

Commentary on the Uses of Classics in *Framley Parsonage*

Authors for individual entries are identified by their initials in square brackets, along with the year in which the entry was written or revised. Contributor names and source abbreviations are provided at the end of the document.

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Chapter 1 – Omnes Omnia Bona Dicere

Omnes omnia bona dicere

- The title of this chapter can be literally translated as “all people to say all good things.” This is a quotation from Terence’s *Andria*, a Roman comedy. The plot of Terence’s play revolves around a father, Simo, who wants his son to marry his neighbor’s daughter. Unfortunately his son, Pamphilus, promises to marry another woman—Glycerium—after impregnating her. Simo becomes concerned that Pamphilus might have entered into a relationship with yet a different woman named Chrysis. While discussing the matter with his most trusted freedman, Simo describes how, despite his worries, his son seemed to behave well and have a fine reputation. In the translation by Henry Thomas Riley, Simo says “this pleased me, and everybody with one voice began to say all kinds of flattering things and to extol my good fortune, in having a son endowed with such a disposition.” When Trollope entitles this chapter “Omnes Omnia Bona Dicere,” he is saying that people are saying good things about Mark Robarts. However, in his associations with Mr. Sowerby Mark falls shy of the praise lavished on him, much as Pamphilus fell short of the praise lavished on him. This reference to the *Andria* foreshadows Mark’s signing of Mr. Sowerby’s bill, an act which fails to meet with the high expectations for a young clergyman. [TH 2005]

- sources: Terence, *Andria* 96-97 and Riley’s translation at perseus.tufts.edu

Hyperion

- Hyperion is a Titan and the son of both Uranus and Gaia. He is the father of Helios, Selene, and Eos (Sun, Moon, and Dawn respectively). Hyperion is often confused with the sun in Classical sources. For that reason, Trollope may intend to say that Mark is an Apollo, another god associated with the sun. The use of a Classical name to describe Mark elevates him in our eyes. The association of Mark Robarts with the sun reinforces the image of him as a man rising in the world. [TH 2005]

- source: *Cassell’s Dictionary of Classical Mythology*

a tergo

- A Latin phrase meaning “from behind.” [TH 2005]

Chapter 2 – The Framley Set, and the Chaldicotes Set

(No uses of Classics identified.)

Chapter 3 – Chaldicotes

(No uses of Classics identified.)

Chapter 4 – A Matter of Conscience**ambition is a great vice**

- “And ambition is a great vice—as Mark Antony told us a long time ago...” This is a reference to the Mark Antony of Shakespeare’s play *Julius Caesar*. In that play, Mark Antony gives a speech in which he addresses Brutus’ claims that Julius Caesar was ambitious. This is of course, not a Classical source, but a very English one that hearkens back to ancient Rome. [JC 2005; rev. RR 2020]

- source: William Shakespeare, *Julius Caesar* 3.2.95-110

chaplain pro tem

- When Mrs. Proudie first meets Mark Robarts, she likes him and thinks that he could make a nice honorary chaplain *pro tem* (= *pro tempore*), which means “for a time.” Americans will recognize *pro tem* as the title given to the person in the United States Senate who presides when the president of the Senate is absent. [JC 2005]

Chapter 5 – Amantium Irae Amoris Integratio**Amantium Irae Amoris Integratio**

- Like the title of Chapter 1, this is also a quotation from Terence’s *Andria*. It means, “lovers’ quarrels are love’s renewal.” In Terence’s play, the words are spoken by Chremes. Simo comes to Chremes, saying that a quarrel has arisen between Glycerium and Pamphilus, and Simo is hopeful that it will put an end to their relationship. That is when Chremes cautions that “lovers’ quarrels are love’s renewal.” In this chapter, Mrs. Robarts and Lady Lufton have a fight over the behavior of Mark Robarts while he is away. Mrs. Robarts stands up for her husband against the criticism levied against him by Lady Lufton. This act creates a division between them. Later, Lady Lufton comes to see Mrs. Robarts and apologizes to her. In the end their relationship seems no worse for the

fight. In a sense their friendship was renewed by the quarrel that arose between them. [TH 2005]

- sources: Terence, *Andria* 555 and Riley's translation at perseus.tufts.edu

corrupter of youth

- This was the charge against Socrates, and it is here being used as a descriptor for the Duke of Omnium. It could be said of both of these men that they instructed the many young men around them in a particular school of philosophy. However, while the philosophy of Socrates was one that sought out the truth concerning moral character in opposition to the sophistical views circulating at the time, the Duke of Omnium is responsible for drawing prominent youth into a decadent and worldly culture that both advances them politically and bankrupts them morally. This, at least, is the perspective found at Framley Court, and it is this culture that Mark Robarts seeks to ingratiate himself into by the company of Mr. Sowerby in order to advance his own position. [TH 2005]

Chapter 6 – Mr. Harold Smith's Lecture

Mentors

- Mentor is a character from Homer's *Odyssey*, who is an old friend of Odysseus. Mentor first appears in book 2 when he delivers a speech in public. However, most of the appearances of Mentor depict him as Athena in disguise, usually to give advice and help to Odysseus' son, Telemachus. This depiction of Mentor seems to agree with the OED's definition of the word *mentor* as one who gives guidance and assistance to another person, usually to someone who has less experience and is of a younger age. In the *Odyssey*, Mentor is supposed to watch over Odysseus' possessions, but his chief duty seems to be that of an advisor; when Athena assumes this role, she gives advice to Telemachus early in the story and then to Odysseus in the last chapters. In *Framley Parsonage*, Trollope describes individuals around the age of fifty as acting playfully and jocosely, much like young children or carefree adolescents. They are poking fun at Mr. Harold Smith and the speech which he is about to deliver about the South Sea Islanders and their civilization. Trollope says that people in this age group are able to have a good time whenever there aren't any "Mentors" of a younger age (25-30) around to spoil their fun and make them straighten up. It is said that Mark Robarts might have been such an individual, if he hadn't fit in with the older members of the group as well as he did. Trollope's depiction of the mentor/mentored relationship switches the generational positions of the people in each role and presents them as being opposite. Instead of older people being in the serious, earnest, role of mentors, they are described as the ones who are being taught how to behave. The younger clergymen are the ones who are shown as

Mentors, being strict and disciplined, and not having any time for fun and games. By switching these positions, Trollope creates a humorous situation; the older generation being quieted by younger individuals allows us to laugh at this ironic, yet improbable, situation. [MD 2005]

- source: Homer, *Odyssey* 2 and 22

born when Venus was in the ascendant

- This seems to be an astrological reference to the planet Venus and its position in the sky when Mr. Slope was born. Mrs. Proudie has just told a short tale about Mr. Slope and his pursuit of several different women at the same time (Eleanor Bold, now Eleanor Arabin, and Madeline Stanhope), although they are not mentioned specifically. Mrs. Smith remarks that the planet Venus must have influenced Mr. Slope's birth, since Venus was the Roman goddess of love and this man seems to get himself into quite a few romantic entanglements. [MD 2005]

Latin and Eton

- Trollope mentions that Mr. Green Walker has given a lecture about leading grammarians in the language of Latin and how their work was studied at Eton, a school in England. At this time, individuals who were considered to be educated were highly trained in the Classical Greek and Latin languages. Trollope himself was a Classical pupil and was very familiar with the studies of Latin at schools like Eton. The fact that Mr. Green Walker gives a speech about this subject shows how well he knew it; since this was the launch of his political career, he would want to start off well by giving a speech on a topic with which he could not fail. [MD 2005]

