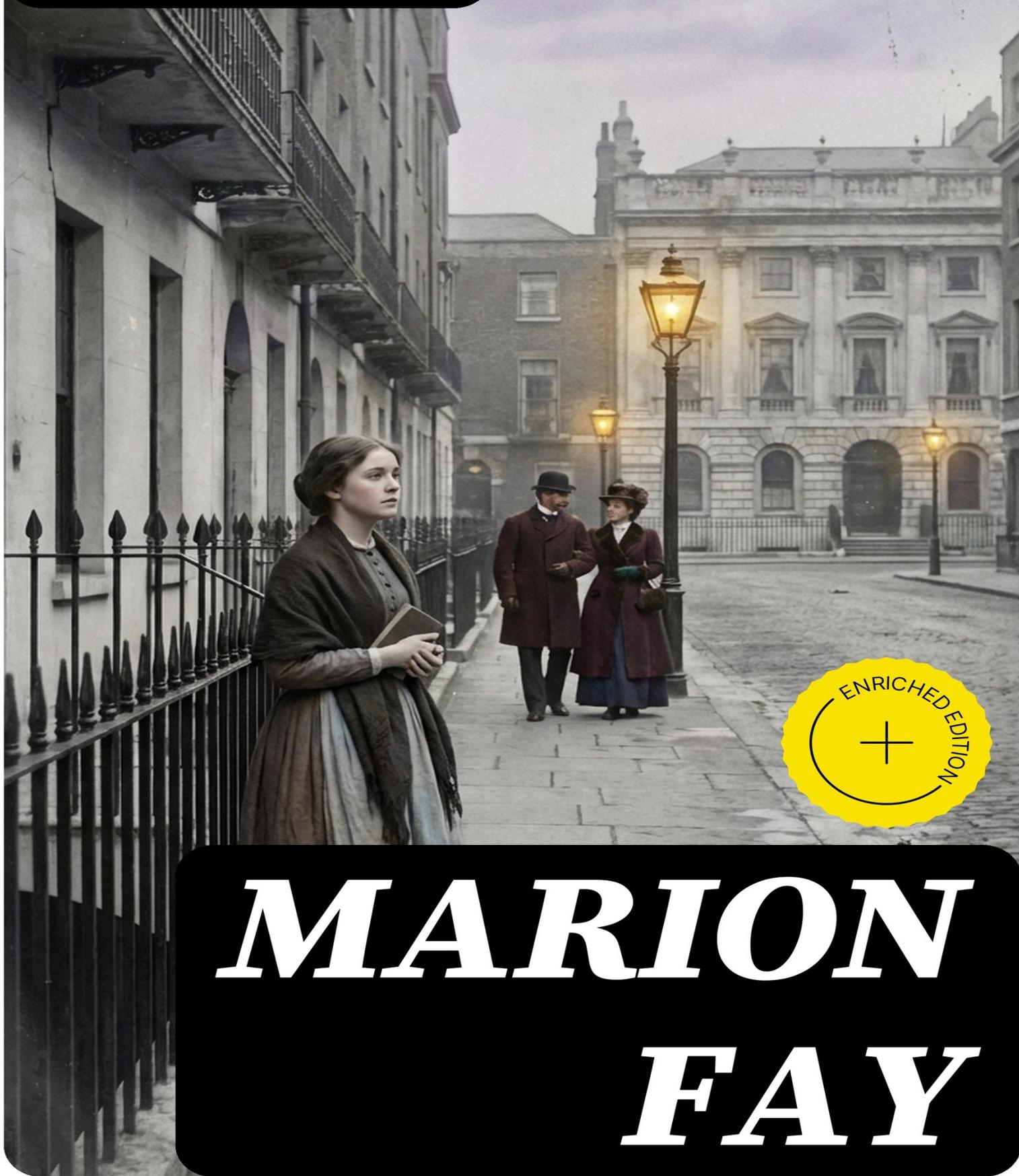


**ANTHONY  
TROLLOPE**



**MARION**

**FAY**

**Anthony Trollope**

# **Marion Fay**

**Enriched edition.**

*Introduction, Studies and Commentaries by Alec Turner*

EAN 8596547403661

Edited and published by DigiCat, 2022



# Table of Contents

[Introduction](#)

[Synopsis](#)

[Historical Context](#)

[Author Biography](#)

**[Marion Fay](#)**

[Analysis](#)

[Reflection](#)

[Memorable Quotes](#)

[Notes](#)

# Introduction

## [Table of Contents](#)

Love pushes against the iron lattice of English rank until feeling and privilege grind like gears. In Marion Fay, Anthony Trollope turns his steady, humane gaze on the pressures that arise when private affection confronts public hierarchy. The novel unfolds in late-Victorian society, where status, duty, and reputation define the boundaries of choice. Trollope, renowned for revealing the quiet dramas of ordinary lives, composes here a study of conscience and class that is as lucid as it is unsettling. The resulting narrative, at once intimate and social, invites readers to watch the collision of heart and custom with patient, unsparing clarity.

