Chapter XXV. Fourteen Arguments in Favour of Mr. Quiverful's Claims](#)
[Chapter XXVI. Mrs. Proudie Wrestles and Gets a Fall](#)
[Chapter XXVII. A Love Scene](#)

who speaks truth unintentionally or is compelled to be honest despite himself.

85 A roquelaure is an old-fashioned knee-length cloak for men, fashionable in earlier centuries and often associated with formal evening wear. The reference to Mrs. Clantam's roquelaure evokes dress and social display in the company and signals attention to costume and etiquette.

86 Charybdis is a figure from Greek mythology—traditionally a dangerous whirlpool—paired with Scylla to mean two perils on either side. Trollope uses the classical allusion to describe Eleanor's situation as caught between two different risks (here, two disagreeable suitors or choices).

87 Carrara is a city in Tuscany, Italy, famous for its high-quality marble and long association with sculptors. In the book it is referenced as a place associated with artistic study and marble workshops, suggesting Bertie's past or prospective artistic ambitions abroad.

88 Ullathorne is a fictional country estate and residence of Miss Thorne in the novel; such named houses in Victorian fiction often stand for local social hubs where county families met and politicking occurred. Events at Ullathorne drive much of the social plot in this chapter, including parties and visits that affect characters' reputations.

89 Little Dorrit is a serial novel by Charles Dickens first published in 1855–1857; Victorians commonly read novels in installments ('numbers') and characters' reading choices signalled social and cultural awareness. Trollope's reference signals contemporary literary taste and adds realism by placing characters within the period's reading habits.

90 Negus was a popular warm beverage in the 18th–19th centuries made from wine (or port), hot water, sugar, and spices, often served at gatherings or as a restorative. Mentioning a glass of hot negus evokes a genteel domestic scene in a Victorian household.

91 This Latin phrase, here printed as 'detur digniori's', alludes to the legal principle *detur digniori* ('let it be given to the more deserving') used in patronage or appointment decisions. Trollope uses it ironically to comment on human tendency to prefer claims based on sympathy or position rather than strict merit.

92 The phrase 'the reform bill' refers generally to mid-19th-century British parliamentary Reform Acts that expanded the electorate and altered political influence; Trollope does not specify which act, so it likely alludes broadly to the political changes of the era. Characters invoke it to reflect anxieties that political reform could shift patronage and local power.

93 'Pabulum' (Latin for 'food') is used metaphorically here to mean intellectual or journalistic fodder—material for newspapers and readers. Trollope's comment that the Jupiter staff were short of 'proper pabulum' means they lacked noteworthy news to report, so they seized on ecclesiastical events.

94 These are church musical and liturgical roles: precentors lead singing in cathedrals, vicars (often vicars choral) assist with choral duties, and choristers are choir singers (traditionally boys). The mention emphasizes the cathedral community that would be affected by a new dean and the anxieties about ecclesiastical appointments.

95 The 'dean's hat' is a metonym for the office of dean, a senior clerical post in a cathedral; specific hats and robes were visible symbols of ecclesiastical rank in Victorian Anglicanism. Jokes about the 'dean's hat' underline how much social prestige and influence were tied to church offices.

96 'Pied à terre' is a French phrase meaning a small secondary lodging or 'foot on the ground' in town; in English it denotes a modest urban apartment used when someone primarily lives elsewhere. Mr. Harding's reference to his

'pied à terre' indicates a small, rather convenient town room rather than a full household.

97 'Insouciance' is a French loanword meaning carefree indifference or nonchalance. Trollope italicizes the term to emphasize Bertie's irresponsible, blithe attitude that annoys his father and contrasts with the household's worries.

98 This proverb means that misfortune or change can happen between planning and completion—literally, many things can go wrong between bringing a cup to the lip and drinking from it. In the chapter it cautions characters against assuming an outcome is certain until it is fully realized.

99 Henbane is a poisonous plant historically associated with medicinal and narcotic uses; here it is used metaphorically to mean something that poisons or irritates Dr. Grantly, indicating Mr. Slope's successes are like a toxic irritant to him.

100 A French phrase meaning an accomplished fact, something already done and therefore irreversible; Trollope uses it to show Mr. Quiverful's appointment and Mr. Harding's acquiescence as settled realities that the characters must accept.

101 From French, meaning the select or privileged class; in the novel it refers to the socially and ecclesiastically prominent circle in Barchester that Mr. Slope aspires to join, highlighting class and clerical hierarchies of the time.

102 A person supported or guided by an influential patron; Archdeacon Grantly's use of the term underlines that Mr. Arabin is his chosen, supported clergyman whose conduct and prospects reflect on the archdeacon.

103 Refers to a social gathering at Ullathorne, a country house in the novel; the party serves as a plot setting where characters observe behaviour and rumours (especially concerning Mr. Arabin) spread, reflecting Victorian social surveillance.

104 A vicar choral is a cleric or lay singer employed in cathedral services to sing the choral parts in place of canons; the role's appearance underscores the book's attention to cathedral liturgy and the close-knit community gossip network.

105 A railway fare class indicating the most expensive, comfortable carriage accommodation; the detail (Mr. Slope taking a first-class ticket for London) signals his confidence and social ambition, as rail travel was a marker of status in the period.

106 A fast, hired, two-horse carriage used for private travel in the 18th and 19th centuries; Mr. Harding's arrival in a postchaise signals urgency and the social conventions of travel for news or important visits in the Victorian era.

107 A French-derived term meaning permission or leave; used here in the archdeacon's phrase to mean dismissal or being sent away, reflecting ecclesiastical or courtly terminology for granting leave or discharge.

108 Latin for "easily the first" or clearly preeminent; Trollope uses it ironically to describe Mrs. Proudie's dominating success in the contest for ecclesiastical influence, emphasizing her triumph in local church politics.

109 A French expression meaning "rosy colour" or an overly sentimental, optimistic tint (often anglicized to 'rose-coloured'); the narrator uses it to criticize the convention of sweet, sentimental endings in novels and the difficulty of concluding a lengthy work.

110 A striking name for a young horse mentioned at Ullathorne; 'Beelzebub' (a biblical name often associated with the devil) used comically highlights Mr. Thorne's theatrical concern over a temperamental animal and provides a light domestic episode amid the marriage plot.

111 Erard was a renowned French maker of pianos and harps in the 18th-19th centuries; the gift of a pianoforte by Erard signals luxury and social distinction, reflecting the