Genius

- In his speech about the South Sea Islanders, Mr. Harold Smith refers to the godlike spirit of Genius who holds the earth in the palm of its hand. Mr. Smith's use of *Genius* connects the ancient Roman understanding of a *genius* as a presiding, protective spirit and the English understanding of *genius* as exceptionally inspired talent. Mr. Smith's Genius is wearing "translucent armor," and this may represent the idea that we are unable to see this protective spirit or its actions. [MD & RR 2005]

a pagan sentimentality

- Mrs. Proudie objects to the "pagan sentimentality" of Mr. Harold Smith's speech, which includes mention of non-Christian gods in the ancient mold. Mrs. Proudie is a devout Christian, not open to other ideas, and she therefore feels the need to interrupt Harold Smith's speech in order to promote her Christian doctrine. [MD & RR 2005]

Chapter 7 – Sunday Morning

Reverend Optimus Grey

- *Optimus*: Latin, “very good,” “best.” A fitting first name for the Reverend Grey, given how highly Mrs. Proudie thinks of him. Perhaps Trollope is humorously suggesting that he is the best at being grey. [JM 2005]

she of the Argus eyes

- Mrs. Proudie is likened to the watchful, hundred-eyed monster of Greek myth. Argus is charged by Hera to watch over Io, whom Zeus turns into a cow in order to hide the fact that he was committing adultery with her. It is Argus’ job to ensure that this adultery ceased. Mrs. Proudie is in this case watchful in that she has noticed the absence of one of the servants during family prayers. [JM 2005]

What changeable creatures you men are!

- Compare *Aeneid* 4.569: *varium et mutabile semper / femina*. “An always changing and fickle thing is woman.” Trollope has elsewhere used Classical allusions to attribute qualities widely considered feminine to his male characters; this could be another such instance. [JM 2005]

- source: Vergil, *Aeneid* 4.569-570

Chapter 8 – Gatherum Castle

the gentleman of the statue

- “...that’s better than the hounds being mad about him, like the poor gentleman they’ve put into a statue.” Miss Dunstable says this to Frank when they chat at Gatherum Castle. She has asked how his father is doing, to which he replies that he is still “mad about the hounds,” prompting Miss Dunstable to make this comment. She is referring to the myth of Actaeon, a hunter whom Artemis turns into a deer with the result that his dogs chase and kill him. There are various reasons given for why Artemis is angry with the young man, but the most well-known is that he accidentally sees her bathing naked. After killing him, his dogs are distraught at the fact that they can’t find their master, so the centaur Cheiron makes a statue of him which was able to calm them. [JC 2005]

- The dogs’ attack on Actaeon was also a popular subject for post-antique art and statuary. [RR 2011]

- sources: *Cassell’s Dictionary of Classical Mythology* and Ovid, *Metamorphoses* 3.131-252

wheels and fortune

- “When a man has nailed fortune to his chariot-wheels he is apt to travel about in rather a proud fashion.” Trollope says this of the Head of Affairs whose resignation the Gatherum Castle set is about to force. The image here is a reversal of the traditional image of the goddess Fortuna with a wheel, which symbolizes her fickleness. The Head of Affairs has had a series of lucky accidents which has caused him to think that he’s got control of Fortune. Unfortunately, he is about to find that his luck will run out due to the fickleness of his colleagues. [JC 2005]

throw in our shells

- “Had we not better throw in our shells against him?” Mr. Harold Smith says this in the discussion of the Head of Affairs’ fate. The phrasing comes from a mistranslation of the Greek word *ostrakon*, which did mean “oyster-shell,” but not in this context. The word was also used for the shards of pottery the Athenians used to temporarily banish (or *ostracize*) a person from the *polis*. When Athenians had an opportunity to vote for a person to be banished, they would do so by writing his name on a shard of pottery. [JC 2005]

Juno’s despised charms

- “...Mr. Supplehouse [was] mindful as Juno of his despised charms.” This is said of Mr. Supplehouse, who is compared to Juno who was passed over for Venus in the Judgement of Paris. Trollope has used references to the Judgement of Paris in *Barchester Towers* and brings them back in this novel. He often uses the scenario to describe men’s rivalries, which is a slight insult as they are being compared to goddesses rather than gods. Trollope takes the Juno simile a little further in the next sentence when he remarks that “when Mr. Supplehouse declares himself an enemy, men know how much it means.” The same is true of Juno, who often declared herself the enemy of her husband’s paramours to the great disadvantage of the ladies (and nymphs) who were usually unknowing or unwilling to participate in the affairs. This is not to say, however, that she can’t be a bane to men as well. Aeneas’ trip from Troy to Italy would have been much less difficult if he hadn’t been suffering Juno’s wrath during the journey. [JC 2005]

Has not Greece as noble sons as him?

- Though this looks like a Classical allusion, it actually seems to be inspired by a line from Byron’s *Childe Harold*: “Sparta hath many a worthier son than he.” [JC 2005]

- sources: George Gordon Byron, *Childe Harold* 4.10.5 and Anthony Trollope, *Framley Parsonage*. Eds. David Skilton and Peter Miles. London: Penguin, 2004, 565.

vox populi vox Dei

- “The voice of the people is the voice of God.” This sentiment is expressed in a letter sent by Alcuin to Charlemagne (though Alcuin mentions it to argue against it). Trollope quotes this as Mr. Supplehouse’s belief when he begins to think that “the public voice calls for him,” noting that one’s belief in the public’s wisdom grows when one thinks that the public wishes for one to be in power. [JC 2005]

- source: Alcuin, *Letter* 132

Et tu, Brute!

- Another *Julius Caesar* reference; for an earlier reference, see the commentary for Chapter 4. Shakespeare gives this Latin phrase to Julius Caesar in the play, just after he has been betrayed by Brutus. [JC 2005]

- source: William Shakespeare, *Julius Caesar* 3.1.77

all credit to the Jupiter

- “All the credit was due to the *Jupiter*—in that, as in everything else.” Here the power of *The Jupiter* is reaffirmed. Because the press becomes a strong force in this novel, it is important that Trollope establish its power early on. Thus *The Jupiter* is given the status that its name (the same as the Roman king of the gods) suggests. [JC 2005]

Chapter 9 – The Vicar’s Return

(No uses of Classics identified.)

Chapter 10 – Lucy Robarts**et vera incessu patuit Dea**

- This Latin phrase can be translated as “and the true goddess was revealed with her step,” or in other words, she reveals that she is a goddess by the way in which she walks. This is a quotation from Vergil’s *Aeneid* and refers to the goddess Venus, who is disguised as a young Spartan huntress. Aeneas meets her in a forest on the shores of North Africa, after landing with the remainder of his fleet near the city of Carthage. Aeneas questions her about the surrounding area and she in turn questions him about his present situation. It is not until she turns to leave and walk away that Aeneas truly recognizes the woman as his mother Venus in disguise, although he suspects that she is a goddess from the moment they initially meet. In *Framley Parsonage*, Trollope uses this phrase to describe Blanche Robarts in contrast to Lucy Robarts. Blanche is described as a beautiful woman and a goddess as far as her physical beauty is concerned; however, Lucy is presented as being much more intelligent than Blanche, even if she is not as physically endowed. It is interesting that Vergil describes Venus as having a pretty neck

and hair, while Trollope focuses on Blanche's complexion, neck, and bust. Perhaps this is a result of the physical attributes which each society found most attractive in women: the ideals of ancient Roman society compared to the views of Trollope's contemporary Victorian British culture. [MD 2005]