Anthony Trollope stands among the foremost novelists of the nineteenth century, celebrated for his mastery of social realism, moral nuance, and an unfailingly observant eye. Known for the *Barsetshire* and *Palliser* series, he mapped the intricate relations between institutions and individuals with an unmatched steadiness of tone. Marion Fay belongs to his late work, where his art had ripened into a seemingly effortless balance of sympathy and judgment. Rather than seeking sensational turns, he builds tension from the everyday: conversation, rumor, scruple, and expectation. The serenity of his style heightens the stakes, letting readers feel the tightening of social constraint.

First published in 1882, near the end of Trollope's life, Marion Fay bears the marks of a mature imagination returning to abiding questions: what does rank require, what

does honesty demand, and how far can love go within the limits of a rigid society? The period's debates—about class mobility, the legitimacy of inherited power, and the changing texture of urban life—echo through the novel's scenes. Trollope neither sermonizes nor withdraws; he places readers inside the ordinary rhythms of a world where both kindness and prejudice flourish, and he trusts the weight of circumstance to define the characters' conflicts.

The premise is disarmingly simple. An heir to a great name meets a young woman, Marion Fay, whose background offers no social advantage and whose virtues are thoroughly private. What begins as acquaintance deepens into attachment, and with that deepening comes a reckoning with the codes of family, title, and public opinion. Trollope's setup is not a puzzle to be solved but a moral terrain to be walked step by step. The reader observes, rather than is pushed, as affection grows, objections gather, and the ordinary machinery of society presses on every choice the lovers might consider.

Trollope's artistry lies in his unobtrusive omniscience. He narrates with a candid voice that understands motives without excusing them, and that sees folly without cruelty. In *Marion Fay* he uses patient exposition, minute shifts of perspective, and carefully staged conversations to illuminate the stakes of seemingly modest decisions. The prose is spare but attentive; description serves character, and social detail clarifies moral pressure. He relies on no contrivance greater than time itself, allowing the outcomes of temperament and custom to accumulate naturally. The result is a narrative that feels inevitable only after it has been lived through.

As in his finest work, Trollope organizes the social world like a system of communicating vessels. Drawing rooms, streets,

offices, and modest parlors exchange opinions and anxieties with equal efficiency. Reputation circulates faster than truth; deference and resentment meet in formal gestures; kindness must find speech within stiff conventions. Marion Fay distills these exchanges into scenes shaped by understatement and implication. Trollope's characters do not declaim; they hesitate, infer, and revise. The novel's drama emerges from that pressure of ordinary life, where every visit, letter, and pause in conversation carries the weight of future happiness or regret.

The novel's classical poise is paired with a probing sense of moral consequence. In Trollope's world, freedom is never abstract; it is negotiated at the dinner table, before a solicitor, or in the intervals of a carriage ride. Duty, too, is concrete, composed of invitations accepted, promises kept, and boundaries observed—or ignored. Marion Fay examines how a single decision reverberates through families and circles of acquaintance, testing loyalties that might be grounded in affection or merely in convenience. The book's power lies in showing that the most intimate choices inevitably become public property in a stratified society.

Trollope refuses caricature. The guardians of rank are not monsters, and the champions of feeling are not saints. Each figure is drawn with the same even light, rendering pretension, generosity, fear, and courage as common human materials shaped by circumstance. This steadiness allows the novel to critique class barriers without reducing anyone to emblem or enemy. The conflict, accordingly, is not a battle of good and evil but a struggle between competing goods—order and kindness, continuity and fairness, prudence and candor. Readers are invited to consider what is lost and gained when any one of these virtues prevails.

Marion Fay holds classic status because it refines the English social novel to its essential elements: precise observation, moral argument, and sustained attention to ordinary life. Trollope demonstrates that the marriage plot can bear the weight of serious thought about power and responsibility. His late style, free of sensational ornament, exerts a pressure that many writers after him have felt: the conviction that drama resides in character, and that character reveals itself most fully under the slow grind of social expectation. The book stands as a model of narrative restraint joined to ethical ambition.

Its influence is also methodological. Trollope's calm omniscience, his willingness to show ambivalence rather than resolve it, and his faith in the significance of daily habit shaped later conceptions of the realist novel. Readers and writers alike have returned to Marion Fay for its example of how to stage conflict without distortion, and how to let competing perspectives coexist within a single narrative frame. The novel demonstrates that sympathy can coexist with critique, and that clarity, not pyrotechnics, secures a lasting imaginative claim on the social world it portrays.