- source: Vergil, *Aeneid* 1.405

sine die

- A Latin phrase which is translated as "without a day." It is used here to refer to the date on which the Robarts family (Mark, Fanny, and Lucy) will go over and eat dinner at Lady Lufton's house. Lucy is still feeling very upset about the loss of her father, who had occupied such a large portion of her social interactions and of her life, that she is having a hard time adjusting to life without him. When Lady Lufton invites the Robarts' to dine with her in an effort to acquaint herself with Lucy, Lucy postpones the engagement for an indefinite time period, or "without a day," until she is emotionally able to handle such an encounter. [MD 2005]

Chapter 11 – Griselda Grantly

Griselda Grantly and Classical statuary

- In describing Griselda Grantly, Trollope compares her to a Classical statue: she is "statuesque in her loveliness," has a forehead "perhaps too like marble" and other well-modeled features including a nose Grecian enough "to be considered as Classical." Griselda's demeanor itself reinforces such a comparison. She shows "no animation," but sits "still and graceful, composed and classical." Trollope's Classical comparison leaves no doubt as to Griselda's loveliness of form, but he does leave a reader wondering if such still, statuesque beauty is always to be desired. In Chapter 11 of *The Warden*, Trollope discusses the way in which Eleanor Harding's charm is unlike that of a "marble bust." [RR 2005]

Chapter 12 – The Little Bill

who ever saw a cloud on his brow?

- Mr. Sowerby seems ever unperturbed, with no cloud on his brow, even though he always owes money. The image of a clouded brow may turn on a line from Horace's *Epistles* where Horace writes, "take the cloud from your brow" (*deme supercilio nubem*). Of course, Horace's line could be reflecting a common turn of phrase. [RR & JC 2005; rev. RR 2020]

- source: Horace, *Epistles* 1.18.94

Chapter 13 – Delicate Hints

(No uses of Classics identified.)

Chapter 14 – Mr. Crawley of Hogglestock

immortal glory

- This is a translation of a Greek phrase, *aphthiton kleos*, which refers to the “undying glory” sought by epic heroes. In this context, it refers to the glory which can be won during hunting in the English countryside, instead of the fame which can be achieved during battle. In this case Mark Robarts is said to have won “immortal glory” among his hunting companions for his performance during a hunt. Lady Lufton very much disapproves of this behavior from a clergyman and is thus not pleased when she discovers this information. [MD 2005]

- source: Homer, *Iliad* 9.413 (for an example of the use of the phrase)

Chapter 15 – Lady Lufton’s Ambassador

carrying with them their humble household gods, and settled themselves in another country

- In the *Aeneid*, Vergil tells the story of one of the surviving heroes of Troy, Aeneas, who escapes the destruction of that city, carrying with him his father, son, and the statues of the deities of his household and city. He makes a very long and adventurous journey with the remainder of the Trojan people, trying to found a new city as he has been told he is destined to do, until he reaches the site of future Rome. The Crawley family is being compared to Aeneas and his people; they move from their home to another place, assuming that they will be able to build a better life than they had previously. [JM 2005]

- source: Vergil, *Aeneid* 2 (see the latter part of the book for an account of Aeneas’ exit from Troy with his family and the household gods)

Chapter 16 – Mrs. Podgen’s Baby

Platonic friendship

- “Could it be possible that Mrs. Grantly had heard anything of that unfortunate Platonic friendship with Lucy Robarts?” Lady Lufton is at this point worrying about her son’s chances with Griselda Grantly, which seem to be diminishing, and wonders if the closeness between Lord Lufton and Lucy Robarts might have something to do with it. A Platonic friendship is one that involves no sexual/romantic feelings between the two persons involved. It is named after the Greek philosopher, Plato, who advocates love that is strengthened by an intellectual relationship. [JC 2005]

- The ancients did not describe non-sexual/non-romantic relationships in this way, but the phrase is recorded in English in the 17th century. [RR 2011]
- sources: Plato, *Symposium* and *Phaedrus*, and OED

clouded brow

- “A slight cloud came across [Lord Lufton’s] brow as he saw this.” A sign of displeasure. In this case, Lord Lufton is unhappy to see that Lucy Robarts is snubbing him. The image of a clouded brow may turn on a line from Horace’s *Epistles* where Horace writes, “take the cloud from your brow” (*deme supercilio nubem*). Of course, Horace’s line could be reflecting a common turn of phrase. [RR & JC 2005]
- source: Horace, *Epistles* 1.18.94

Chapter 17 – Mrs. Proudie’s Conversazione

laurels

- Griselda Grantly is described by Trollope as “reaping fresh fashionable laurels” at what Lady Lufton considers disagreeable houses in London. The laurel plant is a plant sacred to Apollo, Dionysus, and Artemis. Here Trollope makes reference to the crown of laurels originally worn by priestesses of Apollo. The laurel became a symbol of victory in the Classical world when its wearing was extended to victors in the Pythian games. In ancient Rome, laurels were worn by military victors. After the 14th century the laurel became associated with a successful poet or poet “laureate.” Griselda Grantly can be said to have won symbolic laurels in that she has accumulated her honors by attending the most notable parties in London and by dancing with many notable gentlemen such as Lord Dumbello. [TH 2005]
- sources: Robert Bell. *Dictionary of Classical Mythology*. Cambridge: Cambridge UP, 2000; Michael Ferber. *Dictionary of Literary Symbols*. Santa Barbara: ABC Clio, 1982.

carnifer

- Literally means “meat-carrier” in Latin. [TH 2005]

Ganymede

- Ganymede is a young Trojan prince who is selected by Zeus to be his cup-bearer on account of his attractiveness. Zeus also rewards him with immortality by placing him in the stars as the constellation Ganymede. The later Greek and Roman accounts of Ganymede often emphasize the sexual aspect of his relationship with Zeus, while Renaissance versions prefer to dwell on the constellation that bears his name, considering it a symbol of the soul’s rise to heaven. For Trollope, however, Ganymede in this sense is merely a young man who serves refreshments to guests at a party. In Trollope’s

lengthy rant about the practice of “handing around” food and drink at parties, Trollope claims that the servers fail to keep the party-goers in sherry. He also describes the necktie of this particular Ganymede and “the whiteness of his unexceptionable gloves.” Ganymede is most well known as a symbol of male beauty. Trollope uses this description of the server being a Ganymede to speak more broadly about servers being hired by his contemporaries. He criticizes the fact that they are all show without providing any actual service. The parties are designed to restrict costs and advertise for the host. The parties themselves are all resplendent dignity with very little food actually being served. Mrs. Proudie is putting on a great fuss about her *conversazione*, but she is taking steps to prevent guests from eating too much of the food or drinking any substantial portion of the drink. This is precisely what Trollope is protesting as a discourteous act of stinginess on the host’s part. [TH 2005]

- source: *Cassell’s Dictionary of Classical Mythology*

battling in the arena

- Mrs. Proudie perceived an insult when Mrs. Grantly ironically commented that Griselda Grantly could not compare with the Proudie daughters. Mrs. Proudie is described then as not wanting “to do battle on the present arena.” Trollope refers to the gladiatorial games with his mention of arena combat. However, the irony is that this is not a game or a military battle—it is a social call. He is describing the sparring of two leading ladies in terms of gladiatorial combat. He treats Mrs. Grantly and Mrs. Proudie with a degree of satire. [TH 2005]

Chapter 18 – The New Minister’s Patronage

the Greek of Chaldicotes and his gift

- This is a reference to Mr. Sowerby, and it is based on a line from Vergil’s *Aeneid*: *timeo Danaos et dona ferentis*, or in English, “I fear Greeks even bearing gifts.” This line is spoken by the Trojan Laocoon, who is trying to warn his companions that the huge wooden horse which has been left outside the gates by the Greeks is in fact a trap and not a gift as they believe. In *Framley Parsonage*, Mr. Sowerby has written a letter to Mark in which he says that he can secure another church position for Mark that earns 600 pounds a year, and that Mark need only come up to London to receive this appointment. Mark is naturally excited about this occurrence, but his wife Fanny is skeptical about the situation; she is the one who thinks of Sowerby as the Greek of Chaldicotes and does not fully trust his motives. Mark believes that Lady Lufton will also not be happy with his acceptance of the position; in predicting Lady Lufton’s reaction, Trollope again makes reference to the Greek from Chaldicotes and his tricky gift. In the *Aeneid*, the Greek horse does in fact turn out to be a trap, and with the use of it the Greeks end up capturing

the city of Troy and defeating the Trojan army. In *Framley Parsonage*, the offer of the prebendary also turns out to be a sort of trap for Mark Robarts: with a view to this additional income, Sowerby convinces Mark to buy a horse from him for 130 pounds, but this is in addition to Sowerby's bills for 900 pounds, to both of which Mark had already signed his name. Therefore, Laocoon is equal to Fanny Robarts in this allusion (both of them attempt to give a warning about something which turns out to be a trap), while the Greek wooden horse can be seen to be the prebendal stall from Bassetshire, urged by Sowerby. [MD]

- source: Vergil, *Aeneid* 2.49

keen discontent of political Juvenals

- This is a reference to the ancient Roman poet Juvenal, who wrote his *Satires* in the 2nd century CE. These poems target aspects of Roman society and politics, and their criticism is what is being referenced here. Trollope says that members of both political parties had criticized the Premier's last appointment to the position of Lord Petty Bag (before Harold Smith) and thus, this phrase voices these people's discontent. [MD 2005]

- source: OCD

He was a Juno whose form the wicked old Paris had utterly despised...

- This is a reference to the beauty contest which was held between Juno, Venus, and Minerva, and of which Paris was the judge. Here it represents the fortunes of politicians in the government and their struggles to gain influence. Mr. Harold Smith and Mr. Supplehouse have been complaining about the way in which the government has been handling situations, but all of a sudden Mr. Smith is selected for a prestigious position in the government, the office of Lord Petty Bag. Mr. Supplehouse is overlooked for the job, and he thus vents his anger at not being selected by writing vindictive columns about Mr. Harold Smith in *The Jupiter* newspaper. In this reference, Mr. Harold Smith is depicted in the role of Venus, who was ultimately chosen by Paris as the most beautiful of the three goddesses in the contest. Juno, who was scorned by the Trojan prince Paris, became infuriated with all the Trojan people for this lack of respect and thus aided the Greeks in their war with the Trojans; we can see her continuing anger throughout the pages of the *Aeneid* in the difficulties in which she places Aeneas and his fellow surviving Trojans. Paris himself can be said to be the government, or Lord Brock specifically, who selected Mr. Harold Smith as the new Lord Petty Bag and thus picked him as the winner of the contest. This reference is humorous because it equates Victorian politicians to squabbling goddesses in a beauty contest. Trollope's use of gender reversal in Classical allusions is a frequent occurrence in his works. [MD & RR 2005]

higher governmental gods

- This is the first identification of the dominant political party with the Olympian gods. In Chapter 20 the various governmental offices are more particularly identified with specific Classical deities. In Chapter 23 Trollope portrays the change in government as a battle between the gods and giants, and he continues to use the god/giant motif throughout the rest of the novel. [RR 2005]

Chapter 19 – Money Dealings

(No uses of Classics identified.)

Chapter 20 – Harold Smith in the Cabinet

music of the spheres

- A concept based on the theories of the Greek mathematician Pythagoras. According to Johannes Kepler, the motion of the stars and planets created a heavenly harmony. [JC 2005]

- source: *Encyclopedia Britannica*

Olympian mansion

- Trollope compares the Houses of Parliament to the dwelling-places of the gods thought to be on Mount Olympus. [JC 2005]

Classical gods and Victorian politics

- **Themis** is the goddess of justice and order, and also the mother of the three Fates. She is a Titan, a daughter of Uranus and Gaia who ruled before Jupiter (Greek Zeus). **Ceres** is more commonly known by her Greek name, Demeter. She is the goddess of the harvest and a sister of Jupiter. Trollope probably uses her to represent the colonies because of all the riches that were “harvested” from them. **Pallas** is more often called Pallas Athena or just Athena (Minerva to the Romans). She is Zeus’ child, springing out of her father’s head in full armor and thereafter was “never seen without her lance and helmet” as Trollope says. She is the goddess of war (the more strategical part of it) and wisdom. She seems to appear more often in mythology than Ceres and Themis do, which is probably why Trollope mentions that they are not “heard with as rapt attention as powerful Pallas of the Foreign Office.” It is also probably not a mistake that the goddess of war is associated with the Foreign Office, as it is with foreign countries that she will be making war. **Mars** (Ares) is the god of the chaos of war and has an affair with **Venus** (Aphrodite), the goddess of love and beauty who is the wife of **Vulcan** (Hephaestus), the blacksmith of the gods. **Saturn** (Cronus) is Jupiter’s father, who eats his children in an effort to keep them from taking over. Eventually his wife is able to save Jupiter, who

grows up and takes over as the leader of the gods. Trollope compares him with “a relic of other days” which is what Saturn represents in reference to the Olympians. **Mercury** (Hermes) is the messenger god who acts as a courier service for his fellow deities. It is very appropriate that Trollope associates him with the Post Office. **Neptune** (Poseidon) is another sibling of Jupiter’s. He is the god of the sea, with the power to create violent sea-storms and earthquakes, and is also the god of horses. **Phoebus Apollo** is the god of music, the arts, prophecy, and the sun (though he shares this position with Helios). He is often depicted with his bow or lyre and is used as the standard example of male beauty. **Juno** (Hera) is the ever-raging wife of Jupiter, who cannot refrain from having liaisons with nymphs and mortal women. **Bacchus** (Dionysus) is the god of wine and a son of Jupiter. He is associated with merriment as is **Cupid** (Eros), Venus’ son. **Diana** (Artemis) is Apollo’s twin sister, the goddess of the hunt. She, like her brother, bears a bow and arrows; she remains chaste, preferring the company of a band of maiden nymphs. It is probably her status as a staunch virgin (and thus as someone who is innocent) which makes her comparable to Harold Smith in his new position as Lord Petty Bag. It is also a poke at Harold Smith to compare him to a goddess rather than a god. **Jove** is another form of the name Jupiter, who is of course the king of the gods. His weapon of choice is the thunderbolt, fashioned by Vulcan. Trollope also gives his name to the influential London newspaper which is based on the actual London *Times*. [JC 2005]

- source: *Cassell’s Dictionary of Classical Mythology*

inside and outside Elysium

- “...why should a Supplehouse out of Elysium be friendly to a Harold Smith within it?” Elysium was a special region of the underworld reserved for the blessed. Here Elysium is clearly the government. Supplehouse is jealous that Harold Smith has been chosen to fill the Petty Bag position, so he writes a disparaging article about him in *The Jupiter*. [JC & RR 2005]

Medea’s cauldron

- Medea is a witch who has in her bag of tricks (so to speak) a way of rejuvenating the old by cutting them up and boiling them in her cauldron. This is a clever reference for Supplehouse to make in his article against Harold Smith, however, because of the most famous incident involving Medea and her cauldron. Her husband Jason was supposed to have been reigning in Iolcus, where his aging uncle, Pelias had usurped his throne. Medea convinces Pelias’ daughters that they should chop their father up and boil him in her cauldron to restore his youth, which they willingly do after witnessing the results on an old ram. What they do not know is that Medea does not intend for the procedure to work in Pelias’ case, and he is not rejuvenated after his dismemberment. Similarly, the