For new readers, the appeal is immediate: the language is clear, the stakes are recognizable, and the emotions are rendered without sentimentality. Trollope does not hurry; he trusts attention. The narrative rewards that attention by revealing how values are enacted in small acts of speech and silence. Marion Fay is a love story, but it is also a study in how institutions shape intimate life—how families, titles, and tacit codes can obstruct or enable candor. The book's quiet daring lies in asking whether sincerity can survive the glare of status without either capitulating to it or denying its power.

The questions Marion Fay poses remain urgent. In a world still organized by unequal access to privilege, education, and voice, the novel's examination of choice within constraint feels contemporary. It shows how social systems enter the heart, and how the heart answers without melodrama or despair. Trollope's humane realism grants his characters—and his readers—the dignity of complexity. That dignity, coupled with narrative poise and ethical clarity, explains the novel's lasting appeal. Marion Fay endures not merely as a document of its age but as a companion in ours, speaking quietly and firmly about love, fairness, and the costs of both.

# Synopsis

## [Table of Contents](#)

Anthony Trollope's *Marion Fay* is a late-career Victorian novel that juxtaposes aristocratic privilege with modest integrity in contemporary London. The narrative opens within a marquis's household, where the heir, Lord Hampstead, is marked by liberal sympathies and an instinctive distaste for rigid class barriers. His path soon intersects that of Marion Fay, a young woman raised among Friends, whose plain living and moral clarity quietly challenge the expectations of rank. Trollope establishes his principal arena of conflict at once: the collision between inherited status and personal conscience, and the question of whether right feeling, honestly held, can endure the pressures of family, custom, and public opinion.

Within the noble house, expectations harden into plans. The heir is urged toward a marriage that will advertise alliances, preserve influence, and confirm the social order. Domestic politics are complicated by a stepfamily dynamic and by watchful advisers who equate propriety with prudence. Lord Hampstead, inclined to frankness, finds himself at odds with a code that dismisses affection across class. Trollope moves briskly between drawing-room consultations and private doubts, shaping a portrait of a young aristocrat who cares more for sincerity than for display, and who understands that defiance of convention carries consequences for himself and for those within his reach.

Marion Fay's sphere is smaller but not less exacting. Living in reduced circumstances and brought up with Quaker

simplicity, she meets the world without guile, measuring it by truthfulness and compassion rather than by precedence. Her delicate health adds gravity to her choices, while her faith encourages quiet resolve and a dislike of ostentation. When she and Lord Hampstead come to know one another, their conversations expose the scale and texture of the social gap between them. Trollope emphasizes listening, hesitation, and principled reserve, presenting a heroine whose strength lies not in dramatic gestures but in steadiness, self-knowledge, and an unwillingness to trade conviction for comfort.

Running alongside this attachment is a second, equally contentious courtship that binds the noble family to the working world of the Post Office. A diligent clerk, respected for competence rather than pedigree, draws the attention of a young woman from the marquis's circle. Trollope pauses over office routine, modest lodgings, and the pride of earning one's way, counterpointing them with grand houses and ancestral claims. The disparity in income and influence is stark, yet the emotional logic is similar: both pairs must reckon with a society that categorizes love by station. The parallel plot doubles the thematic question, showing pressure brought to bear from above and from within.

Resistance gathers. Family elders and their allies weigh reputations, whisper about imprudence, and suggest alternatives that would keep the family name unsullied. Letters are written, visits contrived, and conversations staged to discourage uneven alliances. Trollope draws out these maneuvers with his customary restraint, letting tone and emphasis reveal more than overt threats. The lovers, in both threads, are urged to think of future burdens and to accept the ordinary logic of rank. What might be dismissed as snobbery is shown as a complicated fear of disorder, even as the narrator tests those fears against demonstrable

kindness, steadiness of purpose, and the claims of simple justice.

As Lord Hampstead and Marion continue to meet, their candid exchanges become the novel's moral center. He argues that birth should not dictate happiness; she insists that promises entail duty and that love cannot rest on impulse alone. Her outlook, shaped by plain speech and inward restraint, hesitates before any step that might bring turmoil to others. Illness shades these scenes without dominating them, reminding characters of the weight of time and responsibility. Rather than melodrama, Trollope offers careful gradations of feeling, granting each misgiving its place while letting mutual regard grow from sympathetic understanding rather than from grand declarations.