Prime Minister had felt that bringing Harold Smith into Government would have a rejuvenating effect, but through *The Jupiter's* influence, it instead puts an end to his term. [JC 2005]

- sources: *Cassell's Dictionary of Classical Mythology* and Ovid, *Metamorphoses* 7.297-349

cold as ice

- "Griselda...looked as cold as Diana when she froze Orion in the cave." Diana (Artemis) is the chaste goddess of hunting, and Orion was her one-time companion. There are several versions of Orion's death, but we have yet to find a Classical source that specifically mentions freezing and a cave. Here Griselda gives Lord Lufton an icy treatment after they discuss Lucy Robarts. The identification of Griselda with the committedly chaste (hence cold?) Diana may also emphasize the unsettlingly unflinching poise that is Griselda's hallmark. [JC & RR 2005]

Chapter 21 – Why Puck, the Pony, Was Beaten

(No uses of Classics identified.)

Chapter 22 – Hogglestock Parsonage

Greek Delectus

- This is the text which Grace Crawley is currently studying with her father, who is attempting to give her as much of a Classical education as he is able. Lucy Robarts initially thought that these books belonged to Bob, Grace's brother, and she is surprised to find out that Grace herself is the one studying this subject. In the Victorian period it was rare for a woman to receive an education in Greek. [MD 2005]

- In Latin, *delectus* means "choice," and a Greek Delectus would contain a variety of sentences and passages from different authors. [RR 2011]

ode of Horace

- Horace was an ancient Roman poet who was famous for his *carmina*, or odes. In this reference, Grace Crawley is described as knowing one of these odes, which was taught to her by her father, and she is therefore thought to be an intelligent girl by Lucy Robarts, although Lucy says so in a playful tone. [MD 2005]

Chapter 23 – The Triumph of the Giants

The Triumph of the Giants

- Throughout most of this chapter, Trollope draws a complex comparison between the political change going on in Britain and the myth in which the **giants**, monstrous children of Gaia (the Earth), make an attack on the gods and their home, Mount Olympus.

Trollope makes no distinction between the giants and the **Titans**, who are also born from Gaia and also fight against the Olympian gods. Confusion between these two stories is not particular to Trollope. It is interesting to note that in none of the variations of the theme in antiquity do the giants actually win, but in Trollope's political analogy the giants come out as the winners, at least for a time. **Typhoeus** is, depending on the tradition, either the child of Hera alone or the child of Gaia and another monster. He is more monstrous in form than many of the other giant beings who attack the gods, with a hundred snake heads, fiery breath, wings, and a lower-half made of serpent's coils. He attacks Zeus, but loses. **Mimas** is one of the giants who attack the Olympian gods; he is killed with molten metal thrown by Hephaestus, the smith of the gods. **Porphyrion** and his brother are the strongest of the giants; Zeus inspires Porphyrion with desire for Hera, and then destroys him with lightning for attempting to rape her. **Rhoecus** is a centaur who tries to rape Atalanta, who is endeavoring to remain a virgin; she shoots and kills him. **Enceladus** is a giant; the island of Sicily is thrown on top of him by Athena, and he is trapped under it eternally, causing earthquakes and volcanic activity with his tossing and turning. [JM 2005]

- source: *Cassell's Dictionary of Classical Mythology*

Diana of the Petty Bag and Orion

- Harold Smith, Lord of the Petty Bag, is being made to resign his office, along with the rest of the ministry. His job will be taken over by someone else. Orion is a giant and a hunter; Diana is an Italian goddess of the hunt who was later identified with Greek Artemis, likewise a divine huntress. In some versions of Orion's death, Diana kills him for attempting to best her in a contest. Just as with the other giant-versus-god references in this chapter, Trollope's outcome is the reverse of the Classical one: Diana is replaced by another hunter, like the gods are displaced by the giants, whereas the gods triumphed in the actual myths. [JM 2005]

- source: *Cassell's Dictionary of Classical Mythology*

hundred-handed Gyas supposed to be of the utmost importance to the counsel of the Titans

- Gyas or Gyes was one of three giant hundred-handed children of Gaia and Uranus. [JM 2005]

- The children of Gaia and Uranus are the Titans, as opposed to the Olympians (who are the grandchildren of Gaia and Uranus). [RR 2011]
- source: *Cassell's Dictionary of Classical Mythology*

bees round a sounding cymbal

- Vergil discusses the behaviors and keeping of bees; the cymbals were used to attract bees. [JM 2005]
- source: Vergil, *Georgics* 4.62-64

every son of Tellus

- Tellus was the Roman equivalent of the Greek Gaia, goddess of the earth. The giants and Titans were children of Gaia. [JM 2005]

piling Pelion on Ossa

- Pelion and Ossa are two of the mountains the giants pile up in order to reach the heavens. [JM 2005]
- source: *Cassell's Dictionary of Classical Mythology*

Briareus and Orion

- Briareus is one of the three hundred-handed children of Gaia and Uranus. For Orion, see the note earlier in the commentary for this chapter. [JM 2005]

Herculean toils

- Hercules is the Roman name for the Greek hero Heracles. Heracles was fathered by Zeus on a mortal woman and was persecuted throughout his life by the king of the gods' wife, Hera. Her most notable act against the hero was inflicting him with insanity, causing him to kill his own children; in repentance for this he served king Eurystheus for 12 years, performing 12 tasks that are sometimes referred to as the Herculean labors. Here, the "gods" have suggested that the number of bishops in the Church should be increased, in order to share between them their Herculean labors. [JM 2005]

Chapter 24 – Magna est Veritas

Magna est Veritas

- "Great is truth." A quotation from the Vulgate version of the apocryphal 3 Esdras. Miss Dunstable repeats these words (which she says she has learned from the bishop) to Mrs. Harold Smith when she is trying to induce Mrs. Harold Smith to be open with her. It also the title of the entire chapter. [JC 2005]

- source: 3 Esdras 4:41 (3 Esdras is identified as 1 Esdras in English versions of the Bible.)

old blood

- “[Mr. Sowerby] was proud of the old blood that flowed in his veins.” It is interesting to note here that Trollope does *not* refer to Mr. Sowerby’s blood as ichor (the vital fluid of the gods) as he has done in other novels, when mentioning other established families such as the Thornes (in *Barchester Towers* and *Doctor Thorne*). [JC 2005]

breakdown of the gods

- Another reference to one of the political parties as gods. See the commentary for Chapters 20 and 23. [JC 2005]

if you go to your Latin, I’m lost

- Mrs. Harold Smith says this to Miss Dunstable when she repeats the Latin phrase that she has learned from the bishop. Following the educational standards of the day, Trollope’s women are not expected to have extensive knowledge of Classical languages; notice that Miss Dunstable explains that she has only recently picked up the Latin phrase *magna est veritas* from the bishop. [JC & RR 2005]

Chapter 25 – Non-Impulsive

gods and giants

- Trollope continues to use the gods and giants when talking about rival political parties. This motif was introduced in Chapter 18 and especially developed in Chapter 23. [RR 2005]

supporters of the Titans, Pelion, Ossa, and Olympus

- Trollope identifies the Titans with the giants. In Classical mythology, both of these groups challenge the power of the Olympian gods, and they are consequently often conflated. In this passage, Trollope expresses some sympathy for Dr. Grantly, who is a supporter of the Titans/giants but who is unable to help them directly in their efforts. Trollope likens Dr. Grantly’s by-stander position to that of someone watching the giants in their task of piling Mount Pelion on Mount Ossa and thereby trying to storm Mount Olympus, the home of the Olympian gods. In Book 11 of the *Odyssey*, the giants’ mountain-piling is recounted somewhat differently: they aimed to pile Ossa on top of Olympus and then Pelion on top of Ossa, thereby reaching the heavens. [RR 2005]