The conflicts widen into questions of inheritance and household governance. Advisers examine settlements and expectations, guarding the prestige of the title while measuring the risk of scandal. Prospective matches of acceptable rank are put forward, and small social rites—dinners, calls, country visits—are arranged to shift affections and display suitable alternatives. Trollope shows how institutions press upon private life, narrowing options without resorting to overt coercion. Subtler complications arise as well: rumors, uncertainties of origin or fortune, and the vulnerability of those without powerful protectors. Each thread tightens the bond between feeling and principle, urging decisions that cannot be indefinitely postponed.

Trollope choreographs the rising action by alternating perspectives and settings: the noble estate, the subdued rooms of the Quaker household, the corridors of official work. Moments of danger are moral rather than sensational, hinging on candor and endurance. The characters are tested by waiting, by partial information, and by the steady

abrasion of advice that sounds prudent but proves partial. Where a sensational novelist might spring surprises, Trollope draws strength from probability and temperament, letting the stakes increase through the accumulation of choices. The narrative pace remains measured, making each concession, each refusal, and each renewed appeal count toward an eventual reckoning.

Without disclosing outcomes, Marion Fay endures as a study of class, conscience, and the claims of affection in a society bent on sorting people by birth. It asks whether integrity—social, religious, and personal—can withstand the customary arguments for expedience, and whether love can be honest without being reckless. Trollope's sympathy extends across the social map; no one is mocked for earning a living, and no one is excused for confusing pride with duty. The novel's broader message is sober but humane: character matters, and the worth of a connection is measured in candor, responsibility, and kindness rather than in name or fortune.

# Historical Context

## [Table of Contents](#)

Marion Fay unfolds within late Victorian Britain, broadly the 1870s to early 1880s, with London and country houses as its principal stages. The dominant institutions shaping the world it depicts are the hereditary peerage, the established Church of England, and a centralized state whose reach was felt through Parliament and the expanding civil service. This is a society that prizes lineage, property, and propriety, yet is increasingly urban, literate, and mobile. Trollope situates his characters amid these persistent hierarchies and the new bureaucratic order, letting the frictions between tradition and modernity supply the narrative's tension and moral testing ground.

The novel appeared near the end of Anthony Trollope's career, around 1882, when he had already become a central voice of English social realism. Late-Victorian fiction moved largely in three-volume formats tailored to circulating libraries that favored respectable subjects and moral clarity. Trollope's realism, developed since the 1850s, offered close attention to class etiquette, money, work, and domestic negotiation. Marion Fay inherits these methods, using quiet scenes and the pulse of daily routine to register broader historical shifts. It reflects an era when the novel served as a key middle-class forum for debating manners, rights, and the boundaries of social ambition.

Aristocratic rank and primogeniture were still the spine of elite identity. Titles conveyed social and political weight, and the House of Lords remained powerful. Estate settlements

commonly tied land to a family line, limiting the freedom of heirs to dispose of property. Trollope scrutinizes the aristocratic marriage market, in which family strategy often outranked personal preference. Marion Fay approaches this world critically, testing whether courtesy titles, courtly codes, and ancestral expectations can survive encounters with merit and sincerity beyond the charmed circle of birth. The book's cross-class tensions expose both the resilience and the brittleness of hereditary privilege.

Electoral reform had altered the national balance, even if not yet overturning aristocratic influence. The Reform Acts of 1832 and 1867 broadened the male electorate, and another major extension followed in 1884–85. Party politics alternated between Liberal and Conservative ministries, with debates over church, education, and empire. Trollope's milieu registers this shift: greater public scrutiny, new claims of middle-class competence, and the expectation that rank be yoked to service. In the novel, respect for title competes with a rising standard of personal worth, mirroring the political evolution from deference to accountability without directly dramatizing parliamentary battles.

The British economy in the 1870s faced falling prices and stiff foreign competition in what historians often call the Long Depression, roughly 1873–1879. Agriculture entered a prolonged downturn as imported grain undercut British farming, weakening the financial base of many landed families. Meanwhile, urban commerce and professions grew. Trollope's narrative pressures—concerns over prudent marriages, household economies, and the costs of sociability—echo these conditions. The landed elite, once confident of permanent affluence, confronts a world requiring calculation and adaptation. Against this backdrop, the moral value of thrift, work, and honesty is weighed against the symbolic capital of lineage.

London's population surpassed three million by 1871, and the city sprawled northward and westward into newly built suburbs. Districts such as Islington, Holloway, and Hampstead expanded with terraces and villas for clerks, shopkeepers, and professionals. Alongside prime neighborhoods sat pockets of hardship that charities sought to relieve. Marion Fay's urban scenes draw upon this geography of proximity, where social ranks could be separated by only a few streets. The novel's interplay between grand drawing rooms and modest parlors reflects an actual city shaped by rapid construction, speculative building, and the complex map of class residential patterns.