- source: Homer, *Odyssey* 11.305-320

Porphyrion and Orion

- Although Dr. Grantly is a supporter of the giants, he disagrees with their handling of the Bishop Bill; he is therefore said to be disappointed with both Porphyrion and Orion, two prominent giants. For further descriptions of Porphyrion and Orion, see the commentary for Chapter 23. [RR 2005]

monster-cub

- Trollope calls a young member of the giants' party a "monster-cub." The monsters of Hesiod's *Theogony* posed multiple threats to Olympian order, so the monsters are an appropriate addition to Trollope's pack of Titans and giants. One particular monster, Typhoeus, has already been mentioned in Chapter 23. [RR 2005]

sour grapes

- After being disappointed in the matter of the Bishop Bill, Dr. Grantly intends to return with his wife to Barchester. Trollope defends Dr. Grantly against those who would smugly assert that his resolution to return to the good life available for him at Plumstead is a matter of sour grapes. Trollope suggests that there is some wisdom, in fact, in considering things beyond reach to be sour. The story of the frustrated fox who decides that the enticing grapes which he cannot acquire must be sour is one of Aesop's fables and is preserved in Latin by Phaedrus. [RR 2005]

- source: Phaedrus, *Fabulae* 4.3

Revalenta Arabica

- Usually Revalenta Arabica. This is the Latinate name of a lentil concoction marketed for invalids. *Revalenta* is not authentic Latin but may suggest getting well (*valent-*) again (*re-*). [RR 2005]

- source: OED

Chapter 26 – Impulsive

Greek irregular verbs

- Grace Crawley is learning Classical material from her father, who is trying to give her as much of an education as he is able to, although Victorian women were usually not as well educated in these subjects as were men. Fanny Robarts feels sorry for Grace, seeing her forced to learn these subjects. [MD 2005]

Chapter 27 – South Audley Street

(No uses of Classics identified.)

Chapter 28 – Dr. Thorne**gods and giants**

- The gods and giants are enemies in Greek mythology. The giants fight (and lose) a war to gain possession of both the gods' home, Mount Olympus, and the gods' power. See the commentary for Chapter 23. [JC & RR 2005]

king of the gods, chief of the giants

- Lord Brock, the old Prime Minister, is the king of the gods, and Lord De Terrier, the new one, is the chief of the giants. In Trollope's overlay of the mythical struggle onto contemporary politics, the giants are successful in their bid for power. [JC & RR 2005]

Chapter 29 – Miss Dunstable at Home**gods and giants**

- Here Trollope uses the gods and giants motif to address the difference between the politics of men and women. Miss Dunstable tells Sir George, "The men divide the world into gods and giants. We women have our divisions also. We are saints or sinners according to our party. The worst of it is that we rat almost as often as you do." The gods and giants represent the political parties of Victorian England. Miss Dunstable tells us that the society of women also divides itself into parties, after a fashion. [TH 2005]

a small god speaking of the giants

- The "small god" speaks of the possible dissolution of the house. His election campaign will be expensive. It is interesting that he is not mentioned by name but is described as belonging to the party of the gods and having an expensive constituency. [TH 2005]

Chapter 30 – The Grantly Triumph

(No uses of Classics identified.)

Chapter 31 – Salmon Fishing in Norway**by Jove**

- An exclamation uttered by Mr. Green Walker to Mr. Harold Smith. This interjection was used commonly in Victorian England. Jove is another name for Jupiter, the greatest of the Roman gods; his name was used as an interjection or part of one in Classical Latin, as well. [JM 2005]

- source: OED

Chapter 32 – The Goat and Compasses**gods and giants**

- Trollope continues to use this mythological motif to describe contemporary politics. It is especially developed in Chapter 23. [RR 2005]

Chapter 33 – Consolation

(No uses of Classics identified.)

Chapter 34 – Lady Lufton is Taken by Surprise

(No uses of Classics identified.)

Chapter 35 – The Story of King Cophetua**vis inertiae**

- Latin, “force of inactivity.” Lady Lufton disapproves of Lucy for being too passionate and active; she believes that beauty is to be found in restraint and reticence. Perhaps Trollope uses Latin as a reminder of Griselda (Lady Lufton’s favorite prospect for her son’s marriage), who with her passivity and coldness is reminiscent of a Classical statue. See the commentary for Chapter 11. [JM 2005]

Chapter 36 – Kidnapping at Hoggstock**duc ad me**

- Latin, literally “lead to me,” but also could be “come here.” Trollope describes the good rapport that some men have with children as a knack for *duc ad me*. [JC 2005]

Chapter 37 – Mr. Sowerby Without Company**Never did the old fury between the gods and giants rage higher**

- When the giants find themselves incapable of accomplishing their objectives with the current House, they decide on a general election. Trollope says that the gods and giants’ rage had never been higher than at that time. The giants, being the group in power, accuse the gods of blocking their agenda, while the gods claim that the giants’ bills are imprudent. This is a continuation of the giants and gods imagery especially developed in Chapter 23. The main importance of this specific event is that the Duke of Omnium chooses a candidate other than Mr. Sowerby to run in the election. In this reference there is something else of significance. The gods claim that the giants have **Boeotian fatuity**. Boeotia was the region of Greece that included Thebes and several lesser

cities. Trollope refers here to the story of the giants Otus and Ephialtes. Their mother is Iphimedeia who is the wife of Aloeus. She falls in love with Poseidon and gives birth to the twin giants Otus and Ephialtes (referred to as the Aloadae). In the *Odyssey*, Odysseus encounters Iphimedeia in the underworld and she recounts the tale of how the Aloadae threatened to pile mount Ossa on top of mount Olympus and then pile mount Pelion on top of Ossa in hopes of reaching the gods. However, before they grew to manhood they were killed by Apollo. Another account in Apollodorus and the *Iliad* states that they succeeded and placed Ares in a bronze jar for thirteen months until he was rescued by Hermes. Apollodorus also adds that they wooed Hera and Artemis. Because of their presumption Artemis uses a trick to kill them in Naxos. She turns into a deer and when the Aloadae hurl their spears at her they missed and struck each other instead. Pausanias claims they founded Ascra in Boeotia. He also claims to have seen their tomb at Anthedon, also in Boeotia. The gods are probably trying to compare the giants with Otus and Ephialtes because of their lack of subtlety. That the Aloadae would openly pile mountains on top of one another in order to reach the gods shows that despite their strength they lack intelligence. For more information on the gods and giants motif see the commentary for Chapter 23. [TH 2005]

- The adjective *Boeotian* was used in 17th-19th c. English to mean “dull” or “stupid,” as if that region of Greece were known for producing dim-witted inhabitants. [RR 2020]

- sources: OED

Homer, *Odyssey* 12.305-320

Cassell's Dictionary of Classical Mythology (with further references)

myrmidons of the law

- The Myrmidons are created when Aeacus, son of Zeus, is growing up on Aegina. Zeus transforms the ants into people, and Aeacus' son Peleus leads them in a migration to Phthia. Peleus' son is Achilles. He is a hero in the Trojan War and leads an army of Myrmidons. Trollope may call Sowerby's creditors myrmidons because of their description in Book 16 of the *Iliad*: Homer describes them as swarming wasps. This image vividly shows how Sowerby will be pursued for his money owed. [TH 2005]