Victorian transportation reshaped daily life and social mixing. Railways shortened country-to-city journeys; London's Metropolitan Railway opened in 1863 and connected with the District line by the 1870s, while horse-drawn omnibuses and cabs knit neighborhoods together. These systems widened the practical range of courtship, visiting, and oversight by family or friends. Marion Fay implicitly relies on this infrastructure: swift movement enables chance meetings, dutiful calls, and the management of scandal or reconciliation. The ease of travel also undercuts rigid provincial seclusion, subtly assisting Trollope's examination of how rank fares when movement and encounter become routine.

Communication technologies likewise transformed social rhythms. Cheap postage after 1840 nurtured a culture of frequent letter writing, and pillar boxes—introduced in the 1850s—made dispatch easy. The Post Office Savings Bank (1861) encouraged thrift, and the state took over the telegraph in 1870. Trollope, a long-serving Post Office official, often builds narrative around letters and the ethics of correspondence—promises sealed in ink, misunderstandings in the post, and the moral weight of a

signature. Marion Fay reflects a society in which written exchange is intimate and binding, underwriting both domestic confidence and the possibility of sudden, irreversible offense.

Religion remained a potent social force. The Church of England retained establishment, yet religious pluralism grew. Nonconformists—including Methodists, Baptists, and Quakers—secured legal advances: repeal of the Test and Corporation Acts in 1828, civil marriage options in 1836, and the Burial Laws Act of 1880 allowing non-Anglican rites in parish graveyards. Trollope's portrayal of conscientious dissenters engages these realities, contrasting plain worship and ethical rigor with the ceremonial and political privileges of the established church. In *Marion Fay*, ecclesiastical allegiance is less a theological battleground than a social boundary marker, testing whether esteem can cross confessional lines.

Quaker culture, in particular, carried distinctive social meanings in the nineteenth century. Friends emphasized plain speech, modest dress, pacifism, and discipline of life. Though prominent Quaker businesses existed, many adherents lived quietly, their communities knit by Meetings for Worship and close oversight of conduct. Marriage “within the Society” had long been prized, and marrying “out” could still stir unease, even as disciplinary strictness softened by the later century. Trollope draws on this recognizable profile: a Quaker or Nonconformist milieu signals sincerity, restraint, and service, and in *Marion Fay* it becomes a standing rebuke to idle display while revealing tensions between conscience and social aspiration.

Victorian marriage law and gender norms frame the novel's conflicts. Under coverture, a wife's legal identity was constrained, though reforms advanced: the Matrimonial

Causes Act (1857) created civil divorce, and the Married Women's Property Acts (1870 and 1882) granted wives rights to earnings and property. The age of majority at 21 gave parents and guardians leverage over youthful courtship, and chaperonage guarded reputation. Trollope's plot weighs filial duty, parental ambition, and the ethics of choice within these rules. Marion Fay's scrutiny of love across class lines also interrogates whether marriage serves as alliance, rescue, or recognition of equal moral worth.

Health and mortality bore heavily on Victorian homes. Tuberculosis and other respiratory diseases were common, while medical practice, though improving, remained limited in efficacy. Public health reforms remade London: Bazalgette's sewers (largely completed by the mid-1860s) and the Public Health Acts of 1872 and 1875 reduced cholera and improved sanitation. Yet illness still functioned as a moral and emotional crucible in fiction. Marion Fay employs the sickroom—its etiquette, visiting practices, and quiet endurance—to test characters' constancy and compassion, reflecting a culture where private suffering was understood as a proving ground for faith, class virtue, and human sympathy.

Education and literacy expanded dramatically. The Elementary Education Act of 1870 created elected school boards and pushed toward universal basic schooling, advancing reading skills across the working and lower-middle classes. A larger reading public fueled demand for serialized fiction and triple-decker novels, shaped by the tastes of lending libraries. Trollope's steady, observant prose matched this readership's appetite for social detail over melodrama. In Marion Fay, characters' letters, newspapers, and practical schooling matter; the book presupposes a public able to track subtle moral and social variations, itself

a product of the educational and print revolutions of mid- to late-century Britain.

Victorian sociability and leisure structure much of the action. Aristocratic and professional men cemented networks in London clubs, while the Season orchestrated balls, dinners, and garden parties where introductions and alliances were made. Country-house visits, hunting, and careful etiquette managed proximity and distance between ranks. Trollope frequently stages scenes in drawing rooms, clubs, and suburban parlors to show how reputation is built or broken. Marion Fay contrasts display with restraint, highlighting how the performance of manners—visiting at the right hour, answering letters promptly, observing rank—serves as both social currency and a field for ethical judgment.

Property law sustained the aristocratic order even as it evolved. Entail and strict settlements restricted sale of family land to preserve line and status. The Settled Land Act of 1882, near the novel's publication, widened powers of life tenants to manage estates, signaling a shift toward flexibility. Trollope's fiction often explores how such instruments bear on marriage choices, dowries, and the expectations placed on heirs. In Marion Fay, the fear that imprudent affection might endanger a title or estate reflects genuine legal constraints, while the narrative queries whether property stewardship is compatible with free choice and humane regard across class.

A vigorous press shaped public opinion and private behavior. Taxes on newspapers were reduced mid-century, expanding circulation; by the 1870s, metropolitan and provincial papers reported social scandals, charitable causes, and political controversies with growing reach. Respectability—a blend of morality and appearance—

became both aspiration and surveillance. Trollope's realism tracks the pressure of gossip and reputational risk: a letter misread, a visit misconstrued, or a rumor spread can redirect lives. Marion Fay mirrors this environment, in which the court of public opinion stands alongside family authority and law, disciplining transgressions and policing the boundaries of acceptable ambition.

Trollope's own professional background in the Post Office furnished him with a unique sensitivity to institutions—how rules, timetables, and procedures intersect with sentiment. The novel's steady attention to routine, delay, and obligation reflects a bureaucratized society that prized reliability yet feared moral ossification. Even when government offices do not enter the scene, a culture of record-keeping and punctuality is felt in characters' conduct. Marion Fay examines whether personal conscience can thrive under the weight of institutional expectations, proposing that kindness and integrity, rather than pedigree or office, constitute the truest measure of worth in modern Britain.

# Author Biography

## [Table of Contents](#)

Anthony Trollope (1815–1882) was an English novelist of the high Victorian age, renowned for his expansive portrayal of public and private life in provincial and political spheres. Prolific and methodical, he produced dozens of novels, stories, travel books, and essays while also pursuing a long civil service career. His two great novel-sequences—the Barchester chronicles and the Palliser novels—helped define a tradition of social realism attentive to institutions, manners, and moral compromise. Writing for the serial market yet maintaining an even, observant style, Trollope earned a wide readership in Britain and abroad and became a central figure in nineteenth-century English fiction.

Born in London and educated at prominent English public schools, including Harrow and Winchester, Trollope experienced both privilege and precarity, circumstances that later informed his sympathy for professional and clerical classes. As a young reader he absorbed the eighteenth- and nineteenth-century novel's movement toward realism and social inquiry. The growing culture of magazines and circulating libraries shaped his ambitions, encouraging craft practices suited to serialization. Editors and contemporaries provided models and forums; notably, William Makepeace Thackeray's *Cornhill Magazine* would later serialize one of his breakthroughs. Trollope's observational method, restrained narration, and interest in institutional life emerged early from this educational and literary environment.

At seventeen he entered the General Post Office, beginning a parallel vocation that lasted over three decades. Work took him across Britain and, from the early 1840s, to Ireland as a postal surveyor, where administrative travel exposed him to varied communities and political tensions. He contributed to practical reforms and helped introduce roadside pillar boxes, emblematic of a modernizing service. This period also saw his first sustained attempts at fiction. Early Irish-inflected novels, including *The Macdermots of Ballycloran* (1847) and *The Kellys and the O'Kellys* (1848), showed his commitment to social texture and local speech, even as he was still finding a steady public.

In the 1850s Trollope devised Barsetshire, a fictional county centered on the cathedral town of Barchester, to examine the Church of England and provincial society. *The Warden* (1855) introduced this world with measured irony; *Barchester Towers* (1857) expanded its range and became one of his most popular works. Subsequent volumes—*Doctor Thorne*, *Framley Parsonage*, *The Small House at Allington*, and *The Last Chronicle of Barset*—balanced clerical politics, inheritance questions, and everyday moral choices. Critics admired the evenness and credibility of the milieu, while some faulted the absence of sensational plotting; readers, however, embraced the continuity of characters and the humane, conversational narration.

Parallel to Barsetshire, Trollope built a second sequence focused on national politics: 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*, he mapped parliamentary life, party maneuver, and personal ambition with unusual steadiness. Outside these cycles he produced substantial standalone fiction, among them *Orley Farm*, *He Knew He Was Right*, and *The Way We Live Now*, a wide-angled satire

of speculation and public morality. His output also included short stories and novellas, demonstrating the same interest in social types, obligation, and choice.

Trollope became emblematic of disciplined professionalism. Before office hours he wrote to a strict timetable, tracking daily word counts, a regimen he later described in *An Autobiography* (published posthumously). He traveled widely and reported copiously: *The West Indies and the Spanish Main*, *North America*, and *Australia and New Zealand* combine observation with institutional detail. Politically aligned with liberal reform, he stood unsuccessfully for Parliament in 1868, and his fiction recurrently tests ideas about merit, duty, and representation within church, law, and legislature. While some contemporaries disparaged his productivity, others praised the candor, steadiness, and breadth of his social vision.