- Book 16 of the *Iliad* contains another image of the Myrmidons that may also be operative: they ready themselves for battle like a pack of wolves. It is worth noting, however, that the use of *myrmidons* for police and other officers of the law is not limited to Trollope—the OED provides instances of similar uses in English from the late 17th century on. [RR 2011]

- sources: Homer, *Iliad* 16.155-167 and 259-267

Cassell's Dictionary of Classical Mythology

OED

harpies of the law

- The very word *harpy* means “snatcher.” The harpies are the daughters of Thaumas and Electra. They are said by Hesiod to be winged beasts that can fly as swiftly as the winds and birds. Later they are called “the hounds of Zeus.” They are beasts known to swoop from the sky and steal people and things. The most famous case is that of Phineus. He is a Thracian King who is attacked by the harpies. They steal all of his food, leaving him hungry. They are reputed to be rapacious and ferocious. Here, much like the Myrmidons, they are used to describe the debt collectors pursuing Sowerby. In this case it is the harpies’ role as thieves snatching whatever they can lay their hands upon that makes them an appropriate comparison with the creditors. [TH 2005]

- source: *Cassell’s Dictionary of Classical Mythology*

Nemesis and antecedentem scelestum

- Mr. Sowerby is shown at home, wandering the empty rooms of his estate and pondering his life. Trollope says that we might imagine men like Mr. Sowerby to spend most of their days happy. However, Mr. Sowerby is frequently unhappy. Trollope says, “The feeling that one is an *antecedentem scelestum* after whom a sure, though lame, Nemesis is hobbling, must sometimes disturb one’s slumbers.” This is a reference to some lines from one of Horace’s odes: *raro antecedentem scelestum / deseruit pede Poena claudo*. The literal translation reads “Punishment with lame foot has rarely left the guilty man going on ahead.” Mr. Sowerby is a guilty man (*antecedentem scelestum*) who has become eminent. Nemesis (Roman *Poena*) is the goddess of retribution and punishment. The hobbling Nemesis has finally caught up with Sowerby who is besieged by men trying to collect his debts. [TH 2005]

- source: Horace, *Odes* 3.2.31-32

cracked dryad

- Trollope describes the garden at Chaldicotes as a dreary place. Much as Mr. Sowerby’s life has fallen into disorder, so have his surroundings. Trollope writes, “here and there a cracked dryad, tumbled from her pedestal and sprawling in the grass, gave a look of disorder to the whole place.” The dryads in question are statues toppled from their pedestals. Dryads are a variety of nymphs found in forests and associated with trees. The fallen dryads are a symbol for how much the beauty of Chaldicotes has eroded due to Sowerby’s debts. [TH 2005]

Dumbello as a patrician

- Lord Dumbello is a marquis and one of the suitors of Griselda Grantly. He is referred to as a patrician by Trollope. The patricians were an elite social group in Rome. Trollope says that as far as Mr. Sowerby is concerned Lord Dumbello or any other

patrician could claim his seat in Parliament. All Sowerby wants to do is disappear to a distant land and starve. [TH 2005]

Chapter 38 – Is There Cause or Just Impediment?

Dives

- This is the Latin word for “rich” or “wealthy,” which Trollope uses here to refer to a specific rich man from a story in Luke 16. This rich man lived a lavish life, well-furnished and well-fed, but neglected a starving beggar named Lazarus who lay in front of the gate to his house. One day Lazarus died and was carried by angels into the arms of Abraham to thrive forever in heaven; the rich man also died and was sent to burn for all eternity. The wealthy man pleaded with Abraham and Lazarus to bring him a drink, but Abraham replied that he had already lived well during his life on earth and that it was now Lazarus’ turn to reap the rewards of splendor. The man then asked Abraham to send Lazarus as a risen prophet to warn his five relatives to change their extravagant lifestyles; however, Abraham told him that if they didn’t already believe Moses and the other prophets, then they would believe no one. The rich man in the Vulgate version of Luke 16 is called *Dives*; for Trollope, he is used to personify the wealthy lifestyle which is practiced by people in London, rather than to denote any specific person. This Biblical reference occurs during a conversation between Miss Dunstable and Mary Gresham in which they are discussing the pros and cons of the London sphere, which is far different from the country experience of Boxall Hill at which they are staying. Miss Dunstable comments that Mary enjoys the extravagances which she experiences while dining with rich individuals in London and that her uncle, Dr. Thorne, is unable to enjoy these earthly pleasures which are offered in the city. Trollope likens Dr. Thorne to the poor beggar Lazarus, who is humble and lives meekly while on Earth, but who will reap the rewards of the afterlife. Miss Dunstable herself has been a regular resident of the city for many years, and Mary voices her opinion that Miss Dunstable acts like a different person whenever she is in the city as opposed to when she is in the country. [MD 2005]

- sources: OED and Luke 16:19-31

Magna est veritas

- This is a Latin phrase which is translated as “Truth is great.” It was supposedly used by the bishop and is picked up from him by Miss Dunstable, who uses it more than once in the novel. When Bishop Proudie says it, the phrase presumably was meant to be taken seriously; however, when Miss Dunstable employs it, she tends to make use of it in a joking manner, although she is none the less serious. In this instance, Mary Gresham has made a slight suggestion to Miss Dunstable that she should in fact marry her uncle, Dr. Thorne. This is Miss Dunstable’s reply to Mary, issued in the form of advice which

playfully mocks the bishop, but which nevertheless urges her to continue her persuasive argument. The phrase comes from the Vulgate version of 3 Esdras. [MD & RR 2005]
 - source: 3 Esdras 4:41 (3 Esdras is identified as 1 Esdras in English versions of the Bible.)

Mentor

- Trollope makes reference to Mentor from the *Odyssey* and switches the roles of the older and younger individuals. Miss Dunstable is considerably older than Mrs. Mary Gresham and therefore she would traditionally be the one who would be mentoring, or giving advice to, the younger and less experienced person. However, Trollope derives a certain amount of humor from reversing the positions in this relationship, and we can also see this earlier, in Chapter 6, in a comparison involving Mentor and Mark Robarts. [MD 2005]

Chapter 39 – How to Write a Love Letter

sesquipedalian

- From Latin *sesqui-* “one and a half times” + *ped-* “foot,” so “a foot and a half long.” In his *Ars Poetica*, Horace sets out to describe the proper ways to go about writing poetry, beginning and continuing at length with the idea that a good poem is consistent and uniform. So he adjures authors to avoid switching between comic and tragic tones, and between high speech and low, unless necessary; it is at this point that the word *sesquipedalian* comes up (*sesquipedalia verba*), referring to the higher mode of speaking as in a tragic performance. Here, Dr. Thorne endeavors to write a love letter to Miss Dunstable; he finds it difficult to write without using long words or grandiose language. [JM & RR 2005]
 - sources: OED and Horace, *Ars Poetica* 97

Chapter 40 – Internecine

cup and the lips

- Mrs. Grantly has just begun to feel the triumph that her daughter’s match with Lord Dumbello will not be stopped—this contrasts with her worries in London that the “cup might...be dashed from her lips before it was tasted.” The image of the cup being dashed from the lips recalls the saying “there is many a slip between the cup and the lips.” The English proverb has both Greek and Latin parallels, and the sentiment has been connected to the mythological character Ancaeus. Ancaeus is told that he will not live to drink wine from his vineyards. When Ancaeus is about to take a drink that will prove the prophecy wrong, the speaker of the prophecy reminds him that “there is many a slip between the

cup and the lip.” Ancaeus then receives news of a rampaging boar and heads off to deal with it, wine untasted. Ancaeus is killed by the boar, and the prophecy holds true. [JC 2005; rev. RR 2020]