After retiring from the Post Office in the late 1860s, Trollope devoted himself to full-time authorship, maintaining a pace that kept him prominent through the 1870s. He continued to experiment within familiar terrains, refining methods for serial and three-volume publication. He died in 1882, leaving a body of work that has been repeatedly reappraised. Later critics have emphasized his patience with process, tolerance for ambiguity, and granular understanding of institutions. His influence persists in the British novel's treatments of community, administration, and political life, and his imagined counties and parliamentary corridors remain fertile ground for adaptation, scholarship, and engaged reading.

# **Marion Fay**

[Main Table of Contents](#)

## **VOLUME I.**

- Chapter I. The Marquis of Kingsbury.
- Chapter II. Lord Hampstead.
- Chapter III. The Marchioness.
- Chapter IV. Lady Frances.
- Chapter V. Mrs. Roden.
- Chapter VI. Paradise Row.
- Chapter VII. The Post Office.
- Chapter VIII. Mr. Greenwood.
- Chapter IX. At Königsgraaf.
- Chapter X. "Noblesse Oblige."
- Chapter XI. Lady Persiflage.
- Chapter XII. Castle Hautboy.
- Chapter XIII. The Braeside Harriers.
- Chapter XIV. Coming Home from Hunting.
- Chapter XV. Marion Fay and Her Father.
- Chapter XVI. The Walk Back to Hendon.
- Chapter XVII. Lord Hampstead's Scheme.
- Chapter XVIII. How They Lived at Trafford Park.
- Chapter XIX. Lady Amaldina's Lover.
- Chapter XX. The Scheme is Successful.
- Chapter XXI. What They All Thought as They Went Home.
- Chapter XXII. Again at Trafford.

## **VOLUME II.**

- Chapter I. The Irrepressible Crocker.
- Chapter II. Mrs. Roden's Eloquence.
- Chapter III. Marion's Views About Marriage.

Chapter IV. Lord Hampstead is Impatient.  
Chapter V. The Quaker's Eloquence.  
Chapter VI. Marion's Obstinacy.  
Chapter VII. Mrs. Demijohn's Party.  
Chapter VIII. New Year's Day.  
Chapter IX. Miss Demijohn's Ingenuity.  
Chapter X. King's Court, Old Broad Street  
Chapter XI. Mr. Greenwood Becomes Ambitious.  
Chapter XII. Like the Poor Cat I' the Adage.  
Chapter XIII. Lady Frances Sees Her Lover.  
Chapter XIV. Mr. Greenwood's Feelings.  
Chapter XV. "That would be Disagreeable."  
Chapter XVI. "I Do."  
Chapter XVII. At Gorse Hall.  
Chapter XVIII. Poor Walker.  
Chapter XIX. False Tidings.  
Chapter XX. Never, Never, to Come Again.  
Chapter XXI. Di Crinola.

### **VOLUME III.**

Chapter I. "I Will Come Back as I Went."  
Chapter II. True Tidings.  
Chapter III. All the World Knows It.  
Chapter IV. "It Shall Be Done."  
Chapter V. Marion will Certainly Have Her Way.  
Chapter VI. "But He Is;—He Is."  
Chapter VII. The Great Question.  
Chapter VIII. "I Cannot Compel Her."  
Chapter IX. In Park Lane.  
Chapter X. After All He Isn't.

Chapter XI. "Of Course There was a Bitterness."  
Chapter XII. Lord Hampstead Again with Mrs. Roden.  
Chapter XIII. Lord Hampstead Again with Marion.  
Chapter XIV. Crocker's Distress.  
Chapter XV. "Dismissal. B. B."  
Chapter XVI. Pegwell Bay.  
Chapter XVII. Lady Amaldina's Wedding.  
Chapter XVIII. Crocker's Tale.  
Chapter XIX. "My Marion."  
Chapter XX. Mr. Greenwood's Last Battle.  
Chapter XXI. The Registrar of State Records.

metonymically for that world of public political discussion and gossip.

**95** In Victorian London a named club like the "Foreigners" denotes a gentlemen's club—an exclusive social institution where membership signalled status and influence. Such clubs kept a "candidate book" in which members proposed and seconded new admissions, so having a name entered there acted as a public endorsement of a person's social standing.

**96** The idiom "p's and q's" refers to small matters of propriety, manners, or precise behaviour (e.g., paying attention to politeness or formalities). Its exact origin is uncertain, but by the 19th century it commonly meant scrupulous attention to etiquette, so "I shan't stand on any p's and q's" means the speaker will not bother with niceties.