- sources: *Brewer’s Dictionary of Phrase and Fable*
 Robert Graves, *The Greek Myths* 157e
Greek Anthology 10.32
 Aulus Gellius, *Attic Nights* 13.18
 Erasmus, *Adagia* 1.5.1

epic poet

- Trollope compares Griselda’s approach to designing her wedding dress and an epic poet’s approach to producing a great piece of literature. Of all the brides-to-be in this novel, Griselda Grantly is the one for whom this is a most fitting comparison. She has always been praised for her stunning beauty and concern for appearance, so it is not surprising that the process of choosing a wedding gown is of utmost importance to her. [JC 2005]

invocation of a muse

- “...as the poet, to whom I have already alluded, first invokes his muse, then brings his smaller events gradually out upon his stage, so did Miss Grantly with sacred fervour ask her mother’s aid...” In this comparison, Griselda is still the poet, but now her mother is her helpful muse. [JC 2005]

face like Acheron

- “...Mrs. Proudie’s face was still as dark as Acheron when her enemy withdrew....” Trollope describes Mrs. Proudie in this way just after Mrs. Proudie and Mrs. Grantly have had a battle of words in which Mrs. Grantly was the victor. Acheron is the river of woe in the underworld. [JC 2005]

Chapter 41 – Don Quixote

(No uses of Classics identified.)

Chapter 42 – Touching Pitch

deus ex machina

- This is a Latin phrase, translated from a Greek phrase, *theos apo mēkhanēs*, which means “god from the machine.” It refers to a person in ancient Greek and Roman drama who would suddenly appear at a crucial moment in order to save someone from a

detrimental situation. Often, this would be a person who would be playing the part of a god and who would descend from above by means of a machine. [MD 2005]

Chapter 43 – Is She Not Insignificant?

Amazon

- The Amazons are a race of warrior women in Greek myth. Ludovic here humorously refers to the type of woman his mother would have him marry as an Amazon; one mark against Lucy in Lady Lufton's eyes is her small stature and less than imposing nature. [JM 2005]

Chapter 44 – The Philistines at the Parsonage

locus penitentiae

- "There was yet within him the means of repentance, could a *locus penitentiae* have been supplied to him." This refers to Mr. Sowerby, who is judged harshly by Lord Lufton for the difficulties Sowerby has created for Lufton and Mark Robarts. Literally a "place of penance." [JC 2005]

- The OED defines the use of the word in legal contexts: "an opportunity allowed by law to a person to recede from some engagement, so long as some particular step has not been taken." [RR 2011]

Chapter 45 – Palace Blessings

rumour flies

- A rumor circulates in Barchester saying that Lord Dumbello intends to jilt Miss Grantly. Trollope says that he doesn't know where the rumor came from, but he describes the general nature of rumors by saying, "We know how quickly rumour flies, making herself common through all the cities." This is a reference to a line from Vergil's *Aeneid*: *Fama volat parvam subito vulgata per urbem*. It means literally "rumor flies suddenly having been spread (or having been made common) through the small city." In the *Aeneid* the quotation describes how rumor spreads through the Tuscan city that horsemen are speeding to battle. [TH 2005]

- source: Vergil, *Aeneid* 8.554

dripping water hollows the stone

- In Latin: *Gutta cavat lapidem*. [JM 2005]

- source: Ovid, *Epistulae Ex Ponto* 4.10.5 (though Ovid may be repeating a common proverb)

Chapter 46 – Lady Lufton’s Request

(No uses of Classics identified.)

Chapter 47 – Nemesis**Poena, that just but Rhadamanthine goddess, whom we moderns ordinarily call Punishment, or Nemesis when we wish to speak of her goddess-ship, very seldom fails to catch a wicked man though she have sometimes a lame foot of her own**

- Poena is Latin for “punishment.” Nemesis, whose name means “retribution” was a goddess of vengeance. Rhadamanthus was the son of Zeus and Europa, and in death he ruled over part of the underworld and served as a judge to the dead. Because of Rhadamanthus’ reputation for strict judgment, a “Rhadamanthine” goddess would be one who acted harshly but justly. For the reference to Nemesis and her lame foot, see the commentary for Chapter 37. [JM 2005]

Quod facit per alium, facit per se

- “That which someone does through another, he does through himself.” Trollope here misremembers the quotation, which should properly be *Qui facit per alium, facit per se*, “he who acts through another, acts through himself,” as stated in Sir Edward Coke’s *Institutes of the Laws*. *The Jupiter* has published an article reprimanding Mark Robarts for his unclerical behavior and for his unearned high position; the article maintains that the former Prime Minister is ultimately responsible for Mark’s appointment, advocated by Mr. Harold Smith. [JM & RR 2005]

- source: Anthony Trollope, *Framley Parsonage*. Eds. David Skilton and Peter Miles. London: Penguin, 2004, 573.

Nemesis

- See earlier notes on Nemesis (in this chapter and in Chapter 37). Nemesis here refers to Tom Towers, who published an article in *The Jupiter* reprimanding Mark Robarts because he received such a high position at such a young age and because he was irresponsible while holding the position. The article advised him to turn the prebendal stall over to the government. Robarts does so, but not in response to the article; he had already given up the stall before it was published. Being mentioned in an article by Tom

Towers is still of great concern; *The Jupiter* is very widely read, making Robarts' disgrace very public. [JM 2005]

pagan thunder

- Mrs. Robarts has gotten over feeling ashamed at the article that appeared in *The Jupiter* regarding her husband. Thus, the “sun” of neighborly warmth and friendship shines on her again, unobscured by the effects of the “pagan thunder.” Jupiter was the Roman god of the heavens and thunder, and this is another instance of thunder-language being used in reference to the powerful newspaper. [JM 2005]

supporter of the gods

- See the commentary for Chapter 23. Trollope uses the mythological story of a battle between the gods and the giants as an analogy for the political change going on in Britain. [JM 2005]

Chapter 48 – How They Were All Married, Had Two Children, and Lived Happily Ever After

leader of the chorus

- In his concluding chapter Trollope states, “I, as leader of the chorus, disdain to press you further...” In Greek drama, the chorus could often represent the perspective of common people. Although the chorus members most often spoke (or sang) in unison, there was a leader who would speak alone at times. [JC 2005]

hymeneal altar

- From Latin *hymenaeus* and Greek *hymenaios*, “belonging to wedlock, marriage.” Hymen is a god charged with presiding over weddings. Here Trollope assumes a similar role as he leads us through the weddings of the novel's couples. [JM & RR 2005; rev. RR 2020]

- sources: OED and *The Meridian Handbook of Classical Mythology*

Pope's Horace

- “As for feast of reason and for flow of soul, is it not a question whether any such flows and feasts are necessary between a man and his wife?” The phrases “feast of reason” and “flow of soul” come from Alexander Pope's *Satires and Epistles of Horace Imitated*; this is thus a second-hand Classical reference, much like Trollope's use of Shakespeare's *Julius Caesar* elsewhere in *Framley Parsonage*. Notice the chiasmic order of “feast, flow, flows, feasts.” Chiasmus was a common Classical device for artful arrangement of words. [JC & RR 2005]

- source: Alexander Pope, *Satires and Epistles of Horace Imitated, Satire 1: To Mr. Fortescue*

Source abbreviations

OCD : *Oxford Classical Dictionary*

OED : *Oxford English Dictionary*

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