**97** Appleslocombe here refers to the parish "living" or benefice — an ecclesiastical office in the Church of England that came with income and often a house. In the passage the Marquis, as patron, has the power to appoint the clergyman to Appleslocombe (he has "given the living away"), which explains Greenwood's grievance about not receiving the post or compensation.

**98** "Duca" is the Italian word for 'duke' and here appears in casual gossip—likely referring to a foreign or titled person mentioned in society talk. The line shows how contemporary London conversation freely mixed foreign titles into rumor about high-society events, underlining the social milieu and the circulation of gossip about Lord Hampstead's plans.

**99** A marquis (marquess in modern British usage) is a high-ranking title in the British peerage, above an earl and below a duke. The proposed marriage to the eldest son of the

Marquis of Kingsbury signals a socially significant and advantageous alliance in the novel's class-conscious context.

**100** A countess is the female counterpart of an earl (or a woman holding an earldom) and denotes a title in the British aristocracy. Marion's reference to finding 'a Countess' underscores the social aspiration and prestige attached to marrying into the peerage in Victorian society.

**101** Midsummer refers to the mid-June period traditionally celebrated around the summer solstice (commonly observed near June 24 in Britain). In Victorian literature it often signals heightened social activity and outdoor gatherings, helping set the seasonal atmosphere of the scene.

**102** This is the name of a public house (pub) mentioned in the chapter; Victorian inns and taverns were commonly named after members of the royal family. Such local taverns functioned as social hubs where neighbourhood news and gossip—like Marion Fay's story—were readily exchanged.

**103** A harmonium is a small reed keyboard instrument popular in 19th-century parlours and churches as a compact, inexpensive alternative to a pipe organ or piano. Its presence in a furnished sitting-room signals domestic music-making and middle-class respectability in the period.

**104** Being a clerk in the Post Office in Victorian Britain denoted a salaried civil-service position with routine clerical duties and some social respectability. Dismissal from such a post could have serious economic and reputational consequences for a young man, which explains much of the anxiety around Crocker's alleged misconduct.

**105** 'Hymeneal' is an archaic adjective relating to marriage, derived from Hymen, the classical god of marriage ceremonies. The phrase 'hymeneal altar' simply means the place of marriage (the wedding ceremony) and is typical Victorian elevated language for nuptials.

**106** Newgate was a notorious London prison and courthouse used from medieval times through the 19th century; in Victorian usage sending someone to Newgate implied severe criminal punishment and social disgrace, since the gaol was associated with harsh conditions and public executions.

**107** The phrase 'red tape' originally referred to the red ribbon used to tie and bind official government files in Britain; it came to mean the formalities and bureaucratic procedures of government, so here it underscores how private letters gained legal and institutional importance once they entered the Post Office.

**108** This phrase invokes Epicureanism, the ancient Greek philosophical school (founded by Epicurus) that identified the highest good with pleasure understood as the absence of pain and simple bodily enjoyments. Trollope uses it contrastively here to mean an earthly, sensual kind of happiness as opposed to Christian notions of spiritual salvation or the next world.

**109** Hanover Square is a fashionable London square in the Mayfair district; in the 18th and 19th centuries it was a residential and social centre for the aristocracy and a common location for society events and nearby fashionable churches.

**110** This phrase refers to the insignia of British and foreign orders of chivalry: 'stars' are the breast-badges of orders

(e.g., Order of the Bath) and 'Garters' refers to the Order of the Garter, whose members wear distinctive garter insignia; such symbols signalled high rank and were often displayed at ceremonial occasions.

**111** Chloroform was an anaesthetic introduced into medical practice in the mid-19th century (widely promoted after about 1847) and used to render patients insensible to pain; Trollope's mention reflects contemporary awareness of anaesthesia as a means of easing unpleasant events.

**112** Llanfihangel is a Welsh placename meaning 'church (llan) of St Michael (Mihangel)'; there are many small churches and villages with this name across Wales, so Trollope evokes a typical rural, thatched-roof Welsh church rather than a single specific location.

**113** Refers to the diamond fields around Kimberley in South Africa, whose discovery in the late 1860s-1870s sparked a major diamond rush; Trollope uses the example to show how increased supply would depress value, making the point that scarcity often determines what people prize.

**114** A common 19th-century sheet size used for official, legal, and administrative documents in Britain (named after a traditional watermark); mentioning a 'huge sheet of foolscap paper' signals Crocker's long, formal written explanation typical of bureaucratic correspondence of the period.

**115** This is an archaic, metaphorical phrase meaning to redirect or withdraw one's 'beams' (the speaker's radiance, attention, or affections) elsewhere. In the passage Marion tells him to 'retrick his beams' to urge that he take the light of his love and splendour away from her and bestow it upon another or another pursuit.